Davidson (Jo)

June 17, 1946

Dear Mr. Davidson:

I did not feel that I could endorse the Fine Arts Bureau Bill without having seen it. I, therefore, borrowed a copy from a friend.

It seems to me that there is much of value in the bill, but I should like to see a much more positive evidence in the bill that local support will be required before government grants are made for the formation of local or community centers. This would follow more or less the precedent set in the later days of the Federal Art Project during which, I believe, local funds up to 25 or 33 percent of the total were required before government support was forthcoming.

Granted that presidential appointment of the commissioner may be necessary, would it not be possible to keep this from being a purely political handout by requiring that the appointment be made from a list approved by competent board made up possibly of the representatives of artists' associations, museums and public, somewhat like the commission proposed for the New York Bill?

Failing this, could not the full commission be selected from a similar list? It seems to me that Roosevelt might have made a good appointment, but I do not feel that Mr. Truman or the Republicans of the 1920's would have made good appointments.

In Section 5 an appropriation of five million dollars is proposed. Is this to be the first annual appropriation or simply a fund for an indefinite period?

Knowing that many questions were doubtless raised during the writing of the bill, I am sure that you will have no difficulty in answering these.

Sincerely,

Mr. Jo Davidson
Independent Citizens Committee of the
Arts, Sciences and Professions, Inc.
Hotel Astor
New York 19, New York

AHB:np

Mr. Cahill - of Miss Miller

INDEPENDENT CITIZENS' COMMITTEE OF THE

ARTS, SCIENCES and PROFESSIONS, INC.

HOTEL ASTOR, NEW YORK 19, N. Y. CIRCLE 6-5412

local support
community centers

Dear Mr Barr,

A group of ex-servicemen recently approached us with some well formulated ideas for the growth and expansion of the arts in our country. Briefly, the essence of their plan is the formation of a Fine Arts Bureau in Washington "to encourage and develop a national cultural program for the people as a whole."

To quote further from their declaration of policy, their purpose is "to remove the existing boundaries of the creation and enjoyment of the arts from the metropolitan centers . . . and create and encourage the establishment of local, rural, and community art and cultural centers . . . based on the genuine needs and aspirations of the communities themselves."

The Independent Citizens' Committee of the Arts, Sciences and Professions agrees with their declaration of policy and is ready to take active steps to formulate a program of action in cooperation with these veterans.

Much of the preliminary work in drawing up this bill has already been accomplished, and several Congressmen have indicated their willingness to introduce it before the July recess.

In order to help us mobilize national support for this measure, we invite you, as an eminent public figure, to lend your name as a sponsor for such a Fine Arts Bill. It is our conviction that these veterans deserve the direction and support that every forward-looking American can give them. Your name will be a significant contribution.

Sincerely yours,

Jo Davidson

Jo Davidson, Chairman

uopwa/16-2

INDEPENDENT CITIZENS COMMITTEE OF THE
ARTS, SCIENCES and PROFESSIONS, INC.
HOTEL ASTOR, NEW YORK 19, N. Y. • CIrcle 6-5412

INDEPENDENT CITIZENS' COMMITTEE OF THE
ARTS, SCIENCES AND PROFESSIONS - (ICCASP)
Hotel Astor - Suite 170, NYC
CIrcle 6 - 5412

April 30, 1946

VERSION #2

B I L L

FOR THE ESTABLISHMENT OF NATIONAL CULTURAL PROGRAM

SECTION I - DECLARATION OF POLICY

It is the declared policy of Congress to encourage and develop a national cultural program for the people as a whole, to promote and foster native American culture by encouraging the use and development of the work and talents of American composers, playwrights, painters, sculptors, actors and all other persons working in the Fine Arts.

Since the creation and enjoyment of fine arts is now confined to the metropolitan centers where enjoyment of the arts is limited to relatively few, and no adequate facilities exist for the satisfaction of these needs and aspirations on a local and community basis, in the interest of the general welfare, it is necessary, proper, and desirable to develop culture as represented by the arts as a national asset and provide means whereby such culture be made available throughout the country.

SECTION II - THE BUREAU

A. There is hereby created in the Department of the Interior a Bureau to be known as the Bureau of Fine Arts, hereinafter to be referred to as the Bureau.

B. The Bureau shall consist of a Commissioner to be appointed by the President by and with the advice and consent of the Senate, and six other members to be appointed by the President.

C. The Bureau shall establish its principal offices in the District of Columbia, and shall establish such other offices in Regions as hereinafter described in Section III.

D. The compensation of the Commissioner shall be at the rate of $10,000 per annum; and he shall be appointed for a term of four years; and he shall be eligible for reappointment.

E. The six remaining members of the Commission shall be appointed for a term of four years and shall serve without compensation but shall be reimbursed for their necessary traveling and other expenses.

F. The Commission shall initiate, coordinate, and maintain a national cultural program in the fields of literature, music, theatre, architecture and visual and other allied arts.

G. The Commission shall among its other duties:

(1) Supervise the allotment of funds appropriated pursuant to the provisions of this Act.

(2) Make all determinations of general policy necessary for carrying into effect the provisions of this Act.

(3) Appoint the various chairmen of the Regional Boards as hereinafter provided in Section III.

(4) The Commissioner shall allocate funds and shall provide technical and administrative assistance in regions on such terms and conditions as will effectuate the program described in SECTION II F.

(5) The Commission shall be authorized to undertake any activity which will facilitate the exchange of creative materials and talent between any regions.

(6) The Commission shall report annually to Congress covering its activities for the preceding year and publish such other material deemed appropriate for carrying out the purposes of this act.

H. The Commission shall be authorized to cooperate with existing governmental agencies and non-profit organizations engaged in the use of the arts in therapy, education, industry and other aspects of the arts relating to the general welfare.

I. Any functions, powers, or duties held by any of the other branches of the Federal Government in the fields of music, theatre, literature and visual and allied arts may, by agreement with the Bureau of Fine Arts, be transferred from that branch to said Bureau.

J. Any surplus properties now owned by the United States Government which may be of use in the field of music, theatre, literature, and visual and allied arts and unallocated for use by any other branch of the Government may be transferred and assigned to the Bureau of Fine Arts.

SECTION III - REGIONAL BOARDS

A. The Bureau shall divide the U. S. The District of Columbia and the territories and possessions and outlying possessions of the U. S. into not less than six or no more than nine appropriate Regions for carrying into effect the provisions of this Act, which shall provide adequate opportunity for all communities to participate in the benefits of this act.

B. In each region there shall be a regional board. The Regional Board shall consist of a Regional Chairman and six other members of the board. Except for the Regional Chairman, they shall serve without compensation except for reinbursement for their necessary traveling and other expenses. The members, other than the Chairman, shall be chosen by the Commission on the recommendation of the

INDEPENDENT CITIZENS' COMMITTEE OF THE
ARTS, SCIENCES AND PROFESSIONS - (ICCASP)
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DAVIDSON (LEROY)

400 A Street, Southeast
Washington, D. C.
June 6, 1947

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

Dear Mr. Barr:

Many thanks for your kind letter and its enclosures. You will probably be interested to know that I have been offered and have accepted the appointment of Assistant Professor at Yale. However, I am very glad that you wrote to Sawyer as evidently he was not consulted, and this at least shows that I have not tried to by-pass him. Yale sounds mighty peaceful for the future.

I am leaving Monday for Washington, New Hampshire where I shall spend the summer. If you happen to be going through that part of the country this summer, I hope that you will be able to stop over. It is about twenty miles from Keene.

Very best wishes,

Sincerely,

J. LeRoy Davidson

J. LeRoy Davidson

JLD/jj

enclosures

AHB/gb

DAVIDSON

June 4, 1947

"Sawyer"

Dear Mr. Davidson:

I am enclosing a copy of my letter of May 22 to Charles Sawyer, and also a copy of his reply which, as you can see, is non-committal since he is not in a position to take any action - though he seems favorably inclined.

Good luck to you,

Sincerely,

Mr. Leroy Davidson
400 A Street S. E.
Washington, D. C.

AHB/gb

enclosures

DAVIS

cc BKampel

July 19, 1950

Dear Jim:

Many thanks for your letter of June 30. I'm glad to know that we may keep the book; I am going to put it in the Museum Library on the reserved shelf but with a card in our regular catalog.

I'm so pleased to know of your success in California. I think you've taken the right tack in working with moving pictures.

Good luck to you!

Sincerely yours,

Mr. James E. Davis
30 Nassau Street
Princeton, New Jersey

AHB/cb

Doc 1 sht 2

James E. Davis

30 Nassau St.
Princeton, N.J.
June 30, 50

Dear Alfred:-

Your secretary has written me concerning the scrap-book on "Plastics + Illumination" which I sent you some time ago. You may keep the scrap-book if you wish. However by now it is a bit out of date. During the past two years I have developed the idea a great deal — and also have thoroughly recorded everything in color film. The problem involved in presenting them via the usual channels of galleries and museums have forced me to turn to the film. It is a solution that enables me to reach a much larger audience than otherwise.

For the past five months I have been in California + the Southwest. Frank Lloyd Wright invited me to Taliesin — went to demonstrate my plastics and show my films to his Fellowship group there. I spent two months in Los Angeles — gave demonstrations + showings of films at the Los Angeles museum — then a month in San Francisco ending with a performance at the S.F. museum of art as part of this year "Art in Cinema" Festival. Then back to Los Angeles — from which I am only recently returned. As soon as I can get the

sound tracks finished for some new films which must be ready for full distribution. I hope to return to Los Angeles for a prolonged stay. For it appears to offer more possibilities for using my work than any other place.

I am at the moment cleaning house preparatory to ending this apartment before leaving. I have a scrap-book on my planter which is much fuller developed than the one you have. I'd like to leave it in a safe place — and if you would care to keep it, would be glad to send it to you.

Also — while in California — I received word that my application for a Guggenheim Fellowship had been rejected. It appears impossible to get help unless one sticks to the traditional trade. But I have intended to write you and thank you for giving me a hand by writing a letter to them for me.

I hope I will see you before I leave for California.

Special best —

DAVIS

Davis reply sent to AHB. VT.

June 29, 1950

Dear Mr. Davis:

Mr. Barr has asked me to write you concerning your scrapbook, "Plastics and Illumination," which he has had for some time.

Mr. Barr has had to postpone indefinitely his book on Cubism and therefore will not be using the scrapbook in the near future. Would you like us to return it in the meantime, or should we keep it here in our library?

Sincerely,

Secretary to Mr. Barr

Mr. James E. Davis
30 Nassau Street
Princeton, New Jersey

js

DAVIS
30 Norman St.
Dunellen, N.J.
Nov. 29, '48

Dear Alfred:-

I have recently been trying to get some order out of all the various experiments with plastics + illumination during the past six to seven years. While at it I have made an extra copy which I am sending to you.

Perhaps some day I'll get around to making a book out of it — a chore which I am badly qualified to do, however — whether I do or do not — you may keep this for your records, if you find it sufficiently interesting; if not — send it back.

I am also now at work on a new film on plastics + illumination — tracing the development from paintings of dancers, athletes etc in motion — to paintings of the path of motion — to paintings on multiple sheets of plastic — then illuminating them — then to free hanging revolving objects of plastic + the various effects of illumination (shadows

and reflections) and finally effects of reflections only. Once that is done, I'm anxious to go ahead + make some new films of reflections.

My trip to California has been postponed till later. But Hayes wants to show some of my paintings at Andover in January — and galleries in Chicago + Cincinnati too. I hope to have my new film ready to show at the San Francisco museum late in January.

Special best regards —

[signature]

DAVIS
30 Nassau St.
Princeton, N.J.
Nov. 12, '48

Dear Alfred:-

Enclosed are some photographs — both contact — and enlargements — of my plastics. There are various types shown — objects - plus shadows — plus reflections — plus combined shadows + reflections — and reflections only (thru the translucent screen). Most of them were used in the film "Light Reflections + Shadows" (which the Film Library is now circulating — have you seen it?) — and the new one "Light Reflections" — which you saw last Wednesday.

The latest development has been the interest of psychiatrists + psychologists — in using my plastics for therapeutic purposes. The superintendent

of the West Virginia State Hospital for mental diseases has already started his program using them on his patients. He writes that he + his staff feel that it "opens up an entirely new line of approach to psychotherapy". It's something I had not anticipated.

I was of course most disappointed when the exhibition committee turned me down last summer. For unfortunately the museum is the only place that could present my graphics properly.

So many people like Neutra have been urging me to go to California, that while I have no illusions about things there, I feel I should go and try it out. At least it will be a change from Princeton.

Thanks for coming to see my new film —

Special best —

DAVIS

January 5, 1949

Dear Mr. Davis:

Many apologies for my not having acknowledged receipt of the portfolio which you left for Mr. Barr at the front desk some weeks ago. It was sent up to us in good order, and Mr. Barr sends his thanks. You will undoubtedly hear from him shortly.

Sincerely,

Mr. James Davis
30 Nassau Street
Princeton, New Jersey

ob

Alfred - Awfully sorry didn't acknowledge. Will do at once

DAVIS
30 Norman Dr.
Princeton, N. J.
Jan. 4, 1949

Dear Alfred:-

A month ago I left a scrap-book for you at the Museum desk at the museum. This scrap-book contained more photographs of my paintings - which you [illegible] I send you - and also photo-grams of my methods of illumi-[illegible] I have not received any [illegible] of whether they reached [illegible] worried lest they may have [illegible]d. Would you have your [illegible]estigate and let me know. [illegible] of no use to you, you can [illegible] to me.

[illegible] returned from Andover where I [illegible]vise the hanging of a group [illegible] at the addition Gallery. The [illegible] Hayes is putting on - of a [illegible] are experimenting with new [illegible]ts we very much. Personally I feel it is very important to collect material such as this. It is particularly helpful to those like myself who feel that new ideas need new tools with which to express them - and that the traditional tools for the visual arts are obsolete for what we wish to say. I had hoped

Dear Alfred:- That was quite a performance you gave with the "flexed" reflections yesterday. I wish you would put on another performance for this R. on Wednesday so that I could stay at home.

However anytime you feel like to come + play around with lights + [illegible] let me know and I'll show you all the technique that I learned so far.

Best regards

Tues. Mar. 16. 48

Alfred - Awfully sorry didn't acknowledge. Will do at once

DAVIS

30 Nassau St.
Princeton, N. J.
Jan. 4, 1949

Dear Alfred:-

A month ago I left a small book of photographs for you at the information desk at the museum. This small book contained more photographs of sequences of my paintings - which you had requested - and also photo-

[illegible]

DAVIS

PRINCETON, N.J.
MAR 16
2-PM
1948

THIS SIDE OF CARD IS FOR ADDRESS

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

[illegible] I have [illegible] went to inspective the hanging of my paintings at the addition Gallery. The show that Bart Hayes is putting on - of a group of us who are experimenting with new materials - interests me very much. Personally I feel it is very important to collect material such as this. It is particularly helpful to those like myself who feel that new ideas need new tools with which to express them - and that the traditional tools for the visual arts are obsolete for what we wish to say. I had hoped

Alfred - Awfully sorry didn't acknowledge. Will do at once

DAVIS

30 Norman St.
Princeton, N. J.
Jan. 4, 1949

Dear Alfred:-

A month ago I left a scrap-book for you at the Downtown desk at the museum. This scrap- photographs I sequence which you had suggested and also photographs + illumi- nating the need any acknowledge- ment I may have for and c- you know. Keep misple- secretary, you can also if the museum the- ner where I went to a group of my paint- lery. The show that on — I'm goods of us who are with new materials — interests me very much. Personally I feel it is very important to collect material such as this. It is particularly helpful to those like myself who feel that new ideas need new tools with which to express them — and that the traditional tools for the visual arts are obsolete for what we wish to say. I had to feel

Friday -
DAVIS

Dear Alfred:-
I wrote Monroe Wheeler yesterday to invite him to a demonstration of my paintings on Wed., next - Jan. 12 - at 6:30. I hope he can come — and you too if you care to.
Last Wed. I gave a show for Miss Kelsey and it went much more smoothly than the rehearsal you saw, I'm improving as I get used to the peace.

Jim

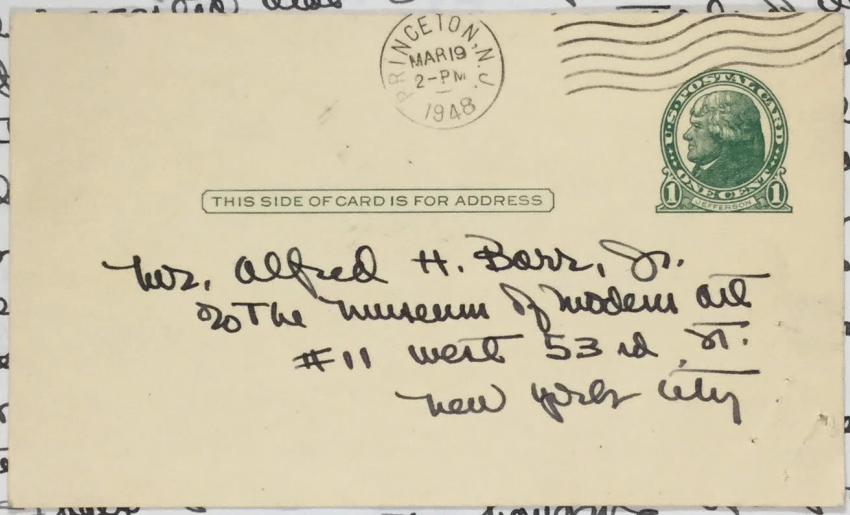
Alfred - Awfully sorry didn't acknowledge. Will do at once

DAVIS

30 Norman St.
Princeton, N. J.
Jan. 4, 1949

Dear Alfred:-

A month ago I left a scrap-book for you at the Information desk at the museum. This scrap-book contained more photographs of sequences of my paintings - which you had [illegible] that I send you - and also photo-graphs [illegible] illumi-nated [illegible] not [illegible] all [illegible] you [illegible] Keep [illegible] see [illegible] all [illegible] note [illegible] I [illegible] went to inquire the hanging [illegible] of my paintings at the addition Gallery. The show that Bart Hayes is putting on - of a group of us who are experimenting with new materials - interests me very much. Personally I feel it is very important to collect material such as this. It is particularly helpful to those like myself who feel that new ideas need new tools with which to express them - and that the traditional tools for the visual arts are obsolete for what we wish to say. I had hoped



Alfred - Awfully sorry didn't acknowledge. Will do at once

DAVIS

30 Norman Dr.
Princeton, N.J.
Jan. 4, 1949

Dear Alfred:-

A month ago I left a scrap-book for you at the Museum desk at the museum. This scrap-book contained more photographs of sequences of my paintings - which you had suggested that I send you - and also photographs + diagrams of my methods of illuminating them. I have not received any acknowledgement of whether they reached you and am worried lest they may have been misplaced. Would you have your secretary investigate and let me know. Also if they are of no use to you, you can return them to me.

I have just returned from Andover where I went to supervise the hanging of a group of my paintings at the Addison Gallery. The show that Bart Hayes is putting on - of a group of us who are experimenting with new materials - interests me very much. Personally I feel it is very important to collect material such as this. It is particularly helpful to those like myself who feel that new ideas need new tools with which to express them - and that the traditional tools for the visual arts are obsolete for what we wish to say. I had hoped

that the museum would do some research in this matter — so that we who must experiment alone + with no knowledge of what others are doing — might learn + benefit.

Best regards — as ever

[signature]

DAVIS

30 Nassau St.
Princeton, N.J.
Nov. 17, 48

Miss Olive E. Bragaglia
The Museum of Modern Art
New York City —

Dear Miss Bragaglia:—

Your letter of the 15th received today. The photographs of my paintings which I sent to Mr. Barr may be kept or disposed of as he sees fit. It is not necessary to return them to me — if he wishes to keep them —

Sincerely

James S. Davis

November 15, 1948

Dear Mr. Davis:

Mr. Barr has asked me to acknowledge with many thanks the letter and photographs of your plastics. As you probably know, Mr. Barr is attempting to devote much of his time to writing, otherwise he would answer himself.

Would it be agreeable with you if we kept these photographs for some time, or - even better - could we have them for our archives? If you do want them returned, please let me know, and I shall send them along when Mr. Barr is through with them.

Sincerely,

Mr. James Davis
30 Nassau Street
Princeton, New Jersey

ob

DAVIS

30 Nassau St.
Princeton, N.J.
Feb. 26, 48

Dear Alfred:-

I am at the moment completing arrangements to put on some demonstrations of my illuminated transparent plastics in New York. Since it is impossible to use the ordinary gallery for such purposes I am borrowing the large studio of Mr. + Mrs. A.C.C. Hill at 37 West 10th Street and plan to give a series of demonstrations there during the next few weeks.

I hope to have everything ready by the end of this week. If you can find the time I would be glad to put on a demonstration for you privately any time that is convenient for you. However it would have to be late afternoon — about six o'clock — or in the evening — after it is dark.

Drop me a line and let me know if you can find the time —

Hoping to see you —

as ever

6:30
3/24/48

AHB lunched with
3/15/48 later saw exhib.

DAVIS
(JAMES E.)

Explanation of his work
in plastics in Ptg + Scup.
Artists file

7/21/47
OB

DAVIS

30 Nassau St.
Princeton, N.J.
Sept. 7 – '42

9/8

Want to wait to answer until Monroe talks to you?

Dear Alfred:-

Monroe Wheeler was here today and I gave him a quick demonstration of some of my illuminated transparent plastics. In spite of the fact that my record player kept breaking down all the time, I hope he got a fair idea as to the possibilities.

He said he would talk with you about them and let me know. I will give him a ring soon when I come to town and see what he thinks. In case the museum is not interested in showing them, I hope you may be able to think of some way for me to show them some other place. George Rowley was in the other evening for a first showing. We both hope you will get down here soon for a visit.

Especial best regards

July 16, 1947

Dear Mr. Davis:

Please forgive the delay in replying to your letter of July 10, but I have been on vacation and Mr. Barr's correspondence suffered in consequence!

Mr. Barr says that he would be delighted to see you for luncheon one day; on checking his calendar I find that Friday is the only day this week that he will be free for luncheon; would that be convenient for you? We won't make the date definitely for that day until we hear from you. Perhaps a day next week would be better; let us know, will you?

Sincerely yours,

Secretary to Mr. Barr

Mr. James E. Davis
30 Nassau Street
Princeton, New Jersey

AHB wired 7/17 — Could see you Friday luncheon one o'clock or later in afternoon.

JAMES E. DAVIS

30 Nassau St.
Princeton, N.J.
July 10 - 47

Dear Alfred:-

Sorry I missed you at reunion times - but I always leave town during all that hullabaloo.

I had hoped to show you my new illuminated charts with music but I know it's difficult getting so far away from town. But I would like to ask your advice on several things and if you want to hurry some day next week I will stop in at the museum if you will let me know when it is convenient.

Special best regards

Glad to see you luncheon

Davis

30 Nassau St.
Princeton, N.J.
Mar. 10 - 47

Dear Alfred:-

Thanks for your letter and I hope you will come down soon to see my illuminated planes. They are developing so rapidly that they are very different from what you saw at my last show. I am most anxious to exhibit them and would like your advice on what to do with them. The Guggenheim people who make the Boxer have seen them and are already adapting my ideas to the Boxer — don't laugh but it is a very interesting problem.

Last week during the Bicentennial conference I accidentally + rather stupid wright came in and put on a show for him. When I finished he started in "Why this is what I am building my museum of non-objective art for. This makes everything else obsolete + out of date. You will be the star of my museum — I will build the theatre in it especially to display these things. I will send the Boxers Relay down to see them — and I will arrange to have any one you wish write the music for them. I am behind you — the Guggenheim million + the museum of non-objective art is behind you — etc. etc." Whereupon he faded out of here + I collapsed + had a nervous breakdown from the shock.

He spread the word around among the architects here for the conference and the next day I had many callers. Among them was Neutra who was most enthusiastic and has asked me to send him some photos for his clients — and wants me to do one for the house he has finished in California for Hoffman.

All of which has perked me up a bit after such a long series of kicks in the pants — and the collapse of so many hopes. I know enough by now not to let my hopes get too high — but I still think the whole idea has interesting possibilities even though it is still in a most primitive state.

The past year so many people have seen them here and are now applying my ideas and making money on them. That annoys me because I have spent my last cent — sold my shirt on it — and have reached the end of my rope. Pearson as Mr. Wright's praise may be I doubt if the museum will ever get built — and I'm so used to the best of people opinions by now that I have no illusions any more.

But I would like to have you see them soon. Do come when you can —

Special best regards

P.S. Yes — Don Sqiers is almost the only one in the Department who has bothered to take a looks — and he was very enthusiastic. He was kind to write to you.

Davis

March 6, 1947

Dear Jim,

Many thanks for your letter; I hope to see your demonstration on my next trip to Princeton. I am sorry I hadn't time last weekend, but I had to get back to a luncheon engagement.

I had an enthusiastic letter from Don Egbert.

My best to you,

Sincerely,

Mr. James E. Davis
30 Nassau Street
Princeton, N. J.

AHB/ob

30 Norman St.
Princeton, N.J.
Feb. 25 '47

Dear Alfred:—

We keep planning to get down to see you for lunch some day — but this cold weather keeps me hibernating as much as possible so I stay out of the city.

But I am most anxious to have you see the new developments with transparent plastics — plus illumination — plus motion — plus musical accompaniment. I now have a very short movie reel of some of them — and I would like you to see it — and a few of the actual objects themselves.

Would it be possible for me to bring them to the museum some day for a demonstration? If so let me know and I will come to town — and I hope it will be a bit warmer —

Special best regards

Davis (Egbert)

March 2, 1947

Dear Al,

I have just come from Jim Davis' apartment where, for the first time, I saw a demonstration of his plastics (i.e., constructions in colored plastics) in light accompanied by music. Al, if you don't get on a train right away and come down here to see those things, you and your Museum are missing one of the best bets in your whole career.

Yes, I know you have seen early - and primitive - ones hanging in New York art galleries

, 1947

going to try

writing.

ng the few hours

erely,

AHB/ob

Davis (Egbert)

when Jim has had exhibitions. I'd seen them too, and yet I had literally no idea whatsoever of their possibilities when properly demonstrated by the artist himself.

Believe me, as a tired old professor, I don't get this enthusiastic often, and certainly not without reason.

Yours,

Alan Egbert.

AHB/ob

Davis
(Egbert)

March 6, 1947

Dear Don,

Thanks for your letter; I am going to try to see Jim's show. I appreciate your writing.

I was sorry to miss you during the few hours I had at Princeton last weekend.

Sincerely,

Professor Donald Egbert
McCormick Hall
Princeton University
Princeton, New Jersey

AHB/ob

DAVIS

November 5, 1946

Dear Jim,

I am not sure when I shall next come to Princeton, but I will let you know ahead of time.

What you write about your work is very interesting.

Sincerely,

Mr. James E. Davis
30 Nassau Street
Princeton, N. J.

AHB/ob

30 Nassau St.
Princeton, N.J.
Nov. 1 – '46

Dear Alfred:-

Betty Mock was here recently and I put on a show for her of my new paintings with illuminations and music. She had seen my exhibit at Frangel's last December and seemed impressed by the development of the idea which previously gave little suggestion of the possibilities. She said that I should show them to you as she felt you would be interested, I would like you to see them. The only difficulty is that I could only show them properly here — since the problem of illumination is such that I can't carry the objects + lights around with me.

However I have reached the point where the whole idea is sufficiently developed so that I would like to exhibit them soon — to do something with them. Would there be any chance of your coming to Princeton some day to see them — or of having some one from the museum come down? Here I can very easily and quickly demonstrate the various possibilities

I have also been taking a movie of my paintings — since the variety of the effects of illumination — and the motion of them — can only be recorded by color movies.

If you could come down some day — or if you can suggest someone who would be most interested in seeing them — I would be grateful to you.

Special best regards

—

Davis

30 Nassau St.
Princeton, N.J.
Feb. 29 - '44

Dear Alfred:-

I left my pictures at the museum of non-objective painting yesterday and will then take them to Peggy Guggenheim later. Many thanks to you & Miss Miller for looking at them and giving me some advice.

If you come to Princeton - do look me up. I have a small guest room which you are welcome to use - if you want a quiet rest. and I'll hope to find you free for lunch in town sometime soon -

as ever

Jim

Jim Davis

Davis

30 Nassau St.
Princeton, N.J.
Jan. 11-'46

Dear Alfred:-

I meant to ask you when we had lunch together whether you would not suggest some name other than "Transparency" for my paintings. Frankly I am stumped - but then I'm always helpless - being quite illiterate at best. Some very short single term that would combine transparency, translucency + luminosity - something as expressive as "mobiles" + "stabiles". Think it over and give me some suggestions.

There is an article on my work in the December issue of "arts + architecture". It looks very well I think - and since I like the publication very much I'm pleased + flattered to be in it. Ben Baldwin took my badly written notes + edited them - if you get a chance to read it I would appreciate your criticisms.

I hope by this time you are strengthening your courage to give your lectures. Here's wishing you good luck - they sounded very interesting in the resumé you gave me at lunch. If you work let me come to hear you - and I don't know you - let me know when they are published - I'll see try you for lunch again soon -

Special best

(James E Davis)

30 Nassau St.
Princeton, N.J.
Dec. 4, '45

Dear Alfred:-

I am opening next Monday at Ferargil's and the show will last until Dec. 23rd. Of course I'd love to have you come to the opening, on Mon. 10th from 4 to 6 — but I recall that you never go to openings. However I do hope you will come to see my new paintings and if possible I would like to be there and discuss their possibilities with you. The use of clear, transparent plastics plus illumination — this fascinates me. The results are "paintings" which isn't painting and sculpture which isn't sculpture" as one friend put it. I wish you would help me invent a term for them — for such will transparency", which isn't quite enough. You surely can think up a good one for me. I can't even think of words that are already in the dictionary much less think of a new one.

I'll be in town a lot during my show and will give you a ring. Perhaps you will show me the other place you spoke of — as a substitute for "l'auberge". Also I'll send you an announcement which you may not notice among so many others —

Special best regards

J

J. Davis

September 14, 1945

Dear Jim ;

Thank you for your letter. I have just got back to town and have not been to any dealers as yet. I suspect it might be quite difficult to find a place to show. Are you sure that noone is going to carry on Putzel's gallery? Anyway, I wish you luck.

Sincerely,

Mr. James E. Davis
30 Nassau Street
Princeton, New Jersey

AHB:hn

30 Nassau St.
Princeton, N.J.
Sep. 11 – '45

Dear Alfred:–

As you probably already know, Howard Putzel died this summer. The 57 gallery is a thing of the past and I am again looking for some place to show my things. Howard had scheduled a show of transparent plastic hanging objects for November — and my place here is so full of the damned things I can hardly move.

We called you at the museum several times recently, for lunch — but you were still away. If you have any suggestions about dealers I would be very grateful. We give you a ring soon — and hope to find you free.

Special best regards
as ever

P.S. Peggy Guggenheim, Sam Kootz, & Karlimer Brandt all say they are booked for the year. That's all I have seen so far.

S. DAVIS

April 25, 1949

Dear Davis:

It's just like an artist to put the worst interpretation on a compliment. Perhaps I should explain that Mrs. Gregory has the best collection in the world of so-called modern primitives - Vivin, Bombois, Bauchant, etc. That's why she was especially interested in their American equivalents Hirshfield and Kane. She also has excellent pictures by Braque Utrillo, etc. It was because of this aspect of her taste and judgment that I sent you my note.

Sincerely,

and all best,

Mr. Stuart Davis
43 Seventh Avenue
New York 40, New York

AHB:jws

April 21, 1949

Dear Barr:

Thank you for your letter of April 11, telling me about Madame Gregory's favorable response to examples of my work in the Museum's collection. Her grouping of Kane, Hirshfield, and myself, is at least novel. It is a combination that has never occured to me. Being the only living member of this eerie trio is probably some sort of honor. At least we are all American, whereas in various former parleys I have always been teamed up with some of those tough European cats. I think the Madame deserves a silver star for originality.

Thanks again, -

Stuart

Stuart Davis
43 Seventh Ave.
New York, XL, N.Y

Alfred H. Barr, Jr.
Director ofMuseum Coll.
Museum of Modern Art
11 West 53 St. N.Y.C.

DAVIS

cc: Mrs. Edith G. Halpert

I I/16/47

April 11, 1949

Dear Stuart:

A couple of weeks ago the distinguished French collector, Madame Cécile Gregory, who, like most Europeans, is absolutely ignorant of American art since Whistler, came to the Museum and spent some time in our galleries. She wrote me a letter afterwards saying how much she liked our French paintings - she herself owns works by Braque, Rousseau, Bombois, etc. - but most of her letter concerned our American paintings. She liked especially Hirshfield, Kane, and yourself. About your picture she wrote:

> "I have also noticed a painter by the name of Stuart Davis. His white table with red legs, on a blue background is a very striking picture, and I loved his rug hanging over the stairs. I think it more beautiful than anything we are doing in Paris at present."

In other words, she picked you as the only living American whose work really interested her.

I don't overestimate her opinion, yet she is an experienced and enthusiastic collector reviewing American collections with a fresh eye.

My best to you and to Roselle.

Sincerely,

Mr. Stuart Davis
43 Seventh Avenue
New York 3, New York

AHB:jws

DAVIS

47

322 W. 72nd St.
New York
Friday

Dear Mr. Barr,

It was most kind of you to make the list for me which you did, & which was very useful to me.

Thank you also for the museum card which helped me into the Century Club.

I am almost at the end of this visit to New York & shall not be able to see you again this time. However I shall most certainly be in New York again early in April & will call you up. I hope to meet Mrs Miller again. I visited your beautiful museum again prettily - I remember most particularly the painter Hirshfield

GEORGE WETTLING

DAVIS
47

of whom Mr. Janis showed me several at his house & his gallery - I appreciate him enormously - I admire Kane too in a very different way. There is a quiet unobtrusive poetry about him that grows on you -

I have also noticed a painter by the name of Stuart Davis - His white table with red legs, on a blue background is a very striking picture & I loved his rug hanging over the stairs. I think it more beautiful than anything we are doing at present in Paris -

As for your choice of French paintings I can but congratulate you most warmly - I don't think French people are always jealous of seeing French works of art abroad - I heard it said before I came here by a friend that he was always delighted when he saw an outstanding work of art abroad - & I think his is the right attitude.

Well I thank you again for your welcome. Will you remember me kindly to your wife & to Miss Miller. Please give my sincerely Cecile Mr. Freely

GEORGE WETTLING

DAVIS

11/16/47

Dear Alfred:

I hope that Mrs. Barr and yourself will be able to dig this clambake. The guy is a new entry in the Modern Art racket, but he takes off from a platform of solid jazz accomplishment. His name is in those books. And on those records too.

Chas

(GEORGE WETTLING)

DAVIES

August 3, 1949

Dear Mr. Rockefeller:

As you know, Alfred Barr asked me to take a look at the Davies murals at International House and see if I could suggest any way in which they might profitably be disposed of. I saw the murals last week and told Mr. Mastrude at the time that I seriously doubted the possibility of selling them. They are too big for domestic consumption, and few museums would have the space for such large examples either.

I asked the opinion of two New York art dealers but neither thought the murals salable.

If International House decides to try to give the murals away I shall be glad to try to put together a list of university galleries and museums in the South and West that might be interested in having them if they did not have to pay for them.

I am sorry to give this gloomy report.

Sincerely,

Mr. David Rockefeller
Room 5600
30 Rockefeller Plaza
New York 30, New York

DCM:dj

cc: Mr. Alfred H. Barr, Jr.

hold for return

DAVIES

30 Rockefeller Plaza
New York 20, N.Y.

Room 5600

July 15, 1949

August 3, 1949

Dear Mrs. McEwen:

Mr. Mastrude suggested, since he was going on vacation, that I write you about the murals by Arthur B. Davies at International House. I told Mr. Mastrude when I saw the murals that I was not optimistic about the possibility of selling them. The market for Davies' work is not very strong at present, so far as I know, but the chief obstacle is the large size of the Davies panels which would make them hard to use either in a private collection or in a public museum.

I told Mr. Mastrude, however, that I would make inquiries of Frederic Newlin Price of the Ferargil Gallery who is the art dealer chiefly concerned with Davies' work. Mr. Price told me that he had no customer who would be interested in the murals and that he considered them quite unsalable. His only suggestion was to put them up at auction at the Parke-Bernet Galleries.

Another New York art dealer whose opinion I asked, Mr. Dalesio of the Babcock Gallery, was not able to offer any useful suggestion.

It may be worth while to get in touch with M. Knoedler & Co. in the autumn. The gallery is closed at present.

If anything occurs to me later on I shall certainly let you know.

Sincerely,

S/ Dorothy C. Miller

Mrs. O. Currier McEwen
Chairman, the House Committee
of the Board of Trustees
International House
500 Riverside Drive
New York, New York

cc: Mr. David Rockefeller
Mr. Alfred H. Barr, Jr.

DCM:dj

DAVIES

30 Rockefeller Plaza
New York 20, N.Y.

Room 5600

July 15, 1949

Dear Alfred:

Many thanks for your efforts on behalf of International House in disposing of the Arthur Davies murals. I hope you will be successful as it would seem a pity for them not to find a suitable home.

We are delighted with the pictures we bought with your help and assistance.

Sincerely,

David Rockefeller

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

cc: Miss D. Miller

July 12, 1949

Dear David:

Mr. Mastrude, Acting Director of International House, has sent me photographs of the Davies murals. I am turning them over to Miss Miller and hope that she may have some recommendation as to where they may be welcome. This may be difficult since they were especially designed for the place in International House even to the light switch and gable ends. Also, as you suggested, they are somewhat out of fashion. However, it may well be that we can make some recommendation.

Sincerely,

Given to D Cox 7/19/49

Mr. David Rockefeller
Room 5600
30 Rockefeller Plaza
New York 20, New York

AHB:jws

INTERNATIONAL HOUSE

500 RIVERSIDE DRIVE NEW YORK 27, N.Y.

cc: Mr. David Rockefeller
Miss D. Miller

July 12, 1949

Dear Mr. Mastrude:

Thank you for your letter of July 11 with the photographs of the murals by Davies. I had spoken to Mr. Rockefeller about them thinking perhaps we might be able to make a suggestion as to some location where they might be shown in the future.

Sincerely,

Mr. Roger G. Mastrude
Acting Director
International House
500 Riverside Drive
New York 27, New York

AHB:jws

INTERNATIONAL HOUSE

500 RIVERSIDE DRIVE NEW YORK 27, N.Y.

Copied for DCM

MONUMENT 2-8500

July 11, 1949.

Mr. Alfred Barr
Museum of Modern Art
53rd Street nr. Fifth Avenue
New York City, N. Y.

Dear Mr. Barr:

Mr. David Rockefeller has said that you have been kind enough to express a willingness to interest yourself in the Arthur B. Davies Murals here at International House. I am sending you some rather unsatisfactory photographs of several of the panels. It is our plan to take the murals down very shortly and perhaps you would let us know if there is a chance that you or someone on your staff might wish to come up and look at them before they are removed.

With our appreciation for your interest,

Yours sincerely,

Roger G. Mastrude

Roger G. Mastrude
Acting Director

DEKNATEL

March 30, 1949

Dear Fred:

Please forgive my long delay in replying to your letter about John Brook. I believe Captain Edward Steichen, Director of our Photography Department, would be of much more help in this matter than I, so that I am passing your letter on to him with the suggestion that he write you.

With best regards,

Sincerely yours,

Professor Frederick B. Deknatel, Chairman
Department of Fine Arts
Fogg Museum of Art
Cambridge 38, Mass.

AHB/ob

What about Motherwell — I gather he's considering going abroad — though this is not definite

A.

Deknatel

cc: Herbert H. Kauffman

March 27, 1947

Dear Fred:

Thanks for your letter about Jane Kenney.

I would be glad to see her when she comes to New York, and will have her register with our personnel manager. I am impressed with what you say of her, although we have no position open at the present time.

Sincerely,

/s/ Alfred H. Barr, Jr.

Professor Frederick B. Deknatel, Chairman
Department of Fine Arts
Fogg Museum of Art
Cambridge 38, Massachusetts

(interviewed WSL AHB HHK 6/9/47 filed application)

AHB/ob

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

March 26, 1947

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

Dear Alfred:

One of our most talented graduate students has just told me that she would like to work for a year in New York in some institution such as yours. Her name is Jane Kenney.

She made a brilliant record as an undergraduate at Radcliffe and has continued to do absolutely top notch work as a graduate student this year. She is a person of rare perception and has real critical ability. I wonder if there would be any place in the Museum of Modern Art for her next year. I think she would do well in any activity that requires writing or research.

Miss Kenney will be in New York on Thursday, Friday and Saturday of next week with Mr. Sachs' Museum Class group and she could see you then if you have time. I know you will be interested in her and I am sure she would do very interesting work if she were given an opportunity in your Museum. In any case, I shall ask Miss Kenney to inquire when she arrives in New York about an appointment with you during her three days there.

Best ever,

Fred

Frederick B. Deknatel, Chairman
Department of Fine Arts

Delmas

May 29, 1946

Dear Gladys:

I have waited several days but the clippings from "Les Lettres Francaises" have not yet come. I am sure that they will be here shortly. Meantime I want to thank you for your trouble in sending them.

We are always very glad to have this kind of material for our library. The particular problem of the relation of art and left-wing politics, which the clippings discuss, is of a special interest at this time.

Marg and I send you and Jean our very best.

Sincerely,

Mme Jean Delmas
6 bis, rue Galvani
Paris XVII, France

AHB:np

6 bis, rue Galvani - PARIS XVII e

ce 15 déc., 1946

Dear Alfred.

I am sending under separate cover, since it's too heavy for airmail, a series of clippings from Les Lettres Françaises which I thought might interest you in view of our last discussion about social realism. The articles are the result of an enquête or survey, a popular trick of French journalism, on the subject l'art et le public. A wide variety of people - artists, critics, professors - were interviewed and although most of the statements are as inconclusive & vague as such brief remarks usually are, I thought the various attitudes might interest you. In all fairness, though, I must say that although each statement bears the author's signature, the statement was not written by him, nor even submitted to him afterward for approval. Léon Degand, the paper's art critic & generally a serious, straightforward young man, interviewed the people concerned & wrote the summaries involved himself. There was some hard feeling, however, about the use of the signatures, and Bischia in particular felt that his point of view had not been made sufficiently

clear. Les Lettres Françaises is the Communist literary weekly here - It calls itself independent but every member of the staff is a member of the party, although they often publish articles by non-members. I also clipped, while I was about it, a few of Jegant's other articles - one on Leger, and one on Bustia, a quite young artist who interests us. If you like I'll send along other clippings from time to time.

My very best to you & Daisy -

As ever,

Charles Deluas

REQ. for PUB.

DEL VALLE

cc: Mr. René d'Harnoncourt

March 1, 1948

Dear Mr. DelValle:

I am very happy to send you, under separate cover, a copy of What is Modern Painting? in response to your interesting letter of February first. I am enclosing herewith a pamphlet describing our other publications.

Will you not send me the name of the library of the institution in which you teach so that we can put it on our list of libraries receiving our Museum Bulletin?

Sincerely,

/s/ Alfred H. Barr, Jr.

Mr. Oscar C. Del Valle
Calle: José Maria Moreno 992 BUENOS AIRES
Cap. Federal. Rep. Argentina

AHB/ob
enclosure

cc: René d'Harnoncourt

Buenos Aires, Feb. 1st 1948
Rep. Argentina

To the Director of the
Museum of Modern Art
Manhattan -

Sir -

In a copy of a back issue of "Time" I saw an article mentioning the Museum under your worthy direction and supervision. As I am a professor of languages I am much interested in publications which I would be able to use for didactical purposes. Could you, Sir, spare some one of the booklets, loose leaf, pamphlet or publication of any kind (a little catalogue, for instance) of those you issue for the general public, for reading or illustrating purposes? so that I could have

l with the end in view already expressed.

shall prove of the greatest interesting as it

w words and expressions, especially those

well as those idioms, and words of general

d district.

ly appreciate your kindness (to) in devoting a

attention to these lines and the require-

ment of mine expressed therein.

Thanking you in advance, Sir, I remain yours,

respectfully.

Oscar C. Del Valle.

Address: Calle: José María Moreno 992. Cap. Federal. Rep. Argentina

training of teachers) where I graduated, and where I hope to teach sometime, as I presented myself there as a candidate for a vacant chair some time ago. (The address is: José Hernandez 2247)

Oscar Claudio Del Valle
PROFESOR GRADUADO
EN ENSEÑANZA SECUNDARIA

The Director there (Here we say RECTOR) is Doctor Juan Emilio Cassani D. Ph., one of the professors of this country who knows more about Educational Sciences.

I thank you, Sir, and remain yours very truly,

O. C. Del Valle

To the
Director of the
Museum of Modern Art
Alfred H. Barr, Jr., Esq.

Buenos Aires, march 6th, 1948

APR 13 P.M.

Sir I shall feel very happy indeed to receive your bulletin, and I thank you for it.
I would also like to say how much same Bulletin would be appreciated at the library of the "Instituto del Profesorado Secundario" (a kind of college for the

training of teachers) where I graduated, and where I hope to teach sometime, as I presented myself there as a candidate for a vacant chair some time ago. (The address is: José Hernández 2247)

Oscar Claudio Del Valle

PROFESOR GRADUADO
EN ENSEÑANZA SECUNDARIA

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cc: René d'Harnoncourt

Buenos Aires, Feb. 1st 1948
Rep. Argentina

To the Director of the
Museum of Modern Art
Manhattan -

Sir -

In a copy of a back issue of "Time" I saw an article mentioning the Museum under your worthy direction and supervision. As I am a professor of languages I am much interested in publications which I would be able to use for didactical purposes. Could you, Sir, spare some one of the booklets, loose leaf, pamphlet or publication of any kind (a little catalogue, for instance) of those you issue for the general public, for reading or illustrating purposes? so that I could have the benefit of its perusal with the end in view already expressed.

I know it shall prove of the greatest interesting as it will allow me to know new words and expressions, especially those connected with art, as well as those idioms, and words of general use in that country and district.

I greatly appreciate your kindness (to) in devoting a little of your occupied attention to these lines and the requirement of mine expressed therein.

Thanking you in advance, Sir, I remain yours respectfully.

Oscar C. Del Valle.

Address: Calle: José María Moreno 992. Cap. Federal. Rep. Argentina

De Voto

April 13, 1949

Mr. Bernard DeVoto
8 Berkeley Street
Cambridge 38, Massachusetts

Dear Mr. DeVoto:

This is in reply to your letter of March 28th. The letter in the Herald-Tribune of January 22nd was not written by me, and the phrase "contemporary art scholarship concerning Catlin" does not correctly describe my objection to your review of the Haberly book. In my opinion your review showed not only lack of understanding of Catlin's quality as an artist, but a strong personal bias against him. Contrary to your statement, "He [Mr. Haberly] is convinced that Catlin was 'one of our great native painters'; no one else has ever thought so, no one ever will think so," Mr. Cahill's definition of the present critical rating of Catlin seems to me accurate and fair. When you said: "He calls Catlin's draughtsmanship 'superb'; at its rare best it is crude, usually it is childlike," or when you spoke of "the conventionalized, hastily painted landscapes, which to the rest of us ache with technical incompetence," you showed no realization of the quality of Catlin's line, his decorative gift, his instinct for simplification, his sense of space, his feeling for movement, or his poetic quality. All of this to my mind revealed a limited academic standard of judgment. As Mr. Cahill justly pointed out, no one claims that Catlin is as great a portrait painter as Copley or as great a landscape painter as Homer, but he scarcely deserves the contempt with which you treated him in your review.

In your letter in the Herald-Tribune of January 23rd you criticized the Whitney Museum and myself for the quality of the three Catlins shown in the Hudson River School exhibition in 1945, as well as for the condition of the pictures and for the statements in the catalogue about Catlin. I agree completely with what you say about the quality of the Catlins in this exhibition; much better ones should have been chosen. But may I point out that this exhibition was selected by the Art Institute of Chicago, where it was first shown, and that the catalogue was written by Frederick A. Sweet of the Institute. As to the condition of the pictures, museums do not casually clean the varnish from pictures which do not belong to them. Cleaning a picture

is a skilled and expensive process. It is only recently that the National Museum has begun to clean some of its Catlins.

As to your suggestion that we "spend an afternoon" looking at the Catlins in the National Museum, may I say that as a member of the Smithsonian Art Commission I am familiar with the Catlins owned by the Museum.

You said: "Meanwhile neither the signers nor the institutions they represent have done anything about the artists with whom it is proper to compare Catlin, his contemporaries who also painted Indians. They have left the drudgery of studying such artists to laymen like me, a historian, and Dr.Robert Taft, a chemist, to college museums, and to historical societies." I should like to point out that in the Whitney Museum's exhibition, "American Genre," in 1938, we included Seth Eastman, at that time quite unknown, as well as Bodmer and Catlin. When it comes to "the drudgery of studying such artists," I doubt if you have ever made as long or thorough a study of any artist's work as I have made of Winslow Homer, Thomas Eakins, Albert Ryder and a good many other Americans, or as John Baur has made of Eastman Johnson, John Quidor, Theodore Robinson and many neglected figures in American art.

In conclusion, may I say that I sincerely regret having questioned your scholarship, though in the field of art I do not believe it is comparable to that of the signers of the letter. What I was protesting against was your underestimation of Catlin as an artist.

Sincerely yours,

Associate Director

LG:se

CC: Mr. Alfred H. Barr, Jr.
Mr. John I. H. Baur
Mr. Holger Cahill

DeVoto

cc: Miss D. Miller
Mr. Holger Cahill
Mr. Lloyd Goodrich

March 22, 1949

Dear Mr. DeVoto:

Thank you for your note. I am sorry to say that I am not learned enough on the subject of Catlin to bring your bibliography up to date. I ventured to join some colleagues in differing from you in your qualitative judgment of Catlin as an artist. It seemed to me and to several others whose judgment I respect that you had considerably underestimated his art.

Sincerely,
s/Alfred H. Barr, Jr.

Bernard DeVoto

Mr. Bernard De Voto
8 Berkeley Street
Cambridge 38, Massachusetts

AHB/ob

P.S. - I believe that Holger Cahill, Lloyd Goodrich and John Baur might be of some assistance to you as they all three have done specialized work in the American 19th century.

AHB jr

DENVIR

BERNARD DEVOTO
8 BERKELEY STREET
CAMBRIDGE 38, MASSACHUSETTS

March 16, 1949

Dear Mr. Barr:

I do not suppose that I take correction any more gracefully than the next man, but I do try to take it. I was not able until a week or so ago to take the time to look up what you and your associates call "contemporary art scholarship concerning Catlin." My bibliography was complete up through 1945 and I have been unable to find anything since then that seems to matter much. Will you send me a list of references to look up?

Sincerely yours,

Bernard DeVoto

AHB/mw

DENVIR

March 11, 1948

Dear Mr. Denvir:

I am very happy to have a copy of the London Forum with your article on Negro art in America. I am very glad to see reproductions of our paintings by Lawrence. I think you did quite a good job, though I do not believe you made entirely clear that Franklin Watkins is not a Negro and I wish you might have mentioned one of the most brilliant young Negro painters now working in this country, Romare Bearden.

Sincerely,

Mr. Bernard Denvir
37, Royal Avenue
Chelsea, S. W. 3
England

AHB/mw

CC: Mr. Barr

Designe
x-ref
Cat
PASITOMANIA

June 16, 1949

37, Royal Avenue,
Chelsea, S.W.3.
Sloane 2841.

With the compliments of

Bernard Denvir.

Brussels
Belgium

CC: Mr. Barr

Devigne
x-ref
Cut
PASITOMANIA

June 16, 1949

Dear Miss Devigne:

I wish to thank you very much for sending me your articles on American museums in the "Revue Generale Belge". As the important collections of the Museum of Modern Art do not figure in the articles you sent me I am sending you, under separate cover, the catalog entitled Painting and Sculpture in the Museum of Modern Art, which had not, I believe, appeared at the time you were here. As you may recall, the entire second floor of the Museum, comprising twelve galleries, is permanently devoted to the display of the paintings which the Museum owns, and the sculpture galleries on the third floor also are devoted only to sculpture owned by the Museum. Here is the most comprehensive collection of modern art in the world -- from Degas to the newest talent -- always on view, quite independently of the Museum's series of important loan shows.

I hope that the volume I am sending you will enable you to interest one of your editors in a special article on this Museum's own collection.

With best wishes, I am,

Very sincerely yours,

/s/ Monroe Wheeler

Miss Marguerite Devigne
22, rue Alphonse Hottat
Brussels
Belgium

C. Devree

See Moore for
letter from Hook
re article on
Moore & Matisse

Dick

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WHOM WE HATE=
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No address for Miss Hermann.

Wanted you to see that it will not go, in case she repeats performance.

10

superb collect
Jan 28 1949

No but Kroeller has excellent Mondrian drawing over thousand dollars.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Sincerely,

s/ Alfred H. Barr, Jr.

Mr. Howard Devree
New York Times
229 West 43rd Street
New York, New York

AHB:jws

Dick

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

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B BPA021 NL PD=GREENSFARMS CONN 27= 1949 JAN 28 AM 3 45

ALFRED H BARR JR=DO NOT FONE DELIVER

49 EAST 96 ST IF NOT HOME DELIVER THE MUSEUM OF

MODERN ART 11 WEST 53 ST NYK=

DO YOU KNOW OF A VERY INEXPENSIVE DRAWING BY MONDRIAN

WHICH WE WOULD LIKE TO BUY AND GIVE TO AN ENGINEER

WHOM WE HATE=

SHELDON DICK GREENSFARMS CONN=

reply collect
Jan 28 1949

No but Knoedler has excellent Mondrian drawing seven thousand dollars.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Sincerely,

s/ Alfred H. Barr, Jr.

Mr. Howard Devree
New York Times
229 West 43rd Street
New York, New York

AHB:jws

DEVREE

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 6-8900
CABLES: MODERNART, NEW YORK

cc: Betty Chamberlain

May 11, 1949

Dear Howard:

May I say how much I appreciate your help and advice in the matter of our new acquisitions. Betty Chamberlain has told me of her conversation with you which she found very helpful - and the reproduction of the big Maillol in the Sunday Times will go a long way toward reassuring the donor.

Many thanks to you.

Sincerely,

s/ Alfred H. Barr, Jr.

Mr. Howard Devree
New York Times
229 West 43rd Street
New York, New York

AHB:jws

Yes Docents.

THE MUSEUM OF MODERN ART

NEW YORK 19

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

September 30, 1946

Dear Miss Hermann,

I am distressed to hear that you were offended by certain references on the part of one of the Museum docents to "Semitic characteristics and Jewish traits and expressions which she read into or out of Max Weber's Geranium.

In approaching representational painting of such a character such observations are difficult to avoid. I am sure that they were completely innocent and serious attempts to interpret to a gallery public the work of an eminent Jewish painter who I am confident would be the last person to deny his interest in Jewish traits and characteristics.

Sincerely yours,

James Johnson Sweeney

Miss Bertha Hermann

JJS:ja

September 30, 1946

Dear Miss Hermann,

I am distressed to hear that you were offended by certain references on the part of one of the Museum docents to "Semitic characteristics and Jewish traits and expressions which she read into or out of Max Weber's Geranium.

In approaching representational painting of such a character such observations are difficult to avoid. I am sure that they were completely innocent and serious attempts to interpret to a gallery public the work of an eminent Jewish painter who I am confident would be the last person to deny his interest in Jewish traits and characteristics.

Sincerely yours,

James Johnson Sweeney

Miss Bertha Hermann

JJS:ja

Mr. Sweeney

August 27, 1946

8/29/46

The Curator
Museum of Modern Art
53rd St. & Fifth Avenue
New York City

Dear Sir:

During a recent visit to the Museum, I had occasion to listen to a lecture on the various paintings, given by the lady lecturer. In her description of "The Geranium", references were made to Semitic characteristics and Jewish traits and expressions. Also, in commenting on "Self Portrait" reference was made to the strong German expression of face and hands. Analysis of facial expressions might be helpful in the true appreciation of paintings, but I hardly think that the study of racial expressions is requisite. No doubt the young lady had the best of intentions in making these observations, which were in no way unfriendly, but these are troubled times for the Jews, and a visit to your Museum should be a rewarding experience, enriching the sensibilities, and not an occasion to be singled out.

Very truly yours,

Bertha Hermann

Van Doesburg

THE MUSEUM OF MODERN ART

Date March 2, 1949

cc. Alfred Barr
Philip Johnson

To: Freida Siderits

Re:

From: Iona Ulrich

March 18, 1949

I understand that the Doesburg material was brought in for "study purposes" and I presume that you mean by both departments - Collection and Architecture. If this material is for these purposes, it is of course appropriate for Harry Shevington and William Farnie to spend time on it in connection with the Registrar's work. May I ask however where the [illegible], and if it is here on a permanent loan, and if not - how long will it be here?

Dear Mrs. Van Doesburg:

As I said over the phone, Mr. Barr would like very much to have as much information as possible on the back of each of the enclosed photographs. I suggest: date, title, present location.

If you will telephone me whenever this material is ready to be returned to us, I shall be glad to call for them.

We are enclosing also all the negatives which you gave to Mr. Barr.

Sincerely,

Mrs. Petro Van Doesburg
Hotel Wyndham
42 West 58th Street
New York, New York

VAN DOESBURG

THE MUSEUM OF MODERN ART

Date March 2, 1949

cc. Alfred Barr
Philip Johnson

To: Freida Siderits

Re:

From: Ione Ulrich

I understand that the Doesburg material was brought in for "study purposes" and I presume that you mean by both departments - Collection and Architecture. If this material is for these purposes, it is of course appropriate for Harry Skevington and William Farnie to spend time on it in connection with the Registrar's work. May I ask however where the material is being stored, and if it is here on a permanent loan, and if not - how long will it be here?

VAN DOESBURG

Nov. 15, 1948

Dear Professor:

Nelly Van Doesburg has given your name as reference in his application for privileges in the Columbia University Libraries. We would appreciate having you note below any information you may have on the scholarly character of his present research and his need for the Columbia Libraries, and return this form in the enclosed envelope.

Very truly yours,

ThomasP. Fleming
Assistant Director:
Readers' Services

s/(Mrs.) Margaret Krause
Office Supervisor

I have known Madame Petro van Doesburg for several years. She is the widow of one of the most famous modern Dutch painters, Theo van Doesburg, and is presently engaged on important research in connection with the Société Anonyme Collection at Yale University. I have no doubts about the scholarly character of this research nor about Madame van Doesburg's ability to make good use of the Columbia Libraries' facilities.

Alfred H. Barr, Jr.
Museum of Modern Art, NY

Greensboro, August 20, 1948

Mrs. Petro van Doesburg
Hotel Wyndham
42 West 58th St.
New York 19

Dear Petro,

Here is the letter for the Immigration authorities. I hope you are successful in staying.

Miss Dreier did indeed write me that she wished to have you work on the catalog. At the same time she asked me to help raise money for this purpose. I will do what I can but I can promise nothing since I shall not be on "active dury" in the fall becaus every year I am obliged to retire for four months in order to write.

I look forward to seeing you in September.

Cordially

P.S. I trust Yale is supporting your application too.

VAN DOESBURG

HOTEL WYNDHAM
42 WEST 58th STREET
NEW YORK 19, N. Y.

Greensboro, Vt. - Aug. 20, 1948

United States Department of Justice
Immigration and Naturalization Service.

Gentlemen,

I am very glad to support Madame PETRO VAN DOESBURG's application for a six months' extension of her visa. It is necessary for her to stay in New York in order to contribute her unique knowledge to the preparation of a catalog of the art collection of the Société Anonyme recently presented and accepted by Yale University. As a member of the board of the Société Anonyme I have been informed by President Katharine Dreier that Mme. van Doesburg's services are required for this important work. I hope therefore, that you may be able to extend her visa.

Very truly yours,

Alfred H. Barr, Jr.
Director of Museum Collections
Museum of Modern Art

New York Aug 17

Dear Alfred,

I agree very much that I did not be ... but unfortunately I am ... absent!

Miss Katherine Dreier ... that she wrote you about ... I have to leave the U.S. September 4, and I should like to stay some 6 months more, to pass the winter here.

Miss Dreier ... be with the Catalogue for the Société Anonyme.

I suppose she asked you if you will be so kind to write

Copy given to Mme. van Doesburg
Oct 8, 1948

HOTEL WYNDHAM
42 WEST 58th STREET
NEW YORK 19, N. Y.

New-York - Aug. 17.

Dear Alfred,

I regret very much that I did not see you, when you came back from Europe - I asked two times for you, at the Museum, but unfortunately you was "absent"!

Miss Katherine Dreier told me that she wrote you about me

I have to leave the U. S. September 4, and I should like to stay some 6 months more, to pass the winter here -

Miss Dreier wants me to help her with the catalogue for the „Société anonyme"

I suppose she asked you if you will be so kind to write

AHB:ja

Encl.

a letter that it is necessary that I stay 6 months longer here to work on the catalogue as what you wish -
I hope, dear Alfred, that you will do this for me and that you can send me this letter as soon as possible so that I can bring it with my request of extension to the United States Department of Justice Immigration and naturalization Service.
Your letter must be written to this above address - where I will bring it
I hope you and your family enjoy the country very much - and when you are coming back, I hope I can thank you for all the trouble I gave you. Please excuse me that I have to ask you this just during your vacation - Sincerely Petro

AHB:ja

Encl.

van Doesburg
(Tremaine)

March 18, 1947

Dear Mrs. Tremaine:

I enclose a copy of a sad letter from Louis Carre. I am sorry that our refusal to lend the two late pictures by Mondrian led to the cancellation of the Paris exhibition. Yet I feel that our reasons were sound.

I wonder if you know that the widow of Theo van Doesburg, the important Dutch abstract painter, is here in New York with some of her husband's work. Van Doesberg, as you know, was the founder and leader of the De Stijl group to which Mondrian, van't Hoff, Kiesler and other very talented artists and architects belonged. At his best I think he was a very good painter. Mr. Sweeney and I were delighted when the Museum acquired one of his canvases last spring.

I would think that you might well consider a van Doesburg for your collection, especially one of the pictures of the period 1916 to 1920, although some of the later ones are good too. He died in 1929.

Mme Petro van Doesburg's address is in care of Miss Peggy Guggenheim, Art of This Century, 30 West 57th Street, New York 19.

Sincerely,

Mrs. Burton Tremaine, Jr.
c/o The Miller Company
Meriden, Conn.

AHB:ja

Encl.

March 18, 1947

Dear Petro:

The name of the collector who I think might and should buy one of the best of van Doesburg's paintings is Mrs. Burton Tremaine, Jr.

Mrs. Tremaine has built up a remarkable collection of cubist and abstract paintings in connection with the factory of which her husband is president. When the pictures are available I see no reason why you shouldn't write Mrs. Tremaine a note telling her where they may be seen.

Sincerely,

Mme Petro van Doesburg
c/o Miss Peggy Guggenheim
Art of This Century
30 West 57th Street
New York 19, N.Y.

AHB:ja

C
O
P
Y

LOUIS CARRE
10, Avenue de Messine, Paris

March 8, 1947

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

New York 19,

Dear Mr. Alfred Barr,

Thank you very much for your letter of February 24th. Indeed, I fully understand the situation, and both Mrs. Tremaine's and the Museum of Modern Art's Trustees' most legitimate desire to have Mondrian's pictures lent for the Amsterdam and Bale exhibitions, returned to the United States.

Since, however, "Victory Boogie Woogie" and "Broadway Boogie Woogie" seem to me a really essential part of the show, I thought it would be better to give up my plan.

The request concerning the exhibition which you received directly from Mr. Sandberg of the Stedelijk Museum was sent before the arrival of your letter of February 24th. after which I wired Mr. Sandberg that I was definitely cancelling the Mondrian show.

I am hoping not to delay much further my trip to the United States where I shall be very pleased to see you again.

Very sincerely yours,

/s/Louis Carre

LC/SE.

Domela

January 30, 1945

Dear Mr. Domela:

It is good to have news of you at last and to know that, although you have been through serious difficulties, you are safe. I have passed on this good news and your greetings to your friends and to Mrs. Barr whom you mention.

I look forward to the color reproductions of your work. So far as I know no one here has seen a copy as yet.

With most kind greetings to you and your wife from us all, I am

Sincerely yours,

M. Cesar Domela
65 Bd Arago
Paris (13e), France

AHB:bk

Donahue

April 18, 1949

Paris le 31 Octobre 1944.
65 Bd Arago.

Cher Monsieur Barr.

Enfin on peut écrire, parler librement, respirer après toutes ces années. Je vous envoie quelques nouvelles d'ici; toute ma petite famille va bien et nous sont heureux d'être ensembles, tout est bien passé pour nous et toutes les difficultés, ~~et~~ angoisses et des craintes sont passées. Nous sommes bien privilégiés d'être si bien échappés de cauchemar. Même j'ai continué de travailler et je serai très content de vous montrer mon travail, à votre prochaine visite à Paris. Il a paru de moi, pendant l'occupation, un album avec reproductions en couleurs, je garderai un exemplaire pour vous. J'espère de vous lire bientôt et de recevoir des bonnes nouvelles de vous.

Bien des choses à vous et Madame Barr de nous deux. votre

Cesar Domela

Mr. Kenneth Donahue
39-11 62nd Street
Woodside, Long Island
New York

AHB:jws

Donahue

cc: Mr. Donahue

April 18, 1949

CARTE POSTALE

099

EXPÉDITEUR

M Domela

65 Bd Arago

Paris (13e)

DESTINATAIRE

Monsieur le Directeur

Alfred H. Barr.

Museum of Modern Art

New York

Mr. Kenneth Donahue
39-11 62nd Street
Woodside, Long Island
New York

AHB:jws

Donahue

April 18, 1949

Dear Kenneth:

Here is a copy of a letter I have written to Professor Wolff. I hope it will do some good.

Good luck.

Sincerely,

Mr. Kenneth Donahue
39-11 62nd Street
Woodside, Long Island
New York

AHB:jws

cc: Mr. Donahue

April 18, 1949

Dear Bob:

Kenneth Donahue, who is applying for a position at Brooklyn College, has written to ask me if I would recommend him. I don't know quite what he would be expected to teach, but I am convinced that he is an excellent scholar in his field, and that he has had long experience in the study and discussion of modern art here at the Museum where he was for a number of years a gallery lecturer. I like him very much personally, and believe that he is one of those rare scholars who is both expert in the past and deeply interested in the present.

Sincerely,

Prof. Robert J. Wolff, Chairman
Department of Design
Brooklyn College
Bedford Avenue
Brooklyn 10, New York

AHB:jws

39-11 62nd Street
Woodside, LI, NY
April 13, L949

Dear Mr. Barr,

I'm sorry to disturb you at a time when, as Miss Miller told me yesterday, you are extremely busy, but I need your help very badly.

There is an instructorship open at Brooklyn College for which I have applied. The award will probably be made next week. I have plenty of academic references from New York, Rome and London, but I've been told that modern references carry infinitely more weight with Prof. Wolff. For these I have only the Museum of Modern Art to rely on. Would you, therefore, be kind enough to drop a note (or telephone if it's more convenient) to Prof. Wolff putting in a good word for me.

I shall be very grateful for whatever you do to help me get this appointment, since I am very eager to have a post in New York so that I might continue my research.

Very best wishes,

Kenneth Donahue

Jean: this man used to work here - afraid AHB will have to answer this. I told him to write rather than see AHB

Donahue

June 13, 1946

Dear Dean Kiely:

Kenneth Donahue was a docent here at the Museum for several years. He always seemed to me to be highly intelligent and well informed although I heard him only once or twice speaking to a group.

I think there is no question about his scholarship, and I believe him capable of giving interesting and sound courses in college.

Sincerely,

Dean Margaret Kiely
Queens College
Flushing, New York

AHB:np

Donahue

Queens College

FLUSHING, N. Y.

OFFICE OF THE DEAN

June 10, 1946

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

My dear Mr. Barr:

We are considering for appointment to the staff of our Art Department Mr. Kenneth Donahue of Woodside, Long Island. Mr. Donahue has given your name as one who knows of his work and who may be willing to express judgment concerning him as a teacher of Art History. I shall appreciate the benefit of your opinion and shall be most grateful for any guidance you may give to our thinking in this matter.

Sincerely yours

Margaret Kiely
K

Dean

MVK K

DOOLEY

cc: Mr. W. G. Constable

February 3, 1948

Dear Mr. Dooley:

As you can imagine, I was surprised when I read your review of The Mona Lisa's Mustache in the NEW YORK TIMES several weeks ago - particularly your conclusion in which you characterize this specious diatribe as "the most intelligent, witty and scholarly attack thus far on modern art, though it may seem faint praise for a worthy effort."

I didn't think of writing to the TIMES because every man has a right to his opinions. But when I heard from our mutual friend W. G. Constable that the TIMES seriously distorted your review I was really upset. For I remember with so much pleasure our cooperation at the time of the "Brazil Builds" exhibition and could hardly believe that a man of your intelligence, working in so distinguished an institution, would be taken in by a tract of such a character.

It would interest me very much if you would be so good as to send me a copy of your original review. I could use it to defend you against some rather caustic criticism.

Very sincerely yours,

Mr. William Germain Dooley, Head
Education Division
Museum of Fine Arts
Boston, Massachusetts

AHB:mc

DORNER

May 21, 1947

Dear Dr. Dorner:

In looking through your book The Way Beyond Art again I find to my great embarrassment that it had come not with the compliments of the publisher but with your own. You must have thought me very discourteous indeed not to have written you some acknowledgement before this.

I must confess to you that I have not yet read the book with any care but I have looked through it with great interest, and look forward to giving it very careful examination. It impressed me greatly for its range of reference and its effort to collate ~~the~~ science ~~of~~ and art.

It was a pleasure to see Mrs. Dorner the other day. I hope we shall have a chance to see you when you next come to New York.

Sincerely yours,

Alexander Dorner, Esq.
c/o Wittenborn and Company
38 East 57 Street
New York City

AHB/ob

Douglas

WILL

With the compliments and thanks
of ~~Wittenborn and Company~~ the author Dorney
Dept.

~~Books on the Fine Arts~~ ~~38 East 57th Street,~~ New York, N.Y.

Very truly yours

F. H. Douglas

Mr. Olin Dows
Rhinebeck
New York

AHB/ob

Douglas

THE DENVER ART MUSEUM

1300 LOGAN STREET
DENVER 3, COLORADO

Department of Indian Art
WILLENA B. CARTWRIGHT, Curator

Department of Native Art
FREDERIC H. DOUGLAS, Curator

Olive L Bragazzi
Museum of Modern Art
11 West 53rd Street, NYC

Dear Miss Bragazzi;

Many thanks for the letter about the Pender collection. It sounds most alluring, but that old devil, Poverty, has us firmly in his grip and we can but window shop. Rene will understand the preicament, but thank him just the same for the suggestion.

Very truly yours

F. H. Douglas

Mr. Olin Dows
Rhinebeck
New York

AHB/ob

Dows

December 30, 1947

Dear Olin:

Thanks for your letter. I will see what I can do about Georg Erlich, but I don't know just what in view of our present frantic schedule.

It was good to hear from you.

Sincerely yours,

Mr. Olin Dows
Rhinebeck
New York

AHB/ob

OLIN DOWS
RHINEBECK
NEW YORK

Dear Alfred

I got word visit Dorothy's secretary Wednesday when I was in town - about a fine sculptor Gregory Erlich who is over here - having a show taken in the spring - has some coming work in Toledo - You probably know his work - better than I - as I've only seen it over in his London studio during the war. A painter friend took me there. He's done Kenneth Clarke's children - If you have the time ask him D come and see you at the office - you may be able D give him some

good idea. Don't bother to acknowledge this - the Erlich's address is Colonial Hotel Columbus Ave & 81 St - telephone Trafalgar 7-2000 - Ext 1203.

Saturday

DRAKE

cc: Mr. D'Amico
Mr. Karpel

March 2, 1949

D'Amico then Karpel

Dear Mr. Drake:

Please forgive the long delay in replying to your letter of February 3; Mr. Barr will be out of town for some time so that I take the liberty of answering.

I shall pass on your letter to Mr. Victor D'Amico, Director of our Educational Department, so that he will know of your desire to learn about the museum's pedagogical activities. Also I might add that our Library is open to students every day, the material there would undoubtedly be of great assistance to you. I shall inform Mr. Karpel, the Librarian, of your proposed visit.

If you will telephone my office upon your arrival in New York someone on the staff will be happy to show you the galleries.

Sincerely,

Olive Bragazzi, Secretary

Mr. Erik Drake
Allmänna Läroverket
Alingsas, Sweden

ob

11 Viktoriagatan Alingsås, February 3, 1949
SWEDEN

MR. D'AMICO – then
MR. KARPEL – then
back to AHBarr jr. pls.

To
The Director
of The Museum of Modern Art
New York

Dear Sir:

Every year the Sweden America Foundation of our country distributes a certain number of traveling scholarships, of which I the undersigned have applied for me. – The stipendiaries are not yet elected, but according to what I I have got to know, I shall possibly receive such a scholarship.

By Mr. William Milliken at the Cleveland Museum of Art I have been recommended to write to you in order to be informed if eventual studies in my subject can be carried on for some short time this year at The Museum.

Because I am working as a teacher of drawing, painting and art at a secondary school, it is especially the pedagogical activity of the Museum that is of great interest for me.

Mr. Milliken says that you have an active educational program at The Museum.

I have the honour to add a letter of recommendation from my head-master at Alingsås.

It is necessary for me as soon as possible to get confirmed if I can be allowed to study at your Museum.

Therefore I should be much obliged to you, if I could get your answer by return of post and possibly a copy of the current Announcement of the Museum.

Very Sincerely,
Erik Drake

Copy.

These presents are to introduce Mr Erik Drake [illegible] and art at Allmänna Läroverket in Alingsås, Sweden, who intends to visit various schools and museums in the United States of America for the purpose of pursuing [illegible] studies.

I respectfully request that Mr Drake may be afforded all available opportunities in the pursuit of his aims and studies and shall appreciate my courtesies that may be shown to him.

Alingsås, January 29th, 1949

Knut H. Rydin
Headmaster
at Allmänna Läroverket in
Alingsås.

Correct copy certified by:
Rita Petersson
Alingsås

Copy.

These presents are to introduce Mr Erik Drake teacher of drawing and art at Allmänna Läroverket in Alingsås, Sweden, who intends to visit various schools and museums in the United States of America for the purpose of pursuing pedagogical studies there.
I respectfully request that Mr Drake may be accorded all aviable opportunities in the pursuit of his said studies and highly appreciate any courtesies that may be shown to him.

Alingsås, January 29th, 1949

Knut H. Rydin
Headmaster
at Allmänna Läroverket in
Alingsås.

Correct copy certified by:
Brita Jeppesen
Alingsås

Drake

March 25, 1946

Dear Mr. Drake:

Thank you very much for your letter of March twenty-second. I too am very sorry not to have seen you again so that we might have continued our discussion.

I have had very little time to think about the problem, but I have written to the President of the College Art Association to ask for his general opinion. Later I saw him and discussed the idea with him and Dave Robb of the University of Pennsylvania Department of Fine Arts. Both of them seem to be very much interested.

For some reason which I have never clearly understood, I am Chairman of the Committee on Research in American Art of the College Art Association. I thought that I might sound out my committee and them possibly publish a letter raising the whole question in the College Art Journal.

I am just back from Bryn Mawr with a great accumulation of correspondence and jobs to clean up; however, in a few days I hope to write you the letter you ask for.

I too very much regret not having had a chance to take that tour of Quaker meetinghouses. Since you have renewed your invitation, could you let me know on what days you may be free incase I should come to Philadelphia. I would then try to arrange it so that I could come out to Haverford at that time for the tour. Please give my very best to Mrs. Drake. As I wrote her I had a sense of personal loss over her mother's death, even though I had never met her.

Sincerely,

Mr. Thomas E. Drake
Haverford College Library
Haveford, Pennsylvania

AHB:np

HAVERFORD COLLEGE LIBRARY

THE QUAKER COLLECTION
THOMAS E. DRAKE, CURATOR
ANNA B. HEWITT, ASSISTANT CURATOR

March 22, 1946.

HAVERFORD
PENNSYLVANIA

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

Dear Mr. Barr:

I thought of you this morning as I tried in a feeble way to give one of my classes in American History some idea of colonial architecture. I wish you would sit down before too long and write me a letter, phrasing and answering as far as possible the question you put to me concerning the possibility of using the materials of American art in college courses in American History. As I said when I talked about it, I want to present the idea to a little group that meets at the Franklin Inn occasionally and calls itself the Society for American Studies of the Middle Atlantic States. Some of them might be interested, and I certainly feel that the whole subject is worth exploring further.

In this connection, I have just noticed today that the Library of Congress can supply photographs, blueprints, and historical data from the architectural material gathered in the Historic American Buildings Survey in the late thirties. Some of this material might be of use in a scheme which included architecture.

If you are ever in this neighborhood again, I hope we can take that tour of seventeenth century Welsh Quaker meetinghouses. Meanwhile, I want to express my great regret that circumstances prevented my hearing your last lectures and seeing you again personally.

With best wishes,

Sincerely yours,

Thomas E. Drake

TED:ABH

DRAPER

camc spec. del.

MEMORANDUM

FROM: John Garfield October 14, 1947
Jerome Chodorov
Paul Draper

Twenty Hollywood artists have been subpoenaed to appear before UnAmerican Activities Committee in Washington on October 23rd. The real subpoena is to every single artist in the United States. We must and can counterattack now. It is up to us as artists and citizens to win this fight between controlled and free creativeness.

We would like you to meet with us Thursday, October 16th, 5 P.M., home of Paul Draper, 131 E. 66th St., Apt. 6E, and help organize this counterattack which will be spearheaded by an important advertising campaign. You will hear an off-record report on how Hollywood is conducting its defense.

RSVP Schuyler 4-5700.

uopwa/16

how they want to know if you would contribute toward some advertising in newspapers.

Dudensing

CHATEAU DE BASTY
THENON
DORDOGNE

May 4, 1950

Dear Val:

Thanks for your letter of April 22 and your thoughtful proposal about the big Dufy. Unfortunately we haven't nearly enough room to show the things that we own, to which of course we owe the first obligation. However, I appreciate your suggestion.

My best to Bibi. What an enviable life you must be leading.

Sincerely,

Mr. Valentine Dudensing
Chateau de Basty
Thenon (Dordogne)
France

AHB:js

CHATEAU DE BASTY
THENON
(DORDOGNE)

22 Feb. 50

Dear Alfred.

Greetings!

It just occurred to me that it is a shame to hide a very good painting in storage when it might be much better to be seen and enjoyed. I am thinking about a fairly large beautiful Dufy painting which I own and is now in Hayes Storage. It was done in the 1930s and is very well known in Paris as one of his finest pictures. I don't think you saw it when I was last in New York but you might know it. The subject is a garden, seen through a grille, by the sea. Mrs J. D. Rockefeller Jr once owned a water colour of same subject. The painting is fresh and unknown in U.S.A. and I think it would be quite a news picture as well as the very enjoyed. I would lend it to the Museum if it could to have it and wanted to include it in some of exhibitions. It would be a good pendant for your large Matisse, Léger & Picasso big pictures. While I would sell

P.S. I am very happy that you like the Picasso.

Duthuit

December 13, 1949

see Matisse folder

Dear Mr. Motherwell:

I am returning the typescript of the Duthuit book on fauvism together with the proofs of the color plates which I believe you and Mr. Wittenborn need.

I have looked out for boners and have made a few marginal questions and suggested changes. There is one bad historical boner, page 84. Duthuit is confused about the exhibition at which the whole movement was given its name. It was at the Autumn Salon of 1905, not at the Indépendents of 1906, that Vauxcelles made his famous "bon mot" which gave rise to the term "les fauves."

Many thanks to you and Mr. Wittenborn for letting me go through the text.

Sincerely,

Mr. Robert Motherwell
Wittenborn, Schultz, Inc.
38 East 57th Street
New York 22, New York

AHB:js