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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.133

January 6, 1944

New York City, le 16 janvier 1944
228 East 75th Street

Cher Monsieur:

Accusant réception de votre lettre du 6 janvier j'ai à vous dire avec le plus grand regret que ma mémoire n'est pas assez précise pour rappeler les dates concernant mon petit papier sur ma première rencontre avec Picasso en 1911. Je crois que je l'ai publié entre 1931 et 1933 dans le "Davoser Zeitung" ou dans le "Davoser Revue" ou même dans les deux. Comme les communications avec la Suisse sont interrompues, je ne peux me renseigner auprès mes amis suisses. Le papier était sans importance scientifique, mais il donnait peut-être l'ambiance de ces premiers jours du cubisme. Si ça vous intéresse pour votre travail sur Picasso, je serais très heureux de vous en parler. Veuillez croire, cher Monsieur, à mes sentiments les plus distingués.

Max Raphael

AHB:mc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 6, 1944

Dear Dr. Raphael:

Many thanks for your note of the second of January. I regret very much indeed that we do not have your article on Picasso in 1911. Could you perhaps let me know when and where it was published so that we could have the reference in our files.

Sincerely yours,

Dr. Max Raphael
228 East 75 Street
New York City

AHB:mc

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N.Y.C. le 2 janvier 1944
228 East 75th Street

1/4
Cher Monsieur,

Je viens de trouver votre publication récente sur Picasso et, dans la Bibliographie, la citation de mes bouquins. Je vous remercie beaucoup de votre bienveillance si aimable.

Je regrette vivement que je ne suis pas à même de vous envoyer un petit papier où j'ai raconté ma première rencontre avec les tableaux et la personne de Picasso, en 1911. Peut-être avez-vous connu vous-même cette période "héroïque" du cubisme à Paris.

Veuillez agréer, cher Monsieur, l'expression de mes sentiments les plus distingués

Max Raphael

Max Raphael

or rather... letter on to Jim Soby in case he should be interested.
we spoke of it... I am very sorry indeed to have missed you.
now taking the matter... I hope for better luck next time you come to New York.
been working on the subject...
exhibition... and a hall.

My very best to Ruth.

While I was at the Museum I talked the matter over with both Jim Soby and Miss Courter and I promised Jim to send a few photographs and a brief outline which could be used in discussing the subject with the Exhibition Committee.

Mr. Gordon Washburn
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island
I will tell you of our conversation and was that the exhibition institutions, first in New York and then in Providence and that your facilities be utilized for mounting and other technical work. AHB:stk
Probably you would have to work for six months in New York and the show might be put on sometime in January 1946 if you are interested.

It would cover the subject of the influence of photographic vision on art since the Renaissance and it could I think be the best important exhibition show could conceivably be arranged.

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

I have just seen your recent book on Picasso and found in the bibliography mention of my old books. I thank you very much for your kindness.

I am terribly sorry that I am unable to send you the article in which I told of my first encounter with the paintings and the personality of Picasso, in 1911. But maybe you knew yourself this "heroic" period of cubism in Paris.

Yours very sincerely,

but actually I have no responsibility for recommending appointments in the Museum. I am passing your letter on to Jim Soby in case he should be interested. I am very sorry indeed to have missed you. I hope for better luck next time you come to New York.

My very best to Ruth.

Sincerely,
matter over with both Jim Soby and the Courter and I promised Jim to send a few paragraphs and a brief outline which could be used in discussing the subject with the Exhibition Committee.

Mr. Gordon Washburn
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island
AHB:bk
Probably you would have to work for six months in New York and the show might be put on sometime in January 1946 if you are interested.

It would cover the subject of the influence of photographic vision on art since the daguerotype and it would I think be the most important exhibition which could conceivably be arranged.

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*Rhodes Island
School of Design*

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

July 20, 1944

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

Dear Gordon:

Thank you for your letter of July 18.

What you say about Heinrich Schwarz is interesting,
but actually I have no responsibility for recommend-

ing appointments in the Museum. I am passing your
letter on to Jim Soby in case he should be interested.

I am very sorry indeed to have missed you.
I hope for better luck next time you come to New York.

My very best to Ruth.

Sincerely,

Mr. Gordon Washburn
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island

AHB:bk

It would cover the subject of the influence
of photographic vision on art since the requirements
and it could I think be the best important exhibition
which could conceivably be arranged.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Rhode Island
School of Design*

MUSEUM OF ART

Rhode Island School of Design
Providence 3, Rhode Island

July 18, 1944

7/20
Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred:

I made an attempt to see you when I was at the Museum last week but found you were preoccupied with other work and unfortunately did not have time to try again to see you.

I wanted to see you for several reasons but mainly to speak of Heinrich Schwarz's exhibition or rather his plans for it. You will remember that we spoke of it to you a year or two ago and we are now taking the matter up again because Heinrich has been working on the subject and it looks as though an exhibition could be made ready within a year or a year and a half.

While I was at the Museum I talked the matter over with both Jim Soby and Elodie Courter and I promised Jim to send a few photographs and a brief outline which could be used in discussing the subject with the Exhibition Committee.

Jim will tell you of our conversation and of my suggestion which in brief was that the exhibition be presented jointly by the two institutions, first in New York and then in Providence and that your facilities be utilized for mounting and other technical work. Probably Schwarz would have to work for six months in New York and the show might be put on sometime in January 1946 if you are interested.

It would cover the subject of the influence of photographic vision on art since the Renaissance and it would I think be the most important exhibition which could conceivably be arranged.

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*Rhode Island
School of Design*

Mr. Alfred Barr

July 18, 1944

Aside from the exhibition I also wanted to tell you something of Heinrich Schwarz's position in relationship to my work and of my feeling that he should be given a wider opportunity for the use of his knowledge and talents. I spoke both to Elodie and Soby about this also.

Much as we value his charming friendship and enormous capabilities I feel that they are wasted on the desert air in the work which he is doing which might also be done by someone much less able than he is to contribute in other directions.

Frankly, I would like to see him get a New York job and one with you if that seemed feasible. So too would he.

The work with me has always been considered a kind of fill-in before something better came along and now I think it is high time to court opportunity. I do not know how much you know of his talent as a specialist in prints but I could suggest that no one would be more useful to you as a Curator of prints than he might be. He knows the field in and out having been a collector himself and a good one. He could also handle the Photographic Department, or the Library, or all three of these jobs should the situation arise that you needed someone to do this work.

I expect to be back in New York again in a month or so and will talk with you about all this at that time. Don't bother to reply immediately unless you have something you particularly want to say.

My warmest regards to Margo.

Sincerely yours

Gordon
Gordon Washburn
DIRECTOR

GBW:GM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rhode Island School of Design

cc: Miss Miller

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island June 16, 1944

June 14, 1944

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

Dear Gordon:

Thanks for your letter of June 14 about Mrs. Ferber, nee Van Hook.

I think she'd be good at arranging exhibitions for public schools, though I've never heard her talk.

She was not directly my assistant but served for years as the right arm of Dorothy Miller, now Curator of Painting. She was an admirable worker, precise, dependable, efficient and loyal. She has a real interest in painting with an independent positive taste which, however, does not affect her understanding or use of works of art which she does not happen to like.

Her mother was educated in Germany so that Mrs. Ferber has a strong sense of duty and discipline which at times tends to sap her initiative. I mean that she would need explicit encouragement to develop her own work if you wish her to do this independently.

She is a girl of strong character. We found her extremely valuable, indeed so far quite irreplaceable.

My best to Ruth,

Gordon Washburn
Gordon Washburn
Director

Mr. Gordon Washburn, Director
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island

AHB:bk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

June 14, 1944

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

Dear Alfred:

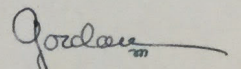
I met the other day in Boston your previous assistant, Mrs. F.V. Ferber, née Elissa Van Hook, who is now living in Cambridge. She thought it possible that she would be interested in a job with us and I am therefore anxious to know what you think of her.

The position which we have open is in the Education Department, for which we want a girl who can help arrange exhibitions for the public schools and then go out with them to do multitudinous talks. I have written Mrs. Ferber and hope to hear from her shortly.

In the meantime I will be infinitely grateful if you will give me the low-down on her character and capabilities.

Ruth joins me in sending affectionate greetings to you and Margo.

Sincerely yours,


Gordon Washburn
DIRECTOR

GBW:m

Alfred - Lisi wrote me about
this! Dorothy

4/15

1101 Woodward Road, Baltimore, Md. Ap 10/15/44

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Hollywood Road, Baltimore, Md. Ap *Robert R. Heister*
5/2

February 16, 1944

Dear Sir William:

I have asked Mr. Wheeler, who was the editor of our catalog of "Twentieth Century Portraits," to write you about the error on vital dates. I believe he has done so, but I should like to add my own regrets for this error, and my appreciation of the wit with which you have disclosed the mistake.

I remember with great pleasure our meeting in London in 1928 when I came with Percy Horton to call on you.

With kindest regards to you and to my friend, your son John, I am

Sincerely yours,

Sir William Rothenstein
Far Oakridge
Stroud, Gloucestershire
England

AHB:bk

26-12-43

FAR OAKRIDGE
STROUD, GLOUCESTERSHIRE

*My dear sir - my 20th son, who like myself is the
of an art book. I have written much that
The 20th son. I was
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I am writing. The first edition
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ment of artistic techniques of worship and*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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110 Elmwood Road, 10 Baltimore, Md. April 30, 1944.

Rusk

5/2

Dear Alfred,

My sister Elsie and I greatly appreciated your cordial letter. I have not yet sent a description of

TELEPHONE: FRAMPTON MANSELL 38.

26-12-43

FAR OAKRIDGE,
STROUD, GLOUCESTERSHIRE.

My dear sir - my elder son, who like myself is the Director of an art Gallery, gave me for book "Portraits of the 20th century". Therein was much that was new to me, among other matters that I was born in 1859 & died in 1924. If this be accurate, I am finding the future life in no wise different from my past life on earth, an experience which should be of direct value to spiritualists of whom I was told there is a considerable number in America. If, however, the statement to which I refer be unreliable, then not only as an artist have I learned

what the Society will do in the effort to correlate art and religion will depend upon the action of the Society after it gets in motion. I hesitate to prejudice the matter now. I feel sure, however, that its work will include the improvement of taste in matters of ecclesiastical art, the psychological analysis and improvement of artistic techniques of worship and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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110 Elmwood Road, Baltimore, Md. April 30, 1944.

Ruska

5/2

Dear Alfred,

My sister Elsie and I greatly appreciated your cordial letter. I have not yet sent a description of

a lesson of modesty, but as a humble writer of memoirs, who has published 3 vols in America, as well as in England, a further lesson. For any final vanity wh. may have clung to me I am rightly humbled; for wh. valuable lesson I owe you grateful thanks. I may, however, be of the great company who have passed out & can only subscribe myself as yrs ambiguously, William Rothenstein

The Director, Musm of modern art.

What the Society will do in the future to correlate art and religion will depend upon the action of the Society after it gets in motion. I hesitate to prejudice the matter now. I feel sure, however, that its work will include the improvement of taste in matters of ecclesiastical art, the psychological analysis and improvement of artistic techniques of worship and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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110 Elmwood Road, 10 Baltimore, Md. April 30, 1944.

Ruska

5/2

Dear Alfred,

My sister Elsie and I greatly appreciated your cordial letter. I have not yet sent a description of The Society for Religious Culture to William or to anyone else who might be embarrassed at having to turn down membership in the Society because not wishing to join an organization which will analyze dogmas freely before adjusting and confirming them. Letters which I have received have suggested to me that some people take such an attitude. If, however, William hears about the Society from the outside and desires to join it, of course his cooperation would be invaluable. As would yours - as I literally do not know what artists and critics are sufficiently interested in religion to justify my writing to them.

What the Society will do in the effort to correlate art and religion will depend upon the action of the Society after it gets in motion. I hesitate to prejudice the matter now. I feel sure, however, that its work will include the improvement of taste in matters of ecclesiastical art, the psychological analysis and improvement of artistic techniques of worship and

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the correlation of artistic, literary and logical symbols as a means of understanding and validating religious symbolism especially as our Professor Morris is a leading student of logical symbolism.

Yours very sincerely,
George Wesley Rusk.

Mr. Alfred H. Barry, Jr.,
11 West 53 Street,
New York City.

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110 Elmwood Road, Baltimore, Md. April 17, 1944

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

Dear Dr. Barr,

May 10, 1944

I should be greatly obliged if you
would send me a list of persons whom
you would suggest that I invite into
the Society for Religious Culture to assist

Society for
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Dear George:

in the carrying on projects without
doctrinal
religion
I would like to make for obvious reasons.

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I am returning the blank together with a dollar as a
membership fee for the Society of Religious Culture.
I must ask you though as a favor not to use my name
in connection with any exhibition or publication hav-
ing to do with contemporary art. This is a rule I've
had to make for obvious reasons.

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Society, a
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present
I have mentioned Meyer Schapiro. He is a person who
might be interested in your Society. He is an author-
ity on both Romanesque and modern art and is deeply
interested in the problem of the whole history of
Christian art as well as religious art in general.

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Faithfully yours, Sincerely,

George Yeisley Rusk

Mr. George Yeisley Rusk
110 Elmwood Road
Baltimore 10, Maryland

AHB:bk

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Rusk

... and the fields of their most distinctive con-
tributions to the Society: Professors Charles Morris (Social,
Psychology), Charles Hartshorne (Psychology),
J. H. Hume (Theology), James L. Stone (Sociology), Dr.
C. P. Casper (Anthropology), Dr. S. S.
... (contemporary church), and the secretary (administrational
psychology).

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110 Elmwood Road, Baltimore, Md. April 17, 1944.

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

4/20

Dear Dr. Barr,

I should be greatly obliged if you would send me a list of persons whom you would suggest that I invite into The Society for Religious Culture to aid in the carrying on projects without doctrinal control in the relation of religion and art.

I enclose a brief description of the Society and an invitation to yourself to accept membership in it - if your present commitments permit.

Faithfully yours,
 George Upisley Rusk.

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Rusk.

Initial members and the fields of their most distinctive contributions to the Society: Professors Charles Morris (logic), Gardner Murphy (psychology), Charles Hartshorne (metaphysics), H. N. Wieman (theology), James L. Adams (sociology), Wm. O. Martin (mathematics), C. R. Carpenter (education), Dr. D.E. Littlefair (community church), and the secretary (mensurational philosophy).

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Dear Dr. Barr,

4/20

At the suggestion of

The Secretary

we are writing to invite you to become a member of The Society for Religious Culture. We are not asking members of the Society to take on added responsibilities at the present time but are merely publishing the enclosed description of the Society in The Key Reporter of The ØBK Society and are preparing a list of members so that no time will be lost on preliminaries when academic schedules become normal at the close of the War.

Several months before the convening of the first national convention of the Society, we are planning to place in several leading cities duplicate files of the Society for the study of its members at their convenience. These files will contain descriptions of the projects which members propose that the Society include in its repertoire and a twenty-page prospectus of the Society. The latter contains, for instance:

- (1) a proposed constitution constructed to insure that all of the members of the Society will at all times be kept intimately informed of the work of the Society, can exert all of the control which they may care to exert over that work, yet will be relieved of all duties which they consider that the officials are performing satisfactorily; and
- (2) a statement of a proposed philosophical basis for the work of the Society, constructed to provide a positive frame of reference of such a nature as to prevent the Society from ever finding it impossible to assign to the work of any of its members a relative place in the construction of a common religious culture.

We believe that thru a study of these files the members of the Society will come so intimately to know the minds of one another that with a minimum of discussion at the national convention they will be enabled to formulate a program of projects attractive to all of the members. We believe also that the Society will be enabled at all times to avoid an exclusive, and so a discordant, orthodoxy - whether scientific or religious.

Faithfully yours, *George Wesley Rusk.*

Initial members and the fields of their most distinctive contributions to the Society: Professors Charles Morris (logic), Gardner Murphy (psychology), Charles Hartshorne (metaphysics), H. N. Wieman (theology), James L. Adams (sociology), Wm. O. Martin (mathematics), C. R. Carpenter (education), Dr. D.E. Littlefair (community church), and the secretary (mensurational philosophy).

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THE SOCIETY FOR RELIGIOUS CULTURE

Because religious doctrines have been vague or extreme and conflicting they have been without compelling authority over the minds of men and of nations. The Society for Religious Culture is being established to explore, develop and apply the means which philosophy, science and historical and literary scholarship can provide by which religious doctrines can be at once subjectively valued and objectively confirmed, and by which they can be made definite, restrained, adjusted, and powerful by reason of their general acceptance. It will also endeavor to develop means by which religious doctrines can be empowered by art and by which they can be applied to the lives of individuals, to person-to-person relationships, and to the larger social units.

The members of the Society believe that in the very process of the development of means that can achieve these high ends, religious doctrines would be minutely examined, honored and increasingly obeyed, for instance, by persons at present ignorant of or hostile to them; and that as a result a basic ground for religious faith would be preserved, civilization would pass safely thru its present crisis, the contentment of minds would be restored, social conflicts would be resolved and humane practices adopted.

The Society may carry on its work by any of the following means:-

- (1) It may conduct its own conferences and specific research projects, designed to make limited yet influential contributions to the above inclusive objectives of the Society.
- (2) It may help colleges conduct projects which would contribute to those objectives.
- (3) It may itself serve as a project of colleges, of seminaries, of associations for religious and for adult education, and of learned societies.
- (4) It may make explicit the religious implications of philosophical, scientific, historical and literary articles and books, secure wide distribution for such articles and books, develop local and correspondence classes for their discussion, and award honorariums to their authors.

Every recipient of this announcement, and every person nominated by such a recipient, who is interested in furthering the work of the new society, is urged to fill out and send one of the following application blanks for membership in the society to its secretary, Dr. George Yeisley Rusk, 110 Elmwood Road, 10 Baltimore, Md.

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To the Members of The Society for Religious Culture,

Greetings,-

April 27, 1944

The need for the work of our Society becomes hourly more urgent if religion is to assume its rightful place in American culture. As some of the members of our Society till some months after the conclusion of the War will be under the necessity of devoting all of their attention to extraordinary duties resulting from the War, we cannot till then hold our organs. Dear George: Determine the work of the Society and apportion it among our members. That is, we cannot till then by any responsibilities upon us. You alarm me by addressing me as Dr. Barr. It seems to me we used to have luncheon together at 110 Elmwood Road all of those twenty-five years ago. I'm interested in your Society but would like to know a little more about what you propose to do in establishing some relation between art and religion which at present is so tenuous if not actually hostile. I am competent to be colleagues of our present members in carrying out those projects.

Actually I am interested in the problem and believe that much might be done in making art a real service to religion through improving the taste and understanding of religious people, particularly the clergy and active laymen such as the vestry, session members and Sunday school superintendents. I would say the main practical steps to be considered would be the use of really great art of the past in place of the mentalized pictures one ordinarily sees in churches and Sunday schools; and second, the use of better living artists.

After I have learned more of your plans I may perhaps be able to make other suggestions.

Sincerely,

110 Elmwood Road,
10 Baltimore, Md.

Mr. George Yeisley Rusk
110 Elmwood Road
Baltimore 10, Maryland
AHB:bk

P.S. Remember me to your sisters. Is your brother Bill interested in this Society?

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Rusk

To the Members of The Society for Religious Culture,

Greetings,-

The need for the work of our Society becomes hourly more urgent if religion is to assume its rightful place in American culture. As some of the members of our Society till some months after the conclusion of the War will be under the necessity of devoting all of their attention to extraordinary duties resulting from the War, we cannot till then hold our organizing convention, determine the work of the Society and apportion it among our members. That is, we cannot till then lay any responsibilities upon our members. But I believe that we can at the present time submit the following questionnaire to our members with the request that all of those able to do so volunteer to fill it out and return it as soon as convenient, and that the others merely file it for their attention as soon as their extraordinary duties permit. My early receipt of the requested descriptions of proposed projects would aid me give to the projects adequate time for their complete mastery and to select and attract into membership in the Society persons especially competent to be colleagues of our present members in carrying out those projects.

I would ask each member, when replying, to have his material typewritten, single spaced, but with each item and each project in a separate paragraph and numbered as in the questionnaire, and in triplicate, so that I can keep one copy of each reply on file as received, and yet be free to cut up the other copies so that I can conveniently arrange the items and projects topically for inclusion in my report to the Society and for reference to appropriate committees. If any member has any material, such as reprints of articles, which explain or support any of his proposed projects, I should be glad if he would send a copy of the material to me, immediately for my instruction and ultimately for my reference of it to appropriate committees.

Faithfully yours,

George Yeisley Rusk
George Yeisley Rusk.

110 Elmwood Road,
10 Baltimore, Md.

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Questionnaire of The Society for Religious Culture.

- I. It seems wisest to hold the initial conference of our Society in New York: (a) following the meeting of The Conference on Science, Philosophy and Religion on approximately September 11; (b) following the anticipated meeting of The Society of Biblical Literature and Exegesis on approximately December 30; or (c) following the meeting of The Conference on The Scientific Spirit and Democratic Faith on approximately May 28. Please name any of these dates upon which you can attend our conference; and if not upon any of them, please indicate upon what dates you could attend it.
- II. Please send me a list of research projects which you wish to submit for the approval of our Society as being of service in the achievement of one or more of its objectives. If you express any of your projects in terms of secular sciences, please state what doctrines or values of religion the projects would serve. Please state if you wish our Society from its present or prospective membership to secure for you colleagues to aid you in carrying out your projects. If possible, please name the colleagues whom you desire, or at least describe the specific interests, experience and achievements advisable for such colleagues to have. What part of the work on your projects would you offer to do, and how would you divide up the work that you would ask your colleagues to do? Would the carrying out of your projects require the securing of grants from such institutions as foundations, churches, universities, other learned societies, or publishers? If so, please give your reasons for believing that grants are necessary and name the institutions from which the grants should be sought.
- III. As opportunity offers, please seek and forward to me information with regard to the comprehensive cultural or the religious interests of workers in the proposed fields of membership of our Society listed below, especially of those in the fields from which the Society needs greater representation in order to carry out its current projects.
- IV. Please send me a list of the topics upon which you wish that our Society at national or local meetings would have lectures, the names of proposed speakers and their fees, and inform me whether or not you are personally acquainted with the speakers.
- V. Please send me a list of other activities in which you recommend that our Society engage.
- VI. Do you wish to establish in your office at the present time the files of our Society for consultation by our prospective and present members; or do you believe that I should change my plan for the establishment of local files, which I mentioned in an earlier letter, till local interest has created a demand for them?
- VII. Please indicate any additions which you wish to make to the enclosed proposed list of agenda for the initial conference of the Society.

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Proposed Agenda of the First Conference of
The Society for Religious Culture

- (1) Call to Order; The Adoption of a List of Agenda.
- (2) Reading of a Report by the Secretary-Treasurer.
- (3) The Adoption of a Constitution.
- (4) The Election of Officers.
- (5) The Adoption of Official Publicity.
- (6) The Adoption of Research Projects, Subjects of Lectures, and other Activities of the Society.
- (7) The Election of Committees to carry out Research Projects, to arrange Lectures and to conduct the other Activities.
- (8) Meetings of Committees, e.g., organization, designation by each member of what he will do to forward the work of his committee, including what he will do in seeking the cooperation of non-members and in seeking necessary funds.
- (9) Reading of Reports of Committees.
- (10) Adoption of Methods of Communication and of Publication.
- (11) Adoption of Dues, a Provisional Budget and Financial Policies.
- (12) Other New Business.
- (13) Adoption of the Time and Place of Next Meeting.
- (14) Adjournment.

Present Members and Fields of Their Specialties

- (1) Members: James L. Adams, Edward Scribner Ames, Paul R. Anderson, Alfred H. Barr, Kenneth D. Benne, Harold Buschman, Clarence R. Carpenter, A. Powell Davies, Paul F. Finner, Henry J. Forman, Arthur C. Garnett, S. Ralph Harlow, Hornell Hart, Charles Hartshorne, Jay W. Hudson, John A. Hutchison, Howard B. Jefferson, Zora Klain, Duncan E. Littlefair, Bernard M. Loomer, Howard Y. McClusky, W. Oliver Martin, Charles W. Morris, Gardner Murphy, Henry Neumann, Horace J. Nickels, Elmo A. Robinson, George Y. Rusk (secretary), William W. Sweet, Harold S. Tuttle, Dalton Vernon, Edwin R. Walker, Henry N. Wieman, William K. Wright. *a. e. Murphy, H. M. Rosenthal.*
- (2) Specialties: theology, philosophy of religion, metaphysics, logic, mathematics, ethics, aesthetics; psychology, (theoretical, personality, social, religious, psychical research), education, social philosophy, sociology, history (cultural, religious, ecclesiastical), and religious literature.

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Proposed Fields of Membership and of Projects

I. Major

- (1) Religion - logic, metaphysics, theology, ethics (individual, mutual, social), sociology (internal, external), history, literature, psychology, education - including homiletics, aesthetics - including materials and methods of worship.

II. Subordinate

- (2) Logic, Semantics, Philosophy and Methods of Science and of the Sciences, Organization of Culture and Methods of Research in Library Science.
- (3) Metaphysics.
- (4) Ethics.
- (5) Aesthetics, Art, Architecture, Drama, Music, Sculpture, Rhetoric.
- (6) Literature - philology, philosophy, psychology, sociology, and aesthetics of.
- (7) Archaeology, History - biographical and cultural, philosophy, psychology and sociology of.
- (8) Anthropology, Ethnology, Folk Lore.
- (9) Sociology - especially marriage and the family, home economics, community planning, rural life, business methods and advertising, technologies (production, consumption), and engineering.
- (10) Economics - especially theoretical, labor problems, insurance, cooperation.
- (11) Law - jurisprudence, administration, criminal, sociology and psychology of, civil rights and duties, ecclesiastical.
- (12) Political Philosophy and Science.
- (13) Psychology - theoretical, physiological, personality, social, religious, applied, extra sensory, psychic research.
- (14) Education-secular and religious.
- (15) Psychiatry; Medicine, Nursing, Athletics - psychology and sociology of.
- (16) Biology - especially genetics, eugenics, physiology, Zoology, Botany.
- (17) Mathematics, Astronomy, Physics, Chemistry, Geology, Geography.

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SACHS

December 20

SHADY HILL
CAMBRIDGE, MASSACHUSETTS

Dear Alfred,

May I start by saying that your book, "What is Modern Painting," has interested me greatly, because you seem so ably to understand the attitude of the public, so well expressed in an opinion of Mr. Justice Holmes (188 U.S. 239), which, by the merest chance, Paul read to me on Sunday night.² Holmes says (omitting a few words that are not relevant

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for me purpose) the following: -
----- "Some works of genius
(in painting) would be sure to
miss appreciation. Their very novelty
would make them repulsive
until the public had learned
the new language which their
author spoke."

But, as Dorothy Canfield says;
"The characteristic of a literary
classic (and I should like to
substitute artistic one) is that
it can be read on so many
diverse planes of enjoyment
by so many different kinds
of people." My objection to

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2

SHADY HILL
CAMBRIDGE, MASSACHUSETTS

To things painted by as
great a man as Picasso,
in his late years, is that
his various headed ladies etc.
are painted to amuse
himself, the specialists in
modern art, or the people
who rejoice in the bizarre.
I should not call such
pictures great art.

As Goethe said to
Eckermann, so long ago;—
"If you see a great Master

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You will always find that he
used what was good in his
predecessors, and that it was
this made him great. Men
like Raphael do not spring
out of the ground. They took
root in the antique, and the
best that has been done before
them."

Do you not think that our
greatest artists today - followed
by smaller men - are trying
to put behind them the
traditions of the past, putting
in their place new traditions
today of less importance

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3

SHADY HILL
CAMBRIDGE, MASSACHUSETTS

Emotional or Scientific Stress?²
Does it not behoove the
fine critic to help
straighten out the difficulties
of the love of the fine
arts to-day? Are we not,
perhaps, drifting in the
line of being too open-minded,
led by the critics of
modern art, who know
so much more than we
do, but, sometimes forget

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The permanency through
the ages of real beauty,
founded on power and
understanding.²

Forgive my impertinence
and accept my deep
admiration.

With love to you and
your wife,

Yours affectionately,
Mita P. Sachs.

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Merry Xmas to you
all!

Sachs
Tuesday

SHADY HILL
CAMBRIDGE, MASSACHUSETTS

Fogg

Dear Alfred, This is a
P.S. to my letter! Don't
you think that just as the
Stage has learned you and
learned too much on the
art of the movies, so the
Themes of modern art are getting
to be too emphasized by
photography? It seems to
me the first of these
pictures rivals Cozco's
designs for a Dixie Babe and
Tank. I also think the

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Second picture is almost as
good in design as a Harnett.

You see how foolish I am!

Affectionately,

Wm. P. S.

P.S. Please see some
modern photographs by a
dear friend of mine, Mrs.
Nell Dorr, of Westport
Conn - greatly admired by
the best of my photographers,
but some one who has not
yet had a showing for her
things.

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Happy New Year to
you all! December 31

SHADY HILL
CAMBRIDGE, MASSACHUSETTS

Dear Alfred. You are not allowed
by me to acknowledge this
letter. I am only trying to
clarify my own thoughts
You, perhaps, will remember that
I did not mention the Guerrero
which I consider, probably, the
greatest painting of material out-
burst ever painted. Whether that
is a field for beauty, I do not
know.

I am a tremendous admirer
of Chinese Bronzes, Romanesque
Stones and Auguste Crosses. But
they are "beautiful" intepre-

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tations which belong to
their era. Picasso, in
his things, which I don't like,
harks artificially ^{back} to "Ancient"
& Medieval monuments.

He has too "Continual re-
course" to traditions of
which he is not now a
part, and which, I feel
cannot be incorporated in
the art of today.

It is not the subjects
of Cubism I object to - I
object to the method of photo-
graphic notation.
Not by a long way. *John P. S.*

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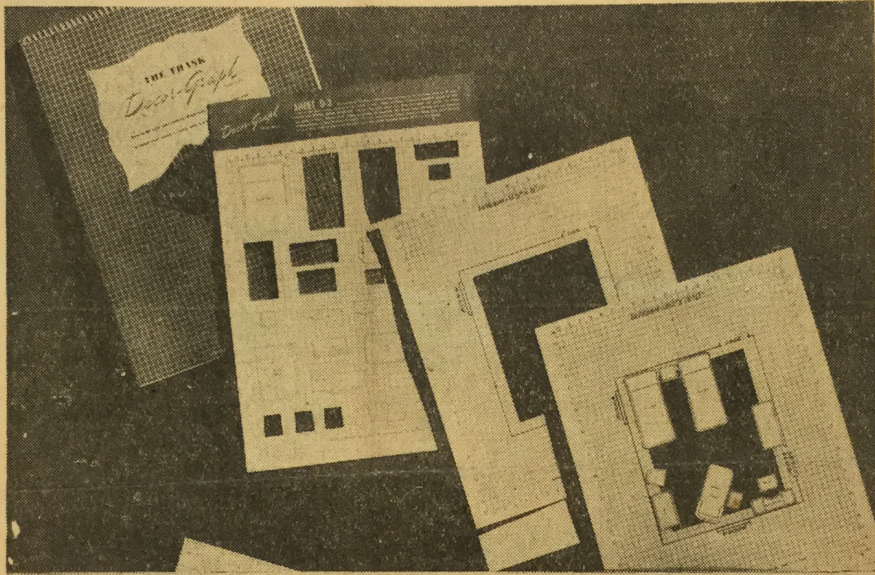
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14

NEW YORK

Macy's Introduces Collection of New Gadgets To Make Amateurs Into Successful Decorators



At top: The Decor-Graph, a simple, amusing help in decorating your own rooms. Under one and a half
At bottom: New tricks—a pattern specially designed for papering window frames. Ten cents,
pattern, thirty cents. Directions for bookcase built

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San Francisco
Morley

July 19, 1944

Dear Grace:

Have you had a reply to your letter to John McAndrew?
If it is not too private could you let me know just
as soon as possible. Time is passing, his money will
run out by December and we are really worried about
him.

If in your conversation with Mr. X of the Foundation
you get any word of a calendar or schedule will you
not let me know.

My best to you.

Sincerely,

Miss Grace L. McCann Morley
Director
San Francisco Museum of Art
Civic Center
San Francisco, California

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* e.g. when the board meets. Would
it be indiscreet of me to approach
X - or would you rather - and who is
he?

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SARAH LAWRENCE COLLEGE
BRONXVILLE, NEW YORK

Sarah Lawrence

January 18, 1944

Mr. Alfred East
Museum of Modern Art
11 W. 53rd St.
New York, N. Y.

My dear Mr. East:

The president of Sarah Lawrence College, Miss Margaret Tarver, is retiring in the near future and the trustees have appointed a committee to seek candidates for the presidency of the College. The committee consists of members of the Board of Trustees, including the women trustee, and members of the Faculty. Thank you for your letter of

Dear Mr. Fowler:

January 12. I shall keep in mind the problem

about which you write and shall let you know if

any suggestions occur to me.

Sincerely,

Mr. Burton P. Fowler
Chairman, Board of Trustees
Sarah Lawrence College
Bronxville, New York

AHB:bk

Burton P. Fowler
Burton P. Fowler
Chairman, Board of Trustees

NY:2

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Sarah Lawrence

SARAH LAWRENCE COLLEGE
BRONXVILLE, NEW YORK

TELEPHONE
BRONXVILLE 2-0700

January 12, 1944

Mr. Alfred Barr
Museum of Modern Art
11 W. 53rd St.
New York, N. Y.

My dear Mr. Barr:

The president of Sarah Lawrence College, Miss Constance Warren, is retiring in the near future and the trustees have appointed a committee to seek candidates for the presidency of the College. The committee consists of members of the Board of Trustees, including one alumna trustee, and members of the faculty.

We are beginning this search by asking a limited number of individuals to suggest the names of candidates who might be qualified and available.

The trustees and faculty will consider candidates of either sex; preferably not under thirty-five or over fifty years of age. And they would like to consider not only candidates with experience in teaching or educational administration, but also men and women who have been active in research, public affairs, guidance, and other fields. The committee is concerned to find an individual whose personality and educational convictions and interests will enable him or her to work effectively and with pleasure, in a democratically organized college in which the faculty carries its full share of responsibility for educational planning and operation.

We are appending to this letter a brief statement about the College which may be of use to you in suggesting candidates.

We hope you will give this inquiry your serious consideration and that after reflection upon possible candidates you will write to Mr. Lawrence Frank, Chairman of the Nominating Committee.

Sincerely yours,

Burton P. Fowler

Burton P. Fowler
Chairman, Board of Trustees

BFF:h

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Sarah Lawrence College opened in 1928 as an experimental two-year college for women. Miss Constance Warren became president the following year. In 1931 the college received a charter empowering it to grant the A.B. degree and in that year it became a four-year college. There are approximately 300 students and its plan is to limit the enrollment to that number.

The college is an experimental college which conducts a research program to make a continuous appraisal of its work and to make available to other colleges the results of its inquiries.

From the beginning, Sarah Lawrence has had an educational plan under which each student's course of study is worked out in terms of her own individual educational needs and capacities in place of a general course of study which must be followed by all students. Each student is assigned to a faculty adviser who helps her to work out her program of studies. Such individual planning makes it possible to provide an educationally desirable program both for the four-year student and for the student who will attend college for a shorter period. The college work is conducted through small classes which allow for active discussion and individual conferences.

The college views work in the visual arts and in the performing arts as important instruments for education, and therefore considers study in these fields as an important part of the academic program. Students are also given many opportunities for field work, including both individual investigations and continuing jobs, and they also participate in larger group projects, some of which serve neighboring communities.

The student body is self-governed; students are given a large degree of freedom in planning their social life and in the disposition of their time, and are expected to learn to work independently without day to day supervision.

The college is democratically organized and the faculty takes an active part in educational planning and administration. There is no organized system of faculty rank and, consequently, all faculty members have equal status and a share in the total educational responsibilities; moreover all faculty members are equally eligible for membership on the committees concerned with college policy and operation.

The tuition fee is high because the educational program of the college is, of necessity, expensive and the college has only a small endowment. There is a growing number of scholarships awarded each year and the college is taking active steps to seek further funds which will permit the acceptance of qualified students who might, because of financial difficulties, be unable to attend.

The college is giving serious consideration to its post-war plans and it is hoped that the new president will come prepared to help the college to advance its program of education for women.

We will be very happy to send you further information about the college.

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SARAH LAWRENCE COLLEGE
BRONXVILLE, NEW YORK

TELEPHONE
BRONXVILLE 2-0720

January 18, 1944

January 14th, 1944

Mr. Alfred Barr,
49 East 90th St.,
New York,
New York.

Dear Miss Ayerigg:

I greatly appreciate your invitation to
give a lecture at Sarah Lawrence College. Unfortunately

I cannot do so since I cannot take the time from work. The Student Curriculum Committee is planning a group of lectures on the subject that I am doing. I appreciate your having asked me. Have you speak to the students on Monday night, February 28th on the subject of the Arts in Post-War America to be followed by a panel discussion in which Sincerely, Messrs. Hoesch, Mr. Maxwell Geismar, and Mr. William Schuman will participate.

Our budget is limited but we will be able to offer you \$50. The lectures that week will start at 7:30 and we would be glad to have you join us for dinner at 6:30.

Miss Catherine Ayerigg
Sarah Lawrence College
Bronxville, New York

Yours truly,

AHB:bk

Catherine Ayerigg

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SARAH LAWRENCE COLLEGE
BRONXVILLE, NEW YORK

TELEPHONE
BRONXVILLE 2-0700

January 14th, 1944

Mr. Alfred Barr,
49 East 96th St.,
New York,
New York.

My dear Mr. Barr:

during the week of Febuary 22nd to March 3rd the Student Curriculum Committee is planning a group of lectures on the subject of Post-War America. We are anxious to have you speak to the students on Monday night, Febuary 28th on the subject of the Arts in Post-War America to be followed by a panal discussion in which Mr. Kurt Roesch, Mr. Maxwell Geismar, and Mr. William Schuman will participate.

Our budget is limited but we will be able to offer you \$50. The lectures that week will start at 7:30 and we would be glad to have you join us for dinner at 6:30.

Yours truly,

Catherine Ayerigg

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Scheyer

September 15, 1944

July 15, 1944

Dear Mme. Scheyer:

Many thanks for sending the catalogs. We are delighted to have them especially as a good many are not in our Library.

I am returning with reluctance your Coronet and I am going to try to buy another copy for our Library.

Mr. Soby is away on vacation but will answer your letter when he returns in a week or so.

I am so sorry to hear that you have been ill and hope you are alright again.

Have you started your school again and are you organizing exhibitions on the West Coast?

Sincerely,

Mme. Galka E. Scheyer
1680 Blue Heights Drive
Los Angeles, California

AHB:mc

P. S. We are returning four items which perhaps were sent by mistake.

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Seleyer

THE BLUE FOUR



FEININGER
JAWLENSKY
KANDINSKY
PAUL KLEE

July 13, 1944

*1880 Blue Hts Dr
Los Angeles 46
Form 34 7-44*

Dear Mr. Barr:

Home in Hollywood I found your book on Cubism and Abstract Art and also found that I had read it even with notes attached. I had completely forgotten. Why, do I ask myself was my

Many thanks for your very thoughtful, cordial letter. I, too, look back on our conversations with very great pleasure and satisfaction. Very rarely have I talked with anyone who showed so much enthusiasm and intuitive understanding of art. Both my wife and I have spoken of your leaving with regret.

The three lithos have not yet come, but we look forward to receiving them. It is very kind of you to suggest lending us a Klee. May we let you know in the fall since both of us will be out of town for the rest of the summer. We are very much touched by your thought of us.

Sincerely,

Mrs. Galka E. Scheyer
1880 Blue Heights Drive
Los Angeles 46, California

AHB:bk

I would be able to write your book on Modern Art here in California's gentle climate and atmosphere with many originals from private collections to inspire you. Meanwhile I would love to send you one of the other of my Klees for you and Mrs. Barr to have for a while would you like that? Meanwhile I am sending you under sep. cover the 3 Lithos by Klee you designated as well as the little etching "Charme" you might like to see.

*With kind regards to you
and Mrs. Barr
Galka Scheyer*

GALKA E. SCHEYER, AMERICAN REPRESENTATIVE

The above was written by Galka

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THE BLUE FOUR



FEININGER
JAWLENSKY
KANDINSKY
PAUL KLEE

7/7

1880 Blue H5 Br.
249 Angeles 46
June 30th 44.

Dear Mr. Barr:

Home in Hollywood I found your book on Cubism and Abstract Art and also found that I had read it even with notes attached. But I had completely forgotten. Why, do I ask myself was my conversation with you, or better your conversation with me, on the same subject so inspiring and unforgettable? Why do I shy from reading about Art?

I think Klee explained it to me, when I regretted that I could not understand his lectures not read with interest his book. He said to me that lectures and books are for people that do not know and have to be helped to learn to understand Art. However that I got my experience first hand and naturally did not need books and lectures. I consoled myself with his explanation.

The deep excitement I felt to converse with you probably was born from the living exchange of love of Art which we seem to have in common though from very different angles.

A book gives no chance of spontaneous exchange. It is one-sided. One has to take or leave it. In a conversation however a living unforeseen creative spontaneity has a chance to enhance, widen and give life to ones love and understanding of Art. This exchange is one of the richest moments for me and I was happy to have had this experience with you. I hope it meant something similar to you.

How I wish you would visit here and I could show you and Mrs. Barr the pictures I have here. We need a Modern Museum here, so please help towards this goal.

You would be able to write your book on Modern Art here in Californias gentle climate and atmosphere with many originals from private collections to inspire you..

Meanwhile I would love to send you one or the other of my Klee's for you and Mrs. Barr to have for a while would you like that?

Meanwhile I am sending you under sep. cover the 3 Lithos by Klee you designated as well as the little etching "Charme" you might like to see.

With kind regards to you
and Mrs. Barr
Sincerely
Galka Scheyer.

GALKA E. SCHEYER, AMERICAN REPRESENTATIVE

*The above was assigned
by Klee.*

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INSTITUTE OF DESIGN
formerly

School of Design

School of Design in Chicago

May 29th 1944

Mr. Alfred H. Barr,
c/o Museum of Modern Art,
11 W. 53rd Street,
New York 19, N.Y.

Sponsors' Committee
William Bachrach
Chairman, Com. on Education, Chicago Assn. of Commerce
Alfred H. Barr, Jr.
Director, Museum of Modern Art, New York City
John Dewey
New York City
Walter Gropius
Chairman, Dept. of Architecture, Harvard University
Joseph Hudnut
Dean of Graduate School of Design, Harvard University
Julian Huxley
Secretary, London Zoological Society
W. W. Norton
President, W. W. Norton & Co., Inc., New York City
Director
L. Moholy-Nagy

Dear Mr. Barr:

I have just returned to my office after a very pleasant and profitable trip and find our new catalog completed, a copy of which I am enclosing.

You will see that we have a fine new Board of Directors under the chairmanship of Walter Paepcke, president of the Container Corporation of America. While this relieves from the former Sponsors' Committee many of the burdens which you have helped to carry as a member of that Committee, I deeply hope that we can continue to count on you for advice and counsel.

I am most grateful for your past service and splendid cooperation and will make it a point to keep you fully informed of our progress.

Yours very sincerely,

L. Moholy-Nagy

L. Moholy-Nagy

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11/22
 24 West 8 Street
 New York, New York
 November 20, 1942

THE MUSEUM OF MODERN ART

Date: December 15, 1942

To: Mr. Karpel
From: Mrs. Catlin for Mr. Barr

Re: _____

Here is a thesis by Miriam B. Schwartzberg on Jacques Lipchitz.
 She gave us permission to keep it in the library, but it is supposed
 to be just for the staff, and not to be placed on the shelf.

*my dear Mr. Barr,
 I have the pleasure to inform you that
 this thesis on the work of Jacques
 Lipchitz, which I have just received,
 is a most interesting study of the
 artist's work. It would be a pleasure
 to have it in the library as you wished
 as the citation of the work of
 which I have just received, which
 disappears here to the
 postcard which I wish to
 on each of the
 thesis of Lipchitz: in this
 the feel of the work which
 for all the effort of
 the. I am sure you will find it
 interesting.*

Alfred H. Barr, Jr.
 Advisory Director

Sr. Jose Gomez Siere
 Calle 27, 905 Altos
 Vedado, Havana, Cuba

AHB:bk

P. S. Who is Arthur Zimmerman who showed recently at the Lyceum?

Enclosure - one

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11/22

CRE

24 West 8 Street,
New York, New York.
November 20, 1943.

My dear Mr. Barr,

I have in hand your recent letter concerning my thesis on the work of Jacques Lipchitz. I was glad to receive it and shall also be glad to comply with both your requests. When I left a copy of my thesis at the museum library, it was with the assumption that it should remain there as long as you wished.

As to the citation that I've ascribed to you which meets with your displeasure, it is so unimportant that it will be an easy matter to delete it.

That you found the thesis of interest makes me feel somewhat repaid for all the effort it cost me. Moreover, I've looked

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2.

ICRE

up to your opinion for a long time, and to the clear-cut philosophy of art behind it.

When I left a copy of the thesis, I had vague hopes of publishing it some day, with much revision of course. I suppose, at the time, I was much too shy to ask you for your opinion, but I can do it now. I shall look forward to seeing the notes you have made.

It would probably interest you to know that at present, I am no longer doing research in art. Having obtained my degree in 1941, I was lucky enough to receive a scholarship for independent study in sculpture in 1942. And that's what I'm still doing.

I guess that answers your letter, even though it does add a little more uncalculated information.

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3.

I would appreciate
more of a reaction to
the thesis, if you would
care to write again.
It was good to hear from
you about it.

Sincerely yours,
Miriam B. Schwartzberg

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GOMEZ-SICRE

Excerpt from San Francisco Chronicle, 1944

By Alfred Frankenstein - San Francisco Chronicle and North Americans

September 9, 1944

Cuba in the Foreground

The main difference between this particular show and previous ones

in the same field is that the present display lays a comparatively

Dear Pepe:

... basis on modern art, and also serves greatly to

I doubt if you saw this criticism from San Francisco. It applies to the Cuban section of the Museum Collection, not to the Cuban show. The writer, a Frenchman, is easily the best critic on the West Coast and one of the best in the United States.

How are you? I have had word from Mario that you are at the beach lying in the sun after your strenuous winter. I am eager to have news of Cuba, especially Maria Luisa. Did she ever get the second round of letters? Neither the Museum nor I have heard from her.

Nor have we heard from the Cuban magazine to which I wrote the long letter. Was it received and what was the reaction, if any?

Do let us hear from you.

Sincerely,

Alfred H. Barr, Jr.
Advisory Director

Sr. Jose Gomez Sicre
Calle 27, 905 Altos
Vedado, Havana, Cuba

AHB:bk

P. S. Who is Arthur Zimmerman who showed recently at the Lyceum?

Enclosure - one

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Excerpts from San Francisco Chronicle, 1944

by Alfred Frankenstein - Some Latin-American Veterans and Some North Americans

Cuba in the Foreground

The main difference between this particular show and previous ones in the same field is that the present display lays a comparatively heavy emphasis on modern primitives, and also serves greatly to increase one's respect for Cuba as an artistic country.

The high quality of the Cuban representation is rather remarkable, thanks to the strongly monstrous and violent works of Wifredo Lam; the vibrant, impressionistic sophistication of Fidelio Ponce de Leon; the brilliant color of Mariano Rodriguez, and the rich play of forms in the paintings and drawings by Amelia Pelaez.

I shall write again shortly. This is just a note for the time being.

Please send me any news. I am always very much interested.

Sincerely,

Dr. Jose Gomez Sierra
Calle 27, P.O. Alton
Yedado, Havana, Cuba

AHB:bk

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Josef Sique

July 20, 1944

Al Comité Editor de la Revista
 "Gaceta del Caribe"
 P.O. Box 437, Departamento 604
 La Habana, Cuba

My distinguished señores:

Dear Pepe:

He leído con el mayor interés el artículo "Colores Cubanos en Nueva York" que apareció en el número del Museo, he escrito a María Luisa. I am sorry they were lost especially as she must have thought us extremely discourteous and never to have written her.

My letter to her was personal and I have no copy but I shall write just as soon as I can. Meanwhile give her our very best. I sent the letter to the "Gaceta del Caribe". It is somewhat revised and I think more tactful. I enclose a copy of my letter to her.

I shall write again shortly. This is just a note for the time being. Please send me any news. I am always very much interested. Sincerely,

Sr. Jose Gomez Sique
 Calle 27, 906 Altos
 Vedado, Havana, Cuba

Querido señores, como extranjero, no debería ni mencionar el problema de la exhibición de los artistas en Cuba. Es evidente que la selección está en manos de los organizadores de la "Institución" cubana de Nueva York. Yo he sido personalmente responsable de la selección de los artistas que figuran en la exposición y, naturalmente, hubiera querido incluir en ella a José, cuya obra el Museo había reconocido y al que yo mismo había visto en Cuba. Sin embargo, el Sr. Sique, después de haber aceptado en principio participar en la exposición, decidió

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El Comité Editor de la Revista
"Gaceta del Caribe"

opinión y se hará a figurar en nuestro conjunto, prefiriendo presentar sus
cuadros en una de las galerías comerciales de Nueva York. Le ruego al Sr.
Edmundo Díaz que se acuerde profundamente la decisión del Sr. Lam
y que en colaboración se solo hubiera aumentado su prestigio personal ties
también la importancia de nuestra exposición 18 de Julio de 1944 que esta
segunda vez se ha venido para unir a los pintores cubanos y fortalecer

Al Comité Editor de la Revista

"Gaceta del Caribe"

O'Reilly 407, Departamento 604

La Habana, Cuba

Muy distinguidos señores:

He leído con el mayor interés el artículo "Colores Cubanos en Nueva York"
aparecido en el número de Mayo de su revista. Como miembro del Museo, he
trabajado muy directamente en relación con la pintura cubana y, por lo tanto,
me encanta ver que ustedes hablan de la exposición como de una "heroica in-
vasión a los yanquis".

En todo caso, la "invasión" de Nueva York ha terminado. Clausurada la ex-
posición en nuestro Museo, el conjunto - mejor dicho: lo que queda del con-
junto después de las numerosas ventas de cuadros - circula por otras ciuda-
des. No hay duda alguna de que el éxito de la pintura cubana en los Estados
Unidos ha sido muy grande. Mayor, quizá, que el que tiene entre algunos
cubanos que hasta ahora han hecho relativamente tan poco por ayudar al movi-
miento pictórico de su país.

He visitado una sola vez La Habana y por muy pocos días. Sin embargo, en mi
corta visita me ha sorprendido - y por qué no decirlo: deprimido - el desvío
oficial y particular que sufren algunos de los mejores pintores de Cuba. Creo
sinceramente que ustedes cuentan con uno de los grupos de pintores mejor dotados
de nuestro hemisferio. La acogida que han tenido en Nueva York lo confirma.
No es tan seguro, sin embargo, afirmar que Cuba, colectivamente, les ha ayudado
lo bastante para merecer hoy el prestigio que para ella han conquistado sus
pintores.

Quizá, como extranjero, no debería ni mencionar el problema de la ayuda a los
artistas en Cuba. Es evidente que la solución está en manos de los cubanos:
en las de los intelectuales como ustedes, en las de los gobernantes, en las de
los coleccionistas. La reciente exposición debida, como ustedes con toda razón
afirman, a María Luisa Gómez Mena y a José Gómez Sicre, ha sido un paso decisivo.
Pero hay que seguir adelante. Y ojalá que en el futuro puedan contar con el
respaldo de un apoyo más amplio. Cuando vuelvan ustedes sobre el tema de la
exposición, como en el artículo prometen, espero que traten con el interés que
se merece este problema crucial de la pintura cubana.

Querría subsanar una falsa impresión que puede dejar su artículo. Hablan ustedes
de la "lamentable" omisión de Wifredo Lam. Yo he sido personalmente responsable
de la selección de los artistas que figuran en la exposición y, naturalmente,
hubiera querido incluir en ella a Lam, cuya obra el Museo había reconocido y ad-
quirido mucho antes de que fuera conocida en Cuba. Sin embargo, el Sr. Lam,
después de haber aceptado en principio participar en la exposición, cambió de

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Al Comité Editor de la Revista
"Gaceta del Caribe"

2.

opinión y se negó a figurar en nuestro conjunto, prefiriendo presentar sus cuadros en una de las galerías comerciales de Nueva York. Lo mismo el Sr. Gómez Sicre que yo hemos lamentado profundamente la decisión del Sr. Lam pues su colaboración no solo hubiera aumentado su prestigio personal sino también la importancia de nuestra exposición. Pensábamos además que esta ocasión podría haber servido para unir a los pintores cubanos y fortalecer así el esfuerzo común.

Una vez más quiero decirles que espero vuelvan ustedes a tratar desde sus páginas el tema de la exposición y los problemas que la exposición plantea. Entre ellos, ninguno tan importante como el de lograr que Cuba se interese por la obra de sus pintores y aprecie el valor de su contribución a la cultura nacional que es, al fin y al cabo, una parte de la cultura internacional de todos.

Muy cordialmente les saluda

Alfred H. Barr, Jr.
Advisory Director

MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART

Date July 20, 1944

To: Miss Hawkins

Re: _____

From: Mr. Barr

Dear Frances:

I couldn't write you before because of my business, but I have not words to tell you how pleased I am to return to you the same enthusiasm and energy you gave me in my pictorial program. I am really sorry to see you go. I would like to have a friend at the museum. I talked with you on the subject of the museum and for a small permanent gallery, and some pictures for the young visitors. Now I am asking the gallery to see you and ask you officially all these matters. I think you will say yes. I am really sorry to see you go. I am really sorry to see you go.

Many thanks.

AHB:bk

this moment, there is no one who ignores the step obtained for our painting the first and more solid step, now I know that the work is our and I am sure I shall work tireless until the product mature. Is all I can do, but always with my best faith.

I have received a proposition to send a ~~small~~ small show to Haiti. Everything is paid by the Haitian Government or some organization connected with the Government. I'll try to prepare the show and, if it is possible, I'll go too to know that country, at least for two weeks. I hope to find there popular arts.

Maria Luisa has returned from Mexico. She was traveling for the interior of the country and, by this reason, your letters informing her and thanking her on the exhibition were lost. I would like that if you can, repeat them again from the copies. I expect that she will continue her help in all these things. I know she didn't receive nor your letter neither Mr. Clark's letter.

With all the photographs of paintings and sculptures I brought from New York I am trying to organize a good file for all the students of modern art who want to consult. The same I shall do with all my books and Mario's. I have asked Luis for some others from the museum collection that will be highly useful. In the same way, I have a great interest in obtaining your catalogue on "Cubism and Abstract Art" that I know is out of print. I have ordered it to some agents in New York but until the moment is impossible to get one copy.

I shall maintain correctly informed of all our things and the development of all the gestions trying to obtain some thing from the new government.

I hope to hear from you very soon. My regards to your wife.
Sincerely

you

photos

Pepe

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La Habana, July 3rd.1944.

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
NEW YORK CITY.-

7/13

Dear Alfred:

I couldn't write you before because was extremely busy in the first days of my arrival. I have not words to tell you how grateful I am for all your kindness, for all your help. I hope to have some day the right way to return to you the same enthusiasm and warmth you gave to our little, tiny pictorial movement. I am really happy to be considered your friend. I am really happy to have a friend so honest and sincere.

In the first days, I went to see Dr. Grau San Martin. He gave me the interview, not so extense as I hoped but was enough to talk him immediately about the problems of the new culture here. He was very polite, and promised me to take care in his government of this vital problem. For the moment, I talked him on the success of the Cuban show in N.Y. and asked him for a small permanent gallery, and some scholarships for the young painters. Now, I am asking the painters to go in a comission to see him and ask him officially all these matters. I think that perhaps we may have hopes, because I am plenty sure he is a man of good will.

You and the Museum must be deeply happy with the results of the show here. Our beginning movement is taken the public opinion and, in this moment, there is no one who ignores the transcendence of it. You have obtained for our painting the first and more solid step, now I know that the work is our and I am sure I shall work tireless until the product mature. Is all I can do, but always with my best faith.

I have received a proposition to send a ~~small~~ small show to Haiti. Everything is paid by the Haitian Government or some organization connected with the Government. I'll try to prepare the show and, if it is possible, I'll go too to know that country, at least for two weeks. I hope to find there popular arts.

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I hope to hear from you very soon. My regards to your wife.
Sincerely

you photos

Pepé

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C O P Y

La Habana, July 3rd, 1944

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
NEW YORK CITY.-

Dear Alfred:

I couldn't write you before because was extremely busy in the first days of my arrival. I have not words to tell you how grateful I am for all your kindness, for all your help. I hope to have some day the right way to return to you the same enthusiasm and warmth you gave to our little, tiny pictorial movement. I am really happy to be considered your friend. I am really happy to have a friend so honest and sincere.

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I shall maintain you correctly informed of all our things and the development of all the gestions trying to obtain some thing from the new government.

I hope to hear from you very soon. My regards to your wife.
Sincerely,

(signed) Pepe

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Now that the New York "invasion" is over the exhibition - what there is left of it after so many sales - will travel to other cities. & don't mention the Cuban painters

To the ~~will have assumed a new importance~~ ~~which~~ ~~has had a real success~~ ~~but it is~~ ~~over in the United States, perhaps indeed more~~ ~~success than it has ever had~~ ~~in~~ ~~any~~ ~~in~~

I read with great interest your article, Colores Cubanos en Nueva York, in your issue of May, 1944. Having been particularly concerned as a member of the Museum staff with Cuban painting, I am delighted to read that you consider the exhibition an "heroic invasion of the Yankees."

However, I should like to explain to you that I recommended this exhibition to the Museum, not only so that the "Yankees" would be able to see modern Cuban painting at its best, but also in order that ~~Cuban painting might~~ ^{modern} ~~as a result, assume some greater importance~~ ^{many} ~~in the eyes of the Cubans themselves~~, who have so far given it ~~remarkably~~ ^{comparatively} little support.

Although I have been in Havana for only a short visit, I was impressed and depressed by the neglect of the best Cuban painters on the part ~~(both of)~~ official and private patronage. You have, I believe, one of the most talented groups of painters in the western hemisphere. As evidence of this I offer the reception in New York of the recent exhibition. But I must also suggest that Cuba scarcely deserves the very real prestige won by her painters.

The problem of supporting artists in Cuba is one which, as a ^{foreigner,} ~~I can only hope will be solved.~~ ^{about} ~~The solution rests with~~ ~~Cuba,~~ ~~with Cuban intellectuals such as yourself,~~ ~~as well as with~~ ~~private collectors and the State.~~ ~~The recent exhibition which as~~ ~~you rightly declare "we owe to María Luisa Gómez Mena and José Gómez Siere"~~ ~~is an important step,~~ ~~but~~ ~~it must~~ ~~be followed by other under-~~ ^{I hope it will}

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[Handwritten signature]

takings with broader support. I hope that in the future discussion of the exhibition which you promise, you will examine this crucial problem.

May I correct one impression? You speak of the "lamentable" omission of Wifredo Lam. It was my responsibility to choose the artists who were included in the exhibition. Naturally, I wished to include Lam whose work the Museum has recognized and purchased long before he was known in Cuba, but Sr. Lam after having agreed to participate, changed his mind and refused, preferring instead to exhibit at a dealer's gallery. This both ~~Senior~~ Sr. Gómez Sicre and myself regretted, for had ~~he~~ *Wifredo Lam* consented to take part, he would have added both to his own reputation and to the importance of the exhibition. ¶ This leads me to suggest that Cuban painters (like all artists) ~~should~~ *might* drop personal interests and jealousies in order to cooperate with each other and with those who try to help them when a venture such as the recent exhibition is undertaken.

Again let me say that I look forward to further discussion on your pages not only of the exhibition but also of how Cuba can be brought to appreciate the value of her painters' contribution to her national and our international culture.

Sincerely,

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Lore

cc: Mr. Morse

January 26, 1944

Dear Pepe:

Here is the proof of your article in the Magazine of Art. As you will see, it has been cut down a great deal, but there will be long captions for each of the pictures which will use biographical and critical material on the individual artists.

Please return it to Mr. John D. Morse at 9 West 54 Street. Mr. Morse is the editor. He knows who you are and would be glad to see you. Phone me if you have any questions.

Mr. Jose Gomez Siore
Hotel Barbizon Plaza
58 Street & Sixth Avenue
New York 19, N. Y.

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"Answer by WESTERN UNION"
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included without charge.

Jose Gomez Sicre
Calle 27 905 altos
Vedado, Havana, Cuba

Jan. 17

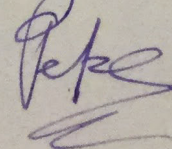
Bon voyage looking forward to seeing you and Mario

Alfred
(Alfred H. Barr, Jr.)

group of proofs you can have a correct idea of what I tried
to explain in my book.

Enclose herewith a photograph of one of the
more important ducos of Carreño to be enclosed in the show
at the Museum and I think could be useful for my article of
"Magazine of Art".

I expect for your letter telling me your
opinion about the texts.

Sincerely, 

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LA HABANA, December 29, 1943.

December 15, 1943

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
NEW YORK CITY, U.S.A.

Dear Alfred:

This is the last group of proofs of artists who appear in the book. With the personality of Victor Manuel, Abela, Gattorno, Ponce and Peláez begins exactly the book. Each artist will have at least 4 half-tone plates and one color plate preceded by the text. Before the first work there is an introduction from 18th Century till Romañach's progressive pupils. I'd try to review everything very briefly to make it easy its lecture. Introductions proofs will be ready in one week more or less. I suppose that with that group of proofs you can have a correct idea of what I tried to explain in my book.

Enclose herewith a photograph of one of the more important ducos of Carreño to be enclosed in the show at the Museum and I think could be useful for my article of "Magazine of Art".

I expect for your letter telling me your opinion about the texts.

Sincerely,

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Sicare

Advisory

December 15, 1943

Dear Pepe:

It is very good news that you are coming. I think it is most kind of Maria Luisa to make your visit possible. She does so much in so many ways for Cuban art.

I believe that the catalog of the courses at New York University Fine Arts Institute will not be ready for a couple weeks - that is, the list for the second term beginning in February. I have phoned Miss Wolf and find that only one course in modern art is to be given, but there will be others which I am sure will be useful to you.

I am making inquiries at Columbia to see if perhaps a course there may be of interest.

I have seen some of the color plates for the book and think them very handsome. But as yet no text has come.

Could you send a few more photographs for the Cuban painting article, particularly of the primitives?

Sincerely,

Sr. Jose Gomez Sicre
Calle 27, 905 Altos
Vedado, Havana, Cuba

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LA HABANA, November 27, 1943.

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
NEW YORK CITY, U.S.A.

Dear Alfred:

I received your letter recently and now I wish to inform you that is very possible-- If I get my american visa--that I see you this winter in the U.S.-- Maria Luisa, kindly, has made possible my acceptance of the scholarship and my very long needed visit to New York. I can't be quiet just thinking in my visits to the museums. We three will go and take the pictures as baggage. This way is easier for eliminate taxes of exportation, & &. We plan to go by plane and the paintings by boat thru the Wells Fargo.

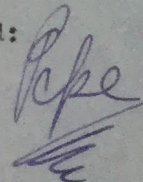
I must inform you very confidentially about the Siqueiros mural at Maria Luisa's new apartment. I was one of who, in the first moment, insist on her to give the wall to Siqueiros, remembering his good pictures and the beautiful frescoes at the Preparatory School. Now, I can't say a word to Maria Luisa, because I can't defend what he has painted in her home. It is a very large and complicated symbolism, horrible in composition and color. Now I recognize myself guilty and at the same time am upsetting because I hoped a good realization as the murals of Chillán I saw thru photographs. This is my private opinion and I implore you to keep it secretly because I was the principal supporter of the idea in the first moments.

I intend to have with me some popular paintings to the show. Have you received the reproductions? I sent you some of them. What do you think about the color reproductions. About the color rep. of the Amelia Peláez gouache of two figures? She has finished some recent oils of the same style and subject that possibly we will take with us.

I'll write you again in these days to keep you in contact with the preparations because although you have nothing to do with the Cuban show we need indeed your opinion and wise advises.

Receive a shake hands from your sincere friend:

José Gómez Sicre



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Siore

before I see you
 La Habana, December 17-1943
 on January 20. I must go alone,
 Mr. Alfred H. Barr, Jr. the only one
 The Museum of Mod. Art. at good time
 New York City.

Dear Alfred: The pictures will be sent before
 my trip

After thousands of difficulties
 I can send to you the first direct
 proofs of the English version of my
 book. In the same week will go,
 one to other, the rest. - My work is
 finished from 2 months ago but
 it was awful to find a new
 translator because the first one
 did the version full of misunderstan-
 ding and in a very poor
 English. Something if I tried
 to write literary in that language.

Now, everything is going O.K.
 I think the book will be ready

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before I see you in New York on January 20. I must go alone, first, because I'm the only one to have my visa at good time.

The pictures will be sent before my trip and hope that all our efforts will produce some good result.

In these days you will have by a. mail one monography I wrote on Mario's painting and personality. There is a special issue, marked and dedicated to you. ———

I would like to have your impression about these proofs.

Sincerely,
Pepe

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Advisory

December 22, 1943

Dear Pepe:

Under another cover I am sending catalogs of Columbia University. I am not sure that you will want to consider taking a course there, but at least you will have the lists to look over. Shapiro is a very brilliant teacher, more brilliant, in fact, than any teacher of history of modern art at New York University. However, you need do nothing about this until you come to New York.

Cordially,

Sr. Jose Gomez Sicre
Calle 27, 905 Altos
Vedado, Havana, Cuba

AHB:bk

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Mr. Wheeler
pls. return
W

LA HABANA, november 6th, 1943.

11/5
November 15, 1943

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art.
NEW YORK CITY, U.S.A.

Dear Alfred:

I have received all your letters and communications. Followed exactly your instructions and regret immensely the new circumstance of interior changes.

I think the exhibition is a real fact. I am finishing all the details to write immediately to Mr. Monroe Wheeler to give him the results. I'll try to take the best pictures of the cuban artists and very well framed as we can do, with the frames you know, some baroc, some plain of cuban woods.

I am deeply interested in reading your new publication on modern art and hope to make some day a good translation of it in Spanish to difuse it weal in our America.

Our book is increasing. It will have probably 20 color reproductions, some of them I have sent you by separate covers from time ago. Also, I sent you some half-tone reproductions of popular painting I hope they are now in your hands.

I have found some pictures really interesting of a northamerican portraitist named Metcalf who lived in the first half of the sixteenth century. He came often to Cuba during 15 years and has left fine portraits, some of them I am sure are unknown to the U.S.A. people. I know too that the big part of his northamerican work was destroyed by the fire in a total exhibition at the U.S.A. and these cuban portraits are splendid in tecnic, and fine spirit of the sitter expression. I suppose you must know him and his influence from Ingres and I'll photograph the pictures to send you to know your opinion.

I hope to have news from you frequently and that you don't leave your interest in our modern painting because it needs of your intelligence and good comprehension, specially in your country where it's absolutely unknown yet.

Cundo Bermúdez and Felipe Orlando have realized a common show at the Lyceum Club with great success and Mario will present on 9th his works to be sent to Perls Gallery.

Receive a hot shake-hands, real Latin shake hands, from your sincere friend:

Call. St. 805 alto
Vedado, Havana, Cuba

Pepe

MB:ljs

)

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, 19

November 13, 1943

Dear Pepe:

I am glad to have your reassuring letter of November 6th. What you say of the Cuban book is impressive. How wonderful to have twenty color reproductions.

I did not know about Metcalf. It would be interesting to see some photographs of his work.

Certainly I shall not lose interest in Cuban painting though I shall not be able to do as much work for it and for you as I had hoped. I had a note from Mario and look forward to seeing him shortly.

My best to all my friends.

Sincerely,

Alfred H. Barr, Jr.
Advisory Director

Mr. José Gómez Sicre
Calle 27, 905 altos
Vedado, Havana, Cuba

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Siqueiros file

La Habana a 9 de diciembre de 1943.

Sr. Alfred H. Barr.
Museo de Arte Moderno.
Nueva York.

January 6, 1944

Estimado amigo Alfred Barr :

Dear ~~La señora~~ Margarita Finlay de Moret, esposa de mi colega y amigo el escultor Moret, me ha pedido que la introduzca a usted. Esta es la primera vez que la señora Moret visita ese su magnífico país y la inolvidable ciudad de Nueva York, y como es natural, para el éxito de las gestiones que se propone realizar, necesitará contar con la amble cooperación de los medios artísticos que usted representa. Seguro de que dentro de sus posibilidades, atenderá usted cualquier súplica de la Señora Moret, aprovecho la presente para saludarlo muy afectuosamente y decirle que estamos en espera de sus amables letras.

Introduction to Mrs. Moret

hope to hear from you soon.

David Alfaro Siqueiros

David Alfaro Siqueiros.

Mrs. Margarita Finlay de Moret
Hotel St. Moritz

As I expect to return to Mexico soon, would you
Nota: Como en breve tiempo espero regresar a México, suplicole que me escriba a la calle de París No. 7 , México D.F.

write me to

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FRISA DO PLAMBECO 170, 6" and.

January 10, 1944.

January 6, 1944

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

Dear Mrs. Moret:

I had the message from my wife to call you at the Hotel St. Moritz, which I did this morning and unfortunately you had gone out. I find at the Museum that Mr. Soby, who is now head of the department of painting and sculpture, has been in touch with you and suggested that you show photographs of your husband's work to Mr. Wheeler, the director of exhibitions. Mr. Soby says he also suggested several dealers who might be interested in his work. As I am no longer director of the Museum, I do not believe I could be of assistance to you, though I wish you and your husband every success.

Very sincerely,
Madame Martine did not have photographs of French paintings with the list of prices with her, so perhaps you had better inquire what became of them. I am inclined to believe that the big league prices intimidated the local sandlot ball players.

Mrs. Margarita Finlay de Moret
Hotel St. Moritz
Central Park South at 6th Ave.
New York City

ABB:mc

Sincerely,
Carlisle Spangor Smith.

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

PRAIA DO FLAMENGO 172, 4° and.

Advisory

January 10, 1944.

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

Dear Alfred,

We were terribly sorry to hear that you had changed your status from Director to Advisory Director of the Museum, but on the other hand look forward to your future publications with much anticipation. Would that we might have an evening talking things over! At this distance it is really hard to separate fact from fiction and fancy.

Madame Martins did not leave the package of photographs of French paintings with the list of prices with me, so perhaps you had better inquire what became of them. I am inclined to believe that the big league prices intimidated the local sandlot ball players.

With best regards to both of you.

Sincerely yours,

Carleton
Carleton Sprague Smith.

CSS:hvm.

P.S. Our love to Marge

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Smith

Advisory

September 7, 1944

December 6, 1943

Dear President Sprague

I have just returned from my vacation to find the Financiers
Dear Carleton: first publication, awaiting so.

I hope all has gone well with the package of photographs
of French paintings and the list of prices which Madame
Martins so kindly agreed to take by plane and deliver
to you. You have overcome an extraordinary and complicated
most difficult exhibition in the midst of war.

Although she seems to know something of the material,
I did not discuss it with her, believing that you pre-
ferred to take it up directly with the Brazilian author-
ities.

I have not yet read the catalog in detail but hasten to
Do let me know whether all has gone well.

I had the pleasure of seeing Eunice and Julian the other
night. They seemed to think that you and Elizabeth are
having a great success. I myself have seen a confiden-
tial report by S. B. in which you are praised to the skies.
Bravo.

My best to you both.

Sincerely,

Dr. Carleton Sprague Smith
c/o National City Bank of New York
Rio de Janeiro
Brazil

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*Sociedad
de Arte Moderno*

cc: Mr. D'Harnoncourt
Mr. McAndrew

September 7, 1944

September 7, 1944

Dear President Enciso:

I have just returned from my vacation to find the Picasso catalog, your first publication, awaiting me.

I can't tell you how happy I am as one of your Asociados and a student of Picasso to find this evidence of your achievement. I know in some detail of the many difficulties which you have overcome in organizing both the Sociedad and this most difficult exhibition in the midst of war. It gives me special satisfaction to realize that a fellow countryman and one of my former colleagues, John McAndrew, has contributed so much to the work of the exhibition.

I have not yet read the catalog in detail but hasten to write you immediately my congratulations.

Cordially,

Alfred H. Barr, Jr.
Advisory Director

Presidente Jorge Enciso
Sociedad de Arte Moderno
Mexico, D. F.

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Sociedad de Arte Moderno cc: Mr. D'Harnoncourt

MEXICO

MEXICO D.F.

May 16, 1944

September 7, 1944

Dear Alfred:

As you undoubtedly know, the final arrangements for the Picasso show in Mexico are being made, and to expect to investigate on about the 15th of June. Our task here has not been an easy one. Making such a considerable effort as we are making for a successful project is something never to be taken lightly.

Dear President Enciso:

I have just returned from my vacation to find the Picasso catalog, your first publication, awaiting me.

I can't tell you how happy I am as one of your Asociados and a student of Picasso to find this evidence of your achievement. I know in some detail of the many difficulties which you have overcome in organizing both the Sociedad and this most difficult exhibition in the midst of war. It gives me special satisfaction to realize that a fellow countryman and one of my former colleagues, John McAndrew, has contributed so much to the work of the exhibition.

I have not yet read the catalog in detail but hasten to write you immediately my congratulations.

Cordially,

Alfred H. Barr, Jr.
Advisory Director

Presidente Jorge Enciso
Sociedad de Arte Moderno
Mexico, D. F.

AHB :bk

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 57 Street
New York City

[Handwritten signature]
Sociedad de Arte Moderno
Mexico

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*Sociedad de
arte moderno*

Sociedad de Arte Moderno

10-14-02
L-58-24

PASEO DE LA REFORMA 121
MEXICO, D. F.

May 16, 1944.

Dear Alfred:

As you undoubtedly know, the final arrangements for the Picasso show in Mexico are being made, and we expect to inaugurate on about the 15th of June. Our task here has not been an easy one. Raising money - and such considerable sums as we require - for a private non-commercial project is something never before undertaken in Mexico. We have, nevertheless, been amazingly successful, and once the results of our first efforts can be seen by the public, I feel our financial worries will be considerably lighter. I shall be happy to send you the catalogue we are doing for the show just as soon as it comes off the press.

There are several Picassos in Mexico which we think would be wise to exhibit together with the others. There is, however, some doubt about the authenticity of one of them - the unsigned oil belonging to Salo Hale. I know you have seen it and I wonder if you would be good enough to give us your opinion. We don't want to use a picture that is in any way doubtful.

I am so sorry my work here in the Sociedad made it impossible for me to accompany Fernando on his trip to Chicago and New York. It would have given me great pleasure to see you. I hope you will find it possible to come to Mexico where we would all do our best to make you happy and comfortable.

My very warmest regards to you and Mrs. Barr.

Affectionately,

Susana
Susana Gamboa
Secretary.

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

Jorge Encinas *Presidente*. Lic. Raúl Valdés Villarreal *Tesorero*. Susana Gamboa *Secretaria*.
Manuel Alvarez Bravo, Inés Amor, María Asunción, Ing. Luis Barbagán, Adolfo Best Maugard,
María Luisa Cabrera de Block, Arq. Mauricio Campos, Luis Cardoza y Aragón, Dr. Alfonso
Czso, Miguel Covarrubias, José Chávez Morado, Prof. Justino Fernández, María Luisa A. de
Fernández del Valle, Carolina Amor de Fournier, Fernando Gamboa, Ing. María P. Gómez,
María Luisa Lacy de Gurza, Prof. Pablo Martínez del Río, Arq. John McAndrew, Eduardo
R. Méndez, Carlos Mérida, Francisco Orcoo Muñoz, Princess Paula Fontostowska, Lic. Altamirano
Reyes, Victor M. Reyes, Miles Beach Filer, Dr. Daniel Rubin de la Borbolla, Juan Soriano,
Francisco Tovar, Lic. Salvador Toscano, Prof. Manuel Toussaint, Rafael Meléndez Valle,
Xavier Villaurrutia.

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May 31, 1944

Dear Susana:

I looked up my notes on the Salo Hale Collection and although I do not now remember the Picasso very clearly, I do not find in my notes anything to indicate that I doubted it. I must say at that time I had not heard that it had been questioned.

Under the circumstances I could not give a very definite opinion. I suppose that Hale knows from whom he bought it. I find in my notes that on the back there is a signature of Picasso, apparently authentic, a reference to Paul Guillaume, July 1918 (Guillaume was an important dealer at that time) and also the number 222 which I supposed at the time to be a Kahnweiler number. My notes read K 222. All these suggest its authenticity.

There is a unique copy of one third of Zervos' catalog resume having to do with Picasso's cubist period. The painting is not reproduced there but the list is very incomplete.

My guess is that the painting is authentic. If you or John could give me a more exact description of the label with the K 222 - that is, the size and exact lettering - I could check it with the Kahnweiler labels here. The original would be about 1912 or 1913 in date and would therefore have passed through Kahnweiler's hands almost certainly.

Sincerely,

Sra. Susana de Camba
Secretary
Sociedad de Arte Moderno
Paseo de la Reforma 121
Mexico, D. F.

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Sociedad de Arte Moderno

May 31, 1944

Paseo de la Reforma 121
Mexico, D.F.

January 3, 1943.

Dear Mr. Barr:

Dear Susana:

I looked up my notes on the Salo Hale Collection and although I do not now remember the Picasso very clearly, I do not find in my notes anything to indicate that I doubted it. I must say at that time I had not heard that it had been questioned.

Under the circumstances I could not give a very definite opinion. I suppose that Hale knows from whom he bought it. I find in my notes that on the back there is a signature of Picasso, apparently authentic, a reference to Paul Guillaume, July 1918 (Guillaume was an important dealer at that time) and also the number 222 which I supposed at the time to be a Kahnweiler number. My notes read K 222. All these suggest its authenticity.

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Sincerely,

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

Sra. Susana de Camboa
Secretary
Sociedad de Arte Moderno
Paseo de la Reforma 121
Mexico, D. F.

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Sociedad de Arte Moderno

Támesis 11
México, D.F.

November 26, 1943.

Támesis 11
México, D.F.

Dear Mr. Barr:

January 3, 1943.

We are very grateful for the kindness with which you received our representations, Mr. and Mrs. Dear Mr. Barr: the important cooperation you gave to the organization of the Picasso exhibition.

I have received the letter you wrote introducing the American painters Arnot and Rudolf Jacobi. We will do all we can to help these artists realize their proposed visit to Mexico. Unfortunately, as you well understand, we are not yet in a position to be able to extend invitations to foreign artists, much as we should like to. We have, however, sent a memorandum to Roberto Montenegro, since Bellas Artes in the past has given facilities to painters of other countries, asking him to consider the possibility of an exposition. We are also in touch with a Mrs. de Jager who has written us about these artists.

Thank you very much for your good wishes on the part of I take this opportunity of reiterating my gratitude and very best wishes. The Picasso exhibition is expected to be inaugurated here towards the end of January and we are working very hard to raise enough money to support the Society during its first two years. I shall keep you constantly informed of the progress of our work.

Sincerely, -

J Enciso
Jorge Enciso
President.

Sincerely,

Jorge Enciso

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

Jorge Enciso Presidente, Lic. Raúl Valdés Villarreal Tesorera, Susana Gamboa Secretaria, Manuel Alvarez Bravo, Inés Amor, María Asúneolo, Ing. Luis Barragán, Adolfo Best Maugard, María Luisa Cabrera de Block, Arg. Mauricio Campos, Luis Cardoza y Aragón, Dr. Alfonso Caso, Miguel Covarrubias, José Chávez Morado, Prof. Justino Fernández, María Luisa A. de Fernández del Valle, Carolina Amor de Fournier, Fernando Gamboa, Ing. Marte R. Gómez, María Luisa Lacy de Gurza, Prof. Pablo Martínez del Río, Arg. John McAndrew, Eduardo R. Méndez, Carlos Mérida, Francisco Orozco Muñoz, Princesa Paulette Poniatowska, Lic. Alfonso Reyes, Victor M. Reyes, Miles Beach Riley, Dr. Daniel Rubin de la Borbolla, Juan Soriano, Frances Toor, Lic. Salvador Toscano, Prof. Manuel Toussaint, Rafael Helicodoro Valle, Xavier Villaurrutia.

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Sociedad

Sociedad de Arte Moderno

27. No Támesis 11
Mexico, D.F.

December November 26, 1943.
12/2

Dear Mr. Barr:

We are very grateful for the kindness with which you received our representatives, Mr. and Mrs. Gamboa, and for the important cooperation you gave them on the organization of the Picasso exposition.

We all regret your resignation as Director of the Museum of Modern Art and hope that your new position as Advisory Director will give you more -- time in which to devote yourself to writing.

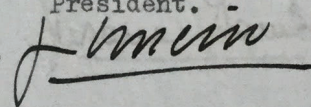
We consider you to be a good friend whose advice and help will always be necessary to our organization. There is simply no question of your -- not continuing as Asociado de Honor on our Committee. We hope to be able to count on you in the future as we looked forward to your support in the -- past.

Thank you very much for your good wishes -- on the formation of our Society; we have every reason to hope they will be fulfilled. The Picasso exposition is expected to be inaugurated here towards -- the end of January and we are working very hard to raise enough money to support the Society during -- its first two years. I shall keep you constantly -- informed of the progress of our work.

Believe me, we deeply appreciate the encouragement and understanding you have given us.

Sincerely,

Jorge Enciso
President.



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

Jorge Enciso Presidente, Lic. Raúl Valdés Villarreal Tesorero, Susana Gamboa Secretaria, Manuel Alvarez Bravo, Inés Amor, María Asúnsolo, Ing. Luis Barragán, Adolfo Best Maugard, María Luisa Cabrera de Block, Arg. Mauricio Campos, Luis Cardoza y Aragón, Dr. Alfonso Caso, Miguel Covarrubias, José Chávez Morado, Prof. Justino Fernández, María Luisa A. de Fernández del Valle, Carolina Amor de Fournier, Fernando Gamboa, Ing. Mario E. Gómez, María Luisa Lacy de Gurza, Prof. Pablo Martínez del Río, Arg. John McAndrew, Eduardo R. Méndez, Carlos Mérida, Francisco Orzoco Muñoz, Princesa Paulette Poniatowska, Lic. Alfonso Reyes, Victor M. Reyes, Miles Beach Riley, Dr. Daniel Rubín de la Borbolla, Juan Soriano, Frances Toor, Lic. Salvador Toscano, Prof. Manuel Toussaint, Rafael Heitor Valle, Xavier Villaurrutia.

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Ave. Morelos 89-7
Mexico, D.F.

December 4, 1943.

Dear Alfred:

We want to thank you once more for your kindness and hospitality. You made our very brief stay in New York a most pleasant and exciting event.

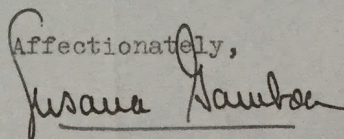
After Fernando had presented his report on the interchange of art shows, Bellas Artes immediately confirmed in writing the proposals which had been discussed with the various museum directors. We are hopeful of a very good and productive year of 1944 as far as expositions go.

Concerning the Society, Mr. Wheeler has sent us the list of Picasso pictures and an estimate of costs. We expect to be able to send him the necessary funds by the 15th of this month and, if all goes well, open the show in the first weeks of February.

I will send you the folder we are printing which includes our probable program for 1944. Please let us know what you think of it.

Do you think there is the chance that you and Mrs. Barr might come here, for a long stay? We sincerely look forward to being together once more. If there is anything at all we can do for you here in Mexico, please do not hesitate to call on us.

Fernando and I send you and Mrs. Barr our fondest regards.

Affectionately,


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

CORREO
AEREO

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Soviet

98

February 23, 1944

Every American who has seen the eloquent war posters by Soviet artists will wish to send congratulations to them on their magnificent part in hastening the Red Army's victory over the Nazi monster.

By A.H.B.Jr. on the occasion of the 26th Anniversary of the Red Army

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Speiser

LAW OFFICES
MAURICE J. SPEISER
HERBERT A. SPEISER

CIRCLE 7-8184

630 FIFTH AVENUE
NEW YORK 20, N. Y.

January 20th, 1944

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

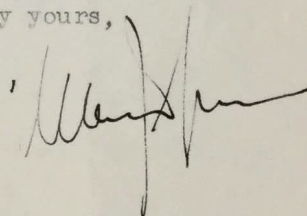
Dear Mr. Barr:

Thank you for your kind favor of the 18th.

I have made diligent search for the files in the Francusi matter. So far we have been unable to discover them. It is my belief that I loaned the papers to someone who was writing up the case for some magazine. However, this was some years ago and it escapes my memory at the moment as to who the person was.

Thanks again for your kind sentiments.

Sincerely yours,



MJS:PK

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cc: Mr. Soby

January 18, 1944

Dear Mr. Speiser:

I received the catalog of your sale this morning and think it very impressive. I made a real effort to think of someone who might have written the preface but think your solution far better than anything I could have proposed. Fiske Kimball wrote in just the right tone and his threat of Philadelphia competition should be effective.

May I remind you that you were going to try to recover the files on the Brancusi affair. Let me say again how much we would appreciate having this material for our archives.

Best wishes for the success of your auction.

Cordially,

Mr. Maurice J. Speiser
630 Fifth Avenue
New York 20, New York

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Speiser

December 7, 1943

hold

LAW OFFICES
MAURICE J. SPEISER
HERBERT A. SPEISER

CIRCLE 7-8194

11/29

630 FIFTH AVENUE
NEW YORK 20, N. Y.

November 27th, 1943

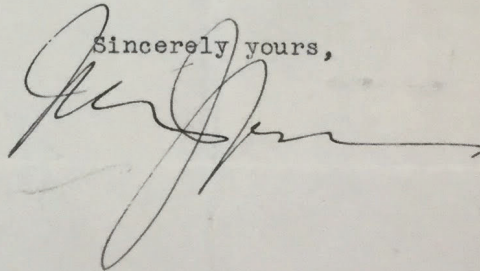
Mr. Alfred Barr, Jr.
Modern Museum of Art
11 West 53rd Street
New York City

Dear Mr. Barr:

I would like to meet you to discuss a
matter which I think would be of interest to both of us.

Would you advise me when and where I can
meet you?

Sincerely yours,



MJS:PK

held by 1/4/44

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Speiser

December 7, 1943

Dear Mr. Speiser:

I am still trying to find someone who might do your preface. It's hard to think of a well-known name who would have sufficiently varied knowledge to write about your remarkably inclusive collection.

Sincerely,

Mr. Maurice J. Speiser
630 Fifth Avenue
New York 20, New York

AHB:bk

Yours sincerely,

John Henry

Received Aug 14, 44

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Stimult

JULY 25

DEAR MR. BARR:

FOR SOME LEISURE
MINUTES SOME CHAPTERS OF
HANOVERIAN GOSSIP
& ANECDOTES - though
I dont know whether
you will like them or
NOT. THEY ARE NOT
SO FUNNY AS THEY
SEEM TO BE.

YOURS SINCEPLY

Pat Stimult

returned Aug 14, 44

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Kate Steinitz 9 Thayer Street New York N. Y.

Steinitz

May 18th, 1944

Dear Mr. Berry

May I ask you the June 7, 1944 was the letter to
Laska Suherer addressed and mailed in your office?

I enjoyed the lunch hour very much. I made
a very peculiar experience with myself, and
different layers of memory. All these
Mrs. Kate Steinitz
796 Lexington Avenue
New York 21, N. Y.
became important, though at that time I rather
playfully enjoyed them, without pretention...

Dear Mrs. Steinitz: which were covered by layers of solemnness,
struggle, misfortune, and wonderful impressions

Many thanks for your letter of June 4 with the very
interesting data about Merz. I had not known this
before and I am delighted to have the information.

Your letter led me to look through our copies of Merz
which seem to be quite incomplete if we judge by the
back numbers. Do you happen to know whether all the
numbers were actually issued up through XXIV, the latest
in our files? We have the following:

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 11
- 20
- 21
- 24

Yours,
Kate Steinitz
Kate Steinitz.

Would it be possible to purchase from you any of the
missing numbers should you have duplicates in your
library?

Unless I am mistaken you are on the lookout for scarce
magazines and books for a book seller in California. We
are interested in securing a complete set of Guillaume
Apollinaire's Soiree de Paris. Let us know if you run
across it.

Again many thanks,

Sincerely,

AHB:bk

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Kate Steinitz 9 Thayerstrett New York 34 N.Y.

Steinitz

Mr Alfred Bar Jun
Mus of Mod Art N.Y.N.Y.

May 18th, 1944

S/m

Dear Mr. Barry

May I ask you the favor to have the letter to
Galka Scheyer addressed and mailed in your office?

I enjoyed the lunch hour very much . I made
a very peculiar experience with myself., and
the different layers of memory . All these
disconnected stories and anecdotes of years ,
that became important , though at that time I rather
playfully enjoyed them, without pretention...
and which were covered by layers of seriousness,
struggle , misfortune, and wonderful new impressions
.... I wonder whether the time will come to
separate these layers, and put them together again,
give them flavour and spice, bake a layercake, in
other words , write the story.....

Very sincerely

Yours,

Kate Steinitz
Kate Steinitz.

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May 24, 1944

Dear Mrs. Steinitz:

Thank you for your letter of
May 18. I hope you will put down your memoires.
I, too, greatly enjoyed our luncheon.

Sincerely,

Mrs. Kate Steinitz
9 Thayerstreet *street*
New York 34, N. Y.

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Southmore

SWARTHMORE COLLEGE
FINE ARTS DEPARTMENT

March 15, 1944

3/16

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

Dear Mr. Barr,

Let me thank you for your answer on behalf of Neumann. This information has been most helpful; I shall use it extensively.

Sincerely,

Helmut von Erffa

Helmut von Erffa

do with the Brucke and then with Beckman, Lehmbruck, Klee, Marc, Macke, as well as with such Frenchmen as Rouault, etc. He also did a great deal to encourage German Grafiker through publishing many prints as well as books. More than anyone else he was responsible for the revival of Bredin and enthusiastically promoted interest in Rowlandson, Blake, as well as many early Nineteenth Century German Grafiker. In the early days of the Museum he was a great help to us in borrowing works from Germany, Matisse, Daumiers, as well as things for our German show of 1931. Single handed he reversed an official ruling of the Government of Essen to make it possible for us to borrow Daumier's great Ecco Homo - one of his friends, the Hirschlands, were the instruments of this reversal.

I know of no dealer who has given himself with more devotion and less self-interest to the cause of modern art.

Sincerely,

Mr. Helmut von Erffa
Swarthmore College
Swarthmore, Pennsylvania

AHB:bk

*He represented the German art -
early in the game! Do you see an art
what year? My years in the middle*

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*Swartmore College
Swartmore, Pa
March 7, 1944*

March 13, 1944

Dear Mr.

I am to give in to you

Dear Mr. von Erffa:

It is good to have your letter and to hear that you are going to introduce J. B. Neumann with some kind words. I have known J. B. quite well since about 1925. In fact, I think that he gave his first talk in this country at my request to a class at Wellesley College in 1927.

He was, of course, one of the pioneer dealers and publishers connected with the Expressionist movements in Germany. I cannot give you the list of his specific attainments in this direction, but I believe he was the manager of the Berlin Sezession and had much to do with the Brucke and then with Beckman, Lehmbruck, Klee, Marc, Macke, as well as with such Frenchmen as Rouault, etc. He also did a great deal to encourage German Grafiker through publishing many prints as well as books. More than anyone else he was responsible for the revival of Bredin and enthusiastically promoted interest in Rowlandson, Blake, as well as many early Nineteenth Century German Grafiker. In the early days of the Museum he was a great help to us in borrowing works from Germany, Matisse, Daumiers, as well as things for our German show of 1931. Single handed he reversed an official ruling of the Government of Essen to make it possible for us to borrow Daumier's great Ecco Homo - one of his friends, the Hirschlands, were the instruments of this reversal.

I know of no dealer who has given himself with more devotion and less self-interest to the cause of modern art.

Sincerely,

Mr. Helmut von Erffa
Swartmore College
Swartmore, Pennsylvania

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Swarthmore College
Swarthmore, Pa
March 9, 1944.

3/13

Dear Burr,

I am to give an introduction
JB Neumann at a dinner of the
Art Alliance, Phila. where he will
talk on Paul Klee. This is on the
17th this month. Could I prevail upon
you to give me bits of information
on JB and his more recent
activities? Something that will lend
color? All I know of him is that
he represented the German ex-
pressionists here in America rather
early in the game? Do you remember
what year? Any years in the Middle

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West made me lose touch with the East but I am glad to be back here.

By the way, I am getting interested in Benjamin West. We have this collection of West drawings ^{at least more} among which I made some interesting discoveries. I noticed the work of Endor by West in the recent show of your museum. I liked that show very much especially the Coles and Allstones.

Would you be so kind and send me a photograph of the "Witch of Endor". Or does that need the owners permission?

Sincerely,

Klement von Saffa.

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James Johnson Sweeney

1411 Avenue J
Brooklyn 30, New York
April 19, 1944

May 31, 1944

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

Dear Jim:

I have the following notes on the Picasso which I saw in Mexico in the collection of Salo Hale. It is a horizontal picture of medium size, a still life, with the words Pernot, León - Kub, the last word as I remember written in Russian letters. On the back I found "Paul Guillaume - 8 Juil. 1918", the signature of Picasso, and apparently the Kahnweiler number 222. Whether this is a stock number or a negative number my notes don't indicate.

If you should come across this in the next few days, it would be a great help since certain Mexicans have questioned the authenticity of this picture.

Sincerely,

Gratefully yours,

Libby Tannenbaum

Libby Tannenbaum

Mr. James Johnson Sweeney
120 East End Avenue
New York 28, N. Y.

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Tannenbaum

1411 Avenue J
Brooklyn 30, New York
April 19, 1944

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

Dear Mr. Barr:

Thank you so much for telling me about
"On Growth and Form", which is full of the most
intriguing knowledge.

I suppose it is a commentary on a fairly
elaborate education that I have been busy at this
point with books called "Science for the Citizen".
It would surely afford considerable amusement to
the teachers of the required math and science
which I tended to course through in a supercilious
way.

Gratefully yours,

Libby Tannenbaum

Libby Tannenbaum

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Tannenbaum

1411 Avenue J
Brooklyn 30, New York
March 31, 1944

44

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

Dear Mr. Barr:

I have not yet heard from Mr. Breton. However, before giving the paper to Mr. Morse, I modified the passage you questioned, so that Poe is now an "early" rather than a "foremost" surrealist saint. Calas invokes Poe repeatedly and includes him in his "Surrealist Dictionary" (New Directions - 1940) with the commendatory "surrealist in adventure" of the First Surrealist Manifesto, ignoring the disapproving Second Manifesto. Given a fairly broad definition of surrealism, the recent drawings of Masson and Hawkins would also, I think, tend to support this much "sainthood", though I confess I am now somewhat embarrassed by the terminology.

May I say again how grateful I am for your kind interest?

Sincerely yours,

Libby Tannenbaum

Libby Tannenbaum

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Tannenbaum

1411 Avenue J
Brooklyn 30, New York
February 26, 1944

February 29, 1944 / 29

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

Dear Mr. Barr:

I am afraid I did not make it clear on Thursday that I was not yet committed to hold back the Poe for the *Brooklyn*. I had hesitated to approach you for that matter, but am very glad to have learned your opinion. Why not explain to Morse your interest in the Brooklyn exhibition? It may well be that he may be willing to postpone the publication of the article until it would coincide with the exhibition.

I raised the question when I saw you in the library simply because I knew that Morse needed material and because your article seemed very near completion. I thought you might send it to him soon.

Sincerely,

Miss Libby Tannenbaum
1411 Avenue J
Brooklyn 30, New York

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1411 Avenue J
Brooklyn 30, New York
February 26, 1944

2/29

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

Dear Mr. Barr:

I am afraid I did not make it clear on Thursday that I was not yet committed to hold back the Poe for the Brooklyn Museum. I had hesitated to approach you for that kind of advice, but am very glad to have learned your opinion, which I need hardly say now I regard. I shall get in touch with Mr. Morse this week.

I had come to the library to see what I could find in the way of Breton-on-Poe. I left for you a copy of the no doubt Hegelian contradiction that turned up, and I do look forward to a surrealist synthesis from Mr. Breton, to whom I have now written.

Sincerely yours,

Libby Tannenbaum

Libby Tannenbaum

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Mr. Barr

Tannenbaum

1411 Avenue J
Brooklyn 30, New York
February 2, 1944

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

Dear Mr. Barr:

I hope I do not impose too much in sending you this copy of the Poe paper - I should be so grateful for your opinion of it.

The illustrations, I am sorry to say, are not yet ready. I should like to use the following:

1. Masson. Portrait of Poe. 1942? (VIEW, "Vertigo")
2. Legros. The Black Cat. 1861
- 3-7. Manet. The Raven. 1875.
8. Dore. One plate from The Raven. 1883.
- 9-10. Redon. A Edgar Poe. 1882.
"L'œil, comme un ballon bizarre, se dirige vers
l'infini."
"Devant le noir soleil de la Melancolie, Lenor
apparaît."
11. Beardsley. The Fall of the House of Usher. 1895.
12. Ensor. King Pest. 1895.
13. Kubin. The Oblong Box (from "Nebelmeer", 1920).

I can only repeat that I should feel much indebted for your criticism.

Sincerely yours,

Libby Tannenbaum

Libby Tannenbaum

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1411 Avenue J
Brooklyn 30, N.Y.
December 31, 1943

February 11, 1944

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

Dear Miss Tannenbaum:

I greatly enjoyed your paper on "The Raven Abroad." I think it written with great style though perhaps it may prove a bit long for the Magazine of Art. I hope not.

I made a few notes, mostly minor changes of words or requests for references to quotations. It seems to me that you have enough illustrations though I have a feeling that something might turn up among the English illustrators of real interest. But that will be a long search.

^{an important} My one serious question concerns your suggestion that Poe has taken a place among the Surrealist saints. Why don't you phone Breton and find out for sure. You might get something interesting. You can use my name if you don't know him.

Sincerely,

Libby Tannenbaum
Libby Tannenbaum

Miss Libby Tannenbaum
1411 Avenue J
Brooklyn 30, N. Y.

AHB:mc

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Tannenbaum

1411 Avenue J
Brooklyn 30, N.Y.
December 31, 1943

14

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

Dear Mr. Barr:

Thank you ever so much for the Kubins (8 separate Poe volumes between 1909 and 1920), which I am very glad to know. The Poe study is still in the stubborn stage, but I hope it will not be too long before I have something I could ask you to look at.

sublibrary

I have left at the museum in your name the copy of the Ensor thesis for the library, and I would like again to express my gratitude for your kind interest in it.

Sincerely yours,

Libby Tannenbaum

Libby Tannenbaum

P.S. May I say that I have read your little book, What is Modern Painting? with great profit?

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*University of
Chicago Press*

The University of Chicago Press
5750 ELLIS AVENUE CHICAGO ILLINOIS

March 21, 1944 March 30, 1944

Mr. Alfred N. Barr, Jr.
The Museum of Modern Art
11 W. 57th Street

I have asked Monroe Wheeler, Director of Publications here at the Museum, to answer your question about cuts. You should hear from him shortly.

Rene d'Harnoncourt is a member of our staff and is co-author of the Museum's book, "Indian Art in the United States," which the Museum published several years ago. I don't know whether or not he would be interested, but I am sure he would be a good person to consult in any case. He is now Director of Manual Industry at the Museum.

I think I should clear up one point about the Reynal and Hitchcock "Art in America" book. My name is down as joint editor with that of Holger Cahill. Cahill himself wrote the major part of the book, that is, all the chapters on painting, sculpture, and graphic arts. My chief function was to get Cahill to do this and suggest the writers of the other chapters which I also edited. In other words, the text is principally Cahill's and none of it is mine.

I was briefly on the Chicago campus, but had to rush for trains so was not able to give you a ring, much as I wanted to.

Cordially,

Yours sincerely,

John Saxon
John Saxon
Editor

Mr. John Saxon, Editor
The University of Chicago Press
5750 Ellis Avenue
Chicago 37, Illinois

AHB:bk

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The University of Chicago Press
5750 ELLIS AVENUE CHICAGO ILLINOIS
37

March 21, 1944

2/24

Chicago

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

Dear Alfred:

① We are very sorry indeed to hear that you are all tied up, and somewhat vexed by the thought that it is with Harvard. Well, I know it will be a grand book and will be looking for it even on their list.

My letter to you mentioned Reynal and Hitchcock only because I was sure you had done one book for them and that they would have an option on your next.

One of the questions in my letter must have escaped you. It was whether the Museum of Modern Art would be in a position to lend some of its old catalog cuts to us, for use in the various books of the series we are planning. Your policy may be implied in your letter, but we would like to know it explicitly.

② And by the way, can you suggest to us anyone who could do a good book on the subject of American Indian Art? Rene d'Harnoncourt has been suggested, but all I know about him is that he used to be head of the Indian Arts and Crafts Board in Washington.

Yours sincerely,

John Scoon
John Scoon
Editor

jkt

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The University of Chicago Press
 5750 ELLIS AVENUE CHICAGO 37, ILLINOIS

University of Chicago

March 4, 1944

March 15, 1944

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

Dear Alfred:

Dear John:

I am earnestly hoping to add your eminent name to our list of authors so perhaps I do very much appreciate your letter, but I have to tell you that I am tied up with the Museum so far as any writing is concerned. A short History of Modern Painting, on which I am working, the Museum plans to publish in collaboration with the Harvard University Press. I assure you that I have no contract with Reynal & Hitchcock. I don't know how you got this impression and would be rather interested in finding out since I have had an anxious letter from the Harvard Press reminding me of our obligations in that direction.

Out of the combined suggestions of Mr. Rich of the Art Institute here, Mr. Middeldorf I am delighted to hear you are with the Chicago Press. Let me say again how flattered I am that you should consider me.

here, a book on American Indian Art (perhaps by Rene d'Haele), and one on modern American art for which Professor G. Rayn Huntley, of the Art Department here, a book on American Indian Art (perhaps by Rene d'Haele), and one on modern American art for which

Sincerely,


I don't know whether you have the time or the inclination to write on this subject at the moment, but we certainly hope so and feel that you would be doing both art and the public at large a real service.

As far as we know the book would not compete with any of the Museum's publications or with Reynal & Hitchcock is an old friend of mine and as long as you are in touch with us, a telephone call to him will probably clear up any doubts.

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The sort of series we have planned, subject of course to the author's approval, is a series of books somewhat similar to your own catalogs, with an introduction for the general reader followed by a series of cuts with explanatory captions or sketches on individual painters. In order to keep the books within a normal price range we hope wherever possible to use already existing cuts; the Art Institute and the Metropolitan have already put their cuts at our disposal and I imagine that similar organizations will probably do likewise. (Wholly apart from whether or not you can do the book for us, that is the policy of the Museum of Modern Art on lending its old catalog cuts to a nonprofit organization such as ours for a scholarly purpose such as this?). In keeping with ordinary university press policies, we cannot offer the shopping advantages that a commercial publisher can, but I do not so sure that this is not a good thing of any rate, our series is planned

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The University of Chicago Press
5750 ELLIS AVENUE, CHICAGO 37, ILLINOIS

3/8

March 4, 1944

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

Dear Alfred:

I am earnestly hoping to add your eminent name to our list of authors so perhaps I should tell you the story from the start. The new Director of the University of Chicago Press is Mr. Joseph A. Brandt who, at both Oklahoma and Princeton, has done more than any other one man to revolutionize university press publishing. Since January 1 of this year, I have been his editor here and we are now planning a future list which will bring the high standards of university press books to a far larger audience than these books ordinarily reach. We are working in all the different fields at once, and you may have noticed that for two weeks in a row last month we had a front page of the New York Times Book Review.

Out of the combined suggestions of Mr. Rich of the Art Institute here, Mr. Middeldorf of the University's Art Department, Mr. Brandt, and several others, has come a proposed series in art. So far the projected volumes are: one on modern French Painting by Professor G. Haydn Huntley, of the Art Department here, a book on American Indian Art (perhaps by Rene d'Harmoncourt?), and one on modern American art for which you were enthusiastically suggested as the ideal author. I don't know whether you have the time or the inclination to write on this subject at the moment, but we certainly hope so and feel that you would be doing both art and the public at large a real service. As far as we know the book would not compete with any of the Museum's publications or your books for commercial publishers; you may have a contract with Reynal & Hitchcock, but Curtice Hitchcock is an old friend of ours and as long as the scheme originates with us, a telephone call to him will probably clear you on those grounds.

The sort of thing we have planned, subject of course to the author's approval, is a series of books somewhat similar to your own catalogs, with an introduction for the general reader followed by a series of cuts with explanatory captions or sketches on individual painters. In order to keep the books within a normal price range we hope wherever possible to use already existing cuts; the Art Institute and the Metropolitan have already put their cuts at our disposal and I imagine that similar organizations will probably do likewise. (Entirely apart from whether or not you can do the book for us, what is the policy of the Museum of Modern Art on lending its old catalog cuts to a nonprofit organization such as ours for a scholarly purpose such as this?). In keeping with ordinary university press policies, we cannot offer the whopping advances that a commercial publisher can, but I am not so sure that this is not a good thing; at any rate, our series is planned

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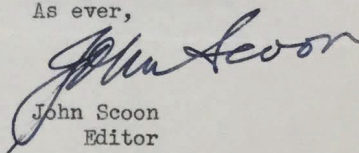
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to reach a wide public and perhaps you will feel that it is a worthy undertaking in itself, outside of the standard royalties which it pays. May I have your reaction as soon as possible?

My very best to you and Margot.

As ever,


John Scoon
Editor

jkt

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Verner

VASSAR COLLEGE
POUGHKEEPSIE NEW YORK
Department of Art

January 18, 1944

January 22, 1944

Dear Mr. Barr:

For over a month I have been trying to contrive a plot of such complexity and refinement that once you were exposed to it you would fall a willing victim to the lecture platform of Vassar College. But the problem is such that further machinations are out of the question and I must reveal all and ask you point blank if you would accept an invitation to lecture at Vassar as a twentieth anniversary gesture as well as for other reasons.

Dear Miss Barber:

I wish more than I can say that I could accept your invitation to lecture at Vassar as a twentieth anniversary gesture as well as for other reasons. We long to have you here.

Unfortunately, I feel that I must confine all of my efforts to the work here at the Museum, particularly on my writing which progresses all too slowly. I very much appreciate your asking me and hope that in the future year you will ask me again.

look after the students and the course of considerable confusion. We are going to do the best we can without her, but we feel that our efforts must be aided by one or two lectures by a distinguished visitor and we can't think of any other course of action. We are so smitten with the idea that we can think of no one else.

Cordially,

I know -- or at least I have heard tell -- that you are somewhat loath to lecture, and I have been timorous about asking you for fear you would say no without really considering the proposition. I hope you will not do that -- in fact I hope you will say yes right away.

Miss Leila Cook Barber
Vassar College
Poughkeepsie, New York

AHB:bk

one. It is a strategic one. If you are not exactly at the moment when the eager beginners can enjoy the century painting. We can offer you the best challenge and the princely sum of \$75 for each lecture, and our most distinguished hospitality. Do please come. You will enjoy it, and it is high time that you revisited the scenes of your youth.

Hopefully,

Leila Cook Barber

Leila Cook Barber

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

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VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Department of Art

January 18, 1944

Dear Mr. Barr:

For over a month I have been trying to contrive a plot of such complexity and refinement that once you were exposed to it you would fall a willing victim, straight on to the lecture platform of Vassar College. But the pressure of time is such that further machinations are out of the question and there is nothing for it but to reveal all and ask you point blank if you will please come up and give us a lecture on twentieth century painting -- any part or aspect of it that you please -- on either the 21st or the 22nd of March -- or both, which would be even better. We long to have you and we need you desperately.

Our situation is briefly this -- until now we have had Agnes to look after modern painting for us. She has provided much needed information, clarification and interpretation in a field which, as far as our students are concerned, is the object of avid interest and the source of considerable confusion. We are going to do the best we can without her, but we feel that our efforts must be supplemented by one or two lectures by a distinguished visitor and we can't escape the conclusion that you are that one -- in fact we are so smitten with the idea that we can think of no one else.

I know -- or at least I have heard tell -- that you are somewhat loath to lecture, and I have been timorous about asking you for fear you would say no without really considering the proposition. I hope you will not do that -- in fact I hope you will say yes right away.

The time set for this lecture -- or lectures -- is a strategic one. It is a week before the comprehensives, when the seniors are most in need of a good spring treat, and exactly at the moment when the eager beginners come to twentieth century painting. We can offer you the best audience in the world, the princely sum of \$75 for each lecture, and our most distinguished hospitality. Do please come. You will enjoy it, and it is high time that you revisited the scenes of your youth.

Hopefully,

Leila Cook Barber

Leila Cook Barber

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

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Wright

June 21, 1944

Dear Mr. Wright:

Possibly you remember my recent excitement when I first saw your designs for the Midway Gardens decorations which anticipate remarkably certain abstract paintings. I am now at work on a short history of modern painting and sculpture and would greatly appreciate having a little further information about how you came to do these compositions. Would it trouble you too much to answer these questions:

1. When were the designs of which we have photographs completed, in 1913 or 1914?
2. Were they actually executed as mural decorations in Midway Gardens?
3. When you made the designs had you in mind any of the abstract paintings being done in Europe - such as the cubist paintings of Picasso or the abstractions of Kandinsky?
4. I have heard that a book illustrating a method of drawing and design for children which you or your mother had used may have had some influence on these compositions of circles. Is this true, and if so what is the name of the book?

I hope answering these questions won't prove tedious. Everyone acknowledges your pioneering in architecture but up until now little credit has been given you for your pioneering in painting. I should like to help do this.

Kindest regards to you.

Sincerely,

Mr. Frank Lloyd Wright
Taliesin
Spring Green, Wisconsin

AHB:bk

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Wright

June 21, 1944

Dear Mr. Manson:

I was speaking with Russell Hitchcock about the report that Frank Lloyd Wright had been influenced somewhat in his Midway Gardens abstract decorations by a book illustrating a system or method of drawing for children. In it were compositions of circles related to the circles in the decorations.

If indeed this is true, I would appreciate knowing the name of the book with whatever opinion you may care to give about the question. I am also writing Wright himself but as correspondence with him is extremely uncertain and you are likely to have specific information easily at hand, I hope I may hear from you.

I am at work on a short history of modern painting and sculpture and would of course credit you with any information which I may use.

Sincerely,

Mr. Grant C. Manson
1001 East Jefferson Avenue
Detroit, Michigan

AHB:bk

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Wright

Dear Betty Neukirch: I hate to say this to you - but since your
glad notification, as I've been thinking the matter over **July 28, 1944**
to me that the exhibition of the Museum of Modern Art places me in a
kind of competition. All entries - either master, disciple, or ex-
plover are being held down to three exhibits for each competitor.

Dear Mr. Manson: This, being the case of the Shopkeeper, I suppose that this ruling is

I have delayed answering your very helpful letter of
June 28 hoping that I might hear from Wright whom I wrote at
the same time as I did you. I am glad to say that he has written
and has given me information which confirms what you said. I
don't think at this time that I need more detailed information,
but I appreciate your willingness to have your material looked
through in Cambridge in case I get stuck. May I use the letter
you wrote me as authority in case I should need to ask someone
at Harvard to consult your work.

Let me thank you again for your trouble and interest.

Sincerely,
instituted.

Lt. Grant Manson, U.S.N.
76 Kalorama Circle
Washington, 8, D. C.

AHB:mc

Sincerely,

Frank Lloyd Wright

March 15th, 1944

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.133

Dear Betty Mock: I hate to say this to you - but since your glad notification, as I've been thinking the matter over - it appears to me that the exhibition of the Museum of Modern Art places me in a kind of competition. All entries - either master, disciple, or exploiter are being held down to three exhibits for each competitor!

This, being the Era of the Shopkeeper, I suppose that this ruling is to give the boys an even break?

But whatever it may be no master feels it to be either complementary or just. Always averse to sporadic exhibition of my work at all times during my life, I find myself unable to change in such circumstances as the Museum sets up. So I must insist that my work be kindly omitted from the competitive exhibition which the Museum of Modern Art has instituted.

It is of a kind with which I have never voluntarily cooperated, if you will remember.

Sincerely,

Frank Lloyd Wright

March 15th, 1944