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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

April 10, 1967

Mr. George Dawson
25 Trinity College
Dublin
Ireland

Dear Mr. Dawson:

We have very few posters of our own for sale here at The Museum of Modern Art. However, we are embarking on a new poster program. In a few weeks we will have a new Jackson Pollock poster. We also have a Motherwell poster and 3 posters on the film.

When the Pollock poster is available, we will send these posters along to you and hope they will be of some use. These will be sent gratis.

We would like to suggest that you contact Mr. Leo Farland, Poster Originals, Ltd. 16 East 78th Street, N. Y. City, N. Y. 10021. Poster Originals has a major poster gallery and a wonderful collection. We feel sure they will be able to help with suggestions.

Yours very truly,

(Mrs.) Merna Thoma
Manager, Museum Bookstore

MT/sg

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bc: Mrs. M. ...

25 Trinity College,
Dublin,
Ireland

26/3/67.

Dear Sir,

I would be grateful for your help in discovering public or commercial galleries in America who have issued posters which are original lithographs, etchings or other forms of prints by well known artists. I am less interested in posters that are reproductions of oil paintings etc. I would like to buy copies of such posters & so gather a collection for exhibition at Dublin University (Trinity College). I already have posters produced in London and by the Gallery Maeght in Paris. I am now looking elsewhere in Europe. I suspect your Museum occasionally produces them - or has them for sale ~~at the~~

Dublin University; have taken on the hobby of arranging exhibitions, with a committee of students, for an exhibition room 70' x 40' in our new library. The first exhibition will be the British Council's retrospective exhibition of sculpture by Henry Moore; but this will be arranged mainly by the Irish Arts Council. The first show we shall organise entirely ourselves will be of 25 banners by American artists - arranged with Multiple DNY. They have never been shown in Ireland or in the U.K. It will be the largest show of them ever in Europe. So we are trying to be exciting. Any suggestions for future exhibitions would be very welcome - but we have

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hardly any money so we have to avoid
expensive shows - we do, however, have
a quite generous American Embassy in
Dublin!

I would be grateful for your help.
Mr James Johnson Severy knows me
slightly. I am sure Muffels - or in
London, the Gumpels, would introduce
me.

Yours sincerely
George Dawson.

and address:

W.P. Dawson,
Trinity College,
Dublin
Ireland

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

SECOND FOLD HERE



The Director,
The Museum of Modern Art,
New York

USA

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MW:fk

MW:fk

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bc: Mrs. Marna Thoma ^{light}

10 August 1966

Mr. Beaumont Newhall
Director
George Eastman House
900 East Avenue
Rochester
New York 14607

Dear Beau: for sending us the slides of your paint-
ings. Many thanks for "Photographers on Photography."
I would like to sell it here but the price is too
high for our public. If we can get a trade discount
on the paper edition, we shall try it out here and
see how it goes.
Sincerely yours,
All best,

With cordial regards, I am,
Monroe Wheeler
Monroe Wheeler

MW:fk Wheeler

MW:fk

MW:fk

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bc: Mrs. Jenny Licht

24 March 1966

Mr. Lawrence Adams
Sherwood Executive Assistant
New York the President's own of meeting you in one of
P. O. Aurora, New York Co. N. Y. as still Administrative
Rio Piedras, P. R. since leaving, now President of the
Dear Mr. Adams: Puerto Rico.

Many thanks for sending us the slides of your paintings. I am giving them to our Department of Painting and Sculpture for their consideration, and if New York 10022, who once had a Figari exhibition, they wish to see the pictures they will let you know. I suggest that you send photographs of the paintings. With best wishes, I am, and ask them for their advice.

Sincerely yours,
Please give my warm regards to Sr. Sanitez.

With cordial remembrances, I am,
Monroe Wheeler
Sincerely yours,

Monroe Wheeler

MW:fk

MW:fk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

bc: Mrs. Jenny Licht

24 March 1966

Mr. Lawrence Adams
Sherwood active Assistant
New York the President
P. O. Aurora, New York
Dear Mr. Adams:

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Sincerely yours,
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With cordial remembrances, I am,
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Sincerely yours,

Monroe Wheeler

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MW:fk

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bc: Miss Betsy Jones

UNIVERSITY OF PUERTO RICO
RIO PIEDRAS CAMPUS

President
Office of the President

March 23, 1966

Mr. Monroe Wheeler
25 March 1966
Modern Art
11 West 53rd. Street
New York 1, N.Y.

Miss Connie Saleva
Administrative Assistant
Office of the President
University of Puerto Rico. I am still Administrative
Rio Piedras to Dr. Jaime Benitez, now President of the
Puerto Rico of Puerto Rico.

Dear Miss Saleva: I of mine in Montevideo, poet, lecturer
and journalist, Dora Isella Russell, would like to
With reference to your letter of 23 March, the only to
two dealers I can think of who might be interested
in Figari are M. Knoedler & Co., 14 East 57 Street,
New York 10022, who once had a Figari exhibition, be
and the Galeria Bonino, 7 West 57 Street, New York
10019, who specialize in Latin American works. I
suggest that you send photographs of the paintings
to these two galleries and ask them for their ad-
vice. I remain,
I remain,

Please give my warm regards to Dr. Benitez.

With cordial remembrances, I am,

Sincerely yours,

Very truly yours,
Connie Saleva
Connie Saleva
Administrative Assistant

Monroe Wheeler

MW:fk

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UNIVERSITY OF PUERTO RICO
RIO PIEDRAS, PUERTO RICO

President
~~XXXXXXXX~~
OFFICE OF THE CHANCELLOR

March 23, 1966

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd. Street
New York 1, N.Y.

Dear Mr. Wheeler:

I had the pleasure of meeting you in one of your trips to Puerto Rico. I am still Administrative Assistant to Dr. Jaime Benítez, now President of the University of Puerto Rico.

A friend of mine in Montevideo, poet, lecturer and journalist, Dora Isella Russell, would like to sell two paintings of Figari and she has asked me to help her find a buyer for them.

I thought that perhaps your Museum might be interested in them or that you might be able to tell me what museums or art galleries I should contact.

Hoping to hear from you at your earliest possible convenience and thanking you in advance, I remain,

Very truly yours,

Connie Saleva

Connie Saleva
Administrative Assistant

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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bc: Mr. Laxmi Sihare ✓

Mr. Bernard Karpel

January 26, 1966

Mr. V. H. Bedekar
Department of Museology
Faculty of Fine Arts
M. S. University of Baroda
Baroda
India

Dear Mr. Bedekar:

Mr. Laxmi Sihare has given me a copy of Volume I of STUDIES IN MUSEOLOGY and I am writing to felicitate your Board for its initiative in establishing this Journal devoted to the dissemination of knowledge in the field. This is an extremely fine thing for you to have done for India and for the art world and we are delighted to have the Journal for our Library.

With best wishes, I am,

Sincerely yours,

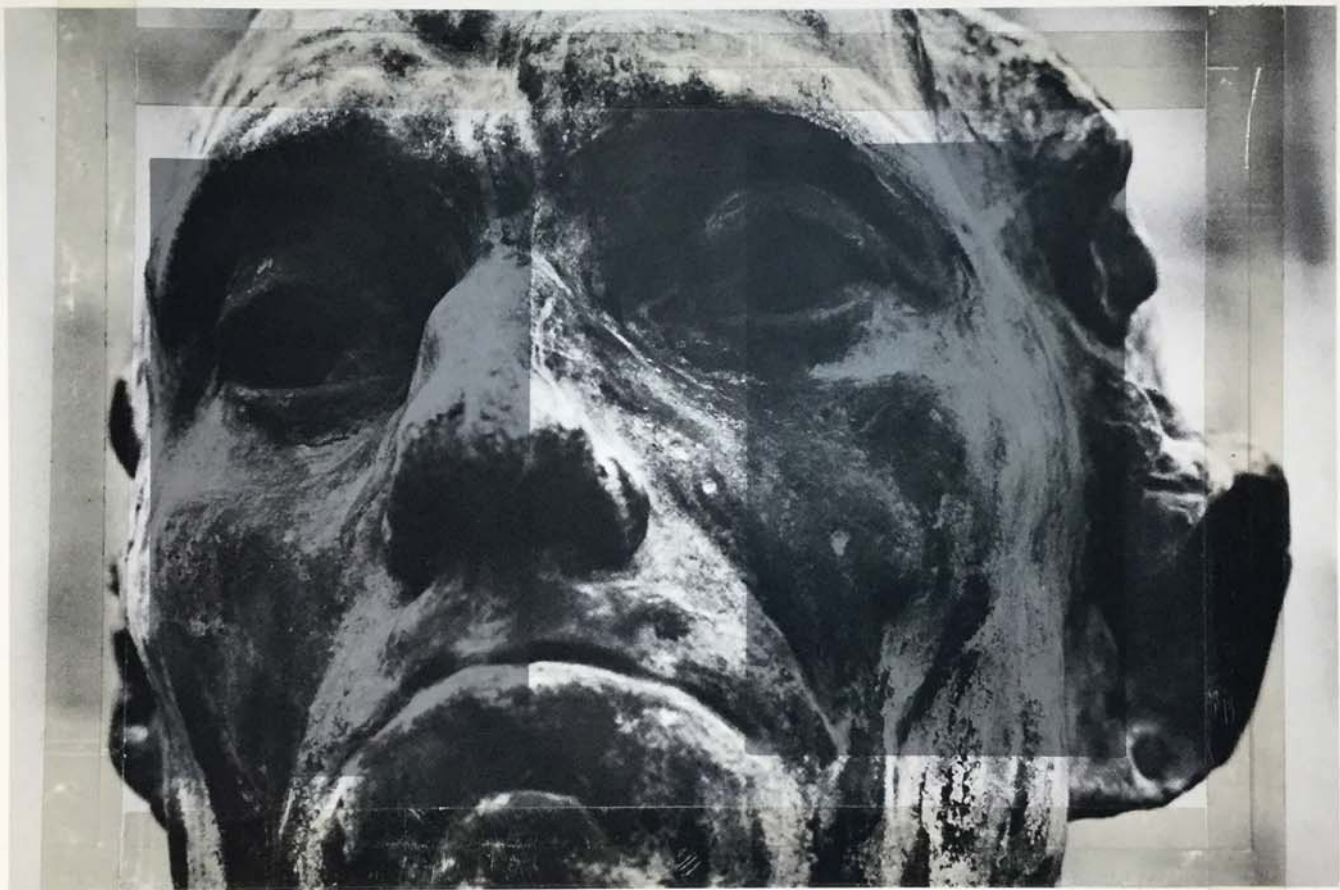
Monroe Wheeler

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cc: Mrs. Parkinson ✓
Mr. Bareiss
Mr. Soby
Mr. d'Harnoncourt
Miss Miller
Mr. Rubin
Miss Jones

The Museum of Modern Art



tant collection of Picasso's paintings in the world excepting Picasso's own collection.

But what of the Museum's sculptures by Picasso? I guess that we have the best collection in any museum but -- there are only seven! I think you will remember, Henry, how urgently we -- you and I -- tried to borrow from Picasso a really repre-

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

cc: Mrs. Parkinson ✓
Mr. Bareiss
Mr. Soby
Mr. d'Harnoncourt
Miss Miller
Mr. Rubin
Miss Jones
Miss Legg

November 8, 1967

Dear Henry:

I wish you and Picasso could see his sculpture exhibition. René d'Harnoncourt presented the show superbly after months of study. The whole ground floor of the Museum has been rebuilt; all the walls and lighting have been changed with much thought and great sensibility.

As you know from d'Harnoncourt's letter of October 27, the Trustees and staff are much interested in securing some of the sculptures for the Museum's collection. Of course we were not surprised by your reply of October 31 but we believe there are certain special reasons Picasso might consider before making his decision.

In our museum collection are 35 paintings by Picasso. Among them are four of his greatest canvases, Les Femmes d'Alger, the Three Musicians, the Girl Before the Mirror and Night Fishing as well as a dozen or more major paintings. In addition we will have eventually twenty or more paintings promised to the Museum including Two Acrobats With a Dog 1905, Boy With a Horse 1905, Girl With a Mandolin 1910, Seated Women 1927, Woman Dressing Her Hair 1940, and Woman and Dog Under a Tree 1961-62. (You will find most of these paintings listed in the enclosed checklist of Picasso in the Museum of Modern Art: 80th Birthday Exhibition, 1962.)

We believe that with these 50 works the Museum will have by far the most important collection of Picasso's paintings in the world excepting Picasso's own collection.

But what of the Museum's sculptures by Picasso? I guess that we have the best collection in any museum but -- there are only seven! I think you will remember, Henry, how urgently we -- you and I -- tried to borrow from Picasso a really repre-

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Mr. Henry Kahnweiler

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November 8, 1967

representative collection of his sculptures for our great exhibition to celebrate his 75th anniversary in 1957. We failed. We could assemble only 27 sculptures, not counting 17 tiny bronzes. Today, now, we are showing 204 sculptures plus 30 ceramics. Over two hundred pieces belong to Picasso and they are all going back to him. Furthermore, so far as we know now, they will remain in his own collection which, we suppose, will stay in Europe.

We are unhappy on two counts: first, we regret that the greatest museum collection of Picasso's work should suffer serious disbalance between painting and sculpture; second, it is our feeling that on this side of the ocean, in this country, in this city where Picasso's art is so admired, there should be on view to the public an excellent presentation of his sculpture.

I am including three lists: the first includes works that particularly interest us together with a number of alternate or second choices; the second list suggests works that seem less essential but still highly desirable. A third list, just for your information, comprises our own seven bronzes.

We are aware that some of the pieces that interest us the most are unique. We suppose these are among the sculptures Picasso most wants to keep. They are, however, no more unique than paintings. Furthermore, we have suggested, whenever possible, alternate or second choices, particularly in the cases of the 1912-1915 cubist constructions and the recent cut-and-bent metal heads and figures. We suppose that most of the bronzes we list may also be unique but might be re-cast.

At this stage, of course, there are uncertainties. Picasso may not agree to sell any of the sculptures. We do not know the prices and, in the end, we might be unable to raise the money needed to buy what we want. Obviously the first step^e is to ascertain what Picasso might let us have.

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Mr. Henry Kahnweiler

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November 8, 1967

My very best to Louise Leiris and to you.

Sincerely, *and with affection* -

Alfred H. Barr, Jr.
Counselor to the Board of Trustees

Mr. Daniel-Henry Kahnweiler
Galerie Louise Leiris
Paris 8 - 47 rue de Monceau
France

AHB:jsw

P.S. René d'Harnoncourt, our Director, has approved this letter; if it should seem desirable, I believe he would be willing to fly over. As you know, I am now retired but my heart is in this negotiation.

4 Enclosures:

- List I. Picasso sculptures under consideration
- List II. Picasso sculptures under consideration
- List III. List of sculpture by Picasso, collection Museum of Modern Art
- Checklist of Picasso's 80th anniversary, Museum of Modern Art

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November, 1967

List I. Picasso sculpture under consideration, Museum of Modern Art, New York

Paris catalog (1966): number, title, date
 Museum of Modern Art catalog (1967): page number

- *** 216 Guitare, 1912 (MoMA P.58) - 1st choice
 or 224 Guitare, 1914 (MoMA P.61) - 2nd choice

- *** 223 Instrument de musique, 1914 (MoMA P.63 top) - 1st choice
 or 225 Violon et Bouteille..., 1915-16 (MoMA P.63 bottom) - 2nd choice

- *** 230 Construction en fil métallique, 1930 (MoMA P.65)

- *** 228 La femme au jardin, 1929-30 (MoMA P.67)
 *** 234 Tête de femme, 1931 (MoMA P. 68)

- *** 253 Tête de femme, 1932 (MoMA P.75)
 *** 246 Tête de femme, 1932 (MoMA P.78)

- *** 281 L'homme au mouton, 1944 (MoMA P.107)
 ** 276 Tête de taureau, 1943 (MoMA P.109)
 ** 283 Crâne, 1944 (MoMA P.108)

- *** 297 Femme à la voiture d'enfant, 1950 (MoMA P.129)

- ** 319 Sylvette, 1954 (MoMA P.150)
 ** 385 Tête de femme, 1962 (MoMA P.201)

- * 365 Homme au mouton, 1961 (MoMA P.181)

- *** 357 Femme aux bras écartés, 1961 (MoMA P.193)
 ** 356 Petite femme aux bras écartés, 1961 (MoMA P.192 below) - if 357 is not available

- ** 338 Personnage, 1960 (MoMA P.170)

- ** 314 Woman, 1953 (MoMA P.146 right)

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November, 1967

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List II. Picasso sculptures under consideration, Museum of Modern Art, New York

Paris catalog (1966): number, title, date
 Museum of Modern Art catalog (1967): page number

- * 207 Chanteur aveugle, 1903 (MoMA P.51)
- * 208 Tête de picador au nez cassé, 1903 (MoMA P.51)
- ** 233 Tête, 1931 (MoMA P.69)
- ** 229 Construction au gant, 1931 (MoMA P.72)
- ** 243 Tête de femme, 1931-32 (MoMA P.74 top)
- *** 252 Tête de femme, 1932 (MoMA P.77)
- ** 244 Femme, 1931-32 (MoMA P.84)
- *** 258 Femme au feuillage, 1934 (MoMA P.88)
- * 289 Le centaure, 1948 (MoMA P.119)
- ** 312 La chouette en colère, 1935 (MoMA P.135)
- ** 310 Le bouquet de fleurs, 1953 (MoMA P.137 left)
- * 318 Sylvette, 1954 (MoMA P.151)
- ** 321 Tête de femme, 1954 (MoMA P.153)

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List III. Sculpture by Picasso now in the Museum of Modern Art, New York

Listed in the catalog The Sculpture of Picasso, Museum of Modern Art, 1967

Woman's Head (Tête de femme) 1909, P.56

Glass of Absinth (Verre d'absinthe) 1914, Frontispiece

Pregnant Woman (Femme enceinte) 1950, P.125

Head of a Woman (Tête de femme) 1951, P.130

Goat's Skull and Bottle (Crâne de chèvre et bouteille) 1951, P.132

Baboon and Young (La guenon et son petit) 1952, P.136

Expected gift: Jester (Le fou) 1905, P.52

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

René d'Harnoncourt
Director

October 23, 1967

Dear Alfred:

Here is a crazy idea - but I hope it is crazy enough to have a slight chance to succeed.

When I heard at the Collections Meeting that you thought it might not be impossible for the Museum to get one of the Cubist sculptures of Picasso I volunteered to make a list of Picasso's sculptures which I thought would give us a most fabulous and pretty representative collection of his work in three dimension.

I realize, of course, that the chances of getting Picasso to let the pieces go are very slim, and that the raising of cash for such a purchase would be equally difficult. However, trustee interest in Picasso sculpture seems high. Jock told me he would like very much to have a chance to buy some. I feel sure that Nelson and others will feel the same way and it occurred to me that a really big bid might please Picasso.

After discussing this matter with Walter and Eliza I am sending you here a list which represents just my own preferences. I have added to this list the sculptures which we already own and those which will come to us in order to complete the ideal picture of a great collection.

If you think that there is even a slight chance of realizing such a project entirely or in part, please let me know 1) what you think of the list and what changes you would like to make in it and 2) if you would be interested in undertaking a campaign for such a purchase as a project. We all feel sure that if anybody could succeed in it, it would be you.

Copies of this note go to Eliza, Walter Bareiss, Bates Lowry, Dorothy Miller and Bill Rubin.

mus mus vanderbos
Faithfully yours,

René
René d'Harnoncourt

Mr. Alfred H. Barr, Jr.
c/c Mrs. Kolger Cahill
Stockbridge, Mass.

See continuation of letter

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Mr. Alfred H. Barr, Jr.

October 24, 1967

I just saw your list and am, of course, delighted that we seem to agree on most sculptures. I meant to include the Death Head and Bicycle-Bull's head on my list but somehow they got lost. I also was very tempted to include the WOMAN WITH LEAVES, #54, page 88, the FIGURE, made of wood and string, # 60, page 89, and the very conventionalized BUNCH OF FLOWERS, # 115, page 137. In fact, the only piece on your list that went sour on me was the HEAD OF A WOMAN, # 195, page 169, which does not seem to me to stand up after repeated visits.

Saludos,

René d'Harmoncourt

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EXT. NO. SPEC. NO.	owned by MOMA - EXPECTED GIFT	1 CHOICE	2nd choice	3 choice	TITLE	PAGE N Y CAT.	DATE	OWNER
				X	MASK OF PICADOR. BRONZE	51	1903?	
			X		BLIND SINGER BRONZE	51	1903.	
	X				JESTER BRONZE	52	1905	MRS BERTHA SHER
	X				WOMAN'S HEAD. BRONZE	56	1909.	MOMA
	X				Glass of Absinth BRONZE	FRONTIS piece.	1914	MOMA
			X		Guitar Metal sheet MUSICAL INSTRUMENTS Painted WOOD	58 63 TOP.	1912. 1914	
			X		Guitar Metal sheet CONSTRUCTION IN SPACE. WIRE	64 65	1924 1928-29	
			X		WOMAN IN GARDEN BRONZE	67.	1928-29	
			X		HEAD PAINTED METAL	69	1931	
			X		Colossal Head of Woman BRONZE	75	1932	
			X		HEAD OF WOMAN near abstract. BRONZE.	78.	1932	
			X		WOMAN. BRONZE	84 right	1931-32	
			X		FIGURE BRONZE	86 bottom	1935	
	X				Figure BRONZE	99	1944	
	X				Two Women BRONZE	125	1950	MOMA
					Goat. BRONZE	126	1950.	MOMA.
		X			Woman with BABY BRONZE	129	1950	
					Man with Lamb BRONZE	107	1944.	
	X				Head of Woman	130	1951	MOMA
	X				Goat skull BRONZE	132	1951-52	MOMA
					BABOON.	136	1951	MOMA
			X		Ang. owl.	141 top	1953	
			X		Bust of Sylvia	149	1954	
			X		bust of Sylvia	151	1954	
			X		HEAD of Woman metal cutout	153	1954	
			X		The Bathers - BRONZE	156	1960	?
			X		Figure BRONZE	170	1960	
			X		Woman with bowl cut out metal	177	1961	
			X		Head of woman cut out metal	201	1962	
			X		WOMAN with hat cut out metal	208	1963	GALERIE CLAUDE BERNARD

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+ must be (13) ceramics of
 - must (110) white

Pre-Cubist (in order to inherit Lester)

- { 2 Marks - Picasso 3 p. 51 x
 1 Mark - Blind Singers # 2 p. 51 x

Cubist reliefs

+ { 1 Guitar 14 p. 58 x
 2 " 20 p. 61
 3 " 21 p. 63 x
 + { 4 " 22 p. 62 (Lady Penrose - night scene)
 5 " 23 p. 63

Constructions ca 1930

+ 2 26 p. 65 x
 + 1 27 p. 67 x
 - 3 31 p. 68 x

Suprematist sculpture

- 1. page 213, fig 17 (1928)
 2. 28 p. 72

1932 Heads and Heads - wing

+ { i 49 p. 75 x
 3 48 p. 77
 4 46 p. 75 x
 ? 43 p. 74

1932 Chess Head

- 1 41 p. 74
 - 2 ~~Heads Head? 50 p. 72~~

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1934 Assemblages

- 1. 56 p. 85
- 2. 60 p. 87



New Period 43-44

- + 82 p. 107 of course Man with Lamb
- 78 p. 105
- + 70 p. 109
- + 80 p. 108 ✓ Bulls head Bicycle-Deer head

Annex 1950

- 95 p. 119 - lent out
- 102 p. 124 Mask of woman
- 1 107 p. 129 ✓
- 2 101 p. 128 Girls jumping rope
- 2 114 p. 135 owl ✓
- + 1 115 p. 137 book convention flower Smil

Sketches and drawings 1954-1962

- + { 13 125 p. 149 ✓
- 13 126 p. 150
- 2 124 p. 147
- 2 128 p. 153 ✓
- 1 130 p. 154
- 17 195 p. 167 ✓
- 18 199 p. 205

Figures - 1960

- + 147 p. 170 - plants ✓
- 172 p. 181 Man - sheep
- 196 p. 183 or 130 p. 182

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Oct. 9, 1966

Dear Sir:

I'm afraid I've been remiss. As a member, each year I receive my free book, and each year I plan to tell you what I think of it. Somehow, I keep putting it off.

But no more. I simply must tell you how I feel when your book arrives in the mail and I struggle to remove its cardboard cover and finally see the title--

I feel sick, that's how I feel!

Nine out of ten of the books I've received from the Museum are so repulsive I haven't even got the heart to give them to my enemies. Of course, I understand why you choose the titles you do. You select the book you know will have the least book store sale and then foist them off on your members. I understand -- but I don't sympathize. Surely, there has to be a better way. Just once, why don't you give the members a choice -- maybe one between the horror you've planned on and the current appointment calendar? Failing that, why not let us trade them in? For instance, right now I'm willing to trade you Motherwell, The Hampton Album, The Art of Assemblage (in hard cover, yet!) Tobey and Nakian for one soft cover Matisse.

(I don't want to seem greedy. I'll turn them all in for a christmas card if you'd prefer that. Or maybe a post card?)

Cordially,

(Mrs) Elaine Lapidus
120 E. 90th St.
New York, N.Y.

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The Museum of Modern Art

To Mr. Roy Williams

From Richard H. Koch

Date September 2, 1966

Re

I would like to conduct a statistical survey of the percentage of visitors to the Matisse exhibition who use the Acoustiguide, and am wondering whether it would be feasible to count the number of visitors every so often -- perhaps for one hour at a time -- while at the same time counting the number of Acoustiguide users during the same period. Please let me know if you think this would present any complications, and, if not, how soon you think it might begin.

cc: Mrs. Elizabeth Shaw
Mr. Monroe Wheeler ✓

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The Museum of Modern Art

To Mr. Rene d'Harnoncourt Mr. Wilder Green Mrs. Emily C. Stone
Mr. Monroe Wheeler Mrs. Elizabeth Shaw Miss Sarah Rubenstein
Mr. Alfred H. Barr, Jr. Miss Alicia Legg Mr. Abraham Chanin

From Richard H. Koch

Date October 11, 1966

Re Acoustiguide Tapes

Dear Dick:

During the three month run of the Matisse exhibition 11,930 gallery visitors used the recorded Acoustiguide tour with apparently almost unanimous approval. On the financial side we just about broke even.

I think we should consider recording similar lectures for Acoustiguide use for the following exhibitions:

Sachs Drawings
Jackson Pollock
Once Invisible
Museums

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

To **Mr. Richard H. Koch**
From **Monroe Wheeler**
Date **31 October 1966**
Re **Acoustiguide Tapes**

Dear Dick:

Regarding your memo of 11 October about Acoustiguide tapes for the Sachs Drawings and Pollock exhibitions, I don't see how Bill Lieberman can find time to do them, as we have been waiting six months for the Introduction to his Drawings Bulletin, but John can certainly do "Once Invisible," and I believe Arthur Drexler has already planned some audio tape for "New Cities."

MW:fk

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MW	I.206

cc. Miss Keck ✓

JHR

467 Valley Street
Maplewood, N. J. 07040
August 22, 1966

25 August 1966

Miss Jean Kraemer
467 Valley Street
Maplewood
New Jersey 07040

Dear Miss Kraemer:

In the absence of Mr. Wheeler, who is away on holiday, I am writing to acknowledge your nice letter of 22 August, in which you expressed your appreciation of our Matisse exhibition. I know that he will be delighted to hear of your pleasure.

The Museum is selling in our bookstore and on mail order a reproduction of the Matisse "Interior with Egyptian Curtain," in The Phillips Collection, Washington, D. C., which is the painting reproduced on our poster. The price is \$10.00, less 25% discount for members of the Museum, plus 50¢ for handling and postage. This work is also reproduced in color in the catalogue of the exhibition. It is available at \$4.95, cloth-bound, and \$2.50, paper (members \$3.71 and \$1.88, respectively), plus 25¢ postage.

With renewed thanks for your interest in the Matisse exhibition,

Sincerely yours,

/s/ Frances Keck

secretary to Mr. Wheeler

Sincerely,
Jean Kraemer

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	MW	1.206

JHR

467 Valley Street
Maplewood, N. J. 07040
August 22, 1966

Dear Mr. Wheeler,

I felt especially lucky to visit the museum's delightful Matisse display this summer; and I am anxious to own a copy of the poster for the exhibit as a remembrance.

Would you be kind enough to tell me how I could procure a copy of such a poster, i.e., like the one in the display case outside the main entrance?

Thank you.

Sincerely,
Jean Kraemer

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	MW	I.206

MEMORANDUM

To: *Frances Keech*
 From: ALFRED H. BARR, JR
 Date:
 Subject:

*Do you think
 whether office
 can act on?*

JAGANNATHAN

INDORE
 INDIA

7th July 66.

*Arms reprint now
 scheduled will sell
 at \$8.50 - 7 less 50%
 for staff.*

ART
 USA.

wrote to you some months earlier
 kindly replied to my letter rather
 probably she must have had reason
 ad was on the said day. But she
 t you kind self was under treat-
 od Almighty for your speedy recovery.
 His grace You would have recovered
 ld have resumed your dedicated work.

now that your valuable book PICASSO-
FIFTY YEARS OF HIS ART is available now. By your
 Asst curator's letter I understood that it is out of
 print now. The reason for writing again to you is
 (without offending Betsy Jones's feelings) just to
 explore the possibilities whether any copy with your kind
 self. And also request you again to send me a
 gratis copy of your book PICASSO-FIFTY YEARS OF HIS ART
 even if it is soiled, second handed or even in bad
 condition. It will improve to a greater extent to
 improve my art by your sending the book and by
 your blessings. By seeing and reading it often I
 can get all the courage and hope to fight on to find
 my "own" to reach my goal. I have explained all
 about me rather broadly in my previous letter, so I here
 refrain from repeating.

By His Grace that you will find a

for peter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

From: A. S. JAGANNATHAN
77, TILAK PATH
NARAYAN BAUG
INDORE- 2. (M.P.) INDIA

JAGANNATHAN

INDORE
INDIA7th July 66.

To: MR. ALFRED H. BARR
MUSEUM OF MODERN ART
NEW YORK - 19. N.Y. USA.

Arno reprint now
scheduled will sell
at \$8.50 - ? less 50%
for staff.

Dear Mr Barr,

When I wrote to you some months earlier kindly replied to my letter rather sternly to my request. probably she must have had reason to do so. or else her mood was on the said day. But she has informed me that you kind self was under treatment. I prayed God Almighty for your speedy recovery. I am sure that by His grace you would have recovered fully now and would have resumed your dedicated work.

I do not know that your valuable book PICASSO-FIFTY YEARS OF HIS ART is available now. By your Asst curator's letter I understood that it is out of print now. The reason for writing again to you is (without offending Betsy Jones's feelings) just to explore the possibilities whether any copy with your kind self. And also request you again to send me a gratis copy of your book PICASSO-FIFTY YEARS OF HIS ART even if it is soiled, second handed or even in bad condition. It will improve to a greater extent to improve my art by your sending the book and by your blessings. By seeing and reading it often I can get all the courage and hope to fight on to find my "own" to reach my goal. I have explained all about me rather broadly in my previous letter, so I here refrain from repeating.

By His Grace that you will find a

for peter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Copy of the book with you^{personally rather than officially} to send to me ^{Cost Free.}
 You may send the same to me by sea mail.

Once again Prayers and lot of Prayers to God
 for your good health and continued public service.
 I humbly request you (though I did not know you
 too well) to care of your health.

Hope you will send me your book as early
 as possible.

May God bless you with His choicest blessings
 on your kind self. Thanking you in advance

with wishes,

Yours Sincerely

P/S If you have any other catalogues, books
 on PICASSO you may please add to
 it
 Thanks *ast*

Jaganmahan

FIRST FOLD

NO ENCLOSURES ALLOWED

SENDER'S NAME AND ADDRESS:

A.S. JAGANNATHAN
 77, TILAK PATH
 NARAYAN BAUG
 INDORE-2. (M.P.)
 INDIA

MR. ALFRED H. BARR JR.
 CURATOR
 MUSEUM OF MODERN ART
 11 WEST 53rd STREET
 NEW YORK, N.Y.-19
 U.S.A.

BY AIRMAIL
 PAR AVION
 एरोग्राम्मे
 AEROGRAMME

POSTAGE 300rs

055 POSTAGE 055
 INDIA

SECOND FOLD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206



The Museum of Modern Art,
New York
U. S. A.

petersen press · 1 berlin 31 · sodener straÙe 24

june, 1. 1966

Dear Mr. Barr,

I want to make in
the next year a book about new
tendenzen in the art.

please can you send ~~my~~ ^{me} catalogues
of popart (and, it's should be very
happy) catalogues about surrealisme,
special about reine magritte.

In compromise I will send you
books of my edition, special books
from dada and new tendenzen.

sincerely
yours
peter petersen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

T fritz köthe 6 holzschnitte
format 42x55 cm 260.— dm
vorwort von edouard roditi
mappendruck in 50 num. exemplaren

To: köthe und die malerei der neuen heiterkeit.

Fro parallel zur pop-art aus amerika, zum neuen realismus aus paris begründete köthe —in den fusstapfen der neuen sachlichkeit—die europäische malerei der neuen heiterkeit der silbernen sechziger jahre. bei köthe wird das bild der gesellschaft nicht mehr verzerrt, es wird ihr nur ein grosser flachspiegel vorgehalten und im spiegelbild erscheinen bekannte plakatwände mit kinostars und stripteasetänzerinnen, automobilen, strassen u. ä., die heitere städtische traumlanschaften der dolce-vita -konsumgesellschaft; die weltanschauung wird zur anschauung der welt, die konfuse tiefe zur exakten oberfläche, der traum trifft die wirklichkeit, melancholie und verbitterung werden zur erlösenden neuen heiterkeit.

carl laszlo 1964 — einladungskarte der galerie springer.

g köthes malerei ist zeitkritisch ohne zeigefinger. er trifft die schwache stelle unseres „juste milieu“, wenn er immer wieder auf die zwei fetischismen zurückkommt, denen ein schon zum götzendienst entarteter kult gewidmet wird: dem unbedeckten körper weiblichen geschlechts und dem auto; als material aufgefasst: dem fleisch und dem blech. nichts von karikatur dabei, kein aufgesetzter zynismus, keine billige groteske, keine verblünnende entstellung irgendwelcher art. bert buesche — der tagesspiegel —

fritz köthe
geboren am 26. 9. 1916 in berlin. nach ursprünglicher malerlehre

1936—38 akademie leipzig. frühe begegnung mit der neuen sachlichkeit und dem surrealismus.

1951 erste kontakte zu der galerie — springer—, berlin.

1961 erste begegnung mit carl laszlo.

1962 erste publikation— mythologische bilder—, edition menz, basel.

bilder und zeichnungen u. a.: sammlung richard dreyfuss basel, carl laszlo basel, galerie des 20. jahrhunderts berlin, karl ströher darmstadt, siegfried poppe hamburg, mr. goldstone beverly hills.

RT

3 to Salvador

roduction fee,

ssee Williams

book.

er informed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

T noch beschränkt lieferbar
 raoul hausmann sprechspäne 12.— dm
 oskar panizza das liebeskonzil 16.— dm
 camille bryen lolirec 12.— dm
 erich buchholz ei konstruktion 12.— dm /
 24.— dm / 36.— dm

To: zur zeit von der staatsanwaltschaft be-
 schlagnahm
 dieter hülsmanns paroxysmus 11.80 dm

Fro raoul hausmann
 umbruch
 ausgabe 1. 20.— dm
 ausgabe 2. signiert und numeriert von
 1—14 mit einem aquarell des
 autors 140.— dm
 ausgabe 3. signiert und numeriert von
 I—X mit einer originalcollage
 des autors 480.— dm

kurt schwitters die anna blume in bleie
 12.50 dm
 faksimiledruck der erstausgabe
 (schnitt-bücher 1922)

franz jung der fall grosz 14.— dm
 neudruck des im jahre 1920 erschienenen
 kurzromans mit nachträglichen
 anmerkungen des verfassers.

melchior vischer
 sekunde durch hirn 16.— dm
 faksimiledruck der erstausgabe
 (steegemann verlag 1922)

gerhard rühm 5 lesetexte 19.60 dm
 gerhard rühm
 101, eine zahlendichtung 6.80 dm

allewörter schuldt manzoni 7.40 dm

fritz köthe 6 holzschnitte
 format 42×55 cm 260.— dm
 vorwort von edouard rodit
 mappendruck in 50 num. exemplaren

in vorbereitung
 (auslieferung ende november 1964)
 paul wunderlich 6 litographien
 format 42×55 cm 360.— dm
 text von dieter hülsmanns
 mappendruck in 50 num. exemplaren

diter rot box preis ca. 260.— dm
 auflage ca. 30 exemplare.

h. c. artmann flasschenposten
 gedichte

petersen press
 1 berlin 31
 sodener str. 24
 tel. 89 73 95

RT
 to Salvador
 oduction fee,
 ssee Williams
 book.

9

o
alb

Mr. Wheeler: No letter. Not necessary, Miss Moeller informed.

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

cc: File

Date January 20, 1967

To: Mr. Monroe Wheeler

Re: Purchase Order 5873 to Salvador

From: Pearl L. Moeller

Dali, sharing reproduction fee,
dust jacket, Tennessee Williams
book.

Dear Monroe:

I don't know if you will wish to trouble writing Dali or not concerning the attached Purchase Order, which is self-explanatory. Perhaps you will just wish to send the Purchase Order through for payment. New Directions has paid us.

Please let me know. Thanks a lot.

All best wishes,

Pearl

9
↓
Mr. Wheeler: No letter. Not necessary, Miss Moeller informed.

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ALBERT AND MARY LASKER FOUNDATION
866 UNITED NATIONS PLAZA
NEW YORK, N. Y. 10017 TEL. 421-9010

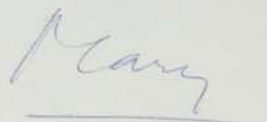
February 20th, 1967

Dear Monroe:

Here is a check for \$600 to pay for
replacing the three trees which died on 54th Street.
I hope these will be hardier specimens, in addition
to maintaining the "arboreal beauty" in front of the
Museum!

All best wishes,

Yours,



Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

The Museum of Modern Art Archives, NY	Collection: MW	Series.Folder: I.206
---------------------------------------	-------------------	-------------------------

Dear Frances - Bill Lieberman is
 getting from Marlborough a large print
 for me to give to Nelson for Christmas.
 If there is time, will you have the shop
 frame it for me. If not, will you
 deliver it to him as it is. I enclose
 check for framing in progress.

Many thanks

MW

Olitzki Enamels float - raised
 on side to with
 board
 with separation

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

Marlborough Graphics

Marlborough Graphics Gallery
41 East 57th Street
New York, New York 10022

Telephone: PLaza 2-6930

Barney Weinger, Director

December 19, 1968

Invoice # 2208

December 11, 1968

Marlborough Graphics Gallery
41 East 57th Street
New York Museum of Modern Art
New York 10022 Street
New York, N.Y. 10019
Gentlemen:

Miss Castleman has turned over to Mr. Monroe Wheeler
Vernissage Cocktail
your invoice No. 2208, and I take pleasure in enclosing
41 x 27 3/4 inches
Mr. Wheeler's check in the amount of \$131.25 in
WGN 3195
settlement thereof. For his records, would you be
good enough to receipt and return an invoice to his
order and bearing the above number (2208), to conform
with his check?

	\$ 131.00
5% tax	6.25
TOTAL	\$ 131.25

Very truly yours,

secretary to
Monroe Wheeler

MONROE WHEELER

No. 2463

December 18, 1968

1-2
210

Enclosure: the Chase Manhattan Bank check No. 2463

\$ 131.25

One Hundred Thirty-one and 25/100 - - - - -

THE CHASE MANHATTAN BANK
National Association

Bankers Trust Building, 405 West Street, New York, N. Y.

Marlborough Graphics Gallery
Invoice No. 2208

997480-1-850 12 000-01103

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

Marlborough Graphics

Marlborough Graphics Gallery
41 East 57th Street
New York, New York 10022

Telephone: PLaza 2-6930

Barney Weinger, Director

Invoice # 2208

December 11, 1968

Miss Casselman
c/o The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

R. B. KITAJ
Vernissage Cocktail
serigraph - 1966
41 x 27 3/4 inches
16/70
WGN 3195

	\$ 125.00
5% tax	<u>6.25</u>
TOTAL	\$ 131.25

MONROE WHEELER

No. 2463

December 18, 19 68

1-2
210

Pay to the
order of

MARLBOROUGH GERSON GALLERY

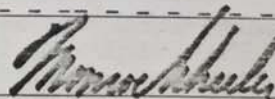
\$ 131.25

One Hundred Thirty-one and 25/100 - - - - - Dollars

THE CHASE MANHATTAN BANK
National Association

Rockefeller Plaza at 49th Street, New York, N. Y.

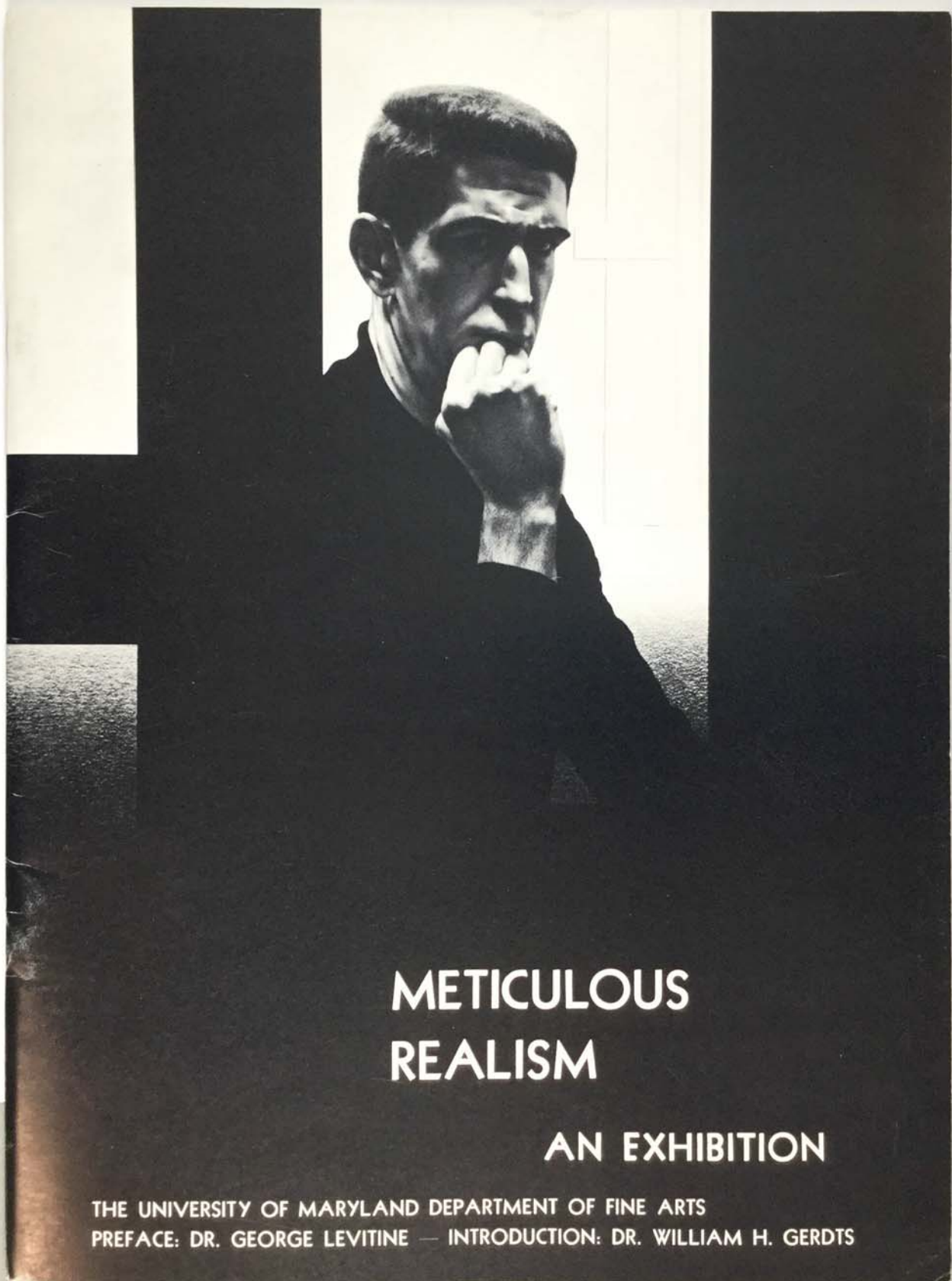
Marlborough Graphics Gallery
Invoice No. 2208



⑆0210⑆0002⑆038⑆1⑆089499⑆

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206



METICULOUS REALISM

AN EXHIBITION

THE UNIVERSITY OF MARYLAND DEPARTMENT OF FINE ARTS
PREFACE: DR. GEORGE LEVITINE — INTRODUCTION: DR. WILLIAM H. GERDTS

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

AN EXHIBITION

DECEMBER 1 through JANUARY 15
University of Maryland Art Gallery
J. Millard Tawes Fine Arts Center
College Park, Maryland

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

Catalogue designed by Harold Isen
Published in the United States, 1966

Cover: Leo Dee: *Self-Portrait*, 1958

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Isen
1966
1958

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February 7, 1967

Department of Fine Arts
The University of Maryland
College Park
Maryland

Gentlemen:

Mr. Mouroe Wheeler, who was a lender to the Meticulous Realism exhibition recently held at the University of Maryland Art Gallery, would like to order several additional copies of the catalogue. Would you be so kind, therefore, as to advise him of the price, so that he can forward his remittance for the number of copies he desires.

Sincerely yours,

secretary to Mr. Wheeler

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

Mr. Monroe Wheeler
New York, N. Y. 10022

Dear Monroe:

Please ignore the mistake of my first unsigned letter.

I hope you won't ignore Philip Johnson's and my invitation to help us plan a festive spring evening to benefit the Merce Cunningham Dance Company. The enclosed copy of a recent review by Clive Barnes in the New York Times illustrates the high esteem in which the company is held, here and abroad.

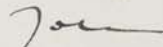
The date: June 3, 1967 (in case of rain June 4th) at sunset.
The place: Philip Johnson's garden in New Canaan. The program: a performance in the meadow by the dance company, including a premiere with score by John Cage -- dinner under the trees -- an unhurried tour of Philip's glass house, underground museum and lake pavilion -- and then dancing by torch and starlight.

Proceeds to go to the tax-exempt Cunningham Dance Foundation. No doubt you're aware that Merce recently returned from a highly acclaimed tour of Europe and in Paris received the gold star for choreographic invention at the International Festival of Dance. Despite all success, financial support in this country is inadequate: hence the party.

Won't you join the committee? And, may we ask 1) if you will take tickets; 2) if your name is written as you'd wish it to appear on the printed invitations; 3) if you'll suggest names of friends who'd like to come; and 4) if you'd add a personal note to invitations that we'd mail to your list of friends. With your aid, we hope to have 300 guests at \$75 a person.

My wife, Philip and I look forward to having you join us for this swinging and poetic evening.

Sincerely,



John de Menil

March 1, 1967

DUNCAN PHILLIPS, COLLECTOR, DIES

Continued From Page 1, Col. 2
Fellow. Each year several million persons crowded through his gallery, a Victorian house on 21st Street, N.W., in what was then a remote area of Washington. Mr. Phillips called "an intimate, attractive atmosphere in which to associate with a beautiful home."

His singular vision remained the same throughout his life: to "stand sponsor, primarily for the laity artist in quest of beauty, independent of all other and non-artistic."

It is an interesting only in art circles. Mr. Phillips said one of his books, "A Collection in the Making," "The list of artists whose I have and shall not live to know whether the man to whom I believed had justified my faith in their talents."

He wrote and numerous museum officials the fall, shepherded art collector with the sensitive face and the quiet voice was "a gentleman," "a connoisseur," "a man of great generosity and kindness."

Alfred H. Barr, director of the Museum of Modern Art, said yesterday, "The thing that most impressed me about Mr. Phillips was that he always followed his own faith with complete integrity and the result is a most delightful picture gallery in the world."

"A Genuine Artistocrat"
Robert Motherwell, the artist, said in a telephone interview that "he was an artist, a man, sensitive and intelligent and a great gentleman."

"When you had to deal with him, for example," he added, "instead of it being a business relationship it was almost as if you were given the hospitality of a great sophisticated American certainly one of the few Americans who was a genuine aristocrat in the European sense of the word."

Mr. Phillips was born on June 29, 1886, the son of Damon Clinch Phillips, a military officer, and the former Ellen Irving Laughlin, whose father was one of the founders of the Johns and Lancaster steel concerns.

He played baseball at the Washington School for Boys (and remained a Washington Bombers fan through his life) and graduated from Yale in 1908. Almost immediately, he began collecting American art and writing art criticism.

"ART offers two great gifts of emotion," he once said, "the emotion of recognition and the emotion of escape. Both emotions take us out of the bound-aries of self."

Asked Dove and Marin
He was an early buyer of and encouraged such painters as Arthur Dove and John Marin. Through the years he also purchased the works of Elie, Benoit, Matisse, Picasso, Cézanne and others.

An early acquisition for \$100,000 was "The Boating Party" by Braque. This painting, now in the collection of the Phillips Gallery, was one of the first abstract pictures in the Phillips Gallery.

The gallery itself was built as a family home. In 1911, his art collection burgeoned. Mr. Phillips decided to set up a public gallery in part of the four-story building.

"It is in every respect a large, constructive social purpose and that to create a national worthy of the viceroy spirit."

Thus, the Phillips Memorial Gallery, named for Mr. Phillips, was founded and incorporated as a museum in Washington in 1916, was from the outset an unusual enterprise—a public gallery that reflected the personal style and enthusiasm of a private collector who was himself a bona-fide critic and art historian.

A Notable Aspect
The collection itself was notable in two respects. Mr. Phillips was first of all a pioneer collector of modern American painting. In particular, made the Phillips Gallery one of the few museums in the country where one can see the development of our native pictorial achievements in its actual continuity and see it primarily in terms of first-rate examples.

For the works of certain American painters—namely, Arthur Dove—he felt a particular affection, and he bought their work in large quantities.

Mr. Phillips was also an outstanding collector of the work of European artists. The Phillips Gallery housed a small but select group of earlier masters—Giotto, Donatello, Mantegna, Vermeer, Constable and a much larger and equally select group of 19th-century masters.

Mr. Phillips was also the author of "The Renaissance and the Modern World," published in 1917. "The Artist from Diderot," 1922, and "The Leonardo of the 20th Century," 1927. He was also co-author of several books and whole magazine articles.

In 1940 a wing was added to the Phillips Gallery. By this time the new wing housed the works of Motherwell, Kline and Raskin. During the war, Mr. Phillips would vacation in Stoneburg, Pa., where he painted landscapes and trees.

Mr. Phillips was also the author of "The Renaissance and the Modern World," published in 1917. "The Artist from Diderot," 1922, and "The Leonardo of the 20th Century," 1927. He was also co-author of several books and whole magazine articles.



JAMES J. RORIMER OF MUSEUM IS DEAD

Continued From Page 1, Col. 4
found and refurbished galleries of European paintings. He also inherited one of the country's largest art reference libraries, the 120,000-volume Thomas J. Watson Library, now part of the Eschscholtz and Eschscholtz galleries, housing a problem collection of Italian art, and a collection of Spanish Renaissance prints.

A relation professional, he provided the museum with a beamed handmaster. Working with the museum's staff, he provided the museum with a beamed handmaster. Working with the museum's staff, he provided the museum with a beamed handmaster.

After he became director of the Metropolitan Museum, he headed a staff of 600 including a curatorial staff of 100.

He was an early buyer of and encouraged such painters as Arthur Dove and John Marin. Through the years he also purchased the works of Elie, Benoit, Matisse, Picasso, Cézanne and others.

WITH CONTROVERSIAL STATURE: James J. Rorimer, head of Metropolitan Museum of Art, with statue museum bought last year for \$225. Work may have been done by Leonardo da Vinci or his teacher, Andrea del Verrochio.

2 Lives Devoted to Art

The Phillips Gallery Reflects Integrity of a Gifted Man

By HILTON KRAMER

The career of Duncan Phillips, founder of the Phillips Memorial Gallery, is a story of two lives. One was a life of art, the other a life of business.

Two Appreciations
Except for actually living in the Phillips Gallery, he did not live in the Phillips Gallery. He lived in the Phillips Gallery.

But he was not a collector. He was a collector. He was a collector.

And Fifth Avenue turned out to be even more to his liking than the garden outside his lower window in Tryon Park.

He could be an extremely stubborn man when his mind was set on a point, it was sometimes a point so small that he would not budge.

Never Tired of Applause
He never tired of being recognized as the director of the Metropolitan Museum, and whenever he pulled off a coup he was greeted with a roar.

But what might have been irritating vanity in a man who by simple good luck had been lifted to high position was appeased in James Rorimer.

His puffed-up ego was not so much a great director of a struggling Metropolitan as he was a man who had reached that position and maintained it, because he was a man who had reached that position and maintained it.

He was not so much a great director of a struggling Metropolitan as he was a man who had reached that position and maintained it, because he was a man who had reached that position and maintained it.

He was not so much a great director of a struggling Metropolitan as he was a man who had reached that position and maintained it, because he was a man who had reached that position and maintained it.

He was not so much a great director of a struggling Metropolitan as he was a man who had reached that position and maintained it, because he was a man who had reached that position and maintained it.

He was not so much a great director of a struggling Metropolitan as he was a man who had reached that position and maintained it, because he was a man who had reached that position and maintained it.

He was not so much a great director of a struggling Metropolitan as he was a man who had reached that position and maintained it, because he was a man who had reached that position and maintained it.

SPRING SPECIAL

Money-saving coupon for a carton of Pepsi-Cola in one-way hot.



Springtime special: now you can save 10¢ on cartons of Diet Pepsi-Cola in One-Way, no-return bottles! Just look for the coupon on all Diet Pepsi One-Way cartons. It's worth 10¢ on your next carton. Good time to renew old friendships with Diet Pepsi. Back in New York in regular and giant 26-ounce One-Way bottles. Same great honest-to-Pepsi taste with less than one calorie per serving. Take home Diet Pepsi in One-Way bottles...today! COME ALIVE! You're in the Pepsi generation!

He was an early buyer of and encouraged such painters as Arthur Dove and John Marin. Through the years he also purchased the works of Elie, Benoit, Matisse, Picasso, Cézanne and others.

After he became director of the Metropolitan Museum, he headed a staff of 600 including a curatorial staff of 100.

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	MW	I.206



SHOREWOOD ART PROGRAMS FOR EDUCATION*

Complete programs to introduce students to the paintings and drawings of the world's great artists.

January 26, 1967

SAMUEL SHORE
President
SHOREWOOD
REPRODUCTIONS, INC.
NEW YORK, N. Y.

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

Dear Mr. Wheeler:

INTERNATIONAL
BOARD OF
ADVISERS

Approximately twelve years ago, when Shorewood was still in the printing business and had not yet embarked on its publishing program, we printed a reproduction of Andrew Wyeth's Christina's World for The Museum of Modern Art, which served as publisher, sole distributor and selling outlet for the reproduction. I am not aware why we stopped printing this reproduction for the Museum, nor what its present source is for the reproductions of this subject that are now sold at the Museum.

LLOYD GOODRICH
Director
WHITNEY MUSEUM
OF AMERICAN ART
NEW YORK, N. Y.

In any case, Shorewood has long since entered the publishing field and is now involved in an art-appreciation program that is being distributed to schools throughout the United States; the program consists of an extensive series of full-color reproductions as well as material prepared expressly for the teacher, including display instructions, biographies of all the artists represented, and critiques of every work of art in the program. Under the guidance of our Board of Advisers, we are attempting to enlarge and improve the program by seeing to it that every major artist in the history of Western art is represented by at least one important work. We would now like to manufacture a full-color reproduction of Christina's World so that it may be added to our program and, if permission is granted, we could use the same plates from which the Museum's reproductions were printed twelve years ago.

SIR JOHN ROTHENSTEIN
Former Director
TATE GALLERY
LONDON

THEODORE ROUSSEAU
Curator
METROPOLITAN
MUSEUM OF ART
NEW YORK, N. Y.

CHARLES STERLING
Curator
THE LOUVRE
PARIS

We would like to have the Museum's permission to manufacture and publish this reproduction, and I would be grateful for your assistance in securing this permission for us. I look forward to hearing from you at your earliest convenience. Thank you for your kind cooperation.

Sincerely yours,

SHOREWOOD REPRODUCTIONS, INC.

Paul Anbinder, Editor-in-Chief

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

FIFTH AVENUE at 81st STREET, NEW YORK 10028, BUtterfield 8-5800
CABLE: HOPESTAND RCA tex NY 224244



24.XI.66.

Dear Munros,

I got back from the rain and cloud of Palm Beach to sunny New York yesterday evening and found your Bonnard book awaiting me. Was most kind of you to send me this splendid work on one of my favorite contemporaries. I am delighted to have it, not only for itself but as a memento of our pleasant encounters in New York this month - the first but not, I hope, the last.

Yours ever

Francis Taylor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Publications Department has in its files information covering many aspects of international laws and practices regarding the use of reproductions of works of art for educational uses. It has also accumulated data regarding a great many techniques of reproduction for specific purposes.

The Museum is frequently asked by other institutions for advice on their needs and problems, which include the design and production of their own publications. Institutions recently served include the Institute of International Education, Rockefeller Brothers Fund, National Gallery of Canada, Asia Society, et al. These services could be greatly broadened and improved if personnel were available to classify the data already in hand to make it more readily accessible.

Handwritten notes:
The...
we...
1112...
been...
wants - goes...
after viewing the beautiful stock
with one of these angry...
type & too expensive to report a
gift as an artist friend...
Flower

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

Thanks so much for letting
 me trouble you. Your friend
 "114. " "ulgiat could not have
 been nicer said "anything" "now we
 want - goes" "It seemed unpractical
 after viewing the beautiful stock
 with one of these angry young men
 type & too expensive to expect a
 gift so an artist friend Eleanor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE INSTITUTE OF PHYSICAL MEDICINE AND REHABILITATION
CARD ARE USED FOR PATIENT PROJECTS AT
THE PROCEEDS FROM THE SALE OF THIS

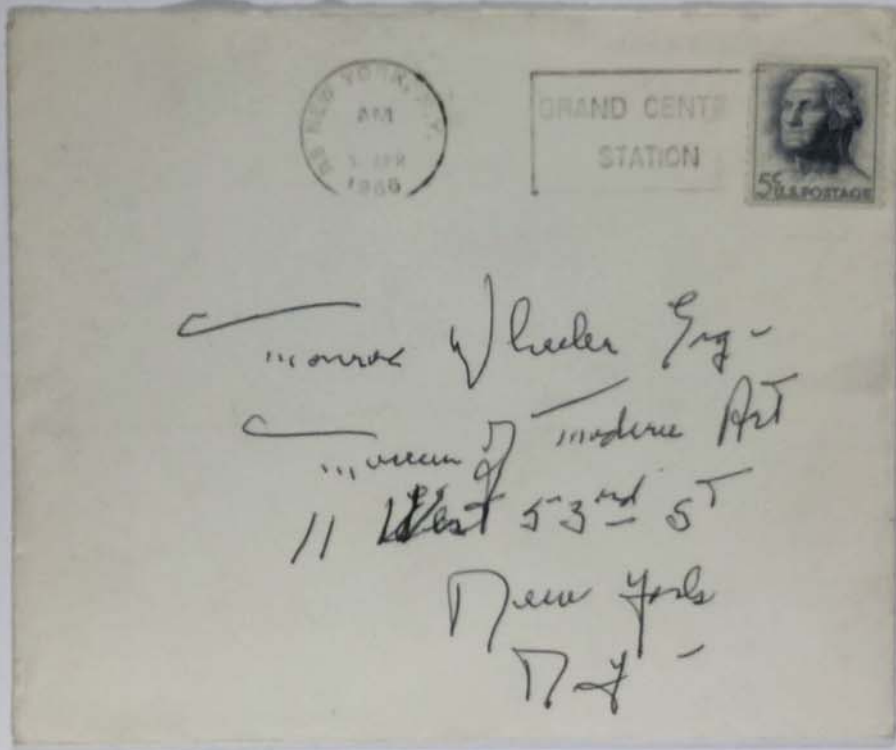
Polina is doing a mural to
paste up —
Happy Easter
Gutkin



"I am not afraid of tomorrow, for I have
known yesterday and loved today."

W. A. WHITE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

11 West

10, 1960

RE

The

by

for

has

Museum
Number

66.189

A.K.

Can you find out
who Peggie is?

MW

Insurance
arranged
by the
Tate Gal.

Will you please sign and return this statement which is our receipt of delivery.

Received by _____

Date _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

THE MUSEUM OF MODERN ART

11 West 53 Street, New York 10, N.Y.

10, 1960

WESTBURY, LONG ISLAND

Tuesday

Dear Munroe,

The other evening
at the Turner exhibit
you kindly said that
you would buy the

66.189

Turner: The Bridge of Sighs, oil on canvas.

Insurance
arranged
by the
Tate Gal.

Condition photograph enclosed.

Received from:

Sir Patrick Dean
The British Embassy
Washington, D.C.

cc: Sir Patrick Dean

Will you please sign and return this statement which is our receipt of delivery.

Received by _____

Date _____

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

11 West 53 Street, New York 19, N. Y.

10, 1960

RE

The

by

for

has

Museum
Number

66.189

Dear Maurice,
 The other evening
 at the Turner exhibit
 you kindly said that
 you would bring the

Wednesday

WESTBURY, LONG ISLAND

English expert on Turner
 to Westbury to see
 our pictures -

I do hope you
 will be able to
 come and have
 lunch or drinks

Insurance
arranged
by the
Tate Gal.

Will you please sign and return this statement which is our receipt of delivery.

Received by _____

Date _____

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THE MUSEUM OF MODERN ART

11 West 53 Street New York 19, N. Y.

10, 1966

RE-

The

by

for

has

Museum
Number

66.109

with us,
you can always
reach me in the
country 516-Ed3-0908

Very sincerely
Peggie

Insurance
arranged
by the
Tate Gal.

Will you please sign and return this statement which is our receipt of delivery.

Received by _____

Date _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received **March 10, 1960**

Date returned



RE
The
by
for
ha

Mus
Num
66.18

966)
day

Condition photograph enclosed.

Received from:
Sir Patrick Dean
The British Embassy
Washington, D.C.

cc: Sir Patrick Dean

Insurance
arranged
by the
Tate Gal.

Will you please sign and return this statement which is our receipt of delivery.

Received by _____ Date _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

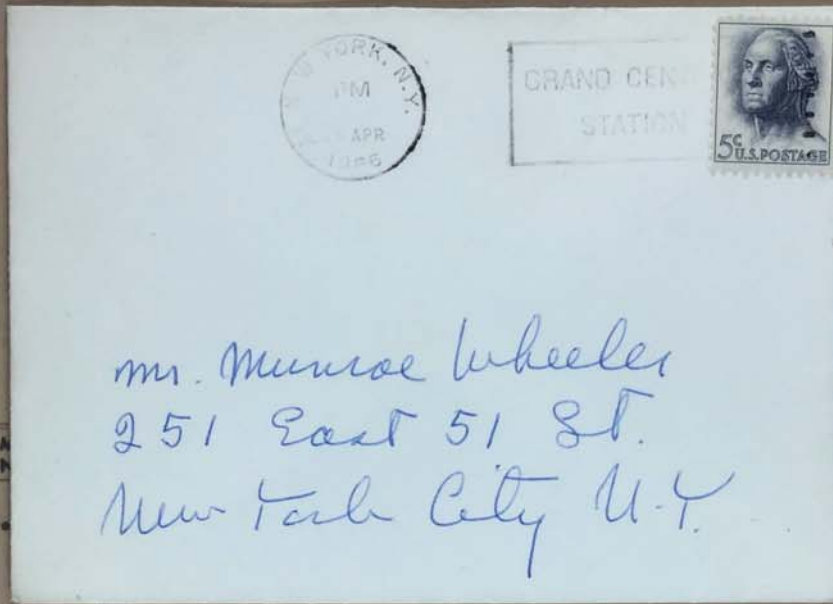
The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received March 10, 1966

Date returned

RECEIPT OF DELIVERY



1966)

Dudley

Insurance
arranged
by the
Tate Gal.

Received from:
Sir Patrick Dean
The British Embassy
Washington, D.C.

cc: Sir Patrick Dean

Will you please sign and return this statement which is our receipt of delivery.

Received by

Date

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received March 10, 1966

Date returned _____

RECEIPT OF DELIVERY

The following object(s) lent to the Museum of Modern Art:

by **The Tate Gallery**
Millbank
London S.W. 1, England

for **Ed. TURNER: IMAGINATION AND REALITY (March 21 - May 22, 1966)**

has (have) been

Registrar **Dorothy H. Dudley**

Museum Number	Description
66.189	<p>Turner: <u>The Bridge of Sighs</u>, oil on canvas.</p> <p>Condition photograph enclosed.</p> <p>Received from: Sir Patrick Dean The British Embassy Washington, D.C.</p> <p>cc: Sir Patrick Dean</p> <p style="text-align: right;">Insurance arranged by the Tate Gal.</p>

Will you please sign and return this statement which is our receipt of delivery.

Received by _____ Date _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received **March 10, 1960**

Date returned

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Will you please sign and return this statement which is our receipt of delivery.

Received by Date

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

THE MUSEUM OF MODERN ART

Date March 1, 1966

To: Mr. Wheeler

Re: Reprints

From: Francoise Boas

We are awaiting your decision on reprints of:

- Four Walking Tours *MW to ask AD*
- no* Kahn - Drepler *will do new catalogue for Kahn show*
- The Package
- What is Modern Painting ?

We are also awaiting your decision on Doubleday's reprinting of:

- A Partridge in a Pear Tree
 - Twelve Fables of Aesop
- } *were with submitted to Doubleday including Kahn royalty?*

Francoise

FB: b1

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

The Museum of Modern Art

TO: Department Heads

FROM: Richard H. Koch

September 13, 1966

To **Mr. Richard H. Koch**

From **Monroe Wheeler**

Date **14 September 1966**

Re **Museum's Foreign Operations**

Dear Dick:

As you may remember, our insurance companies require that we report annually, with respect to the Museum's foreign employees who have travelled abroad on Museum business during the preceding fiscal year; and

total payroll of workers hired abroad for installation of exhibitions for previous years.

With reference to your memo regarding foreign travel, I went to Europe three times last year on Museum business, and Francoise Boas worked for us for a week in London while she was abroad on holiday.

We paid Lawrence Gowing for Turner and Matisse services and texts but I would not consider him a "worker hired," would you?

the aggregate of foreign employees as of October 3, 1965 and October 3, 1966. Flat services should not be included.

Please let me have the foregoing information by October 15.

Reply to Question 1: _____

MW:fk

Reply to Question 2: _____

Department _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	1.206

MEMORANDUM

MONROE WHEELER

TO: Department Heads

FROM: Richard H. Koch

September 13, 1966

As you may remember, our insurance companies require that we report annually, with respect to the Museum's foreign operations:

- (1) The number of Museum employees who have travelled abroad on Museum business during the preceding fiscal year; and
- (2) The total payroll of workers hired abroad for installation of exhibitions or for research, translations or similar work in situations where the Museum is the employer and payment is made directly to such workers. The period in question ends on October 5 of each year.

With respect to (1), please indicate in the place provided below the names of any members of your Department who travelled abroad on Museum business between July 1, 1965 and June 30, 1966.

With respect to (2), please indicate below the aggregate salaries and wages paid by your Department to foreign employees as described above between October 5, 1965 and October 5, 1966. Flat fees paid for free-lance services should not be included.

Please let me have the foregoing information by October 14.

* * *

Reply to Question 1: _____

Reply to Question 2: _____

Signed: _____

Department: _____

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

L I N Z E R A K A D E M I E F O N D S

To **Arthur Drexler**
President:

From **Monroe Wheeler**
Linzer, Secretary

den 17. Februar 1966

Date **February 10, 1966**

Re **"Introduction to 20th Century Design"**
11 West 57 Street,
New York 10019 N.Y.

"Introduction to 20th Century Design" is out of print, or rather our own stock is so low that we

cannot supply Doubleday's orders.
May we reprint it as it is, or if not, who will give us revisions?

Professor Buder hat uns den Katalog der Ausstellung "The responsive eye" zugesandt, und wir bitten Sie, uns die Erlaubnis zu einem teilweisen Nachdruck in unserer Publikation zu geben.

In dem wir Sie zu dieser hervorragenden Ausstellung beglückwünschen, zeichnen wir Hochachtungsvoll

für den Akademiefonds

bc: Miss Françoise Boas
Miss Gertrude Sojcher
Mrs. Marna Thoma
Miss Ethel Shein

MW:fk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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L I N Z E R A K A D E M I E F O N D S

Der geschäftsführende Präsident:
Dr. Roxane Cuvay
Linz, Hauptplatz 8

den 17. Februar 1966

An den Direktor
des Museums of Modern Art
Herrn Rene d'Harnoncourt
11 West 53 Street,
New York 10019 N.Y.

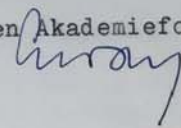
Sehr geehrter Herr Direktor,

mit einer Publikation beschäftigt, die zur Vorbereitung einer Akademie für Angewandte Kunst in Linz dienen soll, haben wir uns an Herrn Prof. Binder gewandt, mit der Bitte, uns einen Beitrag über die Stellung des Künstlers, (Architekten, Designers, Graphikers, Malers und Bildhauers) zu schreiben, aber auch über die heute notwendige Vorbereitung auf diesen Beruf zu berichten.

Professor Binder hat uns den Katalog der Ausstellung "The responsive eye" zugesandt, und wir bitten Sie, uns die Erlaubnis zu einem teilweisen Nachdruck in unserer Publikation zu geben.

In dem wir Sie zu dieser hervorragenden Ausstellung beglückwünschen, zeichnen wir hochachtungsvoll

für den Akademiefonds



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

MEMORANDUM

To: Mr. Wilder Green

From: **MONROE WHEELER**

Date: 10 May 1966

Subject: Mrs. Arthur Altman
58 Paulson Road
Waban, Mass.

Mr. Wheeler agrees with this lady's observations and feels that her letter should be answered. He will do so, if you wish.

FK

Thank her for her letter for bringing it to our attention. There have been other complaints. We are discussing it with our architect.

When we arrived at the shallow steps in the corridor she stopped, hesitant. I offered her assistance and she refused, saying that she wasn't going in there anyway, and then she turned her wheelchair around and went back up the corridor.

Monroe Wheeler

MW:fk

*58 Paulson Road
Waban, Mass. 02168
May 6, 1966
Museum of Modern Art.*

*museum last Tuesday,
attention, and I*

*man in a wheelchair
exhibit in the
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aintings. When*

Art

Miss Pearl Koeller

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from Dr. Barnes

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the regular

Our guards

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

58 Paulson Road
Waban, Mass. 02168
May 6, 1966

Director, Museum of Modern Art.

Dear Sir:

While I was at the Museum last Tuesday, a situation came to my attention, and I wanted to bring it to yours.

There was a young woman in a wheelchair going through the architectural exhibit in the room outside of the Turner exhibit at the same time as I was. We watched the slides and browsed around, and then headed down the corridor toward the Turner paintings. When we arrived at the shallow steps in the corridor she stopped, hesitant. I offered her assistance and she refused, saying that she wasn't going in there anyway, and then she turned her wheelchair around and went back up the corridor.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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It started me wondering why you do not have a ramp there instead of steps. Perhaps, indeed, this particular person had not meant to see the Turners, but why should anyone who is self-sufficient enough to get around the building have to rely on outsiders to get to any part of the museum at all?

I would appreciate hearing from you about this. Thank you for your interest.

Yours truly,

Barbara Altman
(Mrs. Arthur Altman)

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

*So be prepared if we
don't hear from them.*

MW

27 July 1966

Mrs. Arthur Altman
58 Paulson Road
Waban
Massachusetts 02168

Dear Mrs. Altman:

It was very kind of you to write us about the young lady who could not take her wheelchair down your the three steps to the Turner exhibition. We have a ramp for this purpose but it is not used because it has proved to be an inconvenience to the regular visitors when the Museum is crowded. Our guards continually help people in wheelchairs up and down the steps and I can only wish that the lady you saw had been willing to accept this assistance.

Appreciatively yours,

Monroe Wheeler

MW:fk

Modern Art

cc: Miss Pearl Hoeller

Collection

Working to say that

works in the Barnes

letter from Dr. Barnes

now like to have this

young lady who could not take her wheelchair down your

the three steps to the Turner exhibition. We have

a ramp for this purpose but it is not used because

it has proved to be an inconvenience to the regular

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Monroe Wheeler

MW:fk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	1.206

Fish Richardson

FISH, RICHARDSON & KEAVE

The Museum of Modern Art

To **Mr. Alfred H. Barr, Jr.** cc: **Miss Pearl Moeller**
Mr. Richard H. Koch

From **Monroe Wheeler**

Date **22 September 1966**

Re **Photographs of Works in the Barnes Collection**

James W. Rustad, Esq.,
 Winthrop, Stinson, Palmer & Roberts
 110 Wall Street
 New York City

Willard Morgan phoned this morning to say that

when he gave us photographs of works in the Barnes
 Collection he also gave us his letter from Dr. Barnes

Dear Jim:
 regarding their use. He would now like to have this
 letter, and I am trying to locate it. Is it in your
 files? I remember that we sought legal advice about

the use of the photographs in our publications. I feel that
 Dr. Barnes may well find "retribution within the law" if the Museum
 reproduces the nine photographs obtained without his permission from
 the photographer who photographed them for him. On the other hand the
 probabilities are that no rights of Dr. Barnes' would be infringed by
 reproducing the twelve paintings from the Barnes collection, if the
 Museum uses photographs in which Dr. Barnes has no rights.

The first thing the Museum should do is determine whether
 there has been a general unrestricted publication or exhibition of
 the paintings or photographs without copyright notice. Any copyright
 proprietor results in a forfeiture of both common law and statutory
 rights or copyright. Inspection of the paintings and photographs will
 show whether the required statutory form of notice has been given.
 The statute provides that in the case of a work of art or photograph
 the form of notice

MW:fk

shall consist of the letter C enclosed within a circle,
 thus: ©, accompanied by the initials, monogram, mark, or
 symbol of the copyright proprietor; provided, that on some
 accessible portion of such copies, or of the margin, back,
 permanent base or pedestal, or of the substance on which
 such copies shall be mounted, his name shall appear."

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Fish, Richardson

FISH, RICHARDSON & NEAVE

20 Exchange Place, New York

James W. Husted, Esq.

COPY

Whether a particular publication or exhibition is of the unrestricted type which will work a forfeiture of copyright is sometimes a very difficult question. Generally in the case of works of art copyright is lost when the work itself is published or exhibited in public without notice of copyright. However, if a work is placed on exhibition in the artist's or owner's name, or in a gallery which has rules against copying pictures on exhibition, he is regarded as merely a limited publication of his work. It is not clear under our copyright law whether an unrestricted exhibition abroad without the prescribed notice results in a forfeiture of the American copyrighting. It probably would. Before the Museum reproduces any of these paintings it is probably would. Before the Museum reproduces any of these paintings it is probably would.

Re: Museum of Modern Art

Dear Jim:

Your letter of March 27th regarding the proposed reproduction of photographs of Matisse paintings from the Barnes collection raises a number of interesting problems.

We really do not know enough of the facts to pass on the matter. However, on the basis of the limited information at hand, we feel that Dr. Barnes may well find "retribution within the law" if the Museum reproduces the nine photographs obtained without his permission from the photographer who photographed them for him. On the other hand the probabilities are that no rights of Dr. Barnes' would be infringed by reproducing the twelve paintings from the Barnes collection, if the Museum uses photographs in which Dr. Barnes has no rights.

The first thing the Museum should do is determine whether there has been a general unrestricted publication or exhibition of the paintings or photographs without copyright notice. Any copyright proprietor results in a forfeiture of both common law and statutory rights or copyright. Inspection of the paintings and photographs will show whether the required statutory form of notice has been given. The statute provides that in the case of a work of art or photograph the form of notice

shall consist of the letter C inclosed within a circle, thus: c, accompanied by the initials, monogram, mark, or symbol of the copyright proprietor: Provided, That on some accessible portion of such copies, or of the margin, back, permanent base or pedestal, or of the substance on which such copies shall be mounted, his name shall appear."

Sincerely yours,

/s/ ALEXANDER G. NEAVE

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2.

COPY

James W. Husted, Esq

Whether a particular publication or exhibition is of the unrestricted type which will work a forfeiture of copyright is sometimes a more difficult question. Generally in the case of works of art copyright is lost when the work itself or any reproductions are exposed unrestrictedly in public without notice of copyright. However, if a painting is placed on exhibition in the artist's or owner's home, or in a gallery which has rules against copying pictures on exhibition, such an exhibition may be regarded as merely a limited publication which does not destroy common law rights. It is not clear under our law whether an unrestricted exhibition abroad without the prescribed notice would result in a forfeiture of the American copyrighting, but it probably would. Before the Museum reproduces any of these twelve paintings it would be desirable to review catalogs and any other material relating to the history of the exhibition of each painting, particularly in this country, to determine whether there has ever been an unrestricted exhibition or reproduction of the paintings.

There are, of course, two separate groups of rights of copyright to be considered -- the copyright in the paintings themselves and the copyright in the photographs of the paintings. These are independent -- that is, there may be a separate valid copyright in these particular photographs, although the paintings themselves are in the public domain. The rights of copyright in the nine photographs which were made by a photographer employed by Dr. Barnes are probably held by Dr. Barnes. In the absence of an express contract to the contrary, the copyright in a photograph belongs to the person who hires the photographer. Therefore, unless there has been an unrestricted publication of these nine photographs, there is a serious possibility that the Museum would be held to infringe Dr. Barnes' copyright by reproducing the photographs after notice that they were made by a photographer hired by Dr. Barnes.

It may well be that even if there has been no unrestricted publication, Dr. Barnes may not hold copyright title in the original paintings, since sale of the painting itself does not necessarily carry rights of copyright.

I hope that these general observations will be of some assistance to the Museum. We will be glad to consider the matter further in the light of any material which the Museum may have relating to the exhibition or publication of these paintings and photographs.

I am returning to you the letters which you sent me.

Sincerely yours,

s/ ALEXANDER C. NEAVE

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The Museum of Modern Art

To **Mr. Arthur Drexler**
From **Monroe Wheeler**
Date **2 November 1966**
Re **Sir Isaiah Berlin**

Dear Arthur:

Sir Isaiah Berlin is coming at 10:00 a.m. on Thursday, 10 November, in search of an architect for his new college at Oxford. Will you ask one of your staff to take care of him?

I have sent him your article in DOT ZERO 1.

mw;fk

12/13/66
No! If the number of reproductions is not
exceeding 100, then this is a simple matter
of reproduction rights, and one of your's
business. I'll handle with you.

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Referred to Miss Pearl Moeller, 1/9/67

Ms. Thoma

The Museum of Modern Art

To Mr. Monroe Wheeler
From Richard H. Koch
Date / October 24, 1966
Re

Helen has referred to me the attached material on the request of the Bureau of Business Practice for permission to reproduce works in our Collection in its home study course. If you are satisfied as to the quality of reproduction, and if the percentage of our pictures to those from other collections is not disproportionately large, I would be inclined to go ahead. I agree with Helen, however, that we should probably check with the Book-of-the-Month Club before granting permission. I think that a series such as this would act as a stimulus to public acceptance of the BOMC portfolios, rather than as competition, but we should probably defer to the judgment of the Club.

Enc.

RK

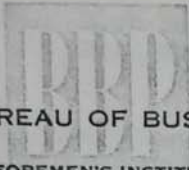
cc: Miss Helen Franc

ca. 12/15/66
No! If the number of reproductions is not disproportionate, then this is a simple matter of reproduction rights, and none of BOMC's business. I'll discuss with RK.

RK says ok, handle as reproduction matter.

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 THE BUREAU OF BUSINESS PRACTICE 24 rope ferry road • waterford • connecticut • 06385
NATIONAL FOREMEN'S INSTITUTE • NATIONAL SALES DEVELOPMENT INSTITUTE phone 442-4365 • area code 203

October 18, 1966

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

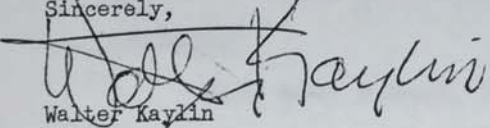
Dear Mr. Wheeler:

Thank you for answering my request so quickly. I am enclosing a copy of one of our portfolios and samples of our previous color printing. These are representative and will acquaint you with our project.

Our portfolios constitute a home study course -- a portfolio to be sent each month for 24 months. We are currently issuing them in 10,000-copy editions.

I hope this is the information you need, but should there be anything else, please let me know.

Sincerely,


Walter Kaylin
Editor

WK/sad

Enclosures

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bc: Miss Pearl Moeller
Mrs. Marna Thoma

Rec'd 10/13/66

THE BUREAU OF BUSINESS PRACTICE 24 rope ferry road • waterford • connecticut • 06385
NATIONAL FOREMEN'S INSTITUTE • NATIONAL SALES DEVELOPMENT INSTITUTE phone 442-4365 • area code 203

October 12, 1966

14 October 1966

Miss Pearl Moeller
Manager of Rights & Reproductions
The Museum of Modern Art
11 West 57th Street
New York, N.Y.
Pr. Walter M. Kaylin
Editor
The Bureau of Business Practice
24 Rope Ferry Road
Waterford
Connecticut 06385

Dear Mr. Kaylin:
We are in the process of publishing a workshop series entitled "Adventures in the Arts." When completed it will come to 24 portfolios, each containing separate sections on Painting, Architecture-Sculpture, Music and Literature. **With reference to your letter of 12 October,**

we shall need more specific information about the nature and the purposes of your portfolios, size

of edition, and samples of color printing you have done. Permission and charges will depend upon these factors.

Sincerely,
Walter M. Kaylin
Walter M. Kaylin
Editor

WMK/sad

With best wishes, I am,

Sincerely,


Monroe Wheeler

MW:fk

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Rec'd 10/13/66

**THE BUREAU OF BUSINESS PRACTICE** 24 rope ferry road • waterford • connecticut • 06385
NATIONAL FOREMEN'S INSTITUTE • NATIONAL SALES DEVELOPMENT INSTITUTE phone 442-4365 • area code 203

October 12, 1966

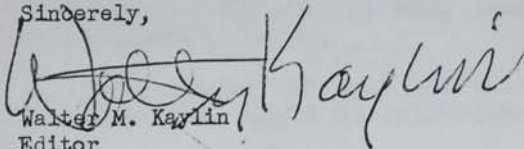
Miss Pearl Moeller
Manager of Rights & Reproductions
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Moeller:

We are in the process of publishing a workshop series entitled "Adventures in the Arts." When completed it will come to 24 portfolios, each containing separate sections on Painting, Architecture-Sculpture, Music and Literature.

We would like very much to include a group of color prints from the Museum's collection. May we do this? Of course, we would enter a Museum credit line in every instance.

Sincerely,


Walter M. Kaylin
Editor

WMK/sad

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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bc: Mr. Wilder Green ✓
Miss Françoise Boas

13 June 1966

Mr. Raymond P. Fischer
Executive Vice President
The Cuneo Press, Inc.
2242 South Grove Street
Chicago
Illinois 60616

Dear Mr. Fischer:

With reference to your letter of 9 June, we have given careful consideration to your proposal for an exhibition of your bindings.

I regret to say that we have a three-year backlog of exhibitions on which our curators have been working for a long time and for this reason we shall be unable to accommodate you.

Perhaps The New York Public Library, which has frequent exhibits, might be interested.

With best wishes, I am,

Sincerely,

Monroe Wheeler

MW:fk

Enclosed is a letter copy of Miss Wheeler's short essay on Braccio, which appears in the Journal of Great Art also published by Harry N. Abrams, Inc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Wellfleet - Mass.

August 11 '66

My dear Mr. Wheeler

Many thanks in deed
for your letter recommending
the books on Georges Braque -
It was exactly what I needed.
And the Xerox copy of Jean
Cassou's short essay -

I appreciate your prompt
answer -

Very Sincerely
Katherine J. Biddle.

D.S.
MW:fk

Enclosed is a Xerox copy of Jean Cassou's short
essay on Braque, which appears in the Pocket
Library of Great Art also published by Harry N.
Abrams, Inc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. René d'Harnoncourt

The Museum of Modern Art

August 9, 1966

9 August 1966

Mrs. Francis Biddle
Box 751
Wellfleet
Massachusetts 02667

Dear Mrs. Biddle:

Mr. d'Harnoncourt's secretary has referred to me your letter of 7 August about books on Braque. I think the most useful to you would be Georges Braque: His Graphic Work with Introduction by Werner Hofmann (New York: Harry N. Abrams, Inc.) and Braque with text by Jean Laymarie (Skira "The Taste of Our Time" series, distributed by The World Publishing Company, 2231 West 110 Street, Cleveland, Ohio). Both titles can be obtained through any bookstore. I am sorry I cannot send you the Museum's copies but they must remain in the Library for the daily use of scholars.

If I can be of any further help to you, please let me know.

Sincerely,

Monroe Wheeler

D.S.
MW:fk

Enclosed is a Xerox copy of Jean Cassou's short essay on Braque, which appears in the Pocket Library of Great Art also published by Harry N. Abrams, Inc.

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

cc: Mr. Wheeler

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

August 9, 1966

Dear Mrs. Biddle:

Your letter to Mr. d'Harnoncourt was received this morning. Unfortunately, Mr. d'Harnoncourt is on vacation and will not return to the Museum until later in August. I have, however, taken the liberty of showing your letter to Mr. Monroe Wheeler, Director of the Museum's publications. Mr. Wheeler will be writing to you very soon, and I am sure that he will have some helpful suggestions for you.

Sincerely yours,

Mary Colonna

Mrs. Francis Biddle
Box 751
Wellfleet, Cape Cod, Mass.

Mrs. Francis Biddle, Box 751, Wellfleet, Cape Cod, Mass.
Dear Mrs. Biddle:
You will not remember me, but my husband suggested that I ask a small favor of you. I wrote to the Museum of Modern Art three weeks ago and have had no answer. I have very much enjoyed your book about Braque, and had published a brochure, or could recommend something for me to read. I am writing you out of the poem "Océan" by St. John Perse, with the collaboration of Braque, recently published by the Bollingen-Pantheon press. I am sure you have seen the large edition of this, with twelve color prints by Braque. The Bollingen has a fine translation of the poem by Robert Fitzgerald. Anything you can suggest to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mrs Francis Biddle - Box 751 Wellfleet
Cape Cod Mass
Aug 7 '66

Dear Mr. d'Harancourt

You will not remember me, but my husband suggested that I ask a small favor of you. I wrote to the Museum of Modern Art about three weeks ago and have had no answer. I want very much to learn more about Braque, & wondered if the museum had published a brochure, or could recommend something for me to read. I am writing a review of the poem "Oiseaux" by St. John Perse, with the color prints of Braque, recently published by the Bollingen-Pantheon press. I am sure you have seen the large edition of this, with twelve color prints by Braque. The Bollingen has a fine translation of the poem by Robert Fitzgerald. Anything you can suggest to

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help me know a little more about Braque, will be very much appreciated.

We are here on Cape Cod for the summer, and sailing to Europe on the 15th September: London France.

I look forward to hearing a word from you & enclose an addressed envelope -

With kind regards from Francis and myself.
Very sincerely yours
Katherine J. Biddle

orig: Mr Wheeler
cc: Mr d'H.

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Plate 1. GEORGES BRAQUE. *Photograph*

GEORGES
BRAQUE
(born in 1882)

text by
JEAN CASSOU
Director, Musée d'Art Moderne, Paris



published by HARRY N. ABRAMS, INC., *New York*

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DLS LT

MADAME SARALA BIRLA
LUCKY
CALCUTTA, Chairman
(INDIA)

THE MUSEUM OF MODERN ART

6 JANUARY 1967

Western Union

Office: 18, INDIA EXCHANGE PLACE, CALCUTTA-1

BIRLA
ACADEMY
OF
ART
AND
CULTURE

PHONE: 29-3411
CABLE: LUCKY

ON BEHALF OF MY COLLEAGUES AND MYSELF I SEND YOU WARM FELICITATIONS AND BEST WISHES ON THE OCCASION OF THE INAUGURATION OF THE MUSEUM OF ART AND ARCHAEOLOGY OF THE BIRLA ACADEMY OF ART AND CULTURE. I AM HAPPY TO ANNOUNCE THAT MODERNART LIBRARY HAS AGREED TO MUTUAL EXCHANGE OF PUBLICATIONS WITH THE BIRLA MUSEUM.

We have pleasure in informing you that our Museum of Art & Archaeology will be inaugurated at its newly built building on January, 1967 by Dr. Karan Singh. The invitation card for this function is being enclosed herewith.

MONROE WHEELER
MODERNART

CHARGE: PUBLICATIONS PROMOTION - Account No. 405

The exhibits include contemporary and ancient Indian sculptures, bronzes, wood carvings, textiles, paintings etc. A separate floor has been set aside for contemporary exhibitions. We also intend to open a cultural anthropology section and introduce post graduate courses on Art and Archaeology.

fk We have already started a music school and gradually it is intended to include dance and drama also.

We also publish books on Art & Culture. For example, one of our publications is on Kalighat Drawings with notes by Mr. W.G. Archer.

bc: Mr. René d'Harnencourt
Mrs. Elizabeth Shaw
Mr. Bernard Karpel

We hope that it will be possible to have mutual co-operation between our institutions including exchange of books, pamphlets etc.

On the occasion of inauguration may I request you to send us your good wishes which will encourage us in achieving our objectives.

Thanking you,

Yours Sincerely,

Sarala Birla

Mr. Monroe Wheeler,
The Museum of Modern Art,
11 West 53rd Street,
New York

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BIRLA
ACADEMY
OF
ART
AND
CULTURE

Sarala Birla Chairman

Office: 15, INDIA EXCHANGE PLACE, CALCUTTA-1
PHONE: 22-3411
CABLE: LUCKY

30th December, 1966

Dear Mr. Wheeler,

We have pleasure in informing you that our Museum of Art & Archaeology will be inaugurated at its newly built building on 9th January, 1967 by Dr. Karan Singh. The invitation card for this function is being enclosed herewith.

The exhibits include contemporary and ancient Indian sculptures, bronzes, wood carvings, textiles, paintings etc. A separate floor has been set aside for contemporary exhibitions. We also intend to open a cultural anthropology section and introduce post graduate courses on Art and Archaeology.

We have already started a music school and gradually it is intended to include dance and drama also.

We also publish books on Art & Culture. For example, one of our publications is on Kalighat Drawings with introduction and notes by Mr.W.G.Archer.

We do hope that it will be possible to have mutual co-operation between our institutions including exchange of books, pamphlets etc.

On the occasion of inauguration may I request you to send us your good wishes which will encourage us in achieving our objectives.

Thanking you,

Yours Sincerely,

Sarala Birla

Mr. Monroe Wheeler,
The Museum of Modern Art,
11 West 53rd Street,
New York

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The Museum of Modern Art

To **Mr. René d'Harnoncourt** cc: **Mr. Alfred H. Barr, Jr.**
From **Monroe Wheeler** **Mr. Wilder Green**
Date **9 March 1966**
Re **Boston Museum of Fine Arts/MOMA: Russian Exhibition**

Dear René:

Perry Rathbone has asked me to tell you and Alfred that, now that it is possible for our government to guarantee the return of loans from Russia, he would like to proceed at once, before someone else does, with arrangements for the Russian exhibition that we planned together years ago.

MW:fk

Mr. Wheeler said (confirmed by Gertrude Sajkowi):

MW:fk

Calder . . . 2/3 of 106

Green . . . 1/3 of 106

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Françoise Boas

Miss Gertrude Sojcher (6/12/67)

7 March 1966

Alexander Calder, Esq.
Saché
Indre-et-Loire
France

Dear Sandy:

I am working with Mr. Cirkor of Dover Publications on the reprint of your Aesop. I shall also try to get him to give you further payments for subsequent editions.

I told you that Jim Sweeney vetoed doing a selection of Three Young Rats as a children's book, so we are going to reissue it in a slightly smaller format marked "for adult readers," which is what Jim wants. We shall divide the royalties between you and Jim in whatever way is agreeable to you both.

All best to you and Louisa.

Monroe Wheeler

Mr. Wheeler said (confirmed by Gertrude Sojcher):

MW:fk

Calder 2/3 of 10%

Sweeney 1/3 of 10%

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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bc: Miss Gertrude Sojcher ✓

3 March 1966

Alexander Calder, Esq.
Saché
Indre-et-Loire
France

Dear Sandy:

I take pleasure in enclosing our check in the amount of \$401.06, representing the royalties to which you are entitled on the sale of the 1965 Christmas card we made last year of your Skating Animals.

Best love to you and Louisa.

Monroe Wheeler

MW:fk

Enclosure: Chase Manhattan Bank check No. 25534

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bc: Miss Dorothy H. Dudley
Miss Alicia Legg

5 July 1966

Miss Judith Cloake
Deputy Keeper
The Tate Gallery
Millbank
London S. W. 1
England

Dear Judith:

I hope that by the time you receive this the Turners will be safely in your hands again. I have sent the receipt to your Director, for signature and return to us.

As to The Bridge of Sighs, which has been returned to the British Embassy in Washington, I suppose that The Tate, as the owner, should sign the Receipt of Delivery which I enclose herewith.

As you have doubtless heard, the exhibition attracted 394,428 people, more, I believe, than have ever attended an exhibition of British art in this country heretofore.

We are all deeply grateful to you for all that you personally accomplished in handling the innumerable details so proficiently.

Faithfully yours,

Monroe Wheeler

MW:fk

Enclosure: Receipt of Delivery

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White Tablecloth. c. 1925

The White Tablecloth c. 1925

46 x 35"



Coll. Jerome Hill

ex. Paul Rosenberg

ex. Frank Crowninshield

*now collector
Jerome Hill*

*return to Library
MW*

The White Tablecloth

Painting by Bonnard

Pierre Bonnard, now the oldest of the French Modernists, is, more than any other painter in France, carrying on the manner and traditions of the original Impressionists.

This characteristic canvas, which is now in the collection of Paul Rosenberg, is a little more than four feet in height. It was painted, twenty years ago, at the artist's villa on the French Riviera, when he was in his fifty-ninth year.

Bonnard is often spoken of as a master of so-called vertical, or rectangular composition, for the reason that, in so many of his canvases, the predominating forms and colour-blocks are placed more or less at right angles. In consequence of that practice, his paintings, for all their delicious colour and somewhat vaporious forms, are imbued with a feeling of dignity and order.

This reproduction goes to you, with good wishes for Christmas, from

Frank Crowninshield

December, 1945

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FC: Mr. Richard H. Koch
Mr. Kyrill Schabert ✓
Miss Ethel Shein DOUBLEDAY & COMPANY, INC. Publishers
Mrs. Marna Thoma



277 PARK AVENUE, NEW YORK, N.Y. 10017 TEL: 212 TA 6-2000

March 7, 1966

Mr. Monroe Wheeler
The Museum of Modern Art
21 West 53rd Street
New York, New York

Dear Monroe:

Bob Carter has sent me a note concerning advertising in the Christmas catalogs. I enclose a copy. Space comes high in these catalogs, and Doubleday places only a small percentage of titles in them. If you can offer me further information on which titles you wish to consider, I'll take it up again. Maybe a solution would be a highly selective list ad in the space normally allotted to a single title. Anything I can do, I will, but the going seems difficult.

Sincerely yours,

Tam

T. O'Connor Sloane III

TOCS:ac

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TO: T. O'Connor Sloane

February 7, 1966

FROM: R. A. Carter

RE: Museum of Modern Art Books

I don't think we can assure you any units in the various Christmas Catalogs on the Museum of Modern Art Books unless we know which book or books are to be considered. We ordinarily decide whether or not we will use these Christmas units on the basis of the books we have on the Christmas list, and on the sales expectations we have for them. Obviously we are limited in the number of titles we can use in the Christmas Catalogs, and we must spend our money on those books which enjoy the largest sales. The fact that the Museum would be willing to share the cost of the units with us does not mean that we would be able to include a Museum title unless it had good sales potential. If the Museum would want to pay for the entire cost of such a unit, obviously we would be happy to place one. However, if you would let Dick O'Connor know which of the Museum of Modern Art titles to be published this year should be considered for inclusion in Christmas Catalogs please, Dick will let you know what might be arranged.

RAC:cm

cc: R. O'Connor

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M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK, N.Y. 10022
PLAZA 3 9742
PARIS, 85RD FAUBOURG ST. HONORÉ
LONDON, 34 ST. JAMES'S STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

November 11, 1966

Mr. Monroe Wheeler
The Museum of Modern Art
19 East 53rd Street
New York, New York 10021

Dear Mr. Wheeler:

Following our conversation this morning, I thank you very much for giving me Rothko's address. Please find enclosed a copy of the letter I am writing to him.

Sincerely yours,

Xavier Fourcade
Xavier Fourcade

Enc.

*and I wondered if you could advise me
what to get it. Any suggestions you could
offer would be most gratefully received.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MISS ALICIA LEGG
MISS BETSY JONES
COPY FOR THE INFORMATION OF:

ST. JOHN'S COLLEGE
Annapolis, Maryland

May 23, 1966

November 11, 1966

Mr. Mark Rothko
118 East 95th Street
New York, New York 10028

Dear Mr. Rothko:

I am writing to you at the suggestion of Mr. Monroe Wheeler, because we wish to organize in our Paris gallery an exhibition of six American painters for the months October/November 1967.

We would like the exhibition to include works by Gorki, Pollock, Kline, De Kooning, Newman and yourself. We would like each painter to be represented by three or four important paintings. In connection with the show we would like to publish a small book reproducing the works exhibited, with an introduction for each artist by a writer in some way related to the artist, preferably European.

I would like to know if you would agree to take part in such an exhibition, and I would be most grateful to you for giving me an appointment at your convenience to discuss our project.

I don't want to disturb you by telephone and I hope that you will be able to call me in the near future, and, I remain with best regards, dear Mr. Rothko,

Very sincerely yours,

Xavier Fourcade

and I would be most grateful if you could let me know where to get it. Any suggestions you could offer would be most gratefully received.

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ST. JOHN'S COLLEGE
Annapolis, Maryland

May 23, '66.

Mr. Monroe Wheeler
MOMA, NYC.

Dear Monroe:

I tried to get in touch with you when I was in New York at Christmas but you were abroad at that time.

I have a curious assignment, to recommend an entire list of books for the St. John's Art Library. This is a very small college with no courses for credit in the visual arts. The list should be as small as possible but include standard works covering the whole field if possible. I am not recommending picture-books per se but rather works on history, biography, criticism, interpretation etc. Obviously I need help in this task and I wondered if you could advise me where to get it. Any suggestions you could offer would be most gratefully received.

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ST. JOHN'S COLLEGE

Annapolis, Maryland

I hope this finds you flourishing. My wife died last autumn and I have had many painful adjustments to make but feel that I have been fortunate to have this place.

If you are in contact with Glenway, give him my greetings.

Sincerely,
James Gilbert
Artist in Residence
St. John's College,
Annapolis.

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THE NATIONAL ART MUSEUM OF SPORT INC.

DEDICATED TO A BETTER AMERICA THROUGH SPORT
NEW YORK, NEW YORK

WARD CRUICKSHANK, CURATOR

LISTS OF THE PRESIDENT
1958-1961, DISTRIBUTION, CONC. 06220

WARD CRUICKSHANK
CURATOR
127 WEST 46TH
STREET
NEW YORK, N. Y.

P.O. Box 4
Wilton, Conn.
December 30, 1966

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- WALTER DILL
U.S. Senator, N.Y.
- WALTER DILL
U.S. Senator, N.Y.

5 January 1967

Mr. Menros Wheeler
Director of Publications and Exhibitions
Mr. Germain G. Glidden
President
The National Art Museum of Sport, Inc.
P. O. Box 4
Wilton, Connecticut

The National Art Museum of Sport is currently planning its
Dear Mr. Glidden: An exhibition scheduled for the Fall of 1967. The
Museum's Exhibition Committee is composed of Harold Hiltz,
President, in the absence of Mr. Wheeler, who is out
of the country until the end of January, I am writ-
ting to acknowledge your letter of 30 December in
which you invited him to serve the premiere exhibi-

We would be honored to list your name in an advisory capacity
tion of The National Art Museum of Sport, Inc. in
an advisory capacity, and to say that your letter will
be brought to his attention upon his return. In the
meantime, however, I thought I should tell you that

there will be a delay in your receiving an answer
to your invitation, and the reason for it.
Sincerely yours,
as, Bellows' boxers, Hassan on ocean
bathing, Homer and Hopper on yachting, plus many beautiful
Myeths, /s/ Frances Keech Kuhns, to name but a few.

Your secretary would be most welcome at your early convenience.

Very sincerely,

Germain G. Glidden
President

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A NON PROFIT EDUCATIONAL CORPORATION

THE NATIONAL ART MUSEUM OF SPORT INC.

DEDICATED TO A BETTER AMERICA THROUGH ART & SPORT
NEW YORK, NEW YORK

WARD CRUICKSHANK, CURATOR

OFFICE OF THE PRESIDENT
SEIR HILL, SILVERMINE, CONN. 06850

JOHN G. SCOUNTSAS
Chairman of Development
273 Main Street
Nashua, N. H.

P.O. Box 4
Wilton, Conn.
December 30, 1966

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LIBRARIAN

DR. DAVID FIELD
Univ. of Bridgeport

PUBLIC RELATIONS

ELINOR KATNE
301 E. 69th St., N. Y. C.

Mr. Monroe Wheeler
Director of Publications and Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Wheeler:

The National Art Museum of Sport is currently planning its Premiere Exhibition scheduled for the Fall of 1967. The Museum's Exhibition Committee is composed of Harold Milch, President of the Milch Galleries, New York, Stewart Klonis, Executive Director of The Art Students League of New York, Alan D. Gruskin, Director of the Midtown Galleries, New York, Irving Mitchell Felt, Chairman of the Madison Square Garden Corporation, New York, and Ward Cruickshank, Curator of the National Art Museum of Sport.

We would be honored to list your name in an advisory capacity relative to this exhibition and to be able to call upon your knowledge from time to time regarding the selection of works to be included. For your information, the following gentlemen who have been asked to serve and have accepted are Frederick B. Robinson, Theodore Rousseau, Daniel Catton Rich, Lloyd Goodrich, Perry T. Rathbone, Andrew C. Ritchie and Richard McLanathan.

Generally, the exhibition will be composed of major works, the subject of which will be sport--in the broadest interpretation of the word. This brings to mind, of course, the well known jockeys of Degas, the regattas of Dufy, the sculling and hunting scenes of Eakins, Bellows' boxers, Hassam on ocean bathing, Homer and Hopper on yachting, plus many beautiful Wyeths, Kochs, Vickreys and Kuhns, to name but a few.

Your acceptance would be most welcome at your early convenience.

Very sincerely,

Germain G. Glidden
President

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The
National
Art
Museum
of Sport
INC.



MADISON
SQUARE
GARDEN
CENTER

Home of The National Art Museum of Sport
(Under Construction)

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What is the National Art Museum of Sport, Inc.?

A non-profit educational institution chartered by the Board of Regents of the State University of New York to help strengthen and develop a sound art tradition by enlisting on the side of Art the public's intimate knowledge of and enthusiasm for Sport.

How is this being done?

By familiarizing the sports-minded public with works of art in the sports field and encouraging nationwide participation by artists, patrons and sportsmen in a movement toward a stronger, better America.

What does the program include?

- *Exhibitions*, starting with "Fine Art in Sports" at the IBM Gallery of Arts and Sciences in New York, in November 1962, followed by those at the New York World's Fair in 1964-65 and the annual "Sports in Art Competition and Exhibit", sponsored jointly by Abercrombie & Fitch and the Museum, plus the traveling print show, "Sport in Art", which opened in March 1965 at the University of Bridgeport before a tour of the U.S. and Canada.
- *Commissioning* new works of art in the field of sport, such as the bronze, "Bob Cousy in Action" and the paintings, "Sam Snead", "Minnie Dole", and others on deep-sea fishing and yacht racing.
- *Sponsoring* competitions to provide inspiration for new artists and awards for outstanding works such as the \$500 architectural awards at the University of Pennsylvania and Yale.
- *Cooperative programs* with the national physical fitness movement and international People-to-People efforts such as the exhibition at Grand Central Art Galleries in March 1965.
- *Building* a comprehensive art index of all known works of art on sport subjects.

What are the goals?

To expand the educational program, develop a national membership, establish an exhibition center in New York City and, ultimately, build a permanent museum.

Will all kinds of art be included?

Yes — painting, sculpture, prints, in fact every branch of the fine arts — past and contemporary.

What artists may participate?

Any artist, provided he demonstrates respect and understanding, both for the subject matter and the medium he employs.

Who is behind the Museum?

A distinguished group representing the art and sport worlds, whose mutual interests and enthusiasm led to the founding of the institution in 1959.

Where can inquiries be directed?

To those listed on the back

Or: NAMOS
Box 293
New Canaan, Conn.



Left to right: G. G. Glidden, President, Joseph Brown's swimming sculpture group and Robert J. H. Kiphuth, Chairman.

Dedicated to a better America through Art and Sport

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Chairman of Development John G. Scontsas
273 Main Street, Nashua, New Hampshire
Librarian Dr. David Field
Director, Arnold Division, University of Bridgeport
Public Relations Elinor Kaine
301 East 69th Street, New York City

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Abercrombie & Fitch Co.	Madison Square Garden Corporation
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Automobile Quarterly	Plaza Art Galleries
Boston College	University of Pennsylvania
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Charles Luckman Associates	Pennsylvania Railroad Company
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Esquire Magazine	Reader's Digest
Forbes Magazine	Roger Sherman Phillips Foundation
Glidden Morris & Co.	Society of Illustrators
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Harvard Club of New York City	United Publishing and Printing Corporation
International Business Machines Corporation	Yale Athletic Association
Irving Trust Company	

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73 MONTE VISTA AVENUE
GREEN SHUTTERS
ATHERTON, CALIFORNIA

July 26^e
[1966]

Dear Monroe -

That you should write to me about Helen touched me deeply. We have all lost a wonderful friend. These last two or three years battered her unmercifully but she met physical illness and personal sorrow with indomitable courage.

I, too, do not know how she managed the Texas trip. It was a godsend

MR. MONROE WHEELER
Museum of Modern Art
11 West 53rd Street
New York 19, New York

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That you were there to
squint her with such
tender and loving care.
I know what a pleasure
this was to her.

I really cannot
picture our Museum
without her nor our
city without her nor
ourselves without her.
An essence that will
never return, has left
us.

Affectionately yours,
Elise.

[Hos]

Museum of Modern Art
11 West 53rd Street
New York 19, New York

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Airmail



Mr. Monroe Wheeler,
Museum of Modern Art,
11 West 53rd St.,
New York,
N.Y.

Personal

I just received a letter from Etienne Weill. You may remember that I offered you an album which he was to publish of his work called "Douze Metaformes." For many reasons he says he has given up editing this album and therefore proposes to substitute four original signed metaforms (limited to 20 examples). I have therefore instructed him to substitute this gift to your Museum in place of the original album. I hope this meets with your approval.

Cordially,

Elise

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York 19, New York

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COPY FOR THE INFORMATION OF: ~~Mr. John Szarkowski~~

Mr. John Szarkowski
Miss Dorothy H. Dudley ✓

73 MONTE VISTA AVENUE, ATHERTON, CALIFORNIA

June 18, 1966

Dear Monroe:

Thank you very much for taking care of that ektachrome for Mademoiselle Cauboue. I do appreciate it.

I just received a letter from Etienne Weill. You may remember that I offered you an album which he was to publish of his work called "Douze Metaformes." For many reasons he says he has given up editing this album and therefore proposes to substitute four original signed metaforms (limited to 20 examples). I have therefore instructed him to substitute this gift to your Museum in place of the original album. I hope this meets with your approval.

Cordially,

Elise

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York 19, New York

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bc: Mr. Bernard Karpel
Miss Riva Castleman

Mr. John Szarkowski
Miss Dorothy H. Dudley ✓

December 3, 1965

Mrs. Walter A. Haas
2100 Pacific Avenue
San Francisco
California 94115

Dear Elise:

Many thanks for your kind note. I am sure we would be delighted to have for our Library a copy of the album Douze Métaformes by Eitenne-Bertrand Weill and Jean Arp. It is very kind of you to want to give it to us.

Sincerely,

Monroe Wheeler

MW:fk

Enclosure: original of prospectus

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2100 PACIFIC AVENUE
SAN FRANCISCO 15 CALIFORNIA

November 22, 1965

Dear Monroe:

During my conversation with you I handed you a small brochure of an album, which a friend of mine from Paris sent me, hoping the Museum might be interested in purchasing a copy. Should the Museum wish this album I will be glad to donate it, but I would like to know as soon as possible.

It was a great pleasure, as always, to see you and talk with you.

Cordially,

Ellie

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

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Un commerce
de lumières forgées
avec
le surnaturel
poème
par Jean Arp

Sur Douze Métaformes

de

Etienne-Bertrand Weill

Paris 1965

Bulletin de Souscription

Je soussigné _____

Adresse _____

souscris à un album Douze Métaformes, de Etienne-Bertrand Weill et Jean Arp au prix de _____ F et verse un acompte de 100 F en chèque au nom des Editions Diméo, 57 avenue Jean Jaurès, Arcueil (Seine).

Date: _____

Signature: _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Un commerce
de lumières forgées
avec
le surnaturel
poème
par Jean Arp

Sur Douze Métaformes

de

Etienne-Bertrand Weill

Paris 1965

Album de 24 pages avec
gnées d'un poème de
Canson noir pur chiffon
boîtage toilé. Tirage limité
contiennent 3 photos o
de 1 à 25. Typographie d
Prix: 450 F l'album avec
albums. Parution de l'alb

Moyen d'expression grap
nent des trajectoires de r
véritables sculptures qui
Ce qui demeure sur le pa
tière et d'une forme par le

Bulletin de Souscription

Je soussigné

Adresse

souscrit à un album Douze Métaformes, de Etienne-Bertrand Weill et Jean Arp au prix de F et verse un acompte de 100 F en chèque au nom des Editions Dimêo, 57 avenue Jean Jaurès, Arcueil (Seine).

Date:

Signature:

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The Museum of Modern Art Archives, NY

Collection:

MW

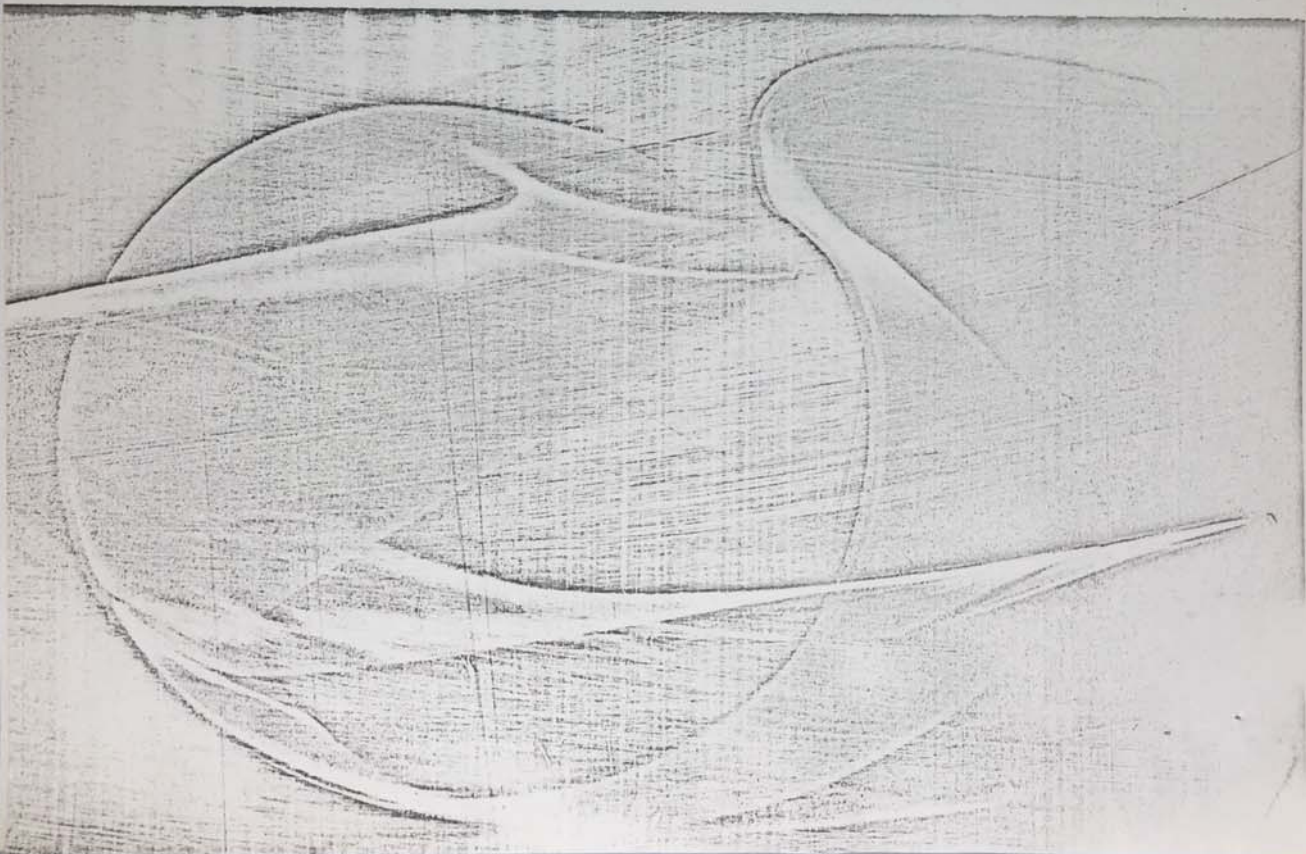
Series, Folder:

1.206

Album de 24 pages avec 13 planches en phototypie, accompagnées d'un poème de Jean Arp, imprimé en blanc sur papier Canson noir pur chiffon. Format 32 x 50 cm, présenté sous emballage toilé. Tirage limité à 100 exemplaires, dont 25 exemplaires contiennent 3 photos originales, et sont signés et numérotés de 1 à 25. Typographie de Pierre Faucheux.

Prix: 450 F l'album avec photos originales, et 300 F les autres albums. Parution de l'album fin 1965.

Moyen d'expression graphique inhabituel, ces images proviennent des trajectoires de mobiles que Weill construit comme de véritables sculptures qui modèlent l'espace de leurs évolutions. Ce qui demeure sur le papier, c'est la transfiguration d'une matière et d'une forme par le mouvement et la durée.



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ETIENNE BERTRAND WEILL
PHOTOGRAPHE

*De la part de
Mrs. Walter H. Haas*

46, RUE DE LA TOUR, PARIS XVII^e
TROCADERO 06-62

*Mr. Monroe Wheeler
The Museum of Modern Art*

RECEIVED
JUL 22 1966
RECEIVED
Office of MONROE WHEELER

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cc: Mr. Gray Williams, Jr. ✓
Miss Sarah Rubenstein
Mr. Gerald E. Marenoff

March 27, 1968

Mr Alexander Iolas
The Iolas Gallery
15 East 55 Street
New York, 22

Dear Iolas:

I am writing again to you, as an always cooperative dealer and collector, to ask you to fulfill the pledge of The Iolas Gallery to contribute \$1500 to The Museum of Modern Art toward the cost of color plates for the Museum's book on Magritte. Although you have not answered my other letters, the Museum Trustees, including John de Menil who I know is a friend of yours, still believe that you will make the promised contribution, as I do. In the unlikely event that your gallery has had a poor year, perhaps it would be easier for you to make a lesser payment, at regular intervals, until the amount of the pledge has been reached.

But please, I beg of you, do let me have a line from you about your intentions, so I may report to the Trustees that all is not lost. I assure you that we all believe in your good will.

With warm personal regards always,

Faithfully yours,

Monroe Wheeler

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The Museum of Modern Art

11 West 53 Street, New York 19, N. Y.

Cable Address: Modernart

No.

To

Galerie Alexandre Iolas
196, Boulevard Saint-Germain
Paris 7^e
France

Date

1 July 1966

Terms

Via

Attention: Madame Bénédicte Pegle

Order No.

Toward cost of making color plates of the paintings
by Magritte: "Madame Récamier"
"Les Promenades d'Euclide"
"La Philosophie dans le Boudoir"
for reproduction in the Magritte exhibition catalog

\$1,500.00

Reference: letters of July 21, 1965 and August 5, 1965
(copies attached)

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מוזיאון ישראל, ירושלים
the israel museum, jerusalem

Mr Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York City N.Y. 10019

July 25th, 1966


Dear Mr Wheeler:

As you recall, we met briefly at the Nakian opening,
and we chatted about your excellent Turner show and the
Museum in Jerusalem among other things.

I really wanted to reiterate our invitation that if you are
out in this general neighbourhood we would be delighted to
have you come here. I know we could benefit greatly from
your advice and I believe you would enjoy the visit.

I look forward to the pleasure of meeting you one day soon.

Sincerely yours


Karl Katz
Chief Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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bc: Mr. Wilder Green
Miss Mildred Constantine

REPRODUCTION OF: Miss Mildred Constantine 4/19/66



Ray Josephs

230 PARK AVENUE, NEW YORK 17, N.Y., MURRAY HILL 6-0710

CABLE: JOSEPHOSATS, NEW YORK

April 5, 1966

My dear Mr. Wheeler:

The long-standing concern of the Museum of Modern Art in every aspect of contemporary art, suggest for your consideration one area which we believe has not received the attention of the Museum of which we are proud to be members.

Mr. Ray Josephs
230 Park Avenue
New York
New York 10017

corporate graphics, a tremendous ferment is underway in which most companies are seeking to create and develop overall graphics programs for projecting their own images and communicating with an ever-broadening group of publics.

Dear Mr. Josephs: Our times have found that as their activities have expanded, and as the range of their products and services has increased, they have begun to turn to the graphic arts as an essential element. With reference to your letter of 5 April, I would like to say that our Department of Architecture and Design pays very close attention to the development and use of corporate graphics. As in all the visual arts with which we are concerned, we constantly survey the entire field in order to determine what we consider of interest and significance for our exhibitions.

For example, a company such as Chrysler. Over the last five years the corporate graphics program of this company, from its utilization of the Pentastar symbol into As we have a backlog of many design exhibitions upon which we have been working for many years. I am afraid from that we cannot at present consider undertaking the exchange design exhibition of "Graphics and the Modern Corporation," part of the world. which you propose.

With many thanks for your kindness in writing to us, of this new group of industrial and corporate designers. These firms are a far cry from the general concept of designers of industrial products. Rather, the leaders who are consultants Sincerely yours, corporate graphics are, first and foremost, developers of corporate communications programs in which graphics play a most important role and achieve a dimension hitherto unknown.

We suggest Monroe Wheeler as being worth a look because we are public relations counsel for one of the leaders in this field -- Lippincott & Margulies. This company has been responsible for bringing these new graphics concepts to firms well known on the economic scene -- companies that include General Mills, Olin, Uniroyal, Kerox, U.S. Steel & MW:fk and many dozens of others.

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COPY FOR THE INFORMATION OF: Miss Mildred Constantine 4/19/66



Ray Josephs

230 PARK AVENUE, NEW YORK 17, N.Y., MURRAY HILL 6-0510

CABLE: JOSEPHSATS, NEW YORK

April 5, 1966

My dear Mr. Wheeler:

The long-standing concern of the Museum of Modern Art in every aspect of contemporary art leads us to suggest for your consideration one area which we believe has not received the attention of the Museum of which we are proud to be members.

In the emerging field of corporate graphics, a tremendous ferment is underway in which some of America's largest companies are seeking to create and develop overall graphics programs as a basis for projecting their own images and communicating with an ever-broadening, complex group of publics.

The industrial giants of our times have found that as their activities have expanded, and as the range of their products and services has increased, they have an increasingly greater need to deal with people on many levels. To achieve their many objectives, they have found that the graphic arts are an indispensable element. From this need has developed an art concept that is neither pop or op -- yet in its cumulative impact runs into billions of impressions yearly; impressions which, for better or worse, are helping to influence the taste, purchases and attitudes and opinions of a multitude of people.

Consider, for example, a company such as Chrysler. Over the last five years the corporate graphics program of this company, from its utilization of the Pentastar symbol into every aspect of its graphics, has been employed throughout all of America and scores of overseas countries. Creative approaches have included everything from design of dealers' showrooms, matchbooks, and water tanks, to product and package designs integrating scores of products and a multitude of subsidiaries in every part of the world.

There are innumerable other examples to illustrate the contribution of this new group of American industrial and corporate designers. These firms are a far cry from the general concept of designers of industrial products. Rather, the leaders who are consultants in the field of corporate graphics are, first and foremost, developers of corporate communications programs in which graphics play a most important role and achieve a dimension hitherto unknown.

We suggest all of this as being worth a look because we are public relations counsel for one of the leaders in this field -- Lippincott & Margulies. This company has been responsible for bringing these new graphics concepts to firms well known on the economic scene -- companies that include General Mills, Olin, UniRoyal, Xerox, U.S. Steel and literally dozens of others.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 2 -

It seemed to us that the development of this field is one worth a look at by the Museum of Modern Art purely on an exploratory basis. We believe that what has been done to date and what is being done now might add up to a most interesting and significant exhibition for the Museum. It would cover a field of great interest which, to our knowledge, has never been given the kind of examination and sophisticated presentation that only you can give.

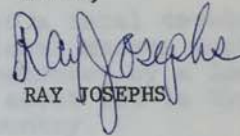
We suggest that you give us an opportunity to call at some convenient time within the next few days to see if you might be in a position to lunch with Walter P. Margulies, head of the company, and discuss with him what Lippincott & Margulies is doing and what is taking place in the entire field of "Graphics and the Modern Corporation."

From this, I think you might get an idea that could be useful in developing a novel and exciting presentation of the subject matter. In any event, I'm sure you will find the meeting a most informative and rewarding experience.

May we check to see if we can set a mutually convenient time?

With all good wishes.

Yours,


RAY JOSEPHS

Mr. Monroe Wheeler
Director of Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, New York

jh

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	MW	I.206

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VALLEY
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WILLIAM H. WHYTE

BRUCE HOWLETT, *Associate Executive Director*

FIELD OFFICE: IONA ISLAND BEAR MOUNTAIN, N. Y. 10911
TELEPHONE: 914-ST6-2784, 2785

December 5, 1966


Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Monroe,

The Art Center you wrote me about is part of a local development in the Cornwall area. It is a small local Museum tucked away at the foot of the mountain. It is sponsored by a local organization I am still not fully informed about but is typical of what is growing up all across the country.

I intend to find more about it and will let you know. In the meantime, when the Spring weather comes and you feel like getting out of the City, let me know in advance and I can pick you up in the car and we can go visit it together. It has a beautiful woodland setting on the North side of the mountain.

Sincerely,



CHARLES T. KEPPEL

CTK/cac

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

cc: Miss Nancy Jones

Mr. Charles T. Keppel
18 October 1966

ST. ST. may be purchased from the Museum. In order
blank is enclosed for your convenience. I am en-
closing also our black-and-white postcard of the sub-
ject.

For your possible interest, may I add that since
the year the Museum has borrowed some 13 paintings by
St. St. for different exhibitions of American art
18 October 1966. In addition, "Christian's World," since the Museum ac-
quired it in 1955, has been lent to some 14 exhibitions,
such New York galleries as Spaulder's
Mr. David L. Luebke Gallery of Art, Rochester, New
W. S. A. T. S. B. the William A. Ingham Art Museum,
A P O 09407

29 November 1966
Mr. Charles T. Keppel
Montrose
New York

Dear Charlie: In response to your letter of 10 October,
the answers to your questions concerning Andrew Wyeth
are as I never heard of this Center until I received
this announcement. Do your new duties ever take you
to Mountainville? I wonder what it amounts to? of
Modern Art's American Realists and Magic Realists ex-
hibitions I enjoyed our lunch today, and thank you for
Louis Martini's Chablis. I am thrilled to know you
have your pilot's license. as pages 58 and 59 of
the same book. This catalogue, which is the publi-
cation you mention, has long been out of print, but
for you. All best, always an enclosing Xerox copies of
the pertinent pages. You may be able to obtain a
copy of the publication through one of the dealers
of second-hand art books, such as:

Monroe Wheeler
Hacker Art Books E. Wayhe, Inc.
54 West 57 Street 784 Lexington Avenue
New York, New York 10019 New York, New York 10021
is one of the participating dealers. The art museum
Museum Books, Inc. Bruce's Books
48 East 48 Street 444 West Margaret Street
New York, New York 10017 Detroit, Michigan

The Museum does not own works by Wyeth other than
Enclosure: "1966 Schedule of Exhibitions"
The Storm King Art Center
Old Pleasant Hill Road
Mountainville, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

bc: Miss Betsy Jones ✓

Mr. David L. Luebke
18 October 1966

18 October 1966

Mr. David L. Luebke
U. S. A. T. E. D.
A P O 09407
New York

Dear Mr. Luebke:

With reference to your letter of 10 October, the answers to your questions concerning Andrew Wyeth are as follows:

Andrew Wyeth was represented in The Museum of Modern Art's American Realists and Magic Realists exhibition held here from 10 February to 21 March, 1943 by eight works, listed on page 67 of the catalogue, three of which are illustrated on pages 58 and 59 of the same book. This catalogue, which is the publication you mention, has long been out of print, but for your information I am enclosing Xerox copies of the pertinent pages. You may be able to obtain a copy of the publication through one of the dealers in second-hand art books, such as:

Hacker Art Books
54 West 57 Street
New York, New York 10019

E. Weyhe, Inc.
794 Lexington Avenue
New York, New York 10021

Museum Books, Inc.
48 East 43 Street
New York, New York 10017

Bruce's Books
444 West Margaret Street
Detroit, Michigan

The Museum does not own works by Wyeth other than "Christina's World". This painting has been reproduced in color. The offset lithograph, 16-1/8 x 24",

rk

Enclosures

— Xerox pages: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

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Mr. David L. Luebke
18 October 1966

-2

U.S.A.T.F.D.
APO 03407 New York, N.Y.

\$7.50, may be purchased from the Museum. An order blank is enclosed for your convenience. I am enclosing also our black-and-white postcard of the subject.

For your possible interest, may I add that over the years the Museum has borrowed some 13 paintings by Wyeth for five different exhibitions of American art circulated by us to museums in this country and abroad. In addition, "Christina's World," since the Museum acquired it in 1949, has been lent to some 14 exhibitions, including shows at such New York galleries as Knoedler's and at the Currier Gallery of Art, Manchester, New Hampshire (1951), the William A. Farnsworth Art Museum, Rockland, Maine (1951), the Art Gallery of Toronto (1952), Wilmington (Delaware) Society of Fine Arts (1957), Hilson Gallery of Deerfield Academy (1957), Davison Art Center of Wesleyan University (1957), Albright-Knox Art Gallery, Buffalo (1962), National Gallery of Art, Washington (1964 and 1965), Whitney Museum of American Art, New York (1967), and was included in the White House Festival of the Arts in June 1965. When it is not out on loan, "Christina's World" is generally on view in the Museum Collections galleries.

The Pennsylvania Academy of Fine Arts in Philadelphia has organized and is currently showing a retrospective exhibition of Wyeth's work. This exhibition will be shown also at the Baltimore Museum of Art (December 1966 - January 1967), the Whitney Museum of American Art (February - March 1967), and the Art Institute of Chicago (April - May 1967). A 74-page book on Wyeth with text by Edgar P. Richardson, Director of the Winterthur Museum, Wilmington, has been published in conjunction with this exhibition and copies may be ordered from the New York Graphic Society, the distributors, 95 East Putnam Avenue, Greenwich, Connecticut. The catalogue of the exhibition may also be obtained by writing to one of the participating museums. The new address of the Whitney Museum is 945 Madison Avenue, New York, New York 10021.

David L. Luebke
DAVID L. LUEBKE

Sincerely,

Monroe Wheeler

fk

Enclosures

-- Xerox pages: title, 5, 6, 7, 8, 58, 59, 62, 63, 64, 65, 66, 67 AMERICAN REALISTS....
Reproductions order blank
b/w postcard "Christina's World"

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U.S.A.T.E.D.
APO 09407, New York, N.Y.
10 October 1966

The Museum of Modern Art
11 West 53rd Street
New York 19, New York
ATTN: Mr. Monroe Wheeler, Director Exhibitions
and Publications

Dear Mr. Wheeler:

For some years I have followed the career of the artist Andrew Wyeth with great interest and for some time have been collecting published and other material relating to his work.

I would be very appreciative if you would be so kind as to provide the following information:

Is it true that Mr. Wyeth exhibited at the Museum of Modern Art on only one occasion, that is, in 1943 in connection with the exhibition, "American Realists and Magic Realists?"

By chance, is a copy of the museum's publication American Realists and Magic Realists (D. C. Miller and A. H. Barr, Jr. editors; L. Kirstein, 1943) still available for purchase? Was any catalogue or literature issued by the museum in connection with this exhibition?

Does the museum own any tempera, water color or drawings by Mr. Wyeth other than Christina's World? What, if any, reproductions of works by Mr. Wyeth have been issued in the past for sale by the museum?

Thank you very much for your courtesy in this matter.

Yours very truly,

David L. Luecke
DAVID L. LUECKE

EL:ap

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cc: Mr. Alfred H. Barr, Jr.
Miss Alicia Legg
Miss Dorothy H. Dudley
pierre matisse gallery corp.

41 east 57th street, new york 22, n. y.

tel. eldorado 5-6269

February 26, 1966

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Monroe,

I have your letter of February 25th about the Matisse exhibition you are planning to hold this summer, and the list of paintings which the Museum would like to borrow from me.

Firstly, I must call your attention to the fact that some of these pictures,

Male Model
Marguerite in fur hat
Standing Blue Nude
Seated Blue Nude II

were shipped over here in temporary export license and must be returned to France, while the others were already here and could be sent to MOMA directly from Boston.

Whether it will be possible to segregate the few paintings you need from the family that came from France, from the rest of the initial shipment I do not know. This is a technical question to be cleared with U.C.L.A.'s original importers.

Secondly, you were kind enough to list the paintings you wish to have from me, but I do not know what you would like from Marguerite and Jean, nor from other private collections and museums. Not that I have in mind to interfere with your choice in making the exhibition you have in view, but purely out of interest. It seems to me that this kind of information would be of no less equal interest to my sister and brother and would in

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Mr. Monroe Wheeler

2.

February 26, 1966

fact be most welcome.

Furthermore I forgot to ask you if the Museum had any intention of publishing a catalogue of this exhibition. It would seem a pity that no illustrated record of this selective exhibition of masterworks should remain as a closing chapter to the three exhibitions MOMA has arranged in the last thirty years.

I have a slide of the Sleeping Nude, 1916, which might give you an idea of the colors. If you had the projection enlarged to 38" x 77", you would have the exact dimensions of the picture on the screen.

The Grey Nude, 1929, formerly in the Thompson Collection, was included in the catalogue of same published by Beyerler who might know where the painting is.

Sincerely,

Pierre

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SOPRINTENDENZA ALLE GALLERIE ROMA II
GALLERIA NAZIONALE D'ARTE MODERNA
ARTE CONTEMPORANEA

Roma, 10 ott 1966
VIALE DELLE BELLE ARTI 131 - TELEF. 802.751/54
TELEGR.: GALMODERNA - ROMA

Caro Signor Wheeler,

La ringrazio molto del bellissimo catalogo di Matisse, che ha riaperto le piaghe (mai ben chiuse) della mia nostalgia di New York.

La mostra di arte italiana contemporanea è stata rimandata a primavera a causa della complessità della preparazione, per cui penso che potrebbe essere disponibile per l'autunno '67: in ogni caso avrà tutto il tempo di vedere il materiale documentario che spero di poterLe comunicare per la fine di quest'anno o entro gennaio prossimo.

In attesa di rivederLa, spero un giorno non troppo lontano, a New York, La prego di gradire i miei migliori saluti.

Giorgio de Marchis
Suo Giorgio de Marchis

F.R. Does this need reply ??

POSTAGE		✓	✓	03
BRENTANO'S				
NO ADJUSTMENTS MADE				
WITHOUT THIS SALES CHECK				
TOTAL				

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AMOUNT \$ 36.65 NO. _____

RECEIVED OF PETTY CASH

July 13 19 66

FOR paperback books (receipt attached)

CHARGE TO #101-NEW CITIES

APPROVED BY [Signature] RECEIVED BY [Signature]
 Ellen Marsh

Ellen Marsh (rep.)
 11 W 53rd St. NY 10019

1	Megalopolis	3	95
	Urban Complex	1	25
	N.Y.C. in Crisis	1	75
	Great American Cities	1	75
	Such Cities	1	25
	American Cities	1	75
	The Saucers	1	75
	Starben Cities	1	75
	Profile of a Metropolis	1	75
	Shelter in Urbanizing World	1	75
	City is the People	2	95
	and Shaping America	1	85
	Population Decline	1	75
	Shore City	1	75
	Metropolis 1985	1	75
	The City	1	75
	City Soliman, Ill	2	75
	TAX		75
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BRENTANO'S			
NO ADJUSTMENTS MADE WITHOUT THIS SALES CHECK			
TOTAL			

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The Museum of Modern Art

cc: Miss Pearl Moeller
Mrs. Marna Thoma

To Miss Alicia Legg
From Monroe Wheeler
Date 15 September 1966
Re Matisse Color Slides: Sandek

Dear Alicia:

I think we should have at least a partial color slide record of the Matisse show, although many lenders have refused to let us make them.

I suggest the following. Would you like to add any?

			<u>CAT. NO</u>
not listed in Sandek catalog	1. <u>Dinner Table</u>	Niarchos	1.
	2. <u>Standing Nude</u>	9. Phillips	5
	3. <u>Still Life with Eggplants</u>	Smith	24
	4. <u>Open Window, Collioure</u>	Duthuit	26
	5. <u>Path in Woods at Trivaux</u>	Duthuit	32
	6. <u>Girl with Black Cat</u>	Duthuit	19
Palm Beach has slide	7. <u>Two Rays</u>	Palm Beach	41
	8. <u>Still Life with Lemon</u>	Deutsch	43
	9. <u>Odalisque with Magnolias</u>	D. Rockefeller	45
	10. <u>Woman with Turban</u>	Duthuit	50
	11. <u>Magnolia Branch</u>	Baltimore	51
	12. <u>Lady in Blue</u>	Wintersteen	53
	13. <u>Flowering Ivy</u>	Lasker	55

~~Pineapple Anemone~~ 11

~~Young Sailor~~ Black

~~Italian Woman~~ NAR (private coll)

~~Mourish So. can~~ Phila

continued ...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- in Sandak catalog*
- | | | | |
|-----|-------------------------------------|---------------------|-----------|
| 14. | <u>Lemons against Fleurs-de-lis</u> | * MoMA | |
| 15. | <u>Interior with Black Fern</u> | Preminger | 60 |
| 16. | <u>Plum Blossoms</u> | Lasker | 62 |
| 17. | <i>Pineapple and Anemone</i> | <i>Lasker</i> | <i>54</i> |
| 18. | <i>Young Sailor</i> | <i>Block</i> | <i>12</i> |
| 19. | <i>Monish Screen</i> | <i>Philadelphia</i> | <i>44</i> |

* If we don't already have it.

MW

1
5 60
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MEMORANDUM

To:

Mr. Karpel

From: MONROE WHEELER

Date:

10 Aug '66

Subject:

DE ALARCON, 27. MADRID 14. TELEFONO 239 83 31



then WSL

August 3, 1966.

On spanish modern Art

SECCION DE ARTE ABSTRACTO ESPAÑOL.

Cuenca, 1966.

9" x 7". 160 pp. 91 illusts., most of them full page. Boards.
\$6.-

Catalogue of the recently opened Museum of Abstract Art, in the old city of Cuenca, which offered extraordinarily important in the field of spanish modern Art, and also from the artist's point of view.

Some years ago Cuenca began to be the gathering working place of many of the leading spanish modern painters and sculptors.

Now supported by themselves, in a full of contrasts atmosphere, the Iberian Abstractions with their peculiar violence and bizarre imagination can be seen in their proper setting, being this catalogue an important reference work.

WSL - TORNER, GUSTAVO

Heráclito. Nueve fragmentos.

Nueve serigrafias.

Cuenca, 1966.

14" x 11 1/2". 9 serigraphy-prints in colour, signed by the artist.

Numbered edition of 30 copies. Folder.

Slip in case.

\$105.-

Torner one of the Directors of the new Museum of Cuenca, belongs to the group of "informalists" with Tapiés, Saura, Zobel, Sempere, Chillida, etc...who from this newly established refuge of Cuenca are going to influence strongly on the modern movement of Art.

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LIBRERIA MIRTO. RUIZ DE ALARCON, 27. MADRID 14. TELEFONO 239 83 31

August 3, 1966.

Offer : On spanish modern Art

- COLECCION DE ARTE ABSTRACTO ESPAÑOL.
Cuenca, 1966.
9" x 7". 160 pp. 91 illusts., most of
them full page. Boards.
\$6.-

✓ Catalogue of the recently opened Museum of spanish abstract Art, in the old city of Cuenca, which may be considered extraordinarily important in the development of spanish modern Art, and also from the international point of view.

Some years ago Cuenca began to be the gathering working place of many of the leading spanish modern painters and sculptours.

Now supported by themselves, in a full of contrasts atmosphere, the Iberian Abstractions with their peculiar violence and bizarre imagination can be seen in their proper setting, being this catalogue an important reference work.

- W/SL - TORNER, GUSTAVO
Heráclito. Nueve fragmentos.
Nueve serigrafias.
Cuenca, 1966.
14" x 11 1/2". 9 serigraphy-prints in
colour, signed by the artist.
Numbered edition of 30 copies. Folder.
Slip in case.
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cc. Miss Garson
ref. Basman

The Museum of Modern Art

To Miss Helen Franc
From Monroe Wheeler
Date 28 September 1966
Re Modern Art: Old and New

Dear Helen:

As you know, I have long wanted to have a paperback of Modern Art: Old and New, but it needs re-editing. Since you worked on it originally and since you like Rosalind Krauss, I wonder if she might like to edit a new version.

MW

Dear Monroe:

In 1959/60, I did a good deal of work on a possible revision of MODERN ART OLD AND NEW, collected some new material, etc. I think at that time René and I concluded that the approach, which had been very fresh and new at the time the TIMELESS ASPECTS exhibition (from which this publication derived) had been organized, was now a bit dated. I would not be in favor of a paperback that was only a slightly re-edited version of the original.

Discuss with W.R.

I think however we might consider a publication of somewhat this general character with relation to the ELEMENTS OF MODERN ART exhibition, which is one of the three shows that the Museum's Department of Circulating Exhibitions is discussing for production under contract to the New York State Council of the Arts. Waldo has asked Inez Garson and Liz Tweedy to develop some ideas for this, while he is in Japan. Perhaps we could have a combined discussion on the projected exhibition, and a possible publication?

As for Rosalind Krauss: she is teaching at Wellesley, running the art museum there, doing the Smith job for us and ~~xxxx~~ working on her dissertation on Smith for her Ph.D. from Harvard so I would not propose her for this! Besides I think she might find other types of subject more sympathetic. I certainly plan to keep her in mind for future work with us.

HMF

Free F

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*Discuss with Rasmussen
+ MW.*

The Museum of Modern Art

cc: Mrs. Straus
Mr. d'Harnoncourt
✓ Mr. Gray Williams
RP WR
ICE-F-111-67
i-c circ

To Mr. Wheeler
From Waldo Rasmussen
Date February 14, 1967
Re MODERN PAINTINGS FROM COLLECTIONS IN THE UNITED STATES
for tour of South America

Dear Monroe:

Our meeting of January 30th about the "masterpiece" show for South America was useful, but there are a myriad of problems to be discussed and worked on before we can proceed much further.

This memo will confirm some of the points of our earlier discussion, and outline some problems we need to solve. I hope that Beth Straus can explore some of the questions listed below when she travels throughout South America in March and April. Before she leaves, however, it is urgent that we send a basic letter to the four cities concerned with the show, outlining some of the points Beth will need to discuss in each place.

Content of the exhibition

We have agreed that the show should begin with a few works by precursors of the modern movement, including Cézanne, Van Gogh, Seurat, Gauguin, Monet and Munch. The main core of the exhibition would focus on major modern movements from cubism until the beginning of World War II, with 1939 as an approximate cut-off date. Futurism, dada and surrealism, Bauhaus and constructivism, expressionism, and metaphysical painting are to be represented by 50 paintings in the exhibition.

Would you like to look over the following list of artists, to see whether there are names you think should be deleted or added? This list has 32 names on it, which makes close planning if we are to represent them by 50 paintings in all.

List of artists (32)

- Cézanne
- Van Gogh
- Seurat
- Gauguin
- Monet
- Munch

- Picasso
- Matisse
- Bonnard
- Vuillard
- Derain
- Gris
- Braque
- Miró

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cc: Mrs. Straus
 Mr. d'Harnoncourt
 ✓ Mr. Gray Williams
 RP WR
 ICE-F-111-67
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*Discuss with Rasmussen
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The Museum of Modern Art

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 Miró

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Mr. Wheeler

February 14, 1967

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Yes!

Leger
 Boccioni
 Balla
 Severini
 de Chirico
 Morandi
 Malevich
 Mondrian
 Kandinsky
 Klee
 Schwitters
 Beckmann
 Nolde
 Modigliani
 Duchamp
 Ernst
 Roualt
 Soutine

Major lenders to the exhibition

We agreed it would be best to secure at the earliest opportunity the cooperation of a few major lenders to the show. In approaching other lenders it will be very useful if we can point to the cooperation of a group of major collectors.

Collectors to be initially approached are:

- Mr. David Rockefeller -- to be approached by Mr. d'Harnoncourt
- Mr. Nelson Rockefeller -- to be approached by Mr. Wheeler

MOMA COLLECTIONS ??

- Mr. William S. Paley
- Mr. James May Whitney
- Mrs. Louise Smith
- Mr. and Mrs. Charles Sadock
- others?

Try to write

Itinerary

To reduce the length of the tour, we have cut down ruthlessly on the amount of time for each showing: 3 weeks per city, with 3 weeks between each closing and opening for dismantling, transport and installation. Such a schedule can only be achieved with the utmost care and cooperation from the Latin Americans.

Rough dates would be:

- Santiago: April 15 - May 5, 1968
- Buenos Aires: June 7 - 30
- Lima: July 22 - August 11
- Caracas: September 2 - 22

See last agreement from list the last period as the actual dates of holdings. This the "official" last period will be April 15 - September 30, 1968, at 9:15

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Mr. Wheeler

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February 14, 1967

On the above schedule, Buenos Aires and Lima are interchangeable for the two central periods, depending upon which dates fitted their schedules best.

Preparation schedule

Yes!

Loan requests: Preliminary requests ought to go out this spring, I believe. Because of the catalogue, I assume we must have answers to loan requests by June 1 latest. This deadline should be determined in conjunction with Gray Williams' schedule for the catalogue.

Follow-up procedure for loans granted:

I suggest that in the early fall we secure the services of a conservator to check the condition of paintings granted to the show wherever possible in their owners' homes. This would let us know 1) whether any works need advance restoration; 2) a check of the present frame to see whether a traveling frame should be prepared (if so, measurements should be taken by the conservator for the framer so it can be made in advance of the painting's arrival); 3) eliminate any works unsafe for travel.

When the works are outside New York, we should request the services of a qualified local conservator, if one is available. Within New York, I suggest we use Felrath Hines, who handles conservation on loans granted to my department.

Catalogue:

I assume we will have to arrange for photography of loans granted far in advance of their arrival at the warehouse. Can you and Gray Williams clarify when and how this should be done?

I hope we can arrange a meeting soon with Gray Williams to discuss the content, scheduling and costs of the catalogue. I have been assuming that it will be roughly the size and type of The School of Paris catalogue; that is, with a very brief general introduction, good informative notes on each painting & la Lucy Lippard's notes, in The School of Paris catalogue, a generous assortment of color plates (around 16) and black-and-whites of remaining works in show (34). Does this jibe with what you had in mind for the catalogue? Who would write the text?

Try
for
this.

Gray Williams mentioned the possibility of an English edition; I don't know whether this is still feasible or not. If so, it would of course reduce the costs for our Spanish catalogue.

Assembly:

Through the conservator's advance inspection, we shall try to reduce the time required for assembling the paintings. Nevertheless, with condition photography, checking by registrar, reframing and packing, collection of paintings must begin by February 1, 1968. We should be able to arrange a staggered period of collection, but of course we cannot reduce the time to the point that it compromises security of the paintings.

Loan period:

Our loan agreement forms list the loan period as the actual dates of bookings; thus the "official" loan period will be April 15 - September 30, 1968, or 5 1/2

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February 14, 1967

months. In reality, the pictures will be away from their owners roughly 9 months from time of their collection until their eventual return to owners.

Budget for the exhibition:

There are still too many unknowns to do anything like an accurate budget. Nevertheless, the following rough figures may give us a useful clue to planning:

- \$50,000 Basic costs of preparing the show (including insurance)
- \$10,000 Transportation costs by air to all four cities
- \$15,000 Catalogue production costs

TOTAL \$75,000

Insurance is estimated on the basis of \$6,000,000 value; for 6 months on location and transits by air, this amounts to about \$30,000 of the \$50,000 total basic costs of preparing the show.

Pro-rating of expenses

Sharing equally in the above expenses, the four cities should each pay \$15,000, matched by an additional \$15,000 from International Council funds. That seems to me the basic equitable arrangement. However, this is complicated by the fact that Lima and Santiago have both raised funds for the Council's Latin American Program. However, I don't think this should be much of a complication, because they haven't raised very much in funds: Lima has pledged \$30,000 but sent in only \$6,000; Santiago has pledged \$30,000 but has raised only \$6,000 in Chilean currency which has been deposited in a bank in Santiago because of currency export restrictions. Meanwhile they have both had exhibitions from us far in excess of their contributions.

We can review with Beth, to whom I am also giving a report on the dues of Latin American Council members (5 members, including 1 non-paying ((Edwards of Chile)) but 2 ((Klabin of Brazil and Mendoza of Venezuela)) owe us back dues).

Shipping arrangements

Dick Palmer is attempting to investigate various possibilities for air shipment. So far, the problems are:

1. Regularly scheduled passenger flights have severe limitations on the sizes of cases they can accommodate, depending upon the type of aircraft used (this varies between cities). It appears that the maximum sizes of paintings which can be accommodated on passenger flights are roughly 3 1/2 feet by 4 feet, or 3 feet by 5 feet. Even though the majority of paintings in the show may be small, I think these restrictions would limit your selection too much and deprive it of some major works which will be needed to give the exhibition variety and strength.

I fear we must abandon the idea of shipping on passenger aircraft.

Don't
the
show
a fall
low?

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Mr. Wheeler
Mr. Wheeler

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February 14, 1967
February 14, 1967

Honorary and Sponsoring Committee for the Exhibition

2. Air cargo shipments of course virtually eliminate the size problem, as they can carry very large cases. In South America, however, cargo shipments are irregularly scheduled, generally only one per week in the major cities on our itinerary and that one scheduled only when there is sufficient cargo to warrant it. Of course, this could mean delays.

Isn't the show a full load?

Question: Is it obligatory that we ship in several planes? If so, the cargo shipments might well be out.

Dick will write the airlines giving specifications of the show, and asking for detailed information on cargo shipments and schedules.

3. Chartered planes: The expense for this is enormous, as you know, but I think we should leave it as an open possibility in the event that the Latin Americans could consider it, either through obtaining free transportation from a national airline, or (still more dubiously) through use of a government airplane.

4. Request for free air transport: We have never been granted free air transportation, I don't even know whether it is possible with federal control over tariffs. But we should explore the possibility. Is there anyone on the Board of Trustees or International Council who would have connections with Pan American or Braniff International (which has now merged with Panagra)?

5. Ocean shipment: For time and security we don't want to consider this unless absolutely necessary. It would in any case pose serious problems because shipments between Santiago-Buenos Aires, Buenos Aires-Lima, and Lima-Caracas are not frequent or dependably scheduled. Only the shipments from New York to Santiago (Grace, weekly on Wednesdays, 8 days) could be scheduled with certainty. It is very likely that Grace would give us free transportation.

Isn't it also likely that Grace will cooperate on scheduling, as a publicity gesture?

...the conditions for setting up such conditions are complex and time-consuming in the extreme, and my spirits sag at the prospect. I think we should discuss with Dick and Beth whether we should consider undertaking this. If so, I suggest that the committee's organization should be discussed in some detail with William H. Paley, now Honorary Chairman of the Inter-American Committee, and possibly with David Rockefeller, its former Chairman and chief benefactor.

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Mr. Wheeler

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February 14, 1967

Honorary and Sponsoring Committees for the Exhibition

We discussed the possibility of organizing a high-level Honorary Committee and Sponsoring Committee for the exhibition. The first could well be composed of the Presidents of the four participating countries, plus our own, and/or other high-ranking government officials.

But -- quite aside from the inevitable complications of organizing such committees -- are they desirable? I wonder whether we might not be inviting trouble if the exhibition becomes identified as an official cultural exchange project from our government? If it has President Johnson's name in any way attached to it (whether "under his patronage," or more discreetly with some kind of blessing), don't we then encounter the worry that the show might become a target for anti-American demonstration?

It seems to me that this is a problem about which we should consult our Latin American members in Chile, Peru, and Venezuela. Note, too, that at present we have no Argentine members, and the present military régime might well be considered a dubious source for patronage.

The Sponsoring Committee for the Exhibition might be made up of:

1. Members of the Council's Inter-American Sponsoring Committee in Peru, Chile, and Venezuela (question: but again, Argentina does not have a functioning Committee, and Venezuela's has not worked on the program with any effectiveness, save the isolated efforts of Hans Neumann).
2. Large-scale contributors to the Latin American Program of the Council.
3. Other influential cultural figures in Latin America?
4. Government officials from the five countries (other than Presidents).

As you know, the mechanisms for setting up such committees are complex and time-consuming in the extreme, and my spirits sag at the prospect. I think we should discuss with René and Beth whether we should consider undertaking this. If so, I assume that the committee's organization should be discussed in some detail with William S. Paley, now Honorary Chairman of the Inter-American Committee, and possibly with David Rockefeller, its former Chairman and chief benefactor.

[Handwritten signature]
 JULIO ROSENBERG

P.S. Consultant Sullivan 17- Dept. 3 - 11/15/67

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NATIONAL GALLERY OF CANADA
THE BOUND
OTTAWA

4th August, 1966.

México D.F., 15, junio, 1966.-

Mr. Monroe Wheeler,
Sub-Director,
Museum of Modern Art,
New York.-

Mi distinguido y fino amigo:

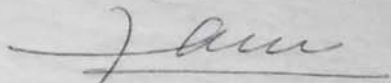
Ya desde México, quiero agradecer a Vd. nuevamente la gentileza que tuvo en ir a ver la pequeña parte de mi obra que llevaba en mi viaje a E.U., en el Consejo Nacional de Turismo de México, en el Hotel Sant Regis, el ppdo. Mayo.

No soy modesto y por ello digo a Vd. que siento verdaderamente que lo que Vd. vió no es lo mejor, ni mucho menos de mi obra de 20 años y que tanto hubiera deseado que una persona de su calidad artística hubiera podido catalogar. Sin embargo, quiero comunicarle que durante el año en curso y debido a ese mi viaje, haré tres Exposiciones en distintos lugares de E.U.,: San Francisco, Los Angeles y Phoenix y cuyas fechas haré saber a Vd. en el momento oportuno.

Sentí mucho que no pude despedirme de Vd. cuando estuvimos en el Museo por encontrarse Vd. en Junta y le agradeceré infinito me tenga en cuenta para la exposición colectiva que tiene programada esa Institución ó para lo que Vd. estime conveniente, que siempre será para mí un honor.

Si en algo puedo servirle en México, no vacile en dirigirse a mí, pues tendré mucho gusto en servirle y poder corresponder un poco a su amabilidad.

Saludos de mi señora para Vd. con el sincero reconocimiento y afecto de su amigo y servidor,


Firmado: Julio Montes.-

P.D. Domicilio: Sullivan 15- depto. 3.- México D.F.-

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NATIONAL GALLERY OF SCOTLAND
THE MOUND
EDINBURGH 1 .

4th August, 1966.

Gentlemen,

I was in correspondence with Professor Meyer Schapiro a little time ago, and he wrote to me about a number of written studies on paintings made by trained and also by untrained observers who were studying under him, which he said had been kept by your museum and which you might possibly still have on file. The particular exercise he had set (on a number of different occasions) was a critical examination or appraisal of a painting of the student's own choosing, which he was in a position to go and study in the original as often as he needed.

This may be rather a long shot. I think he has done more or less this with students over quite a long period, and I have no precise date to offer nor yet the name of anyone directly associated with this in your museum, although I would suspect the educational services to be the most likely. If these papers are still on file, I would be very glad to know in the first place, for instance how many are involved and what prospect there may be of my getting a sight of them by one method or another short of coming to New York in person.

Please forgive me for putting you to trouble over this.

Yours sincerely,

Colin Thompson
(Colin Thompson)
Keeper of Paintings

The Director,
Museum of Modern Art,
New York 19,
U.S.A.

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GEORGE EASTMAN HOUSE

500 EAST AVENUE, ROCHESTER, NEW YORK 14607 • BR 1-3361

Director
BEAUMONT NEWHALL

Vice Director
JAMES CARD

Associate Director
NATHAN LYONS

21 June 1966

Dear Monroe,

Thanks for your letter of June 13. I am glad that you approve of the Prentice Hall edition. I know the book will be a better printing job because it will be done here, under our direction. Nathan Lyons is away for a few days. As soon as he returns we will start negotiations.

I am sorry that we delayed in sending you a copy of the first volume in the "Modern Photography" series. It is going to you today.

All best,

Sincerely,

Beau

BNewhall/r

Mr. Monroe Wheeler
The Museum of Modern Art
11 W. 53rd Street
New York, N. Y. 10019

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cc: Mr. Richard H. Koch
 Miss Sarah Rubenstein
 Miss Francoise Boas
 Mrs. Marna Thoma
 Miss Ethel Shein
 Miss Gertrude Sojcher

GEORGE EASTMAN HOUSE

500 EAST AVENUE, ROCHESTER, NEW YORK 14607 • BR 1-9381

BEAUMONT NEWHALL

VIA REGISTERED MAIL
 JAMES CARD

ATTENTION: DIRECTOR
 NATHAN LYONS

June 8, 1966

Dear Mr. Koch:
 13 June 1966

Prentice-Hall has written me about the proposed "textbook edition" of The History of Photography: "We are most interested in pursuing this project. We are working out the details of publication."

Mr. Beaumont Newhall
 Director
 George Eastman House
 500 East Avenue
 Rochester
 New York 14607

The book is part of the new "Foundations of Modern Photography" series. One of these books, Photographers on Photography, is edited, designed and produced by Nathan Lyons. I am sending you a copy of the new edition, which is for sale to schools, colleges and universities.

Dear Beau:
 Thank you for your letter about the textbook and pocket editions of The History of Photography. As Prentice-Hall approached you first, we are quite willing to let them do it. They must be reasonably sure that they can sell 15,000 copies, and I dare say that a \$4.95 edition will have better printing than a \$2.50 Bantam history and atlas of photography. Prentice-Hall has already advertised this book. If you agree, tell them to get in touch with me and we shall ascertain what advance they will give and sign a contract. I recall that you said you could supply the photographs they will need.

The proposed textbook edition of The History of Photography is thus a logical next step. It should, with colors flying. It should also include new plates for approximately 100 of the illustrations. As ever,

It would be soft bound, and distributed to schools, colleges and universities only. They suggest a retail price of \$4.95, with a 10% royalty which would be split between us. If the projected first printing of 15,000 sells out, we would thus each receive \$3,712.50.

Now comes another proposal, from Bantam Books, for an inexpensive trade edition—two volumes, boxed, at \$2.50 for both. They have sent no details yet, the offer came through a friend, John Whiting, who is consultant to them for a series of photographic books, beginning

MW:fk

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GEORGE EASTMAN HOUSE

900 EAST AVENUE, ROCHESTER, NEW YORK 14607 • BR 1-3361

Director
BEAUMONT NEWHALL

Vice Director
JAMES CARD

Associate Director
NATHAN LYONS

June 8, 1966

Dear Monroe:

Prentice-Hall has written me about the proposed "textbook edition" of The History of Photography: "We are most interested in pursuing this project and working out the details of publication."

The book will be in their new "Foundations of Modern Photography" series. The first of these books, Photographers on Photography, is edited, designed, and produced by Nathan Lyons. I am sending you a copy of the soft bound edition, which is for sale to schools, colleges and universities only. A hardbound edition, with 62 plates (except for a few "must" classics, different from The History) will be our members' publication and will be distributed in book stores. The book is intended for supplementary reading for college courses in the history and aesthetics of photography. Prentice-Hall has already advertised this book in The College Art Journal, and in a direct mailing to teachers.

The proposed textbook edition of The History of Photography is thus a logical companion volume. They want to reprint the text in its entirety and make new plates for approximately 100 of the illustrations. It would be soft bound, and distributed to schools, colleges and universities only. They suggest a retail price of \$4.95, with a 10% royalty which would be split between us. If the projected first printing of 15,000 sells out, we would thus each receive \$3,712.50.

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Monroe Wheeler, June 8, 1966 - p.2

with a new, completely revised, edition of his now-classic and out-of-print The Language of Photography. John, who is vice-president and publisher of Popular Science magazine, is leaving this job to found a consulting agency for photographic books and magazines, and his first client is Bantam Books. A definite proposal will be made. I suppose it will be a complete reprint (he talked of sheet fed gravure for the plates), with a very wide distribution.

Obviously Prentice-Hall would hardly want to do a \$5 edition in competition with a \$2.80 edition. What do you think about this? Have you ever had a wide-distribution packet book made? Would it interfere with the sale of the \$12.50 edition?

What is best for both of us? I'm thinking not only of the financial side, but the possible benefit to our respective institutions and the cause of the appreciation of photography.

I await your reaction with much interest!

As ever,

Beau

PS: You've probably seen the thoughtful article on histories of photography in Popular Photography---tear sheets enclosed. We come off well, but why anybody should expect the publication of a major art museum to be anything but esthetic baffles me.

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THE TATE GALLERY

LONDON S.W.1

Tate Gallery 4444

Telegrams: Tatagal, London

LG/c

9th August, 1966

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

Dear Monroe,

I want to write to you about a lot of things in a day or two, and thank you for your personal letters to me. But in the meantime I do want to tell you how deeply grieved I feel about Frank O'Hara. I only met him once or twice but, like everyone else, liked and respected him enormously. He had the power to make a magnificent critical and poetic contribution and we are all the poorer. By chance he has written on many of the American artists whose works mean most to me personally. So I feel very close to him and am bitterly and selfishly disappointed that I shall never get to know him as well as I had hoped to. Thank you for telling me all about this, Monroe; it was good of you to keep me so fully informed.

Yours affectionately
Lawrence

A Friend.

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original: A. Lapp
 Fe: M. Wheeler
 collections
 M. Butlin

May/66

Sirs:

I wonder if I could suggest that you display some of Mariano Ortuzar's watercolors in your museum; his paintings are in the collection of Governor Nelson A. Rockefeller and I would thoroughly appreciate your displaying them as part of your permanent collection and also selling reproductions in color of his work; I do wish you would make him a cause-celebre of your particular museum since his work is that of a genius and there are really so few geniuses in each generation and I think it might be that you would be associated, historically, with the name Ortuzar; his work is so colorful it almost makes you gasp; he is the type of artist that prompts enthusiastic collectors to purchase again and again; some people have filled their apartments with his paintings; one woman is known to have purchase 30 or more; the work is so fine compositionwise and so ecstatic colorwise, it would be such a compliment to your walls and provide some much-needed color to your permanent exhibition; you have a perfectly lovely Van Gogh, Starry Night, and I compliment you on your display of pictures of that type; do wish you would actively associate yourself with Mr. Ortuzar since he is really THE ARTIST OF OUR GENERATION, and by doing this you would make a laughing stock of the hordes of people who scoff at your museum and ridicule many of your efforts. Mariano Ortuzar was Tapped by fate or chosen by fate to become an historical figure; his work is fantastically astounding; he has accomplished things with watercolors that have never been done because no one has been able to master the craft up to this point; he has graduated from craftsman to artist, which, sadly enough, is a rare thing. In some of Turner's watercolors that you now have on display, one is able to discern the terribly, terribly feeble attempts to reckon or reason or deal with the watercolor medium; behold Ortuzar and be spellbound. Please make it your business to promote, under your auspices, the genius of each generation.

Thank you.

A Friend.

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Mr. Ortuzar resides at 69 West 9th Street, Manhattan; 673-4367. By promoting him, you are merely promoting yourself. The art business is rife with phonies; once in a while along comes someone who leaves you breathless, who gives you so much color, and feeling and design until it almost seems worth the packs of misguided amateurs that are always, 'it seems, in such NOTICEABLE abundance. It's a dreary world, for most people, if they aspire to genius; only a few have it; it's understandable and one is very sympathetic toward those who aspire; it is unforgiveable to ignore those FEW who have it; I consider it the duty of a museum to exploit genius, living genius; galleries who vend paintings sometimes prefer exploitation of the deceased; I say that your museum is in the enviable position of being able to bring to the public's attention a man that ranks far, far above Picasso, Monet, Van Gogh, anyone, living or dead, that has been widely acclaimed. I think this would be a fine feather in your cap, promoting a person with the almost unbelievable talent of Mr. Ortuzar; I am only astounded that you have passed him by thus far; really, there are SO FEW to choose from, that is a lot of humanity; this man has so much, it really is incredible; you are supposed to be the leaders, you are supposed to recognize.

Mr. Ortuzar is modern art.

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The Museum of Modern Art

To **Mr. William S. Lieberman**
From **Monroe Wheeler**
Date **9 August 1966**
Re **Robert Andrew Parker**

Dear Bill:

Seeing the Robert Andrew Parker Self-Portrait in your new exhibition reminds me that he told me some time ago that he was dissatisfied with the two earlier examples of his work in our Collection and would like to replace them with better ones.

MW:fk

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The Museum of Modern Art

Mr. Alfred N. Sarr, Jr.

George Meade

June 21, 1966

25 May 1966

Edward S. Ross, Susan Phillips

Dear Mrs. Parkinson:

I am so extremely sorry about last evening's gaffe. It appears Monroe never received the message we left with his office Friday afternoon, to the effect that you, and not he, would be delivering the address honoring Mr. Nakian.

I know that you can improve it immensely.

After all the effort expended by you and Alfred to make the speech a memorable one, it's just wicked that an oversight such as this had to happen.

Please accept our most abject apologies.

Sincerely,

Barbara Elliman

Mrs. Bliss Parkinson
215 East 72nd Street
New York, New York 10021

cc: Rene d'Harnoncourt
Monroe Wheeler ✓
Liz Shaw

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

To **Mr. Alfred H. Barr, Jr.**
 From **Monroe Wheeler**
 Date **27 May 1966**
 Re **Memorial Minute: Duncan Phillips**

Dear Alfred:

Here is a very rough draft for the homage to Duncan Phillips that David asked you and me to prepare. I know that you can improve it immensely.

MW:fk

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(Draft)

27 May 1966

RESOLVED, That the Trustees of The Museum of Modern Art record their deep sorrow on the passing of their friend and colleague, Duncan Phillips, and convey to his widow and his family their affectionate sympathy in the loss of a man who was unique in his service to the arts of our century. A devoted Trustee of The Museum of Modern Art in the crucial early years of its formation, he always responded with insight and wise counsel to the requests for guidance and he kindly and generously participated in its exhibitions program by lending masterpieces of modern painting from his collection.

He was a gentleman with intense responsiveness not only to the visual arts but to literature and music as well. With true scholarship (as well as taste) he acquired not only much of the greatest European modern art, as well as its prototypes from earlier periods, but he had the discernment and courage to purchase and exhibit the work of American progressive artists; and his leadership provided an example to other museums and collectors throughout America.

Countless friends and acquaintances of all ages regarded him not only as a benefactor but (as) a teacher. Though shy and sometimes reticent, he wanted the communication of his love of art to his fellow men to be cordial and intimate. The unique thing about the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

Phillips Collection is that it was originally his home, and that he and Mrs. Phillips kept it homelike in the noblest sense after they themselves moved out of it, with concerts of chamber music as well as exhibitions of art. The Trustees of The Museum of Modern Art join in the general appreciation of the fact that this same hospitality for art's sake is to be extended to future generations.

[Faint, illegible text, likely bleed-through from the reverse side of the page.]

[Faint, illegible text, likely bleed-through from the reverse side of the page.]

[Faint, illegible text, likely bleed-through from the reverse side of the page.]

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(Board of Trustees Letterhead)

June 7, 1966

Mrs. Duncan Phillips
2101 Foshall Road
Washington, D. C. 20007

Dear Mrs. Phillips:

At a meeting held on May 12 the Board of Trustees of the Museum of Modern Art directed Mr. Alfred H. Barr, Jr. and Mr. Monroe Wheeler to prepare a Memorial to your late husband to be formally recorded in the minutes of the Board. By direction of the Trustees I am writing to inform you of the text of the Memorial, which will be adopted by the Board at its next meeting on June 9:

"RESOLVED, that the Trustees of the Museum of Modern Art record their deep sorrow on the passing of their friend and colleague, Duncan Phillips, and convey to his widow and his family their affectionate sympathy in the loss of a man who was unique in his service to the arts of our century. A devoted Trustee of the Museum of Modern Art in the crucial early years of its formation, he always responded with insight and wise counsel to the Museum's requests for guidance; and he generously participated in its exhibitions by lending masterpieces from his collection.

"He was a gentleman who responded intensely not only to the visual arts but to literature and music as well. With scholarship and exceptional taste, he acquired superb works by the modern masters and their prototypes in earlier periods. This he did without neglecting to buy and show in discerning quantity paintings by the American vanguard, many of whom he came to know in loyal friendship. His leadership provided an example to other museums and collectors throughout America.

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Mrs. Duncan Phillips

-2-

June 7, 1966

"Countless friends and acquaintances of all ages regarded him not only as a benefactor but as a teacher. Though shy and sometimes reticent, he wanted the communication of his love of art to his fellow men to be cordial and intimate. The Phillips Collection is housed in what was originally Duncan Phillips' home. After he and Mrs. Phillips moved elsewhere, they kept the galleries homelike in the noblest sense, with concerts of chamber music as well as exhibitions of art. The Trustees of the Museum of Modern Art join in the general appreciation of the fact that this same hospitality for art's sake is to be extended to future generations."

With all good wishes,

Sincerely yours,

Richard H. Koch
Secretary

bc: Mr. Alfred H. Barr, Jr.
Mr. Monroe Wheeler
Mr. Rene d'Harnoncourt

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THE PHILLIPS COLLECTION

1600 21st Street, Washington, D. C. 20009

Our Director, Duncan Phillips, died on
May 9, 1966.

Mrs. Phillips will serve as Director
in his place.

California

Dear Gifford:

In case Marjorie has not shown it to you, I am enclosing herewith a copy of the resolution which was adopted by the Trustees of The Museum of Modern Art on the occasion of your uncle's death. Please do not trouble to acknowledge it. I hope to see you soon.

Warm regards always,

Monroe Wheeler

MW:fk

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Mr. Gifford Phillips

2501 La Mesa Drive

Santa Monica

California

14 June 1966

Dear Gifford:

Mr. Gifford Phillips
2501 La Mesa Drive
Santa Monica
California

Dear Gifford:

In case Marjorie has not shown it to you, I am enclosing herewith a copy of the resolution which was adopted by the Trustees of The Museum of Modern Art on the occasion of your uncle's death. Please do not trouble to acknowledge it. I hope to see you soon.

Warm regards always,

Monroe Wheeler

MW:fk

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Xh blue

Mr. René d'Harnoncourt

Monroe Wheeler

22 November 1966

Sir Roland Penrose: Picasso Sculptures

Dear René:

If you have time to see Sir Roland Penrose:

London: 11, A Hornton Street, W. 8

phone: Western 0115

Country: phone Chiddingly (pronounced Chidly) 308 (Sussex)

I arrive in London on 17 December and shall see him both before and after New Year's, to arrange, if feasible, to have the Picasso sculpture catalogue printed in England.

When you see the Picasso show in Paris, will you check in your catalogue a dozen or so exceptional works that you think we should make a special plea for, in case Picasso refuses (on account of Vietnam) to lend all we want.

MW:fk

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cc: Mr. Richard H. Cook
Miss Sarah Eberstadt
Miss Françoise Sagan
Mrs. Harue Thoms
Miss Ethel Shein
Miss Gertrude Sajcher

File

3 August 1966

Mr. Sutjipto Rijoatmodjo
P. O. Banjuurip
Purworedjo kedu
Indonesia

Dear Sir:

We have received your card of 18 July and regret very much that we cannot purchase the volumes of President Sukarno's collections. It was very kind of you, however, to write to us about it. Under separate cover I am sending you a copy

of a recent small publication of our own on the English painter, Turner.

Sincerely,

Monroe Wheeler

MW:fk

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
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DEAR SIR.

18 JUL 1966

CONNECTED I WANT TO SELL
SEVERAL SET (ONE SET = FIVE VOLUME).
GREAT ART ALBUM, "PAINTING and
STATUES from the COLLECTIONS of
PRESIDENT SUKARNO of the Republic
of Indonesia. 5 vol = ONE SET -
DELUXE. price between \$400 → \$300
GENERAL. price " \$275 → \$200.
one vol Three = 2 inch. weight 11 lbs
size 16x13.5 inch
paper = fine Cardboard.
LANGUAGE: Indonesian
ENGLISH, and JAPANESE.

WATER COLOUR

IF THEIR AGREEMENT about the
PRICE has JUDGEMENT.
RISE in PRICES to COME DOWN
I am hope your DISCOUNT and
DONOR from MEMBERSHIP and
VISITOR.

AFTER I RECEIVED YOUR LETTER.
QUICKLY I SHALL TO SEND FRESH MAIL
5. PACKAGES (ONE SET = General) \$300 → \$200
BY SEA MAIL / REGISTERED \$275 → \$200
ONE MAIL = FIVE PACKAGES, 5 volume.
THANK YOU.

Dear Sir

14 SEP 1966

Thank you very much for
your letter of dated 3 AUGUST 1966.
I have understand.
I am very hope your assistance
about the volumes of President
Collection - New Books
I shall CLEARANCE SALE - Low
price - 5 volumes - \$100,-
(\$20 each). Can down! →
sorry! because I necessary money
(cheque). Please help me to
deliver to LOYALTY RADIO Corp
Box 88. SYOSSET. N.Y.

With Together I SEND
SEVERAL PACKAGE (5 volume)
BY SEA MAIL with REGISTERED
(STRONG PARCEL) 7 SEPTEMBER
1966. post office BANJARIP.

Thank you

I hope your

answer about it
12/2/1966 Time lapse
Seems to have answered this. G.D.
14 SEP 1966

this book in The College Art Journal.
If you agree, tell them to get in touch with me and we
teach shall ascertain what advance they will give and sign a
contract. I recall that you said you could supply the
photographs they will need. The History of Photography is thus a
The proposed textbook edition of: The History of Photography is thus a
logical...
Thanks also for the review in which you came off, as you
should, with colors flying.
tirety and make new plates for approximately 100 of the illustrations.
As ever,
It would be soft bound, and distributed to schools, colleges and uni-
versities only. They suggest a retail price of \$4.95, with a 10%
royal Monroe Wheeler be split between us. If the projected first print-
ing of 15,000 seals out, we would thus each receive \$3,712.50.

Now comes another proposal, from Bantam Books, for an inexpensive
trade edition---two volumes, boxed, at \$2.80 for both. They have
sent no details yet. The offer came through a friend, John Whiting,
who is consultant to them for a series of photographic books, beginning

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Cbc: Mr. Richard H. Koch
 Miss Sarah Rubenstein
 Miss Françoise Boas
 Mrs. Marna Thoma
 Miss Ethel Shein
 Miss Gertrude Seicher

KARTUPOS

SUTIPTO RIYATMADJO
 PAINTER.
 P.O. BANJURIP
 PURWOREJO, KEDY.
 INDONESIA.




ALAMAT 1006 Stoop.
 SALES MANAGER
 THE MUSEUM OF MODERN ART.
 77 WEST 53 Street.
 NEW YORK 19 N.Y.
 J. S. A.

your letter with 52 plates (except for a few editions of The History of Photography) as Prentice-Hall approached you first, we are quite willing to let them do it. They must be reasonably sure that they can sell 15,000 copies, and I dare say that a \$4.95 edition will have better printing than a \$2.30 Bantam edition of photography. Prentice-Hall has already advertised this book in The College Art Journal, and in a direct mailing to

KARTUPOS

SUTIPTO RIYATMADJO
 PAINTER.
 P.O. BANJURIP
 PURWOREJO
 INDONESIA.




ALAMAT

MR. MONROE WHEELER JR.
 DIRECTOR of publications
 THE MUSEUM OF MODERN ART.
 77 WEST 53 St. NEW YORK
 N. Y. 10019. U. S. A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Richard H. Koch
 Miss Sarah Rubenstein
 Miss Françoise Boas
 Mrs. Marna Thoma
 Miss Ethel Shein
 Miss Gertrude Sojcher

Mr. Richard H. Koch
 Miss Sarah Rubenstein
 Miss Françoise Boas
 Mrs. Marna Thoma
 Miss Ethel Shein

GEORGE EASTMAN HOUSE
 900 EAST AVENUE
 ROCHESTER, NEW YORK 14607 • BR 1-5328

Director
 BEAUMONT NEWHALL

Vice Director
 JAMES CARD

Associate Director
 NATHAN LYONS

June 8, 1966

Dear Monroe:
 13 June 1966

Prentice-Hall has written me about the proposed "textbook edition" of The History of Photography: "We are most interested in pursuing this project. Working out the details of publication."

The book will be their new "Foundations of Modern Photography" series. The first of these books, Photographers on Photography, is edited, designed and produced by Nathan Lyons. I am sending you a copy of the Dear Beau: edition, which is for sale to schools, colleges and universities only. A hardbound edition, with 62 plates (except for a few "small" plates).

Thank you for your letter about the textbook and pocket editions of The History of Photography. As Prentice-Hall approached you first, we are quite willing to let them do it. They must be reasonably sure that they can sell 15,000 copies, and I dare say that a \$4.95 edition will have better printing than a \$2.50 Bantam edition of photography. Prentice-Hall has already advertised this book in The College Art Journal, and in a direct mailing to teachers.

If you agree, tell them to get in touch with me and we shall ascertain what advance they will give and sign a contract. I recall that you said you could supply the photographs they will need. The proposed textbook edition of The History of Photography is thus a logical extension of the series.

Thanks also for the review in which you came off, as you should, with colors flying. As ever,

It would be soft bound, and distributed to schools, colleges and universities only. They suggest a retail price of \$4.95, with a 10% royalty. Monroe Wheeler be split between us. If the projected first printing of 15,000 sells out, we would thus each receive \$3,712.50.

Now comes another proposal, from Bantam Books, for an inexpensive trade edition---two volumes, boxed, at \$2.50 for both. They have sent no details yet. The offer came through a friend, John Whiting, who is consultant to them for a series of photographic books, beginning

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COPY FOR THE INFORMATION OF: Mr. Richard H. Koch
Miss Sarah Rubenstein

GEORGE EASTMAN HOUSE

Miss Françoise Boas
Mrs. Marna Thoma
Miss Ethel Stein
900 EAST AVENUE, ROCHESTER, NEW YORK 14607 • BR 1-3361

Director
BEAUMONT NEWHALL

Vice Director
JAMES CARD

Associate Director
NATHAN LYONS

June 8, 1966

Dear Monroe:

Prentice-Hall has written me about the proposed "textbook edition" of The History of Photography: "We are most interested in pursuing this project and working out the details of publication."

The book will be in their new "Foundations of Modern Photography" series. The first of these books, Photographers on Photography, is edited, designed and produced by Nathan Lyons. I am sending you a copy of the soft bound edition, which is for sale to schools, colleges and universities only. A hardbound edition, with 62 plates (except for a few "must" classics, different from The History) will be our members' publication and will be distributed in book stores. The book is intended for supplementary reading for college courses in the history and aesthetics of photography. Prentice-Hall has already advertised this book in The College Art Journal, and in a direct mailing to teachers.

The proposed textbook edition of The History of Photography is thus a logical companion volume. They want to reprint the text in its entirety and make new plates for approximately 100 of the illustrations. It would be soft bound, and distributed to schools, colleges and universities only. They suggest a retail price of \$4.95, with a 10% royalty which would be split between us. If the projected first printing of 15,000 sells out, we would thus each receive \$3,712.50.

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Monroe Wheeler, June 8, 1966 - p.2

with a new, completely revised, edition of his now-classic and out-of-print The Language of Photography. John, who is vice-president and publisher of Popular Science magazine, is leaving this job to found a consulting agency for photographic books and magazines, and his first client is Bantam Books. A definite proposal will be made. I suppose it will be a complete reprint (he talked of sheet fed gravure for the plates), with a very wide distribution.

Obviously Prentice-Hall would hardly want to do a \$5 edition, in competition with a \$2.80 edition. What do you think about this? Have you ever had a wide-distribution pocket book made? Would it interfere with the sale of the \$12.50 edition?

What is best for both of us? I'm thinking not only of the financial side, but the possible benefit to our respective institutions and the cause of the appreciation of photography.

I await your reaction with much interest!

As ever,

Beau

PS: You've probably seen the thoughtful article on histories of photography in Popular Photography---tear sheets enclosed. We come off well, but why anybody should expect the publication of a major art museum to be anything but esthetic baffles me.

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bc: Mr. Richard H. Koch
Miss Sarah Rubenstein
Miss Françoise Boas
Mrs. Marna Thoma
Miss Ethel Shein
Miss Gertrude Sojcher

3 October 1966

Mr. Beaumont Newhall
Director
George Eastman House
900 East Avenue
Rochester
New York 14807

Dear Beau:

Pursuant to our telephone conversation today about the textbook edition of your History of Photography which Prentice-Hall plans to publish, I am glad to confirm that it is our policy to share equally with our authors all fees and royalties received from subsidiary rights to their publications. This policy would apply, of course, to the Prentice-Hall edition.

Faithfully yours,

Sincerely,

Monroe Wheeler

MW:fk

MW:fk

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Miss Alicia Legg
 cc: Mr. Richard H. Koch
 Mr. Alfred H. Barr, Jr.
 Mr. Gray Williams, Jr.
 Miss Françoise Boas ✓
 Mr. Bernard Karpel
 Miss Ethel Shein
 Mrs. Marna Thoma

2 Triadale
 1605 La Valencia
 Alhambra
 Calif 91801

Mr. Mark W. Roskill
 9 December 1966
 1. Look Magazine Art Dept.
 488 Broadway
 New York

Mr. Mark W. Roskill
 Fogg Art Museum
 Harvard University
 Cambridge
 Massachusetts 02138

Dear Mr. Roskill:

Many thanks for your letter of 6 December.

We are very much interested in having reprints of Alfred Barr's Matisse and Picasso books that students can afford and we shall certainly see what can be done. The reason the reprint now available is so expensive is that it was done in an edition of only 300 copies, but when that is gone we shall explore the possibilities of a larger edition at a lower price.

Sincerely,

Monroe Wheeler

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bc: Miss Alicia Legg

ANTHONY SALEMME

3, Tisdell
1605 So. Valencia
Alhambra
Calif. 91801

Mr Monroe Wheeler
3, Look Magazine Art Dept.
488 Madison Avenue
New York, N.Y.

Dear Mr Wheeler:

Thank you for your well-written
essay on TURNER in "Look" of
4-5-66. Your style of expression
is very clear and informative.

Your description and analysis
of this great artist's life and
work are done most carefully
and with understanding sympathy
Sincerely (Mrs) Elsie Sadacca

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Alicia Legg

ANTHONY SALEMME

E. Sadacca
1605 So. Valencia
Alhambra
Calif. 91801



Mr Monroe Wheeler
To Art Dept. of Look Magazine
488 Madison Avenue
New York, N.Y. 10022

that I can show to our Painting and Sculpture Department.

If you are going to exhibit the new terracottas in a New York gallery, we could see them at that time.

With warm remembrances always,

Faithfully yours,

Monroe Wheeler

MW:fk

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cc: Miss Alicia Legg

ANTHONY SALEMME

2 February 1967

Mr. Anthony Salemme
R. D. 4
Easton
Pennsylvania 18042

Dear Tony:

Much as I should like to, I can't possibly find time to come to Easton to see your new sculpture. The best thing would be to send me some photographs that I can show to our Painting and Sculpture Department.

If you are going to exhibit the new terracottas in a New York gallery, we could see them at that time.

With warm remembrances always,
Faithfully yours,

Monroe Wheeler

MW:fk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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F. T. S. Sitwell

60, Sussex Street,
S. W. 1
TATE Gallery 4196.

Mr. Munroe Wheeler,
11 West 53rd Street,
New York,
U. S. A.

23rd March, 1966.

Dear Mr. Wheeler,

I am writing to ask you whether you could possibly find a spare moment to go round to the Burgos Gallery at 127 East 57th Street, to look at an exhibition of sculpture by a cousin of mine Mr. James Cubitt. Mr. Cubitt is an architect by profession and has recently taken up sculpture in his spare time. He has had two successful one man shows in London, but this is his first exhibition in New York and it would be very kind of you if you could find the time to have a look at his work.

The exhibition opened on the 22nd March and will, I understand, be remaining open for at least two weeks.

You may have in fact already heard of it, as my mother and father are staying at the St. Regis for ten days and I have asked them to try to arouse interest in the exhibition.

I do hope this is not too much of a nuisance.

Yours sincerely,

Francis Sitwell
h

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bc: Mr. René d'Harnoncourt ✓
Mr. Richard H. Koch
Mr. Wilder Green

EDITIONS D'ART ALBERT SKIRA

4, PLACE DU MOLARD - GENÈVE

Genève, le 25 mai 1966.

7 June 1966

Monsieur Monroe Wheeler
Rosenont
New Jersey

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

Dear Albert:

With reference to your letter about Frank O'Hara, I can assure you that he has been totally occupied in directing our exhibition of the work of the sculptor, Nakian, which will open soon. Following that, he has agreed to direct a large Jackson Pollock retrospective exhibition here and write the catalogue for it, and after that he is directing a David Smith exhibition for us and for that, too, he must write a text for a book on Smith we are publishing.

I mention these tasks by way of explaining why you have not heard from him. I know he wants to give priority to his work for us, at a time when we are rather understaffed.

I look forward to seeing you here in June. Our Matisse painting exhibition opens on 18 July.

Ever affectionately,

Monroe Wheeler

MW:fk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ÉDITIONS D'ART ALBERT SKIRA

4, PLACE DU MOLARD - GENÈVE

Genève, le 26 mai 1966.

Monsieur Monroe Wheeler
Rosemont
New Jersey

Cher Monroe,

Par même courrier je relance ton ami Frank O'Hara qui ne m'a pas encore fait part de ce qu'il envisage d'écrire dans la collection des "Sentiers de l'art". Lors de notre conversation à New York il était très enthousiaste et je m'étonne qu'il n'ait pas donné suite à notre entrevue. Veux-tu être gentil d'appuyer la lettre que je lui ai écrite aujourd'hui et dont je te communique une copie.

Je serai à New York au début du mois de juillet et me réjouis de te revoir,

toujours bien à toi,

Albert

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ÉDITIONS D'ART ALBERT SKIRA

4, PLACE DU MOLARD - GENEVE

Geneva, May 26, 1966.

Mr. Frank O'Hara
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Mr. O'Hara,

I am still expecting a word from you concerning the text you plan to write for my new series "The Pathways of Art" of which we talked at length when we met in New York.

I hope you have not forgotten this discussion. I do not suppose so because you looked very interested in this project. I would be very glad to hear from you soon. I shall be in New York at the beginning of July for the opening of the large exhibition of my books organized by Hallmark Gallery and would be happy to meet you then. Let me know if you plan to be in New York at that time. I would appreciate it if you could write me about our book so that we can talk the matter over when I see you.

Very sincerely yours,

Albert Skira

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ÉDITIONS D'ART ALBERT SKIRA

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Rosemont
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Albert

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ÉDITIONS D'ART ALBERT SKIRA

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Genève, le 26 mai 1966.

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Rosemont
New Jersey

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Je serai à New York au début du mois de juillet et me réjouis de te revoir,

toujours bien à toi,

Albert

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ÉDITIONS D'ART ALBERT SKIRA

4, PLACE DU MOLARD - GENÈVE

Geneva, May 26, 1966.

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The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

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ÉDITIONS D'ART ALBERT SKIRA

4, PLACE DU MOLARD - GENÈVE

Genève, le 26 mai 1966.

Monsieur Monroe Wheeler
Rosemont
New Jersey

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toujours bien à toi,

Albert

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	MW	I.206

ÉDITIONS D'ART ALBERT SKIRA

4, PLACE DU MOLARD - GENÈVE

Geneva, May 26, 1966.

Mr. Frank O'Hara
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Mr. O'Hara,

I am still expecting a word from you concerning the text you plan to write for my new series "The Pathways of Art" of which we talked at length when we met in New York.

I hope you have not forgotten this discussion. I do not suppose so because you looked very interested in this project. I would be very glad to hear from you soon. I shall be in New York at the beginning of July for the opening of the large exhibition of my books organized by Hallmark Gallery and would be happy to meet you then. Let me know if you plan to be in New York at that time. I would appreciate it if you could write me about our book so that we can talk the matter over when I see you.

Very sincerely yours,

Albert Skira

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bc: Mr. René d'Harnoncourt ✓
 Mr. Alfred H. Barr, Jr.
 Mr. Monroe Wheeler

Mr. Wilder Green
 Miss Alicia Legg

J. T. SOBY
 Brushy Ridge Road
 New Canaan, Conn.

April 9, 1966

Dear Monroe:

As you know, I have been away for two months, largely spent hissing at Calypso musicians on that wretched island of Jamaica. Their music has **9 September 1966** their lyrics are unrealistically sly and stony. I rather like jazz in its raw state but I loathe reggae and in the end I felt as though I'd been forced at gunpoint to listen to that horrible Dwight Fiske (if that was his name) night after night. I won't say a word about the **Mr. James Thrall Soby** cause it has all be said by the travel agents who are w **Brushy Ridge Road** their teeth.

New Canaan Connecticut enough about Jamaica. I'm really writing to add a personal **of** thanks for your generosity in giving the Museum your **Calder sculpture** be sold to provide funds for the collection of **illustrated books**. You'll get a formal receipt, of course, but I wanted to say myself how **I haven't had a chance to speak to René yet,**

Dear Jim: but I am immensely intrigued by your proposal re **Anatomy and Modern Art,** both as an exhibition and **as a book.** I have no doubt that Steinberg could **do it,** but I think that the book would be more readable and might appeal to a larger public if you wrote **it.** Is there any chance of your being able to **take it yourself?** We could provide you with a **search assistant.** **Faithfully,**

Very best to you and repeated thanks,

Monroe Wheeler *carefully,*

P.S. Your Turner show is magnificent. I finally could see it the other day when Grand Central Station at 11 West 53rd St. was a little less jammed.

MW:fk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 9, 1966

Dear Monroe:

As you know, I have been away for two months, largely spent hissing at Calypso musicians on that wretched island of Jamaica. Their music has only one beat and their lyrics are unrelievedly sly and dirty. I rather like obscenity in its raw state but I loathe innuendo and in the end I felt as though I'd been forced at gunpoint to listen to that horrible Dwight Fiske (if that was his name) night after night. I won't say a word about the climate down there because it has all been said by the travel agents who are trained to lie through their teeth.

But that's enough about Jamaica. I'm really writing to add a personal word of thanks for your generosity in giving the Museum your Calder sculpture to be sold to provide funds for the collection of illustrated books. You'll get a formal receipt, of course, but I wanted to say myself how much your gift has meant.

I haven't had a chance to say how much I deplore your becoming an Honorary Trustee instead of a regular one. I don't see that a youngster like yourself has any business leaving us alone with our polite squabbles on the Board. Early this week I was complaining to the new sub-committee on photography about our troubles in the old days with the Museum's Elder Statesmen. Suddenly I looked at Eliza Parkinson and she looked at me and I realized I was talking about us. It was rather a depressing thought but I don't think it applied to our grandchildren like yourself.

Very best to you and repeated thanks,

Sincerely,



P.S. Your Turner show is magnificent. I finally could see it the other day when Grand Central Station at 11 West 53rd St. was a little less jammed.

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LEHMAN, GOLDMARK, ROHRLICH & SOLOMON
(COOK, NATHAN & LEHMAN)
30 BROAD STREET, NEW YORK, N. Y. 10004

TELEPHONE: 422-2255 AREA CODE 212
CABLE ADDRESS: "COOKNAMAN NEW YORK"

August 31, 1966

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

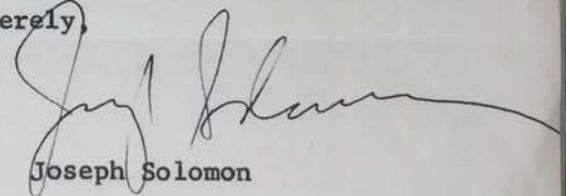
Dear Mr. Wheeler:

It was very thoughtful of you to have sent me a Xerox copy of John Russell's review of the Duchamp exhibition at the Tate Gallery.

I received a note yesterday from Marcel Duchamp who is at the moment in Spain, telling me that he was "resting with the most beautiful weather".

Again many thanks.

Sincerely,



Joseph Solomon

JS:na

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	MW	I.206

30 August 1966

Joseph Solomon, Esq.
Lehman, Goldmark, Rohrllich
& Solomon
30 Broad Street
New York, New York 10004

Dear Mr. Solomon:

Mr. Wheeler thought John Russell's review of the Duchamp exhibition at the Tate Gallery which appeared in the SUNDAY TIMES, London, 12 June 1966, would interest you and I enclose a Xerox copy for your records.

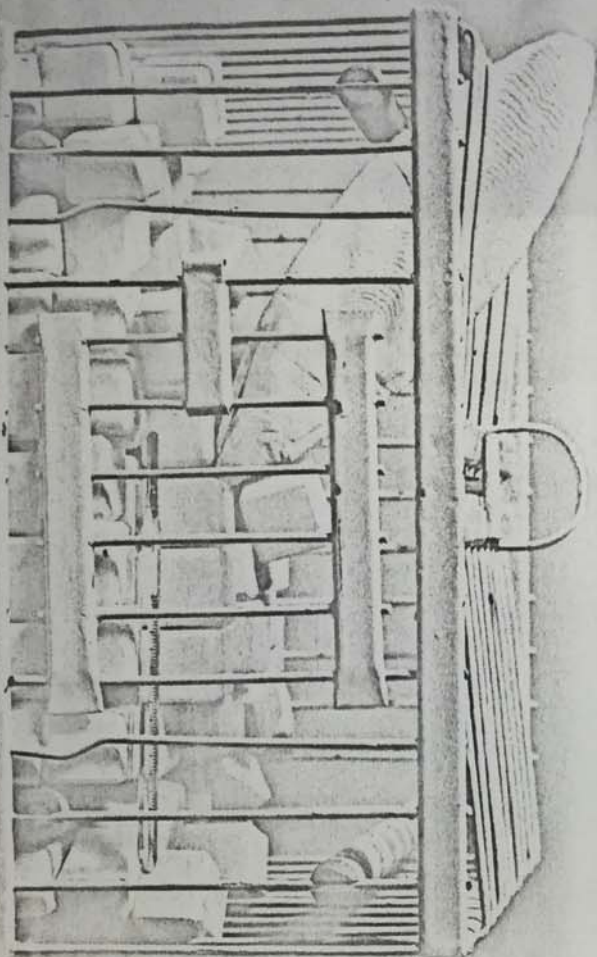
Sincerely yours,

/s/ Frances Keech

secretary to Mr. Wheeler

THE MAN WHO KNEW WHEN TO STOP

John Russell discusses Marcel Duchamp, 79 this month, who virtually gave up doing art at 35 after creating some of the wittest and some of the prettiest revolutionary art works of this century. An Arts Council retrospective of Duchamp opens on Saturday at the Tate



The major retrospective exhibition must rank high among the symbolic ordeals which mankind has devised for its more strenuous members. How many of us, after all, would care to have our activity scrutinised year by year, move by move, and at critical moments minute by minute? Charity is in order, therefore, when an artist is seen to sag. Sometimes we identify with him so closely that we barely notice it. Sometimes we just wish he had known where to stop. When he did not know when to stop we grow sententious, forgetting that we are none of us the best judges of our own work, and that after a certain time the artist may be so physically conditioned to the routine of the studio that he has, in a multiple sense, no other resources and cannot get on without it. When we see a van Dongen or a Chirico of the bad years, we struggle to remember this. It was never easy to know when to give up, and today it is harder than ever. Young artists who break through in their twenties know it for a fact of art history that the supply of good ideas is intermittent and that sooner or later this fact will catch up with them. This realisation hangs over the studios of the 1960s as the Black Death, in an earlier era, hung over the bridal feast.

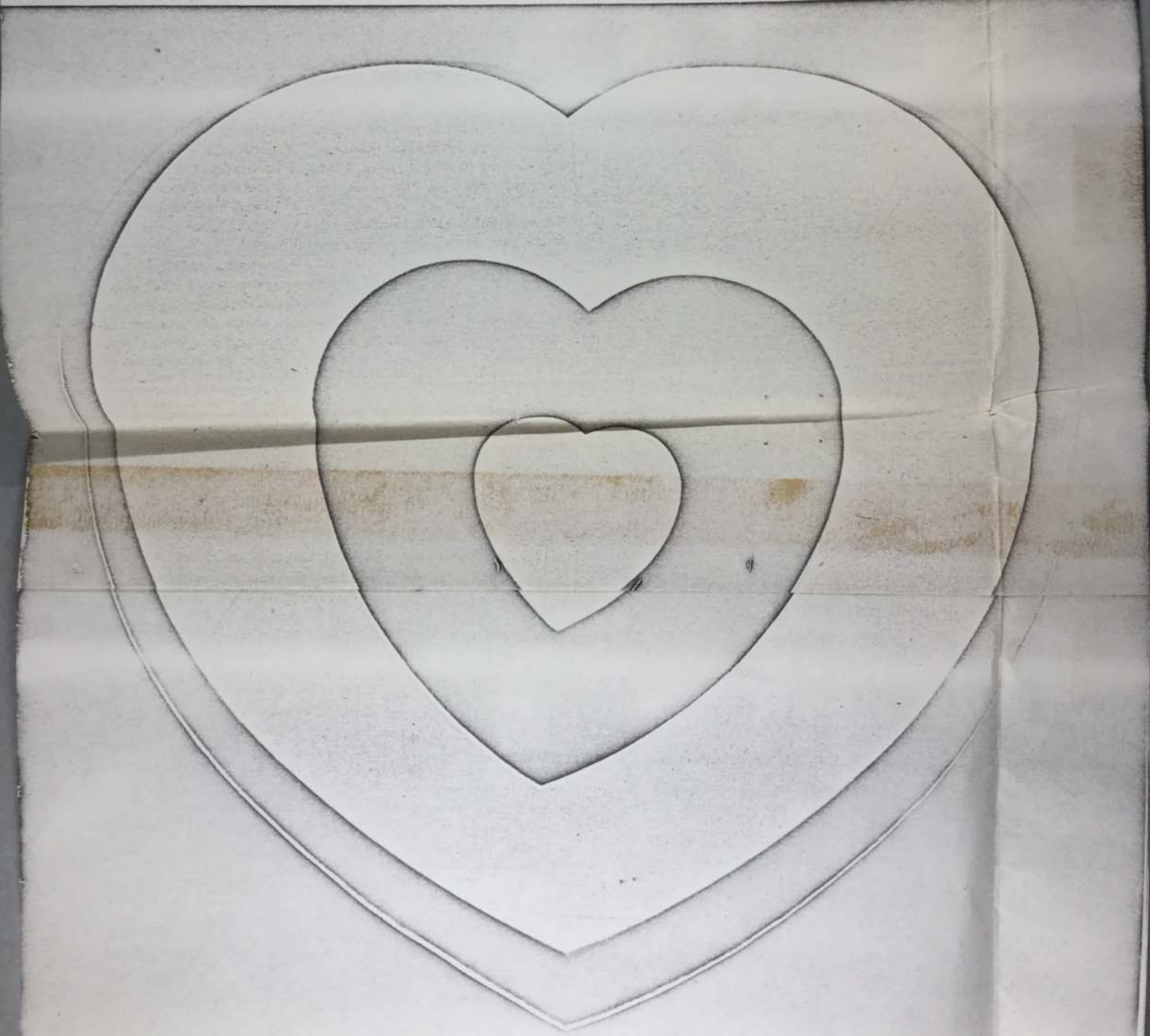
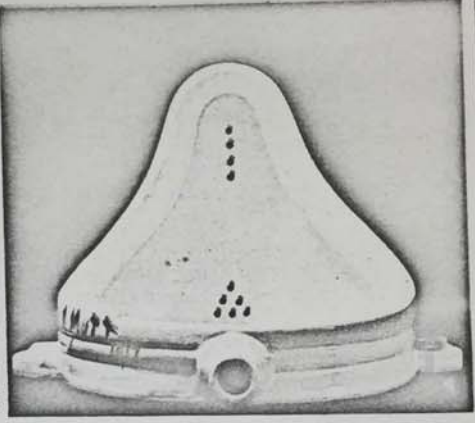
The Arts Council has done well, therefore, to devote its next big show at the Tate to someone who for many years has been famous as The Man Who Knew When To Stop. Marcel Duchamp, born 1887, has not painted since 1923, and he has produced very little of any kind since 1938, when he devised the 'Box in a Suitcase' which contains small-scale reproductions of 68 of his earlier works. The *catalogue raisonné* of his entire output (bulked out with items of mainly documentary or bibliographical interest) had crept

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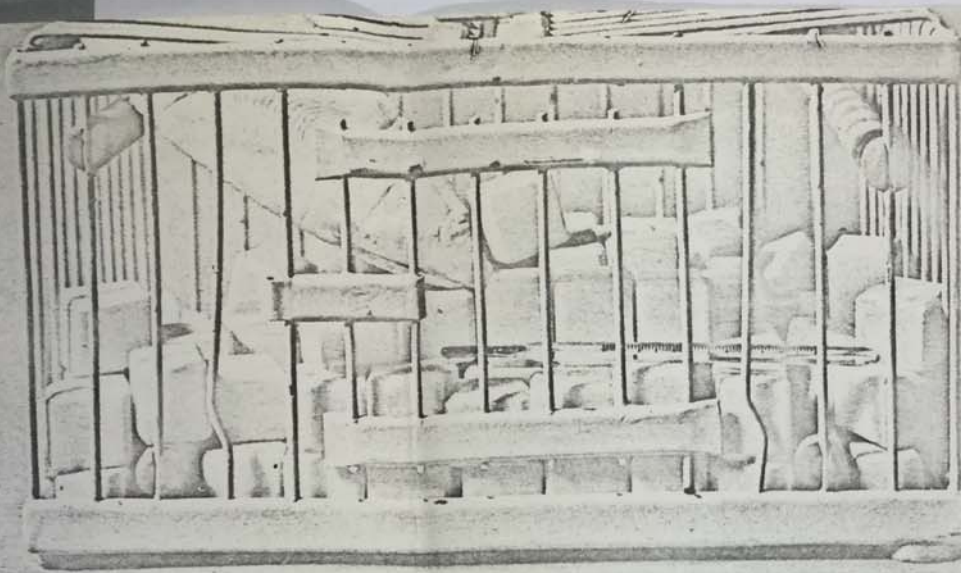


L.H.O.O.Q.

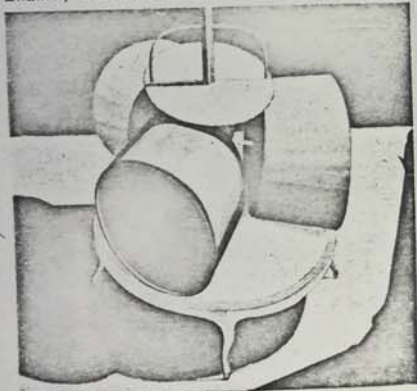
Left: L.H.O.O.Q., 1919. The Mona Lisa with moustache and obscene cryptogram
Right: Fountain, 1917 - one of Duchamp's 'ready-mades'. He submitted this urinal, signed 'R. Mutt', as a piece of sculpture for exhibition in the Salon des Independants in New York. Although he was a member of the committee, it was rejected. Duchamp resigned and issued a manifesto saying: "Whether Mr Mutt with his own hands made the fountain or not has no importance. He CHOSE it" Far right: a composite photograph of Duchamp taken in New York in 1917
Below: Fluttering Hearts, 1936. A design for the cover of an art magazine which anticipates today's Op Art



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Above: *Why not sneeze?*, 1921. Inside a ready-made bird cage, Duchamp has placed a cuttle bone, a bit of wood, a thermometer and a few dozen marble blocks simulating lumps of sugar. Below left: *Chocolate Grinder No. 1*, 1913. A study for the large painting on glass, *The Bride Stripped Bare by her Bachelors, Even*, 1915-1923. The chocolate grinder symbolises the sad solitude of the bachelor grinding his own chocolate. Below right: *Apolinère Enameled*, 1916-1917. A 'corrected ready-made' - an advertisement on zinc plate for Sapolin Enamel, amended and signed. All three works are lent to the exhibition by the Philadelphia Museum of Art (Arensberg Collection)



38 Sunday Times, London
12 June '66

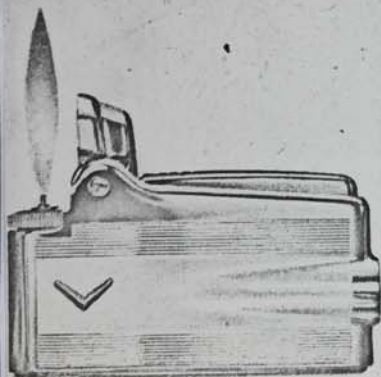
give up, and today it is harder than ever. Young artists who break through in their twenties know it for a fact of art history that the supply of good ideas is intermittent and that sooner or later this fact will catch up with them. This realisation hangs over the studios of the 1960s as the Black Death, in an earlier era, hung over the bridal feast.

The Arts Council has done well, therefore, to devote its next big show at the Tate to someone who for many years has been famous as *The Man Who Knew When To Stop*. Marcel Duchamp, born 1887, has not painted since 1923, and he has produced very little of any kind since 1938, when he devised the 'Box in a Suitcase' which contains small-scale reproductions of 68 of his earlier works. The *catalogue raisonné* of his entire output (bulked out with items of mainly documentary or bibliographical interest) had crept up to no. 208 by 1959; but not since 1912 has Duchamp pursued a full-time painting career.

This might make him sound like some short-winded old relic who happens not to have died. But that is that, on the contrary, Duchamp and his ideas have never been more influential. What is exceptional is that each of those ideas has been put into action once and once only. Duchamp is irreducibly opposed to the notion that the artist, once in the right disposition, should go on till he drops. The career of a Renoir, for instance, is abhorrent to him. He believes that producing a work of art is like discovering penicillin: you do it once and, if you are lucky, you move on to something else. What you can't do is to do it again. Duchamp came of a family in which art was something to be produced continuously and in great quantity. /continued on page 40

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This is Ronson's top seller. Aptly, it's called the Premier



The Ronson Premier gas lighter comes in no less than 12 finishes. From 72/6. This one is engine-turned. 77/6.

son Premier, and you get not only a best of everything. Take the adjustable flame. of a knurled wheel, and the flame goes up and down, mid-way for cigars, low for cigarettes. Igniting this lighter takes only 5 seconds. Every time. Because it runs on butane gas. And that's no taste. No smell. Unless you count the smell of success.



Comet, a gas lighter at a lower price. Hard-wearing. From 39/6.



Ronson Wedgwood table gas lighter. In genuine blue Jasper base. 84/-.

and handbag gas lighters from 39/6
12 table gas lighters from 84/-

RONSON

In the house where he was brought up in Rouen, the paintings and engravings of his maternal grandfather Emile-Frederic Nicolle were hung up by the hundred. Duchamp revered his grandfather, and when he was building up, in the 1920s, the great collection which Catherine Dreier later gave to Yale he included Nicolle along with Braque and Matisse and Kandinsky and Klee. But the instinct of contradiction lies deep in intelligent children, and it would surprise me if he was not prompted by Nicolle's remorseless fertility to form a contrasting notion of artistic achievement. He had, again, two brothers, respectively 12 and 11 years older than he, who were full-time professional artists by the time he left school. It may seem auspicious – and it was certainly auspicious that their father made things as easy as possible for all three of them – but it also revealed to him at an early age the practical shortcomings and the footing rivalries which made up much of the traditional 'artist's life'.

But what finally eased Duchamp out of the painting world was, first, the situation of painting itself and, second, what many people believed to be the improved situation of the painter. In 1911-1912 he produced canvas after canvas that hold their own today even among the many very great paintings of that period; and he produced them as much by diagnostic as by conventional inspiration. He knew what was being done, and what was not being done but ought to be done, and he drew the right conclusions. In the passport-less Europe of that time he had an instinct for the places that would best suit him: it was during a two-month stay in Munich that he broke through to kinds of imagery, and to methods of handling (modelling the paint with his hands, for instance, instead of with the brush) that were to become part of the universal language of art. Shown in the U.S. in 1913 his *Nude Descending a Staircase* gave 500,000 Americans their vividdest idea of what a modern painting could be like. A brilliant career (i.e. a lifetime of lucrative self-impersonation) was his for the asking.

He turned it down. Painting, in this sense, seemed to him mere coolie-work. "It is unacceptable," André Breton said many years later, "that painting today should still stand where writing stood before Gutenberg": Duchamp saw that before 1914, and acted upon it. Painting as 'animal expression' was outlawed. Where he produced pictures at all, they were immensely elaborate constructions like *The Bride Stripped Bare by her Bachelors, Even*, which secretes layer upon layer of meaning and turn out,

on lengthy investigation, to bear upon the fundamentals of human existence. But Duchamp is revered today primarily for his one-shot experimental pieces. All over the world, for instance, people are trying with varying success to make images in which colour takes over from form and the particular part of the picture that we are looking at seems to expand and contract at the expense of its neighbours. Duchamp did this, once and for ever, in the *Fluttering Hearts* of 1936 (see preceding page). Others are reversing the usual procedures of artistic evolution by turning to debased imagery in the same way as their seniors turned to the Old Masters. Duchamp did this and dropped it in 1914. The possibilities of motorised imagery come to a third group as a fascinating novelty: Duchamp was using a motor in 1935. The altered document is still the lively instrument of expression that it was in the heyday of Surrealism: Duchamp put moustaches on the Mona Lisa in 1919 and wrote beneath her a cryptogram which, when deciphered, is the French for "A hot bit of tail!"

In a more general way, people today speculate about the uses of pure chance in the development of a work of art; about the potentialities of the 'happening' as a way of involving the public in the creative process; about the uses of mixed and contradictory idioms in painting; and about the possibility of calling the Beaux-Arts' bluff by proving that literally anything can become a work of art if the imaginative impulse behind the metamorphosis is only strong enough. But Duchamp was on to all these things, as a matter of historical fact, many years ago. As the gods gave him the gift of definitive statement, and as he has always disdained to repeat himself, his *oeuvre* is free from trial runs and second shots. This, combined with idiosyncratic methods of distribution, preserved it until very lately from what he considers to be the most potent of art's enemies: the machinery of success.

Duchamp believes, in fact, that art is at its healthiest when the artist is a pariah. As he himself has a genius for human relations and has led an un-luxurious but exceptionally happy existence it is difficult to regard this as more than a philosophical position. But his own immunity is owed to a combination of circumstances which would in any case be unique and relates, moreover, to a vanished society. Duchamp is what he looks: someone who has withdrawn not only from the manufacture of works of art but from the whole complex of envy and anxiety and aggression to which that manufacture gives rise.

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LEHMAN, GOLDMARK, ROHRLICH & SOLOMON
(COOK, NATHAN & LEHMAN)
30 BROAD STREET, NEW YORK, N. Y. 10004

TELEPHONE: 422-2255 AREA CODE 212
CABLE ADDRESS: "COOKNAMAN NEW YORK"

August 10, 1966

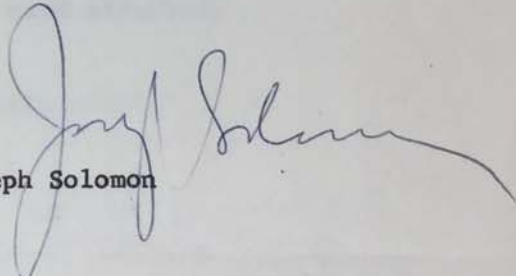
Mr. Monroe Wheeler
Museum of Modern Art
West 54th Street
New York, N.Y.

Dear Mr. Wheeler:

Thank you very much for sending me a
copy of the July issue of Art and Artists.

With kindest regards,

Sincerely,


Joseph Solomon

JS:na

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8 August 1966

LEHMAN, GOLDMARK, ROHRlich & SOLOMON

(BOSS, NATHAN & LEHMAN)

30 BROAD STREET, NEW YORK, N. Y. 10004

TELEPHONE: 432-2753 AREA CODE NY
CABLE ADDRESS: "LGDGMARK NEN 1004"

July 26, 1966

Mr. Joseph Wheeler,
Joseph Solomon, Esq.
Lehman, Goldmark, Rohrllich
& Solomon
30 Broad Street
New York, New York 10004
New York, 19, N.Y.

Dear Mr. Wheeler:

Many thanks for your letter of July 22nd
enclosed in the envelope filed therein.
I am delighted with the material which you sent.
(with Mr. Wheeler's card attached)

With warm regards,

Sincerely yours,


Joseph Solomon

JS:na

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LEHMAN, GOLDMARK, ROHRLICH & SOLOMON

(COOK, NATHAN & LEHMAN)

30 BROAD STREET, NEW YORK, N. Y. 10004

TELEPHONE: 422-2255 AREA CODE 212
CABLE ADDRESS: "COOKNAMAN-NEW YORK"

July 26, 1966

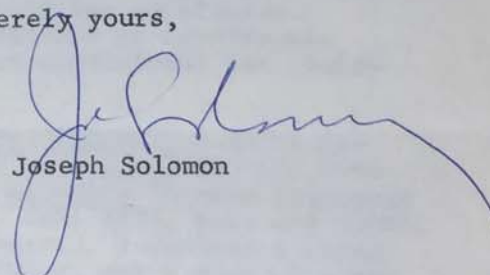
Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York, 19, N.Y.

Dear Mr. Wheeler:

Many thanks for your letter of July 22nd
enclosing the publications referred to therein.
I am delighted with the material which you sent.

With warm regards,

Sincerely yours,


Joseph Solomon

JS:na

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Joseph Solomon

Dear Mr. Solomon:

22 July 1966

Joseph Solomon, Esq.
Lehman, Goldmark, Rohrllich & Solomon
30 Broad Street
New York
New York 10004

Dear Mr. Solomon:

With reference to your query of 13 July, I am writing to say that the Museum's library catalogues some eighty books and articles on or by Marcel Duchamp, including the definitive works, namely Marcel Duchamp by Robert Lebel, translated by George Heard Hamilton (New York: Grove Press, 191 pp., illustrated) and the more recent Marcel Duchamp by Walter Hopps, Ulf Linde and Arturo Schwarz (Paris: Le Terrain Vague, 1964, 93 pp., illustrated, with catalogue raisonné (text in English, French and Italian)); and seventeen exhibition catalogues. The July 1966 issue of ART AND ARTISTS is devoted almost entirely to Duchamp, and has significant new statements and interviews.

Alfred Barr's Fantastic Art, Dada, Surrealism which indexes some thirty-two references to Duchamp and his work is out of print. The Museum's Bulletin "Eleven Europeans in America" (including Duchamp), Vol. XIII, Nos. 4-5 (1946) has long been out of print. However, I enclose a Xerox copy of the above-mentioned Bulletin, and a copy of a recent interview with Duchamp by the critic, Dore Ashton, published in the June 1966 issue of STUDIO INTERNATIONAL, pp. 244-251. All this material can be seen in our library. The summer hours are: 12 noon to 5:00 p.m., Monday - Friday.

With cordial remembrances, I am,

Sincerely,

Monroe Wheeler

fk

Handwritten note in left margin:
The July issue of ART AND ARTISTS is devoted to Duchamp, and has significant statements and interviews.

Handwritten numbers in right margin:
D135
747

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	I.206

20 July 1966

(Draft)

Mr. Joseph Solomon

D735
467

Dear Mr. Solomon:

With reference to your query of 13 July, I am writing to say that the Museum's library catalogues **22 July 1966** numerous works on or by Marcel Duchamp, including the

definitive works, namely Marcel Duchamp by Robert Label, Joseph Solomon, Esq. Lehman, Goldmark, Rohrlach & Solomon (New York: Grove Press 30 Broad Street New York, illustrated) and the more recent, Marcel Duchamp by Walter Hopps, Ulf Linde and Arturo Schwarz, (Paris: **Dear Mr. Solomon:**

Le Terrain Vague, 1964, 93 pp., illustrated, with catalogue with reference to your query of 13 July, I am writing to say that the Museum's library catalogues some eighty books and articles on or by Marcel Duchamp, including the definitive works, namely Marcel Duchamp by Robert Label, translated by George Heard Hamilton (New York: Grove Press, 191 pp., illustrated) and the more recent Marcel Duchamp by Walter Hopps, Ulf Linde and Arturo Schwarz (Paris: Le Terrain Vague, 1964, 93 pp., illustrated, with catalogue raisonné (text in English, French and Italian)) and seventeen exhibition catalogues. The July 1966 issue of ART AND ARTISTS is devoted almost entirely to Duchamp, and has significant new statements and interviews.

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With cordial remembrances, I am,

Sincerely,

Monroe Wheeler

Enclosure: Arno Reprint Literature.

With cordial remembrance,
Monroe Wheeler

The July 1966 issue of ART AND ARTISTS is devoted almost entirely to Duchamp, and has significant new statements and interviews.

fk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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20 July 1966

(Draft)

Mr. Joseph Solomon

D735
H67

Dear Mr. Solomon:

With reference to your query of 13 July, I am writing to say that the Museum's library catalogues ^{some 80 books and articles} numerous works on or by Marcel Duchamp, including the definitive works, namely Marcel Duchamp by Robert Lebel, translated by George Heard Hamilton (New York: Grove Press 191 pp., illustrated) and the more recent, Marcel Duchamp by Walter Hoppe, Ulf Linde and Arturo Schwarz, (Paris: Le Terrain Vague, 1964, 93 pp., illustrated, with catalogue ^{and 17 scholarly catalogues} raisonne' (text in Italian, French and English). ¹ Alfred

Barr's Fantastic Art, Dada and Surrealism has some 32 references to Duchamp and his work. This book has been ^{is} out of print but is again available in an Arno Reprint edition. The Museum's Bulletin Eleven Europeans in America, ^(including Duchamp's) Vol. XIII, Nos. 4-5 (1946) has long been out of print ^{but} and this, ^{too} will be reprinted soon by the Arno Press. However, it can be purchased only in complete sets of seven volumes for the ^{in the Museum} years 1933-1963.

~~In the meantime~~, I enclose Xerox copy of the statement by Duchamp which appears in the above-mentioned Museum Bulletin and also a recent interview with Duchamp by the critic, Dore Ashton ^{which} that has been published in the ^{JUNE 1966} July ^(?) issue of STUDIO INTERNATIONAL, pp. 244-251.

All this material can be seen in our Library. The summer hours are: 12-5 P-5

Enclosure: Arno Reprint literature.

With cordial
remembrances, I am,
Sincerely

The July 1966 issue of ART AND ARTISTS is ^{devoted almost entirely} a homage to Duchamp, and has significant new statements and interviews.

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LEHMAN, GOLDMARK, ROHRLICH & SOLOMON
(COOK, NATHAN & LEHMAN)
30 BROAD STREET, NEW YORK, N. Y. 10004

TELEPHONE: 422-2255 AREA CODE 212
CABLE ADDRESS: "COOKNAMAN NEW YORK"

July 13, 1966

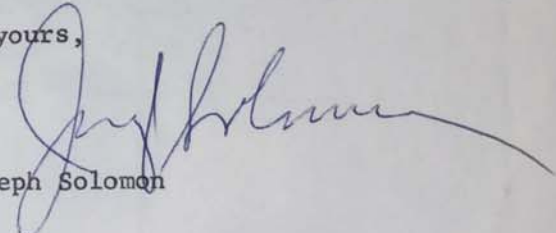
Mr. Monroe Wheeler
Museum of Modern Art
West 53rd Street
New York 19, N.Y.

Dear Mr. Wheeler:

I wonder if there are available at the Museum, publications on or by Marcel Duchamp. If so, I should appreciate it if you would have your office send me a list of such publications.

With kindest regards,

Sincerely yours,


Joseph Solomon

JS:na

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ICATIONS
er
Associate
ons Assistant

ATING EXHIBITIONS

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at

81 5th Ave.

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eleven europeans in america

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eleven europeans in america

During the late war America has had the privilege of playing host to many leading artists of our time. During the Franco-Prussian War of 1870 England enjoyed a similar privilege. Few records, however, have survived of the activities and interests of the great French impressionists such as Monet, Pissarro and Sisley who spent the critical period of that struggle in London.

To avoid a similar loss in our period the following brief compilation of records and informal interviews was undertaken.

Space limitations unfortunately have prevented the inclusion of several European artists who spent the war years here. But in most cases the artists omitted have already become citizens, plan to, or are painters whose recent work forthcoming reprints of Museum of Modern Art catalogs will bring up to date.

I would like to take this opportunity to thank again those artists whose patience "under interview" and in supplying and correcting data has made this first-hand record possible.

James Johnson Sweeney

COVER: *Three Musicians*. 1944. Oil. Fernand Léger. Collection Wright Ludington.

Photo credits—Chagall, Charles Leirns; Duchamp, William Lefstwich; Ernst, Huston-Fix; Hellon, Seiki Yamami; Léger, Thomas Bouchard; Updill, Roy Kemp; Masson, Alfredo Valente; Greenfant, Imogene Cunningham; Tanguy, George Platt Lynes.

THE MUSEUM OF MODERN ART BULLETIN: VOL. XIII, NOS. 4-5

Copyright 1943, The Museum of Modern Art, 11 West 53 Street, New York 19, N. Y.

1941—June, arrived New York
Settled in New Preston
November, visit to Boston
1943—Mount Holyoke, Mass.
1944—Mount Holyoke, Mass.
1945—October, to France.

EXHIBITIONS:

1941—November, Baltimore
1942—February—March, Buchholz
1942—May—June, Arts Club
1943—February—March, Buchholz
1944—May, Buchholz (Collection of drawings).
1944—May, Paul Rosenbergs
1945—January, Mount Holyoke
1945—April—May, Buchholz

"Le Serpent dans la

"My idea of America, was, and perhaps still is, Nature: the might of nature—the feeling that cover its strength and

"The squirrels in Central Park. Here, they are too spite of that they remain a tiny reserve of it. And one day they may of Central Park I was struck as a sort of totemic being mythology awaiting ex-

"Here I keep waiting. This was had its psychological in America. There are cities. What character rather its manner of nature. Such pictures of *iraquois, Le Grand tation sur une feuille of spondence—express so have been painted in aspects of reverry; so Landscapes of my life United States. None of painted in the lie de F violence of nature—the fury of the storms.*

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marcel duchamp

1942—June, arrived New York.

With Ernst and Breton arranged Surrealist Exhibition for French Coordinating Committee, New York, October 14—November 7.

Lived in New York, with occasional visits to Connecticut.

An editor of the review *VVV*.

1943—Jury of first Spring Salon, Art of This Century, New York.

1944—Jury of Spring Salon, Art of This Century, New York.

Designed and produced pocket chess set.

1946—Jury to select painting *Temptation of St. Anthony* for Loew-Lewin film *Bel Ami*.
May, to France.

EXHIBITIONS:

1945—May, Yale University Art Gallery (with Raymond Duchamp-Villon and Jacques Villon).

1946—January, California School of Fine Arts, San Francisco (with Jacques Villon).



"The great trouble with art in this country at present, and apparently in France also, is that there is no spirit of revolt—no new ideas appearing among the younger artists. They are following along the paths beaten out by their predecessors, trying to do better what their predecessors have already done. In art there is no such thing as perfection. And a creative lull occurs always when artists of a period are satisfied to pick up a predecessor's work where he dropped it and attempt to continue what he was doing. When on the other hand you pick up something from an earlier period and adapt it to your own work an approach can be creative. The result is not new; but it is new inasmuch as it is a different approach.

"Art is produced by a succession of individuals expressing themselves; it is not a question of progress. Progress is merely an enormous pretension on our part. There was no progress for example in Corot over Phidias. And 'abstract or naturalistic' is merely a fashionable form of talking—today. It is no problem: an abstract painting may not look at all 'abstract' in 50 years.

"During the other war life among the artists in New York was quite different—much more congenial than it has been during these last few years. Among the artists there was much more cohesion—much closer fellowship, much less opportunism. The whole spirit was much different. There was quite a bit of activity, but it was limited to a relatively

small group and nothing was done very publicly. Publicity always takes something away. And the great advantage in that earlier period was that the art of the time was laboratory work; now it is diluted for public consumption.

"The basis of my own work during the years just before coming to America in 1915 was a desire to break up forms—to 'decompose' them much along the lines the cubists had done. But I wanted to go further—much further—in fact in quite another direction altogether. This was what resulted in *Nude Descending a Staircase*, and eventually led to my large glass, *La Mariée mise à nu par ses célibataires, même*.

"The idea of the *Nude* came from a drawing which I had made in 1911 to illustrate Jules Laforgue's poem *Encore à cet astre*. I had planned a series of illustrations of Laforgue's poems but I only completed three of them. Rimbaud and Lautréaumont seemed too old to me at the time. I wanted something younger. Mallarmé and Laforgue were closer to my taste—Laforgue's *Hamlet*, particularly. But perhaps I was less attracted by Laforgue's poetry than by his titles. *Comice agricole*, when written by Laforgue, becomes poetry. *Le soir, le piano*—no one else could have written this in his time.

"In the drawing *Encore à cet astre* the figure is, of course, mounting the stairs. But while working on it, the idea of the *Nude*, or the title—I do not recall

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which—first came to my mind. I eventually gave the sketch to F. C. Torrey of San Francisco who bought the *Nude Descending a Staircase* from the 1913 New York Armory Show.

"No, I do not feel there was any connection between the *Nude Descending a Staircase* and futurism. The futurists held their exhibition at the Galerie Bernheim Jeune in January 1912. I was painting the *Nude* at the same time. The oil sketch for it, however, had already been done in 1911. It is true I knew Severini. But I was working quite by myself at the time—or rather with my brothers. And I was not a café frequenter. Chrono-photography was at the time in vogue. Studies of horses in movement and of fencers in different positions as in Muybridge's albums were well known to me. But my interest in painting the *Nude* was closer to the cubists' interest in decomposing forms than to the futurists' interest in suggesting movement, or even to Delaunay's *Simultanist* suggestions of it. My aim was a static representation of movement—a static composition of indications of various positions taken by a form in movement—with no attempt to give cinema effects through painting.

"The reduction of a head in movement to a bare line seemed to me defensible. A form passing through space would traverse a line; and as the form moved the line it traversed would be replaced by another line—and another and another. Therefore I felt justified in reducing a figure in movement to a line rather than to a skeleton. Reduce, reduce, reduce was my thought;—but at the same time my aim was turning inward, rather than toward externals. And later, following this view, I came to feel an artist might use anything—a dot, a line, the most conventional or unconventional symbol—to say what he wanted to say. The *Nude* in this way was a direct step to *The Large Glass*, *La Mariée mise à nu par ses célibataires, même*. And in the *King and Queen* painted shortly after the *Nude* there are no human forms or indications of anatomy. But in it one can see where the forms are placed; and for all this reduction I would never call it an 'abstract' painting.

"Futurism was an impressionism of the mechanical

world. It was strictly a continuation of the Impressionist movement. I was not interested in that. I wanted to get away from the physical aspect of painting. I was much more interested in recreating ideas in painting. For me the title was very important. I was interested in making painting serve my purposes, and in getting away from the physicality of painting. For me Courbet had introduced the physical emphasis in the XIX century. I was interested in ideas—not merely in visual products. I wanted to put painting once again at the service of the mind. And my painting was, of course, at once regarded as 'intellectual' 'literary' painting. It was true I was endeavoring to establish myself as far as possible from 'pleasing' and 'attractive' physical paintings. That extreme was seen as literary. My *King and Queen* was a chess king and queen.

"In fact until the last hundred years all painting had been literary or religious: it had all been at the service of the mind. This characteristic was lost little by little during the last century. The more sensual appeal a painting provided—the more animal it became—the more highly it was regarded. It was a good thing to have had Matisse's work for the beauty it provided. Still it created a new wave of physical painting in this century or at least fostered the tradition we inherited from the XIX century masters.

"Dada was an extreme protest against the physical side of painting. It was a metaphysical attitude. It was intimately and consciously involved with 'literature.' It was a sort of nihilism to which I am still very sympathetic. It was a way to get out of a state of mind—to avoid being influenced by one's immediate environment, or by the past: to get away from clichés—to get free. The 'blank' force of dada was very salutary. It told you 'don't forget you are not quite so "blank" as you think you are.' Usually a painter confesses he has his landmarks. He goes from landmark to landmark. Actually he is a slave to landmarks—even to contemporary ones.

"Dada was very serviceable as a purgative. And I think I was thoroughly conscious of this at the time and of a desire to effect a purgation in my-

CHAMP: Allegorie

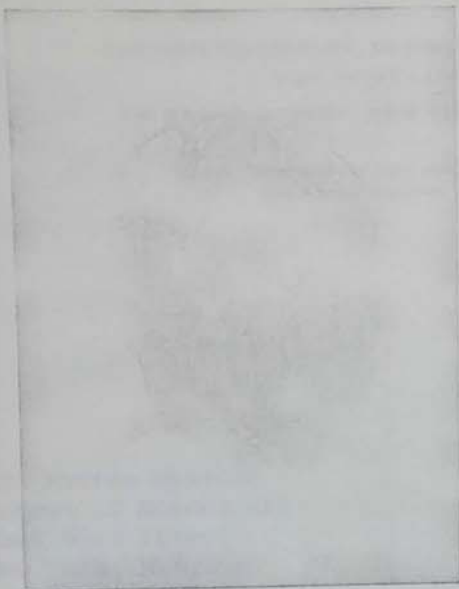
self. I recall certain these lines. He has our contemporary against Cézanne thing beyond the notion of freedom outlook was introduced a lot at hands at the time sophical outlook; for decomposing broader scale. T of the fourth a geometry. But Metzinger was p our misunderstand were helped to

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DUCHAMP: *Allegorie de Genre*. 1944. Collage.

self. I recall certain conversations with Picabia along these lines. He had more intelligence than most of our contemporaries. The rest were either for or against Cézanne. There was no thought of anything beyond the physical side of painting. No notion of freedom was taught. No philosophical outlook was introduced. The cubists, of course, were inventing a lot at the time. They had enough on their hands at the time not to be worried about a philosophical outlook; and cubism gave me many ideas for decomposing forms. But I thought of art on a broader scale. There were discussions at the time of the fourth dimension and of non-Euclidean geometry. But most views of it were amateurish. Matisse was particularly attracted. And for all our misunderstandings through these new ideas we were helped to get away from the conventional

way of speaking—from our café and studio platitudes.

"Brisset and Roussel were the two men in those years whom I most admired for their delirium of imagination. Jean-Pierre Brisset was discovered by Jules Romains through a book he picked up from a stall on the quai. Brisset's work was a philological analysis of language—an analysis worked out by means of an incredible network of puns. He was sort of a Douanier Rousseau of philology. Romains introduced him to his friends. And they, like Apollinaire and his companions, held a formal celebration to honor him in front of Rodin's *Thinker* in front of the Panthéon where he was hailed as *Prince of Thinkers*.

"But Brisset was one of the real people who has lived and will be forgotten. Roussel was another great enthusiasm of mine in the early days. The reason I admired him was because he produced something that I had never seen. That is the only thing that brings admiration from my innermost being—something completely independent—nothing to do with the great names or influences. Apollinaire first showed Roussel's work to me. It was poetry. Roussel thought he was a philologist, a philosopher and a metaphysician. But he remains a great poet.

"It was fundamentally Roussel who was responsible for my glass, *La Mariée mise à nu par ses célibataires, même*. From his *Impressions d'Afrique* I got the general approach. This play of his which I saw with Apollinaire helped me greatly on one side of my expression. I saw at once I could use Roussel as an influence. I felt that as a painter it was much better to be influenced by a writer than by another painter. And Roussel showed me the way.

"My ideal library would have contained all Roussel's writings—Brisset, perhaps Lautreamont and Mallarmé. Mallarmé was a great figure. This is the direction in which art should turn: to an intellectual expression, rather than to an animal expression. I am sick of the expression '*bête comme un peintre*'—stupid as a painter."

(Continued on page 37)

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LEHMAN, GOLDMARK, ROHRLICH & SOLOMON
(COOK, NATHAN & LEHMAN)
30 BROAD STREET, NEW YORK, N. Y. 10004

TELEPHONE: 422-2255 AREA CODE 212
CABLE ADDRESS: "COOKNAMAN NEW YORK"

March 21, 1966

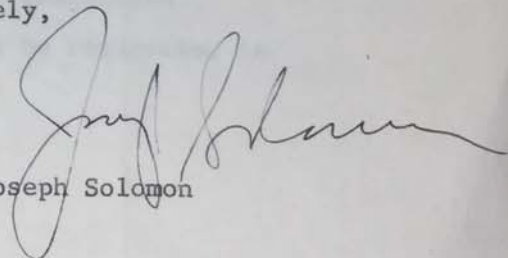
Mr. Monroe Wheeler
Museum of Modern Art
West 53rd Street
New York, N.Y.

Dear Mr. Wheeler:

Is there available a copy of "Eleven Europeans in America", Museum of Modern Art Bulletin No. 4-5, 1946, by James Johnson Sweeney? If so, I should appreciate it if you would have it sent to me together with bill for the cost of same.

Many thanks.

Sincerely,



Joseph Solomon

JS:na

ap

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The Museum of Modern Art

To Mr. Gray Williams, Jr. cc: Mrs. Marna Thoma
From Monroe Wheeler
Date 21 February 1967
Re Tchelitchew Reproductions

Dear Gray::

Two admirers of Tchelitchew, Miss Alice de Lamar and Mr. Lincoln Kirstein are willing to pay for two or more large reproductions of his paintings in order to make his work better known to students. Unfortunately, with the exception of Hide and Seek, his major paintings are not owned by us, but owners would doubtless cooperate.

Phenomena (p. 75 in our catalogue) now belongs to the Russian government, but Lincoln Kirstein says it is still at the Huntington Hartford Gallery, where it was kept for restoration after the Tchelitchew exhibition there. There is a series of four metamorphic landscapes; one is on p. 77 of our catalogue, and some transparencies of other capital paintings were made at the time of the Hartford Gallery exhibition.

Do you think New York Graphic would be interested in this proposal? Please advise.

Faithfully yours,

MW:fk

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cc: Miss Dorothy Miller ✓

The Museum of Modern Art

125 West 53rd Street, New York, N.Y. 10019 Circle 5-2000 Cable: Modemart

12 8 August 1966

Mr. Charles Terrasse
Ré 28, rue des Belles Feuilles
Paris XVII^e
France

Dear friend:

Dear friend:

I am deeply distressed that you did not receive the enclosed letter promptly. As you will see by the envelope, I sent it to the address on the letter paper upon which you wrote and I cannot understand why it did not find you. I have now obtained your private address in Paris from Charles Zadok.

Because of your immense and very gracious assistance to us I was eager that you should be fully aware of the reasons for our refusal of "The Breakfast Room" in order to have Bonnard represented at his best in New York during the centenary exhibition. I shall do my best to see the exhibition in Paris because I am sure that, with your assistance, it will be the finest of all. It is absolutely essential that a major work of his should

With warm remembrances, I am,

Faithfully yours,

Monroe Wheeler

MW:fk

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Monroe Wheeler
Director of Exhibitions and Publications

12 July 1966

Mr. Charles Terrasse
Réunion des Musées Nationaux
Palais du Louvre
Paris 1^e
France

Dear friend:

I am indeed aware of the great exhibition of your uncle's work that you are preparing for the centenary of his birth and I also know of your request for our painting "The Breakfast Room."

Because of your immense and very gracious assistance to us in the preparation of our Bonnard exhibition here, we would like to be of help to you and your request was given very careful consideration, but the fact is that we have only one supremely fine Bonnard in our collection and we feel that, especially in his centennial year, when much will be done to attract attention to his greatness, it is absolutely essential that a major work of his should be visible here, at this Museum, with other 20th century masterpieces.

We feel that it would be too great a deprivation to the tens of thousands of people who come here, perhaps only once in a lifetime, from all parts of our country, if they were unable to see this great example of your uncle's work; whereas the visitors to Paris at this time will be able to see many, many works of this quality.

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

N. HABITE PAS L'ADRESSE INDIQUEE
RETOUR A L'ENVOYEUR

RETOUR
A L'ENVOYEUR
2599

NEW YORK
JUL 12 '66
U.S. POSTAGE
15
PAID PERMIT NO. 1000
NEW YORK, N.Y.

VIA AIR MAIL

Mr. Charles Terrasse
~~Réunion des Musées Nationaux~~
Palais du Louvre
Paris 1^e
France

Musée de Fontainebleau
Fontainebleau

RECEIVED
AUG 4 1966
RECEIVED
Office of MONROE WHEELER

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Mr. Charles Terrasse

-2-

12 July 1966

Thus you will see that our refusal is based upon the obligation we have to our increasingly large public to permit them to see at least one salient Bonnard during the time that Paris will have so many.

If, however, you desire to have The Museum of Modern Art represented in your exhibition, I am sure that we can arrange to lend you our smaller Bonnard "Luncheon," c.1927, oil on canvas, 16-1/4 x 24-1/2" (41.3 x 62.2 cm), which was included in the Royal Academy of Arts exhibition in London last year.

We shall never forget all you did to help us at the time of our last Bonnard exhibition in 1964 and I send my warm remembrances to you and to your wife.

Sincerely,

Monroe Wheeler



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cc: Miss Alicia Legg

George Tooker, Esq.
7 December 1966

-2

If any of these galleries particularly appeals to you, I would not mind suggesting that your work be in order to ascertain the degree of their interest, prior to your doing anything yourself.

George Tooker, Esq.
152 Seventh Avenue
New York
New York 10011

Faithfully yours,
Dear George:

After you left the other day I saw Xavier Fourcade of Knoedler's and he expressed considerable interest. Since then, he tells me, Robert Isaacson has phoned him in your behalf, but, as I told you, it may be that your necessarily limited production is too small for so large a dealer.

I have consulted my colleagues who feel that there are many New York galleries who would like to represent you and they have suggested the following:

Frank Rehn (who handles Hopper)
655 Madison Avenue

Viviano (who handles Perlin)
42 East 57 Street

Willard (who has Mark Tobey and Morris Graves)
29 East 72 Street

Kraushaar
1055 Madison Avenue

Schoelkopf
825 Madison Avenue

Dintenfass
18 East 67 Street

Byron
1018 Madison Avenue

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Re: Miss Marie Frost

George Tooker, Esq.
7 December 1966

-2

If any of these galleries particularly appeals to you, I would not mind suggesting that your work might be available in order to ascertain the degree of their interest, prior to your doing anything yourself.

I am glad to hear that ART AND ARTISTS is interested in having a piece about your work.

Mr. J. Faithfully yours,

Caroline
1217 Lexington Avenue, New York

Monroe Wheeler

MW:fk

With many thanks for your interest, I am,

Sincerely,

Monroe Wheeler

MW:fk

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bc: Miss Marie Frost ✓

Informationen Exklusiv



DEUTSCHER POSTDIENST

Postfach 1015

Mr. Monroe Wheeler, 1966
c/o Museum of Modern Art

11 22 March 1966

Minneapolis, Minn., 24, 1967

Mr. Jan van der Marck
Curator
Walker Art Center
1710 Lyndale Avenue South
Minneapolis
Minnesota 55403

Dear Mr. van der Marck:

Our letter of February 15, 1967, and your reply of March 1, 1967, are both for your kind words of February 15, 1967.

Dear Mr. van der Marck:

I have forwarded your letter to Miss Marie Frost, your department of the Walker Art Center.

Upon request Mr. Pichler's work can be returned to the lenders following the San Francisco showing which closes on 24 April.

My wife and myself repeat our cordial thanks, and we repeat our regret that the co-sponsorship of the Giacometti exhibition is complete. It must be returned to the lenders following the San Francisco showing which closes on 24 April.

With many thanks for your interest, I am,

Sincerely,

Yours sincerely,

Monroe Wheeler

Miss Wheeler

See Mr. Peter Hoover

MW:fk

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Informationen Exklusiv



PRESSEDIENST

REDAKTION WIEN

Mr. Monroe Wheeler, Esq.
c/o MUSEUM OF MODERN ART

11 West 53 Street
New York, N.Y.

Vienna, Febr. 24, 1967
GW/CH

Dear Monroe:

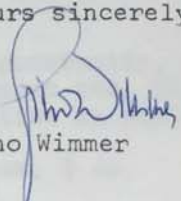
Our letters have crossed. Thank you very much for your kind words of February 14.

I have forwarded your information to my friend and client Mr. Peter Noever, who is now looking forward to a letter of your department of architecture and design.

Upon request Mr. Noever and his company R. SVOBODA & CO. can dispatch further photos and documentary on Mr. Walter Pichler's work.

My wife and myself return your cordial remembrances, and may we repeat our hopes to see you soon again.

Yours sincerely,


Gino Wimmer

cc: Mr. Peter Noever

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bc: Miss Dorothy H. Dudley
Miss Alicia Legg

S. J. Zacks
115 Bay Street
Toronto 1

8 June 1966

S. J. Zacks, Esq.
200 Bay Street
Toronto 1
Canada

Dear Mr. Zacks:

I want you to know how grateful I am to you for your promptness in sending me photographs of your Matisse paintings. As I told you in Texas, our exhibition is a very special one intended to represent each aspect of his work with a painting of particular significance. It took until this week to get the final consent to include certain paintings in Europe and now that these have been obtained, we find that we will not need any of the fine pictures you own. Because of the limited space in our East Wing gallery, where the exhibition is being held, we were severely restricted in the number of pictures we could show and we were obliged to favor certain very large ones which figure very importantly in the artist's achievement.

We are extremely grateful to you for your willingness to let us consider your paintings, which we did most carefully.

I look forward to the opportunity, I hope in the near future, of seeing you again and, before long, to be able to see your collection in situ.

With cordial remembrances, I am,

Faithfully yours,

MW:fk

Monroe Wheeler

Enclosures

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S.J. Zacks
185 Bay Street
Toronto 1

Mr. Monroe Wheeler,
 Director of Exhibitions and Publications,
 The Museum of Modern Art,
 11 W. 53rd Street,
 New York, N.Y.

Dear Mr. Wheeler,

It was a great pleasure May 24th, 1966

I am enclosing herewith the photographs of the three
 Matisses I mentioned to you. "Girl with Persian Cap" 1916
 is a The Museum of Modern Art, who were his models at
 the 11 West 53rd Street, New York, N.Y.
 New York, N.Y. before his death. It was
 exhibited in the First Major Retrospective 1955-6

Attn: Monroe Wheeler, Director of Exhibition
 and Publication.

Dear Mr. Wheeler:

"Interior" was reproduced in colour in
 a catalogue for a show which I vaguely recall was in Cuba.
 A few weeks ago, after my return from
 Fort Worth, I sent you some photographs of a few
 Matisses which I discussed with you.

I would appreciate it if you would re-
 turn the photographs, at the earliest,

Very sincerely,

S. J. Zacks

S. J. Zacks

SJZ/mw

With all good wishes,

Sincerely yours,

S. J. Zacks

SJZ:8
 Enc.

*P.S. Please do hurry like an if you
 to catch a plane and
 to get the photos to you quickly
 as the pictures are of historical value*

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S. J. Zacks
485 Bay Street
Toronto 1

PLEASE NOTE
NEW ADDRESS
200 BAY STREET,
TORONTO 1

May 2, 1966.

Mr. Monroe Wheeler,
Director of Exhibitions and Publications,
The Museum of Modern Art,
11 W. 53rd Street,
New York, N.Y.

Dear Mr. Wheeler,

It was a great pleasure to see you in Fort Worth.

I am enclosing herewith the photographs of the three Matisse I mentioned to you. "Girl with Persian Cap" 1916 is a portrait of one of three sisters who were his models at the time. This picture was in Japan from 1920 until it was repurchased by the artist shortly before his death. It was exhibited in Paris in the first Major Retrospective 1955-6 organized by The Museum of Modern Art, Paris. You can check with the catalogue of the show.

"Nude in Interior" was reproduced in colour in a catalogue for a show which I vaguely recollect was in Cuba. Janis could give you more information. I have not had time to dig up the background material.

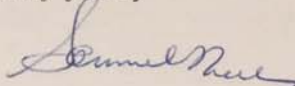
The three Matisse paintings were in our travelling exhibition in 1956-57 which went to the museums in Israel and Canada, and also in the U.S.A. to the San Francisco Museum of Modern Art, Santa Barbara Museum of Modern Art, Pasadena Museum of Art and the Walker Art Centre in Minneapolis.

You have a catalogue in your files of the pictures from the Ayala and Sam Zacks Collection 1956-57 which went on tour.

When you are through with the photos, I would appreciate their return.

With all good wishes,

Sincerely yours,



S. J. Zacks.

SJZ:H
Enc.

P.S. Pardon the hasty letter as I have to catch a plane and am anxious to get the photos to you quickly. If the pictures are of interest you are most welcome to any of them.

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Mr. René d'Harnoncourt

Monroe Wheeler

21 November 1966

Gowing Text

C O N F I D E N T I A L

Dear René:

I think the best idea for a text for us is very likely to come from Lawrence himself.

I know he has a lot more to say about Cézanne. And two of our own books on major 20th Century artists are inadequate and could well be redone: Léger and Braque.

We urgently need briefer texts on our own great holdings of Klee, Matisse and Picasso.

As to drawings, Lawrence has brilliant ideas on the use and development of the expressiveness of the random or fortuitous line from Seghers to Picasso, *Pollack* which would make a fascinating book.

And perhaps the only way to get John Rewald to finish the second volume of Post-Impressionism would be to ask Lawrence to do it with him, as they have become close friends since I introduced them early this year.

As we are committed to a Noguchi exhibition, we could use a book on him; the same for Malevich.

Then we have always Ralph Colin's proposal that we do a chronological history from Cubism till now.

And perhaps you and he could collaborate on an extension of Modern Art: Old and New.

Lastly, I think he would do an excellent introduction to our summer show of art of the sixties.

MW:fk