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Not all in proper "direction"
C.R. Schlemm
18.X.99

Gabo

June 14, 1950

r. Gabo:

I enclose the five photographs which you
in for Mr. Barr to see last fall. He has
e to return them to you and to thank you
ting him have them.

Sincerely,

Secretary to Mr. Barr

Gabo

Connecticut

AHB:gs

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Gabo

June 14, 1950

Dear Mr. Gabo:

I enclose the five photographs which you brought in for Mr. Barr to see last fall. He has asked me to return them to you and to thank you for letting him have them.

Sincerely,

Secretary to Mr. Barr

Mr. Naum Gabo
Goodale
Woodbury
Connecticut

~~AHBr~~ js

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Photos from

Gabo -

he'd like to have

them back - JS

6/7/50

Ret

4 P.M. - earliest possible

time - Tues

O.K. brought photos

Wed.

1311 N. Laurel

Hollywood 46

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GABO

Gabo

Telephone: Holborn 0805-6 *Telegrams:* Bohn, Phone, London

Gabo

WOODBURY, CONN.

PHONE, WOODBURY 363

Nov.25, 1949

Dear Alfred,

I am planning to be in New York on Monday and Tuesday and I would like to see you. I will phone as soon as I arrive and maybe you will leave a message for me saying when you will be free.

Yours, Gabo

4 P.M. - earliest possible time - Tues

O.K. brought photos Wed.

1311 N. Laurel
Hollywood 46

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GABO

Gabo

Telephone: Holborn 0805-6 *Telegrams:* Bohn, Phone, London

G. BELL & SONS, LTD

PUBLISHERS

YORK HOUSE, PORTUGAL STREET, LONDON, W.C.2

SLD/BN. 20th April, 1948.

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

Dear Sirs,

We must apologise for troubling you. We are trying to get into touch with the designer Gabo, who is, we believe, having an exhibition in New York this month, but we cannot find out his address. As the matter is rather urgent we should be extremely grateful if you could forward the enclosed letter to him if you know where the exhibition is being held.

Yours faithfully,

S. L. Dennis

G. BELL & SONS, LTD.

forwarded April 26 '48

1311 N. Laurel
Hollywood 46

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THE MUSEUM OF MODERN Gabo

Date March 31, 1948

To: Mr. Barr
Mr. Wheeler

Re: Gabo's lecture at Yale

From: Porter McCray PM

May 25, 1948

According to your separate requests re Gabo's recent lecture at Yale, I quote below from a letter received today from George Hamilton.

"Gabo's lecture on March nineteenth was stupendous. Two undergraduates told me that they thought it was the finest lecture they had ever heard at Yale. Polly and I don't even restrict it to Yale. He spoke with deep seriousness and passion about the metaphysical principles of constructivism. He was perhaps over the heads of some of the art students, but that can scarcely be considered a criticism. I should like to publish the lectures, but at the moment there is no money. Mrs. Dreier is going to try to find some."

Dear Mr. Gabo:

I am enclosing a letter from a Mr. Elwood Decker, of Hollywood. If you should ever go to California, maybe you will run into this man.

Sincerely,

Secretary to Mr. Barr

Mr. Naum Gabo
High Street
Woodbury, Connecticut

mc

Elwood Decker
1311 N. Laurel Ave
Hollywood 46

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GAB

THE MUSEUM OF MODERN ART

Date March 31, 1948

To: Mr. Barr
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Re: Gabo's lecture at Yale

From: Porter McCray PM

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GABO

THE MUSEUM OF MODERN ART

Date June 26, 1947

To: Mr. Wheeler

Re: Naum Gabo

From: Mrs. Catlin

Dear Mr. Wheeler:

Herewith the information about the telephone inquiry I had in regard to Naum Gabo.

The Steiner Manufacturing Co., 47-30 33rd Street, Long Island City, Long Island, telephone Stillwell 6751, has been approached by Gabo to execute some of his designs in plastic material for his exhibition to be held at the Museum early in 1948. Mr. Steiner would like to have a letter from the Museum expressing an opinion of Mr. Gabo as an artist and designer, possibly a character reference and the assurance that there will be such an exhibition.

made aft. 4/18/47 but Gabo didn't show up

/S/ Alfred H. Barr, Jr.

Mr. Kenneth L. Beaudoin
c/o Sidney Jordan
420 Columbia Street
Brooklyn 31, N. Y.

AHB/ob

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GABO

c/o GOODALE
THE SPICE BOX, SOUTHBURY ROAD
WOODBURY, CONN.
TEL. WOODBURY 170

April 8, 1947

Dear Mr. Barr,

I wanted to see you last week when I was in New York but I understood that you were very busy. I would like very much to see you sometime this week, Thursday, Friday or Saturday, when I will again be in New York.

I wanted to talk to you about the catalogue for my coming exhibition and also about the publication of certain unpublished documents and articles of mine relating to the history of Constructive Art.

I expect to be in New York early Thursday morning and will phone your office.

Hoping to see you,

Yours sincerely, N. Gabo

made apt.
4/18/47 Gut
Gabo didn't show
ub

VSX Alfred H. Barr, Jr.

Mr. Kenneth L. Beaudoin
c/o Sidney Jordan
420 Columbia Street
Brooklyn 31, N. Y.

AHB/ob

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GALERIE NEUF

CC: MR. HERBERT KAUFFMAN

May 13, 1947

Dear Mr. Beaudoin:

Thank you for your letter. I shall certainly keep you in mind should I hear of any position which I think might interest you. There is nothing here in the Museum so far as I know at the present time, but I think you might come in and register if you care to with Mr. Herbert Kauffman.

I am sorry to hear that your gallery is closing.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mr. Kenneth L. Beaudoin
c/o Sidney Jordan
420 Columbia Street
Brooklyn 31, N. Y.

AHB/ob

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May 5, 1947

My dear Alfred Barr:

As I explained to you in the note I sent you inviting you to the preview of the Oscar Collier show at galerie neuf (April 7th last) it has been necessary for me to surrender the building the gallery occupied to the new owner. The result is that I am without a location and it rather looks as if it may be a year or more before a new one is found which is satisfactory.

In this interim period I am rather anxious to occupy myself with something if possible related to.

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GAMMELL

hope for you to drop me a note letting me have this information? The permanent collection of the gallery has been sold to Sidney Jordan esq., of 420 Columbia St. Brooklyn 31, ny. It will be shown in several places next year as the Sidney Jordan collection. Gertrude Barrer, Augustus Goertz, and John Sennhauser are working on new groups of paintings which I hope I may be able to get shown somewhere in 57th street next ~~year~~.

Sincerely,
Kenneth L. Beaudais

P.S. I receive my mail now care of:
Sidney Jordan
420 Columbia St.
Brooklyn 31, ny.

contemporary art. What I am wondering is precisely this — if there is not something say for instance in the Modern Museum which might be handled by someone who was formerly an art dealer (specializing in contemporaries). It would certainly be rather nice if there were. And if there were I imagine you might be acquainted with what it might be and with the procedure one must follow to apply for such jobs: to whom one makes application, what one should apply for, etc.

I wonder if I could

OM-4 Arch.

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GAMMELL

"Twilight of Painting"

See "KESPER"

Also ask Paul Moeller

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CC: Mr. Barr

GANSEMAN

Hold till backanswers

March 21, 1949

Dear Mr. Ganseman:

In the absence of Mr. Monroe Wheeler, who is abroad at present, I am taking the liberty of acknowledging your kind letter to him of February twenty-fifth.

The Museum of Modern Art is always glad to have interesting new work brought to its attention and if photographs of the sculpture of Charles Leplae and the other artists in your group are available, our Department of Painting and Sculpture would be happy to see them.

I have forwarded a copy of your letter to Mr. Wheeler and in the meantime may I, on his behalf, express our appreciation for your kindness in thinking of us in this connection?

Very truly yours,

secretary to Mr. Monroe Wheeler

Mr. Jean-Paul Ganseman
103, rue Edith Cavell
Brussels
Belgium

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Bruxelles, le 25 February 1949
103, Rue Edith Cavell

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

My dear Mr. Wheeler:

Although I have just written to Mr. Barr concerning the newly published book of Paul Fieren's: TROIS SCULPTEURS BELGES, I take the liberty of writing you at the suggestion of a very good friend of our group, M. Goris, Belgian Cultural Attache in New York. He has just visited the current exhibition of the work of Charles Leplae and urged us to get in touch with you.

He is, of course, very interested in the possibility of an exhibition by our group in New York and can perhaps talk further with you when he returns there.

Should you and Mr. Barr wish more data and information, we shall be very pleased to provide them. Meanwhile, we hope you can give favorable consideration to this project.

Sincerely yours,

/s/

Jean-Paul Ganseman

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Hold till book comes

BRUXELLES, LE 24 February 1949
103, RUE EDITH CAVELL

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

Dear Mr. Barr,

With this letter, and at the suggestion of Vivian Campbell, formerly of the Fogg Art Museum, I am sending you a copy of Paul Fieren's TROIS SCULPTEURS BELGES, which has just been published here.

Charles Leplae, Pierre Caille and George Grard are three leading contemporary sculptors whose close association is rather unique among artists and whose collaboration has resulted not only in this book but in several exhibitions, both in Belgium and abroad.

In my enthusiasm and in that of those of us surrounding this group, I feel that you may wish to include an exhibition of the work of these three Belgian sculptors in your plans for next year.

I look forward to hearing from you.

Very sincerely,

J.P. Ganseman

Jean-Paul Ganseman

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Garrison

September 28, 1950

Dear Miss Garrison:

Thank you for your note of September 20. I shall make a point of seeing your show at Newton's before it closes. I appreciate your letting me know.

Sincerely,

Miss Eve Garrison
7856 So. Shore Drive
Chicago 49, Illinois

AHB:js

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7856 So Shore Drive
Chicago 49 Ill
Sept 20 1950

Mr. Alf. H. Barr -
Museum Modern Art
New York City

Dear Mr. Barr:

When in New York City - I visited your museum this summer - hoping to see you and to show you some of my paintings & colored slides of them (about 20). However, as you were out of town Miss Alice Bacon very kindly looked at them and we had a very worthwhile conversation (worthwhile for me).

It was after our discussion that I decided to have my 1st 1-man show in New York City. I am enclosing a catalogue of it and hope you will find a moment free to run into Newtons Sept. 25th to Oct 7th to see what my show looks like, - and I do hope you may find it interesting.

May I, at this time, ask that you put my name on your artists' list - so that I may be included in one of your future exhibitions?

Thanking you I am
very sincerely
Eve Garrison

OK-Y Barr

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GARTHE

PRIVATES
NERVENSANATORIUM WYSS
MÜNCHENBUCHSEE

Münchenbuchsee, den 3.October 45

(Miss Elli Heimann saw AHB July '47)
friend of Garthe's

Dear Mr. Barr -

I was so delighted to receive your reply so quickly and to hear that you are still at your MUSEUM. So many things have been changing during these years that it is a comfort to hear of friends carrying on in their old way. If we ever should meet again we surely should have good subjects to talk about. My best concentration in these times has been directed towards an impressive conception- a more artistic than merely biological one - of the human body.
But you have not said anything about your health. Please do so if you write again. It would interest me greatly.
I am looking forward to receiving that Magazine of Art with your articles about Stuttgart. Poor Stuttgart. I shall write and tell you more about it soon. Our house is hardly existing any more. All the part about the Kräherwald has gone more or less. Amongst those whom we have lost is also Mrs. Enke, who died during a raid a year ago.
I shall write to you again.

Very sincerely Otto Garthe

Bye the bye I advised the caricturist LINDI (Lindegger), whom you probably will know through the Schweizer Weltwoche- and whom I take to be the best caricaturist known to me - to send you some of his drawings occasionally

Postcheck Nr. III 6598 — Telephon 7 91 22

Do let me hear from you again.

Cordially,

Dr. Otto Garthe
Munchen Triebsee
Sanatorium Wyss
Berne, Switzerland

AHB:hn

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September 18, 1945

Dear Doctor Garthe:

I am delighted to have your letter of September 10th and to hear that you and Mrs. Garthe are well after these terrible years. I am much relieved to hear that your work has gone satisfactorily and that Mrs. Garthe has been able to keep on with her sculpture with some success. I hope your daughter can rejoin you shortly.

I would be delighted to hear news of Stuttgart especially as just within a month the Magazine of Art will publish several articles which I wrote about Stuttgart in the Spring of 1933 but which did not seem to be of sufficient interest to American magazines at that time. I will surely send you a copy of the magazine.

Do let me hear from you again.

Cordially,

Dr. Otto Garthe
Munchen Triebsee
Sanatorium Wyss
Berne, Switzerland

AHB:hn

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Münchner Künstler / Bern
Sanatorium Wyss
10. IV. 45

Dear Mr. Barr -

I wonder if these lines will still find you at the old address. We should be very glad to hear that you and Mr. Barr are doing well after all these years.
Fortunately I found very satisfying work at this Sanatorium for nervous diseases. Mrs. Barth has been able to go on with her sculpture and has been quite successful. and Mirjam, still in London, will join us here as soon as she gets leave.

There would be other things to speak about concerning Stuttgart and our friends. But first I should want to know if this letter finds you at all. I have often been thinking of you affectionately

Yours Mrs. Barth.

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(Kaufmann)
Gasch

Cc: Alfred H. Barr, Jr. ✓

June 20, 1949

Dear Mr. Hoyningen-Huene:

I hope that it will please you to hear that Dr. Robert Goldwater, editor of the Magazine of Art, the official publication of the American Federation of Arts, is interested in the photographs of post-war Spanish abstract art which you collected during your last stay. Thanks to the kindness of Magnum Photos, Inc., Dr. Goldwater has been able to examine the photos of these works and the portraits of the artists, and I have translated Dr. Gasch's article for him.

As you know, it was at Dr. Gasch's request that I asked permission to examine this material myself, and it is in his name and for the sake of the young Spanish artists that I am asking permission for the use of this material in the Magazine of Art. I believe Dr. Goldwater wishes to edit the material presented so that it will form a single article. Naturally we are anxious to hear from you in reply. May I assure you that your cooperation so far has been greatly appreciated.

Sincerely,

Edgar Kaufmann, Jr.

Mr. George Hoyningen-Huene
11617 Chenault
W. Los Angeles 24, California

Cc: Dr. Sebastian Gasch
Dr. Robert Goldwater
Magnum Photos, Inc.

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Gasch

THE MUSEUM OF MODERN ART

Date June 14, 1949

To: Alfred H. Barr, Jr.

From: Joan Lindsay

Re: Article on Barcelona Artists (by Sebastian Gasch)

Sent to E.K. 6/15/49

Magnum Photos, the people who are the agents for the Gasch article, have telephoned several times to inquire about the material. They are eager to know what is happening to it. Their number: CIrcle 7-4413.

than in and around New York, but I suppose that isn't what you want to hear!

Needless to say if anything does turn up in which you might be interested we shall write you at once.

Sincerely,

Mr. H. E. Gassman
932 Park Avenue
Richmond, Virginia

ob

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Gassman

June 15, 1949

Dear Mr. Gassman:

I have spoken about your problem to many people here in the Museum, Mr. Barr, Miss Miller, etc., but without results. I believe you had already talked with Mr. and Mrs. Keck, who do our restoration work, and with Mr. Pease at the Metropolitan. Outside of that I can find nothing constructive to offer. It does seem that the field in the South would be much more profitable than in and around New York, but I suppose that isn't what you want to hear!

Needless to say if anything does turn up in which you might be interested we shall write you at once.

Sincerely,

Mr. H. E. Gassman
932 Park Avenue
Richmond, Virginia

ob

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H. E. GASSMAN
932 PARK AVENUE
RICHMOND, Va.
TEL. 844501

letter of July 16, which he is passing on to our Director of Exhibitions, Mr. Monroe Wheeler.

Unfortunately Mr. Barr is not able to go out to see Mr. Gaugler's exhibition in East Hampton.

Sincerely,

Secretary to Mr. Barr

Miss R. Thoren
Fiatelle, Inc.
Empire State Building
New York 1, New York

cc: Mr. Monroe Wheeler
(also letter + material from Thoren)

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GAUGLER

Friday the 3rd

D dearrrrr:

Do you know of any opening for a very good restorer? Either a museum or gallery perhaps? Mr. Gassman who is now at the Richmond Museum is searching for another job as he is most unhappy with the present director and administration there. (I think Mr. Howe got Gassman over here from Europe some time ago for the Richmond job, but Howe has gone out to Oregon or some place.)

Whom else can I ask? Heart O.

Director of Exhibitions, Mr. Monroe Wheeler.

O deah:

Have talked with the Kecks about him. They have met him and tried to advise him. Think they advised him to stay in the South as there is so much to do there. They liked him but don't know what his work is like so are stumped to do much for him.

I don't know anything to suggest to Gassman other than see the Kecks and Murray Pease at the Met which he has also done.

So ??????????????

Director of the Museum Collections

cc: Mr. Monroe Wheeler
(also letter + material from Thaw)

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GAUGLER

July 17, 1947

Dear Miss Thoren:

Mr. Barr has asked me to thank you for your letter of July 16, which he is passing on to our Director of Exhibitions, Mr. Monroe Wheeler.

Unfortunately Mr. Barr is not able to go out to see Mr. Gaugler's exhibition in East Hampton.

Sincerely,

Secretary to Mr. Barr

Miss R. Thoren
Fiatelle, Inc.
Empire State Building
New York 1, New York

cc: Mr. Monroe Wheeler
(also letter + material from Thoren)

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Geiger

August 28, 1950

Dear Dr. Geiger:

Thank you for your letter. I hope that you are writing a book or good article on Archimboldo, who is a most interesting and neglected artist.

The painting "Head-landscape" which you ask about happens to be in my own collection. I bought the picture in 1931 in a tourist shop at Badgastein.

This painting was published again recently in the Magazine of Art. I am asking the editor to send you a copy of the article which also reproduces several other works by Archimboldo.

The Museum's publication, Fantastic Art, Dada and Surrealism may be purchased from the Museum for $4.80.

I suggest you write also to: F. C. E. Wintle, P.O. Box 2738, Durban, South Africa. This gentleman owns two paintings apparently connected with my own Head-landscape. I do not believe that his pictures or mine are by the master himself but are by some follower, possibly a generation later.

I suggest you write also the learned dealer, Kirk Askew, Durlacher Bros., 11 East 57 Street, New York, and the Museum director, A. Everette Austin, Jr., John and Mable Ringling Museum of Art, Sarasota, Florida.

Very sincerely yours,

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

Dott. Benno Geiger
D. D. Rio Novo 3498
Venezia, Italy

AHB:js

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GERHARDI

DOTT. BENNO GEIGER
VENEZIA D. D. RIO NOVO 3498
TEL. 25432

23. XII. 56
8/9/50

Dear Sir

I am interested in collecting material on the milanese painter

Giuseppe Arcimboldi (1527 - 1593)

Picture Gallery Vienna
(1) - p. 82
(2) "Tradition of..." p. 83

You have published two works of his in "Fantastic Art, Dada, Surrealism, edited by Alfred H. Barr jr. 1936.

Is it possible to purchase this work? or, at least, to have new a photo of the "Landscape head" (double image), which is new to me?

You would oblige me very much, also if you could tell me something in this subject, what is not contained in your book, like mention of

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RD1

other pictures by Trombetti in the U. States.

With thanks and kindest regards yours faithfully

Bernd Geiger

SEUM OF MODERN
JG 9 1.

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GERHARDI

WALTER GERHARDI

Please address in full.

BRIEF- UND TELEGRAMM-ADRESSE:
ADRESSE POUR LETTRES ET TÉLÉGRAMMES:
ADDRESS FOR LETTERS AND CABLEGRAMS:
WALTER GERHARDI, LÜDENSCHEID

Lüdenscheid, May 17, 1949
Schillerstraße 1 · Telephone 2200 Germany

Mr.Alfred Barr,
Museum of Modern Art,
11 West 55thd Street,
New York City, N.Y., USA

June 15, 1949

Dear Mr.Barr:

Dear Mr. Gerhardi:

We have your letter of May 17 concerning our catalog Painting and Sculpture in the Museum of Modern Art, but I am sorry to tell you that Mr. Barr has long ago used all his editor's copies so that we have none available to send you. However, the cost of the book is $5.50, if you care to purchase a copy.

It is not our policy to distribute the private addresses of our Trustees, but if you care to address anyone in care of the Museum we shall be glad to see that the mail reaches the party. I might add that Mrs. John D. Rockefeller, Jr., is no longer living.

Sincerely,

Mr. Walter Gerhardi
Schillerstrasse 1
Lüdenscheid, Germany

ob

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WALTER GERHARDI

BRIEF- UND TELEGRAMM-ADRESSE:
ADRESSE POUR LETTRES ET TÉLÉGRAMMES:
ADDRESS FOR LETTERS AND CABLEGRAMS:
WALTER GERHARDI, LÜDENSCHEID

Please address in full.

Lüdenscheid, May 17, 1949
Schillerstraße 1 • Telephon 2900 Germany

Mr.Alfred Barr,
Museum of Modern Art,
11 West 55th Street,
New York City, N.Y., USA

Dear Mr.Barr:

Mr.John Anthony Thwaites who has published in the American newspaper "Neue Zeitung" (appearing in Munich-Germany) an interesting article about the Museum of Modern Art has given to me your address.

Yes / NO — Your catalog "Painting and Sculpture in the Museum of Modern Art" would be of great interest to me, and I take the liberty of respectfully asking you whether you would be so kind to favour me with a free copy. It may be allowed to me to add that I have no money at my disposal for such an expense.

I would further much appreciate any other printed matter you may have in your office and which is of no use for yourself.

?? The private addresses of Mrs.John D.Rockefeller jr., Mrs. Simon Guggenheim and Mr.Edward Warburg would be welcomed.

Trusting to hear from you at your earliest convenience and thanking you for anything you would kindly do for me,I beg to remain,dear Mr.Barr,

Very sincerely yours,

Walter Gerhardi

P.S. If other museums in USA have issued catalogs,kindly give me their addresses or ask the editors to send me printed matter along.

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The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.175

Gershoy

July 18, 1946

Dear Miss Gershoy:

I should be glad to write to the San Francisco Art Association about your work, although I have not seen any of it in recent years.

I do think your idea of going to Mexico a good one.

Sincerely, and good luck,

Miss Eugenie Gershoy
628 Montgomery Street
San Francisco 11, California

AHB:np
enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.175

July 18, 1946

Mr. Albert M. Bender
Grants-in-Aid
San Francisco Art Association
800 Chestnut Street
San Francisco, California

Dear Sir:

Miss Eugenie Gershoy has written me that she is applying for a scholarship offered by the San Francisco Art Association.

I have not seen Miss Gershoy's work recently but remember her work of six or seven years ago with pleasure. It seemed to me fresh and original and very entertaining. I believe that a trip to Mexico would indeed act as an excellent stimulus for the kind of work which she proposes.

Respectfully yours,

AHB:np

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628 Montgomery St
San Francisco
July 13, 1946

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

Dear Mr. Barr, -

I am taking the liberty of once again writing you - craving your indulgence - re a recommendation for a Fellowship offered here in San Francisco where I am at present living - It is offered by the San Francisco Art Association - for a years creative work - I have been working in ceramic sculpture, i.e., terra cotta painted in under glaze pigments (not commercial glazed fixtures!) My project would be to continue in this field, - stressing the use of color as an integral part of sculptural form - and perhaps a jaunt into Mexico where the stimulus for just that sort of thing would be tremendous.

If you should be at all disposed to write me a recommendation, your communication should be addressed

LH/h

translation in DCM files -

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The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.175

TO Albert M. Bender Grants-in-Aid
San Francisco Art Association
800 chestnut St., San Francisco, Calif.

But, the letter should be sent to me, for I have to attach it to my application.

Mr. Douglas MacAgy, the Director of the California School of Fine Arts likes my work and appointed me to teach at the school, which is part of the San Francisco Art Association, and I know your word would carry great weight.

Unfortunately there is only a period of two weeks left me in which to gather together material, so that your letter should have to be dispatched at your earliest convenience.

I feel somewhat embarrassed by this request, but am putting myself at your charitable disposal.

Very sincerely yours,
Eugenia Gershoy

623 Montgomery Street
San Francisco 11, Calif.

LH/h

translation in DCM files.

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The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.175

cc: D. Miller

Giacometti

December 28, 1950

Dear Miss Vollmer:

Mr. Barr has asked me to thank you very much for your translation of the comments by Giacometti which originally appeared in Minotaure. They will be very helpful and interesting to us.

I wish we could be of some help to you on the question of storage space for your paintings in case of war. However we are not able to take care of any works of art not in the Museum's own collections.

Thank you again for letting us have the translation.

Sincerely yours,

Secretary of the Museum Collections

Miss Ruth Vollmer
25 Central Park West
New York 23, New York

LH/h

translation in DCM files -

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

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
CAMBRIDGE 39, MASSACHUSETTS

DEPARTMENT OF ENGLISH AND HISTORY

March 17, 1950

March 22, 1950

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 19, N ew York

Dear Alfred:

Thank you for your friendly letter. I didn't wish to be harsh with your librarian. I had thought that even though he might not have all the slides I asked for he would send me those which he did have. I asked only as I was told that the Museum had made some slides. I can do without them.

I intend to stay in Cambridge until the end of May. This means as long as my seminar runs.

Will you be in New York next Friday or the beginning of the following week? xx) I would like to see you very much at this time. There may be several things to discuss at this time.

The quickest way to reach me is at my private address, 57 Brattle Street, Cambridge 38, Mass.

Amicalement,

Dear Siegfried:

Mr. d'Harnoncourt and I would be pleased to have luncheon with you on Tuesday, March 28.

I am looking forward to seeing you again.

Sincerely,

Dr. Siegfried Giedion
57 Brattle Street
Cambridge 38, Massachusetts

AHB:js

x) Colonnade

xx) Would have a lunchtime free on the [illegible] of March. As I am working a bit with two years primitive and prehistoric art, I would be delighted to meet also Mr. d'Harnoncourt, if this is possible.

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MASSACHUSETTS INSTITUTE OF TECHNOLOGY
CAMBRIDGE 39, MASSACHUSETTS

DEPARTMENT OF ENGLISH AND HISTORY

March 17, 1950

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 19, N ew York

Dear Alfred:

Thank you for your friendly letter. I didn't wish to be harsh with your librarian. I had thought that even though he might not have all the slides I asked for he would send me those which he did have. I asked only as I was told that the Museum had made some x slides. I can do without them.

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Will you be in New York next Friday or the beginning of the following week? xx) I would like to see you very much at this time. There may be several things to discuss at this time.

noted The quickest way to reach me is at my private address, 57 Brattle Street, Cambridge 38, Mass.

Amicalement,

Greenan

SG:evm

x) coloured

xx) Would have a lunchtime free on the 27 or 28th of March. As I am working a bit since two years primitive and prehistoric art, I would be delighted to meet also Mr d'Harnan earlier, if this is possible.

d'H.

Tues

EG

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GIEDION

cc: Mr. Aronson

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
CAMBRIDGE 39, MASSACHUSETTS
DEPARTMENT OF ENGLISH AND HISTORY

March 10, 1950

Dear Siegfried:

It is good to hear from you. I am glad to know you are back in this country.

I am sorry you are disappointed about the Klee slides, but Mr. Aronson's letter to you seems to me entirely correct. Apparently your request came too late to have the color slides made here, but it may be that you can have them made from the same pictures now on view in Washington as Mr. Aranson suggests.

I have asked Mr. Aranson to send you a list of slides which you could rent, keeping them for a week or ten days. You should hear from him shortly.

In case you want to write Washington, it is Duncan Phillips of the Phillips Memorial Gallery, 1600 21st Street, Washington, D. C.

Cordially,

s/ Alfred Barr

Dr. Siegfried Giedion
Department of English and History
Massachusetts Institute of Technology
Cambridge 39, Massachusetts

AHB:js

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GIEDION

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
CAMBRIDGE 39, MASSACHUSETTS

DEPARTMENT OF ENGLISH AND HISTORY

March 7th.
1950

Dear Jeffrey,

I wanted very much to speak with you, also because of the new Art Review they want to do at Mexico.

Please, at this moment, couldn't you help me to shorten a bit the terrific red tape of your Librarian Mr. Thomson.

Well, a fortnight ago I wrote to the nice ~~Dorothy~~ Margaret Miller for some lantern slides, I need urgently for lectures at the M.I.T. — Please tell them to send me what they have from

asso:50

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GIEDION

Slides I asked for! ——
Please do.
Yours sincerely
Giedion

Apartment
57 Brattle
Cambridge
(Mass)

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GIEDION

SEE PUBLICATIONS (Picasso: 50 years translation)

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The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.175

cc: Mr. Barr ✓

GIEDION

August 10, 1948

Dear Dr. Giedion:

Mr. Barr has shown me your letter in which you inquire about the circulating exhibition Robert Maillart: Engineer which you prepared for the Museum some time ago.

I have delayed replying to you until we could check the general condition of this exhibition and determine whether at the end of its present circuit in the United States in June, 1949 it would still be in a suitable condition for later exhibition in Zurich.

I am happy to report it has born up well in its travels and could perhaps go off to you in mid-July of next year. If this is agreeable we should be willing to forward it by boat, assuming, of course, that the exhibiting institution in Zurich would be willing to provide the transportation and insurance costs.

I am not sure you saw the finished exhibition in this country but the attached list will give you some idea of its organization and content. The box in which the exhibition is packed weighs about 82 kilos and is at present valued at $324. (U.S. currency).

Possibly you would be interested in finding an institution in Zurich who would be willing to translate the English text and arrange an extensive itinerary for the exhibition in Switzerland.

Trusting you will let me know your reaction to these proposals,

Sincerely,

Porter A. McCray, Director
Department of Circulating Exhibitions

P.S. May I say how very much we have enjoyed the final appearance of your last book, having earlier derived great pleasure from the periodic appearance of portions of it in the Architectural Review.

Dr. Siegfried Giedion
Doldertal 7
Zurich, Switzerland

PAM:plf

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GIEDION

THE MUSEUM OF MODERN ART

Date June 23, 1948

To: Mr. Sidney

From: Mrs. Cahill

CC: Monroe Wheeler

July 23, 1948

Dear Siegfried:

I have just returned from Europe to find your letter of over a month ago. My secretary had, however, passed on your paragraph about the Maillart show to Mr. Porter McCray, the head of our Circulating Exhibitions Department. He will write you as soon as the material returns from its tour and he has checked its condition.

I am delighted to hear that Aalto had such a success in Zürich. Many thanks for sending me the catalog.

About the German translation of my Picasso book, you will hear shortly. Mr. Monroe Wheeler, the head of our Publications Department, is in charge of arranging translations. Naturally I am very pleased that you like it and would want to use it.

I remember with great pleasure our conversation in Zürich even though it was far too short.

Sincerely, and cordially,

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

Dr. Siegfried Giedion
Doldertal 7
Zürich, Switzerland

AHB/ob

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	AHB	I.A.175

THE MUSEUM OF MODERN ART

Date June 23, 1948

To: Mr. McCray

From: Mrs. Catlin

Re:

Dear Porter:

Alfred had a letter from Giedion from which I am copying a pargraph which concerns your department.

> "I don't know exactly to whom I have to write in your institution for the following: Do you think that Zurich could get your Maillart Show, or is it still circulating. We would like to have it in Zurich."

If you wish to write him, his address is Doldertal 7, Zurich, Swtizerland.

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ZURICH
DOLDERTAL 7
June 14 , 1948

Dear Alfred:

We received a letter from Sobi from Basel, that he wants to have a photograph made from Carras Solitudine. This you will receive very shortly. I was very sorry that we had only a hasty speech in Zurich, and I forgot to ask you if you would agree to have your Picasso book translated into German. I have nothing to give my students in German about Picasso, and I'm mentioning you so much that your ears must ring during my lectures. But sincerely, it is the only good book that exists about this man. Please answer at your convenience.

Something more: I don't know exactly to whom I have to write in your institution for the following: Do you think that Zurich could get your Maillart Show, or is it still circulating. We would like to have it in Zurich.

Aalto had a tremendous success with his exhibition in Zurich. I'm sending you a catolog of it in the regular mail. And finally, would you ask the person concerned with exhibitions of advertisement, if the Museum of Modern Art wouldn't be interested to show once an exhibition of Swiss posters, which I believe are very high in artistic quality and the carefulness of execution (rather contrasting to the quality of the normal Swiss paintings, which I couldn't recommend in the samewway). The same young published wants to make a book on this subject simultaneously with such an exhibition. Perhaps you think it is worthwhile to show advertising in the last five years (newest developments) in America, I'm sure that it could be arranged that the Museum could retain the examples. I once saw some rather indiscriminately chosen Swiss posters, which were sent to your museum during the war. I wasn't satisfied with the selection.

I hope you were successful with your research in Italy. Your exhibition and a catolog made by you and Sobi on futurism and metaphysical painting is just de rigueur

With friendliest greetings,

Giedion

copy sent to AHB on June 23

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Giedion

cc: Mr. d'Harnoncourt

February 25, 1947

Dear Dr. Giedion:

Thank you for your letter of February 19, which has just arrived. It was very good to hear from you and to know that you are coming again to this country.

I am writing immediately to Mr. Charles J. Child of our State Department, supporting the request from our Legation in Bern asking for assistance in transporting the Calders from Paris to the Swiss exhibition. I enclose a copy of my letter.

I hope you have a pleasant trip to this country. My best to Madame Giedion.

Cordially,

/s/ Alfred H. Barr, Jr.

Dr. Siegfried Giedion
Dolderstal 7
Zurich, Switzerland

AHB/ob
enclosure

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The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.175

cc: Dr. Siegfried Giedion - Zurich
Mr. Rene d'Harnoncourt

February 25, 1947

Dear Mr. Child:

I have heard from the distinguished art historian and critic Dr. Siegfried Giedion, in Zurich, that there is to be an exhibition of work by Calder, Leger and Miro in the Kunsthalle in Bern.

Dr. Giedion says that you have already received a letter from our Legation in Bern asking that the United States Department of Cultural Relations assist in the expense of transporting the works of Calder from Paris to the Swiss frontier.

It seems to me that the Department would be amply repaid for the small expense involved, for it is a real honor for Calder to be exhibited with Leger and Miro - a combination which will greatly impress the Swiss with the importance of at least one American artist.

Dr. Giedion tells me that the French are paying the expenses of the Legers. He adds that the only American artist known in Switzerland is Frank Lloyd Wright, which makes it all the more urgent that we assist in the Calder show.

I hope that you will be able to help in this important cultural undertaking.

Very sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. Charles J. Child
Division of International Exchange of Persons
Department of State
Room 32- Grant Bldg.
Washington, D. C.

AHB/ob

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Giedion

ZURICH
DOLDERTAL 7

February 19th 1947

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

Dear Barr,

when I left New York in December 1945 I worked on the book practically to the last minute. So I did not say Adieu to anybody: also not to you. Excuse, please.

I decided to accept the invitation of Princeton University to assist at the Bicentennial Conference in March. So I am coming over for about four weeks, as I have to be back in Zurich early in April. I hope to have some personal contact with you this time.

We have the intention to arrange after a lot of difficulties an exhibition of Calder - Léger - Miro at the Kunsthalle in Bern. For reasons, I will explain you, à vive voix, we cannot arrange the show in Zurich during this year.

Do you think that the officials of the State Department (Cultural Relations) will grant the sum necessary to transport the Calders from Paris to the Swiss frontier. The French will pay for Léger. The Cultural Relation Department of your Legation in Berne, has already written to Mr. Child. I hope the answer will not be negative, but you may be more fit to explain them that artistic propaganda for even a modern artist does pay. Here in this country, if one thinks on American artists, it is exclusively Frank Lloyd Wright.

I hope you and Mrs. Barr are alright and that we can spend a quiet evening together. There are so many things, on which we should exchange our opinions.

Very sincerely yours

Giedion

S. Giedion

Charles J. Child
CI 6-4400
I.E.P. 3200

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GILBERT

NEW YORK UNIVERSITY
WASHINGTON SQUARE COLLEGE OF ARTS AND SCIENCE
WASHINGTON SQUARE, NEW YORK 3, N. Y.
DEPARTMENT OF FINE ARTS
TELEPHONE: SPRING 7-2000

July 21, 1948

Dear Mr. Gilbert:

I have been abroad so that I have just now seen the Spring issue of Perspective with your piece on Lasansky. I am delighted to have it. Many thanks.

Sincerely yours,

Mr. Creighton Gilbert
c/o Perspective
216 Menges
University of Louisville
Louisville, Kentucky

AHB/ob

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Gilchrist
(Art-Nouveau)

NEW YORK UNIVERSITY
WASHINGTON SQUARE COLLEGE OF ARTS AND SCIENCE
WASHINGTON SQUARE, NEW YORK 3, N. Y.

DEPARTMENT OF FINE ARTS

TELEPHONE: SPRING 7-2000

April 25. 1949 -

Dear Mrs. Barr -

Thank you for your letter -

I shall hope to call at the desk on Wednesday morning about eleven o'clock for the slides & notes -

Sincerely yours,

Agnes Addison Gilchrist -

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Gilchrist

OF MODERN ART

Date March 17, 1949

Re: Gilchrist article

April 18, 1949

Dear Miss Gilchrist:

Thank you ever so much for bringing your article on Art-Nouveau Architecture in New York in to the Museum. Some of our staff have read it with interest. I hope that you will be able to carry your studies further.

Sincerely,

P. S. Will you let my secretary, Mrs. Stepanian, know when you wish to pick up the slides. We'll have them ready for you at the front desk.

Miss Agness Gilchrist
286 East Sidney Avenue
Mount Vernon, New York

AHB:jws

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3/2/49

Dear Mr. Barr—

Here are the incomplete notes for the talk on Art Nouveau at the College Art Association Mtgs— Also, a draft of an article I am submitting to Dr. Goodwater for the Magazine of Art— I had more slides from the Institute of V.A.M., but these are the new ones— I shall call for them next Wednesday between 5+6, if convenient— Thank you—

Agnes Addison Gilchrist

OF MODERN ART

Date March 17, 1949

Re: Gilchrist article

over the article by Agnes Gilchrist,
York", and let me know your opinion.
Magazine of Art.

3/21

Gilchrist
286 East Sidney Ave.
Mount Vernon
N.Y.
M.V. 4-4582

drop post card when slides are ready

not thoroly grounded. (No mention of
s of the philobotanomorphs,
n treaty Sir Orthagon
serpent. hair sorceress,
was of iron.)
ithout flair.
of bill architects,
n Amsterdam Theatre
giving them to Mucha?)

Art Nouveau ... e local name in England,
as she says, but in Belgium which she omits here,
and barely mentions. And was the style called
Jugend in Holland? No mention of the Glasgow
School, or of v.d. Velde, or Murdoch, Townsend, & Olbrich

all of whom influenced
what she saw more than
those abroad she mentions

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(119)

Has's the Gilchrist stuff back.

PJ says and I quote "It stinks; completely unusable"

O.

ERN ART

arch 17, 1949

lchrist article

s Gilchrist,

your opinion.

I think it has been submitted to Magazine of Art.

not thoroly grounded. (No mention of 6 Nancy as the Ephesus of the philobotanomorphs, or the the fight between Amaty Sir Orthagon wherein he slew the serpent-hair sorceress, Tendrille, whose body was of iron.)

4. She is painstaking without flair. (Why dull biographies of dull architects, why mention the New Amsterdam Theatre decorations without giving them to Mucha?)

5. Inaccurate, hasty. "Art Nouveau" was not the local name in England, as she says, but in Belgium which she omits here, and barely mentions. Arvô was the style called Jugend in Holland? No mention of the Glasgow school, or of v.d. Velde, or Mackmurdo, Townsend, a Ollerich all of whom influenced what she says more than those above she mentions

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THE MUSEUM OF MODERN ART

Date March 17, 1949

To: Philip Johnson

From: Alfred Barr

Re: Gilchrist article

Dear Philip:

Would you please read over the article by Agnes Gilchrist, "Art-Nouveau Architecture in New York", and let me know your opinion. I think it has been submitted to Magazine of Art.

not thoroly grounded. (No mention of 6 Nancy as the Ephesus of the philobotanomorphs, or the the fight between treaty Sir Orthogon wherein he slew the serpent-hair sorceress, Tendrille, whose body was of iron.)

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M. Kaufmann

E - possible article for Mag. of Art ???!
W'd you persuse?

A —

and give to Philip

GILCHRIST

I'd like to see the Mag of Art
Art. N. in the U.S.
ty questionable as follows:
s ignored some of the best N.Y.
s (none are of importance, really).
ike Tannenbaum) confuses Art
with an epoch. (As if de Stijl
1920's!) Thus importances are
to it that belong to the period,
to the style.
quick to scorn & patronize, tho'
not thoroly grounded. (No mention of
Nancy as the Ephesus of the philobotanomorphs,
or the the fight between trusty Sir Orthagon
wherein he slew the serpent-hair sorceress,
Tendrille, whose body was of iron.)

4. She is painstaking without flair.
(Why dull biographies of dull architects,
why mention the New Amsterdam Theatre
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school, or of v.d. Velde, or Murdoch, Townsend, & Olbrich

all of whom influenced what she saw more than those abroad she mentions

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(from Edgar Kaufmann?)

RE: GILCHRIST

Dear Alfred - I'd like to see the Mag of Art do something on Art N. in the U.S.

Gilchrist is pretty questionable as follows:

1. She has ignored some of the best N.A. examples (none are of importance, really).
2. She (like Tannenbaum) confuses Art Nouveau with an epoch. (as if de Stijl were the 1920's!) Thus importances are ascribed to it that belong to the period, but not to the style.
3. She is quick to scorn & patronize, tho' not thoroly grounded. (No mention of Nancy as the Spheres of the philobotanomorphs, or the the fight between treaty Sir Orthagon wherein he slew the serpent-hair sorceress, Tendrille, whose body was of iron.)
4. She is painstaking without flair. (Why dull biographies of dull architects, why mention the New Amsterdam Theatre decorations without giving them to Mucha?)
5. Inaccurate, hasty.
"Art Nouveau" was not the local name in England, as she says, but in Belgium which she omits here, and barely mentions. And was the style called Jugend in Holland? No mention of the Glasgow school, or of v.d. Velde, or Murdoch, Townsend, & Ollerich all of whom influenced what she saw more than those abroad she mentions

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GIMBEL

May 2, 1950

Dear Mrs. Gimbel:

Here is the catalog of our Cuban exhibition of 1944. Only a few of the pictures are reproduced since many others were illustrated in Pintura Cubana de Hoy which was published for the exhibition (see page 19).

This little catalog may be useful to you since it gives brief biographies of most of the best younger painters, including our friend Portocarrero as well as Amelia Pelaez about whom you asked.

I had a most delightful time at your luncheon, and congratulate you both on your choice and on your presentation of the Portocarreros.

Sincerely,

Mrs. Bernard F. Gimbel
299 Park Avenue
New York, New York

AHB:js

P.S. I am sending a copy of the bulletin to Mrs. Aquilera and Van Truex.

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A H B - visit

GIMBEL BROTHERS

April 21, 1950

Dear Mrs. Gimbel:

Thank you for your invitation to lunch on Friday, April 28. I shall come with pleasure and look forward to seeing the Portocarreros.

Sincerely,

Mrs. Bernard F. Gimbel
Chieftans
Greenwich, Connecticut

AHB:js

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	AHB	I.A.175

NEW YORK
PHILADELPHIA

PITTSBURGH
MILWAUKEE

CHIEFTANS
GREENWICH, CONNECTICUT

April 19, 1950

Dear Mr. Barr:

On a recent trip to Havana, I acquired several Portocarrero's. I promised him I would show them to you after they were framed.

I am having a few friends for luncheon at our apartment at the Park Lane, 299 Park Ave., New York City, on April 28th at 12:45 o'clock and should be so pleased to have you join us. At 2:00 o'clock, we are going to the Robert Lehman collection on East 54th and you may, or may not, wish to go with us.

Fri.

Looking forward to the pleasure of seeing you,

Sincerely yours,

Alva B. Gimbel

Mrs. Bernard F. Gimbel

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

information, we would appreciate your communicating with the Director of our Art Department, Victor J. Hammer, by letter or by telephone, collect, at Pennsylvania 6-5511.

Sincerely yours,

Cornell H. Smith

Cornell H. Smith, Director

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Keep Letter

GIMBEL

NEW YORK
PHILADELPHIA

PITTSBURGH
MILWAUKEE

GIMBEL BROTHERS

33RD STREET AND BROADWAY, NEW YORK 1, N.Y.

PENNSYLVANIA 6-5100
LONGACRE 5-1500

August 18, 1947

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

Dear Mr. Barr:

Within the past six years, many museums have sold to the public through us, their surplus and duplicate art objects. In 1941, Gimbel Brothers New York devoted almost an entire floor to the sale of the William Randolph Hearst Collection which gained tremendous national publicity, presenting a new method of merchandising. This sale was followed by many others, including that of Clarence Mackay, Albert D. Lasker, and the Walker Art Center of Minneapolis. We have developed an active market for disposal of millions of dollars of art through modern merchandising methods. Formerly, collectors and institutions had no alternative but to sacrifice their property at auction. This was well demonstrated in the case of the William Randolph Hearst Collection, where after unfavorable auction experiences the majority of the objects were sold through us.

We have sold to over 50,000 customers from all parts of the world, many of whom purchased a work of art for the first time in their lives. Because of our extensive publicity and national advertising, this large and varied clientele enables us to sell every type of art object.

We realize that the matter of presenting the disposal of these items to the public is naturally one of extreme importance to institutions such as yours, and we will be glad to have our representative call on you to discuss our method of merchandising with you and to appraise your surplus objects, without obligation on your part.

For your information, we have disposed of collections from institutions where they did not wish their names to be used in our advertising or publicity, and where they were referred to simply as an educational institution. If you desire further information, we would appreciate your communicating with the Director of our Art Department, Victor J. Hammer, by letter or by telephone, collect, at Pennsylvania 6-5511.

Sincerely yours,

Cornell H. Smith

Cornell H. Smith, Director

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August 19, 1947

Dear Mr. Smith:

Thank you very much for your letter of August 18. Mr. Barr is at present away from New York, and I shall bring your letter to his attention when he returns early in September.

Very sincerely yours,

Secretary to Mr. Barr

Mr. Cornell H. Smith,
Gimbel Brothers
33rd Street and Broadway
New York 1, N. Y.

mc

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THE MUSEUM OF MODERN ART

cc: Mr. Barr

cc: Mr. Wheeler
Mr. Johnson
Miss Dorothy Miller

Date January 8, 1952

To: Mr. Andrew C. Ritchie

Re: André Girard

From: Alfred H. Barr, Jr.

January 17, 1952

Dear Mr. Girard:

Mr. Barr has referred to me your letter of January 1 in connection with showing parts of your chapel at Stowe.

I have seen the exhibition of your designs for the circular church at the Carstairs Gallery. They are very interesting. I am sorry to say that our exhibition schedule is filled for three or four years in advance, and we therefore cannot consider your proposal.

We are very glad to know of your work in the field of church decoration, and wish you further success.

Very sincerely yours,

Andrew C. Ritchie
Director

Mr. André Girard
265 River Road
Nyack, New York

ACR:al

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Girard

THE MUSEUM OF MODERN ART

cc: Mr. Wheeler
Mr. Johnson
Miss Dorothy Miller

Date January 8, 1952

To: Mr. Andrew C. Ritchie

Re: André Girard

From: Alfred H. Barr, Jr.

Dear Andrew:

This is the painter who painted the quite interesting Catholic chapel near Stowe, Vermont --murals and glass. He has also done the big maquette for the circular church now on view at the Carstairs Gallery. Should we consider his work seriously I think Philip Johnson should also be consulted on the architecture of both buildings. The painter is a friend of Keller of the Carstairs Gallery.

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January 8, 1952

Dear Mr. Girard:

Thank you for your letter. I myself am not in charge of exhibitions so I am passing your suggestion on to Mr. Ritchie who is in charge of our exhibitions of painting.

My best wishes to you for the New Year.

Sincerely,

Alfred H. Barr, Jr.

Mr. André Girard
265 River Road
Nyack, New York

AHB:mh

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Glasco

See Viviano

April 3, 1951

Dear Miss Viviano:

We have known Joseph Glasco's work for some years and own one of his drawings, but look forward to seeing another show of his work.

Thank you for writing me.

Sincerely,

Alfred H. Barr, Jr.

Miss Catherine Viviano
42 East 57th Street
New York 22, N. Y.

AHB:mh

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Glinsky

December 22, 1948

Dear Mr. Glinsky:

Thank you for sending me the photographs of your Venuses. I am passing them on to Mr. d'Harnoncourt, Director of our exhibition, "Timeless Aspects of Art".

Sincerely,

Mr. Vincent Glinsky
9 East 17th Street
New York, N.Y.

AHB:kg

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GODWIN

November 4, 1947

Dear Blake:

Many thanks for sending me the Le Nain catalog, which I have read through from cover to cover. I should think your public would be very grateful; it was so interesting a presentation. What a shame you couldn't have reproduced your handsome new picture in color.

Sincerely,

Mr. Blake-More Godwin, Director
Toledo Museum of Art
Toledo, Ohio

AHB/ob

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GOETZ

BLAKE-MORE GODWIN

DIRECTOR
TOLEDO MUSEUM OF ART

TOLEDO, OHIO

ember 11, 1950

November 30, 1950

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

Dear Dr. Goetz:

I am greatly honored by your request that I write something for the Festschrift of Dr. Swarzenski.

Unfortunately it is quite impossible for me to do so, much as I should like to join in honoring this very distinguished colleague.

Sincerely,

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

Dr. Oswald Goetz
The Art Institute of Chicago
Chicago 3, Illinois

AHB:mh

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GOETZ

THE ART INSTITUTE OF CHICAGO

December 11, 1950

Dear Dr. Goetz:

I am greatly honored by your request that I write something for the Festschrift of Dr. Swarzenski.

Unfortunately it is quite impossible for me to do so, much as I should like to join in honoring this very distinguished colleague.

Sincerely,

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

Dr. Oswald Goetz
The Art Institute of Chicago
Chicago 3, Illinois

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THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS

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DEPARTMENT OF DECORATIVE ARTS · DEPARTMENT OF INDUSTRIAL ARTS

MEYRIC R. ROGERS, *Curator*

November 30,1950

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

Dear Mr. Barr,

You might have heard that on January 11th, 1951, Georg Swarzenski will celebrate his 75th birthday. To commemorate this date, the man, and his work, I am preparing a Festschrift. It is already well on its way. Colleguss and friends from all over the world are contributing articles. Since you admire Swarzenski so much, I wonder whether you would help me by contributing an article dealing with the subject ~~of~~ in your field which will also interest the old man. It should not be a long article, 8 to 10 typewritten pages with not more than 2 to 3 reproductions. My deadline with the publishers is the end of February.

Of course, the book will not be finished by the date of the birthday; however, I hope that it may be brought out by the end of '51. On his birthday I shall present him with a document telling about the plan and of the forthcoming book.

Hoping to hear from you in the near future,

Sincerely yours,

Oswald Goetz

OG:am

Dr Oswald Goetz

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GOLD

Alfred Gold 8 West 70th Street
New York 23
March 22, 1950

Dr. Alfred Barr, jr.
Museum of Modern Art
New York City

March 28, 1950

Dear Dr. Gold:

Please forgive me for not letting you know about the Danseuse by Degas. Shortly after my telephone conversation with you, I found the painting in the Degas sale catalog - which answered my question. I very much appreciate your taking the trouble to bring the matter to my attention again.

Yours sincerely,

Dr. Alfred Gold
Eight West 70 Street
New York 23, New York

AHB/ob

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ASSO
(Gold)

Alfred Gold

8 West 70th Street
New York 23
March 22, 1950

Dr. Alfred Barr, jr.
Museum of Modern Art
New York City

Dear Mr. Barr:

Some weeks ago you called me over the phone and asked about a "Danseuse" by Degas. As I did not remember the picture you told me, if I have understood correctly, that you would send me a photograph.

Excuse my coming back to the matter - after a long interval. I was very preoccupied by private affairs and had to prepare a journey to France. I shall leave next week.

But I will be glad, of course, in case you want to speak to me about the picture, to come to see you.

With my best regards

yours sincerely,

Alf. Gold

Degas

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GOLD
(See Kwisohn letter of 6/24/47)
(in LOANS-OUT folder)

8 West 70 Street
New York 23

June 21, 1947

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

Daer Mr. Barr:

I received your letter of May 29, regarding a Picasso of which I wanted to speak to you. I could not answer you earlier as I first had to see whether the owner of the picture would not mind my mentioning it in a letter - even to a Museum.

I have the impression that he would not like it and I therefore must postpone the question to another time when there will be an occasion to meet you.

Excuse the trouble which I may have caused you.

With my best regards

Yours faithfully,

Alf. Gold

Alfred Gold

phone?

EN 2-7560 — This is Dr. Gold's phone no — in case you want to talk to him.

(this first letter is here too)

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PICASSO (gold)

May 29, 1947

Dear Dr. Gold:

Thank you for your letter of May 27. Won't you let me know what Picasso you have in mind so that I may look it up in Zervos' catalog before giving you an answer?

Cordially,

Dr. Alfred Gold
8 West 70 Street
New York 23, N. Y.

AHB:OB

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Alfred Gold

8 West 70 Street
New York 23,N.Y.

May 27, 1947

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

Dear Mr. Barr:

Coming back from a trip to Washington and other cities I received now your kind letter of May 16 with the Chairman's receipt for the Derain offered by me to your Museum. I am glad that my gift has been accepted and might be of use in your Study Collection.

If I may take advantage of this occasion, I would like to ask you whether I could see you one of the next days and speak to you about an important early PICASSO, a picture in France which I possibly will be able to have sent over if you should be interested to have it for an exhibition.

Yours sincerely,

Alfred

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Goldwater

May 23, 1951

Dear Robert ;

Many thanks for your letter with its even more cogent postscript. You have been most valuable in helping me making up my mind. I have not made the final decision yet, but it very much looks like I might forestall the fellowship. This is extremely confidential. The discouraging experiences of you and Millard have influenced me, but there are other factors which are even more urgent.

I hope when you come back that the Magazine of Art business will be settled. It has been such a terribly long drawn-out and time taking job -- of course the time I gave was nothing compared to that Jim Soby put in. I can't tell you what a hero and martyr he has been and a saint too -- the whole year!

Sincerely,

Mr. Robert Goldwater
~~36 Ave Gabriel Péri~~ 11 bis, Avenue de la Division-Leclerc
Antony (Seine)
France

AHB:mh

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Goldwater

le 2 mai, 1951

Dear Alfred:

A badly penned, café written post-script to my poor description of research life here. Or perhaps a conclusion: you - or most anyone, I think, would be best off with a program of a year's retirement in familiar quarters in the U.S.A., into which would be inserted a 3 or 4 months "Trip" for specific, short term research. No attempt to settle down, no worries about weather + lack of heat, no attempt to do any writing away from home.

I know that for various reasons such an arrangement is not always possible .. It wasn't for me, but I now wish it had been - for pure productivity + efficient use of time + energy it would have been about 5 Times as good ..

Yours,

R.b.T.

Alfred H. Barr, Jr.

Mrs. Robert Goldwater
36, Ave Gabriel Péri
Antony (Seine), France

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Mr. Alfred H Barr. Jr
the Museum of Modern Art
11 West 53 street
New York 19 N.Y.
Etats Unis d'Amérique





VIA AIR MAIL
PAR AVION

Alfred H. Barr, Jr.

Mrs. Robert Goldwater
36, Ave Gabriel Péri
Antony (Seine), France

AHB:mh

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Goldwater

April 21, 1951

Dear Alfred:

You ask about working conditions here in Paris. I think they can be described as difficult and disappointing, even though everyone's habits and needs are different.

The libraries are here, and their hours (Doucet 2-6; Cabinet des Estampes at the Nationale 9-5; and the Imprimes at the Nationale 9-6) are reasonable. The real problems are the catalogues (or rather lack of them) and the paucity of material on the twentieth century. For the catalogues, there are author and artist headings (at the Doucet and the Estampes), no subject headings, and of course no indexing of periodical literature. This means that unless part of the job is to go through the whole file of a magazine for given years there is a great waste of time and energy. The Doucet is very weak on the small magazines, and in general gets weaker the closer one comes to the present. In principle, everything is in the Imprimes; the problem is to find it, and since there are some four different catalogues for the modern period (this omits the printed catalogue in bound form, which is generally so old as not to count) it is quite a job. For the twentieth century the Doucet's archive of photos is negligible.

The positive side of all this is of course that one does find a certain number of things here not at all available in N.Y. This has been true of the period I'm now working in; it will, I imagine be less true of cubism and down. Positively too, one must count photos to be gotten from dealers and photographers (I don't know how much of this you have been doing from N.Y.), and for me, an important item has been material I have been able to buy (the Fulbright allowance here is very generous). And of course the originals that are supposed to upset all historians.

Of living conditions, Millard will be able to tell you more than I. We gave up looking for an apartment to

Alfred H. Barr, Jr.

Mrs. Robert Goldwater
36, Ave Gabriel Péri
Antony (Seine), France

AHB:mh

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sublet in Paris on hearing of the general run of prices.

These are the technical details. I htink perhaps one is inclined to blame them for what is really a more general psychological factor: that a year (or less) is too short a time to adjust oneself to get the most out of a new routine and new habits of work. When this adjustment must include not only the new feeling of being out of one's old harness, but also getting used to a new rhythm and pace and general setting, it takes a while to get used to it all. I think it is pretty widely true that one can't (short of not responding to the country at all) just step off the boat and settle down to work. It takes fairly long to get the feel of things.* This has been the sentiment of others I have met here.

If all this is discouraging, it is because I imagine it is a description of the difficulties that you want. For myself, I enjoy Paris tremendously, have discovered a good deal of new (to me) material, and have the satisfaction of knowing that I have reviewed all that there is. Besides the current scene in all its aspects.

If you have any specific questions as to what periodicals, or whatever, are available, I'll be glad to try and find out.

Yours, as ever,

Robert

It is good that you are to have an article in the Magazine.

* A request to Queens for leave next year (to write up my material) has been Turned down.

The fact is that art history here is still carried on in the tradition of the bourgeois scholar, inheriting + building his own library + working "privately" even if he has a public university or museum Job.

Alfred H. Barr, Jr.

Mrs. Robert Goldwater
36, Ave Gabriel Péri
Antony (Seine), France

AHB:mh

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Goldwater

April 9, 1951

Dear Louise:

I thought you and Robert would like to have a photograph of the installation of some of our recent acquisitions including your Sleeping Figure and I am sending you one under separate cover.

The construction at the left of your piece if Joseph Cornell's, the painting to the right is Nicolas de Staël's. Beyond in the gallery is the Family Group of Henry Moore and at the right an early head by Noguchi.

I think your piece looks very well and wish you could see it.

As you know I have applied for a Fulbright fellowship but have had no word about it yet; a great inconvenience because so many other decisions hinge upon my securing the Fulbright. I am almost tempted to cancel my application.

I would much appreciate it if Robert could write me a note about working conditions in Paris and the general value of having a Fulbright for next year. Millard Meiss found library conditions almost impossible and, as you know, gave up his fellowship before it was half over, an act which he has not regretted.

My very best to you both,

Sincerely,

Alfred H. Barr, Jr.

Mrs. Robert Goldwater
36, Ave Gabriel Péri
Antony (Seine), France

AHB:mh

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Goldwater

36 Ave. Gabriel Péri
Antony (Seine)
France
January 20. 1951

Dear Alfred:

The enclosed has perhaps escaped you, and may be of some interest. It has a kind of authenticity about it.

The excitement of the moment (barring the headlines) is a grand-style exhibition of Fougeron, bigger, better, and more completely understandable than ever. The academy of abstraction is now asking itself can abstraction be Taught (with a pamphlet by Estienne), à propos of the opening of abstract atelier in the manner of Colarossi and the Grande Chaumière. For those who ask, the answer of course is no.

The Arp retrospective (5 years) was very handsome; on the other hand N.Y. has seen much better than Ubac, who followed him at Maeght; this is true too. I think of the winners of the Prix Kandinsky. On the other hand, the Mancussi's (there

ACADEMY OF ART
22 East 60 Street
New York, New York

js

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were a lot of them) at the exhibition of L'Art Sacré were impressive. He now works almost entirely for the Church, and is said to have important support and a large following.

Have you seen the new Florent Fels book, L'Art Vivant? It has a great number of documents on the first part of the century (especially photos of artists + groups), but I haven't gone into its accuracy.

Paris at the moment is certainly not the most peaceful (or the least troubled) place to work. Yet it still gives that feeling of the importance of arts and letters that belonged to it in the past.

I hope your own writing is making good progress.

Yours, as ever

Robert

If I can be helpful, please let me know.

MAGAZINE OF ART
22 East 60 Street
New York, New York

js

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Goldwater

June 23, 1950

Dear Dr. Goldwater:

I am enclosing the photostats of clippings concerning the Richmond show which Mr. Barr promised to send you. I am also enclosing a catalog of the exhibition.

May we have them back please when you are through.

Sincerely,

Secretary to Mr. Barr

Dr. Robert Goldwater
MAGAZINE OF ART
22 East 60 Street
New York, New York

js

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6-23-50 - To Robert Goldwater

(1) / catalog of Richmond show

photostats

(2) R.T.D. - editorial 4/23/50

(3) " - Ross Valentine 4/25/50

(4) " - " " 5/1/50

(5) " " " 4/30/50

(6) " - "Voice of the People" 4/27/50 "Friends in U.S.A. are deplored"

(7) " - " " " " no date

(8) " - " " " " 5/3/50

(9) " - "IS IT ART" etc.

(10) " - editorial - 5/2/50

(11) " (?) - "Sweeney Picks Payne Medal (winner)"

(12) Richmond News Leader - page - 5/3/50

(13) R.T.D. - editorial - 5/11/50 (this is clipping pasted on yellow paper)

(14) 1 page of photostats (clippings pasted on the page)

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Mr Barr

This is the second attack I've seen on the Museum of Modern Art in the Richmond controversy - Please return Paul

I very highly recommend Dr. Goldwater. (I might add that his excellent mastery of French will of course facilitate his studies and increase his value to the general scheme of international exchange of persons.)

Director of the Museum Collections

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

December 19, 1949

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Goldwater

I have known Robert Goldwater for fifteen years and have followed his work closely. I believe him to be one of the leading American scholars in the field of French art of the period between 1875 and 1925.

I think the subject of his study is very important because the formal and technical factors in the art of the period have been so much overemphasized at the expense of the subject matter and symbolic content.

I very highly recommend Dr. Goldwater. (I might add that his excellent mastery of French will of course facilitate his studies and increase his value to the general scheme of international exchange of persons.)

Director of the Museum Collections

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

December 19, 1949

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December 15, 1949

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Gordon T. Bowles, *Executive Secretary*

Dr. Alfred H. Barr, Jr.
Director of Museum Collections
Museum of Modern Art
11 West 53 Street
New York, N. Y.

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

GTB:cog
Enclosure

Purpose for which the grant is requested: Dr. Robert Goldwater - An award for research in France to make a study of the tradition of myth and imagination in the painting and sculpture of the period 1880-1910; its meaning and later influence.

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GOLDWATER

SEE

PRINCETON. in "P" folder

10/8/47 re Goldwater article

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Gomez Sicre

ORGANIZATION OF AMERICAN STATES

WILLIAM MANGER
Assistant Secretary General

GENERAL SECRETARIAT
PAN AMERICAN UNION
Washington 6, D. C., U. S. A.

DEPARTMENT OF CULTURAL AFFAIRS

June 20, 1950

June 27, 1950

Dear Mr. Gomez-Sicre:

Alfred is in Vermont trying to finish the Matisse book in the next few months. When he returns to the museum we shall be sure that he sees the first two issues of Los Disidentes which you so kindly sent him. Meantime they will be put to good use in the Museum Library. Many thanks.

Sincerely yours,

Mr. José Gomez-Sicre, Head
Visual Arts Section
Pan American Union
Washington 6, D. C.

ob/b

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ORGANIZATION OF AMERICAN STATES

ALBERTO LLERAS
Secretary General

WILLIAM MANGER
Assistant Secretary General

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GENERAL SECRETARIAT
PAN AMERICAN UNION
Washington 6, D. C., U. S. A.

DEPARTMENT OF CULTURAL AFFAIRS
JORGE BASADRE, Director

June 20, 1950

Dear Alfred:

I am happy to send you the two first issues of the magazine "Los Disidentes" published in Paris by a group of young Venezuelan artists resident there who are very active and work in an abstract direction. I am sure you will find the magazine interesting as well as useful for use in the Library.

#1 Marzo 1950
#2 Abril 1950

↓

to library
6-23-50

With best personal regards,

cordially,

Pepe

José Gomez-Sicre - Head
Visual Arts Section

Mr. Alfred H. Barr
Museum of Modern Art
11 West 53rd St.
New York 90, N. Y.

The Organization of American States originated in 1890 at the First International Conference of American States. Its definitive Charter was signed at the Ninth Conference in 1948. Its purpose is to achieve an order of peace and justice, promote American solidarity, strengthen collaboration among the Member States, and defend their sovereignty, independence and territorial integrity. Within the United Nations, the Organization is a regional agency. The Pan American Union is the central, permanent organ and General Secretariat of the Organization.

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Gomez Sicre

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GENERAL SECRETARIAT
PAN AMERICAN UNION
Washington 6, D. C., U. S. A.

DEPARTMENT OF CULTURAL AFFAIRS
JORGE BASADRE, Director

October 4, 1949

Dear Alfred:

I have just returned from my trip to Europe, which I enjoyed enormously. I arrived in New York on Saturday, but you were not in the Museum, and I did not want to disturb you at home. With your excellent letters of introduction I was able to see Henry Moore in England, Picasso and Matisse in France, and Marino Marini in Milan. Since I know that you are preparing a new book on Matisse, I am sending you herewith the contact prints of the pictures which I took of him in his studio in Nice. If you wish to use any of them, please mark on the backs of the photographs which you prefer for your book or for your files, in order that I may have the enlargements made and send them to you.

With the help of one of the persons who was with me during the visit to Matisse, I also got some statements from the artist. Although they are quite abrupt, because of the rapid way in which he speaks, they contain some opinions which might be of interest to you in your work. I plan to use them in preparing a long article for Norte, but want to offer them and the photographs to you first to use for whatever purpose you may wish. As soon as I finish transcribing the words of Matisse, I shall send them to you.

I shall look forward to seeing you the next time I am in New York.

Cordially yours,

Pepe

José Gómez-Sicre, Head
Visual Arts Section

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

The Organization of American States originated in 1890 at the First International Conference of American States. Its definitive Charter was signed at the Ninth Conference in 1948. Its purpose is to achieve an order of peace and justice, promote American solidarity, strengthen collaboration among the Member States, and defend their sovereignty, independence and territorial integrity. Within the United Nations, the Organization is a regional agency. The Pan American Union is the central, permanent organ and General Secretariat of the Organization.

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cc: Mr. Karpel

January 27, 1950

Dear Miss Gonzalez:

Thank you very much for sending me the book on Cuban graphics put out by the Ministery of Education. I have presented it to the Museum library and you will shortly receive some further acknowledgement. We are delighted to have it.

Sincerely,

Alfred H. Barr
Director of the Museum Collections

Miss Carmelo Gonzalez
San Miguel #262
Havana
Cuba

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New York
Nov. 20-1946 —

GONZALEZ

Dear Mr. Barr:

Since you mention in your letter that you would like to see some of my paintings, I take this opportunity to ask you when can I bring some of my latest things to show you.

Sincerely yours
Xavier Gonzalez

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Gonzales

THE MUSEUM OF MODERN ART

cc. Mr. Barr
Mr. Wheeler
Miss Dudley

To: Mr. Sweeney

From: Dorothy C. Miller

Date ~~June 4, 1946~~

Re:

Dear Jim:

The Xavier Gonzalez portfolio has been found and it was picked up yesterday by Mrs. Gonzalez. I phoned as soon as we located it and got Mrs. Gonzalez who said she would be in the neighborhood of the Museum and could pick it up. I told her we were extremely sorry that it had been mislaid, that we were under the impression that it had been returned long ago, and asked her to tell Mr. Gonzalez how sorry we were for the delay.

Do you want to answer his letter of April 29, 1946?

sometime in the near future. I would appreciate your dropping in sometime you are in the neighborhood.

Sincerely,

Mr. Xavier Gonzalez
27 West 67th Street
New York 23, N.Y.

JJS:ja

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cc: Mr. Barr
Mr. Wheeler
Miss D. Miller
Miss Dudley

June 4, 1946

Dear Mr. Gonzalez,

I am deeply distressed over the delay in returning your portfolio which you very kindly left with us some months ago for consideration.

As you probably have already heard from Mrs. Gonzalez, it was unfortunately mislaid and was only located the day before yesterday, hence my delay in writing you.

I enjoyed our talk very much last season, and I trust I may have the privilege of seeing you sometime in the near future. I would appreciate your dropping in sometime you are in the neighborhood.

Sincerely,

Mr. Xavier Gonzalez
27 West 67th Street
New York 23, N.Y.

JJS:ja

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Gonzales

27 WEST 67TH STREET

August 29, 1945

Dear Mr. Gonzales:

Mr. Barr is away in the country and will not return until after Labor Day. I hope you can wait until then for the material you lent Mr. Barr. If not, please let me know and I will try to find it.

Very sincerely yours,

Mimi Catlin
Secretary

Mr. Xavier Gonzales
27 West 67 Street
New York 23, N. Y.

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González

27 WEST 67TH STREET Aug. 27-'45

Dear Mr Barr:

Thanks for your suggestion.

I saw Mr. Sweeney and Mr Wheeler regarding my notes in design—

Regarding the prospectus that you requested in relation with accidents and movement, If you are finished with it, could you return it to me?

Many Thanks

Sincerely

J González

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X. Gonzalez

27 WEST 67TH STREET

August 8-1945

Dear Mr Barr:

In regard to your communication of august 6 I wish to say that it is not my purpose to have the Museum publish my studies and diagrams of accidents in Nature.

I shall contact Mrs. Sweeney and Mr Wheeler as you suggest.

With kind regards

Sincerely

Xavier Gonzalez

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August 6, 1945.

Dear Mr. Gonzales:

I am interested in your studies and diagrams of accidents in nature. However, I am afraid it would be impossible for the Museum even to consider the publication because of the paper shortage which has handicapped us very seriously.

Have you shown these studies to Mr. Sweeney and Mr. Wheeler? I think they might be interested in them as possible material for exhibition.

Sincerely,

Mr. Xavier Gonzalez
27 West 67 Street
New York 23, N. Y.

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Xavier Gonzalez

Susquehanna 7-3750

27 WEST 67TH STREET

early 1945?

My dear Mr Barr:

about a year ago you happened to see among my sketches some diagrams of accidents in nature, a project on which I have been working for a long time.

You were interested as asked me to submit a prospectus as you wished to show it to the Museum board.

A few months ago I sent you a draft of some experiments. However since my return from Mexico I have completed this study.

I have it in book form and is my intention to publish it.

Your request as I recall was due to the possibilities that the museum might be interested, consequently I wish for you to see it because I believe the Museum will eventually be concerned with studies of this nature.

If your many occupations leave you time to see me regarding this matter I will be most appreciative

Sincerely X. Gonzalez

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Gonzalez

December 6, 1944

Dear Mr. Gonzalez:

Many thanks for letting me see your album. I shall look through it with great interest and show it to our friends here at the Museum.

Sincerely,

Mr. Xavier Gonzalez
27 West 67 Street
New York 21, NewYork

AHB:bk

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New York
December - 5 - 1944

My dear Mr Barr:

Here is the prospectus of my research in the field of design. The illustrations do not follow the text step by step, but rather give an all over conception of the intention or general pattern of the written material.

With best personal wishes
I remain sincerely yours
Xavier Gonzalez

27 west 67th St.
Su. 7-3750 -
N.Y.C.

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Goodrich
see also Quirt

January 8, 1951

Dear Lloyd:

With Walter Quirt's interested consent I am sending you an article of his which contrasts Homer and Eakins to demonstrate some of his theories on art. I thought it might interest you. Won't you return it to me, when you are through, unless you have some suggestion on how it might be published.

Sincerely,

Alfred H. Barr, Jr.

Mr. Lloyd Goodrich
Whitney Museum
10 West 8th Street
New York 11, N. Y.

AHB.mh
encl.

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GOODRICH

see MAG. of ART folder re letter about Holpen Cahill's review of Walthrop's book

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~~Whitney~~ (Goodrich)

(See also Penguin folder)

November 23, 1948

January 6, 1948

Dear Lloyd:

Here is a copy of my letter to Eunice Frost of Penguin. If we don't get an answer in two weeks I will write to Allen Lane.

Sincerely,

GOODRICH

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET, NEW YORK

FLORA WHITNEY MILLER, *President* JULIANA FORCE, *Director*

HERMON MORE, *Curator* MARGARET MCKELLAR, *Staff Assistant*

Mr. Lloyd Goodrich
Associate Director
Whitney Museum of American Art
10 West 8th Street
New York, N.Y.

February 10, 1948

Miss Bragazzi
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Bragazzi:

Thank you very much for your kindness in sending Mr. Goodrich the two letters from Mr. Frankenstein.

Sincerely yours,

Sandra Ellsworth

Secretary,
Lloyd Goodrich

Encl.

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GOODRICH

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

FLORA WHITNEY MILLER, *President* JULIANA FORCE, *Director*

HERMON MORE, *Curator*

LLOYD GOODRICH, *Associate Curator* MARGARET MCKELLAR, *Staff Assistant*

February 10, 1948

Miss Olive Bragazzi
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Bragazzi:

Thank you very much for your kindness in sending Mr. Goodrich the two letters from Mr. Frankenstein.

Sincerely yours,

Sandra Ellsworth

Secretary,
Lloyd Goodrich

Encl.

Mr. Lloyd Goodrich, Associate Curator
Whitney Museum of American Art
Ten West Eighth Street
New York City

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GOODRICH

January 5, 1948

Dear Lloyd:

A Cablegram from Penguin includes the phrase:

"Application import license Hopper now approved."

Hope to see you at the Magazine meeting the 15th.

Sincerely yours,

Mr. Lloyd Goodrich, Associate Curator
Whitney Museum of American Art
Ten West Eighth Street
New York City

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Goodrich Gill

GOODRICH

(120)

November 2, 1949

Mr. Francis Brown, Editor
The New York Times Book Review
229 West 43rd Street
New York 18, N.Y.

Dear Sir:

James Johnson Sweeney's review of Art and Life in America by Oliver W. Larkin in your issue of October 23rd is a curious document. Mr. Sweeney says in effect that American painting, sculpture and graphic art from the beginning to the present are of no value whatsoever, especially when compared with our architecture and specifically our factory architecture; that they were merely "provincial adaptations and distortions of European examples," "one form of vicarious waste for the wealthy or relatively wealthy of our American past." As either art history or criticism, this summary dismissal of practically all American art is too ludicrous to need detailed rebuttal.

What Mr. Sweeney neglects to tell your readers is that Mr. Larkin's book is the most complete account of American painting since Samuel Isham's history published in 1905, and of American sculpture since Lorado Taft's of 1903; that it is the first book since Holger Cahill's and Alfred H. Barr's Art in America (1935) to cover American architecture and photography as well as painting and sculpture; and that it is the first history of American art to give full attention to the general social and cultural background.

What puzzles me is that the New York Times should give such a book to a reviewer noted for his blindness to all American art prior to the abstract movement. Books by qualified writers deserve review by qualified critics.

In fairness not only to Mr. Larkin but to your readers, I ask you to publish this letter.

Sincerely yours,

Associate Director

LG:se

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Goodrich

See Exhib - C/E

re Hopper - Ground Swell

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Copies for Mrs. J. D. R. III
5/12/49
Goodrich

May 5, 1949

Dear Lincoln:

I appreciate the pleasant tone of your letter, and I am glad that there was no connection between my article in the Magazine of Art and your review. Like yourself, I have considered that we are friends, in spite of recent differences of opinion, so that when I read your review I naturally connected it with my article. I am glad that I was wrong. In view of what you say I have asked The New Republic not to publish my letter, at least in its present form.

You ask me whether I feel that you are irresponsibly prejudiced against modern art. I have just reread your article in Harper's, and I must honestly and frankly answer that this is the impression it makes on me. Some of what you say about the faults of modern painting I agree with, and have long felt myself. But it seems to me that you have carried your criticism to such an extreme that it is no longer a true picture of the art of our time but a caricature. The faults you attack are true to some extent of some artists, but in my opinion not anywhere nearly to the extent that you say, nor of practically all modern painting. On the other hand you disregard the positive virtues of modern art. You say that your attitude is not "a blanket indictment against all contemporary expression." But to me that is an almost exact description of the way your article reads. I personally know that the article has been so understood by people not connected with the art world and unaware of the issues involved.

No doubt this represents your sincere personal feelings about most modern painting; but I believe that a critic has the responsibility of thinking beyond his personal feelings, of balancing faults and virtues, and of being as objective as he can. The need for such balance and objectivity seems to me especially urgent right now, when the public is being misled by writers like Taylor, Craven and Boswell. What made your article especially damaging was the fact that it appeared

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in a comparatively large-circulation magazine, most of whose readers know little about art and accept anything in print as gospel truth, especially when it is signed by a critic of your reputation and written in the brilliant, readable style that you command.

I believe that you have unusual gifts as a critic, and a position where you can exert an influence on an important section of public opinion. All of this involves responsibilities to the public and to the living artist. By too sweeping condemnation you can do great harm to artists and to the public's relation to all living art.

Believe me, in all sincerity,

Sincerely yours,

Lloyd Goodrich

Mr. Lincoln Kirstein
225 East 74th Street
New York City

LG:se

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Goodrich

THE FEDERAL
GOVERNMENT AND ART ~~IN THE UNITED STATES~~

The federal government of the United States gives less recognition to art than that of any other major nation. In every civilized country throughout history, art has been an active concern of government. In the leading states of western Europe, including France, Italy and Germany, departments of fine arts have long been integral parts of the educational system. In England during the war and afterwards governmental art activities have increased rather than diminished. Even the smaller European states with hardly an exception have given far more attention to art in proportion to their size than our own government.

There are a number of historic causes for this. In part it is a survival from our pioneer and puritan past, when art was considered a luxury and non-essential -- an attitude that still persists in backward areas. Other factors are our federal system, in which educational and cultural affairs have been considered the province of states and localities; our traditional individualism and reliance on private enterprise; our opposition to too great or centralized authority; and the phenomenal growth and size of private capital, which has played the major role in supporting all cultural activities.

Federal participation in art up to 1933 was minor and sporadic. The first Commission of Fine Arts, established by President Buchanan in 1859 on petition of 127 artists, was abolished next year because Congress refused to appropriate

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funds. The same pattern was repeated in 1909 when Theodore Roosevelt, in response to an appeal for a fine arts bureau from the American Institute of Architects, created a Council of Fine Arts, and Congress again withheld funds. President Taft then created the present National Commission of Fine Arts, a strictly advisory body serving without pay, whose function is to advise on the design and decoration of federal buildings and monuments, chiefly in Washington.

On the other hand, the federal government in its various art projects from 1933 to 1943 carried on the most extensive program in relation to contemporary art that any modern nation has undertaken. This was due to a unique combination of circumstances: depression and unemployment, necessitating a relief program of which art was only a minute fraction; the completion of our greatest federal building program, initiated years before, offering unprecedented space for mural and sculptural decoration; and an administration more intelligent about art than any in our recent history. Some day there will be an adequate record of the achievements of the federal art projects, not only in actual production and use of art but in the artistic education of the American people. In an undertaking so tremendous, organized largely on an emergency basis, it was inevitable that not everything created was of high quality, but a dispassionate appraisal would show much that was new, vigorous and of genuine value. The results proved that on a permanent basis, with more selectivity and with considerably less expenditure, a program of art for public use would produce lasting benefits, not merely for the American artist but for the American people.

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It is typical of our lack of consistent public policy towards art that from this ambitious program the government has swung back to the opposite extreme of almost complete non-recognition of contemporary art. In 1938 the Section of Painting and Sculpture of the Treasury Department was changed into a Section of Fine Arts, which was announced as permanent, and that year Grace Overmyer in her excellent survey Government and the Arts could say that "the closing years of the 1930's, therefore, find the arts definitely established among the permanent offices of the United States government." But the Section is no longer active and no other initiating agency now exists. Since the war there has been little government building, but it is bound to be resumed within the next few years. Under the present system any future artistic activity would probably ~~be governed by~~ revert to the old procedure under which the architect of the building selected the artists to decorate it, if any. In that case, all the lessons of the federal art projects, especially the excellent system of competitions and selection by ~~qualified~~ committees, will have been wasted.

The same kind of governmental inconsistency was revealed in the cancellation by Congress in 1943 of the War Department's project, already under way, for painters to be sent to the fronts to make historical pictorial records of the war. In this case, out of a $71,000,000. War Department budget, Congress eliminated a $100,000. appropriation for this project. Our elected representatives have a sixth sense for detecting the single drop of money appropriated for art in the sea of federal expenditures.

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One of the most important governmental art activities today should be the use of American art in our cultural relations with other nations. The world knows that we make efficient automobiles, airplanes and atom bombs. There is a growing knowledge of and respect for American literature. The skyscraper is a universal symbol of American architectural pioneering. The Hollywood film, unfortunately for the foreign conception of American life, is omnipresent. But our painting and sculpture are practically unknown beyond our own boundaries. A worthy attempt to correct this was the loan exhibition of American paintings circulated among the American nations in 1941 by the Office of the Coordinator of Commercial and Cultural Relations between the American Republics. The most recent attempt was the collection of American paintings purchased by the State Department in 1946 for circulation abroad. The fate of this project illustrates what is wrong with our government's dealings with art. Although it cost about half its market value and was extremely well received abroad (so much so that after its exhibition in Czechoslovakia the Soviet felt obliged to stage a show of their own art), the State Department, because of strong opposition from Congress, egged on by the reactionary and isolationist press, withdrew the collection and sold it as surplus war assets. In my personal opinion the oil section was not as good in quality nor as representative of all trends as it would have been if selected by a committee of experts in American art. But its quality had nothing to do with the violent Congressional reaction, which was based on ignorance of contemporary ~~painting~~ art and on the alleged leftist leanings of some of the artists --

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most of whom are fully represented in our leading museums. The only sign of progress was that instead of being ignominiously auctioned off, like the last of the WPA art, the collection was disposed of in a dignified manner, after exhibition at the Whitney Museum, by sale to tax-supported institutions. An ironical footnote to this episode is that at the Venice International Exhibition this summer, in a country which our government has been fervently wooing, the first American exhibit for years had to be organized by private initiative and financed by private generosity.

Our national collections of art have suffered from the same kind of governmental neglect. As long ago as 1906 a National Gallery of Art was established as part of the Smithsonian Institution. To it various public-spirited citizens have given works of art, notably William T. Evans in 1907 and John Gellatly in 1929, so that today the National Collection of Fine Arts, as it is now called, has a collection of nineteenth-century American art equal to those of many leading museums, including seventeen Ryders (about a seventh of his entire life work), with such outstanding examples as The Flying Dutchman, Jonah and Christ Appearing to Mary. The donors left it to the government to house and maintain their gifts, as any museum would. But although many attempts have been made through the years to secure funds from Congress, the collection is still crowded into a few galleries in the ~~National~~ Natural History Museum, surrounded by ~~natural-history specimens~~ quantities of valuables, the pictures hung two deep, and practically unknown to the public. The history of the government's stewardship of works of art presented to the nation proves that only when donors

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give not only their collections but museums to house them, as Charles L. Freer and Andrew Mellon did, are they adequately exhibited. The result of this short-sighted policy has been to discourage gifts to the nation, except when they are assured of inclusion in the present National Gallery of Art. There is no governmental museum of recent and contemporary native art, as in every major European capital, nor any adequate national portrait gallery.

Actually states, counties and municipalities do far more for art than the federal government, in the form of financial assistance to and in many cases complete support of museums and of state college art departments and galleries. The subject of the state and local governments' relation to art is too complex to discuss here, but one significant trend should be mentioned. In New York State a committee of a hundred leading citizens is sponsoring a state art bill which in brief would set up a committee of museum officers, artists and educators to act in an advisory capacity for the state department of education, and in particular to supervise acquisition by the state of works of art for use in public buildings. The plan covers only movable works, not murals or monumental sculpture, and it is not an employment program. Here is a limited but realistic project, on a strictly non-political basis, which it is hoped may be adopted by other states, and which in fact has already been enacted by the legislature of Minnesota.

The United States is no longer the provincial nation it was when John Adams wrote: "The age of painting and sculpture has not yet arrived in this country, and I hope it will not arrive

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very soon.... I would not give sixpence for a picture of Raphael or a statue of Phidias." In both richness of artistic possessions and creative activity we are now one of the chief art centers of the world. The growth of our museums and college art departments, the educational influence of the federal art projects, and the increasing attention to art in the popular press, have given the American people a greater interest in art than ever before in our history -- an interest considerably in advance of their elected representatives. It is time for the government of the United States to act in relation to art like the government of a major nation. Public policy on art should no longer be subject to the ignorance, inconsistency and demagoguery that have stifled it in the past. The time has come for a permanent and consistent policy, administered according to the best professional standards and free from political interference.

Any governmental art policy, to be enduring, must be realistic and reasonable. Art in America has always been supported largely by private or partly private funds and institutions. The United States today is the only major nation which still has an accumulation of private capital to make this possible. Although the future trend may well be towards increasing contributions from public funds, the chief support for many years to come will probably be from private or semi-private sources. No one today could seriously propose any such extensive official system as the French Administration des Beaux-Arts, nor the revival of the WPA or any such large-scale employment program for artists.

But it is realistic and reasonable to expect that the

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federal government should be actively concerned with the design and decoration of its buildings and monuments; that the works of our painters, sculptors, graphic artists and craftsmen should have a place in such buildings, not only in the form of murals and monumental sculpture but of movable works of art; that art should play its proper part in our cultural programs in relation to other countries; that the nation's artistic possessions which are not fortunate enough to be privately endowed should be adequately maintained; and above all, that governmental art functions should be under qualified professional supervision, with safeguards against political interference. Whether all this can best be achieved by permanent agencies within the government, or by professional advisory bodies, is less important than the objectives.

There are of course dangers in governmental art activity. Chief of these is any tendency towards control over artistic thought and expression, such as reached an extreme in Nazi Germany and Soviet Russia. Certainly this is something to be vigilantly guarded against. In realistic terms, however, there seems little likelihood that the art activities outlined above could tend towards such control, especially in view of the American tradition of individual freedom and the many unofficial avenues through which the artist reaches the public. The more possible danger of governmental art activities falling into political hands can be obviated by strict provisions for professional supervision. A more subtle danger is official academicism, such as prevailed in nineteenth-century France and which has had its counterpart over here. It is not over-optimistic to

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believe that this can be prevented by democratic procedures in selecting the governing bodies so that they will represent all leading tendencies of the art world -- perhaps along the general line of the New York State Art Bill, by which representatives would be nominated by museums and artists' organizations.

If there is to be any improvement in governmental art policy, the initiative must come from the art world. It will certainly not come from the political world. For this initiative to be effective, the art world should present as united a front as possible. Towards this end, it was proposed at the annual convention of the American Federation of Arts in May that the chief national art organizations, representing museums, colleges and societies of artists and architects, should form a committee to study the whole question of the relation of government and art in the United States, and if the members so agree, to present a report which might become the basis for future governmental policy. Such a committee would not be pledged in advance to any particular policy, but would approach the whole problem broadly and without preconceptions. This proposal was adopted by the Federation's trustees, who appointed three delegates to the committee. At the annual convention of the American Association of Museums a few weeks later, the Art Section adopted a similar resolution, and in June the directors of the College Art Association passed a similar resolution and appointed three delegates. Artists' Equity has taken the same step, and the National Academy of Design, the American Institute of Architects and the Association of Art Museum Directors have all been asked

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to participate. It is hoped that all these national organizations, representing the main elements of the art world, will join in this move to study one of the chief problems in American culture today.

Lloyd Goodrich

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Copied for Mrs. IDR III
5/12/49

April 18, 1949

Mr. Michael Straight, Editor
New Republic
40 East 49th Street
New York City

Dear Mr. Straight:

Lincoln Kirstein's short note (it can scarcely be called a review) on my book on Max Weber in your April 18th issue calls for a reply. Mr. Kirstein's estimate of the book as "an uncritical monograph, accepting an artist on his own terms," is a matter of opinion; I believe that it reflects Mr. Kirstein's own anti-modern bias rather than any lack of critical balance on my part. His summary dismissal of Weber as an artist is incredible in a supposedly responsible critic writing of an acknowledged leader of the modern movement in America. And his statement that "no analysis supports the judgments" is false. Throughout the book there is continuous, thorough analysis of Weber's subject-matter, viewpoint, style and evolution. I ask Mr. Kirstein to cite, for example, any more complete analysis of Weber's later work than that on pages 46 to 55, or of his early relation to fauvism, cubism and futurism, and his individual contribution to the modern movement, on pages 22 to 35.

Mr. Kirstein's statement that this is "the only book on its subject" is also untrue. There are Holger Cahill's excellent monograph (1930), Alfred H. Barr's catalogue of the 1930 exhibition at the Museum of Modern Art, and the recent monograph of the American Artists Group (1945).

The following circumstances should be considered in relation to Mr. Kirstein's note. In Harper's Magazine for October Mr. Kirstein published an attack on all modern painting except a small group of his personal favorites. In the Magazine of Art for March I bracketed him with certain other "recent reactionary critics of contemporary art." (The designation "reactionary" he had himself suggested in his article.) Can there be any connection between this and the obvious malice of Mr. Kirstein's note?

My objection to Mr. Kirstein's methods is not confined to his treatment of my book. Serious art books deserve more than brief snap judgments, twenty-five to an issue. I am sorry to see

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The New Republic, which in the past has set high standards in book reviewing, giving space to such hasty, inaccurate, biased comment.

In the present liberal-reactionary controversy in the art world, where there is so urgent a need for mature, balanced criticism, it is unfortunate that The New Republic's art pages should be devoted to irresponsible personal prejudices masquerading as criticism.

Sincerely yours,

Lloyd Goodrich

Associate Director

LG:se

cc: Messrs. Lincoln Kirstein
Holger Cahill
Alfred H. Barr
James T. Soby
James Putnam

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Good Housekeeping

January 30, 1945

Dear Mrs. Powers:

Many thanks for sending me the ~~October~~ August Good Housekeeping with its "8 Pictures America Likes Best." It seems to me that the general level of prettiness and sentimentality probably reflects very truthfully the taste of the American public as it is reflected in the pictures bought at department stores, etc. - principally because women buy 95% of the home furnishings, in other words, I think that the readers of your magazine would agree with your selection. However, it seems to me that it does not represent the taste of American men at all. However their taste in pictures is of almost no commercial importance "in the home" where Varga girls would be embarrassing to the ordinary housewife and pictures of hunting, sport and battle unsympathetic. It is surprising that you have no wave pictures which both men and women seem to like. It would interest me to have you or your editors comment on my rather superficial opinions.

Sincerely,

Marcella Powers

Mrs. Marcella Powers
Editorial Department
Good Housekeeping
Eighth Avenue & 57 Street
New York 19, New York

AHB:bk

P.S. My intelligent secretary asks why Good Housekeeping is satisfied simply to record American taste in pictures rather than to attempt to raise it.

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GOOD HOUSEKEEPING

FIFTY SEVENTH STREET AT EIGHTH AVENUE, NEW YORK, N.Y.

HERBERT R. MAYES
EDITOR



January 23, 1945

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

Dear Mr. Barr:

Here is the copy of our August issue containing the article on America's best loved pictures. It is a series of eight, not ten, as I thought before, and I have no apologies to make for America's taste.

Sincerely,

Marcella Powers

MP/kr

Marcella Powers
Editorial Department





country are florals. Whether they are reproductions for twenty-five cents or for $5 and up, pictures of flowers attract the most buyers.

Next to florals in mass appeal are landscapes. No matter how the artist varies their arrangements, an ideal landscape has trees, mountains, water, people, and one or all of these: a home, a church, a village.

Third in the nation's favor are people in scenes from life: a picnic, a girl at a piano, a woman reading a letter, a barn dance.

Fourth are portraits, and here children are the favorite subject.

Religious paintings occupy fifth place in popularity, and the war (*Continued on page 79*)

3

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The 8 Pictures America Likes Best

★

BY VERNON POPE

How did we find out? By compiling the opinions and sales records of the leading publishers of prints; department stores; chain stores; the large mail-order houses; groups of artists; and organizations such as the Chicago Art Institute and the Metropolitan Museum of Art.

America is having an art boom. Sales of reproductions have increased fifty percent during the past five years. Some outlets report a rise of two hundred percent.

Why the sudden demand? A growing interest in interior decorating, for one thing. There's an economic reason, too. People today have more money to spend in beautifying their homes, and fewer items to spend it on. As a result, they have discovered art.

Most people admit they know nothing about art. But they know what they like—and that's what they buy. They don't care who painted the picture if it pleases their taste. Names as such don't impress them; although the great majority buy the conventional works of relatively unknown artists, there is currently a trend toward the work of such men as Van Gogh, Monet, Renoir, Degas, Cézanne, Grant Wood.

More than half of all the pictures sold in this country are florals. Whether they are reproductions for twenty-five cents or for $5 and up, pictures of flowers attract the most buyers.

Next to florals in mass appeal are landscapes. No matter how the artist varies their arrangements, an ideal landscape has trees, mountains, water, people, and one or all of these: a home, a church, a village.

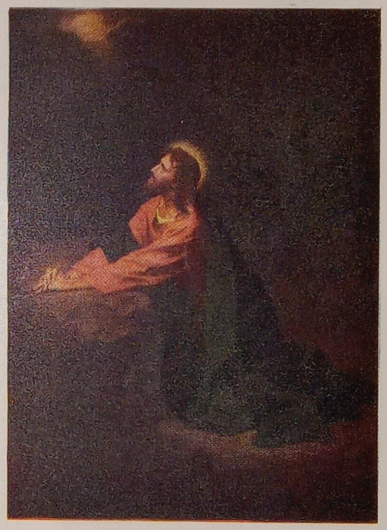
Third in the nation's favor are people in scenes from life: a picnic, a girl at a piano, a woman reading a letter, a barn dance.

Fourth are portraits, and here children are the favorite subject.

Religious paintings occupy fifth place in popularity, and the war (*Continued on page 79*)



1



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3

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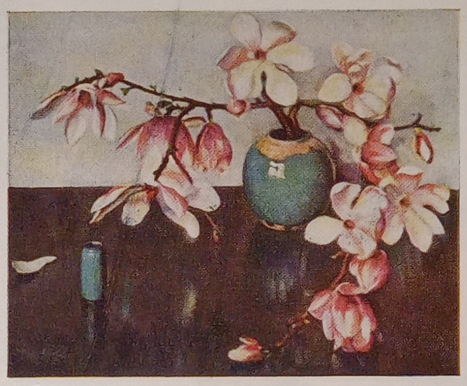

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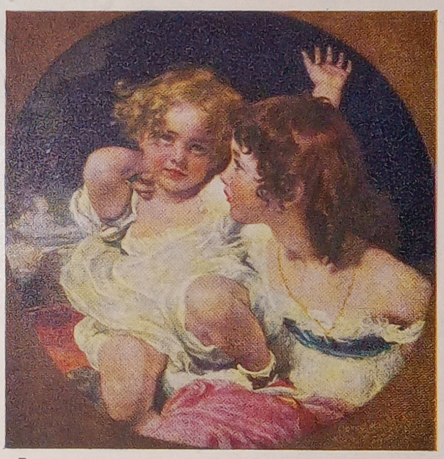

7

1. End of the Hunt, *by Dale Nichols*
   Courtesy Raymond & Raymond
2. Christ in the Garden of Gethsemane, *by Heinrich Hofmann*
   © N. Y. Graphic Society
3. The Blue Boy, *by Thomas Gainsborough*
   © N. Y. Graphic Society
4. Sunday Morning, *by Asher Brown Durand*
   © N. Y. Graphic Society
5. Stone City, *by Grant Wood*
   Courtesy Raymond & Raymond
6. Magnolias, *by Frans Oerder*
   © N. Y. Graphic Society
7. The Calmady Children, *by Sir Thomas Lawrence*
   © N. Y. Graphic Society
8. The Sampler, *by L. Campbell Taylor*
   © Frost & Reed, Ltd.



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Gordon (K)

Mr. Russell Lynes phoned. He has been asked to reccommend someone to translate a German art book into English. He thought perhaps you might be able to help him. Would you please call him about it.

jws
3/21/49 - 3 p.m.

KATHLEEN GORDON
AL 5-3822

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GORDINE

THE ROCKEFELLER FOUNDATION
49 WEST 49th STREET, NEW YORK 20

October 2, 1947

Dear Mr. Stevens:

Answering your letter inquiring about Dora Gordine, let me say that I have known of her work through reproduction since the late twenties, though I don't remember ever actually seeing an original piece. So far as I know she is one of those entirely competent sculptors who do good work without contributing anything important or original. To judge from the photographs, she is a very skillful modeller with a gift for endowing clay with considerable sensual vitality. I like her figures better than her portraits which seem rather muffled because of the monotonous crosshatching of surfaces.

I should think both her reputation and achievement are such that Stanford might well arrange an exhibition of her work. I would guess that when she takes up residence in California she would be one of the best modellers within 2,000 miles.

Sincerely,

Mr. David H. Stevens, Director
The Rockefeller Foundation
49 West 49 Street
New York 20, New York

AHB:mc

P. S. Here are several articles on her work in our Museum Library:

"Exhibition, Leicester Galleries" by C. Gordon. Feb. '46 Studio
"Dora Gordine" by P. Barchan. Oct. 1929 Deutsche Kunst und Dek.
"Unveiling of the Head of Mr. H.S.E. Vanderpant". Nov. 21, 1938 Royal Inst. Brit. Arch. Journal

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THE ROCKEFELLER FOUNDATION
49 WEST 49th STREET, NEW YORK 20

THE HUMANITIES
DAVID H. STEVENS, DIRECTOR
JOHN MARSHALL, ASSOCIATE DIRECTOR
CHARLES B. FAHS, ASSISTANT DIRECTOR
EDWARD F. D'ARMS, ASSISTANT DIRECTOR

September 25, 1947

Dear Mr. Barr:

I surely am not asking consideration excepting your professional comment for the enclosed materials on the sculpture of Dora Gordine. She is Russian by birth and is married to a scholar in Slavic studies whose name is Sir Richard Hare. She is coming with him at the end of next month en route to a term of work that he has engaged to do in the Hoover Institute at Stanford. They and others are asking what quality of work she has done, and I think that the people at Stanford are inclined to give her some recognition.

Would you endeavor to learn what you can in addition to what you yourself have to say after looking over the enclosed review and the photographs. Then if you will call me up, I will stop at your office to pick them up.

Sincerely yours,

David H. Stevens

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

DHS:MPB
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GORKY

SEE ARTISTS FILE - DCM
(re his estate)

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GORKY

Will you come to a preview and cocktails for Gorky, on Monday February 22nd at five P.M. Julien Levy Gallery 42 East 57th Street

(MR + MRS BARR)

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GOTTLIEB

Library
DCH file

February 17, 1949

Dear Mr. Gottlieb:

Many thanks for sending me a copy of your release Unintelligibility. I have read it with interest and it is a valuable statement.

Sincerely yours,

Mr. Adolph Gottlieb
130 State Street
Brooklyn, New York

AHB/ib

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GRAHAM.

August 26, 1948

Dear Mr. Graham:

In answer to your letter uf August 24, I regret to say that "20th Century Portraits" is out of print. I am enclosing a catalog of our publications for your information.

Sincerely yours,

Secretary to Mr. Barr

Mr. Richard M. Graham
Box 494
University of Virginia
Charlottesville, Virginia

mc

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UNIVERSITY OF VIRGINIA

Box 494
Charlottesville, Virginia
24 August 1948

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

Dear Mr Barr—

On the 24 July I ordered "What is Modern Painting?" and "20th Century Portraits" through the New Dominion Book Shop here in Charlottesville.

Your book came in

Signed O Skelly (OS)

GRAIN

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about ten days. "20th Century Portraits" has not come yet. nor can I get an information on it. Will you please let me know if this is out of print or not.

Faithfully yours,
Richard M Graham

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58

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Nº 5435

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

GRAIN

Memorandum to RECORDING ROOM

From Registrar

Please have the following ready for release

Number Artist Description

A— 6/29

Mark Grain (see attached past corresp) wants to show you a new development in his work as a result of your suggestions when you saw him — it will take only a few moments. Could you make it thurs at 5, before Mr Zumsteg comes?

TR 4-8441

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7/19/49

...ptgs.

Signed D Dudley (SB)

GRAIN

...DERN ART

December 30, 1947

Mark Grain

...r 30, 1947

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Nº 5435

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

GRAIN

Memorandum to RECORDING ROOM

From Registrar

Please have the following ready for release

Number	Artist	Description
	GRAIN	4 paintings "Instance in Reality" "Pattern of Protoplasm" "Instant in Reality" "Organization of Reality"

Mark Grain

To be collected by

Date 7/19/49

Remarks Mr. Barr's attention

Date 7/19/49

Mr. Mark Grain
2 Packages of 4 ptgs.

Signed D Dudley

GRAIN

DERN ART

December 30, 1947

Mark Grain

ar 30, 1947

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GRAIN

THE MUSEUM OF MODERN ART

Date December 30, 1947

To: Miss Barry

Re: Mark Grain

From: Mr. Barr

Dear Iris:

Here is a letter from Mark Grain to whom you showed some films, together with a letter from Miss Rebay to Grain. Will you please return both to me as soon as you can?

I am showing them to you in case you or Arthur should have any ideas about encouraging him. I am simply too overwhelmed at the present time to work with him at all.

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December 30, 1947

Dear Mr. Grain:

Thanks for letting me see the letter from Miss Rebay. I should think that if you wrote her asking her to see your designs she might be glad to do so. (Incidentally she was a Baroness, not a Countess, and is now a "Miss" since she has taken American citizenship.)

I wish I could be of some use to you but to tell you the truth I am so far behind in the work I have to do that I cannot stop to try to organize a group of artists to work with you, though I shall speak again to Miss Barry to see if she has any suggestions.

Sincerely,

Mr. Mark Grain
41 West 83 Street
New York 24, New York

AHB/ob

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Nov. 29th
GRAIN

Thank you ever so much for letting me see the non-objective films. -

Mark Grosin.

GRAIN

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MARK GRAIN

THE MUSEUM OF MODERN ART

Date December 8, 1947

To: Alfred H. Barr, Jr. ✓ cc: Iris Barry

From: Ione Ulrich

Re:

Dear Alfred:

With reference to your memorandum of December 2 regarding the showing of some of our films to Mr. Grain, we "charge" or "bill" only when the showing is for a "commercial" organization, or it is some group which has nothing to do with us. Sometimes we do if overtime projectionists are required.

My question in this case hadn't to do with who was to be "billed, but to which department to charge the costs, if any. Mr. Kerns worded his memorandum so ambiguously I couldn't tell - "At the request of Mr. Barr, for Mr. Grain." Mr. Grain's name is not familiar to me.

However, as you explained yesterday, it obviously was for "film" purposes, so it's their charge. I'll explain to Mr. Kerns what we need to know to determine charges - usually this is a routine matter. We have many of them, and it never occurred to me that my question, due to lack of complete information, would imply that this wasn't routine.

Thanks.

(projectionists)

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GRAIN

November 11, 1947

Dear Mr. Grain:

This is a busy week of meetings and annual reports. Could you come in Monday the 17th at 12:30, when I could give you an uninterrupted half hour?

I look forward to seeing your work.

Sincerely,

Mr. Mark Grain
6A - 41 West 83 Street
New York 24, N. Y.

AHB/ob

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Nov. 6th, 1947

Alfred H. Barr, Jr.
The Museum of Modern Art
N. Y. City.

Dear Mr. Barr: I received your reply - Nov. 4 - to my letter.
My trip has been definitely postponed, due to conditions. I quite understand your busy schedule, but I would not have written to you if you were not what you are, and also if I was not convinced that I had something quite extra-ordinary.

It will not be necessary for you to visit my studio to see my work. My material at present is in the miniature experimental form, and I can easily carry it. It consists of seven-

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teen drawings, material for setting, and a written brief of the theory and technique used, which you can read in a few minutes.

Therefore, all I ask is an uninterrupted half hour or twenty minutes. May I phone for an appointment?

Sincerely

Mark Grain

Mark Grain
64-41 W. 83rd St.,
N. Y. 24, N. Y.

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GRAIN
RT

November 4, 1947

Dear Mr. Grain:

Forgive me for not answering your letter before this. I am desperately busy trying to get out a new edition of our catalog of the Museum Collection, so that I shan't be able to go to artists' studios for the next few weeks. You speak of leaving town; when do you expect to return?

Sincerely yours,

Mr. Mark Grain
64 - 41 West 83 Street
New York 24, New York

AHB/ob

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GRAIN

RT

Oct. 17th, 1947

Mr. Alfred Barr
Director of Research
Museum of Modern Art, N.Y.C.

Dear Mr. Barr: Mr. J.J. Sweeney suggested that I write to you. I have developed a theory and a basis for a new art in painting, using movable rhythm. Both Mr. Sweeney and I came to the conclusion that you would be quite interested in seeing my work. May I show it to you?

I will be leaving town soon and would like to see you as soon as possible.

Sincerely
Mark Grain

Mark Grain
6A - 41 W. 83rd St.,
N.Y. 24, N.Y.

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GRAIN

THE MUSEUM OF MODERN ART

Date December 2, 1947

To: Miss Ulrich cc: Miss Barry **Re:**

From: Mr. Barr

Dear Ione:

Mimi has passed on your request about the cost of showing some of our films to Mr. Grain.

I did not know that we charged to show artists such films or I would not have involved the Museum in expenses. Whenever an artist or a collector or, inddeed, any member of the public wants to see anything in the Painting and Sculpture Collection, we show it to them no matter what the trouble. I realize that the film situation is different and therefore suggest that we bring the matter before the Coordination Committee to ascertain how the expense should be allocated or whether we can afford to show our films to individuals.

AHB:mc

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THE MUSEUM OF MODERN ART

Date December 3, 1947

To: Miss Barry cc

From: Mr. Barr

Re:

Dear Iris:

Ione is asking whether she should charge the expense of showing the films to Marc Grain to the Museum Collection. I attach a copy of my memo to her (as part of the collage exhibition) and hope we can clarify this problem with your help at the next Coordination Committee meeting.

Sincerely,

Olive Bragazzi

Secretary to Mr. Barr

Mr. Mark Grain
41 West 83 Street
New York 24, New York

XXXXXXX

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.175

GRAIN

cc: Miss Barry's Office

January 14, 1948

Dear Mr. Grain:

We received your letter and have checked with Miss Barry's office. Her secretary tells us that Miss Barry has been ill, but you will hear from her very soon. In the meantime her secretary will copy the letter you received from Miss Rebay and return the original to you.

Sincerely,

Olive Bragazzi
Secretary to Mr. Barr

Mr. Mark Grain
41 West 83 Street
New York 24, New York

XXXXXXX

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Jan 13th, 1948

Alfred H. Barr, Jr.
Museum of Modern Art
N.Y.C.

Dear Mr. Barr. I haven't received Miss Reboy's letter from Miss Barry. Hope it isn't lost.

I've written to Miss Reboy, suggesting that I store her my material. No answer.

Anyway - I still am more interested in the Museum of Modern Art.

Sincerely
Mark Grain

Mark Grain
41 W. 83rd St.
N.Y. 24, N.Y.

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GRAND Central

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N.Y.
MURRAY HILL 6-4737

November 19, 1949

Mr. Alfred Barr
Director of Paintings
Museum of Modern Art
11 West 53rd Street
New York City (19)

Dear Mr. Barr:

We have a new little Gallery for our Moderns at 718 Madison Avenue and we have an opening cocktail party Wednesday, November 23rd, from 3-6.

I hope you can drop in.

I am trying to make this a little jewel box with only a limited number of artist members in the group, and all of them really fine. I don't know whether I am on the right track or not but I would like to have you drop in and give us a look.

Sincerely yours,

Erwin D. Pierce

Director and Manager

ESB:nt

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GRAND CENT.

GRAND CENTRAL ART GALLERIES
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 6-4337
CABLE: GRANDART

January 20, 1948

Dear Mr. Barrie:

Thank you for your letter of January 12. I haven't anyone to suggest off-hand, but shall let you know if a name occurs to me.

Sincerely yours,

Mr. Erwin S. Barrie, Director
Grand Central Art Galleries
15 Vanderbilt Avenue
New York City

AHB/ob

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GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 6-4737
CABLE GRANDART

January 12, 1948

Mr. Alfred H. Barr
Director of Paintings
Museum of Modern Art
11 W. 53rd Street
New York City

Dear Mr. Barr:

I am anxious to secure someone, either a man or woman, for our Department of Modern Art. I will need somebody that is sympathetic and familiar with the modern artists and that will be able to exhibit them, take care of clerical work such as catalogs, publicity, arranging exhibitions for museums and so forth and last, but not least, that has sales' ability - either latent or active. I realize this is a rather difficult order but if you have any suggestions I would appreciate it very much indeed.

We have, as you undoubtedly know, a very good group of young moderns and we have done surprisingly well with them but I am sorely in need of someone that will be able to handle this Department with credit to our Galleries.

Hoping to hear from you and with kindest personal regards, I am,

Sincerely,

Director and Manager.

ESB:RMM

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GRAND CENT. ENTR. GAL.

TWENTY-FIFTH ANNIVERSARY

The Officers and Trustees of

Grand Central Art Galleries, Inc.

invite you and guests to meet

Martha Lipton

of the Metropolitan Opera Association

and to witness the

Twenty-fifth Annual Drawing

of Paintings and Sculpture

on Thursday evening, November sixth, nineteen hundred and forty-seven

at Grand Central Art Galleries

15 Vanderbilt Avenue (Grand Central Terminal)

YES?
NO?

At The Speakers' Table

Henry J. Fuller *Edward Johnson* *Frank Crowninshield* *Paul Manship*
Walter S. Gifford *Margaret French Cresson* *John C. Johansen* *Raymond P. R. Neilson*
F. Ballard Williams *Thos. J. Watson* *Erwin S. Barrie*

R.S.V.P.

Ceremonies will begin promptly at eight-thirty

I hope that you will continue to give me suggestions if promising artists come your way, and I hope to see you this fall at the openings of our one-man shows for Frank Duncan, Hopkins Hensel, and Hazard Durfee.

Cordially yours,

Patricia Jarman

Patricia Jarman
Modern Art Department

PJ:nb

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D CENTR
RT GAL.

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N.Y.
MURRAY HILL 6-4737

September 22, 1947

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

Dear Mr. Barr:

Thank you very much for your note of September 18. I shall write to Mr. Merrild, and I hope that he can send us photographs. I shall have to look up his work in Miss Miller's book.

I hope that you will continue to give me suggestions if promising artists come your way, and I hope to see you this fall at the openings of our one-man shows for Frank Duncan, Hopkins Hensel, and Hazard Durfee.

Cordially yours,

Patricia Jarman

Patricia Jarman
Modern Art Department

PJ:nb

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	AHB	I.A.175

GRAND CENTR ART GAL.

cc: Mr. Knud Merrild

September 18, 1947

Dear Miss Jarman:

Thank you for your letter of August 5. You might write to Knud Merrild, 2610 South Robertson Blvd., Los Angeles 34, California; he is looking for a dealer in New York and is, to my mind, an artist of very considerable interest. You will find some of his work reproduced in Miss Miller's catalog, Americans 1942. We have two or three of his encaustics in the Museum Collection.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Miss Patricia Jarman
Modern Art Department
Grand Central Art Galleries
15 Vanderbilt Avenue
New York 17, New York

AHB/ob

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GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N.Y.
MURRAY HILL 6-4737

August 5, 1947

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

Dear Mr. Barr:

Thank you very much for your kindness in directing me to the right person when I was in search of additions to our mailing list a while ago. Miss Miller was a great help.

We are planning all sorts of things for the fall and winter: another Critics Show, one-man shows for Frank Duncan, Hopkins Hensel, and Hazard Durfee, and a travelling exhibition. The museums seem to be very interested, and fairly soon we shall have to add a few more artists. We have in mind at the moment people like Felix Ruvolo and Howard Gibbs. Actually, we hope with the advice of leading critics and authorities, to make up one of the finest small groups in the country--of artists highly thought of now for their potentialities and considered by the critics possible future leaders in the modern art movement. I should be more than grateful for any suggestions of names of artists you may have. I hope we can expand to include artists from all different parts of the country, to make a truly representative group. Any that come to your mind will be immediately asked for photographs, and Miss Miller is also on the lookout for me.

Hoping to see you soon, and to talk with you about all our ideas for the promotion of this department.

Cordially,

Patricia Jarman

Patricia Jarman
Modern Art Department

PJ:fc

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August 8, 1947

Dear Miss Jarman:

Your letter of August 5 came the day after Mr. Barr had left for his vacation. He will be back early in September when I shall bring it to his attention.

Sincerely yours,

Secretary to Mr. Barr

Miss Patricia Jarman
Modern Art Department
Grand Central Art Galleries
15 Vanderbilt Avenue
New York 17, N. Y.

mc

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GRAND CENT. CENTRAL

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 6-4737

April 28, 1947

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

Dear Mr. Barr:

I appreciate very much your extremely kind letter of the 22nd and thank you for it.

Sincerely,

Erwin S. Barrie.

ESB:ec

Director and Manager

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GRAND CENTRAL

April 22, 1947

Dear Mr. Barrie:

I should like to congratulate you on your enterprise and good judgment in presenting the current exhibition of Arthur Osver.

It seems to me that your exhibiting the work of this very talented young modern artist is evidence of the ability of the Grand Central Art Galleries to renew itself even at the venerable age of 25 years.

Sincerely,

Mr. Erwin S. Barrie, Director
Grand Central Art Galleries
15 Vanderbilt Avenue
New York 17, N. Y.

AHB/ob

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Graves

ARTHUR Dover

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 6-4737

April 18, 1947

Mr. Alfred E. Barr, Director
Museum of Modern Art
11 West 53rd Street

Dear Mr. Barr:

Just a line to tell you that this is our 25th Anniversary. It has been just a quarter of a century since I came from Chicago to help Walter L. Clark launch Grand Central Art Galleries. He had a very practical idea which was to establish a no-profit organization to operate solely in the interests of the American artists, where their works could be on constant display in large and important Galleries located in the heart of New York City.

It is today a source of great satisfaction to me and my associates that we have been able to carry on this work and establish Grand Central Art Galleries, Inc. as one of the important national institutions in the world of American Art.

We are now working on our Anniversary Year Book and I am writing to a few of our old friends to ask if they would care to send us a little congratulatory note from which we might quote in this book.

Hoping to hear from you, and with kindest personal regards, I am,

Sincerely,

Erwin S. Barrie

ESB:ec

Director and Manager

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If he

wishes to see them on the holiday, we must be forewarned in order to have the cases unlockable.

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Graves

C
O
P
Y

Harvard University - Fogg Museum of Art
Cambridge 38, Massachusetts

Feb. 16, 1946

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

Dear Alfred:

I have done a little preliminary skirmishing on behalf of Mr. Graves. The results to date are as follows:

Nothing Japanese is at present on exhibition at the Boston Museum, but a limited amount can be seen upon application at the Asiatic Department. If Mr. Graves will present himself there, say who he is, they will be expecting him some time after Tuesday. Bob Paine may still be here, but both Paine and Langdon Warner are momentarily expecting their passports. The minute these reach them they set out for Japan. If Bob Paine is not here when Morris Graves arrives, some other member of the Department will be prepared to look out for him.

May I suggest that Mr. Graves plan to spend Wednesday and possibly Thursday morning at the Boston Museum, and Thursday afternoon at the Fogg. I have invited Ben Rowland and Langdon Warner to lunch with me and Mr. Graves on Thursday at one, if this is convenient for your friend. Langdon Warner, if he is here, can give him some time Thursday afternoon. Friday is a holiday and the museum will be closed, but Charles Hoyt has just said to me that he would be willing to come into the museum and show his Japanese things, which are stored here, Friday morning. Mr. Hoyt will be entertaining visitors from England from Tuesday to Thursday, and he has an engagement Friday noon, but he would be delighted to show his things to Mr. Graves Friday morning.

Cambridge is fit to burst with people, so I do not know what the chances are of Mr. Graves finding a room. If the above schedule suits his purposes, perhaps he would do well to stay in Cambridge, rather than in Boston. May I suggest the Brattle Inn, 48 Brattle Street (Telephone Eliot 9810), or the Hotel Commander, Garden Street, (Telephone Kirkland 4800). Perhaps the simplest thing for you to do would be to turn this letter over to Mr. Graves. If he has any further questions he might get in touch with me directly.

Sincerely yours,

Agnes Mongan

P.S. Is Mr. Graves interested in Japanese prints? We have an extraordinary collection, but they are kept under a special kind of lock and key. If he wishes to see them on the holiday, we must be forewarned in order to have the cases unlockable.

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February 15, 1946

Dear Mr. Graves:

I have written a letter of introduction to Robert Treat Paine, Jr. who is second in command in the Department of Far Eastern Art in the Boston Museum of Fine Arts. He is an old friend of mine although I have not seen him much in recent years partly because he has spent so many of them in Japan. I think you will find him sympathetic and certainly deeply interested in Japanese culture. I have asked him to introduce you to other people in the Museum.

I spoke last night with our friend, Agnes Mongan, who is returning to Boston this evening. She is at the Fogg Museum and will not only introduce you but has promised to phone the Boston Museum, Cambridge too. Do not hesitate to phone her at the Fogg Museum for she can be very helpful in giving you the names of the people who might be useful to you, and by phoning them in your behalf.

It made me very happy to meet you and to have a brief talk with you at Marian Willard's. I do hope you will get your fellowship. Meanwhile good luck to you in Boston.

Sincerely,

Mr. Morris Graves
Willard Gallery
32 East Fifty-seventh Street
New York 22, New York

AHB:np

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February 15, 1946

Dear Agnes:

I am sending off your package from the Museum. I hope it reaches you safely.

I have written Bob Paine and am enclosing a copy of my letter. I am suggesting to Graves that he give you a ring if he has any particular trouble. This does not mean that you should take charge of him at all, but you might tell him whom he could see if he runs into difficulty. Please do not feel responsible for him.

Sincerely,

Miss Agnes Mongan
Fogg Art Museum
Quincy Street and Broadway
Cambridge, Massachusetts

AHB:np
enclosures

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Green

LAWRIE AND GREEN

ARCHITECTURAL OFFICES, 321 NORTH FRONT STREET, HARRISBURG, PENNSYLVANIA

DECEMBER 15, 1949

DEAR MISS STEPAMAN:

THANK YOU VERY MUCH FOR SENDING ME THE NAME AND ADDRESS OF THE NEW YORK CIRCULATING LIBRARY OF PAINTINGS. THIS IS JUST THE INFORMATION I NEED, AND IT WILL BE UNNECESSARY TO BOTHER MR. BARR.

SINCERELY YOURS,

M Edwin Green

M. EDWIN GREEN

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

RITCHIE LAWRIE, JR., Registered Engineer M. EDWIN GREEN, Registered Architect

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GREEN

December 8, 1949

Dear Mr. Green:

Mr. Barr is at present writing a book and is out of his office a great deal. Since you were anxious to have an answer by the end of this week, I have taken the liberty of asking Miss Dorothy Miller for the information you requested. She has recommended the following:

New York Circulating Library of Paintings
640 Madison Avenue
New York, New York.

I hope this information will be satisfactory.

Sincerely yours,

Secretary to Mr. Barr

Mr. M. Edwin Green
Lawrie and Green
321 North Front Street
Harrisburg, Pennsylvania

js

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GREENE

LAWRIE AND GREEN

ARCHITECTURAL OFFICES, 321 NORTH FRONT STREET, HARRISBURG, PENNSYLVANIA

DECEMBER 5, 1949

DEAR ALFRED:

I HAVE BEEN INFORMED THAT THERE ARE TWO OR THREE PLACES IN NEW YORK WHERE PAINTINGS CAN BE RENTED. I HAVE NEED FOR THIS INFORMATION AND I AM WONDERING IF YOU COULD GIVE ME EITHER THE NAMES OF SUCH FIRMS OR REFER ME TO SOMEONE WHO MIGHT BE ABLE TO GIVE ME THE DESIRED INFORMATION.

IF IT IS POSSIBLE, I WOULD APPRECIATE THIS INFORMATION FROM YOU BY THE END OF THIS WEEK.

I HOPE YOU AND YOUR FAMILY ARE IN GOOD HEALTH.

WITH KINDEST REGARDS, AND MANY THANKS, I AM

SINCERELY YOURS,

M. EDWIN GREEN

MR. ALFRED E. BARR
C/O MUSEUM MODERN ART
NEW YORK, N. Y.

N.Y. Circulating Library of Paintings
640 Madison Ave

RITCHIE LAWRIE, JR., Registered Engineer M. EDWIN GREEN, Registered Architect

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GREENE

September 30, 1947

Dear Mrs. Greene:

I am glad to write a note to the Albert Teachers' Agency as you ask in your letter of September 26.

Cordially,

Mrs. Gertrude Greene
747 Broadway
New York City

AHB:mc
encl.

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cc: Mrs. Greene

September 30, 1947

Gentlemen:

Mrs. Gertrude Greene has asked me to write you about her capability as a teacher of painting.

I have always been impressed by Mrs. Greene's personality. She seems to me vigorous, forthright, clearheaded, with a real devotion to painting not only her own but most generously that of other painters. I know nothing about her abilities as a teacher but guess that she would make a very good one indeed.

Yours truly,

Albert Teachers' Agency
535 Fifth Avenue
New York City

AHB:mc

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September 26, 1947
747 Broadway,
New York City

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

Dear Mr. Barr:

I am applying at the Albert Teachers' Agency, which is at 535 Fifth Avenue for a part time position teaching painting. I believe I have the ability to teach, and I have for years been interested in progressive education. My main desire is to have time to paint, and yet work at something which will not interfere with my own creative efforts.

The Albert Agency wishes the letter of reference to be sent direct to it's office. If you will be so kind as to write them, I shall be most grateful.

Very sincerely yours,

Gertrude Greene

Gertrude Greene

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Cécile Gregori

See letter to Stuart Davis
4/11/49
re her opinions on
American artists

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Mme (Cecil) Gregory
c/o M. Blumenfeld
322 W 72nd

- Janis
- Art Institute
- Century
- Museum Card
- Levisohn
- Whitney

important works are now at the Century Association show mentioned above.

It was a great pleasure to see you again. My wife sends you her apologies. At the last moment she found that she could not come down from 96th Street to join me in giving you tea.

Sincerely,

Mme. Paul Gregory
c/o Mr. Blumenfeld
322 West 72nd Street
New York, New York

enclosure

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GREGORY

February 15, 1949

Dear Mme. Gregory:

I am enclosing a note to Sidney Janis asking him to arrange to let you see his collection which includes some of the best "Modern American Primitives", excellent pictures by Picasso, and the greatest of the Rousseau jungle pieces. He lives in an apartment not far from your address.

The Century Association, a club, is at 7 West 43rd St. In its collection, open to the public, are magnificent examples of the School of Paris of the last sixty years. You will find there the Rousseau Sleeping Gypsy, a wonderful Seurat, Parade, and many other ones including our new Matisse, Studio.

The Museum Secretary is sending you a Museum card — enclosed giving you free admittance to our Museum.

One of our best modern painters, Max Weber, is having a large one man show at the Whitney Museum of American Art, 10 West 8th Street.

I will be glad to give you a card to the best private collection in town, that of Stephen C. Clark, but most of his important works are now at the Century Association show mentioned above.

It was a great pleasure to see you again. My wife sends you her apologies. At the last moment she found that she could not come down from 96th Street to join me in giving you tea.

Sincerely,

Mme. Paul Gregory
c/o Mr. Blumenfeld
322 West 72nd Street
New York, New York

enclosure

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February 15, 1949

Dear Mr. Janis:

It is a pleasure to introduce to you Mme. Paul Gregory (Cécile), the foremost French collector of self-taught painters. She lent some of the best works by Vivin, Bombois, and Peyronnet to our show in 1938.

Mme. Gregory is eager to see your collection of American "Primitives" and your great Rousseau. Would you be good enough to show them to her.

Many thanks.

Sincerely,

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	AHB	I.A.175

GREGORY

250 bis Boulevard St. Germain
Paris VII
25 bis of Jan. 1949

Biltmore: Mu 7-7000

Dear Mr. Barr,

After so many years, I have at last the opportunity to visit the States with my husband & my son for a two months' stay.

I hope very much to have the pleasure of seeing you & perhaps Mrs. Barr also, & visiting your beautiful Museum.

My husband goes by plane to-morrow, but my son & I are leaving by the "Queen Mary" on the 4th of Feb. arriving & believe in 5 days.

I shall be staying in New York for a short time first & then go to Boston - May I hope to see you very soon after our arrival?

The address which will join me in New York is:

c/o French Potash & Import Corporation
51 East, 42nd St. Room 1606
New York City -

Please note change of address - When you came to Paris in 1937 I was at 47 Quai des Grands Augustins but left that flat during the war.

With kind regards
Yours sincerely
Cécile M. Gregory

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GREGORY

SEE

INST. of CONT. ARTS

folder

also PICASSO Guernica + Concep folder.

& DUFF

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The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.175

Gropius

the architects collaborative

March 29, 1950

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

Dear Alfred Barr:

Thank you for your letter of March 27. I forgot to tell you in my last letter that I have asked Lippold to make sketches for a large construction at the focus of the new yard in front of the new Commons Building. I heard from him that you are possibly going to buy one of his wire constructions. He will represent young America in the yard. I am extremely fond of his work and am hoping that the result of our collaboration will be convincing. Thanking you for your interest,

Sincerely yours,

Walter Gropius

Walter Gropius

WG:sw

1430 massachusetts avenue cambridge 38 mass kirkland 7-6088

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the architects collaborative

March 27, 1950

Dear Walter Gropius:

Many thanks for your letter of March 23rd and hearty congratulations on your success with the murals.

At the same time, I must express regret that you have chosen no American artist trained in this country. I believe that there are several American painters who could have held their own with the artists now granted commissions by Harvard.

However, it is an extraordinary victory to have persuaded the Harvard authorities to commission Miro, Bayer, Arp and Albers.

Sincerely,

Mr. Walter Gropius
The Architects Collaborative
1430 Massachusetts Avenue
Cambridge 38, Massachusetts

AHB:js

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Messrs Ritchie, d'Harmoncourt

the architects collaborative

March 23, 1950

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

Dear Alfred Barr:

When I saw you last in New York, you kindly promised to help me get the art work for the new Harvard Graduate Center approved if I should hit any difficulties with the authorities. I wanted to let you know that everything went well and that the Harvard authorities have shown themselves to be extremely liberal. We have now secured one mural by Miro, one mural by Herbert Bayer, a large wood relief by Hans Arp, a brick relief by Josef Albers, and several further design features which have not been completely settled yet.

There has been of course some fight about Miro, but, to my great surprise, the young Deans in the Law School and Arts and Sciences have been very positive and receptive and liked the sketch Miro has sent to me. Coolidge and Deknatel of the Fogg Museum have been very helpful to get the final approval. You will imagine that I am extremely happy about this result. Best wishes,

Sincerely yours,

Walter Gropius

Walter Gropius

WG:sw

1430 massachusetts avenue cambridge 38 mass kirkland 7-6088

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	AHB	I.A.175

cc: Miss D. Miller

December 7, 1949

Dear Walter Gropius:

Thank you for your letter with its enclosures of the work of Dorothea Stefula. They do indeed seem to be the work of a talented and authentic primitive. I am sorry to say, however, that I just don't have the time to try to persuade any dealer to exhibit these paintings. I hope you will forgive me. I am returning the photographs to you.

I am delighted to know that you are asking Miro to do the mural. Let me know what the corporation decides.

Sincerely,

Mr. Walter Gropius
The Architects Collaborative
1430 Massachusetts Avenue
Cambridge 38, Massachusetts

AHB:js
enclosures: 11 photographs

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The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.175

the architects collaborative

DCM saw 12/3/49

November 21, 1949

Professor Alfred Barr
The Museum of Modern Art
11 West 53rd Street
New York 19 New York

Dear Alfred Barr:

Recently my sister-in-law sent me the enclosed eleven photos of an entirely unknown painter, Dorothea Stefula. As I am rather intrigued by these obviously genuinely naive paintings, I thought I should let you know. I wonder whether one could persuade somebody to exhibit these paintings in New York. I would be interested to have your impression.

Regarding the "art work" of the Harvard Graduate Center, I took your advice and have written to Miro. When I went to see John Coolidge and Deknatel in the Fogg Museum, they both independently also suggested Miro. I have a fine wall for him in a dining room, 19x 6½ feet. As soon as I get his reply, I will make a report of all my suggestions. Hoping you will feel in the position to back me up with the Harvard Corporation,

Yours sincerely,

Walter Gropius

WG:sw
Enclosures 11

1430 massachusetts avenue cambridge 38 mass kirkland 7-6088

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Gross

June 21, 1950

AHB
book case

Dear Chaim Gross:

You are most kind to have sent me the copy of the monograph on your work with the really delightful drawing. I shall study the book and believe me prize your decoration of the title page.

Sincerely,

Mr. Chaim Gross
63 East 9 Street
New York, New York

AHB:js

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George Grosz

February 5, 1951

Dear Miss Sullivan:

I am enclosing a letter from the Freie Presse, Bielefeld, inquiring about Mr. Grosz' address. I hope you will be able to take care of it. Thank you very much.

Sincerely,

Secretary to Mr. Barr

Miss Pegeen Sullivan
Associated American Artists
711 Fifth Ave
New York 19, New York

encl.

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D—

4/27

A Mrs. E. B. Silitch phoned for a friend, Mrs. Goldsborough (SA 2-5904). Mrs. Goldsborough is the widow of Mr. G. who was executor of the estate of Alec Guard. Now Mrs. G. is breaking up her apartment, and has some original drawings ~~XXXXXXXXXXXXXXXX~~ by Alec Guard for a book entitled Balla ? Laughs which she wishes to give to the Museum . She would like us to call Mrs. Goldsborough today to tell her that we wi accept these drawings.

Guard

Silitch - TR 95814

~~Jo 4-27~~ 815 Park Ave.

Sketches of ballet people

4/27/50

Mrs. Goldsboro is leaving town today- She will try to get them to her friend who would bring them in to the museum

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Guards

THE MUSEUM OF MODERN ART

Date July 15, 1949

To: Mr. Alfred Barr
cc: Miss I. Ulrich
From: Mr. Robert Faeth

Re: Guards for sculpture garden

In reply to your note of July 13th regarding guards for sculpture garden, I have issued an order to the guards on duty on the first floor at garden entrance, to pay particular attention to the garden sculpture. In this way, I hope to prevent the vandalism you speak of.

her group, otherwise we will have to ask them to leave. We have several times in the past complained to various teachers and they have invariably been very cooperative and even glad to have our letters of complaint. We are writing the supervisor of this group also.

I am asking Bob if he thinks the guard who patrols the first floor could make it a point to look out for the sculpture in the garden too, and if he could set up some means whereby he or someone else could immediately go out and give attention to any occurance.

Sincerely,

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THE MUSEUM OF MODERN ART

cc: Bob Faeth
Dorothy Miller

Date July 14, 1949

To: Alfred Barr

From: Ione Ulrich

Re: Additional Guards for the Garden

Dear Alfred:

I, also, was in the garden yesterday and saw the children misbehaving, and immediately came into the Museum to find out what group they were and if they were accompanied by a teacher. They were accompanied by a teacher who was some place else, and they did come in admission-free. In addition to considering additional guards, we are making it clear to the supervisor or teacher of any group that she must be responsible, insofar as possible, for the behavior of her group, otherwise we will have to ask them to leave. We have several times in the past complained to various teachers and they have invariably been very cooperative and even glad to have our letters of complaint. We are writing the supervisor of this group also.

I am asking Bob if he thinks the guard who patrols the first floor could make it a point to look out for the sculpture in the garden too, and if he could set up some means whereby he or someone else could immediately go out and give attention to any occurance.

Sincerely,

Ione

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THE MUSEUM OF MODERN ART

cc: Miss D. Miller
Mr. Faeth

Date ~~July 13, 1949~~

To: Miss Ione Ulrich

Re: Guards for sculpture garden

From: Mr. Alfred Barr

Dear Ione:

I am much concerned over the complete lack of guards available for the sculpture garden. I have repeatedly seen people handling the sculpture including the big new Maillol with its scratchable surface. Just now I looked out and saw about fifteen school children gathered around the Maillol. One of them was climbing on the arm, another was sitting on its head, and there must have been about twenty hands on it at once. A moment later they moved on like a flock of starlings to another sculpture which was not quite so tempting, but which also received this "Jungle Gym" treatment.

I am going to have signs put over the Maillol, but for a flock of kids this is not sufficient. I don't think it is necessary to have the sculpture garden patrolled, but if a guard were placed just inside or just outside the entrance from the Museum to the garden, he would be able to keep an eye on the Maillol and some of the other sculpture.

I am really worried about this.

mo

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Grenoble

April 12, 1948

Dear Sir:

I am sorry that Mr. Barr is not here to see your very kind letter to him of March 30. Mr. Barr is recuperating from a recent illness and will go to Europe on Wednesday, April 14 and expects to travel in France and Italy. I am afraid his itinerary will not take him to Grenoble, but I have put your address in his note book, just to be sure.

He will see your letter upon his return to this country in July. I am certain you will hear from Mr. Barr at that time.

Very sincerely yours,

Secretary to Mr. Barr

M. Andry-Farcy
Conservateur du
Musée des Beaux Arts
Rue Général de Beylié 1
Grenoble, France

mc

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Grenoble

MUSÉE DE GRENOBLE

May 21, 1948

Dear Mr. Farcy:

Today we received your letter enclosing the emply envelope. I am sending you herewith the original contents of that envelope and hope that it will reach you in good condition this time.

Very sincerely yours,

Secretary to Mr. Barr

M. Andry-Farcy
Conservateur
Musée de Grenoble
1, rue Général de Beylié
Grenoble, Isère
France

mc

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GUERMATI

MUSÉE DE GRENOBLE

Toulouse, le 18 mai 1948.

Cher et honoré Collègue,

Je suis à Toulouse pour quelques jours encore et vais ensuite rentrer à Grenoble.

Or, aujourd'hui j'reçois une enveloppe du Museum of Modern Art qui m'a été retransmise de Grenoble — et il n'y avait rien dans cette enveloppe que je vous retourne.

C'est sans doute un oubli de votre secrétariat que j'ai tenu à vous signaler; car, peut être, y avait-il quelque chose d'urgent dans votre lettre, à mon adresse, et qui a dû rester dans vos services

Croyez, cher et honoré Collègue, à mes plus cordiaux sentiments.

Le Conservateur:

Andry-Farcy

ANDRY-FARCY — Conservateur du Musée de Grenoble
1, Rue Général de Beylié
GRENOBLE (Isère)

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Guarnati

THE MUSEUM OF MODERN ART

Date February 14, 1950

Re: Attached letter

ria Guarnati but this particular

she was in New York she spoke

s and I told her that she should

h authority on Ingres and seems

1949 GENNAIO	FEBBRAIO	MARZO	APRILE	MAGGIO	GIUGNO
☆ 1 S Circoncis. ●	1 M s Ignazio v.	1 M s Albino v. ●	1 V s Ugo	☆ 1 D s Filippo F.L.	1 M s Crescenzio R
☆ 2 D Ss. Nome G.	2 M Pur. M. V.	2 M s. Cateriana	2 S s Franc. da P.	2 L s Atanasio	2 G s Erasmo
3 L s Genoveffa	3 G s Biagio v.	3 G s Cunegonda	☆ 3 D s Riccardo	3 M Inv. S. Croce	3 V s Clotilde
4 M s Tito vesc.	4 V s Gilberto	4 V s Lucio p.	4 L s Isidoro	4 M s Gottardo	4 S Ottilia
5 M s Amelia v.	5 S s Agata v.	5 S s Foca pg.	5 M s Vincenzo	5 G s Pio V p.	☆ 5 D Pentecoste
☆ 6 G Epifania	☆ 6 D s Armando	☆ 6 D I. di Quares	6 M s Celestino	6 V s Giuditta	6 L s Eustorgio)
7 V s Luciano	7 L s Romualdo	7 L s Tomaso	7 G s Ermanno	7 S s Stanislao)	7 M s Roberto
8 S ss 40 martiri	8 M s Onorato)	8 M s Gerardo)	8 V s Alberto v.)	☆ 8 D s Vittore	8 M s Medardo T
☆ 9 D s Giuliano)	9 M s Apollonia	9 M s Francesca T	9 S s Maria Cl. R	9 L s Gregorio	9 G s Primo m.
10 L s Aldo ss.	10 G s Guglielmo	10 G s Paviniano	☆ 10 D L. Palme	10 M s Isidoro	10 V s Diana T
11 M s Igino p.	11 V N. S. Lour.	11 V s Costantino T	s Terenzio	11 M s Rachele	11 S s Barnaba T
12 M s Modesto	12 S s Eulalia v.	12 S s Gregorio T	11 L s Leone M.	12 G s Pancrazio	☆ 12 D SS. Trinità
13 G s Veronica	☆ 13 D Settuagesima	☆ 13 D s Ruggero	12 M s Zenone	13 V s Emma v.	13 L s Ant. Pad. ☾
14 V s Ilario v.	s Fosca v.	14 L s Matilde r.	13 M s Ermenig.	14 S s Fortunato ☾	14 M s Eliseo
15 S s Mauro ab	14 L s Valentino	15 M s Cesare	14 G s Valeriano	☆ 15 D s G.B. Salle	15 M s Vito mrt.
☆ 16 D s Marcello ☾	15 M s Faustino ☾	16 M s Agapito ☾	15 V s Annibale ☾	16 L s Ubaldo v.	☆ 16 G Corpus Dom.
17 L s Antonio ab.	16 M s Giuliana.	17 G s Patrizio	16 S s Lamberto	17 M s Pasquale	s Adriano
18 M s Prisca v.	17 G s Donato	18 V s Cirillo v.	☆ 17 D PASQUA	18 M s Venanzio	17 V s Pasqual G.
19 M s Bassano	☆ 18 V s Simeone	☆ 19 S s Giuseppe	18 L dell'Angelo	19 G s Pietro C.	18 S s Maniza m.
20 G s Sebastiano	19 S s Mansueto	☆ 20 D s Giuliano m.	19 M s Ermogene	20 V s Bernardo	☆ 19 D s Gervaso
21 V s Agnese v.	☆ 20 D Sessagesima	21 L s Benedetto	20 M s Adalgisa	21 S s Vittorio	20 L s Silverio ☾
22 S s Gaudenzio	s Fosca v.	22 M s Lea mon.	21 G s Anselmo	☆ 22 D s Giulia v. ☾	21 M s Luigi Gonz.
☆ 23 D Sposal. M. V	21 L s Eleonora	23 M s Fedele m. ☾	22 V s Caio p. ☾	23 L s Desiderio fr	22 M s Paolino v.
24 L s Babila ☾	22 M s Margher. ☾	24 G s Timoteo	23 S s Adalberto	24 M Maria ss. Aus. SC	23 G s Lanfranco
25 M s Vitaliano	23 M s Romana	☆ 25 V Ann. M. V	☆ 24 D s. Abbà	25 M s Urbano I R	24 V s Giov. Batt.
26 M s Paola m.	24 G s Mattia	26 S s Emanuele	25 L s Marco ev. SC	☆ 26 G Ascens. N. S.	25 S s Eligio v.
27 G s Elvira v.	25 V s Felice pap.	☆ 27 D s Augusta	26 M s Marcellino	27 V s Natalia	☆ 26 D s Rodolfo
28 V s Cirillo p.	26 S s Fortunato	28 L s Sisto p.	27 M s Zita v.	28 S s Emilio m.	27 L s Ladislao ☾
29 S s Aquilino	☆ 27 D Quinquages.	29 M s Secondo	28 G s Vitale	☆ 29 D Maximino ☾	28 M s Attalo
☆ 30 D s Savina m.	s Onorata	30 M s. Amedeo	29 V s Pietro m. ☾	30 L s Ferdinand. R	☆ 29 M ss Pietro e P.
31 L s G. Bosco ☾	28 L s Macario	31 G s Beniamino ☾	30 S s Caterina	31 M s Angela R	30 G s Ludina

1949

R. PALLUCCHINI

La giovinezza del Tintoretto

200 pagine di testo, 260 illustrazioni in nero e a colori. Edizione in italiano e edizione in francese.

MARIVAUX

Le Commedie

tradotte in italiano. Studio e commento di R. Arienta.

LUGLIO	AGOSTO	SETTEMBRE	OTTOBRE	NOVEMBRE	DICEMBRE
1 V s Teobaldo	1 L s Pietro in v.	1 G s Egidio	1 S s Remigio	☆ 1 M Tutti i Santi	1 G s Eusebio v.
2 S Visit. M.V.	2 M s Alfonso L.	2 V s Mansueto)	☆ 2 D ss Angeli C.)	2 M Comm. Def.	2 V s Bibiana v.
☆ 3 D s Ireneo m.	3 M Inv. s Stef.	3 S s Clelia v.	3 L s Candido m.	3 G s Malachia	3 S s Francesco
4 L s Ulderico	4 G s Domenico)	☆ 4 D s Rosalia)	4 M s Petronio	☆ 4 V s Carlo Bor. SC	☆ 4 D s Barbara v.
☆ 5 M s Emidio v.)	5 V s Virginio	5 L s Vittorino	5 M s Placido	Anniv. Vitt.	5 L s Dalmazio
6 M s Isaia prof.	6 S s Sisto II p.	6 M s Umberto	6 G s Bruno e c.	5 S s Magno v.	6 M s Nicolò v.
7 G s Claudio	☆ 7 D s Gaetano	7 M s Regina v.	7 V s S. Rosario	☆ 6 D s Leonardo	7 M s Ambrogio ☾
8 V s Adriano	8 L s Ermina v.	8 G Nativ. M. V.	8 S s Pelagia	7 L s Ernesto ☾	☆ 8 G Imm. Conc.
9 S s Letizia v.	9 M s Fermo e R.	9 V s Giocondino ☾	☆ 9 D s Dionisio ☾	8 M s Goffredo	9 V s Siro vesc.
☆ 10 D s Felicita m.	10 M s Lorenzo	10 S s Nicola	10 L s Casimiro	9 M s Ramillo	10 S s Melchiade
11 L s Pio I. papa	11 G s Redegonda ☾	☆ 11 D s Paolo r. C.	11 M s Firmino v.	10 G s Andrea A.	☆ 11 D s Damaso p.
12 M s Felice m. ☾	12 V s Chiara v.	12 L ss N. di M.V.	12 M s Serafino S.C.	11 V s Martino S.C.	12 L s Amalia r.
13 M s Anacleto	13 S s Ippolito m.	s Guido	13 G s Edoardo	12 S s Diego conf.	13 M s Lucia v.
14 G s Bonavent.	☆ 14 D s Alfredo	13 M s Marcello	14 V s Callisto p.	☆ 13 D Ave. Antic.	14 M s Pompeo v. T
15 V s Enrico ip.	☆ 15 L Assunz. M.V.	14 M Es. S. Croce	15 S s Teresa v.	14 L s Cleofas (	15 G s Adelelmo v. (
16 S B. V. del C.	16 M s Rocco c.	15 G s Nicomede	☆ 16 D s Gallo ab. (	15 M s Leopoldo p	16 V s Adelaide T
☆ 17 D s Alexis c.	17 M s Emilia	16 V s Eufemia (	17 L s Edvige	16 M s Edmondo	17 S s Lazzaro T
18 L s Camillo	18 G s Elena imp (	17 S s Satiro c.	18 M s Luca evan.	17 G s Gregorio	☆ 18 D s Gratziano
19 M s Vincenzo (	19 V s Giacinto c.	☆ 18 D s Eustorgio	19 M s Pietro ap.	18 V s Oddone	19 L s Fausta
20 M s Girolamo	20 S s Bernardo	19 L s Gennazo	20 G s Irene v. m.	19 S s Elisabetta	20 M s Liberato
21 G s Daniele	☆ 21 D s Privato	20 M s Eustachio	21 V s Orsola v.	☆ 20 D s Benigno	21 M s Tommaso ●
22 V s M. Madd.	22 L s Timoteo	21 M s Matteo a. T	22 S s Donato v.	21 L Pres. M. V.	22 G s Demetrio
23 S s Liborio	23 M s Filippo B.	22 G s Maurizio	☆ 23 D s Severino ●	22 M s Cecilia v. ●	23 V s Vittoria v.
☆ 24 D s Cristina v.	24 M s Bartolomeo	23 V s Lino papa T	24 L s Raffaele	23 M s Clemente	24 S s Adele ab.
25 L s Giacomo	25 G s Ludovico ●	24 S s Tecla v. ● T	25 M s DARIA	24 G s Perpetua	☆ 25 D Ss. Natale
26 M s Anna	26 V s Alessandro	☆ 25 D s Aurelia v.	26 M s Evaristo p.	25 V s Caterina	26 L s Stefano
27 M s Pantaleone ●	27 S s Gennaio	26 L s Cipriano	27 G s Fiorenzo	26 S s Delfino	27 M s Giovanni
28 G s Nazaro	☆ 28 D s Agostino	27 M s Adolfo m.	28 V s Simone	☆ 27 D Avv. Rom.	28 M ss Innocenti
29 V s Marta v.	29 L s Sabina	28 M s Ermelinda	29 S s Ermelinda	28 L s Sostene m.	29 G s Davide pr.)
30 S s Abele	30 M s Rosa da L.	29 G s Michele	☆ 30 D s Saturnino	29 M s Frances.	30 V s Eugenia v. ☾
☆ 31 D s Ignazio L.	31 M s Aristobulo	30 V s Girolamo	31 L s Quintino)	30 M s Andrea ap.)	31 S s Silvestro

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Guarnati

THE MUSEUM OF MODERN ART

Date February 14, 1950

To: Mr. René d'Harnoncourt

Re: Attached letter

From: Mr. Alfred Barr

1939 *Aria d'Italia* I.

1940 *Aria d'Italia* II, III, IV, V.

1941 *Aria d'Italia* VI, VII.

1942 GIUSEPPE FIOCCO
Un Tiziano: La Venere dalle colombe.
Con 15 illustrazioni.

1943 RODOLFO PALLUCCHINI
I disegni del Guardi al Museo Correr di Venezia.
Con 250 illustrazioni.

1945 R. e A. PALLUCCHINI
Il Dialogo di Pittura di Paolo Pino (1548)

1946 PALLUCCHINI-G.F.GUARNATI
Le Acqueforti del Canaletto
Con 60 illustrazioni.

1947 GIULIO LORENZETTI
Il Quaderno dei Tiepolo al Museo Correr di Venezia.
Con 170 illustrazioni.

ALEXANDRE DUMAS FILS
La Dame aux Camélias.
Illustrata da Pallavicini.

1948 L. VENTURI e R. PALLUCCHINI
Gli Impressionisti alla Biennale.
100 tavole, di cui 10 a colori.

CURZIO MALAPARTE
Kaputt. Edizione definitiva.

150 E 39 = Tel. 02.93900

Hotel Dryden

Via Guerrazzi 13
Milan

EDIZIONI DARIA GUARNATI
MILANO
Amministrazione: VICENZA - Mure P. Nuova, 8

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Guarnati

THE MUSEUM OF MODERN ART

Date February 14, 1950

To: Mr. René d'Harnoncourt

Re: Attached letter

From: Mr. Alfred Barr

Dear René:

I have been in correspondence with Daria Guarnati but this particular letter, I think, is meant for you since when she was in New York she spoke about the Museum's part in the Milan Triennale and I told her that she should speak with you and perhaps Philip Johnson.

1-8-50 returned to R d'H

She is the daughter of the late French authority on Ingres and seems to be Gio Ponti's right-hand man.

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Gueriff

67 Hilton Avenue, Garden City, N.Y.

October 19, 1949

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

Dear Mr. Barr,

I wish to thank you for your letter of the 5th. Countess Celani has written me recently saying that she had received the book you sent her. She also told me that she was writing directly to Mrs. Barr to thank her. I hope she did.

Mr. Toninelli wrote to me on the 10th of October asking me to try to sell some of his dress and suit materials. He inclosed a number of samples. They are, as usual, very beautiful. I would like to show them to you as I am most anxious to help him in his plans to re-open his silk business here. For the time being I can only approach the private clientele and dressmakers who would order small quantities at a time. Perhaps I can interest you and Mrs. Barr in some of the samples. I know it would please Mr. Toninelli very much. I shall therefore hope to hear from you very soon.

Yours sincerely,

Lydia A. de Guerriff

Lydia A. de Guerriff

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The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.175

Guerriff

October 5, 1949

Dear Madame de Guerriff:

I find your little note upon my return from the country. I am sorry that your sister, Countess Celani, had not received a catalog when she wrote to you. I am pretty certain that it must have reached her by now. The mails have been extremely slow since, as you can imagine, we could not affort to send so many books abroad by air mail.

Mr. Toninelli before he left for Italy spoke and wrote about your desire to work in the Museum. Believe me we have not forgotten you and will let you know if a position opens.

Sincerely,

Countess Lydia Amor de Guerriff
67 Hilton Avenue
Garden City, Long Island
New York

AHB:js

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67 Hilton Avenue
Garden City, N.Y.
Aug. 25/1949

Dear Mr Barr

This is just a note to thank you for sending the Italian Exhibition back to my sister, Countess Celani. However I received a letter from her saying she had not as yet gotten it. I thought it would be better to let you know as you may be able to trace it.

Please let me hear from you & if I can help you, do not hesitate to call on

1951

How nice to have a card from you both. I am delighted to hear that the Art of this Century is going to be shown in Amsterdam. I wish that I could see it again.

My very best to you both and to Sandberg.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Peggy Guggenheim
c/o The Stedelijk Museum
Amsterdam, Holland

AHB:mh

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me as I would be only too glad to do my part —
Very sincerely
Lydia D. de Liagre

ordered July 20

How nice to have a card from you both. I am delighted to hear that the Art of this Century is going to be shown in Amsterdam. I wish that I could see it again.

My very best to you both and to Sandberg.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Peggy Guggenheim
c/o The Stedelijk Museum
Amsterdam, Holland

AHB:mh

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THE MUSEUM OF MODERN ART
NEW YORK

Peggy Guggenheim

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

February 20, 1951

Dear Peggy and Petro:

How nice to have a card from you both. I am delighted to hear that the Art of this Century is going to be shown in Amsterdam. I wish that I could see it again.

My very best to you both and to Sandberg.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Peggy Guggenheim
c/o The Stedelijk Museum
Amsterdam, Holland

AHB:mh

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THE M

NEW Y

53rd STREET
IRCLE 5-8900
RT, NEW-YORK



Our Italian show here had, we think, a surprising success. It had very good notices in the papers, a quite remarkable attendance of 121,000 - higher even than the Braque show - and twenty-two things were sold.

Outside of Milan, news of the exhibition seems to have been received in Italy with general interest and approval. Doubtless you have heard reports about the difficulties in Milan which were really extraordinary . The jealous factionalism among collectors and officials there was unsurpassed anywhere in our past experience, even including Mexico. When I last saw you in Venice, and even after Jim Soby and I had left Italy, all seemed calm, but during the fall and winter a determined effort was made to sabotage the show, partly through official pique, partly through resentment and internecine jealousy among collectors, some of whom were for several months unwilling to cooperate in the exhibition. The change of date from the fall to the summer also aroused opposition in Milan, although we have found the summer to be a period of maximum national attendance in our museum, and had actually shifted our 20th Anniversary Exhibition in order to accomodate the Italian exhibition earlier in the schedule. Of course I understand this objection because New York is so hot; many New Yorkers saw the show at its very beginning or during September before it closed.

Most of the lenders in Milan and all others outside, however, stood by their original agreement to lend and by the end of March all but one of the objectors had finally agreed. However, when Monroe Wheeler arrived in Milan shortly afterwards to attend to problems of shipping and color reproduction, several of the lenders again threatened to withdraw, making trouble for him. In the end, however, only Dr. Jesi was left sulking in his tent.

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Guggenheim

THE MUSEU

NEW YORK

11 WEST 53rd STREET
LEPHONE: CIRCLE 5-8900
ES: MODERNART, NEW-YORK

Not su

after

PER LUCHTPOST
PAR AVION
P 37 AA B 10 K/2

40 C NEDERLAND



NEDERLAND 2 CENT

Mr. Alfred Barr
Museum of Modern Art
10 W. 53 street
New York City
U.S.A.

Greetings from Holland. where I dutifully followed my pictures. in the Stedelijk Museum of Amsterdam. Peggy Guggenheim

Hope to see you this summer in Europe - We are working on the „De Stijl" exhibition, planned this summer in de Stedelijk Museum
Sincerely
Pétro van Doesburg

Dear Pegg

sending ... you for
having a ... st be
original ... few
... ns!

It had ve ... ng success.
of 121,00 ... e attendance
were sol ... y-two things

been rece ... to have
less you ... . Doubt-
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Guggenheim

THE MUSEUM OF MODERN ART
NEW YORK

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

Not sent after consultation with ITS

November 11, 1949

Dear Peggy:

I meant long before this to write you to thank you for sending me the catalogs of your shows. I am sure they must be having a great influence as they travel in Italy where so few originals by these artists have been seen. Congratulations!

Our Italian show here had, we think, a surprising success. It had very good notices in the papers, a quite remarkable attendance of 121,000 - higher even than the Braque show - and twenty-two things were sold.

Outside of Milan, news of the exhibition seems to have been received in Italy with general interest and approval. Doubtless you have heard reports about the difficulties in Milan which were really extraordinary. The jealous factionalism among collectors and officials there was unsurpassed anywhere in our past experience, even including Mexico. When I last saw you in Venice, and even after Jim Soby and I had left Italy, all seemed calm, but during the fall and winter a determined effort was made to sabotage the show, partly through official pique, partly through resentment and internecine jealousy among collectors, some of whom were for several months unwilling to cooperate in the exhibition. The change of date from the fall to the summer also aroused opposition in Milan, although we have found the summer to be a period of maximum national attendance in our museum, and had actually shifted our 20th Anniversary Exhibition in order to accomodate the Italian exhibition earlier in the schedule. Of course I understand this objection because New York is so hot; many New Yorkers saw the show at its very beginning or during September before it closed.

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Besides the summer date and the various local intrigues, one other factor entered into the Milanese wrangle: this was our insistence upon complete freedom of choice whichinevitably ran counter to certain local and personal tastes among some of the Milanese collectors.

We did, however, weigh not only the works of art, but also the opinions of the collectors and local critics with real care. Indeed, after two months' work in Italy during the summer, we waited until December before making a final choice in order to let our impressions precipitate slowly. Of course, in the end we inevitably made some mistakes. After we had studied the show here in New York, there were four or five painters that both Jim and I wish we had left out. I suppose it will be five years at least before a fair appraisal of the show can be made.

However mixed our feelings are about the Milanese, we did have the most patient, generous and courageous support throughout the three years negotiations from Romeo Toninelli. During the winter squabbles in Milan, he stood firmly by the show, at the same time offering to efface himself if this should promote a harmonious solution to the difficulties. In the end he held the bag financially and accepted full responsibility even without the help of the group of wealthy Milanese who had originally undertaken to finance the Italian share of the show. At the same time he never tried to influence the choice of the pictures and bore the brunt of a great deal of unpleasant negotiation and arduous detail. In twenty years' work on exhibitions for the Museum, I think I have never met a foreign collaborator more efficient, magnanimous and honorable.

I have written you somewhat at length because I realize that you must have heard many garbled and perhaps malicious rumors about the exhibition. Since I count you among our friends, I have taken the liberty of passing on to you this information.

Now, in return, send us some news of Venice. Who now seems to be among the good younger artists? Is Pizzinato still Inge's favorite? And whom have you discovered that's new?

Marga joins me in sending you our best.

Sincerely,

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

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P. S. Is Petro with you? Our love to her, too.

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Guggenheim

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

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

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QDY-5-11-PD-

November 3, 1949

Mrs. Solomon R. Guggenheim
Plaza Hotel
5th Avenue and 59th Street
New York

MY SINCERE SYMPATHY TO YOU ON THE PASSING OF YOUR HUSBAND.

ALFRED H. BARR, JR.

Straight Telegram
Charge: Museum Collections

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

only Dec. 9th Re 4-2130.
I impossible for me to reach until then, to thank you for the valuable thought, time, and advice, as to how we should proceed!
Following the return of Mr. Engel, as agreed, I shall get in touch with you. Very sincerely
Adeline Guinnard.

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Guimard

THE MUSEUM OF MODERN ART

Date December 9, 1949

To: Alfred Barr, Jr.

Re: Madame Guimard

From: Edgar Kaufmann, Jr. EK Jr. (L)

David Asherman has been in touch with Professor Mizwa at the Kosciuszko Foundation and reports that Professor Mizwa will be very glad to talk to Madame Guimard at any time and see the portrait. He can see her either at the Foundation or at the Hotel Alrae whichever she prefers. However the Foundation is only a block from the hotel and he would like to show her through it. Professor Mizwa is waiting to hear from us before getting in touch with Madame Guimard.

Dear Mr Barr,

By phone I learned that Mr. Engel is out of town, and returns only Dec. 9th. Impossible for me to wash until then, to thank you, for the valuable thought, time, and advice, as to how we should proceed!

Following the return of Mr. Engel, as agreed, I shall get in touch with you. Very sincerely

Adeline Guimard.

15 E.65

Re 4-2130

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Nov 29th/49

The Alrae

THIRTY-SEVEN EAST SIXTY-FOURTH STREET

NEW YORK 21, N.Y.

Dear Mrs. Barr,

By phone I learned that Mrs. Engel is out of town, and returns only Dec. 9th!

I impossible for me to wait until then, to thank you, for the valuable thought, time, and advice, as to how we should proceed!

Following the return of Mrs. Engel, as agreed, I shall get in touch with you. Very sincerely

Adeline Guinard,

Guinard

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Paderewski in

Engel write

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helpful if you
it might be quoted,
portrait thereby

When ever I require advice, concerning artistic questions — I immediately think of you - who was such a valued friend of my dear husband!

If your busy life will permit! could your secretary phone, before ten thirty, any morning - and fix with me an hour convenient for you to have me call, at your office, or if you prefer lunching with me? in my studio! as I must have one — at the Hotel Alrae!

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11/28/49
A.H.B. note to Madame Guimard

Suggested draft of part of a letter to the Library of Congress, Mr. Spivake, Music Division.

In answer to a letter of November 4 from Mr. Spivake to Mr. Engel.

The first paragraph might refer to this letter of November 4 and describe the portrait by Madame Guimard and the holographic note written by Paderewski in praise of the portrait.

I would suggest then that Mr. Engel write something to this effect:

"We have good reason to believe that a donor will be found to purchase this work for the Library providing we have some definite assurance from the Library that the portrait together with Paderewski's letter will indeed be accepted. (We have in mind raising a purchase fund from among some patriotic Polish gentlemen who would need this assurance before proceeding. It would, of course, be helpful if you could phrase your letter in such a way that it might be quoted, and the eagerness of the Library to have the portrait thereby attested.)"

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12:30 Wednesday — Guimard Nov 15th/49

The Alrae
THIRTY-SEVEN EAST SIXTY-FOURTH STREET
NEW YORK 21, N.Y. Rh 4-0200
apt. 8H

My dear Mr. Barr,

These few lines, I hope will find you, and Mrs. Barr, in the best of health!

Whenever I require advice, concerning artistic questions — I immediately think of you - who was such a valued friend of my dear husband!

If your busy life will permit! owned your secretary phone, before ten-thirty, any morning - and fix with me an hour convenient for you to have me call, at your office, or if you prefer lunching with me! in my studio! as I am have one — at the Hotel Alrae!

appreciation, and that of Mrs. Barr, have been a very encouraging incentive.

With friendly greetings to you both —

Very sincerely

Adeline Guimard.

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With kindest remembrances
to Mrs. Barr -
Very Sincerely
Adelaide Guimard.

appreciation, and that of Mrs. Barr, have
been a very encouraging incentive.
With friendly greetings to you both -
Very sincerely
Adelaide Guimard.

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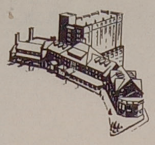
Guimard



Pocono Manor Inn
"At the Top of the Poconos"
POCONO MANOR, PENNA.

Sept 2nd

My dear Mrs. Barr,

I hope you, and Mr. Barr, are having a very restful vacation!— which I felt your husband was in great need of.—

Has the result of this summer's exhibit, especially considering the excessive heat, proven satisfactory? many casual acquaintances have written, or, sent me a word, of approval!

Shortly after Labor Day - I am returning to the City— and I expect to work steadily this winter— your appreciation, and that of Mrs. Barr, have been a very encouraging incentive.

With friendly greetings to you both—

Very sincerely

Adeline Guimard.

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(See FitzSimmons for letter from C.S.S. to A.H.B.)

Guimard

June 17, 1949

Madame Adeline Guimard,
Hotel Alrae,
37 East 64th Street
New York 21, N. Y.

Dear Madame Guimard:

On the slight hope that our own print division might be interested in acquiring your drawings of Leoncavallo and Paderewski, I discussed the matter with the Curator but as I feared there are no funds in our budget for that purpose. It is a little difficult to know what to suggest since so far as I know there are no important collectors of musical portraits in this country. Robert Simon who has a place in Carnegie Hall for exhibiting portraits, already has a large collection of photographs and original rare manuscripts which have been given to him or lent permanently.

Let us keep the photographs in any case and continue to keep our eyes opened for a proper person or institution to purchase your works.

Sincerely yours,

Carleton Sprague Smith
Chief of the Music Division

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Gullón

The Museum of Modern Art

March 27, 1950

to library 3/27

Dear Mr. Gullón:

Permit me to thank you most cordially for the very beautiful book on the Escuela de Altamira. I am delighted to have it for our Library.

With best wishes, I am

Very cordially yours,

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

Mr. Ricardo Gullón
Muelle, 22
Santander, Spain

AHB:js

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The Museum of Modern Art

To: The Files

From: Rachel Garbade

Date: October 30, 2023

Re: Correspondence

This correspondence was added to this file in 2023.

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BARR PERS. (GOLDWATER)

May 5, 1947

Dear Louise:

Here is the title for your engraving, together with a typed revision which I have made. I hope it will serve your purpose.

Sincerely,

Mrs. Robert Goldwater
142 East 18 Street
New York 3, N. Y.

AHB/ob
enclosures