CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Cable

THE MUSEUM OF MODERN ART

Date June 14, 1950

To: Miss Susan Cable

Re:

From: Mr. Alfred Barr

Dear Susan:

I think your picture is a portrait of Francisco Borgia (St. Francis Borgia), Duke of Gandia and third general of the Jesuit order.

He was an extremely able statesman in the service of Charles V until he became a Jesuit. As a Jesuit he was the leading spirit working toward an ascetic and unworldly practice in opposition to Loyola's policy of gaining power through worldly means. Both as a statesman and a churchman he was continuously tempted to abandon his position in favor of monastic retirement. I believe that the references to the vanities, not to mention the obscenities, of this world in your picture are explained by Borgia's history and character. Note especially the black-habited Jesuit pushing over the coat of arms which, if you checked in some Catholic of Spanish encyclopedia would probably turn out to be those of the Spanish Borgias. The decoration, I would guess, is imperial but might turn out to be Papal. René might recognize it.

The early 19th century look of the costume is explained by the high-collared Jesuit habit.

Incidentally, the characterization seems to me quite arresting.

P.S. As to the date of the original, I would guess 17th century before Borgia was sanctified. The misspellings might be illiterate or are perhaps ironic puns. I can't understand the word with the Hebrew plural. Maybe it is seraphim. Why don't you look him up in the history of the Jesuit order?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Cagli

Name of Applicant: Corrado Cagli Italy
Report requested of: Mr. Alfred Barr

I have known Mr. Cagli slightly here and in Italy for several years. He seems to me an exceptionally intelligent man. However I cannot vouch for his ability to carry out research along the lines stated, for I do not feel that I know enough about him.

Alfred H. Barr, Jr.
Director of the Museum Collections

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

August 12, 1949

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

Telephone, EXecutive 8100

Cable Address
COINEX, Washington, D. C.

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS

COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS

2101 Constitution Avenue, Washington 25, D. C.

Aug. 5, 1949

MEMBER COUNCILS
American Council of Learned Societies
American Council on Education
National Research Council
Social Science Research Council

COMMITTEE MEMBERS
Aaron J. Brumbaugh, *Chairman*
Carl W. Blegen
Detlev W. Bronk
George S. Counts
Fred Eggan
Mortimer Graves
Pendleton Herring
M. H. Trytten, *Secretary*

Gordon T. Bowles
Executive Secretary

Mr. Alfred Barr
Museum of Modern Art
New York, New York

Dear Mr. Barr:

The Committee on International Exchange of Persons has been given your name as a reference by the applicant named on the enclosed confidential report form who is applying for a government grant.

It would be appreciated if you would provide the Committee with your appraisal of the applicant's personal character, his professional qualifications, and his ability to accomplish the purpose for which the grant has been requested.

The Report will be used only in connection with a review of the candidate's qualifications and suitability for the position.

Sincerely yours,

Gordon T. Bowles

Gordon T. Bowles,
Executive Secretary

Grant Sought by Applicant: Corrado Cagli - research award for a book on the principles of dimensions in contemporary American and European Painting - Italy

GTB/mcf
Enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Catlin

12 East 8th Street
New York 3, New York
June 13, 1949

for AHB's file

Dear Mr. De Voto:

I am sorry that the pressure of other work has delayed this letter to you. In the meantime I have read Across the Wide Missouri again, more slowly this time, and have found it, as before, both valuable and enjoyable. In spite of the fact that I disagree with your evaluation of Catlin, especially as compared with Bodmer, I think your appendix, The First Illustrators of the West, a real and basically sound contribution to the literature of the subject.

In the accompanying pages you will find some notes on Across the Wide Missouri which I hope you will not find too boring. Also, I have tried to answer the questions about scholarship raised in your letter to the Herald-Tribune and in your letter to me. I have not set down these things in any controversial spirit but in the belief that both of us might learn something, I from your writing, and you, possibly, to like Catlin's work better than you do now.

Very sincerely yours,

S/ Holger Cahill

Holger Cahill

Mr. Bernard De Voto
8 Berkeley Street
Cambridge, Massachusetts

cc: Mr. Barr
Mr. Goodrich
Mr. Baur
Mr. Scott

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Scholarship and Opinion

So far as possible I have tried to stick to matters of fact, but, as you will see, many of my comments have to do with questions of opinion, and particularly esthetic opinion. I cannot accept your thesis that "differences of opinion, and especially of esthetic opinion, are of no moment to any historian". I wonder whether you really mean to say just that? If it were true then history might be written once for all. The fact that it is continually rewritten, often without a single new fact being adduced, shows how important opinion is in historical writing.

In esthetics opinion may make all the difference, and since artifacts and works of art are, in some ways, the most enduring records of civilization, differences of opinion in interpreting these records may have the greatest importance not only for art history, but also for history in general. The Middle Ages have been shown to us in a much more sympathetic light by the great students of Gothic art (which as you know was at one time a term of contempt). No new facts needed to be adduced to accomplish this, but simply a new interpretation of old facts. In our own time the revaluation of baroque not only shows us a great art in a new light but throws light on the Counter Reformation. As recently as two or three years ago the Baron van der Elst pointed out that the pronouncements of the Council of Trent "caused the death of medieval art". But they opened the way to great patronage for baroque (such artists, for instance, as El Greco). When I studied art history thirty years ago "baroque" was a term of depreciation. Since then art historians have accepted the ideas of Alois Riegl, Heinrich Wölfflin, Meier-Graefe, and others, and the whole attitude towards baroque has changed, and certainly our attitude to the Counter Reformation has been affected by that. The change was brought about not by uncovering new facts, or more accurate scholarship, but by a sympathetic study of the work itself, and a new analysis which showed that baroque was concerned with concepts which differed from those of the early renaissance. Previous writers had measured baroque with a classic or neo-classic yardstick; a good deal, we now see, like measuring the value of the color red according to its agreement or disagreement with the wave-length of blue.

The reference to scholarship in our letter to the New York Herald-Tribune was based in this kind of thinking and was tied to the reference to art criticism in the first sentence of the letter. It was in no way intended as reflecting on your historical research in Across the Wide Missouri. The thing that has characterized what I believe to be the best American art scholarship in our time is a

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

careful and informed study of the works in question and not simply a study of other writers' opinions. One feels in reading much American 19th (and early 20th) century criticism that these writers repeat what some earlier critic has said. For instance, Dunlap's low opinion of Ralph Earl has been repeated and repeated down to our own time. Critics did not particularly bother to study the works at Yale, Worcester, Litchfield and other places to see if Dunlap's opinion was justified. Ralph Earl and many other painters had to be re-studied, and re-discovered in our time by such contemporary students as William Sawitzky, Lloyd Goodrich, Virgil Barker, John Baur and, to a lesser degree, myself. Mr. Sawitzky's work on the 18th century painters is indispensable. So is Mr. Goodrich's on Earl, Feke, Blakelock, Ryder, Homer, and Eakins, and John Baur's on John Quidor, Eastman Johnson, and Theodore Robinson. These men, and the other signers of the letters to the Herald-Tribune, have all studied Catlin's work, though the institutions with which they are connected do not own a single work from Catlin's hand. It is they, I believe, and not the historical society and ethnological museum curators who will have to restore Catlin to his place in American art history.

Much of the work done by these persons has appeared only in exhibition catalogues, or in lectures. Most of what I have had to say about Catlin has been in lectures (Cooke-Daniels lectures on American art at the Denver Art Museum, 1939, Cosmopolitan Club lectures, 1940, etc.). In Art in America, Reynal and Hitchcock, 1935, pages 41-42, I think I set down the first good word for Catlin in an art history in our time. The book was written and edited in four months under pressure from the publishers in the summer of 1935 when I was much too busy organizing the Federal Art Project. There are some errors of fact in the Catlin biography, but the judgment of the work was based on a study of every Catlin painting or drawing available to me at the time, of his book Illustrations of the Manners, Custom, and Condition of the North American Indians (London, 1845), and on discussions of Catlin's work with Dr. Clark Wissler in New York and Dr. Walter Hough in Washington. That study convinced me that Catlin must be reinstated in American art history and rescued from natural history museum storage rooms. Mr. Soby's and Miss Miller's inclusion of Catlin in Romantic Painting in America was based on a thorough study of Catlin's work with which both have been familiar for many years. I do not mean to criticize you because you did not include Art in America in your bibliography (your bibliography was never the issue), because you are not familiar with the opinions which Miss Miller, Mr. Barr, Mr. Goodrich, Mr. Baur, and I have of Catlin's work, or even because you have not taken Mr. Soby's statements about Catlin very seriously. Still, I think it might be possible for you to add to your knowledge concerning Catlin as an artist from a discussion with any of the signers of the letter to the Herald-Tribune, or with Mr. Soby. The curators of museums that

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

own Catlin paintings, almost altogether history or ethnology museums, judge the work simply as a record. Most of them, in my experience, underrate Catlin and overrate Bodmer. I have distressed some of them by asking what they would think of Bodmer without Maximilian's descriptions. More of this in the notes on The First Illustrators of the West.

Across the Wide Missouri

p. 45, Paul Bunyan. I have never met an oldtime lumberjack who talked about Paul Bunyan. The woman who is doing the research for the history of the Red River Lumber Company tells me she never has, and she believes that Paul was invented by the publicity department of the R. R. Lumber Company.

p. 70, The "nonsense" of the medicine lodges. Probably more poetic and childlike than the verbal hypnotism of our political speeches, sermons, and various religious and legal rituals which go in for archaic terminology, repetitions, and high-level abstractions. I wonder if they are more nonsensical?

After p. 96, caption of plate XXVI, "caterwauling". Musicians who have studied Indian songs and chants find them extraordinarily subtle, rhythmically, and far from crude in structure. I recently heard a Sioux welcoming song which in the analysis of a musicologist became a very complicated and difficult thing indeed. Studies of Northwest coast Indians have shown that they can balance rhythmic elements which we whites simply cannot follow. Patterson, I believe, makes the statement that they can balance, by ear, one beat against seventeen beats.

Plate XXVIII, Catlin's Bear Dance. Is this not reproduced from Ackerman's plate which in turn is based on McGahey? It looks to me as if it has not been reproduced from the original, and the same is true of plate LXII, I would judge. This would make Rabbit Skin Leggings the only one reproduced from an original painting in your book, with the other two reproduced from prints made after prints. I should be glad to hear from you that this is not so, for I agree with you not only that an artist has a right to be represented by his best work, but also by his own work and not that of others. If it is so, would it not be better in your next edition to label the plates as reproductions of Ackerman's prints?

pp. 122-123. Were not the Crows a Siouan tribe?

p. 125, Custer's "egotism and stupidity". Didn't President Grant and his brother have some responsibility for this tragedy, not to mention Secretary of War Belknap? Custer's greatest stupidity in this phase of the episode seems to have been his honesty.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

p. 139. There is no question that Indian music is "somewhat esoteric" to the white ear and that the Santa Fe attitude has been carried to extremes. However, it seems to me that it is an expected antidote to the previous denigration of Indian culture.

p. 146, top of page: Indian warfare has "had more interest for the ethnologist than for the military critic". Still, from the time of Braddock's disaster in 1755 which "caused the greatest of sensations both in America and England" (Warfare, p. 569, pub. by Infantry Journal, Washington, D. C.), the Indians have had a good deal to teach the white man. Braddock's defeat, according to General Spaulding, led to the organization of Colonial rangers, but even the lessons learned by the British and Americans at Fort Duquesne did not save the one from the tragedy of Custer, or the other from a series of defeats in the Northwest Rebellion. I am convinced that the Sioux could have done much more than exterminate Custer if they had believed in their "medicine"; but they knew the overwhelming force that could be brought against them in the end, and they seem to have become frightened by their own success. Gabriel Dumont, the military leader of the Northwest Rebellion (a North Dakota man, by the way, a half-breed) raised hell with General Middleton, a British officer, and would have raised much more hell if Louis Riel, who was a religious leader and no soldier, had not insisted on fighting a battle of position at Batoche. World War II has shown, especially in Russia and China, what guerrilla warfare can do against even the best equipped regulars. The thing has been demonstrated before (Demosthenes against the Aetolians, 426 B. C., French guerrilla activity in the time of Joan of Arc, Spanish guerrillas against Napoleon's armies), but the Indians appear to have been, at their best, the cleverest of all. I have heard experienced students of warfare say that if the French had been stronger at Fort Duquesne they would have met the British and been defeated. The fact that they were weak made them take the Indians' advice and they carried out tactics which were against everything in their military tradition, i.e., extreme fluidity, surround and infiltration.

p. 160, note 7 on pemmican and Red River cart. I have long been interested in the Red River cart and have always felt that it was, in origin, a French provincial cart. However, I have seen recently the claim made that it is Scotch in origin. At Pembina and Bismarck they hold to the idea of French origin. At the Minnesota State Historical Society in St. Paul they will not commit themselves. I should be interested to know how you arrived at your own conclusion which is stated at end of note 7, p. 435.

After p. 190, plate LXII, Catlin's Buffalo Chase. Is this reproduced from one of Ackerman's plates?

p. 215, par. 2, "waterway communication through Canada to the Red River and on to Montreal." I think you will find that this journey, which involved many portages in the West, would usually have gone through Lake Winnipeg to the Nelson River, to Hudson Bay and

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

thence to Montreal, and not to the Red which would again have involved many portages. There were journeys by way of the Red River but I think the other was the more usual and the easier route.

The chapters, Parable of the Samaritan, Meridian Passage, and The Conqueror. I think you make every effort to be fair to the Indians but it seems to me that you do not like them, and so, I suppose, you would naturally oppose the "enthusiastic Rousseauism" of Catlin. The "neolithic mind" p. 296, 297. One would have a difficult time proving what this is and how it differs from ours, unless you mean to modify it as you do on p. 298 when you include "the rural white population of the Southern United States in the twentieth century". But this rural white population is probably the most religious white Protestant population anywhere in the world. Indians, as I have known them, (mostly Sioux, Navajo, and Hopi) are a far more religious people than we are. The difficulty, it seems, is more of language than of mind, and the missionary impatience to force the growth of the new ideas at once. That is where the Jesuits are wiser (wiser not only than the Protestants but even wiser than other Catholic orders). More of this in connection with Father De Smet. How many white communities labored to be converted to Christianity as the Nez Perces did? Is it fair to say they did this simply because they wanted stronger magic?

p. 307. Was Miller a romantic in his origins? You say on p. 308 that he "abjectly worshipped Thorwaldsen," who was the extreme of saccharine neo-classicism.

p. 307. A typographical error in the last line. Greenough's first name was Horatio.

p. 373. Father De Smet. Here you touch on a fundamental point, that Father De Smet "loved them" (the Indians) and "did not ask much". This is the love and wisdom of the missionary who does not ask a people with a language that analyzes reality (or whatever you want to call it) in one way to make the switch at once to ideas imbedded in a language which analyzes reality in another way. (See Science and Linguistics in The Technology Review, April, 1940.) The Jesuits allowed the Indians, and Orientals too, to retain many of their own ideas, realizing that every people which has accepted Christianity has added to it its own ideas and that Christianity has been enriched rather than impoverished. Protestants, and most other Catholic orders except the Jesuits, have frowned on this. The most celebrated case is that of the Chinese who might have been won to Catholicism by the Jesuits. The severely logical Dominicans considered the Jesuits' tolerance of Chinese filial piety and its various ceremonies anathema to Christianity. The Protestants made a similar mistake in their denunciation of the Taiping Christians. So China was twice lost for Christianity.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Why not grant to Catlin that he also loved the Indians, and was willing to accept them as Indians and not as second rate white men? It seems to me that Catlin was nearly a hundred years ahead of his time in his feeling about Indians. Born in the Wyoming Valley, scene of a famous Indian "massacre", he did what he recommended to others, tried to "divest himself, as far as possible of the deadly prejudices which he has carried from his childhool." I myself had those prejudices in my childhood, acquired from hearing my elders and in many fist fights with Sioux, Chippewa, and half-breed kids - and what a term of contempt that word, half-breed was! We considered those people a low outfit and looked on Sitting Bull and Crazy Horse as skulking murderous ruffians. Now you can see a portrait of Sitting Bull in the North Dakota Historical Society with a caption that makes him out a kind of George Washington. Crazy Horse has become the subject of a worshipful biography by a good writer, Marie Sandoz. When an Eastern sculptor announced two years ago that he was going to carve Crazy Horse on a mountain of the Black Hills I heard many ranchers around the Badlands say it was " a damn sight more appropriate to this country than them birds that fella Borglum carved."

I think what you say about the attitude of the United States government toward the Indians on p. 376 is good, but you might have carried it further. How many times did Congress pass a bill to buy Indian lands and never pass an appropriation? You praise the traders (p. 376). Perhaps "they were the best representatives the Indians ever had." But Trobriand, an honest and scientifically minded observer, makes clear that Indian agents and traders connived at "shameful robbery" which he calls the "general custom of the frontier" and goes on to say that "the hostilities of most of the tribes and the troubles which result from them are merely the consequences of the shameful bad faith with which the agents steal from them the greater part of the annuities which the government sends them." He calls the Indian agents "a vast association of thieves," and shows their thievery intimately related to the traders. This was written in 1867, during Johnson's administration. Trobriand thinks the army would do a better job. The testimony of General Custer (44th Congress, House of Representatives) showed what happened when Secretary of War Belknap got his finger into the pie under Grant, and worked out a fine scheme with President Grant's brother through which traders paid graft up to a thousand dollars a month each for the privilege of stealing goods intended for the Indians. Custer blurted all that out and was thanked by being ordered discharged and sent home. Sheridan's direct intercession saved him, but only in reduced status where he felt impelled to make his final grandstand play. The tragedy at Little Big Horn was the last station of these events.

The ideas and the sympathy of men like Father De Smet and George Catlin might have prevented such tragedies. I do not mean here that Catlin's contribution equals that of Father De Smet in disinterestedness or sacrifice but simply that both men accepted the Indians in a spirit of human-hearted brotherhood.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

First Illustrators of the West

This is a useful section and a real contribution to the literature of the subject. I agree with most of the things you say in it. Certainly I agree with the statement that in view of his "great and permanent importance it is hard to understand why historians and art critics have disregarded Catlin." My disagreements concern opinion, and some statements of fact. In this connection I must say again that I cannot grant your thesis that "differences of opinion...are of no particular moment to any historian." They may be of the greatest importance if the historian is concerned with the lives of men like Catlin and Miller.

p. 392, first paragraph, "he probably had to instruct them (the Chippewa) in plains ceremonies." The Chippewa knew the Sioux very well. The picture of the Indians in Dakota is a very complicated one and it is often hard to say just what Indians lived just where. A good amateur student of Dakota Indians, who could teach many professionals, is Vernon T. Gale, who works in the Post Office at Valley City, N. D.

p. 392, second paragraph, Catlin's "crude outline drawings." Very few of them are outline drawings. Most have shading and interior construction lines. But this factual statement, disproved by the first drawing in the book, is of little importance compared with the adjective "crude", which expresses an opinion. To me (I have the fifth edition published in London, in 1845) the striking thing is not crudeness, but a very personal poetry, liveliness, and definite and clear relation to localities I know very well. See Nos. 3 and 4 opposite p. 14. Vol. 1; 5 and 6 opp. page 20; 8, opposite, page 24; the fine portrait opposite page 28; the truth to the actual scene in No. 43, Vol. I, even to the dark seam of coal under the eroded buttes and all done with the greatest simplicity; the various interiors of Mandan houses; No. 184, Vol. II, which expresses with extraordinary impact the loneliness of the prairie, its dangers, and its endless spaces. In this last mentioned drawing Catlin in a few lines has done more to realize "aching desolation" and the "overwhelming sense of land stretching out forever" than Bodmer has done with all his labor in Fort Clark, On the Missouri, and Junction of the Yellowstone River with the Missouri. One could go on in this way through the two volumes of Catlin's book. His drawings have the authentic spirit of place and the true "handwriting" of an artist.

p. 392, same paragraph, "lithographer sometimes considerably improved on the originals." This is an opinion which I do not share, certainly not about Ackerman's plates. Those from which your Nos. XXVIII and LXII appear to be taken are a good deal cruder than McGahey's on which they are based. In both plates Ackerman has changed the sky for the worse, the color has been changed here and there for no good reason, and there are various crudities of detail. Ackerman's hope that his work was as good as McGahey's, or even better, is not born out by an examination of the two portfolios.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

p. 394, par. 2. It seems to me that several statements here about Catlin's work need to be modified.

p. 394, last paragraph, Catlin as a romantic. I think I would agree with Mr. Soby in calling him a romantic. His painting and drawing is romantic no less than the writing in his book. He is romantic in his whole attitude, more so than either Miller or Bodmer. If romanticism, as French scholars insist, is basically an exotisme dans l'espace et dans les temps, then Catlin was certainly a romantic. He loved the far away places and the peoples who seem to belong to another period in time. The fact that Catlin tried to make his work "realistic and even literal," as you say, does not alter the fact that he is a romantic. Salvador Dali is a romantic, and a wild one, though he works in the most severely academic illusionistic technique. I do not agree with what you say about perspective, proportion, naive generalization of line, and disregard of technical correctness. Is it your contention that there is only one kind of perspective, that invented in the renaissance? "Technical correctness" refers to a set of academic conventions that have little relevance in a discussion of Catlin's work. In place of your "naive generalization of line" I would say "a highly personal use of line which amounts to a kind of calligraphy" (in his drawings in his book and the portrait of Keokuk reproduced with your review of Lloyd Haberly's book in the Herald-Tribune, for instance). It does not strike me that Catlin's composition is faulty. I think what you complain of is that Catlin slighted certain parts of the picture, landscape backgrounds that did not interest him at the time, for instance, and that he did this much too often. But Eakins did that very thing much too often, and so have many other American and English painters of great reputation. Catlin's Indians, with some exceptions, seem to me better individualized than Bodmer's which always have about them the clichés of European portraiture. What Catlin's Indians have above both those of Miller and Bodmer is monumentality. You are quite right in calling attention to the admirable way Catlin rendered movement.

Many of Bodmer's Indian portraits are fine, but in general I find them academic and lacking in individuation. The face of Matö-Tope, for instance, is much like the faces of Yanktons, Assiniboines, and other Indians in Bodmer's portfolio. Bodmer's skies have little relation to the skies of the prairie and the plain as I know them, except in an occasional picture like Herd of Bison. They are the skies of the Eastern United States or of Europe. Of course, the plates in Bodmer's portfolio are by many hands and some of their faults, the lack of individuality in the portraits, the too sudden leap from foreground color to background atmospheric haze, as in Buffalo Dance, and the studio skies, may be the contributions of the various engravers. Also, the color reproductions of Bodmer in Across the Wide Missouri are wide of the colors in the fine Bodmer portfolio in the New York Public Library.

I have no wish to underrate the work of Miller or Bodmer. Each has something of his own to contribute and I think it would be a mistake to judge Miller or Catlin by the same standards as those by

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

which we judge Bodmer. Bodmer's contribution seems to me less personal than that of Miller, certainly much less so than that of Catlin. It is good, but it is a standard art school product. Catlin is the most individual and poetic of these men and for that reason he takes more understanding.

p. 396, line seven, "suppressing detail he also sometimes faked it." Would it not be equally correct to say "generalizing detail he also sometimes did it from memory" or something like that? Statements like "he is not given to understatement" (p. 391), "falsified or invented some details" (p. 392) are editorial statements. But then at the end is your really fine tribute "...in general he can hardly be praised too much. He gave the Plains Indians to the American eye for the first time." This whole statement is excellent and many passages written in a similar spirit in Across the Wide Missouri make me feel that you have made every effort to be fair to Catlin, and to the Indians. But I feel too, that you cannot bring yourself to a wholehearted liking for either.

p. 400, third paragraph. "Catlin first went west in 1832." Haberly says that he was in St. Louis in 1830 and that he rode out into the Pawnee country with Major Dougherty in the spring of 1831. I would be interested to know what you make of this.

p. 401. Bodmer as a "distinguished member of the Barbizon school." He lived at Barbizon and knew Millet, but I doubt that one could call him a distinguished member of the school.

p. 408, last paragraph. "The Romantics had a trick... of rendering distant mountains, etc." I think you will find this trick antedates the Romantics and is as old as the renaissance, at least. Same paragraph, "Genre subjects". American painting at home did not learn them in complete independence. It learned them partly from the English (Witherington, Haydon, and especially David Wilkie), the Dutch masters of genre, and Düsseldorf.

pp. 413-15. Your summing up of Miller is excellent, and though you disclaim the role of art critic your estimate of him and his position in American painting is, I believe, sound and will stand.

p. 452, note II. I find the first paragraph of this note astonishing. Bodmer is scarcely more than a footnote in the history of American painting. He was here a very short time and his influence was in ethnology, not in art. Why not look to historians of European painting for scholarship concerning him, or to the curators of ethnological museums? I cannot believe that if you were familiar with the work of Laurence Park, William Sawitzky, Frank Jewett Mather, Virgil Barker, E. P. Richardson, Lloyd Goodrich, Alan Burroughs, John Baur, Barbara Parker, Louisa Dresser, to mention a few, you would make such sweeping statements as you make in the third sentence of this paragraph. It would be fair to say that in the United States we have provided very meager funds for scholarly research in the field of art as compared with the funds provided for the study of literature.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

One might also say something about the failure of our historians to deal with American fine and decorative art, and with our material culture generally, in their concentration on what your friend Gerald Mattingly has called "history as past politics." Siegfried Giedion (Mechanization Takes Command) says that he found: "Over vast stretches no research was available. I was unable to find any account of such revolutionary events as the development of the production line or the introduction of mechanical comfort and its tools..." "an amazing historical blindness has prevented the preservation of important historical documents, of models, manufacturer's records..." He places the blame for this "murder of history" on the doorstep of historians. Institutions of learning, foundations, and historical associations, have provided very little support for students of the history of American art. Such sterling scholars as William Sawitzky worked devotedly for years with almost no help. If anyone is to be criticized for failure to deal with the painters of the Indian it is the ethnological museums and historical societies which own the work. Among these you will not find the Whitney Museum of American Art or the Museum of Modern Art, but it is these very institutions which have been rescuing painters like Catlin from near oblivion. Again, don't you think that historians must bear some of the responsibility for their failure to recognize the importance of art as a record of American history. That is one reason why the signers of the letter to the Herald-Tribune (in spite of their disagreement with your statements about Catlin), welcome your writing about Catlin, Miller and Bodmer in Across the Wide Missouri because you do recognize this function of art.

p. 453, note 14. It seems to me that much of what you say here is a matter of opinion. No one would deny that there is room for differences, but I think you will admit there should be room for more than one opinion. In my view the paintings shown at the Museum of Modern Art's "Romantic Painting in America" exhibition were high in quality, the Catlins very good indeed. "One Horn", reproduced on page 60 of the Museum's catalogue is very fine. This is not only my opinion. It is backed up by that of art scholars (there are such people!) and by that of leading artists who saw the exhibition. I would be glad to send you their names if you care to have them. I did not particularly like the Catlins in the "Hudson River School" show, but that show was not selected by the Whitney Museum nor by Mr. Goodrich. The complaint here should have been directed to the Chicago Art Institute and Mr. Frederick Sweet whose name is on the title page of the catalogue.

p. 457, line 8. The Museum of Natural History in New York has upward of 400 Catlins.

The Herald-Tribune Review

In Across the Wide Missouri, while I think you overestimated Bodmer, it seemed to me you made every effort to be fair to Catlin. For every minus after his name you set down a plus. In

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

the Herald-Tribune review you graded him down sharply, finding his work crude at its rare best, childlike, and aching with technical incompetence. These statements are not in harmony with what you say in Across the Wide Missouri and several of them go beyond opinion. "No one else has ever thought so, no one will ever think so," is a statement of purported fact and a forecast. The fact would have to be established by consulting everyone who has ever thought about Catlin. The forecast could never be proved. "At its best (Catlin's draughtmanship) is crude, usually it is childlike," is critical judgment based on academic standards rather than an opinion. ".....which to the rest of us ache with technical incompetence," is partly reporting and partly art criticism. "The rest of us" evidently refers to everyone (beside Mr. Haberly) who has examined Catlin's work.

Your letter to the Herald-Tribune

While I did not particularly care for the Catlins in the Whitney Museum show I think calling them "daubs" is going too far. Catlin painted many pictures very hastily, and a lot of things have happened to his pictures, but he was an artist. I have seen many slipshod pictures from his hand but never a "daub". The complaint about "varnish that turned them (Catlin's paintings) practically black", should go to the National Museum which owns the paintings and not to the Whitney. Also, are you certain that it was varnish that caused the darkening? Many things, some of them irreparable, may cause pictures to darken. It is possible that many of the Catlins were darkened by what happened to them at the Harrison Boiler Works in Philadelphia.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CALAS

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS

COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS

2101 Constitution Avenue, Washington 25, D. C.

MEMBER COUNCILS
American Council on Education
American Council of Learned Societies
National Research Council
Social Science Research Council

December 27, 1949

COMMITTEE MEMBERS
Aaron J. Brumbaugh, Chairman
Alfred R. Bellinger
Detlev W. Bronk
George S. Counts
Mortimer Graves
Pendleton Herring
Horace M. Muir
M. H. Trytten, Secretary

Gordon T. Bowles, Executive Secretary

Dr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York 21, New York

I have known Nicolas Calas for a dozen years as a poet and essayist. I am not, however, learned enought in the iconography of Jerome Bosch's art to give an opinion on Mr. Calas' competence to do research in that difficult and obscure field.

Sincerely yours,

Gordon T. Bowles

Director of the Museum Collections

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

January 3, 1950

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Telephone, EXecutive 8100

Cable Address
COINEX, Washington, D. C.

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS
COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS
2101 Constitution Avenue, Washington 25, D. C.

MEMBER COUNCILS
American Council on Education
American Council of Learned Societies
National Research Council
Social Science Research Council

December 27, 1949

COMMITTEE MEMBERS
Aaron J. Brumbaugh, *Chairman*
Alfred R. Bellinger
Detlev W. Bronk
George S. Counts
Mortimer Graves
Pendleton Herring
Horace M. Miner
M. H. Trytten, *Secretary*

Gordon T. Bowles, *Executive Secretary*

Dr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York 21, New York

Dear Dr. Barr:

The Committee on International Exchange of Persons has been given your name as a reference by the Applicant named on the enclosed confidential report form.

It would be appreciated if you would provide the Committee with your appraisal of the applicant's personal character, his professional qualifications, and his ability to accomplish the purpose for which the grant has been requested. Your comments will be used only in connection with a review of the candidate's application.

The Committee has found that comments from references on the following points are particularly helpful in reviewing applications: What have been the achievements of the applicant and what is his promise as a scholar or teacher considering his age and present stage of professional development? If the candidate is applying for an award as a visiting lecturer, does he possess sufficient maturity and experience to undertake teaching responsibilities in a foreign university and to represent creditably his American colleagues? If the applicant requests an award for advanced research, does he have the necessary preparation in his special field, as well as the intellectual qualifications, to undertake independent and productive research? How would his candidacy be viewed by his colleagues in regard to his professional standing? Would he be an effective representative of American academic and cultural life? It is also hoped that you will refer to any other factors which you feel the Committee should consider in reviewing the application.

Sincerely yours,

Gordon T. Bowles

Gordon T. Bowles,
Executive Secretary

Purpose for which the grant is requested: Mr. Nicolas Calas - an award for research in Belgium to study the pictorial sources of Jerome Bosch's paintings.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CC: Mr. Barr ✓

Calas

November 16, 1949

Dear Mr. Calas:

I have discussed with the members of our Junior Council lecture committee the lecture on Bosch about which you spoke to me. This committee has just completed arrangements for a series of symposia on various aspects of the modern arts which will comprise as much of a lecture program as we can undertake this season.

The committee had all seen the reports of your Bosch investigations in LIFE Magazine and I dare say most of our members have seen the LIFE article also. You were very fortunate in having LIFE give so much prominence to your discoveries. I shall ask our committee to consider your lecture again for next year's program.

With kindest regards, I am

Sincerely yours,

/s/ Monroe Wheeler

Mr. Nicholas Calas
210 East 68 Street
New York 21
New York

MW:k

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Calas

THE MUSEUM OF MODERN ART

Date October 24, 1949

To: Mr. Monroe Wheeler

Re: Lecture by Calas

From: Mr. Alfred Barr

Dear Monroe:

Nicholas Calas is going to phone you shortly to suggest a lecture on Bosch. According to him he has discovered the literary sources of Bosch's paintings, which is to be published by Harper's in a book this spring. Life is publishing a preliminary article. Sounds interesting, but I don't know what your lecture schedule is. If you are interested, I think we should check some of his material with other scholars since I have an impression that some Europeans have been working on Bosch iconography too.

inconvenience you.

Sincerely,

Sec. to Mr. Barr

Mr. Nicolas Calas
210 East 68 Street
New York City

mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

CALAS

September 29, 1947

Dear Mr. Calas:

I am returning herewith your manuscript "An Approach to Art Criticism." Please forgive the long delay and I sincerely hope it did not inconvenience you.

Sincerely,

Sec. to Mr. Barr

Mr. Nicolas Calas
210 East 68 Street
New York City

mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Dear Alfred Thank you for your kind letter - I note with care what you say about care Merry Christmas to you Daisy & Victoria Sandy 24 Dec 50

I am so relieved to hear from Jim Soby that you were not seriously hurt in that smash-up. We had heard distressing rumors of your being badly damaged.

Merry Christmas to Louisa and yourself - and try to be careful, this country cannot afford to lose you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Alexander Calder
Painter Hill Road
R.F.D. Roxbury
Connecticut

AHB:mh

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CALDER
PAINTER HILL ROA
R.F.D. ROXBURY,
CONN. U.S.A
TEL. & TEL. YO

THIS SIDE OF CARD IS FOR ADDRESS

Alfred Barr
Mus. Mod. Art
11 W. 53 St -
New York City 19

Dear Sandy:

I am so relieved to hear from Jim Soby that you were not seriously hurt in that smash-up. We had heard distressing rumors of your being badly damaged.

Merry Christmas to Louisa and yourself - and try to be careful, this country cannot afford to lose you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Alexander Calder
Painter Hill Road
R.F.D. Roxbury
Connecticut

AHB:mh

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Calder

December 21, 1950

Dear Sandy:

I am so relieved to hear from Jim Soby that you were not seriously hurt in that smash-up. We had heard distressing rumors of your being badly damaged.

Merry Christmas to Louisa and yourself - and try to be careful, this country cannot afford to lose you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Alexander Calder
Painter Hill Road
R.F.D. Roxbury
Connecticut

AHB:mh

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

June 4, 1947

Dear Sandy:

Thanks for your letter. I am writing Zervos to say that we would be very glad to mail out to key museums a dozen posters for the Avignon exhibition. I am going to suggest that he send us small ones, since museums ordinarily do not have places for large posters.

My best to you and Louisa,

Sincerely,

Mr. Alexander Calder
Painter Hill Road
RFD Roxbury, Conn.

AHB/ob
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

June 1/47

CALDER
PAINTER HILL ROAD
R. F. D. ROXBURY,
CONN., U. S. A
TEL. & TEL. WOODBURY 122-2

Dear Alfred

Here is a note from Zervos about an exhibition his wife is organizing in Avignon. They would like to have posters (which they will send) put up in the M.M.A., and also various other museums.

Would you be so kind as to take charge of this "bill-posting", and reply to Zervos direct, giving him a list of the museums in which you think it would be interesting to have posters, and ~~bitten~~ telling him to send them direct, or to let you distribute them, as you may prefer.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Kindly return Zervos' letter to me.

Cordial greetings to you. Daisy & Tony

Sandy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

C o p y

Cahiers d'Art
14, rue du Dragon
Paris VI

le 23 Mai 1947

Cher Calder,

Yvonne organise au Palais des Papes à Avignon une grande exposition de peinture et de sculpture contemporaines. Elle a été chez Carré pour lui emprunter de vos œuvres, malheureusement elles sont toutes parties avec les tableaux de Léger pour une exposition en Suisse et ensuite pour une exposition au Musée Municipal d'Amsterdam. Il ne reste à Carré qu'une très belle pièce de vous qu'il a gardée pour lui, dans sa maison, et qui peut se poser, car il n'est pas question d'en suspendre au plafond qui a 19 mètres de haut.

Nous preparons des affiches pour cette exposition. Elles seront placés dans tous les musées et les galeriesprivés d'Angleterre, des pays Scandinaves, de Belgique, Suisse, Hollande, Tchecoslovaquie, Milan, etc.

Nous voudrions en placer au Musée d'Art Moderne de New York, à Chicago, Philadelphie etc. et à toutes les galeries de New York.

Voulez-vous, mon cher Calder, à qui nous pourrions envoyer ces affiches par faire le necessaire?

Affectueusement

Zervos

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Calder

March 24, 1947

Dear Sandy,

I am returning to you the letter from Marc Vaux. I have showed it to Monroe Wheeler who, I think, has written you that he is going to look Vaux up in Paris.

Thank you for letting us know about Vaux's plans.

My best to Louisa,

Sincerely,

Mr. Alexander Calder
R. F. D. Roxbury
Connecticut

AHB/ob
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

COPY TO MR. BARR

March 17, 1947

Mr. Alexander Calder
R.F.D. Roxbury
Connecticut

Dear Mr. Calder:

Before he left for Europe this weekend Mr. Wheeler asked me to thank you for your letter, which had been referred to him by Mr. Barr, and for letting him see the enclosure from M. Vaux.

He has taken M. Vaux' address and will get in touch with him when he gets to Paris, which should be toward the middle of April.

I am returning M. Vaux' letter to Mr. Barr who will no doubt send it back to you.

Sincerely,

Helen Ward
Assistant to Mr. Wheeler

HW:w

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

10 Mar 47

CALDER
PAINTER HILL ROAD
R. F. D. ROXBURY,
CONN., U. S. A
TEL. & TEL. WOODBURY 122-2

Alfred Barr
Mus. Mod. Art
11 W. 53
N.Y.C.

Dear Alfred

Enclosed you will find a letter from Marc Vaux, photographer of works of art, whom I have known for years, and who is a fine fellow. I saw him first once at my show at Carré's

Perhaps you will think he wants to have more artists in Paris to augment his business — but when I was there we couldn't get him. He was too busy.

I don't know whether you ever lived in Montparnasse as I did. Ie. for a long stretch. There are a lot of phonies — but there are everywhere, and I personally like his ideas very

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

fine, about trying to revive the old life of the artists of Montparnasse.

He asks if I could help organize an exhibition in New York. So I am forwarding you his letter to ask if the Museum would be interested. I think it might be very colorful.

((I didnt see Kiki incidentally, as she was in jail for having peddled dope))

Will you let me know, please, and make any suggestions which may occur to you. And please return Vaux's letter.

Love to you + Daisy

Sandy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

California

California
STATE FAIR

r 4, 1949

nia State Fair
nt idea. I did
pinion in detail,
upon so active
in championing
ply,
ms offered in this
ines the individual
surate with the
sentation
blem until adequate
s and we hope will
st in art.
nians may be sent
judges. There is
a selection judging
ived 399 modern and
een hung. The
hibition.
warding purchase
cumulating eventually
alifornia artists
out the country.
possible the

117 EAST FIFTY-SEVENTH STREET
NEW YORK 22

MAYNARD WALKER

Telephone: PLAZA 3-4553

5 May 1949

Dear Alfred:

I'm sorry indeed to have missed you. I'm always here, yet it always seems the minute I step out something like this happens. I especially appreciate your visit for I know how busy you are. I'm glad at least you got to see the new Callahans and hope you will able to come again soon. I have Mitchell Jamieson's work now and some of it is fine.

Gratefully,

Maynard

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

the letter
to him last night

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

California

California
STATE FAIR
September 1 Through 11
Since 1854
BOX 2036, SACRAMENTO 9

October 4, 1949

nia State Fair
nt idea. I did
pinion in detail,
upon so active
in championing
ly,
ms offered in this
ines the individual
surate with the
sentation
blem until adequate
s and we hope will
st in art.
nians may be sent
judges. There is
a selection judging
ived 399 modern and
een hung. The
hibition.
warding purchase
cumulating eventually
alifornia artists
out the country.
possible the

117 EAST FIFTY-SEVENTH STREET
NEW YORK 22

MAYNARD WALKER

Telephone: PLAZA 3-4553

4 May 1949

Dear Alfred -

Jim just left a message with your secretary but think I should also send this note to let you know the California show ends Saturday the 7th - I do hope you can get in - if it suits you better to come later I'll appreciate it if you can have someone let me know so I can be here - Sincerely

Maynard

I mailed the letter to him last night -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

California

California
STATE FAIR
September 1 Through 11
Since 1854
BOX 2036, SACRAMENTO 9

October 4, 1949

August 31, 1949

VIA AIR MAIL

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

Dear Mr. Green:

It seems to me that the California State Fair arts and crafts competition is an excellent idea. I did not see the show and cannot give you an opinion in detail, but in principle I would congratulate you upon so active and generous enterprise.

Sincerely,

book sent to the library

Mr. E. P. Green
Secretary-Manager
California State Fair
Box 2036
Sacramento 9, California

AHB:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

EARL WARREN
Governor

JAMES S. DEAN
Director of Finance

California
STATE FAIR
September 1 Through 11
Since 1854
BOX 2036, SACRAMENTO 9

W. G. WRIGHT
President

E. P. GREEN
Secretary-Manager

August 31, 1949

VIA AIR MAIL

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

Dear Mr. Barr:

We are already making plans for 1950 and should like to enlist your assistance in evaluating the purpose of the California State Fair Art Show and the success with which that purpose is being accomplished.

As an exposition interested primarily in championing California products, we have limited arts and crafts competition to residents of the State. The amount of premiums offered in this department total $10,000; the attached list outlines the individual awards. In your opinion are these awards commensurate with the talents of California artists? The open air presentation inaugerated this year is solving the housing problem until adequate facilities can be erected on the new fair grounds and we hope will interest those normally reluctant to show interest in art.

The work of any and all living Californians may be sent to the State Fair and will be considered by the judges. There is no exhibit of non-juried entries. Naturally in a selection judging many entries are rejected. For example, we received 399 modern and conservative oils this year, of which 137 have been hung. The enclosed catalogue indicates the scope of the exhibition.

Last year we established a policy of awarding purchase prizes in several media with the intention of accumulating eventually a collection which might represent the work of California artists in a loan exhibition program to galleries throughout the country. From the 1948 and 1949 Shows this policy has made possible the acquisition of the following prize winners:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Oil, modern	"Grunion Hunt"	Richard Haines
	"Mary, 1949"	Sueo Serisawa
Oil, conservative	"Twilight of Sadakichi"	Ejnar Hansen
	"Tarquin"	Chester L. Engle
Water color	"Still Life"	Saul Steinlauf
	"The Big Puddle"	Noel Quinn
Prints	"Five Birds"	J. S. Donat
	"On the Roosevelt Highway"	Edward Reep
	"Coachella Valley"	Paul Landacre
	"The Quest"	Paul Landacre
	"Melon Slice"	Clinton Adams
	"Self-Portrait"	Clea Gaston

Next year we hope to extend the purchase policy to sculpture as well.

May we have your opinion of the importance of this program as a part of the California State Fair in increasing an awareness and appreciation of the State's artistic talents. Any suggestions you may wish to make will be very much appreciated.

Sincerely,

E. P. Green

E. P. GREEN
Secretary-Manager

EPG:pm
encl. list of awards
1949 catalogue

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

1 9 4 9
CALIFORNIA STATE FAIR
PREMIUM LIST OF AWARDS * * * ARTS & CRAFTS

	1st	2nd	3rd
Oils - $3,500			
Conservative	$1000*	$500	$250
Modern	$1000*	$500	$250
Water Colors, Pastels, Tempera, Gouache - $1,000	$500*	$300	$200
Sculpture - $1,000	$500	$300	$200
Prints - $600	$300*	$200*	$100*

Honorable mention ribbons only are awarded in each of the above classes.

* Purchase Awards

Ceramics - $1,200			
Most outstanding group of pottery	$50	$40	$20
Most outstanding technical achievement in the use of clay and glaze	$50	$40	$20
Most outstanding form	$50	$40	$20
Most outstanding effect in glaze	$50	$40	$20
Most outstanding surface enrichment (applied design)	$50	$40	$20
Most outstanding example of stoneware	$50	$40	$20
Most outstanding example of earthenware	$50	$40	$20
Most outstanding example of porcelain	$50	$40	$20
Most outstanding example of texture	$50	$40	$20
Most outstanding example of type not listed	$50	$40	$20

20 honorable mentions at $5 each

Metal Work - Handmade - $720			
Best functional and creative design in an individual piece	$50	$40	$20
Best functional and creative design in set	$50	$40	$20
Excellence in craftsmanship for a single piece	$50	$40	$20
Best functional and designed unique use of material	$50	$40	$20
Excellence in craftsmanship for a set	$50	$40	$20
Most outstanding example not listed	$50	$40	$20

12 honorable mentions at $5 each

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

	1st	2nd	3rd
Jewelry - Precious Metals - $650			
Most creative single piece	$50	$30	$20
Most creative set	$50	$30	$20
Best use of a setting	$50	$30	$20
Best functional and well designed unique use of material	$50	$30	$20
Excellence in craftsmanship	$50	$30	$20
Most outstanding example not listed	$50	$30	$20
10 honorable mentions at $5 each			
Weaving - Handwoven Textiles - $760			
Most creative combination of materials	$50	$40	$20
Best use of texture	$50	$40	$20
Best use of color	$50	$40	$20
Best use of design	$50	$40	$20
Best functional piece	$50	$40	$20
Originality of design	$50	$40	$20
20 honorable mentions at $5 each			
North American International Salon of Photography - $350			
Pictorial	$100*	$50*	$25*
Color transparencies	$100*	$50*	$25*

* Purchase awards if released by Photographers

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

CANADAY (VIRGINIA)

UNIVERSITY OF VIRGINIA
McINTIRE SCHOOL OF FINE ARTS
CHARLOTTESVILLE, VIRGINIA

EDMUND S. CAMPBELL
PROFESSOR OF
ART AND ARCHITECTURE

May 29, 1947

John Canaday, Associate
Professor of Art History.

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

Dear Mr. Barr,

I should have thanked you long ago for your very helpful response to my letter asking for your suggestions of names of painters and sculptors who might be suitable for positions in our proposed new art department.

I was delighted to learn from your letter that Jean Charlot might be available, and wrote him immediately. He was apparently very interested in coming here, and I believe that I had convinced our committee that he was our man. Unfortunately our own plans fell through when our out-going president decided that it would be better to leave the organization of so important a new department to his successor, who assumes office next fall.

My exchange of several letters with Charlot was a very pleasant experience in itself and I have not yet given up hope that we may have him here in spite of his recent acceptance of the place at Boulder. Thank you for your help.

Sincerely yours,

John Canaday

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Virginia
Canaday

cc: Miss Dorothy Miller

January 22, 1947

Dear Mr. Canaday:

I have thought over quite carefully your letter of December 29 and think you might consider one or two of the artists on the enclosed list, some of whose names have been suggested by Miss Dorothy Miller, our Curator of Painting & Sculpture.

Cashwan I don't know personally, but I think he is a very good sculptor with a good deal of teaching experience. Some of his work you can see reproduced in our Museum catalog "Americans 1942".

Karl Knaths has also taught a good deal, I think very successfully at Phillips Memorial Gallery.

Jean Charlot has just finished a job in Mexico, and I think would consider teaching in a position such as Virginia has to offer. He has taught at Vassar and I think at other places, and has a remarkable range of technical knowledge all the way from the graphic arts to fresco. He is not a great artist, but has had remarkably broad experience and contact. He is a very cultivated and intelligent man with a wide knowledge of older traditions as well as an understanding of contemporary art.

Robert Laurent, the sculptor, has a position in Indiana. I don't know whether he would consider changing, but he is a very good teacher and sculptor, one of the best known and respected in his field.

Of course in considering these four men I think you should make very careful inquiries from the schools where they have taught if you can. I can assure you, however, in the case of Charlot and Knaths that, entering middle age, they show no signs of relaxation and decline but are, on the contrary, on the way up in reputation and in my opinion in their capacities as artists. I am not so sure about Cashwan and Laurent, but respect their work as it stands.

If you should consider Charlot it might be well to act quickly.

Sincerely yours,

Professor John Canaday
Cameron Lane
Charlottesville, Va.

AHB ob
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Samuel Cashwan

3433 Woodward Avenue

Detroit, Michigan

Karl Knaths

8 Commercial Street

Provincetown, Massachusetts

Jean Charlot

Calle Tokio 63

Mexico City

Mexico, D.F.

Robert Laurent

Indiana University

Fine Arts Department Art Center

Bloomington, Indiana

Alfred H. Barr, Jr.,
Museum of Modern Art
New York 19

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Cashwan Laurent

Knaths

Charbot

December 29, 1946

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

Dear Mr. Barr,

Training in the Fine Arts at the University of Virginia has always been limited to architecture and music. Suddenly an appropriation has been voted which will allow us to engage one painter and one sculptor, at full professorial rank if the right men are found, to begin departments in those subjects. I teach history of art in the school of architecture and am one of a committee of three which will present to the President the names of painters and sculptors of national reputation who feel that they could combine a continuation of their own creative work with the teaching of students.

We can not make a definite statement at this moment as to the amount of the salary, but the University's teaching salaries are in the upper brackets as teaching salaries go. A full professorship at the University of Virginia also carries with it some attractions to which different men are susceptible in different degrees. These attractions, I am afraid, are apt to seem somewhat over-pastoral to the type of men I personally hope to see in the two professorships.

Obviously we can find dozens of disappointed painters who will clamor for the positions, but exactly the situation I wish to avoid is the endowment of a mediocre painter or sculptor for life.

Obviously, these must be "sound" men, however you want to define that adjective. I think they must also be original. They must have a tolerance of other manners of painting than their own in order to develop in any talented students, if we are fortunate enough to attract any talented students, the particular merits of that talent whether or not it is in the direction of the teacher's. I hope that the men themselves will be vigorous contemporary painters, but national reputations in contemporary painting imply highly individual styles and I do not want the students to create only in watered-down terms of the teacher. You see, I am after the impossible.

Obviously (for the last time) the purpose of this letter is to ask you for help in the way of suggestions. Some of the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

most desirable men (I think, for instance, of Zorach in sculpture) will be too well established to consider even a well-paid professorship. I will not send you the rather long list of names which I have already made out for myself because I will be curious to see which names are repeated on your list. When you can give me the addresses of the men, I will appreciate having them.

The teaching load will be very small, I believe. These are two excellent jobs. I only wish that I were eligible for one of them myself. It will be very kind of you to give us whatever help you can without too much inconvenience.

Very truly yours,

John Canaday

John Canaday,
Cameron Lane,
Charlottesville, Va.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CARRÉ

CAPARN

RES

TELEPHONE: PLAZA 7-1187
CABLE: "LOUCARINC NEW YORK"

...ue, New York 19, N. Y.

October 20, 1950

Oct'ber 27

Dear Mr. Barr—

I am sorry I have missed your visit & my exhibition at Wildenstein's the other day. I should have been very interested & hear your

...our coming exhibition,
...could see the paintings
...esday, the 24th, as the
...hip was held up by a
...nd the paintings should
...m a bit afraid to call
...here will be no paintings
...r Thursday, the 26th.
...ngs before the opening,
...nd tell her the moment
...y can call me at Pl. 7-1187.

...ause he wishes to finish
...ions for our gallery in
...r's 70th anniversary.

Sincerely,

Becky Reis

Director of the New York Gallery

Pl 5. 6838

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Carré

criticism, and was delighted to hear that you had aroused a special interest in the York.

Very sincerely,

Rhys Caparn

333 West 57

TELEPHONE: PLAZA 7-1187
CABLE: "LOUCARINC NEW YORK"

...nue, New York 19, N. Y.

October 20, 1950

...our coming exhibition,
...could see the paintings
...uesday, the 24th, as the
...ship was held up by a
...and the paintings should
...am a bit afraid to call
...there will be no paintings
...or Thursday, the 26th.
...tings before the opening,
...and tell her the moment
...nly can call me at Pl. 7-1187.

...ecause he wishes to finish
...itions for our gallery in
...ger's 70th anniversary.

Sincerely,

Becky Reis

Director of the New York Gallery

6838

AR 5.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Carré

LOUIS CARRÉ GALLERY

TELEPHONE: PLAZA 7-1187
CABLE: "LOUCARINC NEW YORK"

712 Fifth Avenue, New York 19, N. Y.

October 20, 1950

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

Dear Mr. Barr:

I thought I should send along a catalogue of our coming exhibition, "The Artist in the Machine Age", so that you could see the paintings we are showing. We had planned to open on Tuesday, the 24th, as the announcement reads, but it appears that our ship was held up by a hurricane. Though it should dock on Sunday and the paintings should be cleared by Monday after the unloading, I am a bit afraid to call the opening for Tuesday, the 24th, for fear there will be no paintings here. I am calling the opening therefore, for Thursday, the 26th. However, if you should like to see the paintings before the opening, I shall be very glad to call your secretary and tell her the moment the paintings are here - or else she certainly can call me at Pl. 7-1187.

I regret, but Louis Carré is still abroad because he wishes to finish up on assembling three very important exhibitions for our gallery in New York this season - one of them being Léger's 70th anniversary.

With best regards

Sincerely,

Becky Reis

Director of the New York Gallery

RR:rb

6838

fil 5

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Carré

August 14, 1945

Dear Mr. Carré:

In reply to your request for catalogues I have succeeded in getting together twenty-four of the Museum's publications brought out during the last five years. Most of these are out of print at the present time. It has been necessary to limit our edit ons drastically during the emergency. I believe you will find in them a fair indication of the Museum's activities.

Yesterday I received a copy of your "Picasso Libre" and once again permit me to congratulate you on the tasteful and effective arrangement. I am very grateful to you for having sent the Museum this interesting document. I trust we may have the privilege of seeing the actual pictures in this country at some early date.

With all kindest personal regards,

Very sincerely yours,

M. Louis Carré
10, avenue de Messine
Paris, France

JJS:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

LOUIS CARRÉ
10, AVENUE DE MESSINE, PARIS
TÉLÉPH LABORDE 66-49

Paris, July 28, 1945

Mr. James Johnson Sweeney
The Museum of Modern Art
11 West 53rd Street
New York 19

Dear Mr. Sweeney,

I acknowledge with many thanks your kind letter of June 7.

Is it possible to get the catalogues published by the Museum of Modern Art since 1939 ? We need them greatly here.

With all best wishes,

Very sincerely yours,

Louis Carré

LC/FA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

July 5, 1945

Dear Mr. Carre:

I am very grateful to you for the Jacques Villon booklet and for your handsome exhibition notices. From these your record for the year is a proud one.

All my best regards to you,

Very sincerely yours,

Mr. Louis Carré
10 avenue de Messine
Paris

JJS:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

June 7, 1945

Dear Mr. Carre:

I was delighted to receive the handsome Leger booklet and extend my warmest congratulations to you for your achievement under the difficulties which must have surrounded it. I hear all sorts of good word of you and what you have done for our friends during the last years. Do let me hear from you if there is any way in which we can help you. The Museum will be very glad if you will keep us on your list of catalogues and other publications.

With all kind regards,

Very sincerely yours,

M. Louis Carre
10, avenue de Messine
Paris VIIIe, France

JJS:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Carreño

LOUIS CARRÉ
10, AVENUE DE MESSINE, PARIS
TÉLÉPH. LABORDE 66 49

Paris, April 30, 1945

James Johnson Sweeney Esq.,
The Museum of Modern Art
11 West 53rd Street
New York City N.Y.

Dear Mr.Sweeney,

I was very happy to receive last week your kind letter of March 5, and glad to hear that you are now devoting yourself to such an important task as that undertaken by the Museum of Modern Art.

The book of Jacques Villon's work is not yet ready. We have still great difficulties in getting paper. As soon as it is out of press, I shall forward you a copy.

In the meantime, I am sending you some notices of my exhibitions during the past years.

Kindly remember me to Mrs.Sweeney, and with best wishes to you both and regards to all friends,

I am,

Cordially yours,

Louis Carré

LC/FA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Carreño

April 2, 1947

Dear Mario:

I greatly appreciate your good letter of March 27. I hope I can fulfill your expectations.

What a shame that Maria Luisa has been ill; I hope she is better now. It was good to see you at Jorge Losada's.

Cordially,

Mr. Mario Carreno
237 West 14 Street
New York 11, N. Y.

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

March 27, 1947

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

Dear Alfred:

This is to tell you how glad I feel about your recent position in the Museum. It is a new hope again for a better direction and trend as you used to do years ago. I think that all the artist of talent and good will have to be very happy with this event. I wish I could write better English to express you with more enthusiasm how really happy I am about that good new s. I hope you are glad too in your new job.

I have been a little worried lately because Maria Luisa has been sick. Not very serious, but she was in the hospital for few days and got a small operation. Fortunately she is recovering very quickly and feels much better.

Our best regards to Marga. Yours as ever,

Mario

Carreño
237 W 14

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

March 19, 1945

Dear Mario:

Thank you for your letter of March 14. I shall pass on the suggestion about Pepe to Rene d'Harnoncourt, though it is my impression that Luis Zulueta's position will not be filled, at least for the time being.

I had a letter from Pepe this morning, thanking me for the clipping about the show in Washington. He also sends a clipping about the rather cool reception given the Cuban paintings by Soviet critics when they were shown in the Cuban Embassy in Moscow. He says though that the Anglo-American diplomatic corps were enthusiastic. This would naturally be the case with Harriman who is an excellent connoisseur.

I hope to arrange to see your pictures shortly.

Cordially,

Mr. Mario Carreno
237 West 14 Street
New York 11, N. Y.

AHB:bk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

New York, March 14-45.

Dear Alfred:

As I know you are very busy lately, I do not want to disturb you, that is why I have not called at your office whenever I have been at the Museum. But anyway, I wish to write this few lines only to express you how grateful to you I am for your unlimited kindness for sending those letters to the immigration department and the references to the Guggenheim Foundation.

I am working very hard now, in oil and gouaches and it will be a great pleasure to me to show you them any time you wish.

I believe that by now, Luis is working in Hollywood with Bunuel.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

What do you think of his new job.?

I was figuring out that if he remains at Hollywood, I mean if he quits the Museum, it would be good to find a possibility for Pepe to get the place that him leaves free in the Museum. I do not know what do you think of this idea, but I believe that it could be great ~~for~~ to Pepe. You know him as well as I do, then you can imagine how enthusiastic he will takes this. May be this project is to much imaginative from my part.

Please, give my best regards to Marga, and thanks a lot again for everything.

Truly yours,

Maris

237 West 14 st.
WAtkins 9-1066.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

January 17, 1945

Re: 0606-5480

Dear Sir:

Mr. Mario Carreno of Havana, now visiting this country as an artist, has asked me to write you on his behalf.

I understand that he wishes to renew his visa so that he may remain in this country ~~for another year.~~ indefinitely.

I am glad to assure you that I have known Mr. Carreño since 1942 when I visited him for a week in Havana. He is one of the best and most widely known Cuban artists. He is now painting in his studio in New York in preparation for exhibitions which would be greatly benefited by his ~~personal~~ presence in this country. A work of his painting is shortly to be purchased by the Panamerican Union. continued

~~Also,~~ he is Cuban representative for the large Cuban exhibition held here at the Museum ~~last~~ year and ~~now~~ touring the country under the Museum's direction. still

I believe that Mr. Carreno's presence in ~~America~~ the United States is highly desirable in that it promotes actively understanding and good will between his country and ours.

I hope therefore that you may be able to assist him in ~~renewing his visa.~~ obtaining a permanent residence visa.

Very truly yours,

Mr. Francis J. Dever
Officer in Charge
U. S. Department of Justice
Immigration and Naturalization Service
Miami, Florida

AHB:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Carreño

January 17, 1945

Re: 0606-5480

Dear Sir:

Mr. Mario Carreno of Havana, now visiting this country as an artist, has asked me to write you on his behalf.

I understand that he wishes to renew his visa so that he may remain in this country for another year.

I am glad to assure you that I have known Mr. Carreno since 1942 when I visited him for a week in Havana. He is one of the best and most widely known Cuban artists. He is now painting in his studio in New York in preparation for exhibitions which would be greatly benefited by his personal presence in this country.

Also, he is Cuban representative for the large Cuban exhibition held here at the Museum last year and now touring the country under the Museum's direction.

I believe that Mr. Carreno's presence in America is highly desirable in that it promotes actively understanding and good will between his country and ours.

I hope therefore that you may be able to assist him in renewing his visa.

Very truly yours,

Mr. Francis J. Dever
Officer in Charge
U. S. Department of Justice
Immigration and Naturalization Service
Miami, Florida

AHB:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CARTER

CARTER

GARRICK CLUB,
W.C.2.

September 2 47

Dear Alfred

I expect to be in New York oct. 1/28, in & around the Scribner office. Sometime can't get away this year, dammit, so I shall be on my own. But I shall look forward to catching a glimpse of you & Marga and hearing all the news

Yours
JHMcarter

John Carter, Esq.
16 Bedford Gardens
London, W. 8
England

ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CARTER

Forth

16 Bedford Gardens
W8 February 8.

CARTER

1946?

Dear Alfred - This isn't a real letter - I am much too hectic for that - never out of the dishpan for long enough to sieze a pen except for matters of international emergency such as this. I enclose the catalog of the Klee show. It's the most superb collection of Klee's I have ever seen (as far as I know (that isn't v. far as I am tied to the house for the time being) no arrangements for its future have been made but seemed to me it might be come to America. Douglas Cooper (who used to be one of those young men who put money into Freddy Mayor's gallery where then

John Carter, Esq.
16 Bedford Gardens
London, W. 8
England

ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

allowed to pester the visitors with ill-timed comment) got most them out of or through Frank Lee while on a Monuments (Official) visit to Switzerland. The Tate is behind the show & Roland Penrose thinks Robin Ironside who is John R's assistant will be a great help if you are interested.

D. Cooper has hung them from a purely decorative point of view — absolutely maddening — but you can see what a good range they would ~~supp~~ provide for your sort of hanging. Even as is, it is the most charming & exhilarating exhibition I have seen — and almost as jammed as the now legendary Picasso-Matisse to-do at the V&A.

The catalog is, I regret to say, marked with inscrutable, I hope, symbols — O being tops.

I should like to be Lord Keynes & say it should only go to the States if you hang it & provide notes so if you can, please arrange that you do so.

Russell is in fine form & we have a projected architectural grind of my neighborhood which will be great fun for me. We are selling 20 Picasso hand colored engravings back to Zwemmer for enough to buy something fascinating. John P. says he has some drawings for us to see but I'm holding out till we can get together with H. Moore. Also I've seen a nice little Tunnard — hohum.

Mrs Fanny Piper is editing a new art magazine & Eric Gregory is starting

John Carter, Esq.
16 Bedford Gardens
London, W. 8
England

ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

CARTER

another. N. Penner has gone 100% to Penguin with terrific schemes & Jim Richards is back & presume will be re-instated at the Review.

I am being cook, char, ladies maid— and general nurse to all my friends who are having flu in a long way. Everything is different here and yet I'm glad to be back. Odd isn't it.

Love to Nanga and to you from us both

Christie

THE CENTURY ASSOCIATION

John Carter, Esq.
16 Bedford Gardens
London, W. 8
England

ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CARTER

THE CENTURY ASSOCIATION
7 WEST FORTY-THIRD STREET
NEW YORK 18, N.Y.

Just got to my desk at Scribners and expect to be here till about the 28th. Its too bad Ernestine couldn't get away this year. But I hope for a glimpse of you and Maya, to whom my love please

John Carter

truth of the matter is, I haven't read the book nor followed the controversy, though I would bet on Hahn if it came to a showdown.

It is good to hear from you. When are you both coming back? My best to Ernestine.

Sincerely,

John Carter, Esq.
16 Bedford Gardens
London, W. 8
England

ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CARTER

NEW YORK, N.Y. OCT 7-PM 1947

SAVE THE EASY WAY
BUY U.S. BONDS ON
PAYROLL SAVINGS

UNITED STATES POSTAGE 3 CENTS 3

Mr. Alfred Barr, Jr.
The Museum of Modern Art
11 West 53
City.

truth of the matter is, I haven't read the book nor followed the controversy, though I would bet on Hahn if it came to a showdown.

It is good to hear from you. When are you both coming back? My best to Ernestine.

Sincerely,

John Carter, Esq.
16 Bedford Gardens
London, W. 8
England

ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

CARTER

June 24, 1947

Dear John:

Many thanks for the photostat copy of the Times review of the Rape of La Belle. The truth of the matter is, I haven't read the book nor followed the controversy, though I would bet on Hahn if it came to a showdown.

It is good to hear from you. When are you both coming back? My best to Ernestine.

Sincerely,

John Carter, Esq.
16 Bedford Gardens
London, W. 8
England

ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

16 Bedford Gardens, London, W8

Park 7921

17 August

Dear Alfred

Ym may not have seen this review. What do ym and the other experts think of Hahn's case? I found the book fascinating, in spite of its many faults.

Our love to you both

D Duncan

THE TIMES LITERARY SUPPLEMENT SATURDAY APRIL 5 1947

THE MYSTERY OF A "LEONARDO"

HARRY HAHN: *The Rape of La Belle.* Introduction by Thomas Hart Benton. Kansas City: Frank Glenn Publishing Co. $4.50.

Its catchpenny title, repetitious and over-emphatic style, confusing presentation of evidence and air of uneasy defiance should not be allowed to put readers off this book and the problem it attempts to solve. Nor should readers fall back on the verdict of Mr. Thomas Hart Benton, who rides his usual hobby-horse in a largely irrelevant introduction to his fellow-Kansan's book. "A newly discovered Leonardo," he writes, "is to my way of thinking just another old picture—and to hell with it!" The questions dealt with by Mr. Hahn are important: they are also of

this was not the end for Mr. Harry Hahn, the plaintiff's husband. The present book contains a general indictment of "the plush business of selling 'old masters,'" an attack on "the professional integrity of world-famous art experts" and an argument, heavily documented, in support of the thesis that it is Mrs. Hahn's picture that is an authentic Leonardo and the version in the Louvre the copy. Mr. Hahn's evidence (as distinct from his tirades) is drawn partly from the proceedings at the trial,

of the royal collections, to suggest that the Louvre picture is not a fifteenth-century production but a copy made during the latter half of the seventeenth century. It appears that when a number of pictures in the royal collection at Fontainebleau were removed to Versailles, Louis XIV caused copies to be made of some of the most important to fill their places; and some of these in due course came to the Louvre. Mr. Hahn next traces the pedigree of the original "Leonardo" picture, which, partly from his own patient re-

he shows was transferred from wood

e King's Citoyen
to have
e of the
is Tour-
ought it
ough no
reabouts
quisition
at it was
rom her
are left
ther was
e picture
Tourton
nate and,
elling its
up in the
nance.

tendency
to quote
needs—a
ticism in
ary evi-
s appear
acts: (*a*)
, is a
of the
that that
inted by
of cata-
naintain,
ries, was
1796 and
in the
delicacy
hich was
1929.

that Mr.
mit it, is
it kind of
eely con-
For even
uvre pic-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I. A. 152

THE MYSTERY OF A "LEONARDO"

HARRY HAHN: *The Rape of La Belle*. Introduction by Thomas Hart Benton. Kansas City: Frank Glenn Publishing Co. $4.50.

Its catchpenny title, repetitious and over-emphatic style, confusing presentation of evidence and air of uneasy defiance should not be allowed to put readers off this book and the problem it attempts to solve. Nor should readers fall back on the verdict of Mr. Thomas Hart Benton, who rides his usual hobby-horse in a largely irrelevant introduction to his fellow-Kansan's book. "A newly discovered Leonardo," he writes, "is to my way of thinking just another old picture—and to hell with it!" The questions dealt with by Mr. Hahn are important; they are also of interest to those who do not care for any "old picture." If the author's single-minded persistence, his industry in research and his healthy scepticism of *ex cathedra* pronouncements had been matched by an equal capacity for the clear and economical marshalling of his case, he would have written a better book: despite its faults, it is still a fascinating one.

The Hahn-Duveen case, tried before Mr. Justice Black in the Supreme Court of New York County in 1929, made a great stir at the time. Mrs. Hahn was the owner of a painting attributed to Leonardo da Vinci, a portrait of a woman, known as "La Belle Ferronnière," of which another version is in the Louvre. Negotiations were in progress in 1920 for the sale of this picture to the Kansas City Art Museum, for a very large sum. But a reporter of the *New York World* asked Sir Joseph (afterwards Lord) Duveen his opinion of the picture, and the great art-dealer, although he had seen neither the original nor a photograph, was quoted as having said that "the Hahn picture is a copy, hundreds of which have been made. The real 'La Belle Ferronnière' is in the Louvre." This uncompromising assertion from so eminent a source stopped the sale and Mrs. Hahn thereupon brought suit against Duveen, contending that her property rights had been invaded and claiming $500,000 damages. When, after nearly ten years of delays and postponements, the case was tried, the jury, despite fifteen hours of deliberation, was unable to agree and was discharged. The judge, however, maintaining that the evidence "was enough to have warranted a verdict," denied the motion of Duveen's lawyers to quash the suit, and the second hearing was set for May 5, 1930. For the retrial the defence retained Max Steuer, the leading criminal advocate in New York. The significance of this was not lost on a keenly interested Press. But three weeks before the case was due, it was settled out of court. Duveen paid $60,000 damages, admitted "the great antiquity" of the painting and disclaimed "any attempt to impugn the motives or good faith of Mrs. Hahn." So the case ended, as far as the law was concerned. But this was not the end for Mr. Harry Hahn, the plaintiff's husband. The present book contains a general indictment of "the plush business of selling 'old masters,'" an attack on "the professional integrity of world-famous art experts" and an argument, heavily documented, in support of the thesis that it is Mrs. Hahn's picture that is an authentic Leonardo and the version in the Louvre the copy. Mr. Hahn's evidence (as distinct from his tirades) is drawn partly from the proceedings at the trial, partly from his own patient researches, in Paris and elsewhere, during the intervening years; and when all subtraction has been made for his unconcealed bias and for his occasional special pleading, the case as he presents it seems sufficiently strong to make the reader wonder why Mrs. Hahn's suit was settled for only twelve cents on the dollar and an admission from the defendant that her picture was merely "of great antiquity" (*i.e.*, at any rate, not a modern copy).

Duveen's original statement was justified, by himself and by his expert witnesses, by the simple proposition that since the Louvre version of "La Belle Ferronnière" was the genuine original Leonardo, therefore any other picture purporting to be such must *a priori* be a copy and could be so categorized without even being examined. It does not appear from Mr. Hahn's account of the testimony at the trial that there was any examination of the hypothesis (cf. "The Virgin of the Rocks") that two versions of the same portrait might have come from the master's studio: but the justification clearly depends on a general agreement that the Louvre picture is a genuine Leonardo. On this point Mr. Hahn cites some telling passages from the evidence of the imposing array of expert witnesses for the defence, several of whom were on record, as was Duveen himself, as having previously held the Louvre picture to be from another hand. Yet now the defence's justification for Duveen's summary disparagement of the Hahn picture required that the Louvre version be genuine; and so they now mostly testified. Mr. Hahn has no difficulty in explaining such changes of opinion, for he regards all the defence witnesses, who included Professor Berenson, Roger Fry, the Director of the National Gallery (Sir Charles Holmes) and the Director of the Rijksmuseum at Amsterdam, as a self-bolstering and Duveen-bolstering cohort ("the puppet experts of the Duveen defence clan," to use his own phrase), whose "ultimate function . . . was not primarily to arrive at truth," but to crush anyone who disagreed with them. He also excoriates the results of that admittedly rather delicate situation in which unpedigreed old masters can only be successfully sold if they are authenticated by at least one "expert," while the expert often derives much of his livelihood from the fees or commissions paid him by dealers.

Mr. Hahn rejects the use of all "subjective methods" in authentication; and if this is altogether too sweeping it must be admitted that in this particular case some of the stylistic arguments advanced by the defence witnesses, when questioned about one or other of the two pictures involved, were almost comically contradictory. From Professor A. P. Laurie's technical testimony, on the other hand, Mr. Hahn extracts a number of points very much to his purpose and very little to Duveen's. For it seems that the Hahn picture contains, which the Louvre picture does not, certain pigments particularly characteristic of fifteenth-century painting (*e.g.*, ultramarine made from real lapis lazuli), which were later superseded by others less expensive or difficult to mix; and although neither picture contains any pigment of a chemical composition with a demonstrably later date of introduction, the negative argument at least favours the Hahn version.

Proceeding to his documentary evidence, Mr. Hahn begins to play trumps. He first establishes that neither of the two portraits in this case is of "La Belle Ferronnière" at all: this title, which belongs to a quite different picture, having become attached to them by an error a century and a half ago. Then, and more significantly, he deploys evidence from his researches among the French national archives, which contain a series of catalogues of the royal collections, to suggest that the Louvre picture is not a fifteenth-century production but a copy made during the latter half of the seventeenth century. It appears that when a number of pictures in the royal collection at Fontainebleau were removed to Versailles, Louis XIV caused copies to be made of some of the most important to fill their places; and some of these in due course came to the Louvre. Mr. Hahn next traces the pedigree of the original "Leonardo" picture, which, he shows, was transferred from wood to canvas by Hacquin, the King's restorer, in 1777, through Citoyen Saint Hubert, who seems to have appropriated it at the time of the Revolution, to General Louis Tourton, the banker, who bought it from him in 1796. Though no details are offered for its whereabouts between that date and its acquisition by Mrs. Hahn, it is stated that it was a wedding present to her from her French godmother; and we are left to assume that this donor either was herself, or had purchased the picture from, a member of the Tourton family. This is an unfortunate and, in view of his care in unravelling its earlier history, surprising gap in the author's account of its provenance.

In spite of Mr. Hahn's tendency to protest too much and to quote more evidence than he needs—a tendency productive of scepticism in any reader—the documentary evidence he has assembled does appear to establish two significant facts: (*a*) that the Louvre picture is a seventeenth-century copy of the fifteenth-century original, (*b*) that that original, whether it was painted by Leonardo, as the succession of catalogues and long tradition maintain, or by one of his contemporaries, was sold to a private collector in 1796 and is, if the subsequent lacuna in the pedigree is due to family delicacy and not error, the painting which was in Mrs. Hahn's possession in 1929.

It is at this point, however, that Mr. Hahn, though he cannot admit it, is faced by the necessity for that kind of judgment which he has so freely condemned as "subjective." For even if it is conceded that the Louvre picture is a late copy and the other picture a fifteenth-century original from the royal collection, nothing more than a traditional attribution—and the opinion of M. Sortais, the only "expert" quoted by Mr. Hahn without opprobrium—connects the latter with Leonardo. It may look like a Leonardo to Mr. Hahn and even to those who compare it with the Louvre version in the not too satisfactory reproductions provided in his book: but it may look like a Boltraffio or an Ambrogio di Predis or a contemporary copy of a Leonardo to another. The fact that Leonardo is known or believed to have painted a portrait whose description accords with the composition of either or both of these two pictures does not prove that even that one of them which may be agreed to be contemporary with him is necessarily from his hand. And if Duveen and his witnesses, who staked their condemnation of the Hahn picture mainly on the authenticity of the one in the Louvre, can now be confounded by proof that that is in fact, a late copy, Mr. Hahn for his part does not establish that the Fontainebleau-Versailles - Hubert - Tourton picture, however contemporary with Leonardo, was in fact painted by him. He can do this only by adding to his documentary evidence the consensus of just that sort of "expert" opinion which he condemns as worthless.

This poses for readers a pretty problem. But Mr. Hahn's documents also pose for the experts a problem which they may not think so pretty. For though they will reasonably contend that, failing pedigree, an irrefragable authentication must ultimately (*i.e.*, after chemistry, X-rays and external evidence have been taken into account) depend on the verdict of experienced eyes on the actual paintings concerned, they can hardly ignore Mr. Hahn's findings, however deeply they may deplore his attitude towards their mystery. They may continue to maintain that "the Hahn Leonardo" was not painted by Leonardo, in spite of the pedigree here advanced for it: but they must demolish Mr. Hahn's sequence of documentary evidence on the status of the Louvre picture before they can again condemn it for a mere copy of that, or before they can attribute the Louvre picture to any contemporary of Leonardo, let alone to the master himself.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I. A. 152

Calder

24 RUE ISMAÏL PACHA
LE CAIRE

May 5, 1949

write time 5/11/49

Dear Alfred!

Enclosed is a letter which was forwarded to me by MMA by mistake. Shocking indeed that Mr. Amberg did not take of his. Correspondence in Theatre Arts Folder, cc: Dudley and Amberg. Amberg borrowed material for possible show, never acknowledged receipt of material, or letters from them. The gentleman finally wrote to you and I answered that you were in Europe, after checking with Amberg & Dudley. Sending this to you because I don't know who is Chargé d'Affaires Theatre Arts. Incidentally, met while in Basle friends of Mrs. Amberg I. and heard some ugly stories.

Alfred I'm locating this material + will return it. Have the correspondence.

Thank you for your note to Rome. The Guernica photos came out O.K. (in colors). Will be in Rome again from 12-30 May.

Egypt has been most interesting. We went to Upper Egypt and visited Luxor extensively, rode all over the place on donkeys to visit the Valley

[illegible] regards. [illegible]

[illegible], Dorothy and the department. Yours

Mimi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

24 RUE ISMAÏL PACHA
LE CAIRE

of the Kings, Queens and Nobles, the Colossi, Karnak Temple. We also went sailing on the Nile, visited native dwellings and got real feeling of the country. I think Cairo is the noisiest place on earth and the climate here has killed me to the point that I don't want to do anything at all. It is not exactly the heat which is not excessive and which does not prevail at night.

(see my last letter)

Before I forget, the flower painter in Barcelona, whose name + address I have in Rome, has a complete set of all art publications around 1900. I think you or Jim were looking for something special. I'm sure he would be glad to have things photo-stated, if necessary. He has everything specially bound and neatly put away. Pretty sure he has no dupes. Will send you his address from Rome just in case.

We ran into Susan Cable in Eze, while we were staying in Cannes. I was surprised she'd left Nelson. She seemed very glad of it, was driving a jeep and living in one of Sam Barlow's houses in Eze with some of her family. After Rome we go to Capri, Florence, Venice + everything in between. All best to you and Marga, and of course the Department. Mortimer sends regards. Love Mimi

[illegible] Dorothy and the department. Ever yours
Mimi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CA+LIN

December 6, 1948

Dear Mimi:

I am delighted to have your letter with its interesting news of Paris. I had not seen the Picasso article.

Had you known Paris and the French spirit in the twenties and thirties as well as I, you would understand why I feel as I do. Perhaps you weren't up as many back stairs as I was. Tourist Paris is much the same.

I wonder if you and Mortimer would be interested in the Dufy tapestry which was recently offered us? When you get back I can show you a photograph.

My best to you both,

Dorothy and the department. Yours

Mimi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I. A. 152

LA RENAUDIÈRE
MARGENCY (S.& O.)
TÉL. 20 À MONTLIGNON

Nov 25

Dear Alfred!

Just found the enclosed about Picasso in a French fashion magazine called Silhouette. Hope it has something new to offer you.

Paris has been perfectly marvelous and a real experience. I cannot understand why you do not like it better. We saw a fine exhibition of Dufy tapestries at Carré and wanted to buy one — unfortunately it had already been sold. Also saw a beautiful vase by Miró which we wanted to buy at Maeght - but it was hand made and he had no prices yet and so we did not follow it up.

[illegible] raving about it. Please give my love to [illegible], Dorothy and the department. Ever yours

Mimi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

We went to Maria's opening at Drouin. I must say I found it all strange & very eclectic, sort of Calder-Lipchitz. The Impressionist exhibition at Jeu de Paume is marvelous — and most important of all I am absolutely convinced that the MMA collection of modern French painting is vastly superior to the one here in Paris Congratulations to you!

I saw David Hill just before he left for Amsterdam to have his one man show and he is still hoping that you will get one of his pictures for the Museum.

How are you, Alfred? I miss so not having any news about you and the department and I think of you often. I cannot give you an address there to write me so you need not worry about answering this. We are leaving for Spain any moment.

Thank you for the tawny lions again. It was a wonderful present and Monsieur is raving about it. Please give my love to [illegible], Dorothy and the department. Sincerely yours

Mimi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

CATLIN

THE MUSEUM OF MODERN ART

NEW YORK 19

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

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS

I have not cleaned out my personal drawer on the right hand side, 2nd drawer from top. Will do on my return.

2 September 1948

Dear Madam Bragazzi,

I am relinquishing herewith all my duties to your good care. I trust you will find everything in good order.

Please, look immediately into your current folder on top of your desk to find whatever I have purposely left there for you. Once you have seen the stuff you can then put it elsewhere.

Look into the black book, last page and you will see what orders I have made out. Practically all, you will find.

In the Future Ax folder you will find most of these orders, with thin white and yellow copies. As soon as you hear from Miss Dudley that pictures have arrived, you will send this yellow copy of order to Ulrich, the white one to Dudley. Mark on yellow copy that picture has come. Then they will pay. I have finished filing. Would suggest that acquisitions proposed should not be in Museum Collection file but in regular file of Alfred. But leave this to your judgment.

My address in Chicago is Hotel Ambassador East, Chicago.
Marsahll Field Annex Bld.
Or c/o Dr. Max Gratzinger, 25 East Washington, Chicago.

Pls. remind Jim Soby that he has a date with Curt Valentin on Wednesday afternoon, Sept. 8.

Luv, and good luck. Will be back Sept. 21

Alfred

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CAVALLO

AHB to write

May 15, 1948

Dear Mr. Cavallo:

You will think that I answer everyone's mail in the Museum!

Your letter to Mr. Barr came this morning; I'm sorry to tell you that Mr. Barr is in Europe until the end of July. Both he and Mr. Soby read your thesis with interest, but since they are away I shall have to hold your inquiry until their return.

The thesis was mailed out, registered, two or three days ago, and I enclose a bill for the postage, $2.71. I hope you receive the package in good condition.

Sincerely yours,

Adolph S. Cavallo

Olive Bragazzi
Secretary to Mr. Barr

Mr. Adolph S. Cavallo
68 Evergreen Avenue
Auburndale, Massachusetts

ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

68 Evergreen Ave.
Auburndale, Mass.
May 14, 1948

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

Dear Mr. Barr:

Mr. Lieberman mentioned in a letter a few days ago that you had read my honor's thesis on Juan Gris.

Since I consider some of the data exposed in that essay of estimable interest and importance in the comprehension of Gris' work and of the methodology of Cubism, I have thought of trying to have it published in revised form. As I read it again after four months it does seem academic and dry in execution.

I wonder whether you had any criticisms or suggestions which might be of aid in revising the thesis, and whether you could suggest possible publishers.

Thanking you for your past interest in this work, I am,

Sincerely yours,

Adolph S. Cavallo

Adolph S. Cavallo

enclosures - 4 sheets photographs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

68 Evergreen Ave.
Auburndale, Mass.
May 10, 1948

2.71

Mrs. Olive Bragazzi
Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

My dear Miss Bragazzi:

I am in receipt of Mr. Lieberman's letter of May 4, and wish you to convey my thanks to him.

As for the Gris thesis, I should like to have it mailed, registered, to the above address. There are, as you probably know, two volumes of work, one text and one folio containing illustrative material, both bound in black. Since this will run into several dollars in postage, I wish you would send me a bill for the mailing.

I am much intrigued by the drawing inscribed to Cocteau and shall make a point of coming to see it when I am in New York next.

Yours sincerely,

Adolph S. Cavallo

Adolph S. Cavallo

enclosures - 4 sheets photographs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CERNANSKY
postage stamps

File Number: 0606-5480

Mr. Francis J. H. Dever
Officer in Charge
U. S. Department of Justice
Immigration and Naturalization Service
Miami, Florida

4, 1947

Dear Mr. Cernansky:

I am sorry to say that postage stamps are so far out of my field that I cannot give you any assistance about disposing of your collection.

I am returning herewith the photographs.

Sincerely yours,

V. Cernansky, Esq.
413 East Ninth Street
New York City

AHB/ob
enclosures - 4 sheets photographs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CERNANSKY
postage stamps

August 4, 1947

Dear Mr. Cernansky:

I am sorry to say that postage stamps are so far out of my field that I cannot give you any assistance about disposing of your collection.

I am returning herewith the photographs.

Sincerely yours,

V. Cernansky, Esq.
413 East Ninth Street
New York City

AHB/ob
enclosures - 4 sheets photographs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

From: V.Cernansky,
413 E 9 Str.
New-York,N.Y.

New-York, July 26 th, 1947.

To

M U S E U M of Modern Art,

11 West 53rd Street,

N e w- Y o r k 19, N.Y.

I am taking the liberty of sending you 2 photografic copies of the "First Probation of the First Slovak Stamps" which were to have been printed toward the end of the dissolution of the Czecho-Slovak Republic; they were not actually issued because Slovakia proclaimed its independence on March 14, 1939.

By reason of these circumstances have a great financial value and are a collector' s item.

One stamp with no smooth border, the "Andrew Hlinka" costs 5000 crowns, i.e. $ 100, of there are 21 stamps of this type. The other stamp with smooth border, the "Andrew Hlinka" costs 6500 crowns i.e. $ 130; of these there are 32. The stamps are to be seen in two pictures and glass enclosed. Besides these I have a complete collection of all series of Slovak stamps of the Slovak Republic which existed from 1939-1945; some of these stamps may be obtained from a philatelic source.

These stamps are my personal property given to me by my brother-in-law, the former Minister of Slovak Postage.

Since I am an immigrant and intend to complete my Philosophy and Sociology studies at Columbia University but do not at the present time have an adegnate financial income I would like to sell the above mentioned stamps.

In case you or some of your colleagues would want to purchase these stamps I would be very grateful to you.

I am also enclosing a photographic copy for your approval of the documents in my extensive personal archive which I have from my ancestors who were of the nobility. On one photograph there is my family coat-of-arms under which my ancestors fought under the leadership of their kings in Central Europe, namely in the Balkans against the Turks and other invaders during the 14th. 15th. and 16th centuries. The family document written in Latin in the year 1571 was issued at the order of Maxmilian II, the Austro-Hungarian Monarch.

These photographs will be included in the sale of these stamps.

If you are interested in these stamps I could bring them to you personally for your approval.

In this case you can reach me at the address above.

4.encl.

Sincerely yours.

Cernansky P.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Cézanne

WEST END ART GALLERY
1015 SHERBROOKE ST. WEST
MONTREAL

June 16, 1950.

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

Dear Mr. Barr,

We wish to acknowledge with many thanks the receipt of your letter and the return of the photograph we sent you.

We are writing to Professor Venturi as you suggested.

Thanking you again,

We remain,

Sincerely yours,

(Mrs.) R. Millman

R. Millman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

CÉZANNE

June 13, 1950

Dear Mrs. Millman:

I am not an expert on Cézanne and could not give you a definite opinion about the painting of which you have sent me a photograph.

In my judgment the painting is not in the style of Cézanne during the late 60s. I suggest that you send the photograph, which I am returning to you, to Prof. Lionello Venturi, Corso Trieste 42, Rome, together with the exact and detailed history. I believe he may give you an opinion.

Sincerely,

Mrs. R. Millman
West End Art Gallery
1015 Sherbrooke St. West
Montreal, Canada

AHB:js
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I. A. 152

WEST END ART GALLERY
1015 SHERBROOKE ST. WEST
MONTREAL

June 10th, 1950.

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

Dear Mr. Barr,

A client of ours has offered us an early Cezanne dated 1867 a photograph of which we are enclosing. This painting was given to the father of our client in the early eighteen-seventies by the late Emil Zola. It is about twelve by sixteen inches in size, and was evidently painted when Cezanne was under the influence of Pissarro.

As we did not have the opportunity of studying early Cezannes in recent years, we would be grateful if you would let us know whether, in your opinion this is an authentic work by this artist.

Looking forward to your reply, I remain,

Sincerely yours

(Mrs.) R. Millman

R. Millman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Chagall

HESS?
cross-ref.

cc: Miss Dudley

April 6, 1944

Dear Mr. Hess:

I am terribly sorry to tell you that the Chagall oil, Dedicated to my Fiancée, of 1911 was sent by us on the French Liner Champlain which sailed from New York October 23, 1937 to Paris. The picture was addressed to Mme. Tekla Hess, c/o M. Marc Chagall, 15 Avenue Sycomores. We have checked with M. Chagall today and he informs me that the picture arrived at his address in Paris safely. However, when he left Paris after the outbreak of war to come to this country, he was unable to take the picture with him due to its size, but principally due to the fact that he left Paris so hurriedly and under the frantic conditions which prevailed just before the French Army signed an armistice with Germany.

I am afraid that it will be impossible to find out more about the picture until after the war. But if you would like to get in touch with M. Chagall, his address in New York is 4 East 74 Street.

I am sorry not to be able to give you more specific information as to the picture's whereabout, but of course you will understand that this is impossible under the present conditions.

Sincerely,

Hans Hess, Esq.
City Museum & Art Gallery
The New Walk
Leicester, England

JTS:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

CHAGALL

THE MUSEUM OF MODERN ART

Date 2/2/51

CITY MUSEUM & ART GALLERY
THE NEW WALK
LEICESTER

HH/EL 17th March, 1944

4/5

Dear Mr. Barr,

In the book "Fantastic Art" edited by you and published by the Museum of Modern Art, 1936, I find a reproduction of an oil by Chagall (No. 184) "Dedicated to my fiancee" (1911). This picture belongs to me; I lent it to Chagall in Paris when he wanted it for your exhibition.

I should be glad to know if the picture is still with you, or if not, do you know something of its whereabouts.

I understand that Chagall now lives in U.S.A., and I should be glad to have his address so as to communicate with him in case the picture is no longer with you.

I am working at present at the Leicester Museum and Art Gallery as Art Assistant, and my Mother who also lives here, asks me to send her best regards.

Yours sincerely,

Hans Hess

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CHAGALL

THE

Confiden

For Alf

From:

Dear Alf

supposed

Dear

gallery

there wi

with

will not

orig

havi

dollars

England.

Note on

getting

Moder

Mr.

Box

High

AHB/ob

Champlain OCT 23 37

Mme Tchelitchew

c/o M. Chagall

15 Avenue Sycomores

Paris XVI

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CHAGALL

THE MUSEUM OF MODERN ART

Date 2/2/51

Confidential

To: Alfred Barr Re:

From: Betty Chamberlain

Dear Alfred,

The following might be of interest to you. I am not supposed to know either of these things. The Paul Rosenberg gallery is closing, he apparently going back to France, thus there will be Rattner, Knathe, Weber looking for dealer. This will not be announced for some time, I believe.

20th-Century Fox is going to use a lot of blocked dollars they have in England to make a series of art films in England. Alfred Frankfurter is to be their art adviser.

Note on trend (for which I suppose we are responsible!): Dressel is getting out a new line of furniture to be called "Intellectual Modern."

January 28, 1948

Dear Chagall:

Many many thanks for the beautiful book by Bella with your illustrations. I so well remember looking at the original pictures in your apartment. I am touched by your having thought to send me a copy.

Sincerely and gratefully,

Mr. Marc Chagall
Box 108
High Falls, New York

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

Chamberlain

THE MUSEUM OF MODERN ART

Confidential

Date 2/2/51

To: Alfred Barr

Re:

From: Betty Chamberlain

Dear Alfred,

The following might be of interest to you. I am not supposed to know either of these things. The Paul Rosenberg gallery is closing, he apparently going back to France, thus there will be Rattner, Knaths, Weber looking for dealer. This will not be announced for some time, I believe.

20th-Century Fox is going to use a lot of blocked dollars they have in England to make a series of art films in England. Alfred Frankfurter is to be their art adviser.

Note on trend (for which I suppose we are responsible!): Drexel is getting out a new line of furniture to be called "Intellectual Modern."

Betty

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CHAMBERLAIN

111

December 30, 1947

AHB has

Dear Betty:

Thanks for your note and the outline. It is just what I wanted to show.

Sincerely yours,

Miss Betty Chamberlain
850 Second Avenue
New York 17, New York

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

RICHARDSON WOOD
551 FIFTH AVENUE
NEW YORK 17, N.Y.
MURRAY HILL 2-3133

December 29, 1947

Dear Alfred,

Here is a background outline. I have done over the first page to add on and bring up to date - hence the small type on p. 1 and larger on subsequent pages. If you think this looks too sloppy, I can easily do the whole thing over... if you will let me know.

Many thanks for your trouble in this matter - I hope you won't go to too much please.

I left a message with Mimi - I wonder if it was clear - that perhaps the Artists Equity would be a good organization to attack the problem of the Egans and their overcharging. I think the people involved in Equity at the top would be interested in the problem as a long-range benefit to artists in general, particularly if it were pointed out to them that the Stieglitz attitude was not beneficial to his artists and that Europe's museums function differently. They should perhaps take it up on a wider basis than just museum purchases - high prices on unknowns being damaging to the artists for more reasons than just museum representation. But perhaps too they should consider the whole problem of museum purchases and the advisability of larger discounts for eventual benefit to artists. It seems to me it would be far better for the Museum and the inevitable gossip if Equity made the first move rather than anyone from the Museum. And there is nothing like a new union for being far-sighted and falling over backwards to be reasonable. Later, unfortunately, they frequently seem to lose these qualities.

I enjoyed last evening very much but am sorry not to have done more. If you think I can help in any way will you call me? I'm afraid Marga is too reticent.

As ever,

Betty.

Betty [Chamberlain]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Chamberlain IV

(112)

Mon. pm. [1949]

Dear Alfred, [See Item #100]

I called Carlyle Burrows today, since he did not print Jim's letter yesterday, and he said lack of space because of his large review plus pictures of our Kokoschka - a pretty good out. Especially since in the next breath he said he couldn't see that it was particularly important anyway, especially since he had passed on Jim's comments to Dr. Smythe! I pointed out the ever so obvious public involved, reactions more important than Dr. Smythe's, which he seemed never to have thought of. Well he thought maybe he could find space next Sunday in that case. Anyway he was writing Dr. Smythe asking who was Meissner and where did he hear of him.

This afternoon Paul Beckley blew in to my office - he writes for the Trib. with a by-line, on the news desk and twice a week is loaned to Carlyle for special, less important art coverage. He is a bright live-wire Kansas City veteran who was soon letting loose blasts at Dondero with no prompting from me. Seems he had covered the art show at St. Albans vets hospital and when Dondero attacked it, he wrote up the attack too, going as far as he could in his news report to criticize Dondero. I am trying to get this article from back H.-T. Did you ever see it? He felt that more attacks were brewing in Washington, and that it would be best to get a middle western representative to combat them in the House rather than anyone from the East, particularly anyone fr with a liberal reputation and from the East. Once you hand over statements and letters to any one Rep. you are then fairly well stuck with him as it is then much more difficult to enlist the interest of another. Hence I wonder if Boswell, or whoever is organizing this, should not search the Representative field pretty carefully before settling on Javitz. For this certainly seems to make sense. Beckley had dug up some information on his own that convinced him that the Artists Professional League was behind Dondero, has some personal evidence, which he is apparently saving in hopes of a chance to use it in an article in future. When you come back I think you might like to talk with the guy sometime, perhaps give him some ideas. We would never get 1/50th of the interest or intelligence out of Carlyle.

Beckley had been sent here by Carlyle to write about the Three Musicians - obviously since he did not think it important enough to cover himself. Beckley writes for day, not Sunday. Beckley asked intelligent news reporter questions but did not bother to look at the picture or a repro of it! But this does not mean that he is not useful, for the very fact that he takes strictly a newsman's approach is good in something like Dondero business and undoubtedly makes his reports and recommendations more valid to the news desk than Carlyle's would be.

I will call Carlyle again on Wed. to reiterate. I would much rather get him to print the letter if possible than to go over his head, not only because of bad feeling with him, but also a kind of bad impression it makes on the people over his head even though I'm sure they would insist on its printing but would, I think, tend to have distaste. I have asked Tom and Jim to give me until Sunday to try to penetrate C.'s foggy mind if possible.

Very best to both and have fun.

Betty [Chamberlain]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Given to Monroe Wheeler 1/6/48

CHAMBERLAIN

January 5, 1948

MEMORANDUM

To: Betty Chamberlain

From: Richardson Wood

You have told me that the Museum of Modern Art might ask you to work for them full time, and that if they did you would prefer to make them a counter-proposal that you and I should work for them as an organization.

This is something that I would like to do, provided we had a very clear understanding with the Museum concerning the program to be undertaken and our part in it. I shall not attempt to outline a program here, but I think I can put down a few things that I regard as essentials.

First, the Museum must take final responsibility for making any program work. We can serve only as helpers. Even if I had the time to take a large measure of responsibility, I don't believe the Museum should require it. Our job should be to turn over information and contacts to the Museum in working shape and let them handle them from there on out. In making contacts and gathering information, we might occasionally employ others on an assignment basis. This method would allow the Museum to increase its field work without making permanent commitments to personnel.

For example, we might explore the uses made of the Museum by the advertising agents and their clients, by the clothing and fashion trades, by architects and industrial designers and their clients, and by the department stores. The facts uncovered might lead to some regular liaison between these occupations and the Museum and some regular contributions to the Museum. This pattern of relationship has been worked out in Detroit between the Public Library and the auto industry and in Chicago between the John Crerar Library and the chemists, engineers and marketing groups. As you know I was instrumental in starting both these programs, but both were worked out wholly by the people involved. I feel quite confident that the same sort of relations can be worked out for the Museum, provided the full co-operation of the Museum staff can be secured.

Just so that you won't think I am planning wholly in terms of commercial relations, I hasten to add that I believe the Museum has vast opportunities in further cultivation of its relation to the schools. This is not only a service opportunity, but an opportunity to attract new financial support. As I found in the re-organization of the Dalton Schools and as many I know have found in similar school work, the most substantial funds come from parents whose children are currently benefiting. Closer links with Parent-Teacher organizations would be very easy to establish.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Then there are the relationships with labor unions and other adult education groups, and general relations to community activities and aspirations, such as you and I investigated and outlined in the plans we drew for the Toledo Museum of Art, and which they incorporated into their new program.

Besides this, there are further opportunities to be developed in the documentary film field. But this is such a large subject in itself and one in which I am so deeply involved that I will not even begin it here.

Assuming, then, that there is plenty to do that you and I can undertake, and that the Museum will co-operate in the manner suggested, I would estimate that a budget of around $15,000 would buy a year's operation. I figure your time at $6,000 - and you would have to devote practically all of your time to it for a year -, my time at $3,000 (mainly for consulting and planning work), and $6,000 for surveys, special personnel on assignment, etc. I doubt if we would spend at quite this rate at the start, but I think the money should be budgeted and then should be drawn down only as specific plans are approved.

If some such arrangement as this interests the Museum people, I would be glad to discuss it with them.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Chamberlain

Betty Chamberlain Mu 2-3133

called to say that a Colonel Meyers has arrived from England. He is going to South Africa to teach the natives Basic English in order to teach them how to plant peanuts. This is done to get more food to Britian. He is leaving for South Africa on November 1. He wants to take along an aritst, who is single, without family responsibilities, who has social consciousness and who would be able to help him teach English (basic) by means of visual presentation. He could not pay much more than expenses, it would be for about a year.

Can you suggest someone?

What do you think of Bernard Perlin? Betty wanted to know.

Oct 23

ARVET

file

We are most grateful for your letter of October 24, with the information about the artist Baroukh. We are delighted to know of his work and very much appreciate your enthusiastic report.

Sincerely,

Alfred H. Barr, Jr., Director
The Museum Collections

Miss Marie Luiza Charvet
104 rua Ypiranga - Apt. 10
Rio de Janeiro, Brasil

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CHARVET

November 14, 1950

Dept artists' file

Dear Miss Charvet:

We are most grateful for your letter of October 24, with the information about the artist Baroukh. We are delighted to know of his work and very much appreciate your enthusiastic report.

Sincerely,

Alfred H. Barr, Jr., Director
The Museum Collections

Miss Marie Luiza Charvet
104 rua Ypiranga - Apt. 10
Rio de Janeiro, Brasil

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Chase
(Mary Ellen)

See Mrs. John D. Rockefeller, Jr.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

CHATFIELD

THE MUSEUM OF MODERN ART

Date September 7, 1950

To: Mr. d'Harnoncourt

From: Olive Bragazzi

Re: Attached letter from Colette Roberts

- Dear René: In Alfred's absence I pass on to you the attached letter from Colette Roberts in the hope that you will have a moment to see the young lady about whom she writes, Miss Jennifer Chatfield. Miss Chatfield telephoned this morning and I took the liberty of telling her that your secretary would call her back shortly. Many many thanks.

I'd like to come to Virginia. In fact, I've thought of Richmond very frequently during the past year as you can well imagine.

My best to you.

Sincerely,

Mr. Leslie Cheek, Director
The Virginia Museum of Fine Arts
Boulevard & Grove
Richmond 20, Virginia

AHB:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Cheek

October 30, 1950

Dear Leslie:

Many thanks for sending me the Healy book. I must confess I scarcely know his work. It seems way above the average of light portraiture. I wish I had been able to see the show.

I'd like to come to Virginia. In fact, I've thought of Richmond very frequently during the past year as you can well imagine.

My best to you.

Sincerely,

Mr. Leslie Cheek, Director
The Virginia Museum of Fine Arts
Boulevard & Grove
Richmond 20, Virginia

AHB:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

EK

THE VIRGINIA MUSEUM OF FINE ARTS • BOULEVARD & GROVE • RICHMOND 20

September, 1950

Dear Alfred:

I know this booklet is not in your line, but I hope it will interest you a bit. Healy is a painter whose influence in America of the 19th century has been long neglected.

Do come to see us in Virginia soon.

Sincerely,

Leslie

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

enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CHEEK

cc: DCMiller

August 3, 1950

Dear Mr. Cheek:

In Mr. Barr's extended absence from New York (he's in Vermont writing a Matisse book for fall publication) Dorothy Miller replied to Mrs. Christison's letter of July 25. Dorothy is now on vacation so that I hope you won't mind a kind of third-hand answer to your July 31 letter.

For your information I enclose a copy of Dorothy Miller's letter to Mrs. Christison. If you feel that the matter is very urgent, we shall of course be glad to send your letter along to Mr. Barr. Otherwise perhaps we could wait for Dorothy Miller's return in two weeks.

Sincerely,

s/olive bragazzi

Mr. Leslie Cheek
Faraway Farm
Uree, North Carolina

ob/b
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CHEEK

cc: DCMiller

August 3, 1950

Dear Mr. Cheek:

In Mr. Barr's extended absence from New York (he's in Vermont writing a Matisse book for fall publication) Dorothy Miller replied to Mrs. Christison's letter of July 25. Dorothy is now on vacation so that I hope you won't mind a kind of third-hand answer to your July 31 letter.

For your information I enclose a copy of Dorothy Miller's letter to Mrs. Christison. If you feel that the matter is very urgent, we shall of course be glad to send your letter along to Mr. Barr. Otherwise perhaps we could wait for Dorothy Miller's return in two weeks.

Sincerely,

s/olive bragazzi

Mr. Leslie Cheek
Faraway Farm
Uree, North Carolina

ob/b
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

FARAWAY FARM
UREE · NORTH CAROLINA

31 July 50

Dear Alfred:

My associate in the Virginia Museum, Mrs. Christison, wrote you a letter on 25 July asking for some loans from the Museum of Modern Art for an Impressionist exhibition. I do very much hope that you can help us out, for only through loan exhibitions can we bring fine examples to Virginia. Though our own collection is growing, it is still far from adequate.

Please remember Mary Tyler and me to Mrs. Barr & Victoria. Should you both be in the Asheville region during the summer, do plan to visit us on our little farm.

Sincerely,

Leslie —

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Checks

See Brancusi re

DCM's letter

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

CHERRY LANE

October 28, 1947

Dear Mr. Campbell:

After consulting with other members of our department, the decision seems to be that it would be unwise and unfair to try to give you names of individual artists who might want to exhibit in your theatre, but that groups in the Village could spread the word around and reach many more deserving artists. I suggest the following:

Noko Gallery, 51 Greenwich Avenue
Village Art Center, 224 Waverley Place
New School for Social Research - West Twelfth St.
William Stanley Hayter's Studio - 41 East Eighth St.

Also you might call Hugh Stix at the Artists' Gallery, 61 East 57 Street, he is very familiar with Greenwich Village artists.

I'm sure if you talk to people at these places, they can give you further information and suggestions. If there is anything else we can do, be sure to let us know.

Sincerely yours,

Olive Baggazzi

Mr. Ian Campbell
Cherry Lane Theatre
38 Commerce Street
New York 14, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Rich Chicago

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

November 22, 1949

Dear Alfred:

You are quite right. The word should have been intelligible and turned out to be "unintelligibly" intelligent.

I know that Fred Sweet will be pleased by your remarks on the catalogue of From Colony to Nation Exhibit. I have sent your letter on to him. It was entirely the work of Fred, Hans Huth and Meyric Rogers.

I have sent Andy Ritchie a copy of my speech made at the Federation meeting. Ask him for it and send it back to me, if you will be so good. AHB saw

My best, always

Very sincerely yours,

Daniel Catton Rich
Director

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Rich

November 15, 1949

Dear Dan:

Many thanks for your letter with its handsome enclosure addressed to Mr. Whitney. Am I right in supposing that "intelligent", line 8, should read "intelligible"? My carbon seems to be altered.

I'd never seen until yesterday the catalog of your wonderful show of American art before 1812. Fred Sweet and you and the Institute deserve a lot of credit for such an excellent job.

When you were here I forgot to ask you about the speech you made last year at the Federation meeting. I wasn't able to attend and so could not hear it, but the reports made me wish very much that I might read it. When I wrote about it, I was informed that it was going to be published, but now I understand that this is indefinitely postponed. Could you not let me have a copy for private perusal? I would return it to you without showing it to anyone else.

AHB saw. PC ABacon 12/7/49

Again thanks for your letter to our Chairman.

Sincerely,

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

AHB:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

November 8, 1949

Dear Alfred:

I am sorry that your letter asking me to write Mr. Whitney a note of congratulations on the anniversary of the Museum of Modern Art, though dated November 3, arrived on the very day of the celebration. Nevertheless, I feel so strongly about what you and the museum have done that I have sent a letter to him, copy of which I enclose.

Very sincerely yours,

Daniel Catton Rich
Director

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

[illegible]
Director
The Art Institute of Chicago
Chicago 3, Illinois

AHB:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

RICH

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

June 9, 1949

write again?

Dear Mr. Barr:

Your letter of June 7 to Mr. Rich has been received in his absence on a trip abroad. It will be brought to his attention immediately upon his return the latter part of July.

It is my understanding that Mr. Rich expects to revise and edit his talk given during the recent American Federation of Arts meeting before making it available.

Sincerely yours,

louise kutz

Secretary to the Director

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
New York City 19, N. Y.

Director
The Art Institute of Chicago
Chicago 3, Illinois

AHB:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Rich

AFA

June 7, 1949

Dear Dan:

I heard several reports that you made an extraordinarily good speech at the annual meeting of the American Federation. Several people have spoken of its courage and eloquence. Do you think you could let me have a copy for present use, and let me know too if, and where, you intend to publish it.

Sincerely,

Mr. Daniel Catton Rich
Director
The Art Institute of Chicago
Chicago 3, Illinois

AHB:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Rich

SHALL WE CEASE FIRING?

During the last few years there have been a surprising number of attacks on modern art. Many of these, it is significant to note, have come out from the academicians or Sanity-in-Arters. Indeed the usual expected opposition to progressive painting and sculpture has been abnormally quiet - can it be that the National Academicians by taking a few wolves into the fold and surrounding them with the usual sheep have decided that the sheep themselves will benefit - or at least get a little more publicity? The Sanity-in-Art movement - if indeed anything so static can properly be called a movement - has subsided more and more into unemphatic amateurism. Old and young ladies continue to paint Provincetown and New Mexico in the style of another century but there is little venom left in their remarks over their tea-cups against modernism.

The real volleys have come from ambush - and strangely enough - often from former friends and defenders of newer tendencies. That is a phenomenon worth studying and trying to explain.

Among these distinguished recreants are Herbert Read, George Biddle, Lincoln Kirstein and I think also Lester D. Longman, if we may fairly judge his attitude from a recent article, Contemporary Art in Historical Perspective, published in the College Art Journal. All of these men by deed as well as word have strongly supported over the years the tenets of modernism. Even one institution has changed its point-of-view - the former Institute of Modern Art in Boston. It now disavows the "modern" in its policy and name, substituting the milder term, contemporary.

In addition, there has been at least one serious indictment from the traditional side. I refer to Francis Henry Taylor's essay, Modern Art and the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Dignity of Man.

Meanwhile, some of the national magazines, and in particular, LIFE, and TIME, have developed a strong editorial policy condemning what LIFE refers to as "some absurd and nihilistic tendencies in modern art." Much of this attitude may be found in connection with a Round Table on the subject held in the summer of 1948 by LIFE Magazine and confusedly reported in that weekly.

Thus from several sides modern art which for almost half a century has been developing various forms and meanings and during this period has not only effected a revolution in our ways of seeing but has left itsundeniable imprint on architecture, industrial design and film as well as on many other varieties of visual experience, finds itself suddenly on the defensive.

In analyzing the indictments brought by these critics and journalists, a few general objections stand out. In fact these are repeated so often and so unvaryingly that they seem to form an almost unconscious pattern in thought.

FIRST. Modern art is daily growing more unintelligible. It is becoming a strictly private art through adopting a personal, individualistic symbolism and by stressing formal, rather than human elements.

SECOND. Because of this fact, communication between artist and public - in Tolstoy's meaning of communication - has broken down.

THIRD. This is usually the fault of the artist, though certain critics blame the social and economic patterns of our life for the condition in which the artist finds himself.

FOURTH. In many of the attacks there is a wistful glance back into history - the medieval craftsman or the renaissance painter is set up as the model of the ideal artist.

These, then, are some of the chief propositions that it will be well to scrutinize.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Let us take them up in order:

Is modern art becoming daily more unintelligible? Or is this only due to a wider interest on the part of artists in abstract art? I sense in certain of these strictures, a sense of weariness and distaste, that here again art, and particularly American art, is widely changing its approach. Though there have been several waves of abstraction in 20th Century America, these have, in the past, been small in comparison with the tide which seems about to engulf us. And in the '30s, with a nationalist withdrawal into nostalgic, homespun and local traditions - the so-called American scene - everything seemed safe and sound. American painters could adapt and naturalize foreign isms. A Léger pattern could easily be turned into the smoke-stacks of Gary; even a Kandinsky abstraction could be clothed with trees and houses and stylized figures.

The weeklies and the advertising pages had no trouble in "picking up" paintings to illustrate any feature. Was it an article on the circus? There was always John Steuart Curry at hand. Do you want to thrill to a picture story of the wheat fields? Jo Jones was your man. And Peyton Boswell, Jr. could pontificate: "Because of our Anglo-Saxon heritage, American art is a literal three-dimensional art. There is little room in its pattern for such aesthetic detours as cubism or non-objective painting."

But now, suddenly, it looks as though the "detours" had become the highways. With many American artists under 30 strongly practicing some form of what the pundits like to call "non-representation", some of our critics feel they have been "had". As late as 1943 George Biddle could hail what was going on as "perhaps the most momentous event in the world of art since the Italian Renaissance....". Three years later he was dismayed to find "a rapid swing towards modernistic, abstract and non-objective art".

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

And so we are back to the old intellectual lag on the part of our critical leaders. These were the same remarks that greeted American impressionism, mild as it was in the works of Weir, Twachtman and Robinson; we are but re-echoing when we talk about the "dignity of man" some of the earlier, fiercer reactions to the "ash-can school" of Henri and Bellows.

There are, however, certain interesting variations in this reflex. In the LIFE Round Table, two things were made quite clear. One: that even the traditionalists were ready today to accept the "masters" of 20th century Art. They admitted the place and importance of men like Braque, Léger and Picasso. Their scorn was reserved for the imitators and adapters - a well taken point if one can agree on what is an imitation or adaptation. But there is a danger here. Before quickly dismissing a work as a mere imitation, a certain amount of experience with it is necessary.

Two: In the Life Round Table, it was significant that everyone agreed that a 1911 Picasso was a lovely work. However, a 1935 Picasso was much more debatable and abstractions done a year or two before were quite "unintelligible" to many of the critics and connoisseurs.

Time not only softens but opens eyes. This would seem to dispose of some of the objections to "privacy". If a new work begins by being private it may in time grow public as it enters into the living idion of our age.

It has surprised me, in reading these articles, to find over and over again, a strong attack on individualism in art. There is a contradiction, surely, here. Why do we admire - in the past - Rembrandt, El Greco, Caravaggio? Are they not unabashed individualists? Do we not value their personal contribution to art? Each was in conflict with his time; each painted a rather unpopular type of picture, incomprehensible to the larger public of his day. Shall we say that because a work is not instantly understood it is private, sealed, individualistic, romantic?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

On the second proposition that communication is the test of important art, here, too, I believe we are on dangerous ground. Even historically at many epochs, I believe it could be proved that only a very small number of people understood what the artist was doing.

In many of these discussions the patron has been mentioned. Surely in aristocratic periods only the patron and his circle could grasp the art of a painting. Today, though Mexican mural art is admiringly cited as the perfect example of a modern art for popular consumption, middle-class students in the National Preparatory School in Mexico City scratch Orozco's walls and Indians stand resentful before what they regard as Rivera's caricaturing touch in the Cortes' Palace.

We are dealing with a paradox. If we want a communal, collective art, we must perforce create a communal, collective society. Otherwise instant, clear universal communication is impossible.

The social realism of the Soviet, the inflated, dead, bombastic academy of the late totalitarian regimes in Italy and Germany - these are clearly successful as far as communication goes. But at what a cost communication has been gained. It is quite true as Alfred Frankfurter states: "The extent of the privacy of the communication is the measure by which the public will accept or reject the work of art and the artist himself". It has never been, however, the measure of art itself.

I would also add that I simply do not believe that such a statement as this: "a great part of the public has become antagonistic to contemporary painting" has any bearing. Let us put it more clearly: For the first time, due to mass reproductions of works of art, greater spread of museums and exhibitions, the public has become aware of art, and particularly, modern art. Here is the crux of the matter. For almost fifty years progressive art has been admired, supported

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

and enjoyed by a relatively small group. Today it stands on the threshold of wider understanding. It is no longer merely in the hands of its friends and apologists. Is it any wonder that a public brought up to think that Norman Rockwell or Walt Disney are the greatest artists of today should be confused and uncertain before contemporary works?

Proposition Number 3 insists that the artist is at fault. Though escapism, ivory towers, art for art's sake - all these venerable and tiresome clichés have again been trotted out, in the main the critics have adopted a fresher role: that of scolding the artists. Professor Longman finds him not only an "unqualified individualist" - evidently a heresy in Iowa - but also an inspirationalist, and an experimentalist. This sounds serious until one remembers that many of the artists Mr. Longman admires most in the past could best just so labelled. In Boston, the Institute of now-Contemporary Art lectures the artist sternly: "We enjoin the artist to exercise his historic role of spiritual leadership and to forge closer ties with an ever growing public in terms of common understanding. Nature and mankind - we are somewhat surprised to learn - remain an inexhaustible source of inspiration. World chaos and social unrest, which prompted many of the excesses of modern art, are still with us....the artist is to help counteract the trend towards world dissolution.....to draw strength both from experiment and tradition. The intellectual revolution is over - brought to a close by the outbreak of war in 1939".

It is little wonder that such a statement has been seized upon by those who wish to put the blame for what they do not like squarely on the shoulders of the artist.

Herbert Read, who admits that he is "sated" with painting, relegates that art to a private hobby. Francis Taylor, more in pity than scorn, and bolstered by length quotations from Toynbee and Joad, discovers that modern man and

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

artist have both become the victims of the scientific world they have created. He defines the contemporary artist as no eagle but finds him "reduced to the status of a flat-chested pelican, strutting upon the intellectual wastelands and beaches, content to take whatever nourishment he can from his own too meager breast". It is then rather an indictment of our age, than our artist, that appears in Mr. Taylor's pages.

But if we look more closely we can see that such unhappy depictions of the artist do not take into account the extraordinary vitality and vigor of 20th Century achievement. It is no small thing for a period to have created a new approach to art, perhaps the first wholly fresh reorientation of visual principles since the Renaissance. Though from 1904 onwards, modern art has been condemned to a speedy death, interred over and over again, and given innumerable tombstones, I venture to say that today, in 1949, it is more alive in the minds of our artists and more accepted by a world public than ever before. Even the Jeremiads of our critics do not seem able to keep it down.

I will make only one comment on proposition Number Four - that we set up some integration of "art with life" as was found in those blessed days of the Middle Ages or Renaissance. There is no doubt a new synthesis of elements in our culture is greatly needed - no one will deny that - but I am convinced that it will not come about through a nostalgia for past epochs. As a matter offact, the spectacles that many of our critics look through are left-over equipment from 1600. Most of us suffer from our conditioning in the history of art - we still unconsciously, perhaps, judge contemporary art through Renaissance eyes - we demand with Mr. Boswell a "literal, three-dimensional art" insisting on fixed plastic forms in a world in which such a conception has become meaningless. What has such an approach to do with contemporary biology, physics and psychology, with

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

what a recent writer on science has described as "our Post-Newtonian, Einsteinian, expanding universe of finite, yet not bounded space, in which material has become so 'spectral' that the 'notion of substance' has had to be replaced by the notion of behavior". Does this not relate directly with much art of our day?

More of the myopia of these attacks may be observed in the solutions suggested by certain critics.

Lincoln Kirstein, whose article in Harpers is a thinly disguised and insincere apology for a certain type of reactionary realism, spiced by Freudian symbols, would have everyone paint like Meissonier or Jared French or Paul Cadmus. His remarks, careless in fact and interpretation, can be dismissed as special pleading.

George Biddle would have American modernists learn abstract structure from creative artists; charge these with content taken from life - a process which has been very ably answered by Stuart Davis who shows that great art is always indivisible as far as form and content go. Mr. Longman would try some classicism - that is his special remedy. To do this is very simple. First reverse your romantic beliefs, boys, and try going in the opposite direction.

Herbert Read would permit artists to paint easel pictures as a hobby, "you can give them as tokens of regard to your friends or can make a little pocket money". For the rest, artists should become industrial designers and architects, helping to counteract the hideous objects with which we clutter our daily lives. Francis Taylor is so dispirited with our art and our age that for him one feels only an atom bomb can solve the matter.

Not one of these "distinguished critics or historians or connoisseurs" - to quote LIFE Magazine - has even so much as suggested that if there is

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I. A. 152

what a recent writer on science has described as "our Post-Newtonian, Einsteinian, expanding universe of finite, yet not bounded space, in which material has become so 'spectral' that the 'notion of substance' has had to be replaced by the notion of behavior". Does this not relate directly with much art of our day?

More of the myopia of these attacks may be observed in the solutions suggested by certain critics.

Lincoln Kirstein, whose article in Harpers is a thinly disguised and insincere apology for a certain type of reactionary realism, spiced by Freudian symbols, would have everyone paint like Meissonier or Jared French or Paul Cadmus. His remarks, careless in fact and interpretation, can be dismissed as special pleading.

George Biddle would have American modernists learn abstract structure from creative artists; charge these with content taken from life - a process which has been very ably answered by Stuart Davis who shows that great art is always indivisible as far as form and content go. Mr. Longman would try some classicism - that is his special remedy. To do this is very simple. First reverse your romantic beliefs, boys, and try going in the opposite direction.

Herbert Read would permit artists to paint easel pictures as a hobby, "you can give them as tokens of regard to your friends or can make a little pocket money". For the rest, artists should become industrial designers and architects, helping to counteract the hideous objects with which we clutter our daily lives. Francis Taylor is so dispirited with our art and our age that for him one feels only an atom bomb can solve the matter.

Not one of these "distinguished critics or historians or connoisseurs" - to quote LIFE Magazine - has even so much as suggested that if there is

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

bewilderment, confusion and antagonism today towards modern art, that criticism itself may be at fault. If many examples of modern art seem unintelligible, is it not the critics' place to attempt to make them intelligible? If communication is lacking between artist and public, what is the critic doing to interpret the work to the person who wants to understand it?

On the whole, modern art has been unfortunate in its lack of interpreters. I do not mean that millions of words, often weighty, opaque and confusing have not been spent on "defending" or "explaining" it. I mean that in all the many volumes on Picasso, for example, not one has had the understanding eloquence of Roger Fry on Cézanne or Meier-Graefe on van Gogh. Why has criticism - and I mean by that term profound valuations on works of art expressed in intelligible form - declined since the major studies on the Post-Impressionists. I do not refer to simple biographies of modern artists or histories of modern art in which movements are neatly pigeon-holed in the traditional manner, but fresh, vigorous volumes on the leading artists and directions of our century.

In this respect art has been less fortunate than contemporary poetry. There has been no similar development for the visual arts such as the vital approach to criticism initiated by T. S. Eliot in 1922. Eliot not only discussed his contemporary poets, he went further. He revalued much of the poetry of the past - a task sadly lacking in the art fields where a constant revision of tradition and masters is necessary for the contemporary artist as well as those interested in art.

Before our critics read lectures on social responsibility to living artists, let them consult their own records. It may well be said of this period that in art it produced a major shift in principles but that criticism failed to live up to its historic role - to quote again the Boston manifesto.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

There is no denying that criticism of the visual arts is a most difficult task today. To understand, much less to communicate, what modern artists have done; to weigh and value their work not only in formal terms but in relation to contemporary biology, science and psychology - this is no light assignment. One of the few books on English in recent years which makes a brave attempt is Alexander Dorner's The Way Beyond 'Art', a thorny but profitable job. Then to turn this into English that will be read without pain - again, I repeat, it is not in the least easy. But we badly need some of the best minds and sensitive perceptions at work on these problems.

It is the opportunity of criticism to point out such ideas as these: that abstract art, if it is art, is never really abstract; that it has meanings and what those meanings are, otherwise as Kandinsky remarked about certain paintings, they were only designs for rugs or neckties.

Again, there is an opportunity for cutting across the various labels which have been so hastily awarded or adopted by small cliques or movements in our time. In fifty years the isms should have melted somewhat together; what is the emerging profile of the art of our time?

There are hundreds of other possibilities - where are the critics to tackle them?

Before we admit that modern art has failed or run down or grown stale and sterile, let us examine its high level; let us judge deeply what it has accomplished that is fresh and characteristic of our period. And let us not turn apostate through general disillusionment. The art of our times belongs to us. Shall we look at it awhile - and cease firing?

DANIEL CATTON RICH

May 1949

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Rich

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 14, 1949

Dear Alfred:

Thank you for your letter of March 7. I remember the Seurat drawing of the Café Concert which belonged to Theo van Gogh. It was on view at the Stedelijk.

With kindest regards, always

Very sincerely yours,

Daniel Catton Rich
Director

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

Mr. Daniel Catton Rich
Director of the Art Institute
Chicago 3, Illinois

AHB/ms

Rich

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

RICH

CC: Dorothy Miller

March 7, 1949

Dear Dan:

Have just had a chat with Van Gogh's nephew, W. W. Van Gogh from Amsterdam. He reports that he has a drawing that Seurat gave his father, Theo. He thinks that it is very little known, it represents a singer on a platform.

I pass this on to you in case you shouldn't have heard of this drawing which you might some time want to borrow for the always hoped for Seurat exhibition.

Sincerely,

Mr. Daniel Catton Rich
Director of the Art Institute
Chicago 3, Illinois

AHB/ms

THE MUSEUM OF MODERN ART

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

Rich

THE MUSEUM OF MODERN ART

Date March 12, 1949

To: Porter McCray

From: Alfred H. Barr

Re: Report on Circulating Exhibitions for ICOM office in Paris

Would you please send a copy of this report to:

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

Mr. Rich wrote requesting the same information as Grace Morley.

to send you a copy.

pls. do
thanx

With thanks for you note about the catalog, I am

Sincerely yours,

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES T. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER D. GRAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

February 11, 1949

Dear Alfred:

UNESCO, acting through ICOM, has asked me to make a brief report in connection with the circulation of exhibitions internationally, particularly those

March 11, 1949

Dear Dan:

Many apologies for not having answered your letter of February 11. Shortly after receiving it, however, I learned that our department of Circulating Exhibitions had had the same request from Grace Morley in Paris. Porter McCray is working on the report now, and it will go out any day. I shall ask him to send you a copy.

With thanks for you note about the catalog, I am

Sincerely yours,

pls. do
thanx

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

AHB/ob

With kindest regards, I remain

Very sincerely yours,

Daniel Catton Rich
Director

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

P.S. Congratulations on yours Catalogue.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

G O

C
ROBERT ALLERTON
DANIEL CATTON R

Treasurer
S. BREWSTER, *Vice-President*
TER B. BRIDAHAM, *Secretary*

The Department of Circulating Exhibitions in this Museum had been asked to answer the same questions by Mrs. Morley for the ICOM office in Paris.

Dea

f report

in

articular-

ly

eat experi-

ence in this matter and I would be most grateful if you would comment on the following questions, adding or subtracting anything you think would be useful. ICOM is interested in relatively small international exhibits. Large government-sponsored showings are not involved.

1. How are such exhibitions usually financed.

2. Difficulties with packing and transportation, especially marine insurance.

3. Customs difficulties, delays, expenses and refusals to admit certain types of material. Have you employed a Customs broker? Does he facilitate entry and export?

   Any further information on points No. 2 and No. 3 concerning barriers, especially of a contemporary nature, is particularly valuable.

4. Sales of works of living artists.

   Sales always complicate both borrowing and exhibiting problems. What is your advice?

Since the report must be in Paris by the middle of March, I would appreciate your sending me your answers as soon as convenient.

With kindest regards, I remain

Very sincerely yours,

Daniel Catton Rich
Director

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

P. S. Congratulations on your Catalogue D.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

February 11, 1949

Dear Alfred:

UNESCO, acting through ICOM, has asked me to make a brief report in connection with the circulation of exhibitions internationally, particularly those dealing with contemporary art. I know that you have had great experience in this matter and I would be most grateful if you would comment on the following questions, adding or subtracting anything you think would be useful. ICOM is interested in relatively small international exhibits. Large government-sponsored showings are not involved.

1. How are such exhibitions usually financed.

2. Difficulties with packing and transportation, especially marine insurance.

3. Customs difficulties, delays, expenses and refusals to admit certain types of material. Have you employed a Customs broker? Does he facilitate entry and export?

   Any further information on points No. 2 and No. 3 concerning barriers, especially of a contemporary nature, is particularly valuable.

4. Sales of works of living artists.

   Sales always complicate both borrowing and exhibiting problems. What is your advice?

Since the report must be in Paris by the middle of March, I would appreciate your sending me your answers as soon as convenient.

With kindest regards, I remain

Very sincerely yours,

Daniel Catton Rich
Director

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

P. S. Congratulations on your Catalogue D.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Rich

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

TELL MR. RICH:
INVITATION TO
DINNER - BARR'S - WED 11/17
7:30 sharp.
Afterwards
to Askew's
to select party
for the
Sitwells.
BLACK TIE

November 11, 1948

Dear Alfred:

Unfortunately, Bertha is not coming with me this time but we will be visiting New York together in January.

I am planning to spend two days in the city beginning November 17 and I shall be free either Wednesday or Thursday night. If neither is convenient for you, perhaps you will have lunch with me. I shall be staying at the Savoy Plaza.

With kindest regards, always

Very sincerely yours,

Dan

Daniel Catton Rich
Director

P.S.
Now I
have a date
for Thurs.
Would wednesday
do? D.

6 o'clock train 405-2600
6:15

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

Mr. Daniel Catton Rich
Director
Art Institute of Chicago
Chicago 3, Illinois

AHB:bb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

November 1, 1948

Dear Dan:

I must apologize for having so exaggerated the reported offer for the Grande Jatte. I am afraid it was the "lecturer" who also gave me such hyperbole accounts of your Abstract-Surrealist show, for I do remember quite definitely the offer of a million dollars as having been a fairly recent offer. I guess no harm is done, but my face is fairly pink.

I note that you are coming in November. May I say again how much we would like to have you and Bert to dine? If you have an evening free let us know as soon as you can the date. Ordinarily Friday, Saturday and Sunday are best for us.

Sincerely,

Mr. Daniel Catton Rich
Director
Art Institute of Chicago
Chicago 3, Illinois

AHB:bb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

RICH

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Philosophy

October 20, 1948

October 22, 1948

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

Dear Dan:

Coming through the galleries recently I ran into Professor Robert Scoon of Princeton, who had been my Latin teacher as an undergraduate. He is now, I think, head of the Department of Philosophy and a man of great natural conservatism. He was looking at the Seurat drawings, recently bequeathed us by Mrs. Rockefeller, when we fell into conversation. I wrote him afterwards recommending your book and enclose a copy of his letter which I think might interest you, coming as it does from a man who has really neverlooked at a picture before in his life so far as I know.

It was good to see you and to have such a chance to chat. Try to let me know when you and Bert intend to come to New York again so that we may give you dinner and spend an evening together.

Sincerely,

Mr. Daniel Catton Rich
Director
The Chicago Institute of Art
Chicago 3, Illinois

AHB:bb

P. S. I forgot to call your attention to the statement which I made on the label I wrote in connection with the Seurat drawings. In it I referred to the offer made to the Art Institute years ago of $400,000 and said that since then the Art Institute had been offered twice as much. When I wrote the label I had absolutely no doubt but that this was true, but I now realize that I have nothing in writing and so may have been indiscreet to have mentioned it on the label. Wouldn't you put my mind to rest about this? As I recall, you told me that you had been offered one million dollars, but it may have been someone else connected with the Institute who told me this.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

PRINCETON UNIVERSITY

PRINCETON NEW JERSEY

Department of Philosophy

October 20, 1948

cc: DANIEL C. RICH

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

Dear Alfred:

Many thanks for your very kind note suggesting SEURAT AND THE EVOLUTION OF "LA GRANDE JATTE" by Daniel Catton Rich. I have waited this long in acknowledging your letter because I wanted to read the book and have been prevented until now by all the details that come down on me on the opening of the University. But I have taken the opportunity of going over to McCormick Hall and reading the little monograph and I find it as fascinationg and suggestive as you predicted. I am really very much indebted to you for taking the trouble of helping me educate myself in this field; and I shall look forward to discussing it with you the next time we meet.

With best regards,

Yours cordially,

Bob

Robert Scoon

RS:f

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

RICH

September 20, 1948

Dear Dan:

We have now put the Seurat drawings on view with a long label a copy of which I attach.

As I recall, I heard that the Art Institute had actually been offered one million dollars for the Grande Jatte, but since I had nothing in writing I left it vague.

How are you? I hope you had a good summer.

Sincerely,

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

AHB/mw
Copy of label

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

August 10, 1948

Dear Mr. Barr:

Your letter of August 5 is received in Mr. Rich's absence from the museum until early September. Upon his return I shall be glad to bring your letter to his attention.

Very sincerely yours,
Secretary to the Director

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

correctly, would presumably have gone by that time to the Metropolitan Museum.

Please make use of this letter as you see fit, keeping it confidential if the matter is already settled, but showing it to your Board if there is a chance of our receiving the two Seurat drawings now.

With kindest regards,

Very sincerely yours,

Daniel Catton Rich
Director

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CHICAGO

C
O
P
Y

THE ART INSTITUTE OF CHICAGO
CHICAGO 3, Illinois

May 4, 1948

Dear Alfred:

You know, of course, that Mrs. Rockefeller has bequeathed to the Art Institute two Seurat drawings, Jeune Fille à l'Ombrelle, and Jeune Fille, both of them studies for the Grande Jatte. The gift as set forth in her will is subject to the desire of the Museum of Modern Art to retain these drawings for a period of not less than twenty-five and not more than fifty years. I very much hope that your Board will consider allowing the drawings to come to the Art Institute now, and I can offer the following reasons why they mean a great deal to us at this time: 1) We have no preparatory drawings for the Grande Jatte and it seems particularly significant to have such studies associated with the painting here which is perhaps the most popular work in the whole museum; 2) Carl Schniewind and I, as you know, have been trying to build up our collection of modern drawings. So far we have only one Seurat and that one not wholly characteristic. The addition of these two examples would help fix the important place which Seurat occupies in nineteenth century draughtsmanship.

I realize your long interest in Seurat and know that the Rockefeller drawings would amplify the drawings from the Bliss Collection. However, I can assure that it will be our intention to keep the drawings on view, though, of course, we make no commitments regarding length of exhibition, while I have an idea that you show your drawings only from time to time. Also I am not certain that with the necessity of keeping the drawings in New York for a minimum of twenty-five years that they might become separated from the other Seurat drawings which, if I read your plans correctly, would presumably have gone by that time to the Metropolitan Museum.

Please make use of this letter as you see fit, keeping it confidential if the matter is already settled, but showing it to your Board if there is a chance of our receiving the two Seurat drawings now.

With kindest regards,

Very sincerely yours,

Daniel Catton Rich
Director

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

RICH
see also "BRAQUE" in EXHIBITIONS

cc: Mr. Wheeler
Mr. d'Harnoncourt
Mr. Soby

PERSONAL

February 16, 1948

Dear Dan:

Thanks for your letter of February 11. I had not heard that Devree had been appointed a consultant to LIFE. I rather question this in spite of recent rumors.

I am astonished at the difference between Mr. Watson's figures and yours; maybe someone should restrain his imagination!

I am quite upset about the Braque affair. I have not been in close touch with our exhibition business but feel extremely unhappy about your disappointment.

I would say, however, that I think Henry Hope will do a very creditable job. I have got to know him only recently but I have followed his writing and editing with interest ever since I spent a whole day in Widener Library reading through his doctor's thesis on Art Nouveau in Britain, France and the Low Countries — a really excellent piece of work.

I am not sure that I should agree with him in his judgment of recent developments in art, but from what I can gather I believe he could be counted upon to show good judgment and good taste in the Braque show. He has, himself, a really excellent collection of modern paintings, Bonnard, Braque, Picasso, Klee, etc. Furthermore he knows his way around Paris very well indeed.

I am afraid my own confidence in him (with which Jim Soby is in complete accord) may not reconcile you to Henry Hope. I wish it could.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. Daniel Catton Rich, Director
Art Institute of Chicago
Chicago 3, Illinois

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

February 11, 1948

Dear Alfred:

I was touched and pleased to receive your letter on my Atlantic article. I am glad that it may be useful during this rather difficult period.

Jewell, for all his drawbacks, was without the narrow prejudices of Devree, and I think that New York criticism is ganging up in a most unfortunate manner round reactionaries like him and Frankfurter who seems to be gaining more and more power in the whole situation. I understand quite unofficially, and it may be mere gossip, that he has now been appointed a consultant to Life Magazine. Please do not pass this on, but let's watch it through the keyhole and see what occurs in that direction.

The fall exhibit here was, on the whole, a distinct success. We received a great many letters of praise for the undertaking. Watson, of course, is far off in his calculation. Our Membership Department informs us that two Annual Members resigned and one newly joined because of it. This seems like a very small tempest in a minor teacup.

I am sending you herewith copy of a letter to Mr. Monroe Wheeler. I am very sorry about the Braque situation, but I hope you will understand my point of view.

Again, with thanks for your appreciation, I remain

Very sincerely yours,

/ Dan

Daniel Catton Rich
Director

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

February 5, 1948

PERSONAL

Dear Dan:

I think your Atlantic article excellent and extremely timely. We have been battered in what seems to me a singularly stupid manner by Devree and Genauer for our recent acquisitions which included some of the artists in your show. I expect Frankfurter, who started the ball rolling last summer, to join them. You may have noticed that Aline Louchheim announced their victory and remarked that the surrealist and non-objective forces were engaged in a rear-guard action from outposts in a few specialized galleries and a couple of little magazines and one major museum.

Some of our trustees have taken Devree very seriously and of course assumed that the one major museum was ours, in other words, that we are out on the end of a limb and should take Devree's recommendation that we abandon these extremists and retire to the safe middle road of sound modernism. So far as I can make out, sound modernism to Devree means Cowles, Nordfeldt, Schnackenberg and possibly Rattner. I scarcely need to say more to give you an idea how useful your article is. We are sending it out to our Trustees.

Watson came in yesterday and was quite enthusiastic about your show, saying that it had been a wonderful thing for the Art Institute and stirred up a great deal of interest, and while 125 members had resigned in disgust, that you had gained 700 others. Is this really true?

There is a real reaction campaign going on hereabouts, not a matter of conspiracy but at this stage surely a matter of cooperation, for Genauer attacks the matter under the headline CRITICS ICILY IGNORED BY MUSEUM and then calls to witness the previous articles by Frankfurter, Boswell, Biddle, Devree, and herself.

We could laugh this off if it were not for the fact that this is what our friends want to hear.

Sincerely,

Mr. Daniel Catton Rich, Director
Art Institute of Chicago
Chicago, Illinois

AHB:mc

P. S. Of course, so far as I can make out these critics do not realize or won't accept the fact that we are in the midst of a really strong wave of renewed interest in what they call "extreme", even though the ancestors of this movement are such older painters as Kandinsky, Klee, Miro, Dove, Tobey, etc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Rich

Atlantic Monthly February/1948 Rich

Art critic and writer, DANIEL CATTON RICH *has been Director of the Art Institute of Chicago and Curator of Painting since 1938. For the 58th Annual Exhibition, the Institute arranged a series of exhibits on dominant themes in American Art. The showing which opened last November was made up of 256 paintings and sculptures by American abstract and surrealist artists, and in collecting them Mr. Rich and his staff were impressed by the vitality and scope of this new movement.*

FREEDOM OF THE BRUSH

by DANIEL CATTON RICH

1

THOUGH few of us suspect the fact, American painting is facing a major change. Up to the beginning of the Second World War, our tradition could be called a broadly realistic one; the American artist, from Copley to Hopper, had been chiefly concerned with recording the objective facts of nature. When he occasionally colored fact with romanticism, as in the landscapes of the Hudson River School, he still rooted his vision in precise observation.

Today this tradition is being challenged by the growth of a new American school of non-representational painting. By non-representation I mean the various abstract modes as well as the irrational and automatic picture-writing of the surrealists. A typical studio of the moment in Eighth Street, or for that matter in Laramie, Wyoming, is apt to disclose canvases full of "geometric" or "bimorphic" forms. These may be brightly, placidly, or violently painted and labeled "Composition," "Motion in Space," or "Lunar Madness." What is happening to American painting, and what are some of the reasons behind this shift from the real world to the more private world of forms and dreams?

It has been evident for some time that non-realistic approaches to painting have been greatly on the increase. Abstract and surrealist canvases have invaded the large annual exhibitions of American art at Pittsburgh and Philadelphia; and in 1946, Carnegie Institute awarded its first prize to Karl Knaths for an abstraction, "Gear." The latest annual exhibition of the Whitney Museum of American Art — always a sensitive barometer of advanced taste — turned out to be a triumph for non-representational forms.

Two years ago when the Art Institute of Chicago decided to arrange an exhibition of abstraction and surrealism in America, it was uncertain how widespread these movements were. Conservative critics had called them the "dabblings of a tiny minority" and had prophesied their quick death on American soil. It was necessary to explore the field, so the Institute sent two of its curators, Frederick A. Sweet and Mrs. Katharine Kuh, throughout the country to study the problem and to bring back an exhibition of typical works.

These curators traveled over 25,000 miles. They started with a fairly small list of artists but they soon discovered more and more painters working in these modes, until finally the trail led them into every section of the United States. They attended exhibitions, huge and small; they delved into college and university art departments; they sat for hours in the more advanced sales galleries on 57th Street and knocked on the studio doors of hundreds of painters.

They found that where, ten years ago, one or two artists in a community were experimenting with non-representation, today the number has doubled or trebled. Hundreds of men and women throughout America are working vigorously with abstract means, attempting to convey their personal emotion through lines, colors, effects of light and texture, rather than through transcriptions of nature. As for American artists under thirty, abstraction, together with a moody form of expressionism, has become one of the two most popular approaches to painting.

The curators expected to find the greatest number of artists in the large cities but were surprised to run across them in Walnut Creek, California, Muscoda, Wisconsin, or Lincoln, Nebraska. They were interested to note that at least three out of every four painters working in these modes were native-born Americans, contradicting the often repeated statement that art of this sort is the work of "foreigners." Most of all, they were impressed by the wide variety of styles and expression. They felt

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

that the non-realistic approach was gathering momentum and had largely taken over the progressive wing of American art.

The exhibition which opened in Chicago in November allows a few generalizations on the main drives of the movement. It is clear that orthodox surrealism is on the wane. Some of its leaders, Max Ernst, Tchelitchew, and the ubiquitous Salvador Dali, are at present in America, but their work has lost the power to shock which distinguished the early phases. Gone are the savage paranoia and decadent nostalgias. Perhaps surrealism, as an art movement, ended with the outbreak of the war. No surrealist could imagine monsters to compete with Hitler and Göring or invent sadisms to equal those of Buchenwald or Lidice.

By far the greater proportion of the Chicago exhibition fell into that baffling class called "abstract." In fact — and this is significant — most American work cannot be pigeonholed in one of the many convenient European isms of which the twentieth century has furnished us so long and complicated a list. There is practically no cubism, in the sense of reducing and recombining aspects of solid form into a new pattern. Such experiment belongs to the past and evidently no self-respecting abstractionist would paint a cubist picture today any more than he would go out and do an impressionist sunset.

Curiously enough the chief influence at work here does not seem to be Picasso. American painters of this type seem wary of Picasso's tremendous virtuosity. They glance away from open competition with the Spanish prestidigitator, preferring to lean on the rarefied textures and muted palette of Braque. The spidery handwriting of Klee, the flowing color jottings of Miró, have broadened the American vocabulary of form. Fantastic and surrealist elements in both Klee and Miró have sometimes joined with the austere shapes of Russian and German constructivism. One of the favorite American modes, expressionism, has furnished heightened color and rhythmic distortions.

The result is a stimulating crossing of styles from which emerge several distinct native types. There is evolving a dynamic American picture, built on sensations of speed, movement, and kaleidoscopic change. Some of these elements may be found in the paintings of Stuart Davis, long an influence in American abstraction. But younger artists like John Seenhauser, Seymour Franks, and Oscar Fischinger more consciously reflect the pace and tension of American life. They have consulted the air view and the air map. In other abstractions of this class it is not uncommon to find echoes of futurism, a long-dead Italian movement, which stressed velocity and dynamics. Other devices, such as the multiple or split image, are clearly inspired by the contemporary motion picture.

It has been said by its critics that abstraction is created in a vacuum and has no connection with the life or environment of the artist. Worth noting is the fact that Americans are developing certain regional themes within the broader national framework. The city is a constant source of inspiration to artists like Robert Jay Wolff and Rudolph Weisenborn; it invades the fantastic forms of Charles Howard's neon-lighted world as well as the kinetic cityscapes by Nan Lurie.

Far in the Northwest, artists like Mark Tobey and Morris Graves of Washington reflect, in their work, the subaqueous light and mystery of that region. Consulting Chinese calligraphy and Sung landscape painting, they have developed their own styles, which in turn have had considerable influence on artists of this area.

In Oregon the veteran cowpuncher C. S. Price has long been painting abstractions in thick, heavy pigment which suggests the earth, while the low tones and deep colors relate to the heavy forests of the North.

Boston, with its circle of artists round Karl Zerbe, has produced a full-scale expressionist movement. But in the work of certain Boston contemporaries rich, fantastic color is employed to suggest the decaying moods of surrealism or used abstractly.

Various artists, of which Steve Wheeler is perhaps the best known, have turned to American Indian motifs, much as the French cubists once consulted African sculpture. Another group of painters is exploring the Indian pictograph. Ellwood Graham and Adolph Gottlieb manage to suggest an ancient and ambiguous world in their painted symbolism.

Quite as characteristically American is a new lyric approach found in works by William Baziotes and Robert Motherwell. Paintings like theirs, large in scale, broad and sweeping in their forms, and often brilliant in color, make up a well-marked department of native abstraction. Many artists remain unclassifiable. The abstract movement in America cannot be subdivided into a few schools. Above all, our painters in this mode are strong individualists. They are attempting to forge a personal language, create their own particular poetry. Many of them are extremely able technicians and have been trained in academic and realistic practices. There is little of the amateur about their designing or color control. They have adopted this way of working because it suits them; with Georgia O'Keeffe, one of the pioneers of abstraction in America, they can remark: "I found that I could say things with colors and shapes that I couldn't say in any other way — things that I had no words for."

2

WHAT lies behind this sudden extension of abstract and surrealist modes in America? There are several apparent causes. One is the fact that since the end

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

of the WPA Art Project in 1943 the artist is again on his own, and painting has once more become his private affair. During the period of government patronage, artists tended to adopt social themes and work in a manner easily grasped by the mass audience. The program of mural painting, sponsored by the Treasury Department as well as by the WPA, stressed popularity of subject matter and legibility of form. At no time in the history of American art had so many painters grappled with the problem of how to remain individualists and at the same time communicate with the widest public.

Today all this is changed. The artist pleases himself, not a WPA foreman or a panel of experts in the Treasury. As Milton Brown has noted in a recent survey of contemporary art, this situation is "driving the artist further into himself." Whether this is good or bad depends wholly on the result. The fact that artists employ abstract rather than realistic modes does not make them necessarily "escapists." A great deal of American abstraction is clearly bound up with the worlds of contemporary science and higher mathematics. And it is no accident that three recent abstractions, violently effective in their means, were inspired by and called "Hiroshima."

Though non-representational painting has been spreading rapidly, we must not forget, too, that it has had a lengthy history in the United States — almost as long as in France, where it was conceived. Our first experiences with abstraction go back more than forty years, to the shock and inspiration of the "Armory Show," where in 1913 Americans saw the experiments of the cubist and laughed, just a little uneasily, at Marcel Duchamp's "Nude Descending the Staircase." The abstract section of this huge international exhibit, according to one thoughtful painter who was present at the time, "created a real sensation" and "there was no American artist who saw this show but was forced to revalue his artistic concepts."

The result was a brief flurry in which many Americans "tried on" the new styles but soon put them aside. A few like Joseph Stella, Alfred Maurer, Georgia O'Keeffe, and Arthur B. Dove persisted. In the thirties, abstraction was in a sharp decline. Always a movement with strong international affiliations, it was threatened by two native reactions: the strident "American Scene," which documented the ruin of our cities and the bleakness of our farms; and a smaller but highly publicized trend towards Social Protest. For the moment, non-representation seemed doomed and Stuart Davis, one of our ablest painters in this manner, writing in 1935, had to look back to the years 1915–1927 to discover the golden age of abstraction in the United States.

There were vigorous counterforces, however, working for its preservation. The Museum of Modern Art, opening in 1929, included all types of twentieth-century expression and crystallized a number of earlier efforts of which the Société Anonyme, founded in 1920 by Katherine S. Dreier and the artists Marcel Duchamp and Man Ray, was probably the most notable. Through its striking exhibitions which circulated round the country and through its brilliant publications which became known the world over, the Modern Museum vastly strengthened the case for vanguard painting. A whole Museum of Non-Objective Painting, including work by Americans, was founded in New York in 1939 by the Solomon R. Guggenheim Foundation. Three years later Peggy Guggenheim opened her highly controversial gallery, "Art of this Century," where amid fantastic installations were shown abstract and surrealist exhibits, including the work of many young and unknown American artists.

The arrival of practically a boatload of famous European modernists, just before the war, also vastly stimulated the non-representationalists. Just as abstraction in 1915 had been given a forward spurt by the lively presence in America of three well-known French artists — Duchamp, Picabia, and Gleizes — the present group of refugees met and influenced American painters and were in turn influenced, often to advantage, by their own changed environment. Léger, Masson, Ernst, and Tanguy did some of their most striking work in the United States, and their presence here added enormous prestige to abstract and surrealist movements. The austere Mondriaan, who worked in lines and rectangles and primary colors, actually modified some of the elements of his style and produced two paintings called "Broadway Boogie Woogie" and "Victory Boogie Woogie." During the war these European leaders practically moved the center of the art world from Paris to New York, and there were many Americans anxious to participate.

Other modernists, fleeing Nazi persecution, had already landed in American universities and art schools, where they set to work busily teaching the precepts of advanced European expression. Especially popular have been the theories of the German Bauhaus, with its fusion of industrial and fine arts. Josef Albers at Black Mountain College and the late Moholy-Nagy at the Chicago Bauhaus (later the Institute of Design) trained a number of young artists in constructivist practice, while here and there throughout the country, as in Boston at the Museum School, or at Brooklyn College, or at Washington University in St. Louis, a most advanced curriculum has been set up, as a result of the appointment of some European modernist. These artists and teachers have helped to diffuse non-representational ways of working, and now their students are spreading the same ideas in state universities and public schools. This fact helps to explain the appearance of non-realistic painting throughout the nation in so relatively short a time, and identifies the source of German elements in American abstraction.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

In addition we must never discount the world-wide fame of such artists as Picasso and Braque, who by the example of a lifetime devoted to experimental painting have rallied many artists to their side. Increased buying of European and American abstractions by our collectors, and the more or less permanent exhibitions of such paintings in the museums of Philadelphia, Chicago, San Francisco, and Buffalo — to name only a few — have had the effect of interesting hundreds of young, potential artists and, at the same time, of lending a cloak of respectability to what once was regarded as a period of scandalous anarchy.

3

With all its present vitality and broad sponsorship, the non-realistic movement in America faces a major struggle. So far it has largely been in the protecting hands of its friends and devotees. The real test will come when it goes before a wider public.

It is more than possible that the different kinds of abstraction which make up the dynamic part of the movement are running head on into collision with a growing conservatism in all fields of American taste. In this connection the sharp and hysterical reaction of Congress to the exhibit of modern American painting bought and circulated by the State Department is a heavy straw in the wind. Called "Advancing American Art," this exhibition was formed at the request of several foreign governments whose citizens were genuinely curious to see what the United States had been producing in modern art. A group of seventy-nine paintings, it was composed, according to the critic of the New York *Times*, "of extreme expressionism, fantasy, surrealism and abstraction." The exhibit produced a smear campaign in the Hearst press to which were soon joined the protests of various conservative artists' organizations. So violent did the fight become that Secretary Marshall halted the very successful showings of the exhibit in Prague and Haiti and ordered the paintings home in disgrace.

Meanwhile, Americans were regaled by the spectacle of a Congressional committee baiting the Assistant Secretary of State, William Benton, as he tried to explain the purpose of the exhibit and submitted evidence to prove that most of these artists were not only nationally known but represented in our major museums. Feeling against the exhibit ran so high that appropriations for the cultural program of the State Department were endangered. When Mr. Benton wrote a letter to President Truman setting forth the facts, he received the following sharp reply as quoted in the press of June 4: —

"I do not pretend to be an artist or a judge of art, but I am of the opinion that so-called modern art is merely the vaporings of half-baked, lazy people. An artistic production is one that shows infinite ability for taking pains and if any of these so-called modern paintings show any such infinite ability, I am very much mistaken. There are a great many American artists who still believe that the ability to make things look as they are is the first requisite of a great artist — they do not belong to the so-called modern school. There is no art at all in connection with modernism, in my opinion."

While it would be easy to refute the President on his knowledge of art, and to demonstrate that many modernists work harder and take considerably more "pains" than their traditionalist contemporaries, and that Mr. Truman's test of verisimilitude as the requisite of great art is incredibly naïve as well as historically wrong, his reply is significant. The fact that the head of our government has gone on record with such a statement has alarmed certain critics who remember that the leaders of totalitarian regimes have not hesitated to order what and how their artists should paint. They detect in America a growing pressure from reactionary sources to obstruct the freedom of the brush, and regard the case of the State Department exhibition as a serious defeat for liberalism. It is in such uncertain atmosphere that abstract American art appears for the first time as a major movement.

Painters of non-representational canvases may expect, as a matter of course, opposition not only from the Academy, one of whose immemorial duties is to denounce new ideas in art as heresy, but also from certain former friends. Typical is the case of Eugene Speicher, the well-known portrait and figure painter. For years Mr. Speicher has been identified with the more progressive tendencies in American art and has been an understanding follower of new inventions, whether or not he employed them in his own painting. But when questioned by a Hearst reporter on the State Department exhibit, he replied: —

"Abstraction is in every great work of art; but it is the skeleton around which warmth and color and beauty are added. Modern art — that is, the phase of it which you are talking about — insists on showing just the skeleton, which belongs in the classroom, not in a gallery." Significantly enough, while the exhibition of abstraction and surrealism was being planned for Chicago, the strongest objections to the idea came not from the ultraconservative painters but from those who stand on middle ground.

There is another element in the national picture which helps to obstruct public acceptance of non-realistic modes. That is the sometimes artless, and more often artful, confusion of advanced art with the political Left. In the recent State Department case certain Congressmen laid great stress on the fact that a number of the artists represented in the exhibition had once belonged to Communist-front organizations. The logic of politics is inescapable:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

therefore all modern artists are Communists. During a period when loyalties are under painful scrutiny, it is easy to dismiss what one does not like, or understand, as subversive. Even the editor of a prominent American art magazine has hopelessly muddled the problem by solemnly announcing: "Art in America is continuing to bear left of center, in direct opposition to the rightist trend in national politics."

As a matter of fact, these newer tendencies in American art are apt to suffer an even more bitter attack from the Left than from the Right. The Communist party line has long been established in regard to abstract painting. As early as 1921, Lenin, in a famous manifesto, denounced the futurists, constructivists, and suprematists and stated that "art belongs to the people. It must have its deepest roots in the very depths of the wide working masses. It must be understood and liked by them." Stalin ordered art in contemporary Russia to become "Socialist Realism," and the present Soviet school of uninspired illustration and tiresome propaganda has been the result.

It is ironic that at the very moment when our abstractionists and surrealists are being attacked as Communists, the Communists themselves are accusing such artists of serving "the selfish interest of the bourgeoisie" and "catering to their decadent and perverted tastes."

The chief hope for acceptance of the American abstract modes may lie in another direction. While the public remains unaware of these trends in painting, or potentially hostile towards them, it has already met and approved them in other spheres. Modern architecture, modern furniture and design, not only use many of the same elements found in pictures of the non-representational school but rest on the same basic principles. Unless we confront a typical piece of today's printing with a page done twenty years ago, we can hardly realize the revolution which has taken place in typography and layout — a revolution closely paralleling changes in twentieth-century painting.

Meanwhile advertising, always on the lookout for new visual and psychological excitement, has discovered the dynamic core in abstraction and surrealism. Perhaps mass America is even now being favorably conditioned for advanced art through the medium of our railway posters and perfume advertisements.

talk I gave at last year's conference. Won't you

send it on to me?

Hope to see you on your next trip.

Sincerely,

Mr. Daniel Catton Rich
Director of Fine Arts
Art Institute of Chicago
Chicago 3, Illinois

AHB:bk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Rich

May 16, 1945

Dear Dan:

I find that I can use an extra copy of the talk I gave at last year's conference. Won't you send it on to me?

Hope to see you on your next trip.

Sincerely,

Mr. Daniel Catton Rich
Director of Fine Arts
Art Institute of Chicago
Chicago 3, Illinois

AHB:bk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer and Vice-President*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

March 12, 1945

Dear Alfred:

Thank you for your letter on the Hudson River School show. It has now been decided not to publish the material from last year's conference and we shall be glad to send back your talk unless you have another copy there. Please let me know.

I shall be on some time in April and look forward to seeing you.

Very sincerely yours,

Daniel Catton Rich
Director of Fine Arts

Mr. Alfred H. Barr, Jr.
Director of Research in Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Mr. Daniel Catton Rich
Director of Fine Arts
Art Institute of Chicago
Chicago3, Illinois

AHB:bk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Art Institute of Chicago

March 7, 1945

Dear Dan:

I want to tell you how much I admired the catalog which Fred Sweet and the Art Institute have done for the Hudson River show. It's an extremely valuable survey. I am glad you had both the time and the money to do it so thoroughly. Half the pictures are entirely unknown to me and are certainly most interesting. Please congratulate Fred - and yourself, too, for having backed such a good show.

May I ask you whether the publication of some of the talks given at the Chicago Conference last March has been abandoned. I believe the University of Chicago intended to get them out. Won't you let me know, since I might be able to use my own speech here, unless, of course, Chicago still intends to publish it.

Sincerely,

Mr. Daniel Catton Rich
Director of Fine Arts
Art Institute of Chicago
Chicago3, Illinois

AHB:bk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

Art Institute

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer and Vice-President*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

May 23, 1944

Dear Alfred:

I want to tell you how much I enjoyed the Cuban Exhibit which you arranged for the Museum of Modern Art. It struck me as a most lively collection of Latin-American painting I have seen always excepting, of course, that of Mexico. In no other country of this area which I visited nor from which exhibits have been sent has anything equalled it in creative intensity.

I am delighted that the exhibit is coming to Chicago to the Arts Club next year which, it seems to me, is just the kind of showing to gain serious interest in the work of the neighboring nation.

With kindest regards to you and Margo, I remain

Very sincerely yours,

Daniel Catton Rich
Director of Fine Arts

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York City 28, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Art Institute

JUN 5 1944

May 24, 1944

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE OPPOSITE ADAMS STREET

CHICAGO 3, ILLINOIS

MAY 26 1944

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

Att: Mr. Alfred A. Barr, Jr.

For 6 copies Mexican Posada Catalogue	@ $1.10	$ 6.60
Postage		.28
		$ 6.88

#1788

V. No. 1826
Cr. No.
Dept. AL

RECEIVED PAYMENT
The Art Institute of Chicago
BY 6-3-44

RETURN THIS INVOICE WITH REMITTANCE

4M 2-44

Mr. Daniel Catton Rich
Art Institute of Chicago
Chicago, Illinois

AHB:mc

P.S. Dorothy Miller just showed me the Posada catalog. Congratulations & good luck. Soumaya

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Chicago Art Institute

April 20, 1944

Dear Dan:

In filing the copy of my speech in Chicago I find that the title is not correct. The word "publication" should be singular and not plural. Also I forgot to give the exact title of your book on the "Grande Jatte" in a footnote on page 9. Would you not insert this if it is not too much trouble.

Sincerely,

Mr. Daniel Catton Rich
Art Institute of Chicago
Chicago, Illinois

AHB:mc

P.S. Dorothy Miller just showed me the Picasso catalog. Congratulations to you & Soupault

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Art Institute

April 8, 1944

Dear Dan:

Here is the manuscript of my talk somewhat revised and shortened. If you have any changes to suggest, please let me know.

Sincerely,

Mr. Daniel Catton Rich
Director of Fine Arts
Art Institute of Chicago
Chicago, Illinois

AHB:bk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

March 13, 1944

Dear Mr. Rich:

Mr. Barr has asked me to let you know that he will attend both the luncheon and the dinner on March 24th and also the luncheon on March 25. He will, however, not be able to attend the dinner to be given that night or the meeting of the Association of Art Museum Directors on Sunday, March 26th.

Very sincerely,

(Mrs. S. L. Catlin)

Mr. Daniel Catton Rich
Director of Fine Arts
The Art Institute of Chicago
Chicago 3, Illinois

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer and Vice-President*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

March 9, 1944

3/13

Dear Alfred:

I am sending with this a completed program for the conference in Chicago on March 24 and 25. You will also find enclosed an instruction sheet which may be useful.

Looking forward to seeing you,

Very sincerely yours,

Dan

Daniel Catton Rich
Director of Fine Arts

Mr. Alfred H. Barr, Jr., Advisory Director
The Museum of Modern Art
11 West 53rd Street
New York 22, New York

Whatever my decision is about coming to Chicago, I highly approve of the Conference and wish it all success.

Sincerely,

Mr. Daniel Catton Rich
The Art Institute of Chicago
Chicago, Illinois

AHB:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

February 28, 1944

Dear Dan:

I have not forgotten to answer your letter of February 14, but I have not been very certain about my being able to come out to Chicago. I am trying to give all my time to writing a short history of modern art on which I have been working for some time. I expect to discuss the matter with Mr. Clark tomorrow and should be able to let you know soon.

Meanwhile, let me say I question that I am the right person to speak on Research and Publication. Our Museum is such an exception among American museums that what I would have to say would scarcely apply to the curator or director of the museum of historic art throughout the country. Everything I have been able to think of seems to me quite obvious and banal so that I don't feel that I would be able to add very much to your discussion, at least on this subject.

It seems to me that you have omitted entirely the increasingly important role of the college art museum. I realize that this may be of little interest to the University of Chicago or the Art Institute. But actually, college art museums do exist throughout the country and serve, I think, a most valuable function. I am thinking of Smith, Howard, Bowlton, Princeton, Vassar, Yale, Pennsylvania, etc. Perhaps Agnes Rindge would be a good person to handle this subject. Let me assure you that I have not mentioned this to her so that you are quite free to ignore this suggestion.

Whatever my decision is about coming to Chicago, I highly approve of the Conference and wish it all success.

Sincerely,

Mr. Daniel Catton Rich
The Art Institute of Chicago
Chicago, Illinois

AHB:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Art Institute

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer and Vice-President*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

February 21, 1944

Dear Alfred:

I am delighted that you feel it possible to accept the invitation to become a Trustee of the Federation.

The services are manifold, the responsibilities are many (not financial), but I really believe with the new set-up we are going to create an important agency not only with a good magazine but a stimulating exhibition program. As usual, your advice on policies in all these matters would be greatly valued.

With kindest regards always,

Very sincerely yours,

Dan

Daniel Catton Rich
Director of Fine Arts

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

February 26, 1944

Dear Dan:

I am glad to write you that I can now accept your invitation to become a trustee of the American Federation of Arts. After discussing the matter with the President, Agnes Rindge, I should like to stipulate that my duties, at least for the near future, be confined to committee work on the Magazine of Art, since I don't feel that I can undertake other duties for the present.

I appreciate your interest.

Sincerely,

Mr. Daniel Catton Rich
The Art Institute of Chicago
Chicago, Illinois

AHB:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, President CHARLES H. WORCESTER, Honorary President WALTER S. SMITH, Treasurer and Vice-President
JOHN ALLERTON, Vice-President PERCY B. ECKHART, Vice-President RUSSELL TYSON, Vice-President WALTER S. BREWSTER, Vice-President
DANIEL CATTON RICH, Director of Fine Arts CHARLES H. BURKHOLDER, Director of Finance and Operations CHARLES FABENS KELLEY, Assistant Director

CHICAGO 3, ILLINOIS TELEPHONE CENTRAL 7080

February 16, 1944

Dear Dan:

I still blush with embarrassment when I think of how I stood you up. Even my oration at Mondrian's funeral was not sufficient excuse.

I do appreciate very much the invitation which you extended on behalf of the Federation of Arts to become a Trustee. I see no reason why I should not accept this honor though I should first like to hear something of what services or responsibilities I would have to assume.

I suspect that you were a mover in bringing about this invitation. My thanks to you.

Sincerely,

Mr. Daniel Catton Rich
Director of Fine Arts
The Art Institute of Chicago
Chicago, Illinois

AHB:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer and Vice-President*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*
CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

February 16, 1944

Dear Alfred:

I was sorry to miss you because in addition to the pleasure of a talk, I was officially inspired by the Federation of Arts to ask if you would become a Trustee of that organization. As a member of the Nominating Committee I can report that your name was most enthusiastically endorsed by the members for election at the next annual meeting in May of 1944. I really believe the Federation is gathering itself together and that we have an opportunity of making something lasting and important out of it. Needless to say we would all greatly appreciate your advice and participation.

With kindest regards always,

Very sincerely yours,

Daniel Catton Rich
Director of Fine Arts

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CHICAGO

July 21, 1948

Dear Mrs. Biesel:

Just back from Europe and find your letter of June 10 with the very interesting clipping. Many thanks for letting me have it. I hope the next one will be the de-calcimining of the Millman mural.

My best to you,

Sincerely,

Mrs. Frances Strain Biesel
The Renaissance Society at the
University of Chicago
Chicago 37, Illinois

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CHurch

THE RENAISSANCE SOCIETY AT THE UNIVERSITY OF CHICAGO
MAIL ADDRESS: CHICAGO 37, ILLINOIS
GALLERY ADDRESS: 108 GOODSPEED HALL - ENTRANCE THRU WIEBOLDT HALL - 1050 EAST 59TH ST.

June 10, 1948

Dear Mr. Barr:

Remembering your lecture, I can't resist sending the enclosed clipping for you to see after your return from Europe.

At first sight I thought that "America the Beautiful" was painted over the calcimine which is over the Millman mural. On closer examination there is a brick wall, so it must be somewhere else in the school.

One thing is certain, the young ladies in the picture look both American and beautiful.

If there remains any following for the earlier mural, its mouth is being thoroughly cleansed with American Family Soap.

With best wishes,

Frances Strain Biesel

Frances Strain Biesel.

W. CROCKER, Chairman of the Board
N WILBUR, President
L. McCANN MORLEY, Director

uary 10, o950

indeed.
ing the

pe you shall
u must also
you know.

y yours,

M. Church

rch

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

CHurch

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA

WILLIAM W. CROCKER, Chairman of the Board
BRAYTON WILBUR, President
GRACE L. McCANN MORLEY, Director

February 10, 0950

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

Dear Mr. Barr:

Tea the other afternoon was very pleasant indeed. I shall take up with Dr. Morley the matters concerning the Matisse letters and photographs which we discussed.

Best luck on your new monograph, and I hope you shall be able to talk to Mrs. Stein yourself one day. You must also come and see our city. We are very proud of it as you know.

All kindest regards.

Very sincerely yours,

Robert M. Church

Robert M. Church
Curator

RMC:nb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

~~Mitten~~ Cleveland

See Art Museum Directors

re Abbott nomination, etc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Miliken

See Exhib - Modigliani

re Modigliani - Sculpture

Retrospective

with Cleveland

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Milliken

See Exhibitions - Brancusi re participation in " retrospective exhibition

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Milliken

January 11, 1949

Dear William:

I am sorry not to be able to attend the opening of the Braque show and reception on January 25.

Best wishes,

Mr. William M. Milliken, Director
The Cleveland Museum of Art
Cleveland 6, Ohio.

AHB:kg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

THE CLEVELAND MUSEUM OF ART
CLEVELAND 6, OHIO

Director's Office

January 9, 1949

Dear Mr. Barr:

The Cleveland Museum of Art is opening - Georges Braque, A Retrospective Exhibition, with a reception on the evening of January 25. This is the first showing in America, as you may know, and the Exhibition was arranged in collaboration with the Museum of Modern Art.

The actual inviation will come to you later, but as hotel reservations will have to be made, I am writing you at this time with the hope that you and your wife might be able to be with us on that evening. I am also hoping that you can let me know at your earliest convenience, because I am making arrangements for invitations to go to you for one of the dinner parties the various hosts are planning on that evening. We are also having a buffet luncheon at the Museum on Tuesday noon for out of town guests and the press.

Sincerely yours,

William M. Milliken
Director

WMM: js

Mr. Alfred H. Barr, Jr.
49 East 96 Street
New York 28, New York

Cleveland, Ohio

Good luck to you.

Very sincerely

Mr. Edward H. Dwight, Director
Cincinnati Modern Art Society
Eden Park, Cincinnati 6, Ohio

AHB:jwa

AHB/ob
enclosure

Enc: copy of letter
Mrs. Marie Buck
Bens Gardens
Adyar P.O. Madras, India
re: selling in U.S. pic. frame,
tiles + paisley shawl

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

MILLIKEN

October 24, 1947

Dear William:

Possibly you may be interested in this curious communication. Don't bother to acknowledge it.

My best to you,

Sincerely,

Mr. William M. Milliken, Director
Cleveland Museum of Art
East Blvd. & Bellflower Rd.
Cleveland, Ohio

Enc: copy of letter from Mrs. Marie Buck Bens Gardens Adyar P.O. Madras, India re: selling in U.S. pic. frame, tiles + paisley shawl

AHB/ob
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

(Dwight)
(Cincinnati)

March 29, 1949

Dear Mr. Dwight:

Forgive me for not answering your letter of March 14 before this. I have been out of town working on a book.

Possibly I am too late in writing you about the Society, but if you can use the following paragraphs, please do so.

"I have followed with ~~care~~ admiration the work of the Cincinnati Modern Art Society since its foundation ten years ago. Although its administration has changed several times, I have been impressed by its consistently courageous and progressive policies which have produced at times exhibitions which I have greatly regretted not having seen in New York.

"Today, throughout the whole country, modern art is of greater interest than ever before in spite of a campaign of ~~malicious~~ muddleheaded reaction in the press and even in a few isolated museums. There are more artists working in modern directions and a larger public sympathetic toward their work. Surely now is the time for the Institute to maintain its active program."

If the above is not what you want, or if you would like to have the wording changed, please let me know and I shall try to adjust it.

I note what you say about your own position and shall remember it. You may hear from Dorothy Miller shortly.

Good luck to you.

Very sincerely,

Mr. Edward H. Dwight, Director
Cincinnati Modern Art Society
Eden Park, Cincinnati 6, Ohio

AHB:jws

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

CINCINNATI MODERN ART SOCIETY

EDEN PARK · CINCINNATI, (6) OHIO · CHERRY 6139

March 29, 1949

Dear Mr. Dwight:

Forgive me for not answering your letter of March 14 before this. I have been out of town working on a book.

Possibly I am too late in writing you about the Society, but if you can use the following paragraphs, please do so.

"I have followed with care the work of the Cincinnati Modern Art Society since its foundation ten years ago. Although its administration has changed several times, I have been impressed by its consistent courageous and progressive policies which have produced at times exhibitions which I have greatly regretted not having seen in New York.

Today, throughout the whole country, modern art is of greater interest than ever before in spite of a campaign of malicious reaction in the press and even in a few isolated museums. There are more artists working in modern directions and a larger public sympathetic toward their work. Surely now is the time for the Institute to maintain its active program."

If the above is not what you want, or if you would like to have the wording changed, please let me know and I shall try to adjust it.

I note what you say about your own position and shall remember it. You may hear from Dorothy Miller shortly.

Good luck to you.

Very sincerely,

Mr. Edward H. Dwight, Director
Cincinnati Modern Art Society
Eden Park, Cincinnati 6, Ohio

AHB:jws

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

CINCINNATI MODERN ART SOCIETY

EDEN PARK · CINCINNATI, (6) OHIO · CHERRY 6139

March 14, 1949

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
New York 19, New York

Dear Mr. Barr:

Next month the Society will mark its 10th anniversary with an exhibition of modern works from members' collections selected by the Art Committee of the Society. We are thinking of printing a catalog for this exhibition and would like very much to include a statement by you regarding the work the Society has done during the past 10 years. I am inclosing a folder we used during a membership drive last year which I think might be of some use to you should you kindly consent to write a statement.

I know that it is often very difficult to write such a statement. We will greatly appreciate it, however. Chances for continuation next year look very bad. I believe that a good catalog for our anniversary will help toward continuation of the Society.

Incidentally I am looking for a position in the museum field and would greatly appreciate anything you might be able to do for me.

Sincerely,

Edward H. Dwight

Edward H. Dwight, Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Cincinnati MAS

CINCINNATI MODERN ART SOCIETY

CHERRY 6139

"FOR 10 YEARS



HAS GIVEN
A DOUBLE SERVICE
OF GREAT VALUE . . .

ril 22, 1946

ou when I was in
opy of the Program
tell you about
e been in your
been, and I hope
t be doing, that

e something will
portunity of seeing

urs,

L. Becker

cker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Cincinnati MAS

CINCINNATI MODERN ART SOCIETY

. . . TO THE MUSEUM AND THE COMMUNITY . . .

SAYS PHILIP RHYS ADAMS, DIRECTOR OF THE CINCINNATI ART MUSEUM . . .

. . . BY ITS ENTHUSIASM AND DISCRIMINATION, BY ITS CONCENTRATION ON CONTEMPORARY TRENDS THE CINCINNATI MODERN ART SOCIETY PROVIDES CINCINNATI WITH A FAR MORE EXTENSIVE EXHIBITION PROGRAM THAN THE MUSEUM ALONE WITH THE MANY OTHER DEMANDS MADE UPON IT COULD MANAGE."

MEMBERSHIP HAS PRODUCED THIS 10 YEAR RECORD:

OUTSTANDING LECTURERS

MYER ABEL
J. B. NEUMANN
JAMES S. PLAUT
W. R. VALENTINER
MARSDEN HARTLEY
ALFRED BETTMAN
AGNES RINDGE
SIDNEY JANIS
HOYT SHERMAN
STANLEY WILLIAM HAYTER
KONRAD WACHSMANN
JAMES JOHNSON SWEENEY
L. MOHOLY-NAGY
FRED LEWY
HERBERT READ
PHILIP RHYS ADAMS
NAUM GABO
HENRY-RUSSELL HITCHCOCK

YOUR MEMBERSHIP ENTITLES YOU

TO ATTEND EXHIBITION OPENINGS
EXPERIMENTAL MOVIES
IMPORTANT LECTURES

TO RECEIVE PUBLICATIONS OF THE SOCIETY
DISCOUNTS ON SUBSCRIPTIONS
DISCOUNTS ON COLOR REPRODUCTIONS

TO WORK IN THE MODERN ART SOCIETY WORKSHOP, FOR MEMBERS ONLY, SCHEDULED TO OPEN THIS FALL

TO SUPPORT AN ENLIGHTENED ORGANIZATION OF INCREASING VALUE TO THE MUSEUM AND THE COMMUNITY

JOIN THE CINCINNATI MODERN ART SOCIETY

BE A MEMBER, CALL CHerry 6139 OR ADDRESS CINCINNATI MODERN ART SOCIETY, EDEN PARK CINCINNATI 6, OHIO

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Cincinnati MAS

CINCINNATI MODERN ART SOCIETY

MAJOR EXHIBITIONS

1939 Modern Paintings from Cincinnati Collections

1940 Twenty Twentieth Century Americans
Three Modern Masterpieces: Van Gogh, Gauguin, Renoir
Picasso — 40 Years of His Art
(in cooperation with the Cincinnati Art Museum)
Three Modern Sculptors: Maillol, Kolbe, Lachaise
Original Drawings by American Humorists

1941 A New Realism: Crawford, Demuth, Sheeler, Spencer
Expressionism
Stuart Davis — Marsden Hartley
Riverside Exhibition of Cincinnati Artists
Organic Design: Modern Furniture

1942 George Grosz
25 Creative Americans
Klee and Calder
Shelter in Transit and Transition
Twentieth Century Sculpture and Constructions

1943 Henri Rousseau
Form and Formula
12 Surrealists
Recent Acquisitions by Members of the Society
Maybelle Stamper

1944 American Abstract and Surrealist Paintings
Le Corbusier
Wright Ludington Collection
Fernand Leger
Studio 17

1945 Three Student Members: McKee, Burdick, Ransohoff
Variety in Abstraction
From Realism to Abstraction
Some Ohio Moderns
Accident and Design
Acquisitions of Modern Art Society Members

1946 Modern Art in Advertising
Before, During, After
Moholy-Nagy
Fred Lewy
Four Modern Sculptors: Brancusi, Calder, Lipchitz, Moore

1947 Rufino Tamayo
Fourteen Americans
Vladimir Golschmann Collection
Acquisitions of Modern Art Society Members
Theo van Doesburg

1948 Abstract and Surrealist American Art
Juan Gris

1940-1948 / NINE LENDING GALLERIES
MILLER CO. COLLECTION
60 MATISSE DRAWINGS

1949- JEAN ARP
10TH ANNIVERSARY EXHIBITION

"THE CINCINNATI MODERN ART SOCIETY HAS PLAYED A COMMANDING ROLE AMONG THOSE INTERESTING GROUPS WHO HAVE SUCCEEDED IN BUILDING A BRIDGE BETWEEN ADVANCED EXPERIMENTAL ART AND A LARGER PUBLIC . .

SAYS DANIEL CATTON RICH, DIRECTOR OF THE ART INSTITUTE OF CHICAGO . . .

ITS EDUCATIONAL PROGRAM COMPOSED OF EXPLANATORY EXHIBITS, LECTURES, ETC., HAS BEEN ONE OF THE MOST ENLIGHTENED IN THE UNITED STATES AND I VERY MUCH HOPE FOR THE CONTINUANCE OF THE SOCIETY."

YOUR MEMBERSHIP NOW GUARANTEES THESE PLANS FOR 1948-49:

A SPECIAL 10th ANNIVERSARY EXHIBITION

~~THE ANNUAL LENDING GALLERY~~ "DREAMS THAT MONEY CAN BUY" MOVIE.

THE MILLER COMPANY COLLECTION: SCULPTURE AND PAINTINGS BY MODERN ARTISTS

~~PAINTINGS BY JOAN MIRO~~ 60 MATISSE DRAWINGS

AN EXHIBITION OF SCULPTURE — JEAN ARP

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

ncinnati MAS

CIN ... ETY

OFFICERS AND SPONSORS

PRESIDENT:
Mr. John W. Warrington

VICE-PRESIDENT:
Miss Mary E. Johnston

SECRETARY:
Mrs. Arthur E. Motch

TREASURER:
Mr. Stanley M. Rowe, Jr.

DIRECTOR:
Mr. Edward H. Dwight

TRUSTEES:
Mr. Philip R. Adams
Mr. Thomas C. Adler
Mrs. John W. Becker
Mr. Alister Cameron
Mr. Julius Fleischmann
Miss Marion Hendrie
Mr. John Z. Herschede
Mrs. George A. Rentschler

SPONSORS:
Mr. and Mrs. Charles W. Adler
Mr. and Mrs. Thomas C. Adler
Mr. and Mrs. A. B. Closson
Mr. and Mrs. Julius Fleischmann
Mr. and Mrs. Thomas Freiberg
Miss Jennie Hendrie
Miss Marion Hendrie
Miss Mary Johnston
Mr. and Mrs. Robert S. King
Mr. and Mrs. R. K. LeBlond
Mr. H. S. Leyman
Mr. Leonard R. Minster
Mr. and Mrs. Ralph Pappenheimer
Mrs. William Cooper Procter
Mr. and Mrs. Frederick Rauh
Miss Dorothy Rawson
Miss Marion Rawson
Mr. and Mrs. George A. Rentschler
Mr. John W. Warrington
Mrs. Russell Wilson

m

ng

jb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Cincinnati MAS

CINCINNATI MODERN ART SOCIETY

EDEN PARK · CINCINNATI, (6) OHIO · CHERRY 6139

April 22, 1946

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

Dear Alfred Barr:

I regretted so much that I was unable to see you when I was in New York, and will have to make the enclosed copy of the Program Committee's report replace what I had hoped to tell you about our organization. I know how generous you have been in your advice and how helpful your interest in us has been, and I hope if you have any suggestions as to what we might be doing, that you will voice them.

Be sure to remember me to Mrs. Barr, and I hope something will bring you this way so that we will have the opportunity of seeing you both again.

Sincerely yours,

Marion R. Becker

Marion R. Becker

jb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

ANNUAL REPORT OF THE PROGRAM COMMITTEE 1945-46

The Program Committee (Mrs. John W. Becker, chairman) presented the record of exhibitions for the fiscal year (March to March) and also a projected program for the coming season which has been approved by the Program Committee as follows:

March: Realism to Abstraction, an exhibition assembled by J. B. Neumann who came here to lecture on the show, at Loring Andrews.

April: Some Ohio Moderns, organized by the Dayton Art Institute, The Columbus Gallery of Fine Arts and The Cincinnati Modern Art Society, and held first in Cincinnati at Shillito's Department Store, and subsequently at the above mentioned institutions. This entire collaboration with Shillito's was a very pleasant experience for the Society and allowed the work of modern painters to be seen by a group not frequently exposed to this type of art. The store has assured us that the experience was very satisfactory from their point of view and that they would be glad to work with us at any future time.

May: Accident and Design, -- Some Parallels between the Modern and the Primitive, an exhibition organized for us by Dr. Robert Goldwater, held in the Museum. We have been asked by Cranbrook Museum for permission to reassemble this exhibition.

Oct: Third Bienniel Exhibition of Acquisitions of Members of the Cincinnati Modern Art Society at the Cincinnati Museum. There were 42 paintings almost without exception of amazingly fine quality which had been acquired within the last two years by our members. That this is not a sporadic condition but an enduring one, is evidenced by the fact that already we have listed eleven new purchases of quality which are accumulating for our next such exhibition in 1947.

Nov: Seventh Lending Gallery exhibition assembled by Mrs. Frank Laurens, and lent us through the courtesy of Karl Nierendorf for a period of three months at the Cincinnati Museum. Borrowing was active during the first month's period, almost to capacity. The last two periods were hardly used at all. A recommendation is therefore made that future lending galleries be assembled for one period only and that the one be more extended.

Dec: Modern Art In Advertising, an exhibition assembled by the Container Corporation of America and loaned to us almost without cost. Our responsibilities included installation in the Cincinnati Museum, catalogue and half the mailing and entertainment charges. Again, this contact with industry was a pleasant one.

Jan: Before, During, After, an exhibition of former lending gallery contributor artists who served with the armed services, assembled by the Cincinnati Modern Art Society in the Cincinnati Museum. This exhibition was most valuable sociologically but also had considerable caliber. We certainly had the enthusiasm and gratitude of the contributors.

Feb: Retrospective exhibition of Moholy-Nagy assembled by him for the Cincinnati Modern Art Society in the Cincinnati Museum, and so well received that we asked for a month's extension. Moholy spoke at the opening and showed a movie of the work of his school, The Institute of Design, in Chicago.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

March: 25 Years of Commercial Art, an exhibition of the work of Fred Lewy. This exhibition was originally projected by us as one in the series of the Museum of Cincinnati Artists. When Mr. Adams discontinued this series, we decided to keep on with our original plan as we were so much interested in Fred Lewy's work and felt it worth a big show. Mr. Lewy spoke at the opening on Type-Faces, Symbols, Trade-Marks. This exhibition was continued to May 1.

April: Although a part of next season's program, we want to list here the good fortune of securing Mr. Herbert Read to lecture on "New Tendencies in British Art".

Due to physical changes about to be made in the Museum, we may conclude our exhibition schedule with this exhibition and lecture. If however, material is available and it keys in with the timing of the Master Plan Division, we hope in May to publish a booklet stressing the importance of the Master Plan. A summary of contents will be presented to the Trustees following this meeting.

Our projected plans, already discussed by the Program Committee follows:

In October we are cooperating at the big reopening of the Museum when the recent sculpture purchases are shown for the first time by having a sculpture exhibition. Four modern artists representing various trends in the modern movement will be shown, Brancusi, Lipchitz, Calder and Moore. Loans have been arranged for nearly all of the pieces we hope to have. Four outstanding works of each artist will be shown.

In November we hope to have a group show of modern painters, especially stressing the younger and less well-known. Here too, three or four paintings of each artist would be shown so that a better understanding of their styles can be studied. We will assemble this exhibition.

The Children's Art Show, originally planned for this May and postponed due to lack of space, we hope to have as originally planned with a symposium on the subject of art education for children.

Another exhibition, a cooperative one with the Museum, would stress the part that politics and revolution have played in the development of painting. Mr. Adams' part would go through the Impressionists and our part would run to World War II.

We have had a call from Shillito's, via Mr. Adams, asking that we sponsor a lecture in the Fall by Dorothy Liebes. As you probably know, she is perhaps the leading textile designer in the country and has just completed, in my estimation, the best job that has been done in the arts and war. She organized and carried through nationally the Arts and Handicrafts Program of the Red Cross which has been a tremendous factor in rehabilitating soldiers suffering with combat fatigue. We feel that such a collaboration with Shillito's would again be of interest to us, and would like authority to proceed with such a plan for early Fall.

Before closing this report, I would like to say that we have accomplished what we have done this year with a minimum of effort and friction, due to the great help we have had from the Museum. Our exhibitions since last April, you may have noted, have all been in the Museum, and the staff has lent us their fullest cooperation for which we are most grateful.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Cincinnati

CINCINNATI MODERN ART SOCIETY

EDEN PARK - CINCINNATI, (6) OHIO - CHERRY 6139

November 5, 1948

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
New York 19, New York

Dear Mr. Barr:

While at the Museum of Modern Art I was told that you were working on two books and were not at the museum. My problems were well taken care of by Mr. d'harnoncourt, Mr. Soby, Mrs. Wheeler and Miss Miller. I knew that you were busy so did not want to trouble you. I hope to be in New York within a year when I hope to be able to see you.

Sincerely,

Edward H. Dwight

Edward H. Dwight, Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

D. Miller

DWIGHT

CINCINNATI MODERN ART SOCIETY

EDEN PARK - CINCINNATI, (6) OHIO - CHERRY 0739

October 25, 1948

October 21, 1948

Mr. Alfred Barr, Jr.
Director of Museum Collections

Mr. Edward H. Dwight, Director
Cincinnati Modern Art Society
Eden Park
Cincinnati 6, Ohio

did not see work

Dear Mr. Dwight:

I am sorry to say I do not know Sylvana Rodogna's work. She is not listed in the huge Biennale exhibition at Venice, so I suspect she does not have a great reputation in Italy. Unless you yourself are greatly impressed by her photographs, I would not bother to send them to Mr. Soby, who is directing our Italian show.

I would be glad to see you when you come to New York. I am in hiding at the moment, but emerge for luncheon almost daily.

Sincerely,

Sincerely,

Edward H. Dwight

Edward H. Dwight, Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

D. Miller

CINCINNATI MODERN ART SOCIETY

EDEN PARK - CINCINNATI, (6) OHIO - CHERRY 6139

October 21, 1948

Mr. Alfred Barr, Jr.
Director of Museum Collections
The Museum of Modern Art
New York 19, N. Y.

did not see her work

Dear Mr. Barr:

I will be in New York next week and hope to be able to make an appointment with you.

A friend of mine here has asked me to write you about the work of Silvana Radogna of Rome, Italy. Mrs. Radogna exhibited in 1947 at the gallery "La Gregoriana." I wonder if you saw her work on your recent trip to Italy. If you want I will send you photographs of her work.

Sincerely,

Edward H. Dwight

Edward H. Dwight, Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CLAFLIN

November 15, 1950

Mr. James Thrall Soby
29 Mountain Spring Road
Farmington, Connecticut

Dear Jim,

I have just read the copy of Alfred Barr's letter to Agnes Claflin (which I am returning herewith). I am very much in favor of Alfred's proposal, think he has outlined it admirably in his letter, agree that Agnes is very likely to do a fine job on such a project and finally think that such a series ought to be well suited to Magazine of Art readers.

As I read the letter I remembered many conversations on this subject with Panofsky, John Coolidge and most recently, Charles Kuhn who hoped rather wistfully that he would be able to obtain such articles for the Bulletin. Since I, too, have been hunting fruitlessly for this kind of an article for the College Art Journal (the nearest we came to it was Hassold on the baroque, Autumn, 1946), there is a lingering feeling that such subject matter might better be directed at the more specialized reader of the Journal or the Bulletin than the fellow we are aiming at with the Magazine. This feeling, I suspect, derives from a habit of thought and I quite agree with Alfred that five or six such articles would be very desirable for the Magazine if the author would, as he puts it, "discipline herself perhaps to greater clarity than is necessary for undergraduates". No criticism of Agnes intended but rather a statement of something which is lacking in most current periodicals in America, a clear well-reasoned, yet vivid readable style on subjects above high school level of education.

It will be a hard job for both the author and the editor to determine how much can be taken for granted in the reader's so-called frame of reference, but isn't this right down our alley? I mean in line with what we have told the trustees we want to do in editorial policy? Conclusion, I am for it and hope Agnes finds herself able to do it.

Sincerely yours,

Henry R. Hope

cc: Alfred Barr HRH'mbc

COPY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

November 15, 1950

Dear Mr. Griffin:

Professor Agnes Claflin has asked me to write you to support her application for a leave of absence for research.

I have talked with Mrs. Claflin at length about her plans. I am not yet entirely sure what she proposes to do but I would like to recommend her with enthusiasm. I have known her for many years, indeed since I taught at Vassar briefly in the early 20s. I believe that it is high time for her to take some time off to refresh her teaching and scholarship by some serious research and writing. She is a capable scholar and an excellent writer but in my opinion she has been too much committee to her responsibilities as teacher and administrator for the good of the college and her own good.

Either one of the two subjects which she discussed with me seem to be interesting and useful.

Sincerely,

Mr. Carroll Griffin, Chairman
Faculty Committee on Research
Vassar College
Poughkeepsie, NewYork

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

MRS. PHILIP W. CLAFLIN VASSAR COLLEGE POUGHKEEPSIE, NEW YORK

November 14, 1950

Dear Alfred :

the seraphic doctor, if ever one was applied to, and my utmost gratefullness (1 1 or 2 1 ???). I am giving my distracted attention to your suggestion, which is excellent though as wide as it is deep or more so. I think I will include this plan and also an idea I have I want to prowl around in, publication or no, to wit something of the imagery and ideas common to both painting and sculpture in last ¼ C and if so why ? I am sure you have got this clear in your mind and I'd like to talk to you about it, but the time has elapsed so fast for me, that I haven't scrutinized it sufficiently. I thought this would be a legitimate territory (for the com.) since it is in the province of one of my courses.

One more indulgence - a letter to Mr Carroll GRIFFIN ~~Griffon~~, chairman of Faculty Committee on Research, VC to reach him by November 20, which is pretty sudden. This would be to commend my possible ability to undertake some study (they call it research) in the fields propounded and therefore to profit, along with the college on such a grant of funds. My last sabbatical was 1935, old system, I had ½ yr '43 for Coordinating, year at MOMA was trustee-leave not on VC stipend -it is only too clear that I need to take time to study something. Since I am the Chairman of Dept I need outside endorsement and I can think of nothing I would value and appreciate more than a letter from you. I am asking for first semester (our system gives ½ yr whole pay, whole ½-handsome isnt it ?)

thousands thanks - Yr Agnes

Evidences of haste - Sprezzo between Caravaggio, Rogers v.d.V. + Degas!

but [illegible] concepts of these periods and of their value have changed. The changes for the most part were initiated in Vienna or Switzerland or Germany. They are still resisted in France and in England, but it is pretty clear that in the end they will be accepted everywhere though of course they too will also gradually change.

The public is almost unaware of these changes. It has the vaguest idea of what Mannerism is about if it ever heard of the term. Baroque is still something showy and overemotional to most of the people in this country interested in art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Claflin

Do you want to send copies of this to:

Jim Soby
?

(I have six)

and 4 to Soby

Dear Agnes:

I have been thinking over your problem and think I have hit on a subject which might work out - a subject which I think would interest you, would be sufficiently impressive for your Committee, and might lead to a really valuable series of magazine articles and possibly a book.

Let me tell you how the idea developed. Five or six years ago I got involved in a series of arguments and discussions with people in the College Art Association about the character of the Art Bulletin articles. I was fed up with detective stories supported by 93 footnotes and proposed instead a few articles of a more philosophical nature in which the scholar would set forth some generalizations or conclusions about his field as a whole. One of the things I suggested was a series of articles about the continually shifting scope, value and even meaning of the terminology which we apply to the great periods of European art. For instance, fifty years ago medieval painting in Italy was supposed to stop with Giotto, the first "Renaissance" painter. Now "Gothic" is sometimes applied to painters as late as Botticelli. The High Renaissance used to be a climactic period lasting a century, now it's almost squeezed out between the Gothic-Early Renaissance before and Mannerism after. Both Mannerism and Baroque were until rather recently terms of contempt. Now both terms have taken on dignity and even a certain neutrality as more and more they have become simply designations of a period in time. Baroque for instance once included Rubens and Bernini, but left out Poussin and Vermeer of Delft; now they're all Baroque (except in France).

These changes have come about not as exercises in terminology, but because our concepts of these periods and of their value have changed. The changes for the most part were initiated in Vienna or Switzerland or Germany. They are still resisted in France and in England, but it is pretty clear that in the end they will be accepted everywhere though of course they too will also gradually change.

The public is almost unaware of these changes. It has the vaguest idea of what Mannerism is about if it ever heard of the term. Baroque is still something showy and overemotional to most of the people in this country interested in art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Claflin

November 9, 1950

Dear Agnes:

I have been thinking over your problem and think I have hit on a subject which might work out - a subject which I think would interest you, would be sufficiently impressive for your Committee, and might lead to a really valuable series of magazine articles and possibly a book.

Let me tell you how the idea developed. Five or six years ago I got involved in a series of arguments and discussions with people in the College Art Association about the character of the Art Bulletin articles. I was fed up with detective stories supported by 93 footnotes and proposed instead a few articles of a more philosophical nature in which the scholar would set forth some generalizations or conclusions about his field as a whole. One of the things I suggested was a series of articles about the continually shifting scope, value and even meaning of the terminology which we apply to the great periods of European art. For instance, fifty years ago medieval painting in Italy was supposed to stop with Giotto, the first "Renaissance" painter. Now "Gothic" is sometimes applied to painters as late as Botticelli. The High Renaissance used to be a climactic period lasting a century, now it's almost squeezed out between the Gothic-Early Renaissance before and Mannerism after. Both Mannerism and Baroque were until rather recently terms of contempt. Now both terms have taken on dignity and even a certain neutrality as more and more they have become simply designations of a period in time. Baroque for instance once included Rubens and Bernini, but left out Poussin and Vermeer of Delft; now they're all Baroque (except in France).

These changes have come about not as exercises in terminology, but because our concepts of these periods and of their value have changed. The changes for the most part were initiated in Vienna or Switzerland or Germany. They are still resisted in France and in England, but it is pretty clear that in the end they will be accepted everywhere though of course they too will also gradually change.

The public is almost unaware of these changes. It has the vaguest idea of what Mannerism is about if it ever heard of the term. Baroque is still something showy and overemotional to most of the people in this country interested in art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

What I propose to you is that you should study the changes that have taken place in the meaning of the five or six principle terms applied to the historic periods of European art. Follow for instance the origins and fortunes of the word "Gothic," "Mannerist," etc., explain the fluctuations in the meaning of the terms and of their importance: in a sense these half dozen terms are like empires which grow and shrink as a result of pressures from contingent territories. They encroach on each other, they rise and fall. Often these imperial fortunes are related not only to changing concepts of scholars but also to changing tastes generated by living artists and by their admirers.

All of this is familiar to you but you would be surprised at how difficult I have found it to persuade any university scholar to take the time to try to write good, clear, authoritative articles for the public. At first I tried to find articles for the Art Bulletin, more recently for the Magazine of Art. At various times Panofsky, Krautheimer, Meiss, Hart have admitted the importance of such articles but of course have never got around to writing them because of the pressure of what they supposed to be more important researches.

Should you undertake this job it would certainly provide you with a good excuse to cover a great deal of reading - much of it recent but carrying you back, if you want to study the history of terminology, into the 19th and 18th centuries. A long book could result, but what I am especially interested in would be a series of five or six articles for the Magazine of Art. I think you have a gift for exposition and summarizing without becoming pedantic. You have a good sense of what the most recent changes in the history and theory of art have been. As a result of your teaching you may have also some sense of the public's mind which is not radically different from that of the undergraduate, but is both more prejudiced and more receptive. You would have to discipline yourself perhaps to greater clarity than is necessary for undergraduates.

My original scheme of having half a dozen pundits write these articles for the general public has fallen through - they won't, or can't, do it. But maybe you would - since you have the time.

As for the Magazine of Art: Jim is editor for this year. We may soon know who is the editor for the following year. They may not be as enthusiastic about the idea or your attempting it as I. But even if the Magazine of Art falls through, the idea still seems to me a good one. What do you think?

Sincerely,

s/ Alfred (Barr)

Prof. Agnes Rindge Claflin
Vassar College
Poughkeepsie, New York

AHB:jo

P.S. Of course my suggestion about the Mag. of Art is entirely tentative: I cannot assume any authority there.
s/A

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Clark
Monty

THE MUSEUM OF MODERN ART

Date: August 1, 1951

To: Mr. Philip Johnson

From: Letitia Howe (Mr. Barr's office)

Re: Attached photo of Kiskiminetas School

Dear Mr. Johnson:

The attached photo was sent to Mr. Barr by his cousin (I think) who is head of this school. The photo is for the Museum to keep and Mr. Clark (the cousin-principal) wonders if we could suggest any other places "where it might be advisable for me to send a description of this new building because of its unusual architecture. We are obtaining very favorable comments from everyone who sees it - particularly from those people who view it at night when the lights are on. The boys seem to enjoy this building very much."

Thanks.

L M Clark ("Monty")
Kiskiminetas Springs School
Saltsburg Pa

wonderful expedition.

Actually Marga and I have talked about your plans and had hoped to discuss them with you further, but as it happened, she had no particular suggestions to make.

I was very pleased to see the publication of the dormitory in the current issue of the Architectural Record.

Sincerely,

Mr. L. M. Clark
Kiskiminetas Springs School
Saltsburg, Pennsylvania

AHB:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CLARK

June 14, 1950

Dear Monty:

We are both most apologetic over not phoning you on Thursday. Marga was in the last desperate stages of trying to pack and I was heading into the final Trustee meeting of the year with its budget problems.

I hope you got off easily and will have a wonderful expedition.

Actually Marga and I have talked about your plans and had hoped to discuss them with you further, but as it happened, she had no particular suggestions to make.

I was very pleased to see the publication of the dormitory in the current issue of the Architectural Record.

Sincerely,

Mr. L. M. Clark
Kiskiminetas Springs School
Saltsburg, Pennsylvania

AHB:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Mr. Johnson CLARK
Mr. Beaton

KISKIMINETAS SPRINGS SCHOOL
SALTSBURG, PENNSYLVANIA

PRESIDENT
L. M. Clark, D.Sc.Ed.

— please return

March 15, 1950

Dear Alfred:

Since our visit a couple of months ago, things have moved very rapidly at Kiski, and we expect to have the first dormitory ready for occupancy by next September. The plans have been changed considerably from the first draft which you saw, and I am attaching a sketch of the building which has been approved.

I will registered at the Amherst Club in the Hotel George Washington on Thursday and Friday, March 23rd and 24th, and hope I will have an opportunity to see you while I am there.

Sincerely,

Monty

L. M. Clark
President

CLARK

SCHOOL

February 1, 1950

letter about your
tecture Department

reasonable on the
to criticize a building
lear indication of the

the speed with which
ou have given adequate
tter.

ms to me adequate if
gain it is hard for
material, color and

stion about aluminum,
winter, but it will
oxidizes a bit. With
rtainly prefer a cypress

I think that you have had access to a good number of photographs and plans of other school dormitories so that these could be studied for comparison.

I wish I could give you more authoritative advice.
Good luck.

Sincerely,

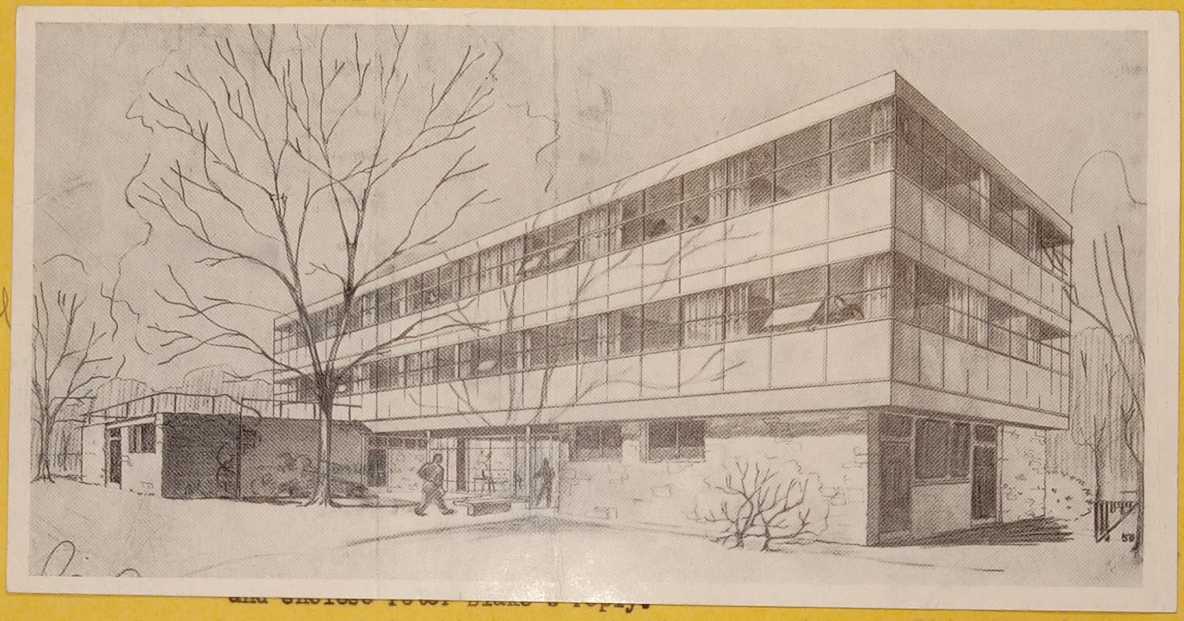
L. M. Clark, President
Kiskiminetas Springs School
Saltsburg, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CLARK

THE KISKIMINETAS SPRINGS SCHOOL



What he says seems to me reasonable on the whole. However, it is pretty hard to criticize a building without having the plan or even a clear indication of the materials or site.

I am a little disturbed by the speed with which you have to move, though I suppose you have given adequate care to the practical side of the matter.

Esthetically the model seems to me adequate if not altogether distinguished. But again it is hard for me to judge without a sense of the material, color and plan.

In reply to Ella May's question about aluminum, it might well seem cold and hard in winter, but it will not be glittery in summer after it oxidizes a bit. With the stone foundation I too would certainly prefer a cypress siding.

I think that you have had access to a good number of photographs and plans of other school dormitories so that these could be studied for comparison.

I wish I could give you more authoritative advice. Good luck.

Sincerely,

L. M. Clark, President
Kiskiminetas Springs School
Saltsburg, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CLARK

THE KISKIMINETAS SPRINGS SCHOOL
SALTSBURG, PA.

February 1, 1950

Photo at back of R-Z file drawer

Dear Monty:

I sent the photograph and letter about your proposed new dormitory to our Architecture Department and enclose Peter Blake's reply.

What he says seems to me reasonable on the whole. However, it is pretty hard to criticize a building without having the plan or even a clear indication of the materials or site.

I am a little disturbed by the speed with which you have to move, though I suppose you have given adequate care to the practical side of the matter.

Esthetically the model seems to me adequate if not altogether distinguished. But again it is hard for me to judge without a sense of the material, color and plan.

In reply to Ella May's question about aluminum, it might well seem cold and hard in winter, but it will not be glittery in summer after it oxidizes a bit. With the stone foundation I too would certainly prefer a cypress siding.

I think that you have had access to a good number of photographs and plans of other school dormitories so that these could be studied for comparison.

I wish I could give you more authoritative advice. Good luck.

Sincerely,

L. M. Clark, President
Kiskiminetas Springs School
Saltsburg, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

THE KISKIMINETAS SPRINGS SCHOOL
SALTSBURG, PA.

January 23, 1950

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

Dear Alfred:

Attached is a report of the meeting about the new Kiski dormitory, and a photograph of the model is being sent you under separate cover.

I would appreciate it very much if you could see Ella May for a little while if she came to New York during the week of January 30th. She would have with her the young architect, Mr. Wray, of the firm Hunter, Caldwell and Campbell in Altoona who designed this dormitory. I am sure that a short conversation would help Mr. Wray a great deal, and if he could be put in touch with other people in the Museum who are concerned with Modern Architecture, it might do us a lot of good.

It will be important to start work on this building immediately because it must be completed for occupancy when school opens next September.

Sincerely,

Monty

L. M. Clark
President

LMC:em
Enc.

Dear Alfred – I know this is an imposition but while I like the design – I still think aluminum is too glittery to use in this rustic setting – Cold & hard in winter and – hot & glittery in summer – Do pressed wood & Southern cypress practicable – is aluminum ever colored bronze? We do appreciate your help – and of course everything must be done to save Money – Yours Monty –

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Meeting of Trustees to See New Dormitory Model

On Saturday, January 21st, Joseph Orr, Park Alexander, Col. Wm. McKee, J. M. Daniels, Perc Andrews, Oscar Adams, Tom Davies and L. M. Clark, representing the Trustees, and Don Campbell, President of the Alumni Association, met for luncheon with Messrs. Hunter and Wray, representing the architects.

A model of the new building was shown, including floor plans and photographs. The following ten questions were asked:

1. Why is this placed on posts?
2. What would be under the building, cement, shade grass or myrtle?
3. Is the design so extreme as to probably cause unpleasant impression?
4. Will the chapel, field house, dining room, etc. be of this same general design?
5. Since the skin of the building is glass, will there be difficulty in washing this frequently?
6. Will the glass be sufficient to keep out the cold air, or will double glass be necessary?
7. Will the aluminum change color over a few years and how will this duller metal look?
8. Will the matter of throwing stones be apt to cause considerable breakage of the glass?
9. Would it be possible to use more of the under part of the building for recreation purposes?
10. Will it be possible to arrange for two bachelor teachers on the second floor?

After about an hour's discussion of the above points, everyone in the room expressed himself individually as in favor of getting started with this general type of building right away. Mr. Davies and Mr. Adams suggested that a meeting with the Aluminum Company and the Pittsburgh Plate Glass be arranged right away to determine any advice they might give. The Building Committee consisting of Col. McKee, Oscar Adams, Joe Orr and L. M. Clark voted to have the contract signed and sent to the architects, and arrangements were completed for a meeting in Kiski on Saturday noon, January 28th, particularly to discuss cost. The model and all of the pictures were then taken to Kiski where they were put on exhibit for the students and the faculty. It was the concensus of opinion of all those present that contracts should be let to enable this building to be started immediately so that it would be available for occupancy at the opening of school next September.

There is approximately $140,000 now raised, and as soon as Mr. Orr has determined cost, effort will be immediately made to raise the remaining funds necessary for completion of the building, but not necessary to get it started.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

Clark

Mrs. Lloyd M. Clark
Kiski School
Saltsburg, Pennsylvania

January 3, 1950

Dear Ella May:

I am glad to send you a memo from Peter Blake of our Architecture Department commenting on Ed Green's letter. I think what he says is sound.

The last thing I want to do is to get into an argument with Ed whom I respect and like. I did not realize that he was architectural advisor to the school or had had a hand in its buildings. When I talked with Monty I had a feeling that because of his extraordinarily courageous and progressive policy as an educator that a modern building would perhaps be more appropriate than a building in some retrospective style. It may be true that the trees on the campus were babies when Queen Anne was ruling, but I am sure that in good Queen Anne's day every good architect, Van Brugh for instance, built in Queen Anne baroque even among ancient trees which had been young in Richard Plantagenet.

In other words, I feel that architects should be true to their own times. All the great buildings of the past have been built in this spirit.

Incidentally, I am afraid that it was not I but Marga who claimed that modern architecture was much less expensive. She was thinking of the difference in cost between a Gothic building at Vassar and the modern building which was constructed in its place. Gothic of course involves a great deal of carved stone, mouldings, etc. As Peter Blake says, the chief saving in a modern building is based upon its flexibility and economy of plan in relation to external design.

I hope you will explain to Ed that it was not I who initiated this discussion, but a friend of Monty's here in New York whom he saw shortly before he came up to see me.

A happy new year to you both and to everyone at Kiski.

Sincerely,

returned the letter to Monty Clark from Ed Green

421.112

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

Mrs. Lloyd M. Clark Kiski School Saltsburg, Pennsylvania

Jan. 10.

Dear Alfred,

Monty enjoyed his visit with you and as usual you steamed him up along some new line. I know you will give us a little more help by ~~along the lines of~~ commenting on the letter enclosed from Ed Green - Also, I know you don't want to get embroiled in an argument on the merits of Modern Architecture - However, this is pretty important to me as we have been out here almost 10 years working towards a good school & an efficient plant. The campus became somewhat stale during the '30's and

THE

To:

From:

Dear Pe

comment

gressiv

1949

traveling

negie Library.
ss to a couple of
s which we can
displays on

but want
ture
s is in

aite
nvolved
. I
will

vice you give me.

manent
to continue with

ance and repairs
ed from difference
is the amount
egarded as a

enable us to

ego.

421.112

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

among the oaks & pine woods it seems pretty cozy. But bad for light and is gabled expensive to build.

The old white main building is very lovely in its new paint - then next is the 1890 school building - slate mansard & tower - then the yellow brick gym - and 3 Tudor buildings which were part of Ed Greens proposed Unit. To build a starkly outlined building in the midst of all this will have to be the work of a genius and that is what Ed is trying to say. We aren't sure whether he can anyone can tie these fighting types to-gether. With the little architect

THE

To: M

From:

Dear Pe

commen

gressi

1949

aveling

negie Library.
s to a couple of
which we can
displays on

ut want
ure
is in

ite
nvolved
I
will

ember 23rd
riday. If you
will be very
ice you give me.

manent
o continue with

ance and repairs
ed from difference
is the amount
egarded as a

enable us to

go.

421.12

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Mrs. Lloyd M. Clark Kiski School Saltsburg, Pennsylvania

from Altoona (whose main asset is that he is a friend of a constructor - Kiski-man) working on this "Modern" business we may or may not get something.

In other words, I agree with and like what Ed says and am deeply concerned over Monty's taste along such lines.

You know, of course, that I would never want anything but modern construction - light & heat - etc. but I fear the results of a gas-station type of building in among these old trees that were ~~babys~~ babies when Queen Anne was ruling -

THE

To: M

From:

Dear Pe

comment

gressiv

1949

ravelling

negle Library,
ss to a couple of
s which we can
displays on

but want
ture
s is in
on charges,
nless that is

ite
involved
. I
will

ember 23rd
Friday. If you
will be very
vice you give me.

rmanent
to continue with

ance and repairs
ted from difference
is the amount
regarded as a

enable us to

rgo.

421. 112

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

They haven't changed their shells too much — and no one would ever want an oak tree stream lined —

Can we have half timber on a truly modern frame — ?

(To be perfectly practical = under the Clark Regime there will probably be only 1 building built — and I would hate to have it smack of 1949 the way the Yellow Brick Gym smacks of Penna in 1908 —

I'm all for a transition that won't jar the nerves —

Heighs-Ho — Got your thoughts down if you have time — Yours G. McMay —

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

Clark

THE MUSEUM OF MODERN ART

Date December 20, 1949

To: Mr. Peter Blake

Re: Attached letters

From: Mr. Alfred Barr

Dear Peter:

Would you ~~return~~ read the enclosed letters and return them to me with any comments you may care to make.

I appreciate the time you gave my cousin-in-law who is a very progressive and courageous schoolmaster, but with little knowledge of architecture.

The manuscript letter is from my cousin, the wife of Mr. Clark.

am sure though with your tact and good taste all will come out all right in the end.

Sincerely,

Mrs. Lloyd M. Clark
Kiski School
Saltsburg, Pennsylvania

AHB:js

IV.A.152

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

December 20, 1949

Dear Ella May:

I hope to answer your letter shortly but want first to show it to Peter Blake of our Architecture Department for his comments. Naturally all this is in confidence.

Let me say immediately that you are quite right in suposing that I do not want to become involved in what is obviously a rather delicate situation. I am sure though with your tact and good taste all will come out all right in the end.

Sincerely,

Mrs. Lloyd M. Clark
Kiski School
Saltsburg, Pennsylvania

AHB:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Clark

THE KISKIMINETAS SPRINGS SCHOOL
SALTSBURG, PA.

September 18, 1949

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

Dear Alfred:

Mrs. Stepanian forwarded the catalogue of traveling exhibitions, which is very much appreciated.

We are in contact with Carnegie Museum, Carnegie Library, Buhl Planetarium, Associated Artists, and have access to a couple of private exhibits in Pittsburgh. These plus the ones which we can get from Life Magazine will enable us to have these displays on exhibit continuously.

I am afraid the cost of the traveling exhibitions would be too expensive for us after we have added the transportation charges, although I do not want to come to that conclusion unless that is correct.

I will be in New York on Friday and Saturday, September 23rd and 24th, and will call your office on the phone on Friday. If you have any suggestions for me regarding these exhibits, I will be very glad to get up to see them or carry out whatever advice you give me.

We have gone a long ways in changing our permanent pictures on the walls of the dormitories, and hope to continue with this improvement.

The $150,000. which we have used for maintenance and repairs to the buildings over the last six years, has resulted from difference between our income and expenses. In other words, it is the amount that would be regarded as profit, if this were not ~~regarded as~~ a non-profit institution.

I hope you will think of some bright idea to enable us to improve the quality of our exhibits at Kiski.

Billy joins me in vest wishes to you and Margo.

Sincerely,

L. M. Clark
President

LMC/m

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

cc - AHB - VT.

September 12, 1949

Dear Monty:

Thanks for your very interesting letter which has been sent to me here in Greensboro. Kiski seems to be humming. Was it your or the school's $150,000 which you invested?

I hope to be in New York by the 23rd but I'm not sure so I'm asking my secretary, Mrs. Stepanian, to send you the catalog of our travelling exhibitions. I would recommend that you consider carefully the really excellent "teaching portfolios" which you can buy and re-use every 2 or 3 years for exhibition purposes, meanwhile keeping them for reference - or even for permanent rotating exhibitions.

You might also study the pictures you hang on your walls permanently. Are they good in quality? Are they studied in relation to various age groups which use them? They are just as important as one month shows.

Best love to Ella May. I hope I shall be back in town to see you both.

Sincerely,

Mr. L. M. Clark, President
The Kiskiminetas Springs School
Saltsburg
Pennsylvania

AHB:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

sign for me & send

Dear Monty

~~[illegible]~~

Thanks for your very interesting letter which has been sent to me here in Zurichow. Kiski seems to humming. Was it your or the schools $150,000 which you invested?

I hope to be in New York by the 23 but I'm not ~~it isn't~~ seen so I'm asking my Secretary, Mrs Stefanion, to send you the catalog of our travelling exhibitions. I would recommend that you

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

consider carefully the
really excellent "teaching
portfolios" which ~~[illegible]~~
you can ~~buy~~ and re-use
~~[illegible]~~ 2 or ~~[illegible]~~ 3 years for
exhibition purposes, meanwhile
keeping them for reference — or
even for permanent rotating exhibition study
You might also ~~consider~~
the pictures you hang
on your walls permanently.
Are they good in quality?
Are they studied in relation
to various age groups which
use them? They are just as ~~[illegible]~~
important ~~[illegible]~~ as 1 month shows.
But love to Ella May.
I hope I shall be back in town
to see you both
(sign for me) Sincerely
Alfred

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

THE KISKIMINETAS SPRINGS SCHOOL
SALTSBURG, PA.

August 31, 1949

Mr. Alfred Barr
Musium of Modern Art
West 53rd Street
New York, N.Y.

Dear Alfred:

Ella May and I were at Bethany Beach, Delaware, for a month this summer, but have not been in New York recently.

Kiski will open on Sunday, September 11th, and we have been fortunate in having a great many more boys apply than we can accept, with the natural result that we have a very carefully selected group of 184 students.

There have been a great many physical changes at Kiski, and I have actually invested more than $150,000. in plant improvements. The two obvious objectives of a school of this sort are: (1) Scholarship development; and (2), physical development, must also have some real help along the other two important line of spiritual development and cultural development. During the past year we have had Roy Sheldon as a guest at Kiski, and he has stimulated a considerable interest in sculpture, painting and ceramics. That has inspired us to develop the musical and dramatic side of Kiski.

We have placed new wall paper in the dining room so that there are panels of grey colored paper along the side walls, which is most appropriate for exhibition of art, etc. Also in Rees Hall and some of the other dormitories we have secured good wall space. I am interested in having exhibits continuously on our walls so that any cultural advantage which might come to boys from association can be developed.

At the opening of school on September 11th, we expect to have a photography exhibit on the walls which will show some of the buildings, scenes and action at Kiski last year. After the first week we hope to have another exhibit of English prints of hunting and fishing, which we will obtain from my friend Mr. Oliver of Pittsburgh. During the third week, starting about the 18th, we might like to have an exhibit which we can obtain from Life magazine of the Atom boom or something of that sort. After that we would like to have an exhibit which could be retained on our walls for at least a month, such as we received several years ago from the Musium of Modern Art, which you made available to us. When that is over, we would like to get another exhibit from Carnegie Library or Carnegie Musium.

We have an organ in the chapel now and a fairly strong

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

musical faculty. I am interested in exposing these youngsters to the world's best art, and would appreciate it very much if you have any ideas of what we might do, if you would give me the benefit of your thinking.

I hope to get to New York on Friday or Saturday, September 23rd or 24th, and I hope I can see you at that time.

Sincerely,

Monty

L. M. Clark
President

LMC/m

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

CLARK (Howard)

CIRCLE 6-7441 QUANTACOLOR THE QUANTACOLOR COMPANY · 10 ROCKEFELLER PLAZA, NEW YORK 20, N.Y.

Clark 123 East 79th St
N.Y. City
Jan 1951

Upper Terrace House,
Hampstead, N.W. 3.
Hampstead 1357

Friday

Dear Mr Barr,

Your very kind letter reached us today just before Kenneth left for London & I leave on the next direct flight.

We are very sorry our stay here was so short but I hope the fact that we can't also accept you very kind invitation, will do you both good!

Do let us know when you are visiting England as we should love to see you both

Yours very sincerely
Jane Clark

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

Clark

CLARK (Howard)

Upper Terrace House,
Hampstead, N.W.3.
Hampstead 1357

Barr?

LLER PLAZA, NEW YORK 20, N.Y.

3rd January, 1949.

Dear Mr. Barr,

I have to acknowledge your letter of December 21st, which I opened in the absence of Sir Kenneth Clark.

The photographs have not come yet, but when they do I know that Sir Kenneth and Lady Clark will be most interested to see them.

Yours very truly,
M. S. Scourfield
Secretary.

Alfred H. Barr, Esq.,
Director of the
Museum Collections,
The Museum of Modern Art,
11, West 53rd Street,
NEW YORK, 19.

ann is aware, we
ward to showing
n fact, as far
tian Street and
nembers of your
ne of them might
to come.

to spare us a
your first con-
would give me
d care to ask
you.

ally yours,
Howard Clark

Howard Clark

HC:avk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

CLARK
(Howard)

CIRCLE 6-7441 QUANTACOLOR THE QUANTACOLOR COMPANY · 10 ROCKEFELLER PLAZA, NEW YORK 20, N.Y.

September 24, 1947

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

Dear Mr. Barr:

As Mr. Edgar Kaufmann is aware, we have long been looking forward to showing you our color exhibits. In fact, as far back as when my friends Julian Street and Elizabeth Litchfield were members of your staff I was hopeful that one of them might succeed in persuading you to come.

So, I do urge you to spare us a half hour of your time at your first convenient opportunity; and it would give me great pleasure if you would care to ask Mr. Kaufmann to accompany you.

Cordially yours,

Howard Clark

Howard Clark

HC:avk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

Clauss (Seppel)

March 15, 1946

Dear Seppel:

Many thanks for your note and the reprint of your development. I had already seen and much admired the article in Pencil Points.

I have only one more lecture in Bryn Mawr so that I am afraid I shall not be able to stop off and see you and George Daub. However it is good to hear from you.

My best to you and Jane. I remember our dinner together several years ago.

Cordially,

Mr. Alfred Clauss
320 Burmont Road
Drexel Hill, Pennsylvania

AHB:np

P.S. Phillip Johnson's address is 205 East 42nd Street, New York 16, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

ALFRED CLAUSS
320 BURMONT ROAD
DREXEL HILL, PA.

Dear Mr Barr

I would like to present enclosed folder of our houses to Mrs Barr and to you. A friend of mine did ask me to attend your lecture Monday at the Bryn Mawr Colledge here. I am now with George Daub architect for the new W C A U Building. I would be delighted to see you and if possible have dinner with you or at least drive you out to the Colledge. Please call Daub's office Rittenhouse 7892 on arrival. Could you give me Philip Johnson's address Best regards and remember me to Mrs Barr

Seppel.

CLEMENTS
St.
Mass.
948.
a sad case
but my
wever, I do
than I
t too terribly
your city
remain
transparencies
the best
further comment
in such things
with you.
dispose of his.
I found in New York
the book, but this
th a decision!
did for me in the
prove useful
ls
o, such as my con-
living for the past
I am moving into
which is above.

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

Jane Clements

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

CLEMENTS

360 Harvard St.
Cambridge 38 Mass.
March 16, 1948.

Dear Mr. Barr.

After 10 days with a sad case of grippe I'm not too certain about my plans to get to New York. However, I do know that it will be a bit later than I had expected. If recovery isn't too terribly slow I hope to be down in your city by Easter and shall most likely remain for a week or ten days.

I have received the Krasnow transparencies & a viewer, in the event that is the best way to see them. I'll save further comment until I see you.

Looking forward to a visit with you.

Best wishes

Grace Clements

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

THE MAGAZINE

arts & architecture

3305 WILSHIRE BOULEVARD • LOS ANGELES 5 • CALIFORNIA • FEDERAL 1161
NEW YORK • CHICAGO • ST. LOUIS • DETROIT • CLEVELAND • SAN FRANCISCO

360 Harvard Street
Cambridge, Massachusetts

February 26, 1948

Dear Mr. Barr:

Ever since our meeting during the Holidays I have intended to write and tell you how much I enhoyed making your acquaintance. But time seems to have been passing swiftly, so that I now find myself with additional matters on hand. I'm expecting to make a trip down to New York the last week of March (during Easter week, in fact, with a day or so one either "side" for good measure). The Morris Graves' show will be on at the Willard during that time, and I particularly want to see the originals of work that thus far I've only seen in photograph. A "feature" article on this new phase is now in the hands of the editor of A&A, but Graves' departure into a more precise iconography may seem a bit beyond the magazine's ken. It remains to be seen what happens!

Cantor

I do hope you are going to be in town during my stay, and that I may again have the pleasure of airing my views to you! This time I expect to have some color transparancies of recent Krasnow work, as well as some black and white photographs. Does the Museum have a projector for such transparancies? It would certainly facilitate getting a more comprehensive idea of what his paintings are like. Scale in such things is so important.

Thus far nothing has been done on Robsjohn-Gibbings' book for the magazine since Entenza seems to have had a change of heart and now is of the opinion that to ignore the man is the best way to dispose of him. I've informed him that the concensus of opinion which I found in New York seemed to be for, rather than against a discussion of the book, but this does not appear to have sufficient weight to bring forth a decision! In any event I appreciate what you and Margaret Miller did for me in the way of giving me assistance on the subject. If it doesn't prove useful now, it may well be such in the future.

There are other matters which may be of interest to you, such as my contact with Mrs. Coomaraswamy in whose home I have been living for the past two months. But such had better wait until I see you. I am moving into an apartment of my own early next week, the address of which is above.

Sincerely yours,

Grace Clements

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

M ..... N° 17

LE COURRIER DE LA PRESSE
"LIT TOUT"
DE PARIS
21, Boulevard Montmartre
Ch. DEMOGEOT, Directeur

"RENSEIGNE sur TOUT"
ce qui est publié dans les Journaux et Publications de toute nature
et en fournit les Extraits sur tous Sujets et Personnalités

Annexe Spéciale pour la Zône Libre
32, Rue de la République — LYON

Extrait de 140, Faubourg Saint-Honoré
Adresse Paris
Date 24 JANVIER 1947

M. CLIFFORD, conservateur du Musée de Philadelphie prépare

UNE RÉTROSPECTIVE MATISSE

NOUS avons pu joindre pendant quelques instants M. Henry Ford Clifford, conservateur du Musée de Philadelphie, qui se trouve à Paris pour quelques jours.

LA PLUS IMPORTANTE RETROSPECTIVE D'ŒUVRES DE MATISSE

M. Clifford, grand, d'allure très jeune, est un des plus actifs amateurs de l'art moderne et en particulier de l'art abstrait qui triomphe en ce moment au Whitney Museum.

Pour son musée, qui est avec ceux de New-York, Chicago, Washington, Boston, un des « cinq grands » des U. S. A., il prépare la plus importante rétrospective d'œuvres d'Henri Matisse. Cette exposition résumera toute la carrière et toute l'évolution du peintre; elle présentera environ soixante-quinze numéros. Pour réunir tous les tableaux, dessins, lithographies, livres illustrés indispensables à cette vision d'ensemble, M. Clifford a fait appel aux principales collections américaines : collection S. Clark, celle du Museum of Modern Art et bien d'autres encore.

Mais, bien que les U.S.A. soient un des pays qui possèdent le plus d'œuvres d'Henri Matisse, il a jugé indispensable de demander à l'étranger quelques tableaux célèbres. M. Clifford s'est adressé en particulier à la Russie.

« C'est une chose très compliquée, dit-il en riant, que d'obtenir d'un pays quel qu'il soit un passeport pour les œuvres d'art qu'il possède. »

Mais les difficultés administratives sont aplanies. Moscou prêtera ses Matisse et l'exposition ouvrira ses portes le 3 mai prochain.

— Chaque année, nous explique M. Clifford, *le musée présente une grande exposition consacrée à une école ou à un peintre. Cette année, l'exposition Matisse sera un nouveau prétexte pour les visiteurs à voir nos nombreuses salles d'art moderne abondamment fournies par trois collections : la collection Gallatin, qui réunit des œuvres de Seurat à Miro; la collection Chesterdale, de Toulouse-Lautrec à Dufy en passant par un important lot de douze peintures et une sculpture de Modigliani; la collection Alfred Steiglitz, où sont groupés les meilleurs artistes américains de l'abstraction.*

Ainsi, au Musée de Philadelphie comme dans toute l'Amérique du Nord, les peintres vivants sont exposés sous le même toit que les artistes d'autrefois. Une expérience semblable est tentée chez nous, au Petit-Palais. Sera-t-elle poursuivie ?

— Mais voulez-vous nous parler de vos collections de peinture ancienne ?

— Ce serait trop long et je ne peux vous donner un chiffre exact du nombre des œuvres que nous exposons. Sachez seulement que toutes les écoles de l'Art européen sont représentées, que le musée possède la plus importante collection d'art flamand et si vous voulez savoir le dernier événement : nous venons de faire nettoyer le « Triomphe de Neptune », de Poussin, que nous avons acheté en Russie. C'est un miracle. Le tableau est devenu d'une intensité, d'une richesse extraordinaires. Je vous enverrai des documents à ce sujet.

— Parlez-nous, je vous prie, des expositions qui précédèrent celles de Matisse ?

— En mai 1946, nous exposâmes les meilleurs tableaux de Corot que nous ayons aux U.S.A. En 1945, cent-cinquante toiles du plus grand peintre du Mexique, un méconnu, José Maria Velasco. Au XIXe siècle il fut le meilleur paysagiste de l'Amérique entière, et le premier en son pays à ne plus peindre sous la férule des professeurs italiens qui continuaient à voir la campagne de Rome dans la vallée mexicaine. En 1944, nous avons consacré notre exposition à une vue d'ensemble sur l'art mexicain moderne.

— Vos projets ? la question rigueur.

— Eh bien ! une exposition de l'art Empire, qui réunira des meubles et des peintures empruntés aux collections américaines. Nous la prévoyons pour la fin de cette année.

— Enfin, la question dernière : quels changements avez-vous remarqués dans Paris ?

— Paris n'a pas changé. Les gens seulement ont maigri; ils ont l'air fatigué comme après une nuit de veille. Mais je pense que vos nuits de veille ont été très nombreuses...

Plus tard, dans la soirée, je rencontrai M. Clifford rue de l'Odéon, chez un libraire. Il venait d'acheter l'enregistrement complet de *Pelléas et Mélisande* et feuilletait des livres. Il avait vu Matisse. L'artiste, fatigué, malade, l'avait reçu et son exposition était encore en meilleure voie.

P. D.

Mr. Wheeler

SONNEYRES
RIN SUR VEVEY

Feb 19, 1947
Please return to A.B.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Mr. Wheeler

ES TASSONNEYRES
MONT-PELERIN SUR VEVEY

Feb 19, 1947
Please return to A.B.

Dear Alfred -

I have been travelling so fast I never find a moment to write. But I did want to thank you so much for your kind help + advice etc. letting me go through all your things. I do so appreciate it + will probably ask you more later on.

I had a most pleasant time in Paris. Matisse was delightful - enthusiastic + terribly amusing. He was not in bed but still in Paris as he is in bed. He sits up in a blue stocking-cap + dictates his work propped up on pillows. I thought he looked remarkably well - but I am told he is kept so many by penicillin. However, he certainly looks good for a long time yet. He said of course he owned [illegible] anything

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

& everything we wanted. When we discovered that Casson is opening his museum in the Spring & therefore quite understandably did not want to let out his eight Matisses as he wishes to make a bang-up impression for a start, Matisse begged us to put off the exhibition for a bit. This fact, coupled with the difficulty of borrowing from private collections & dealers in France just at the moment (owing, of course, to the law of declaration) has made us decide to do the exhibition next year. Probably March or April. I am disappointed but it is certainly wiser. I do not know whether you intended borrowing Bonnards from Casson but he said he could lend them either.

I had a most interesting time with Picasso, once one got through the mob of people down-stairs! It's like a petit lever du roi. He asked most affectionately for you as did, of course, Sabartès. I also dined last week in Zurich with a friend of yours, Dr. Meyer. His Rousseau really is fine. – The world here is full of exhibitions & all good. Van Gogh in Paris – The Austrian things in Zurich – 40 years of Italian painting in Lausanne & that superb exhibition at the British Museum of all the chef d'oeuvres in one room! I can't write more as the Swiss authorities cut us down to one sheet airmail. Thanks again – Sincerely – Henry

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.152

Clifford

THE MUSEUM OF MODERN ART

Date 2/25/47

To: Mr. Barr

From: MW

Re:

Dear Alfred- Many thanks for letting me see Henry Clifford's letter. We may have to postpone our Bonnard show for the same reasons, but if the French govt collaborates, as seem likely, I think Cleveland would be obliged to share his 7 Bonnards with us. MW

seems to be addressed to me, but I don't know just why except for that I was once director, although the service did not start until May 1947.

As you know the clippings have been about the Museum. If any were personal it had to do with a Museum publication.

enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

Clippings

THE MUSEUM OF MODERN ART

Date ~~May 23, 1951~~

To: Miss Betty Chamberlain

From: Alfred H. Barr, Jr.

Re: ~~French Clipping Service~~

Dear Betty:

This seems to be a lamenting bill from the French clipping bureau which has been deluging us with clippings, half of them irrelevant, over the past years. The letter seems to be addressed to me, but I don't know just why except for that I was once director, although the service did not start until May 1947.

As you know the clippings have been about the Museum. If any were personal it had to do with a Museum publication.

enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

May 24, 1951

"Lit Tout"
21, Boulevard Montmartre
Paris (2), France

Dear Sirs,

We are unable to understand your bill and letter of May 2, 1951 regarding clipping service, because we have no record of having subscribed to any such service. Also this is the first communication we have received from you on the subject, although your letter states that other letters had been sent to us.

All orders from the Museum must always be signed by an officer of the Museum. Also all orders for services of this kind are on a year-to-year basis and are not issued for longer periods than 1 year.

We would be glad to know on what written authority or what basis you considered the Museum or any staff member of the Museum a subscriber to your services since 1947.

Very sincerely,

Betty Chamberlain
Publicity Director

BC:im

cc Treasurer
Alfred H. Barr, Jr.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CLOUD

Dear Mr. Barr,

I thought you might be interested in this reaction to your artistic bistro.

Dear Mr. Cloud:

Many thanks for your verses. I think they are the best that have been written about the Museum.

I appreciate your sending them to us.

Sincerely,

Mr. Jess H. Cloud
1075 First Avenue
New York 22, New York

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CLOUD

2/16

thought it might amuse you to know the attached pome is to be printed in Tiger's Eye accompanied by a repro. of a ptg from our coll. (Rouault)

O.

1948

Dear Mr.

y are the

best that

Mr. Jess H. Cloud
1075 First Avenue
New York 22, New York

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

CLOUD

March 23, 1948

Dear Mr. Cloud:

Many thanks for your verses. I think they are the best that have been written about the Museum.

I appreciate your sending them to us.

Sincerely,

Mr. Jess H. Cloud
1075 First Avenue
New York 22, New York

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

Jess H. Cloud
1075 First Avenue
New York 22, N.Y.

MUSEUM PIECE

You, you in the felt hat
walking through aspirin of air
past whipped-cream ladies
with emotional hair,

Do the gardens strut
inside your heart or fluid
staircases lead you to the framed
desires? do new druids

Speak with synthetic voices,
chattering through rainlight,
exchanging blows at dawn,
yet leave you with a tamewhite

Memory of fingers afraid
to touch your tired blood?
so you walk from room to room
past canvases that flood

Your veins, a Van Gogh
of stone, an abstract face,
a Picasso with a figure
that you want and chase

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 152

In slippered feet and a yel-
low wig, while insight
is a chain reaction that hides
the pain of an old night

And a sealed day brushing
the walls of this metal museum
with the myth and shoptalk
of a ringmaster in a dream.

.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.152

THE MUSEUM OF MODERN ART

Date February 16, 1949

To: Pearl Moeller

From: Olive Bragazzi

Re: Mr. Jess Cloud

Dear Pearl: The above named gent, jess cloud, will be in to see you about a photo tomorrow (Thursday) between 5 and 5:30. I am to Warn you! He wrote a pome about the museum last year which is to be printed accompanied with a suitable pitcher from the collection in The Tiger's Eye.