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SABARTÉS

July 29, 1948

Dear Mr. Sabartés:

As you suggested, from now on I shall send you copies

J. T. Soby - 29 Mountain Spring Road - Farmington, Connecticut

Soby

Alfred:

I think Frankenstein might be interested in the extraordinary, Harnett-like, photograph of a hunting still life (1860-65) by Adolphe Braun, published in the superb Histoire de la Photographie by Raymond Lécuyer, Paris, 1945. Haven't his address; perhaps he's working in the Museum part of the time. Has our Library bought this book? It's terrific.

(Library has it) ja

Sincerely yours,

Jaime Sabartés, Esq.
7 rue des grands Augustins
Paris, France

AHB/ob
enclosure

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SABARTÉS

July 29, 1948

Dear Mr. Sabartés:

As you suggested, from now on I shall send you copies of all letters addressed to Picasso so that, in case he doesn't read them, you will be able to read them and



Jaime Sabartés, Esq.
7 rue des grands Augustins
Paris, France

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SABARTÉS

See Picasso corresp.

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SABATEL

(all this material including photographs to Mr. Kaufmann)

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THE MUSEUM OF MODERN ART

Date June 27, 1947

To: Mr. Edgar Kaufmann, Jr.

From: Mr. Barr

Re: Attached material (Arcimboldo)

Dear Edgar:

Here is the material on the Arcimboldic paintings, together with the address of Mr. Sabatello in Italy. It may well be that he is now back in California; an airmail letter would ascertain this quickly. If you are interested in the pictures, why don't you go ahead with your negotiations? The photographs are attached. Seeing them again makes me think that they are quite remarkable pictures.

AHB/ob

attached: correspondence
photographs

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SACARTOFF

Elizabeth Sacartoff phoned. She wanted to ask if you would mind if she gives your name as reference for a rather important possible job with the Cancer Committee. She did not want to do so without asking you, but it would mean a great deal to her if you agree.

OR 3-6694 4/4 9s

Oscar - Who is it? Please remember

She was at Cricket on PM + TIME D

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Sachs

cc: Mrs. Wallace
with original
Sachs letter

March 16, 1950

CONFIDENTIAL

Dear Paul:

Thank you for your letter about David Hastings. I am sure that he would be a very interesting candidate for a position here at the Museum if there were a position open which could make use of his talents. Unfortunately there is no such position at the present time.

Would you write me his address in Paris, or if you prefer, write him to send us a dossier so that we may know more in detail about him and what he wants to do.

It is good to hear from you. My best to Meta and yourself.

Sincerely,

s/ Alfred Barr

Professor Paul J. Sachs
Room F
Widener Library
Cambridge 38, Massachusetts

AHB:js

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SACHS

THE MUSEUM OF MODERN ART

Date February 20, 1951

To: Mr. Monroe Wheeler

Re: Homer Saint Gaudens

From: Alfred H. Barr, Jr.

May 15, 1947

CONFIDENTIAL

Dear Paul:

Although we spoke about Goodall I forgot to ask you about Herwin Schaefer who has applied for a position in our Department of Industrial Design. I believe Schaefer is now assistant in the Department of Decorative Arts of the Rhode Island School of Design.

Can you give me confidentially some opinion of his character and abilities. We know about his essay on "The Origin of the Two-Two Towered Facade" but wondered about his capacities in an active museum department in which there would be a good deal of administration, contact with people, both artists and business men, and so forth. Also do you think he would be interested not only in the scholarly but also the popular side of museum educational work?

Sincerely,

Professor Paul J. Sachs
Harvard University
Cambridge 38, Massachusetts

AHB:mc

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St Gaudens

THE MUSEUM OF MODERN ART

Date February 20, 1951

To: Mr. Monroe Wheeler

Re: Homer Saint Gaudens

From: Alfred H. Barr, Jr.

Dear Monroe:

Here is my penalty for a casual remark at a Museum Cocktail party. Have you any suggestion as to what publishers might be interested? I suspect the book might have some small success since Saint Gaudens had a very interesting life and writes with a good deal of gaiety and style.

Please return the letter, as soon as you can.

Thanks! A.

literary agent:
James Oliver Brown.
17 East 49
MU 8-3257

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CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT · GAUDENS
DIRECTOR EMERITUS

Box 246, Route 2
Miami, Florida
February 6, 1951

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

Dear Barr:

You may remember that at the party for my European Jury of Award last fall you thought well of the idea of my doing a stint of reminiscences.

I am nearly at the end of my tour of duty with Carnegie Institute, though certain odds and ends have followed me down here. Therefore, if I could find someone to handle the answer I would enjoy looking backwards a bit and writing about what happened.

Certainly I do not lack for material. My memory reaches into the eighteen-ninety era of Twachtman and La Farge. Next came the years of the Cornish, New Hampshire, group of writers and artists who were led by my father into the realms of charades and ice hockey. Later, in New York, I broke into literature by way of the New York Sun and the Gilder clan. Then, in the hope of becoming a second Clyde Fitch, I spent over a decade and a half with Maude Adams and those who came and went from the stage door of the Empire Theatre.

World War One turned me to soldiering. Fortunately I had sense enough to divorce camouflage in France from the protective coloration theories of Abbott Thayer.

Next Carnegie Institute arrived at the dress rehearsal of a Eugene O'Neill play, "Gold", that I put on for John Williams. For various untidy reasons it lasted just one week. Thereafter I dealt with those problems of international contemporary painting which gave me a series of fortunate headaches for more than a quarter of a century. During that time I did my best to match up the varied eccentricities of such as Matisse and Augustus John. While "Muley" Hassam wasted his time trying to get me fired for being too advanced, you and Elizabeth Luther Carey awarded a First Prize to Peter Blume, which indicated that I had better brave the wrath of my Trustees by throwing away a few old hats.

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World War Two sent me back to my job in a far from sunny France. Believe it or not, I enjoyed the army.

The last round found me again among my old loves, the picture makers. As you saw that afternoon in New York, I finished up with such a strangely matched team as Gerald Kelly and Marcel Gromaire.

It has been a lot of fun. That is why I would like to meet a publisher who would take a chance with me.

Can you give me a lead as to where to look?

Sincerely,

SG-M

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Saint-Gaudens

February 20, 1951

February 20, 1951

Mr. Monroe Wheeler

Homer Saint Gaudens

Alfred H. Barr, Jr.

Dear Saint Gaudens:

I am desperately trying to finish a book on Matisse so that I may not be able to be very effective in getting in touch with publishers, but I shall do my best.

Your letter makes me think all the more that your memoirs would be really interesting and valuable.

On the other hand, since the boom of 1946/47, publishers have been increasingly reluctant to involve themselves in books about art.

My very best to Mrs. Saint Gaudens.

Sincerely,

Alfred H. Barr, Jr.

Mr. Homer Saint Gaudens
Box 246
Route 2
Miami, Florida

AHB:mh

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February 20, 1951

Mr. Monroe Wheeler

Alfred H. Barr, Jr.

Homer Saint Gaudens

Dear Monroe:

Here is my penalty for a casual remark at a Museum Cocktail party. Have you any suggestion as to what publishers might be interested? I suspect the book might have some small success since Saint Gaudens had a very interesting life and writes with a good deal of gaiety and style.

Please return the letter as soon as you can.

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SALEMME

October 14, 1948

Dear Mr. Salemme:

I am much disturbed by your letter of October 5, but I am afraid that the Museum could not consider buying another of your paintings at the present time. I wish we could.

However, I shall do what I can to interest collectors in your work - though this is not very easy I'm afraid.

Sincerely,

Mr. Attilio Salemme
20 Commerce Street
New York City

AHB/ob

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10-6-48

20 Commerce St.,
New York City.
October 5, 1948.

Dear Mr. Barr:

It is not my intention to burden you with the problems that I must surmount in order to continue the development of my work. In general, painting, like anything else, reduces itself to two questions: does the individual know what to do? and is it possible? I know exactly what I must do, but (and this is where Kafka steps in) I am still in the corridors, prevented by economic walls from entering where I must arrive if I am to accomplish that which I believe is my task in painting.

Things have not changed much for me since I spoke to you last. I have not heard from Miss Miller - so I assume there is nothing she can do. I need financial encouragement more than anything else at present. The Museum owns one of my paintings - it could use another. I have many paintings that are far superior to the one

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it now has. My need compels me to bring this to your attention now, but economics aside, I strongly feel that the Museum should have a more developed example of my work.

I'm sorry that you missed my last show. I am not connected with any gallery now and I have my paintings in my studio. I have plenty of time to show them, if you care to come I shall be delighted to show them to you at your convenience.

Hoping to hear from you soon.

Most sincerely,

Attilio Salemme

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SALKO

THE MUSEUM OF MODERN ART
NEW YORK 19

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

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

October 9, 1947

Dear Mr. Salko:

Thank you for your letter of October 2. Should I be in Philadelphia I will certainly come to see your exhibition. Thank you for letting me know about it.

Sincerely,

A. H. Barr

Mr. S. Salko
721 Walnut Street
P. O. Box 203
Philadelphia 5, Pa.

February 4- 1948

Dear Mr. Barr.
My water color "Operators of Explosives" is included in the current Exhibition of the A. W. C. S. at the National Academy, I shall be grateful if you will find possible to see it.

AHB/ob

Sincerely yours
S. Salko

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Mr Alfred H. Barr jr. october 2-47
museum of modern art
New York N-Y

SAKO

S. SAKO
721 Walnut Street
P. O. Box 203
Philadelphia 5, Pa.

october 20-48.

Mr. Alfred H. Barr jr.
The museum of modern art
New York 19. N.Y

Dear Mr. Barr:

Mrs. Thomas Eakins, was gracious enough to permit me to do a portrait study of her, which is included in the current exhibition of the contemporary arts association gallery 1712 walnut st - Philadelphia

If you should come to Philadelphia during the period of the exhibition (until Nov. 4th), I'd deem it a privilege, if you did stop in to see it.

Sincerely yours

S. Sako

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Mr Alfred H. Barr Jr. October 2-47
museum of modern art
New York N-Y

SALKO

Dear Mr Barr.

An one-man show of my oils, water colors and drawings is presented by the Philip Rayon Art Galleries Broad St. Suburban Station Bldg. Philadelphia until October 31st.

If during this time an occasion should present itself for you to be in Philadelphia I will appreciate it if you would stop in [illegible]

Sincerely yours

S Salko

October 9, 1947

Dear Mr. Salko:

Thank you for your letter of October 2. Should I be in Philadelphia I will certainly come to see your exhibition. Thank you for letting me know about it.

Sincerely,

Mr. S. Salko
721 Walnut Street
P. O. Box 203
Philadelphia 5, Pa.

AHB/ob

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S. SALKO
721 Walnut Street
P. O. Box 203
Philadelphia 5, Pa.

Mr Alfred H. Barr jr. october 2-47
museum of modern Art
New York N-Y

Dear Mr Barr:

An one-man-show of my oils, water colors and drawings is presented by the Philip Rueger Art Galleries Broad St. Suburban Station Bldg. Philadelphia until october 31st - 1947.

If during this time an occasion should present itself, for you to be in Philadelphia, I will be indeed glad if you would stop in to visit.

Sincerely yours

S. Salko

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

ALFRED H. BARR, JR.
DIRECTOR OF RESEARCH IN PAINTING AND SCULPTURE

March 18, 1947

Dear Mr. Salko:

Thank you for your letter of March 15th. Should I come to Philadelphia during the period of the Academy exhibition I shall be sure to look at your painting.

Sincerely,

Alfred Barr

Mr. S. Salko
721 Walnut Street
P. O. Box 203
Philadelphia, Pa.

AHB:ja

over

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S. SALKO
721 Walnut Street
P. O. Box 203
Philadelphia 5, Pa.

March 28. 49

SALKO

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

Dear Mr. Barr:

In connection with this year Xmas, I take the pleasure of advising that my water color: "PLYING THE TRADE" is included in the current Exhibition of the National Academy of Design, of your city.

I shall appreciate very much, if you will find possible to step in to see it, and of course will deem it a privilege, if you should acquire it for the museum.

May I have the courtesy of your reply.

Sincerely yours

S. Salko

over

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Sandberg

SAN FRANCISCO MUSEUM OF ART

Sandberg

stedelijk museum

amsterdam
paulus potterstraat 13
telefoon 20204
no. S.M. 851
bijlage

Amsterdam, 26 April 1949.

Mr.and Mrs.Alfr.Barr
49, East 96th Street
New York. N.Y.
U.S.A.

Dear Mr.and Mrs.Barr,

After my return in Holland I want to thank you most cordially for your kindness and hospitality given to me in your home during my stay in New York.

I am most thankful for your assistance at the assembling of an exhibition of American art. I hope to be able to inform you soon of more details and results.

With renewed thanks, I am

Yours sincerely,

WJHB Sandberg

Director of the Municipal Museum of Amsterdam.

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Sandberg

SAN FRANCISCO MUSEUM OF ART

February 28, 1949

Dear Dr. Sandberg:

Thank you for your letter of February 22nd, I am delighted to hear that you are finally coming to this country. We all look forward to seeing you.

I am passing your letter on to Miss Frances Keech who will reserve a room for you at the Barbizon Plaza from March 6th.

Sincerely,

Dr. Sandberg
Director of the Municipal Museum
Stedelijk Museum
Amsterdam, Holland

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SAN FRANCISCO MUSEUM OF ART

T ION

W NIA

WILLIAM W.
GRACE L. M

stedelijk museum

amsterdam
paulus potterstraat 13
telefoon 20204
no. S.M. 413
bijlage

February 22nd, 1949

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

Dear Mr. Barr,

I have the intention to come to the United States in coming March, in order to prepare an exhibition of American Art for the Netherlands. I sincerely hope that you will be in New York then and that we can discuss many outstanding questions.

Would you be so kind as to do me a great favour and to book a room for me at the Barbison Plaza from March 6th.+ I am most grateful for your help.

Hoping to see you soon, I am, yours sincerely,

wants me to do!

Sandberg

Director of the Municipal Museum.

+ I think I will arrive that day by K.L.M.

9/28/49

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SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

September 23, 1948

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

9/28/48

Dear Alfred:

I hope you have received your copy of the catalogue of The Spanish Masters of 20th Century Painting which we have published in connection with the exhibition. Please accept it together with our most sincere thanks for your generosity in lending your paintings to the exhibition. The President and Trustees of the San Francisco Museum of Art have asked me especially to extend their warmest regards and thanks for your help. The exhibition is a superb one and a special hanging job has given each picture an opportunity to breathe.

With kindest personal greetings and best wishes,

Very sincerely yours,

Dick

Richard B. Freeman
Assistant Director

RBF:nb

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Brazil
SAO PAULO

MUSEU
de Arte

São Paulo, May 3, 1950.

THE MUSEUM OF MODERN ART

Date May 9th 1950

To: Mrs. Bragazzi

Re:

From: Porter McCray

Olive:

This is the letter about which I spoke. Pearl M. has promised to get off the photo immediately.

Porter.

Mr. P. M. Bardi, Director
Museu de Arte
Rua 7 de Abril No. 216
Sao Paulo, Brazil

ob/b

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Brazil
SAO PAULO

May 15, 1950

Dear Mr. Bardi:

Many thanks for your letter of May 3. I do not know what exhibition the Buenos Aires Instituto de Arte Moderno mentioned to you, as the Museum of Modern Art plans no Picasso show for that city. However, please let me know if you find that this is a matter about which we can be of help.

I hope that you have received the photograph of the Gauguin drawing L'Arlesienne which was mailed by air.

Sincerely,

Mr. P. M. Bardi, Director
Museu de Arte
Rua 7 de Abril No. 216
Sao Paulo, Brazil

ob/b

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MUSEU
de Arte
SÃO PAULO, BRASIL, RUA 7 DE ABRIL N.º 216

São Paulo. may 3. 1950.

THE MUSEUM OF MODERN ART
11 West 53rd Street
New York 19 - USA

Dear Sirs:

we know from the Instituto de Arte Moderno of Buenos Aires, that an exhibit of Picasso has been prepared by you for that Institute.
We would sincerily like to know if it would be possible to bring this exhibit to our Museum, after it has been shown in Buenos Aires. Will you please let us know the conditions and the time?

In march 27th. we have written to you concerning a photo on the Gauguin drawing "L'Arlesienne" of which Van Gogh has made a painting now in our Museum. As requested we have sent you $1.00 to defray the cost of the photo. By now we need this photo as we are preparing a small publication on the painting. Will you please let us have this photo by air mail?

Looking forward to hear from you, we remain very sincerily yours

P.M. Bardi

P.M. Bardi-director

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GAUGUIN

MUSEU
de Arte

cc: Pearl Moeller

March 22, 1950

Dear Mr. Bardi:

Your letter of March 7 has come to my attention. The Gauguin drawing L'Arlèsienne about which you inquire, I believe is in the collection of Dr. F. H. Hirschland of New York.

I suggest that you write Dr. Hirschland for permission to reproduce this drawing. His address is: 120 Broadway, New York 4, New York. If you will be good enough to send us Dr. Hirschland's letter agreeing to the reproduction, we will be glad to mail you the photograph for a charge of $1.00 - prepaid, please.

We have noted the fact that your museum now owns the fine van Gogh painting done after the Gauguin drawing, for our collection records.

Sincerely yours,

s/Olive Bragazzi

Mr. P. M. Bardi, Director
Museu de Arte
Rua 7 de Abril No. 216
Sao Paulo, Brazil

ob.b

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MUSEU
de Arte

SÃO PAULO, BRASIL, RUA 7 DE ABRIL N.º 216

São Paulo, march 7th 1950

To the Director of the
MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19 - USA

Mr. Barr

o Harrison-Met

Dear Sirs:

we have recently acquired in New York a painting by Van Gogh known as "Arlesienne" done after a drawing of Paul Gauguin.
We know that in your catalogue on the Van Gogh exhibition in 1935 this drawing was reproduced under nº44 A.
As we are preparing a booklet on the painting of Van Gogh we should really appreciate to reproduce this drawing. Would it be possible to you to send us the catalogue, a reproduction or a photo on this drawing?
We thank you in advance for any information.
Believe us very sincerily yours

P.M.Bardi

P.M.Bardi-director

Hirschland Coll.

S1184

fb

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SARVIG

cc: Mr. O. H. Sehested

CONSULATE GENERAL OF DENMARK
NEW YORK CITY
U. S. A.

January 10, 1950

Dear Mr. Sarvig:

I regret the delay in answering your recent letter. However, we have been unable to locate the previous letter to which you refer. It is possible that during Mr. Barr's absence from the city for the greater part of the summer, his secretary at that time may have referred your letter to Mr. William S. Lieberman on our staff who is particularly interested in Munch.

However, Mr. Lieberman has been in Europe for the past two months. We have written him to inquire about your letter but have had no reply. It is quite probable that he has not received the letter since he has been travelling a great deal on the continent.

We shall let you know as soon as we hear from Mr. Lieberman. In the meantime, if you would care to write us again about the subject of your first letter, to which you refer in your recent letter, it might facilitate matters since Mr. Lieberman is not expected back for another month.

Sincerely,

Secretary to Mr. Barr

Mr. Ole Sarvig
4 Eildon Street
Edinburgh
Great Britain

js

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O. Sarvig, 4, Eildon St. Edinburgh.
Great Britain.

17 BA
DA
B
OFF

Edinburgh Nov. 17th. 1949.

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

Dear Sir,

8/er.

informing you once more of a new address of mine hoping to get an answer to my letter of last summer, concerning my book on the graphic arts of Edvard Munch and an application for means to enable me to come to New York and make a choice of illustrations for an essay and woodcuts, — I ask you kindly to let me know if you have received the mentioned book from my Danish publishers, Messrs. Schultz, Copenhagen. Besides I wanted ask you to return, if possible, a document of mine from „the Danish Authors' Society", which I think was enclosed in the

D.

the book

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17 BAT

DA

B

OFFI

letter, and for future I have made some
practical use in Edinburgh.
Would you please answer me to the
above adress.

Yours sincerely,
Alec Sarsby.

9
S/er.

the book

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OHS/er.

NEW YORK 4, N. Y. December 29th, 1949.

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

Dear Sir,

With reference to our telephone conversation concerning a letter received from the Danish author Ole Sarvig I wish to inquire whether by now you have investigated the matter. Kindly telephone me your reply at your earliest convenience.

Yours very truly,
for the Consul General

O.H. Senested
Vice Consul.

D. Lytle has located the book

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Sat. Review

cc: to AHB-UT.

No answer? Was published

July 11, 1950

The EDITOR
The Saturday Review of Literature
25 West 45 Street
New York 19, New York

Sir:

I was delighted to read James Thrall Soby's criticism of recent books on art by the psychoanalysts D. F. Schneider and Lionel Goitein in your issue of July first. That these supposed scientists should publish so much half-baked guess-work about artists and works of art does no credit to their usually scrupulous profession. It is possible that, psychoanalytically, Rodin's Thinker is really sitting "on his privy seat" and that a Corot landscape presents unconsciously the detailed topography of the female genitals. Yet we may wonder whose unconscious is really revealed here? That of the artist, or of Dr. Goitein who makes these unqualified assertions? Dr. Schneider is more responsible toward his readers: he indicates occasionally that his conclusions are hypotheses, not facts.

Valuable as Mr. Soby's review is, I wish that these two books might also be reviewed in your layman's magazine by a psychoanalyst, if one could be found honest and courageous enough to break the front of acquiescent professional solidarity and prick these balloons of psychoanalytic infallibility.

Forgive me if I add an unkind postscript about your reproduction of Picasso's Three Musicians recently acquired by the Museum of Modern Art. I suppose it is natural for the editor of a literary magazine to feel that he may cut an article before he publishes it, but cutting - or "cropping" - a painting is a different matter. Without warning your readers you have actually cropped large strips off both sides of this picture thus seriously damaging what is generally considered one of the half dozen greatest compositions in modern painting. To make matters worse your caption reads: "Picasso's 'Three Musicians' - a style that became more and more overtly neo-classic." The phrase is quoted accurately from Mr. Soby's text but actually it is used by him to describe a style diametrically opposed to the cubism

Published: 33(23): 24; 1950 August 19.

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of the "Three Musicians" which of course is anything but neo-classic.

In France, literary people, including many of the greatest, are seriously interested in contemporary painting and sculpture. They often know the artists personally and write about their art with wisdom, sympathy and enthusiasm. Here in America the literary world seems much less aware so far as the visual arts are concerned. For this reason the Saturday Review of Literature is all the more to be congratulated on Mr. Soby's columns both because they are excellent in themselves and because they serve as a lighthouse for those among the literary who have never learned to see.

Alfred H. Barr, Jr.

AHB:js
(dictated by Mr. Barr, but
signed in his absence)

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S.R. Review

The Editor

Saturday Review

Dear Sir

My secretary has forwarded to me here in Vermont a carbon of the letter I addressed to you July 11. On rereading it I find I should like to change the wording of the last paragraph. As it is directed on the enclosed copy - providing, of course, that you intend to publish it.

I will appreciate the courtesy - your part

Sincerely

Alfred H. Barr Jr.

Brattleboro Vermont
July 16 50

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Photograph to artist.

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SAWYER
(SEE DAVIDSON)

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER 2, MASSACHUSETTS

May 26, 1947

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

Dear Alfred:

Thank you very much for your letter recommending Leroy Davidson for a position at Yale in the Chinese field. I knew something of Davidson in Washington and have respect for his abilities.

I understand that there is some possibility of at least a part time position in Oriental Arts at Yale. The possibility of having a joint appointment with one of the museums with Oriental collections has been discussed and I think that this might be an excellent solution.

I do not take over officially at Yale until Fall, but the summer will be a period of transition. I have no illusions about how tough a job it is going to be. It appeals to me, however, as a sporting proposition and I think that the opportunity justifies the calculated risk.

Cordially,

Charles H. Sawyer

CHS/fmd

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SAWYER

VASSAR COLLEGE
POUGHKEEPSIE NEW YORK
Department of Art

CC: Mr. Leroy Davidson

May 22, 1947

Dear Charlie:

I was speaking with Leroy Davidson yesterday and find that since his recent heroic adventures in the State Department he is looking for a job. Although during the war years he has been involved in other matters, he was trained as a specialist in Chinese art. I don't know enough about the subject to know how he stands in this field, but I have been impressed by his personality and keen mind.

On these accounts and because I think that he did a very good job in, and in spite of, the State Department, I offered to write you on his behalf as a candidate for a faculty position at Yale in the Chinese field.

When do you take over? I must say I don't envy you a job which seems to me to be one of the most difficult in the whole educational field.

Yours in admiration,

/s/ Alfred H. Barr, Jr.

Mr. Charles H. Sawyer
Worcester Art Museum
55 Salisbury Street
Worcester 2, Mass.

AHB/ob

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S Chaefer

VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Department of Art

December 8, 1949

Dear Alfred:

Many thanks for your note. I am glad to have your opinion on Herwin Schaefer. Of course, I would like to find out how he is as a teacher and where he is at present before I go any further.

Many thanks.

Yours sincerely,

Richard

Richard Krautheimer

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

RK:vc

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Schaefer

VASSAR COLLEGE
POUGHKEEPSIE NEW YORK
Department of Art

November 19, 1949

November 25, 1949

Dear Alfred:

I know how busy you are but I was wondering whether you could possibly help us out with some information.

I am planning to apply for a leave this coming term, and Agnes and I have been thinking of somebody who could possibly help us out in History of Architecture. The course, as you remember from your days h[illegible]ough the year from Roman through Modern architecture. Also, there are the corresponding periods to be covered in the introductory course, [illegible] History of Architecture [illegible] architecture. I [illegible] whether he would [illegible] what I [illegible] him has given me a good impression. Could you let me have his address? What's more important, could you make any other or better suggest[illegible] ments [illegible] on a p[illegible] Depart[illegible] courses as described.

Thank Carl Chiera

Needless to say, the matter would best be kept confidential, since I don't know yet whether I will be granted a leave and everything is in a highly preliminary stage. I would be grateful for any kind of information you could give me.

I am sorry I haven't seen either Daisy or you in such a long time. In fact, I've hardly been down to New York this term, there was just too much to be done. But we'll try as soon as we come down.

[illegible] best to Daisy and tell her I am curious to know [illegible] ever came out. With many thanks,

Cordially yours,

Richard Krautheimer

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

RKrautheimer

Dear Richard:

Thank you for your letter asking about Herwin Schaefer. I don't know just how to answer since I have never heard him lecture and really know very little about his ability as a teacher. I have been impressed by his articles and I think he is a very fine person, quiet and hard working, a good scholar and, thanks to his museum experience, a man who has a sense of works of art as real objects.

I have the impression that he now has a job somewhere else, but I don't know just where. I should think before asking him you ought to try to find out about his lecturing ability.

Sincerely,

Mr. Richard Krautheimer
Department of Art
Vassar College
Poughkeepsie, New York

AHB:js

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VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Department of Art

November 19, 1949

Dear Alfred:

I know how busy you are but I was wondering whether you could possibly help us out with some information.

I am planning to apply for a leave this coming term, and Agnes and I have been thinking of somebody who could possibly help us out in History of Architecture. The course, as you remember from your days here, runs through the year from Roman through Modern architecture. Also, there are the corresponding periods to be covered in the introductory course, and moreover a senior seminar, studies in the History of Architecture which habitually turns out to be 20th century architecture.

INST. CONT. ART - BOSTON

I have been thinking of Herwin Schaefer, but I have no idea whether he would be available, where he is at present and whether he would be good for the purpose. I know him only slightly, but what I know of him has given me a good impression. Could you let me have his address? What's more important, could you make any other or better suggestions? I should probably add that possibly arrangements could be made by which the person we are looking for could work on a part-time basis, since in all likelihood some members of the Department could and would probably want to take over part of the courses as described.

Needless to say, the matter would best be kept confidential, since I don't know yet whether I will be granted a leave and everything is in a highly preliminary stage. I would be grateful for any kind of information you could give me.

I am sorry I haven't seen either Daisy or you in such a long time. In fact, I've hardly been down to New York this term, there was just too much to be done. But we'll try as soon as we come down.

Give both Trude's and my best to Daisy and tell her I am curious to know how her obelisk ever came out. With many thanks,

Cordially yours,

Richard Krautheimer

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

RK:vc

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AKRON ART INSTITUTE

140 EAST MARKET STREET AKRON 8 OHIO

May 28, 1949

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

June 2, 1949

Dear Mr. Barr:

Dear Mr. Keith:

In reply to your letter of May 28, may I say that I believe Mr. Schaefer would be well qualified for the position you describe. In his work here at the Museum he was conscientious, dependable, and well liked by the other staff members. I think you are already familiar with his background in research, teaching and in the museum field. While I don't know that he has had the administrative responsibility required by the Akron post, I believe that he might well be able to handle it.

Sincerely,

Cordially,

President

Mr. W. P. Keith, President
Akron Art Institute
140 East Market Street
Akron 8, Ohio

AHB/ob

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AKRON ART INSTITUTE

JUN 1 AM

140 EAST MARKET STREET AKRON 8 OHIO

CHARLES VAL CLEAR, Director

May 28, 1949

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

Dear Mr. Barr:

Mr. Charles Val Clear, Director of Akron Art Institute, has tendered his resignation effective July 11, 1949 and we are seeking a successor to carry on the splendid work he has done here.

Among others, Mr. Herwin Schaefer now at the Museum of Modern Art, New York, has indicated an interest in the position and has given us your name as a reference.

In addition to a regular museum program, Akron Art Institute operates a professional art school in which are presently enrolled fifty full-time students. We also operate an informal art school offering classes in various subjects and in which several hundred children and adults enroll during the course of a year. The Director has full responsibility for both the school and administration of the Institute proper so that he should have training and experience in both types of work.

It will be appreciated if you will let us have your opinion of Mr. Schaefer's qualifications for the position here together with any information based on your personal acquaintance that might be helpful to us. Thank you very much.

Cordially,

W. P. Keith

President

W.P.Keith:mb

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Schaefer

SMITH COLLEGE
NORTHAMPTON MASSACHUSETTS
OFFICE OF THE PRESIDENT

June 10, 1949

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

Dear Mr. Barr:

I am very grateful to you for your kind letter of May 26th in which you recommend Mr. Herwin Schaefer as a candidate for the directorship of the Smith College Museum.

We are hoping to make a temporary arrangement when Mr. Schenck leaves on September the first, so that my successor will have time to work with an advisory committee on the question of a permanent appointment effective in the summer of 1950. I will therefore be very glad to hand on to him your letter and the information I have in the meantime received from Mr. Schaefer.

With many thanks,

Yours very sincerely,

Herbert Davis

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Schaefer

CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

ZOLTAN SERESHY
DIRECTOR

WALLACE MITCHELL
SECRETARY

cc: Mr. Schaefer

Ms. Return to AHB

May 23, 1949

May 26, 1949

Dear Mr. Davis:

I understand that the directorship of the Smith College Museum will soon be vacant. If such is the case I would very much like to recommend Mr. Herwin Schaefer for the position.

Mr. Schaefer has been on our staff for more than two years as Assistant Curator in the Department of Industrial Design. Because of a recent consolidation with the Architecture Department, the staff working in industrial design has been radically reduced.

Mr. Schaefer received his Ph.D. degree at Harvard. He was on the staff of the Providence Museum where he worked with Gordon Washburn, and later with Mrs. Alford. I understand his record there was excellent.

His increasing interest in the field of contemporary design and its relation to the other arts led him to take advantage of an opening in our Museum, where he has since worked on exhibitions in architecture and design. He has done extensive research for museum publications and has had published several articles on varying subjects, the most recent a paper on museum philosophy in the College Art Journal.

We have found Mr. Schaefer conscientious, with a pleasant manner and a nice sense of humor.

I believe that Mr. Schaefer will write you a more formal application, giving his curriculum vitae.

Sincerely,

s/Alfred H. Barr, Jr.

Mr. Herbert Davis, President
Smith College
Northampton, Mass.

AHB/ob

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Schaefer

CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

ZOLTAN SEPESHY
DIRECTOR

WALLACE MITCHELL
SECRETARY

Pls. return to AHB

May 23, 1949

Dear Mr. Barr:

Please accept our gratitude for your letter of May 19th suggesting Mr. Herwin Schaefer for a Museum position here.

A number of applications came in before your recommendation arrived, and we are obliged to give these applications their due consideration.

In the event that we have occasion to consider Mr. Schaefer we will naturally be glad to do so. His record is indeed impressive and your support of him is valuable.

Most sincerely,

Zoltan Sepeshy

Zoltan Sepeshy

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

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Mr. Schaefer

please return to Mr Barr

Duke University
DURHAM
NORTH CAROLINA

DEPARTMENT OF AESTHETICS
ART AND MUSIC

May 23, 1949

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

Dear Mr. Barr:

I am sorry that we have no opening at the moment for an art historian at Duke University. We have been looking for a curator but we believe that we have filled that post. Moreover, Mr. Schaefer's qualifications go beyond what we could consider for a curator at present.

Thank you very much for your interest and for the material that you sent. I shall have Mr. Schaefer in mind.

Yours sincerely,

K. Gilbert L.E.
Katherine Gilbert
Chairman

KG:le

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SCHAEFER

cc: Mr. Herwin Schaefer

BY AIR

May 19, 1949

Dear Mrs. Gilbert:

Is it true that Duke University is in need of an art historian?

If so, I would very much like to recommend Mr. Herwin Schaefer, who has been on our staff for more than two years as Assistant Curator in the Department of Industrial Design. Because of a recent consolidation with the Architecture Department, the staff working in industrial design has been radically reduced.

Mr. Schaefer's training and experience would, I believe, make him eminently suitable for a position in the history of art. Besides extensive research and published articles in such widely varying fields as Coptic art and Romanesque architecture, he has worked recently in the field of modern design and its relationship to other arts. Mr. Schaefer has a thorough knowledge of languages, having taught German at Harvard, and has traveled in Europe. He is conscientious, has a pleasant manner and a nice sense of humor.

Since Mr. Schaefer will be free on June first, I feel sure that he would appreciate word from you as soon as possible.

Sincerely yours,

s/Alfred H. Barr, Jr.

Mrs. Katharine E. Gilbert, Chairman
Art Department
Duke University
Durham, North Carolina

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enclosure : bio p.

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By Air

May 19, 1949

Dear Mr. Sepeshy:

If it is true that Cranbrook has an opening for a curator, I would like to recommend Mr. Herwin Schaefer.

Mr. Schaefer has been on our staff for more than two years as Assistant Curator in the Department of Industrial Design. Because of a recent consolidation with the Architecture Department, the staff working in industrial design has been radically reduced.

Mr. Schaefer's training and experience in the fine arts are excellent. Besides extensive research and published articles in such widely varying fields as Coptic art and Romanesque architecture, he has worked recently in the field of modern design and its relationship to other arts. Mr. Schaefer has a thorough knowledge of languages, having taught German at Harvard, and has traveled in Europe. He is conscientious, has a pleasant manner and a nice sense of humor.

Since Mr. Schaefer will be free on June first, I feel sure that he would appreciate word from you as soon as possible.

Sincerely yours,

Mr. Zoltan Sepeshy
Cranbrook Museum-Cranbrook Academy
Bloomfield Hills, Michigan

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Enclosure 1 biog.

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CC: Mr. Barr
Mr. Soby
Miss Pernas

Scheiwiller

May 24, 1949

THE MUSEUM OF MODERN ART

Date May 13

To: Mr. Barr

From: Herwin Schaefer

Re:

Dr. Goldwater has just told me that Duke University has been looking for an art historian, and he suggested that I ask you to write to Mrs. Katharine E. Gilbert there on my behalf. If you would find it possible to do this, I would appreciate it very much.

Herwin Schaefer

Buffalo?

MRS. KATHARINE E GILBERT, CH'MAN
ART DEPT.
DUKE U.
DURHAM, N.C.

Mr. Giovanni Scheiwiller
Via Melzi d'Eril 6
Milan
Italy

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CC: Mr. Barr
Mr. Soby
Miss Pernas

Scheiwiller

May 24, 1949

Schaefer

THE MUSEUM OF MODERN ART

Date April 12

To: Mr. Barr

Re:

From: Herwin Schaefer

I want to thank you very much for contacting Mr. James for me last Friday. Results of my interview may be far in the future, but it was very helpful to have your introduction. I am especially grateful because I know how busy you were last week.

Herwin Schaefer

Mr. Giovanni Scheiwiller
Via Melzi d'Eril 6
Milan
Italy

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Scheiwiller

CC: Mr. Barr
Mr. Soby
Miss Pernas

May 24, 1949

Dear Mr. Scheiwiller:

To take advantage of the low price of color plates in Milan, we are ordering a series of eight color postcards to be done in four-color letterpress by A. de Pedrini. As copy, we are providing de Pedrini with reproductions in large format from which we have previously had satisfactory color postcards made in Holland.

Since you so generously offered us your assistance, I am writing to ask whether you would be kind enough to check the de Pedrini color proofs and see whether he has obtained the maximum possible fidelity to the material reproduced. We have sent him six large reproductions and a member of our staff, who is coming to Italy, is bringing two others.

I hope this is not too much to ask of you. We are anxious to have the work done in Italy but I would feel safer about it if it were approved by you. If it should not be convenient for you to do this, perhaps you would be able to suggest someone else who could look at the proofs for us.

With my very kind remembrances, I am,

Very sincerely yours,

/s/ Monroe Wheeler

Mr. Giovanni Scheiwiller
Via Melzi d'Eril 6
Milan
Italy

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~~MONTI~~
Schiele
+ Klimt

cc: Dorothy Miller - Collector's file

July 27, 1948

Dear Mrs. Monti:

I just returned from Europe to find your letter of June 14 to the Director of the Metropolitan Museum, who kindly forwarded it to me.

I don't think we would care to have the paintings by Klimt and Schiele on indefinite loan, but I am very glad to know of their whereabouts in case we should find some opportunity to borrow them. I very much appreciate your letting us know about them.

DANCING HARLEQUIN "Very good" AHB

Sincerely yours,

AHB jr

Mrs. Federica Maria Monti
56 Seventh Avenue
New York City

AHB/ob

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SCHIFF

(see also Speiser)

ARTHUR F SCHIFF
140 EAST 81ST STREET
NEW YORK

December 6, 1948

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

Dear Mr. Schiff:

I am shocked at the sad news of Maurice Speiser's death. I had not heard this before, andam much distressed at the loss of this good friend and champion of modern art. I had known him for many years, but never as well as I should have liked to.

I appreciate your suggestion about the Brancusi "Bird". Actually this is not the sculpture which figured in the law suit, nor do we have any label in our galleries referring to the law suit, though it is possible we may have posted such a label when the bronze was first exhibited in the Museum.

We are in the process of buying a very important marble piece by Brancusi. When this is put on exhibition we shall take the opportunity to revive the Brancusi case, and I shall certainly mention Mr. Speiser's name as well as the legal documents which he so kindly had photostated for our library.

I do not know how long ago Mr. Speiser died, but will you not extend to his family my most sincere condolences, even though they are belated?

Very sincerely yours,

Mr. Arthur F. Schiff
140 East 81st Street
New York, N.Y.

AFS:nd

AHB:kg

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ARTHUR F. SCHIFF
140 EAST 81ST STREET
NEW YORK

December 3rd, 1948

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

Attention: Mr. Alfred H. Barr
Director of Museum Collection

Dear Sirs:

You have on display a sculpture titled "Bird and Space" by Brancusi with an inscription to the effect that this piece was the subject of a legal battle to bring same into this country free of duty.

The attorney, whom I believe was responsible for this revolutionary trend in modern art, was Maurice J. Speiser of Philadelphia, eminent student of art and music, and collector who often loaned paintings to our "Museum", and who recently passed away. I am sure that many of the members of the board remember Mr. Speiser. I believe he rendered his services without compensation.

It is my belief that the Museum could perpetuate the memory of this well-known lover of the arts by mentioning on the placard that he was responsible, and that the gesture would be well deserved. My only interest is based on the fact that I am a brother-in-law of the late Maurice J. Speiser and feel that nothing could have pleased this modest person more than to be given this little recognition by an institution so close to his heart as the Modern Museum.

I hope that you will give my suggestion some thought.

Faithfully,

Arthur F. Schiff

AFS:nd

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SCHILLER

ALBERT SCHILLER

Typographer

December 5, 1950

My dear Mr. Barr,

I learned from Mr. Wheeler that the Museum is about to undertake some consideration of typography. I thought that perhaps the accompanying 31 examples of my work might be of interest in connection with such a study. Also, I feel that the Museum could learn more about me and my work through these specimens, which are, to say the least, a mere scratching of the surface of the vast amount of material contained in my private archive.

Very sincerely yours,

Albert Schiller

Note; As to the return of this material, I would like to be able to pick it up at such time as I pick up the samples, etc., which I left with Mr. Wheeler. There is of course no hurry about this. AS

Art Director, Advertising Agencies' Service Company, Inc., 216 E. 45th St., New York 17, N. Y., Vanderbilt 6-0590

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Schlemmer

cc : D.D.

xanti schawinsky • 31 Washington Square W. • Phone GRamercy 7-2237 • New York 11, N. Y.

December 21, 1949

Schlemmer

THE MUSEUM OF MODERN ART

Date January 16, 1950

To: Monawee Allen

From: Jean Stepanian

Re: Schlemmer drawings

Dear Monnie:

Re attached letter - could you have the Schlemmer drawings taken back to the storeroom in the interim. They are on Alfred's table.

Curt Valentin
Saw them
+ returned
to Museum

Mr. Xanti Schawinsky
31 Washington Square W.
New York 11, New York

AHB:js

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Schlemmer

cc: D.D.

xanti schawinsky • 31 Washington Square W. • Phone GRamercy 7-2327 • New York 11, N.Y.

December 21, 1949

January 11, 1950

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
19 west 53 street
New York

Dear Xanti:

I am sorry to say that I just don't know what the Schlemmers are worth. I think you should ask some merchant, perhaps Curt Valentin, to come in and look at them. Or perhaps ask the Germanic Museum to make an offer. We have actually bought only one Schlemmer, and that was in 1933, our big Bauhaus Steps. It cost, as I recall, $500 (through Philip Johnson).

Sincerely,

Dear Mr. Barr, ... asked me about the ... in Miss Dudley's ... tion, and this is ... and evaluate ...

The sale would be made in behalf of Mrs. Oskar Schlemmer, the master's widow who gave me authorization in the ...

Sincerely yours,

Xanti

Mr. Xanti Schawinsky
31 Washington Square W.
New York 11, New York

AHB:js

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xanti schawinsky • 31 Washington Square W. • Phone GRamercy 7-8987 • New York 11, N. Y.

December 21,1949

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
19 west 53 street
New York

Dear Mr. Barr:

Mr. Charles L. Kuhn, Curator of the Germanic Museum, asked me about the prices for Oskar Schlemmer's drawings which still are in Miss Dudley's care. I do not feel quite competent to answer his question, and this is to ask you for your advice. Would you be kind enough and evaluate the drawings?

The sale would be made in behalf of Mrs. Oskar Schlemmer, the master's widow who gave me authorization in these matters.

Sincerely yours,

Xanti

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cc. Mr. d'Harnoncourt

Schmidt

November 21, 1949

Sent to d'H.

Dear Mr. Schmidt:

Many thanks for your trouble in sending me the paragraphs from Dr. Laird's letter concerning the therapeutic value of art in the hospital at Montgomery, West Virginia. We shall keep your letter in our files on this very interesting problem.

I hope to see Edgar shortly and hear about your conversation.

I was delighted to see you again and hope to hear how your plan develops.

Sincerely,

AHB:MW

Mr. A. W. Schmidt,
T. Mellon and Sons,
525 William Penn Place,
Pittsburgh, Pennsylvania.

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SCHMIDT

cc. Mr. d'Harnoncourt

returned to Mr Barr 1/12/50

T. Mellon and Sons

525 William Penn Place

Pittsburgh, Pennsylvania

November 21, 1949

Dear Mr. Schmidt:

Many thanks for your trouble in sending me the paragraphs from Dr. Laird's letter concerning the therapeutic value of art in the hospital at Montgomery, West Virginia. We shall keep your letter in our files on this very interesting problem.

I hope to see Edgar shortly and hear about your conversation.

I was delighted to see you again and hope to hear how your plan develops.

Sincerely,

AHB:MW

Mr. A. W. Schmidt,
T. Mellon and Sons,
525 William Penn Place,
Pittsburgh, Pennsylvania.

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T. Mellon and Sons
525 William Penn Place
Pittsburgh, Pennsylvania

November 16, 1949

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

Dear Mr. Barr:

At the time of my recent visit, you asked that I send you the statement of Dr. William R. Laird of Laird Memorial Hospital at Montgomery, West Virginia. It has taken me some time to locate Dr. Laird's letter, which was written to Mr. David Finley, Director of the National Gallery of Art in Washington, D. C., under date of January 21, 1942. Dr. Laird is referring to a gift of color reproductions of paintings in the National Gallery of Art, known as collotypes, which had been sent to the Laird Memorial Hospital. The pertinent paragraphs of his letter are as follows:

> "We have conclusive evidence of the therapeutic value of pictures in our hospital experience. Eight months ago Mr. Arthur Dayton furnished one of our wards with pictures.
>
> "Members of the medical staff, nurses and patients all bear witness to the good effects of the pictures. They are happier, more easily cared for, and more amenable to hospital routine.
>
> "This has been noticed both by doctors hitherto skeptical and by nurses without previous experience in wards in which pictures were displayed. So marked is this improvement that both doctors and nurses prefer duty in this ward.
>
> "Our observation of this condition has now extended over an eight months' period. The controls are identical. The class of patients is the same. The ward with pictures is exactly like the ones without. Furnishings and equipment are identical. But in spite of the fact that all other conditions are identical, the reactions of the patients in the different wards is striking.

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T. Mellon and Sons

"Those who have been cared for in the ward with pictures express a decided preference for it on a second visit to the hospital. They are happier and more cooperative when assigned to it.

"Because of this experience we are looking forward with the pleasantest anticipation to the benefits we shall derive from the pictures which we have just received from you. Their selection for our particular needs is very wise and very appropriate. I feel that the well-being of our patients and staff will be greatly enhanced."

I thought this was a rather interesting testimonial and on the basis of it the A. W. Mellon Educational and Charitable Trust has made further gifts of these collotypes to other hospitals in the Pittsburgh area.

I enjoyed very much talking to you again in New York and you gave me a number of ideas which will be worthwhile in connection with the possible project which we discussed. On a one-day visit to New York last week I was able to have luncheon with Mr. Edgar Kaufmann, Jr., which also was valuable and helpful. I had not seen him for some years and it was also good to see him again. I hope I may have the opportunity of checking with you from time to time. With kind regards,

Sincerely,

A. W. Schmidt

AWS:RC

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Schniewind

cc: Mr. Wheeler

February 21, 1947

Dear Carl,

Miss Ulrich will be very glad to make out another check to your wife if you will return the one made out to you. Please write directly to her, Miss Ione Ulrich, Business Manager.

I haven't seen Lasansky's recent work and am passing your letter on to Monroe Wheeler, asking him to let you know.

A couple of weeks ago Mary Callery agreed to let the Picasso lithographs go on tour through our Department of Circulating Exhibitions. *

Mrs. Rockefeller is in Arizona, so that all is quiet on that front.

It was good to have you here; I enjoyed very much our discussions. You were a very real help with Mrs. Rockefeller.

You will be interested to know that Bill Hayter was very much impressed by the technical innovations in the Picasso lithographs. He thought several of the tricks had never been used before.

Sincerely,

Mr. Carl O. Schniewind, Curator
Department of Prints & Drawings
Art Institute
Chicago, Illinois

* which would make a special concession in rental to you

AHB/ob

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SCHNEIDER
(Daniel)

SEE College Art Journal for
correspondence re Schneider's article
in C.A.J. on Picasso/psychoanalysis

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Mrs. Schwabacher asked me to ask you if it would be all right for her to quote, in her catalog on Gorky, from some letters you wrote concerning Gorky's murals for the WPA (DCM gave them to her). I am to phone her if it is not all right - otherwise she will assume that it is. Would this be all right, or should she write a letter indicating what it is exactly that she wants to quote.

JS

Schwabacher

ART

New York City

Would you let me know when it will be delivered to her so that I may phone her in advance? She said that any morning would be all right.

venience? My secretary, Mrs. Stepanian, will phone you.

Many thanks again.

Sincerely,

Mrs. Wolfgang S. Schwabacher
1192 Park Avenue
New York, New York

AHB:js

any morning
phone her first

returned 6-23-50

SA 24514

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Schwabacher

THE MI RN ART

ne 20, 195

To: Miss Dudl

From: Jean Ste

Attached is a

It should go t

Would you let m that I may phone
her in advance? right.

DCM thought you might like to look over the Gorky letters from which Mrs Schwabacher wants to quote - Attached

venien etary, Mrs. Stephenson, will phone you.

Many thanks again.

Sincerely,

Mrs. ~~Herman~~ Wolfgang S. Schwabacher
1192 Park Avenue
New York, New York

AHB:js

SA 24514

any morning phone her first

returned 6-23-50

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Schwabacher

THE MUSEUM OF MODERN ART

Date June 20, 1950

To: Miss Dudley **Re:**

From: Jean Stepanian

Attached is a release for Mrs. Schwabacher's Elegy (goat)

It should go to:

Mrs. Wolfgang S. Schwabacher
1192 Park Avenue
New York City

Would you let me know when it will be delivered to her so that I may phone her in advance? She said that any morning would be all right.

venience? My secretary, Mrs. Stepanian, will phone you.

Many thanks again.

Sincerely,

Mrs. ~~Herman~~ Wolfgang S. Schwabacher
1192 Park Avenue
New York, New York

AHB:js

any morning
phone her first

returned 6-23-50

SA 24514

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cc: Monaurce Allen

June 12, 1950

Dear Mrs. Schwabacher:

May I say how much I have enjoyed having your wonderful "goat" in my office for the past few weeks. He has given me real pleasure.

May I return him to you now at your convenience? My secretary, Mrs. Stepanian, will phone you.

Many thanks again.

Sincerely,

Mrs. ~~Hermann~~ Wolfgang S. Schwabacher
1192 Park Avenue
New York, New York

AHB:js

SA 24514

any morning phone her first

returned 6-23-50

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Schwabacher

cc: Mr. Lloyd Goodrich, Whitney Museum
Mr. Alfred Barr, Jr.

A - no need for JM to bother reading this actually - DM -

April 7, 1950

Dear Mrs. Schwabacher:

I am sorry to have been so long in gathering some material which we have here on Gorky for you. I am enclosing copies of correspondence between Mr. Barr and the WPA Federal Art Project in 1935 and 1936 on the subject of Gorky's Newark Airport murals. I am also sending copies of this correspondence to Lloyd Goodrich.

It occurs to me that you ought to talk with Miss Olive Lyford who signed several of the WPA letters. She may remember a good deal about the Newark Airport incident. She lives in Englwood, New Jersey and I am sure you can get her on the telephone. Mrs. Audrey McMahon may also be of help to you if you have not already consulted her, likewise, Burgoyne Diller and Ben Knotts who were supervisors of the mural project for the New York City Federal Art Project on which Gorky worked.

The photograph I sent you recently is of the gouache study for one of the Newark Airport murals which we have had on extended loan here at the Museum from the WPA Art Program since 1939. I am sorry I neglected to mention this to you when you first asked me what works by Gorky we have in the Museum. This gouache measures 13 1/2 x 28 1/2 inches and I should think Lloyd Goodrich might like it for the exhibition, especially if no other studies for the Airport murals can be located.

You have probably already looked at our Museum's catalog of the 1936 WPA Art Project exhibition, "New Horizons in American Art." It lists Gorky's exhibits as follows:

(Description of project) "Aviation: Evolution of Forms under Aerodynamic Limitations." - ten panels in second floor foyer of Administration Building, Newark Airport, New Jersey. Oil on canvas, 1530 square feet.

(Actually shown) 1 completed panel
Model showing interior with murals
8 photographs showing derivation of forms

Our loan records state that the completed panel was oil on canvas, 79 x 125 inches, but there is no mention of the Wyatt Davis photographs as part of this panel, nor do we seem to have a photograph of it.

I believe our Museum was the first to show any of Gorky's work. This was in 1930 when Mr. Barr included him in an exhibition called "46 Painters and Sculptors under 35." We showed three paintings at that time which were

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borrowed from the artist, from J. B. Neumann and from Nathan Bijur. We also have loan records of several other pictures shown here in later years, besides those shown in "Fourteens Americans" in 1946.

My own little painting by Gorky was purchased from him in the early summer of 1941 just before he left on his trip to California with Noguchi for his show at the San Francisco Museum of Art. The painting is oil on canvas, 18½ x 28 inches, signed on the back of the canvas "Arshile Gorky." It is not dated but I believe it was done at the same time as our Museum's canvas Argula, 1938.

I am looking forward to our luncheon appointment next week and hope that you will stop in at the Museum, then or later, to see the Airport gouache study, the file photographs I have, and the big rug, Bull in the Sun, which Gorky designed and V'Soske wove for our rug exhibition in 1943. It is owned by Monroe Wheeler and is at present hanging in his office.

Sincerely yours,

Dorothy C. Miller

Mrs. Ethel Schwabacher
1192 Park Avenue
New York 28, N. Y.

DCM:hrr
enclosures

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cc: Miss Dorothy Miller

June 12, 1951

Dear Heinrich:

I myself am not in any way a connaisseur of Modigliani paintings -- indeed they do not interest me very much. So I have shown the photographs to Andrew Ritchie, Margaret Miller and William S. Lieberman. The last named, I think, knows the most and has already given you his opinion verbally. I gather from Ritchie and Miss Miller that they agree with him. I do think it seems a very weak picture indeed.

I shall send you shortly some interesting information about the Matisse.

Sincerely,

Alfred H. Barr, Jr.

Mr. Heinrich Schwarz
Curator
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island

AHB:mh

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Schwitters

THE MUSEUM OF MODERN ART

cc: Mr. Edgar Kaufmann, Jr.

Date February 24, 1950

To: Miss Dudley

From: Olive Bragazzi

Re: Schwitters collages

Dear Dud: Here are two Schwitters collages which Mr. Barr would like to have sent to:

See memo to E.K.JR. 2-21-50?

Mr. John McAndrew, Director
Farnsworth Museum
Wellesley College
Wellesley, Massachusetts

Thank you.

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Schwitters

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Miss Dorothy Miller
Miss Margaret Miller

Date February 21, 1950

To: Mr. Edgar Kaufmann

Re: Schwitters Collages

From: Mr. Alfred Barr

Dear Edgar:

Margaret Miller brought in to me some time ago two Schwitters collages which she said belonged to you, but which she gathered you did not want to keep. Won't you let me know what you'd like me to do with these?

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SCIENCE ILLUS.

SCC

PUBLICITY FOLDER

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Robert Scoon

See letter to Daniel Rich re Seurat and the Evolution of "La Grande Jatte"

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Scottie Scoon

PASSEDOIT GALLERY
MODERN ART
121 EAST 57th STREET, NEW YORK 22
PLAZA 3-4868

November September 22, 1948

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

Dear Mr. Barr:

Dear Bob:

The "Scotties" are here, forty-eight of them. His exhibition opens December 5, but if you should want to look at them before, we will be very glad to show them to you.

Just in case you should have the time and inclination it might interest you to read through a really fascinating and scholarly short essay on Seurat's great painting which we talked about yesterday. It is SEURAT AND THE EVOLUTION OF "LA GRANDE JATTE" by Daniel Catton Rich. I am sure there is a copy in McCormick.

Sincerely,

Sincerely yours

EF

Professor Robert Scoon
Department of Philosophy
Princeton University
Princeton, New Jersey

AHB/mw

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Scottie

JOHN BLAIR

GEORGETTE PASSEDOIT

PRO.

PASSEDOIT GALLERY
MODERN ART
121 EAST 57TH STREET, NEW YORK 22
PLAZA 3-5966

November 25, 1949.

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

Dear Mr. Barr:

The"Scotties" are here, forty-eight of them. His exhibition opens December 5, but if you should want to look at them before, we will be very glad to show them to you.

Sincerely yours
Georgette Passedoit
Georgette Passedoit

EF

SK
apart

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S Sculpture

THE MUSEUM OF MODERN ART

Date November 21, 1949

To: Alfred A. Barr, Jr.

Re: Sculpture-in-Replica

From: Edgar Kaufmann, Jr.

Dear Alfred:

Do you think any of these are good enough to warrant inclusion in the show which we are planning for Chicago this coming Jamnuary?

E

this was last in Chicago 1/16/50

EK borrowed – will return again 12/6/49

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SCULPTURE REPRO.

Sculptors Guild

January 8th, 1951

Dear Mr. Barr:

It will give the members of the Sculptors Guild great pleasure if you will honor them by being present as one of their distinguished guests, at the Preview of the 13th Anniversary Exhibition, on the evening of January 12th from 8 to 11 o'clock.

Cordially yours

Anita Weschler

Anita Weschler
Exhibition Chairman

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SCULPTURE REPRO.

SEE "MELFORD" in M folder

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Season

140 Cabrini Blvd.
New York City
February 1, 1952

Dear Mr. Barr,

You were very unusual and sweet to give us your time the other morning.

We returned the painting without difficulty on the basis that we didn't like it sufficiently, making no mention of having consulted with anyone.

Since a good part of our savings were involved, we couldn't be content with just a pretty picture. Thanks to you our "escapade" ended happily.

Please know how much we appreciate your expert opinion, honesty and interest.

Our thanks too, to Miss Margaret Miller.

Sincerely,
Rose Season

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SEGALL



Lasar Segall

The WALDORF-ASTORIA

PARK AND LEXINGTON AVENUES / 49TH AND 50TH STREETS / NEW YORK 22

19-2-48

Dear Mr. Porter:

Please receive my cordial thanks for the Courtesy pass to the Museum which you sent me in Mr. Barr's name. I would also be obliged to you to transmit my thanks to Mr. Barr for his friendly thought. I have no doubt but that I'll use the pass often and enjoy many of the Museum's interesting activities.

Sincerely yours,

Lasar Segall

Mr. Allen Porter
The Museum of Modern Art

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ALFRED BARR

11 W

IN FURTHERA

ART EXCHANG

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SEGALL

Thursday afternoon

SEGALL

SEGALL

WESTERN

1209

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ALFRED BARR,

11 WES

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ART EXCHANGE

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SE

ALFRED H. BARR, JR.—
MUSEUM OF MODERN ART . . . .

SEGALL

Hampshire House

NEW YORK CITY

11-3-48

Dear Mr. Barr,

I regret very much not having had the opportunity of seeing you again since my visit to you. It would give me the greatest pleasure to see you at the opening of my exhibit and I very much hope that you will be able to attend it

Yours very sincerely

Lasar Segall

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WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

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Ship Radiogram

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GD 46 15 NL Collect Feb 27=

NIGHTLETTER FEBRUARY 27, 1948

COLLECT

MISS ESTELLE MANDEL, VICE PRESIDENT
ASSOCIATED AMERICAN ARTISTS
711 FIFTH AVENUE NEW YORK CITY =

REGRET MUSEUM CUSTOM PREVENTS MY ACCEPTING INVITATION TO SPONSOR

SEGALL EXHIBITION. WISH HIM EVERY SUCCESS.=

ALFRED H. BARR, JR.=
MUSEUM OF MODERN ART . . .,,

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

945P

copy of reply over →

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JOSEPH L. EGAN
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NEWYORK NY FEB 26 1948

ALFRED BARR, MUSEUM OF MODERN ART

11 WEST 53RD ST NYK

IN FURTHERANCE OF PAN AMERICAN CULTURAL COOPERATION AND INTERNATIONAL ART EXCHANGE THE FIRST MAJOR EXHIBITION IN THE UNITED STATES OF THE PAINTINGS OF LASAR SEGALL OF BRAZIL WILL OPEN IN ASSOCIATED AMERICAN ARTISTS NEW YORK GALLERIES MARCH FIFTEENTH UNDER SPONSORSHIP OF UNIAO CULTURAL BRASIL ESTADOS UNIDOS. WE WOULD BE HONORED IF YOU WOULD LEND THE PRESTIGE OF YOUR NAME AS ONE OF TEN NOTED SPONSORS. PLEASE WIRE COLLECT ACCEPTANCE OR REJECTION. THANK YOU

ESTELLE MANDEL VICE PRESIDENT
ASSOCIATED AMERICAN ARTISTS
711 FIFTH AVENUE NEW YORK

945P

copy of reply over →

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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NIGHTLETTER FEBRUARY 27, 1948

C O L L E C T

MISS ESTELLE MANDEL, VICE PRESIDENT
ASSOCIATED AMERICAN ARTISTS
711 FIFTH AVENUE NEW YORK CITY

REGRET MUSEUM CUSTOM PREVENTS MY ACCEPTING INVITATION TO SPONSOR

SEGALL EXHIBITION. WISH HIM EVERY SUCCESS.

ALFRED H. BARR, JR.
MUSEUM OF MODERN ART

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	AHB	I.A.212

SEGALL

SEGALL

Thursday afternoon
1/29/48

BU8-7331

Alfred:

I made a tentative appointment for Mrs. Carleton Sprague Smith and the Brazilian artist, Lazar Segall, who is in the U.S. for the first time, on Wednesday the 4th at 11 AM. OK? I shall call Mrs. Smith on Monday if you tell me the appt. is all right.

Olive

11:30 Wed.

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SEGALL

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Thursday afternoon
1/29/48

Alfred:

BUS-7331

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Olive

11:30 Wed.

9 Belt- h. p.
Lazar Segall
~ ~ 14 ~.
8 (Mandell)

Carleton S. Smith
04 - U.S.
1943 in Brazil
CI 6-4400

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SEGY GALLERY

708 LEXINGTON AVENUE
NEW YORK CITY 2

OFF 57TH STREET - TELEPHONE: ELDORADO 5-3859 - CABLES: INTERALION - NEW YORK

Segy

January 10, 1952.

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

Dear Mr. Barr:

We will have a projection of our new short movie, entitled,

"BUMA - AFRICAN SCULPTURE SPEAKS",

a press release of which is attached, screened in your museum (new building, 4th floor) on Wednesday, Jan. 16th, at 4.45 P.M.

I do hope that you will have a change to view this screening and looking forward to the pleasure of seeing you, I am

Sincerely yours,

Ladislas Segy,
Director,
SEGY GALLERY.

ls/sr
encl.

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SEGY GALLERY

708 LEXINGTON AVENUE
NEW YORK CITY 2

OFF 57TH STREET - TELEPHONE: ELDORADO 5-3859 - CABLES: INTERALION - NEW YORK

Segy

February 20, 1951

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

Dear Mr. Barr:

Mr. Rene d'Harnoncourt has undoubtedly told you about our new Gallery, which opened officially in early October of last year. We specialize in African art, having the largest collection in the country; the outstanding art-producing tribes of West Africa are represented by some of the most unusual pieces we have been fortunate to discover during our twenty-five years of collecting.

Our second show, "African Art and Cubism", effectively illustrated the close tie between the three-dimensional abstract, cubist forms of African art and the paintings of our outstanding cubist artists. When these two art forms were placed side-by-side, they provided a concrete document of this thesis.

To project this idea of a more permanent basis, we would be willing to give you on extended loan several of our best African pieces for exhibition next to your permanent exhibition of Cubist paintings. Your selection may be made at your earliest convenience. Would you inform us, however, when we may expect you. It will be a pleasure to see you again.

Kind regards.

Yours sincerely,

Ladislas Segy, Director

LS:aks
enclosure
catalogue

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SELIGMANN

JACQUES SELIGMANN & CO., INC.
5 EAST 57TH STREET
NEW YORK (22)

November 16, 1950

Dear Alfred:

How indeed good of you to have taken some time off to read my typescript and ever so many thanks for returning it to me with your comments.

I realize fully the controversial character of the terminology, but am truly not just looking at it from the French angle as you seem to believe.

There are other points which I would like to have your opinion about and hope that we may have luncheon together in the not too distant future. I would have thus the pleasure of seeing you and of chatting on the subject.

With renewed thanks and best regards,

Sincerely,

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

(Germain Seligman)

you for letting me see it.

Sincerely,

Mr. Germaine Seligman
5 East 57 Street
New York, New York

AHBjure

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Seligman

November 10, 1950

Dear Germaine:

At last I took a couple of hours to go through your typescript. I found it quite interesting though I can't entirely agree with you on the last chapter. Perhaps we shouldn't argue about terminology and the application of such words as Baroque and Rococo. The truth is however that more and more throughout the world, especially in Switzerland, Germany, the United States, Scandinavia and the Low Countries Baroque is generally accepted as a term applying to the whole period from about 1590 to the mid-18th century. The term includes classic and realistic strains as well as typical Baroque of Bernini or Rubens. I realize that the French are reluctant to accept this usage - just as they prefer to confine the term Rococo to a limited stylistic use rather than to a broader designation of a period.

I am returning the typescript. Many thanks to you for letting me see it.

Sincerely,

Mr. Germaine Seligman
5 East 57 Street
New York, New York

AHBleure

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Dec 6, 1949

Dear Alfred,

These few lines are but to thank you for the introduction to Mrs. T. H. Whitney and to tell you how much I appreciate your gesture -

I found him most pleasant - No decision however will be reached until tomorrow as he wishes to think it over -

Meanwhile - I do not think I should approach anyone else -

It might be simplest

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it would not be quite "cricket" —

with renewed thanks and
best personal regards —

Sincerely,

AHB:jws

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47 East 61st Street
New York 21, N.Y.

Dear Mr. Barr —

Before Germain left for Paris, he asked me to deliver to you this copy of his manuscript which you had kindly consented to read.

As you will see, it is by no means yet a finished product, but the central ideas are all there. Since we know how occupied your time is, if after reading you care to comment, it might be simplest

AHB: jws

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Seligman

for you to just call Mrs. Porter in the Seligmann office and she would be glad to note them down and send some one to pick up the manuscript. (I am leaving for Europe myself very quickly or would take care of it personally.)

Germain will be so grateful for any time you can give it and we both wish you a most pleasant summer.

Sincerely

E. Thelyn Seligmann

(Mrs. Germain Seligmann)

June 6, 1950

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Seligman

April 9, 1949

Dear Germain:

Forgive me for not answering your very nice note about the Braque show. I greatly appreciate your friendly remarks.

I did not come in to see the Gris Portrait of Picasso since I had seen it only a few days before at Curt Valentin's. It is an important work, but we already have two Gris still lifes of the winter 1911-1912 so that we would not be interested in another painting of that moment.

Sincerely,

Mr. Germain Seligman
Jacques Seligmann & Co., Inc.
5 East 57th Street
New York 22, New York

AHB:jws

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SELIGMAN

Institute of design 632 north dearborn st chicago 10 illinois telephone delaware 7-6626

Dear Alfred -

will you allow me to say that contrary to the very modest attitude you took last night when I congratulated you on the Prague exhibition - I definitely feel that the greater part of the applause should go to you - for you have been the one - thanks to your knowledge - your untiring efforts (everyone to the detriment of health) - who has allowed [illegible]

AHB:bb

the release you asked for - O.

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SELIGMAN

institute of design 632 north dearborn st chicago 10 illinois telephone delaware 7-6535

Mr. Alfred H. Barr
The Muse
11 West
New York

Dear Mr.

JACQUES SELIG

Dear Mr. Sel

of her tale
you saw it.

I shou
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AHB:DD

Alfred H. B
The Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

the museum of modern Art - to strive forward and become what it is today - Thanks to your own enthusiasm - you have made it possible for people to see and learn - and enjoy such a beautiful gathering of paintings -

Your promptness did be - you are to be thanked for this superb exhibition even though you may not have chosen or selected every painting -

Again my personal thanks and congratulations go to you -

Sincerely -

March 29. 49 -

for O.

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SELIGMAN

JACQUES SELIGMANN & CO., INC.

5 EAST 57TH STREET

NEW YORK (22) March 29th., 1949

Dear Alfred:

A few days ago I purchased one of the most impressive and beautiful paintings of the 20th. century, the "Portrait of Picasso" by Juan Gris.

You know the painting of course, but it has just been cleaned and slightly re-varnished and shades and colors unrevealed probably since its inception have reappeared, making it even more striking.

I am lending it to Curt's exhibition this coming Friday, but if you have a minute to drop in before to see it all by itself, I would greatly enjoy showing it to you.

Sincerely yours,

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

(Germain Seligman)

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SELIGMAN

JACQUES SELIGMANN & CO., INC.

5 EAST 57TH STREET

NEW YORK (22) October 23rd., 1948

Dear Alfred:

As I do not want to take up your time over the telephone, may I ask you whether you were able to find a copy of the press release you gave at the time of the exhibition of American Art we talked about the other day?

I hope you do not mind if I am inquiring about this.

Sincerely,

(Germain Seligman)

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

AHB:bb

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SELIGMAN

October 22, 1948

JACQUES SELIGMANN & CO., INC.

Dear Germain:

Thank you for your note about Georges de Miré. I think I will write to Chadourne first since I happen to know him.

I am returning your interesting piece about the influence of anticipated death on the art of La Fresnaye and Juan Gris. I appreciate very much your letting me read it.

Sincerely,

Mr. Germain Seligmann
Jacques Seligmann & Co., Inc.
5 East 57th Street
New York 22, New York

AHB:bb

I am sending you the release you asked for. A.

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SE12

institute of design **632 north dearborn st** **chicago 10 illinois** **telephone delaware 7-4688**

serge chermayeff
president

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inois

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

Dear Mr.

Thank you
and artic
you I hea
May issue
not been
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will not

If the Ma
article o
and if yo
I would b
another o

Thanking

June 1, 1

SELIGMAN

JACQUES SELIGMANN & CO., INC.

5 EAST 57TH STREET

NEW YORK (22) January 23rd., 1948

Dear Mr. Barr:

Esther G. Rolick's "One man" show at my galleries is closing tomorrow afternoon, though it may remain open another day or two next week.

In view of the very high opinion I have of her talent, I would greatly enjoy having you see it.

I shall not hide from you that by the same token I would like to take up an entirely different matter, so that should you not be able to drop in in the next few days, may I ask you to be good enough to let me know when I could call on you?

Sincerely yours,

(Germain Seligman)

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

by hand

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SE12

institute of design 632 north dearborn st chicago 10 illinois telephone delaware 7-4688

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

Dear Mr. Barr:

Thank you very much for your kind reply to my letter and article. About a week after sending it off to you I heard about the survey which appeared in the May issue of the Magazine of Art, which I still have not been able to see here. It was very good of you to send it on to Miss Franc, and I hope that my article will not cover too much the same ground.

If the Magazine of Art does not want to publish another article on contemporary French painting at this time, and if you think it has sufficient potential interest, I would be grateful to you, if you could think of another outlet.

Thanking you again for your kind assistance, I am,

sincerely yours,

Peter H. Selz

June 1, 1950

Peter H. Selz

serge chermayeff
president

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SEIZ

May 19, 1950

also Selz letter to AHB

Dear Helen:

I am enclosing an article on young French painters by Peter Selz together with a number of photographs. He seems to have written it as a result of some conversations we had before he left for Europe. I am not certain you and Jim will think it usable, but it is worth looking over.

Since I shall leave town shortly, perhaps you would write Mr. Selz directly.

Sincerely,

Miss Helen Franc, Managing Editor
THE MAGAZINE OF ART
22 East 60 Street
New York, New York

AHB:js
enclosures

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May 19, 1950

Dear Mr. Selz:

Many thanks for your letter and the article and photographs which have arrived safely. I think the article is interesting, though it may possibly cover too much the same ground as that surveyed in the most recent issue of the Magazine of Art. However, I am sending it on to Miss Helen Franc, the Managing Editor. She will doubtless show it to J. T. Soby who has recently accepted the editorship for the period of a year.

If the Magazine does not want it, I may have other suggestions.

Sincerely,

Mr. Peter H. Selz
Villa Pax
1, Place Lucien Herr
Paris V, France

AHB:js

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Senior - Gris

May 16, 1950

Senior - Gris

THE MUSEUM OF MODERN ART

cc: DCMiller
Monnie Allen

Date June 1, 1950

To: Mr. Barr

Re: Mr. Senior's Grises and de Chirico

From: Oleev

Sir: Checked with DCM about Mr. Senior's Gris paintings (and the de Chirico). Since he said when he was here the last time that he would like to leave 'em here for the time being we'll keep them until he asks for them, unless you Object! Oke? Thanks.

Oksifinokey

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Senior - Gris

May 16, 1950

Dear Mr. Senior:

Here is the photograph which Curt Valentin sent Miss Miller of his gallery during his Cubist show a couple of years ago. You will see one of your pictures attributed to Gris hanging at the right center of the wall, above.

I thought you'd like to have this for your files.

Sincerely,

Mr. John L. Senior, Jr.
331 Madison Avenue
New York 17, New York

AHB:hrr

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SENIOR-
GRIS

May 9, 1950

Dear Mr. Senior:

Here is Douglas Cooper's answers to your questions about your paintings attributed to Gris. I am sorry to say they are no more encouraging than D. H. Kahnweiler's.

When you are through with the letters from Kahnweiler and Cooper, will you not return them to me for our files?

We have not yet had any word from Brancusi directly, but as you know, Matisse's granddaughter is making some inquiries on behalf of yourself.

How are you and what news have you about Sweeney's Mondrian book which I believe you and Lee Ault are interested in?

Sincerely,

Mr. John L. Senior, Jr.
331 Madison Avenue
New York 17, New York

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enclosure

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May 9, 1950

Dear Douglas:

Many thanks for your letters of April 30. It is extremely good of you to give such a detailed and conscientous analysis of why you cannot accept the two paintings attributed to Gris.

I think the Museum would be interested in the 90 Matisse etchings, but at present our purchase funds are quite inadequate since I suppose the prices would be very high. Could you send us some detailed information about the lot?

Bill has been very ill for many weeks, but is now I think on the mend.

Many thanks again for your trouble.

Sincerely,

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

Douglas Cooper, Esq.
18, Egerton Terrace
London S.W. 3, England

AHB:js

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SENIOR

May 4, 1950

Dear Mr. Senior:

I have received a letter from D. H. Kahnweiler about the two paintings which you purchased as works of Juan Gris.

I enclose his letter for your files.

Mr. Kahnweiler's conclusions are certainly very positive, and are supported by a good deal of circumstantial as well as qualitative argument.

On the other hand, I believe that one of the paintings was seen by Mr. Kahnweiler at the exhibition at the Buchholz Gallery without apparently arousing any suspicion on his part. Perhaps, however, he did not examine the picture critically.

I have not yet heard from Douglas Cooper to whom I also sent photographs.

We are holding the pictures here pending your instructions. Please let us know what you would like to have us do with them.

May I add a word of comfort just in case you feel you need some. Everyone who does a good deal of collecting makes mistakes. I know now of several fakes which I included in an exhibition some 18 years ago. Also, some five or six years ago Jim Soby and I bought a group of six fake drawings for the Museum Collection.

Sincerely and sympathetically,

Mr. John L. Senior, Jr.
331 Madison Avenue
New York, New York

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April 17, 1950

Dear Mr. Senior:

I have sent off today photographs, front and back, of the two paintings signed "Juan Gris" to Kahnweiler, the leading French connoisseur, and Douglas Cooper, the leading English authority. In consultation with Kahnweiler, Cooper is doing a definitive catalogue raisonné of the work of Gris.

I have not given your name in my letters and have asked that the paintings not be published. Copies of my letters are enclosed.

Sincerely,

Mr. John L. Senior, Jr.
331 Madison Avenue
New York, New York

AHB:js
enclosures 2

P. S. We shall send you a bill for the expenses.

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P. S. I am enclosing a copy of my answer to Kahnweiler.

SENIOR - GRIS

THE MUSEUM OF MODERN ART

Date April 19, 1950

To: Pearl Moeller

Re: Charges to Mr. Senior, Jr.

From: Jean Stepanian

Dear Pearl:

Please bill Mr. Senior $3.15 for postage on photographs to Europe (air mail) when you bill him for the photos.

js

1.65
1.50
3.15

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P. S. I am enclosing a copy of my answer to Kahnweiler.

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enclosure

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cc: Mr. John L. Senior, Jr.

May 4, 1950

Dear Mr. Kahnweiler:

Many thanks for your letter of April 23. The owner of the two paintings in question I know will be most appreciative of your conscientous and thoughtful observations.

In my original letter I omitted to say that I of course consulted Mr. de Hauke in reference to his gallery stamp on the back of one of the canvases. He said immediately that he had seen the picture and that the gallery stamp was a forgery. I did not write this to you in my first letter for fear of prejudicing you.

Many thanks again.

Sincerely,

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

Mr. Daniel-Henry Kahnweiler
Galerie Louise Léiris
29 bis rue d'Astorg
Paris VIIIe, France

AHB:js

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cc: Mr. Senior

April 17, 1950

reply sent to Senior 5/4

Dear Mr. Kahnweiler:

I am enclosing photographs of two paintings, one on panel and one on canvas, with the signature of Juan Gris and belonging to an American collector who brought them for my opinion. I am enclosing also photographs of the backs of the two paintings.

Would you be kind enough to look at them and give me your opinion as to their authenticity and date?

I am sending the same photographs to Douglas Cooper for his opinion too.

My best regards to you and Madame Léiris.

Sincerely,

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

Mr. Daniel-Henry Kahnweiler
Galerie Louise Léiris
29 bis rue d'Astorg
Paris VIIIe, France

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P. S. Please do not publish these photographs.

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

April 17, 1950

Dear Douglas:

I am enclosing photographs of two paintings, one on panel and one on canvas, with the signature of Juan Gris and belonging to an American collector who brought them for my opinion. I am enclosing also photographs of the backs of the two paintings.

Would you be kind enough to look at them and give me your opinion as to their authenticity and date?

I am sending the same photographs to Daniel-Henry Kahnweiler for his opinion too.

My best to you.

Sincerely,

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

Douglas Cooper, Esq.
18 Egerton Terrace
London SW 1, England

AHB:js
enclosures 4

P. S. Please do not publish these photographs.

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Severini

cc: Mr. Alfred H. Barr, Jr.
Mr. Monroe Wheeler
Mr. Andrew Ritchie

July 28, 1950

Hold
File
AHB

Dear Mr. Severini:

Your letter addressed to Mr. Barr has arrived during his absence from New York. His work will keep him out of the city until late September, therefore, I am taking the liberty of writing you in his stead.

I have spoken with Mr. Monroe Wheeler, our Director of exhibitions, who asks me to tell you that it will not be possible to bring your exhibition, at the present at the Biennale, to New York for a showing in our Museum at this time. Our exhibition schedule is extremely crowded and has for a long time been completed for the coming year and a half.

We are very happy, indeed, that you liked the way in which we cleaned and restored Le Bal Tabarin. We have just given consent for this painting to be shown in the futurist exhibition at Zurich following the close of the Biennale.

Mr. Barr will see your letter upon his return to New York, and I am sure will write you at that time.

Sincerely,

s/ Dorothy C. Miller

Dorothy C. Miller
Curator of the Museum Collections

M. Gino Severini
10 rue du Général
Meudon (Seine et Oise)
France

DCM:hrr

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10/28/49

SEVERINI

Dud s... from ... to ke... right ... of th...

10/31

Hotel Locarno
Via Della Penna
Rome

Rome 13 Juillet 1950.
ai reçu 7/17/50

Cher Monsieur Barr,

Votre lettre du 28 avril, reçue à Meudon, me faisait espérer de vous rencontrer à Venise, pour l'inauguration de la Biennale, mais je n'ai pas eu ce plaisir. Je le regrette beaucoup, car je désirais vous parler d'un projet qui m'est très cher.

Je fait allusion à une exposition de mes œuvres à New-York. J'ai plus d'une fois constaté avec tristesse que des artistes, ~~tout~~ étant bien loin de la situation que j'ai dans l'histoir de l'art contemporain, ont pu se faire voire et apprecier à New-York, tandisque une exposition complète de mes œuvres est encore à faire.

Je suis certain que vous comprenez l'injustice de cela, et combien serait utile, pour toutes

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10/28/49

SEVERINI

Dud says that the ... from the ... to keep th... right a le... of the los...

10/31 to

2

les raisons, de la reparer.

Mon desir serait de transporter à New-York, tous les 30 tableaux, et les 3 mosaïques, exposés dans ma salle personnelle, et, en plus, les 12 tableaux de 1911-14 exposés dans la retrospective futuriste; et, peut-être, encore les 6 tableaux futuristes actuellement exposés à Londres, et, avec cela, des tableaux qui se trouvent encore à New-York.

Une exposition de ce genre ne peut manquer d'interesser public et artistes; mais ne peut être organisé que par un organisme important comme un grand musée, car la plus grande partie de ces oeuvres sont en possession de musées ou collections qui veulent des garanties pour prêter les tableaux.

A présent les oeuvres sont réunies, et il serait bon d'en profiter; les réunir à nouveau plus tard ce sera presque impossible.

Voilà le projet dont je voulais vous parler, cher Monsieur Barr; si vous pouvez m'aider à le réaliser, faites-le avant que ce soit trop tard; je sens que je mérite cette satisfaction. A Venise j'ai eu un grand

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10/28/49

SEVERINI

Dud says that the Met [illegible]
from the S[illegible]
to keep th[illegible]
right a let[illegible]
of the loan.

O.K.

10/31 tel Dud

3

succès d'estime auprès des artistes, et cela m'a été plus cher que le grand prix d'un million de lire qu'on a bien voulu m'accorder officiellement.

Naturellement si la ménace de guerre se précisait, il faudrait renoncer à cela, et, malheureusement à bien d'autres choses.... On n'ose pas y penser.

Cher monsieur Barr, j'ai senti le besoin de vous parler avec franchise ; j'espère que vous me répondrez de même et je vous en remercie.

---

au sujet du tableau « le Bal Tabarin », que vous avez eu l'obligeance de prêter, il est très bien conservé ; les paillettes remplacées vont très bien, et fait une belle figure dans l'exposition. J'ai été content de le revoir, et je vous remercie.

Agréez, cher Monsieur Barr, l'expression de mon estime et sympathie. Votre devoué

Gino Severini

P.S. Je resterai à Rome jusqu'au 25 Juillet.

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10/28/49

SEVERINI

Dud says that the Met keeps phoning about the Severinis from the Steiglitz collection. She explained that we want to keep them, etc., and the lady there says that we must right a letter to Mr. Remington requesting an extension of the loan.

js

O.K. to return

10/31 told Dud

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EX-SEURAT-
(Rich)

May 4, 1950

Dear Dan:

I will be sending you cards from time to time about Seurat. I wonder if you know the drawing in the Yale Collection, a landscape, maybe a night scene, Registrar's number 1946.60.

Don't trouble to acknowledge this.

Sincerely,

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Seurat
Curent

Information from files re Seurat exhibition:

from the January 1937 Exhibitions Committee Minutes:

"In regard to the Seurat exhibition recommended by the Advisory Committee it was felt that such an exhibition should be made a major undertaking with perhaps the publication of a catalog resumé..."

from the May 1938 Exhibitions Committee Minutes:

"The Committee endorsed the Seurat exhibition for the winter of 1940-41.

"(Both the Seurat and Picasso shows to be assembled in collaboration with the Chicago museum according to the plans agreed upon by Mr. Barr and Mr. Rich.)"

same as above in May 1938 Trustees Minutes

approve, too.

I hope that we can have the Seurat show before the French do it. They scarcely deserve priority, having neglected Seurat's work in the most disgraceful manner and having only one of his most important pictures - a gift from an American. Chicago will not lend the Grande Jatte to Paris and neither, I suppose, will Barnes lend his. If Mr. Clark will hold his for our show the French would not xx be able to have one at all, at least until ours is over.

Sincerely,
s/Alfred H. Barr, Jr.

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York, N. Y

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COPY

April 19, 1938

Dear Mr. Goodyear:

Three-fifths of the Exhibitions Committee met yesterday afternoon, Ethel Haven, Sam Lewisohn, Eddie Warburg... I went over the question of the Seurat and Picasso exhibitions with these three members of the Committee and they were enthusiastic, especially as the plan would save us a good deal of money. If I may have your and Mr. Clark's approval, I should like to make preliminary arrangements, especially if Dan Rich can get approval in the meantime. The Trustees should approve, too.

I hope that we can have the Seurat show before the French do it. They scarcely deserve priority, having neglected Seurat's work in the most disgraceful manner and having only one of his most important pictures - a gift from an American. Chicago will not lend the Grande Jatte to Paris and neither, I suppose, will Barnes lend his. If Mr. Clark will hold his for our show the French would not xk be able to have one at all, at least until ours is over.

Sincerely,
s/Alfred H. Barr, Jr.

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York, N. Y

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C
O
P
Y

THE ART INSTITUTE OF CHICAGO

September 24, 1936

Dear Mr. Barr:

I have talked over the matter of the proposed Seurat show with my Committee, and I think that they would not be unwilling to lend if the show, as we suggested, opened first in Chicago, and if all the other important canvases, except the Barnes one, can be obtained.

With kindest regards, I am

Yours faithfully,

s/Robt. B. Harshe
Director

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

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SEYRIG

THE MUSEUM OF MODERN ART
NEW YORK 19

cc: Miss Dudley
Miss D. Miller

June 28, 1950

ret. via DD's office 6/30/50

Dear Henri Seyrig:

The paintings by van Haardt have arrived. I have looked at them carefully and think them quite good and sensitive works of art.

Unfortunately they do not quite have the distinction or originality which would lead me to bring them before our Committee. Therefore I am returning them to you.

I was struck by the extraordinary resemblance between some of the paintings and the work of the Russian Rayonists of 1912 - the leaders were Larinov and Gontcharova.

It was good to hear from you and I am sorry to have to disappoint you in this matter. My wife and I send our best regards to you and Madame Seyrig.

Sincerely,

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

M. Henri Seyrig
Institut Francais d'Archéologie
de Beyrouth
Beyrouth
Lebanon

AHB:js

on package
B.P. 1424
Beyrouth
LIBAN

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

June 20, 1950

UNIVERSITÉ DE PARIS

INSTITUT FRANÇAIS
D'ARCHÉOLOGIE
DE BEYROUTH

le 12 mai 1950

Mon cher Barr, j'spère que vous n'allez pas me trouver indiscret. Je me suis intéressé ici à un peintre, van Haarst, qui vivait dans la difficulté, a fini par partir pour Paris. Je me trouve avoir beaucoup de ses oeuvres, qui, je trouve, mériteraient d'être plus connues. J'ai pris la liberté de vous en envoyer deux par la poste dans un rouleau : si elles ne vous plaisent pas, oubliez-les ; si elles vous plaisent, faites leur le sort que vous trouverez qu'elles méritent ; et dans les deux cas pardonnez-moi de troubler votre repos.

J'spère que vous allez bien, ainsi que Madame Barr. L'Amérique, a

M. Henri Seyrig
Institut Français D'Archéologie
de Beyrouth
Beyrouth
Lebanon
~~Syria~~

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

June 20, 1950

my, à vous aussi, me manquent souvent. Croyez à ma fidèle amitié.

Henri Seyrig

M. Henri Seyrig
Institut Français D'Archéologie
de Beyrouth
Beyrouth
Lebanon
~~Syria~~

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

June 20, 1950

Dear Henri Seyrig:

Thank you for your letter of the 12th of May which has just arrived. I will look forward with interest to seeing the paintings by van Haardt - though I wish you had sent me photographs first so that I could have given a preliminary opinion.

I am leaving town for three months, but have left word that the pictures are to be kept here for me until my return.

It is very good to hear from you. My wife and I send our best regards to you and Madame Seyrig.

Cordially,

Alfred Barr

M. Henri Seyrig
Institut Français D'Archéologie
de Beyrouth
Beyrouth
Lebanon
~~Syria~~

AHB:js

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cc: Miss Dudley
Miss D. Miller

June 20, 1950

returned

Dear Henri Seyrig:

Thank you for your letter of the 12th of May which has just arrived. I will look forward with interest to seeing the paintings by van Haardt - though I wish you had sent me photographs first so that I could have given a preliminary opinion.

I am leaving town for three months, but have left word that the pictures are to be kept here for me until my return.

It is very good to hear from you. My wife and I send our best regards to you and Madame Seyrig.

Cordially,

s/ Alfred Barr

M. Henri Seyrig
Institut Français D'Archéologie
de Beyrouth
Beyrouth
Lebanon

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L. O. E Seyrig

INSTITUT FRANÇAIS D'ARCHÉOLOGIE

BEYROUTH, LIBAN

Mon cher Barr,

Quelle agréable surprise de recevoir votre Picasso, que je ne croyais pas si près de paraître ! Je vous en remercie vivement, ainsi que des mots amicaux que vous y avez inscrit, qui m'ont touché. Je trouve votre choix et vos notices également excellents, vos notes pleines de faits difficiles à trouver ailleurs. Il y a un ou deux tableaux que j'espérais que vos amies choisiraient, notamment l'extraordinaire peinture qui est chez Sweeney et qui me laisse un souvenir saisissant, sans que je parvienne à l'intégrer au juste de l'œuvre de Picasso. De même la Tauromachie que portait le n° 283 de votre premier livre, et qui me fascinait particulièrement. Mais un choix est un choix, et je vous suis bien reconnaissant du vôtre. En général aussi, les reproductions sont bien venues (c'est un grand progrès d'avoir les Demoiselles d'Avignon en couleurs ; en revanche le "Boy à Horse" et les "Acrobats" sont venus un peu faded, et j'aurais bien aimé des couleurs pour votre incomparable "Still life with

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. cake"). Mais tt ça n'st pas pour critiquer ; encore une fois je n'ai qu'un sentim^t, celui de la gratitude, aussi bien pour vous que pour votre musée : vous faites une oeuvre admirable, & je regrette constamm^t de ne plus pouvoir aller me reposer par une petite promenade ds vos galeries, & ds vos expositions si vivantes. — A ce propos, ce n'st pas trop tard pour vous dire que le catalogue de South Seas m'a passionné, bien qu'il ne puisse — m'écrivait-on de New York — remplacer l'effet extraordinaire de l'exposition elle-même.

La brochure sur "Eleven Europeans" st très intéressante & instructive. Il st piquant de voir Tanguy, cherchant à expliquer son développem^t américain, dire : "I also have a feeling of greater space here". Car enfin, ce qui caractérise le développem^t de Tanguy, c'st précisém^t une quasi élimination de l'espace ; les objets, qui n'étaient jadis que les jalons de l'espace, se pressent auj. au premier plan & accaparent tte l'attention, par ex. ds "les derniers jours" que vous reproduisez. Socrate, je crois, disait que si l'on vendait avec une opinion raisonnable sur la peinture, ce n'était pas aux peintres qu'il fallait la demander ; & c'st souvent vrai. — J'ai acheté récemm^t un superbe Tanguy de 1928, qui fait ma joie & l'espoir de détruit où je vis à cet égard.

Au revoir mon cher Barr, recevez nos vœux & portez-vous bien en 1947, ainsi que votre femme. Présentez mes amitiés à vos collègues & croyez-moi

Votre ami dévoué

Henri Seyrig

Beyrouth, le 13 décembre 1946

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Seyrig

March 28, 1946

Dear Henri:

Many thanks for your letter from Beyrouth. I am glad to know that you have got there safely and that the situation is favorable to your plans.

I am enclosing a membership blank in case you should wish to renew your membership which expires October 1946. The fifteen dollar foreign membership will include four books as well as the Bulletin and so forth. However you may wish to subscribe for the books without the membership.

It is good to hear from you. We really miss you.

Sincerely,

Mr. Henri Seyrig
Delegation Generale de France au Levant
Beyrouth, Syria

AH B:np
enclosure

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Seyrig

DÉLÉGATION GÉNÉRALE
DE FRANCE
AU LEVANT

Mon cher Barr,

merci de votre aimable mot, j'y suis bien sensible. Je m'aperçois maintenant que je n'ai pas pris mes dispositions avec votre musée avant de quitter New York. Je voudrais en recevoir toutes les publications, et je les paierai quand je les recevrai. Quant à ma cotisation, je ne sais pas jusqu'à quand elle va, ni ne me rappelle quel est en montant ($ 10, je crois ?). Auriez-vous la bonté de me faire savoir ma situation, car je tiens à rester en contact avec le musée.

On m'écrit mots à merveille de l'exposition des mers du Sud, ça me fait vraiment de

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Seyrig

que j'ai perdu en partant. Mais enfin on ne peut pas tt avoir, & je crois que j'aurai ici de bonnes possibilités de travail.

Amicalement à vous.

Henri Seyrig

Beyrouth, le 13 mars 1946.

P.S. — Avez-vous lu l'intéressant article de Kahnweiler sur "La naissance du cubisme" de le n° de janvier de la revue "Temps modernes"? Vous le trouverez peut-être au French Institute. Il y a des remarques intéressantes, bien que tt ne soit pas vrai, notamment la remarque sur l'art des Haida, qui me semble fausse.

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Seyrig

January 22, 1946

Dear Henri:

I am delighted to have your letter written while you were crossing the ocean. What you say about the Museum makes me very happy. I shall take real pleasure in passing it on to our friends.

All of us will miss you very much, both personally and as a representative of the best in France. I wish that I could know to whom I might write at the quai d'Orsay to let your official chiefs know of how highly you were respected in this country and how successfully you worked for mutual respect and good-will.

My very best to your wife.

Cordially,

Mr. Henri Seyrig
c/o Mrs. Lang
934 Fifth Avenue
New York 21, New York

AHB:np

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Dear Alfred,

ou plutôt : Mon cher Barr,

pardonnez-moi de vous écrire en français, ça m'est plus facile.

Nous nous à Alexandrie de trois jours, après 20 ou 21 jours de voyage, et la Méditerranée m'enchante.

J'ai été bien heureux de vous revoir avt de partir, et de vous dire au moins en deux mots comme votre amitié m'avait fait plaisir pendant mes trois années d'Amérique. Je suis certainement heureux de reprendre mon vrai métier, mais ce départ me coûte beaucoup. Je quitte les Etats Unis un tout autre homme que je n'étais en y débarquant, et ces années, qui auraient pu être celles d'un triste exil, m'ont enrichi bien au delà de ce que j'aurais pu croire. Je me plais à vous l'écrire, parce que de toutes les belles expériences que j'ai faites, celle de votre musée est peut-être celle qui m'a le plus complètement intéressé à mon. Que ne donnerais-je pas pour qu'il y eût, de la monde où je vais vivre maintenant, d'autres instituteurs comme la vôtre ! C'est celle dont j'aurai le plus de peine à me passer, et cela me donne la mesure de ma reconnaissance pour vous et pour tous ceux qui contribuent à son maintien. — J'espère bien que je retournerai un jour de votre pays, mais d'ici là, écrivez-moi quelquefois, et tâchons de ne pas nous perdre de vue. Je pense souvent à vous, et à votre oeuvre.

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Présentez mes respectueux hommages à votre femme, je vous prie, et faites aussi mes amitiés à Sweeney, à Soby, à d'Harnoncourt. Et croyez toujours, cher ami, à mon attachement le plus dévoué.

Henri Seyrig.

En mer, le 9 janvier 1946.

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Seyrig

May 16, 1945

Dear Mr. Seyrig:

By coincidence there is an article by Inaki Uriarte on Vésale in La Revista Belga of June 1945. It appeared on my desk this morning and has some of the marvelous anatomy plates of which I spoke. He was neither Swiss nor Italian but Belgian, and the writer refers with justice to de Chirico and Dali.

This magazine seems to be an excellent way to spend money on propaganda as you will see if you examine further this issue.

I enjoyed so much lunching with you.

Sincerely,

M. Henri A. Seyrig
Services du Conseiller Culturel
Ambassade de France
610 Fifth Avenue
New York 18, New York

AHB:bk

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Shahn

See Pluguian re
Hebrew version of song
B.S used on his 1948
Christmas card

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S Hahn

cc: Mr. Karpel

April 13, 1949

Dear Alfred
This is for the museum.
I forgot who told me
You
I did

Dear Ben:

You were very thoughtful to have remembered my request for a copy of your magnificent Christmas card for the Museum library. If you had not, I would have felt obliged to surrender my own copy which I decidedly did not want to do, especially as "On the First Day of Christmas" is one of Marga's favorite songs.

My thanks to you, and my best to Bernarda.

Ben

Sincerely,

Mr. Ben Shahn
Roosevelt
Hightstown
New Jersey

AHB:jws

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SHAHN

Dear Alfred
this is for the museum.
I forget who told me
you wanted it but
I did remember
Ben.

Roosevelt
N J

enclosures - 2

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SHAHN

May 12, 1947

Dear Ben:

I thought you might be interested in the enclosed coin literature. Also perhaps you haven't seen the invitation to your London show.

Sincerely yours,

Mr. Ben Shahn
Jersey Homesteads
Hightstown, New Jersey

AHB/ob

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SHANE

602 Spadina Ave
Toronto 4

SHANE
S

Dear Mr Barr:

I have just returned from a short stay in the countryside and found your letter waiting for me. Thank you very much for your time and trouble.

Your reply has done quite a bit to help clear up the confusion in my mind in regard to the questions I raised.

I later learned (after having written you) that your "'Twas brillig" remark was quoted from Lewis Carroll. I have, of course, read Alice In Wonderland and other of Carroll's works, but was unfamiliar with these lines. I agree with you that it was unfair of Mr. Robsohn-Gibbings not to identify the source of

asso. 50

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SHANE

asso: 50

this remark, as it is definitely misleading to one unfamiliar with this particular poem. However, I am still unable to arouse in myself any enthusiasm for Klee's paintings.

As for Picasso I think that perhaps he was indulging his own peculiar form of humor in making his statement to Zervos. I'm inclined to believe it was just another Picassoism and not to be taken too seriously, as you suggest. In any event these remarks are in no way concerned with the relative merit of Picasso's work. However I do feel that he definitely overstepped the lines of artistic license in expressing such peculiarly undemocratic sentiments.

Thank you again, Mr. Barr, for your courtesy and promptness. Sincerely

George Shane

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SHANE

See PICASSO Clutter.
Robsjohn-Gibbings + Picasso: 50

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Shattuck

36 MYRTLE STREET
BOSTON 14, MASS.

May 19, 1951

Dear Mr. Barr,

At the advice of several people I shall presume to try to see you this coming week in New York. Perhaps you are aware of the volume of Apollinaire translations I edited for New Directions. The work there begun has now swelled into a study of the whole whirlpool period, 1890-1914, with special attention to the Douanier Rousseau, Jarry, Satie, and Apollinaire as catalysts in their fields. An appointment at Harvard is very generously making it possible for me to continue this work in France.

I write to you simply because I know of your competence in this period and would like to consult you on several matters before I leave the country. I have not allowed enought time for you to answer this letter, for we move from Boston on Tuesday. However I shall call you in New York in hopes of finding you there.

Very sincerely
Roger Shattuck
Roger Shattuck

TE 4-

Irene B. Sheldon
(Mrs. Edwin R. Sheldon)

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Sheldon

The Beekman
575 Park Avenue
New York 21, N. Y.
October 27, 1950

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

Dear Mr. Barr:

I wish to thank you for the very detailed attention which you gave to the manuscript which I discussed with you the other day.

I have noted carefully the numerous changes that you have suggested, and I have followed them exactly.

I am deeply appreciative of the assistance which you have so graciously given to me.

With kindest regards, I am,

Sincerely,
Irene B. Sheldon

(Mrs. Edwin R. Sheldon)

I shall adapt my program to yours.

With kidest personal regards, I remain,

Very sincerely yours,
Irene B. Sheldon

(Mrs. Edwin R. Sheldon)

TE 8-4900

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Sheldon

The Beekman
575 Park Avenue
New York 21, N. Y.
October 16, 1950

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

Dear Mr. Barr:

For several years I have been writing a book designed for the layman, calling his attention to the most notable works of art to be seen in public museums throughout America.

Some time ago Miss Dorothy Miller very graciously granted me an interview, and I discussed with her my approach to the Museum of Modern Art. I have now completed the section, and inasmuch as it has to do only with your permanent collection - mainly paintings and sculpture - which, I realize, is your department, and because I am desirous of having my information accurate and complete, I am wondering if it would be possible for me to talk with you regarding my material. I must admit, I have discovered this particular section to be very involved, and I need a little assistance.

3:45
3:30

If your schedule permits, and if your Secretary will call me here (Regent 4-4820) and suggest a time, I shall adapt my program to yours.

With kidest personal regards, I remain,

TE 8-4900

Very sincerely yours,
Irene B. Sheldon
(Mrs. Edwin R. Sheldon)

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Sheldon
(Dick?)

See Dick
re Mondrian

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Shulton

cc. to Mr. Abbott

December 15, 1945

Dear Mr. Clark:

Your very kind words about my part in selecting the painter for the big Shultan Factory makes me think that possibly Mr. Schultz might be induced to contribute to the Museum.

It was a Mr. McKim of Palm Beach who proposed to Mr. Schultz and Marion Wyeth that I should be consulted about the mural. I had lunch a couple of times with McKim and Schultz and spent some time familiarizing myself with his business and tastes. Then I consulted Dorothy Miller and between us we drew up a list of five artists who were to submit ideas or sketches. Actually, it was Dorothy Miller who first suggested Louis Bouché and it was he who got the job.

It is a really big and very expensive job and Mr. Schultz, as the new cosmetic king of America, so far as I can make out, is not a bit interested in modern art but he wanted to have a really fine mural and I think that Bouché will do an excellent job without running too contrary to Mr. Schultz' taste.

I am not at all sure that Mr. Schultz could easily be persuaded to contribute but I think he ought to really since I received nothing for my services but two moderately priced luncheons,— not even a stick of shaving soap. Do you know Marion Wyeth well? He might give good advice on approaching Mr. Schultz.

Sincerely,

Mr. Stephen C. Clark
149 Broadway
New York 6, New York

AHB/hn

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C O P Y

SHULTON, Inc.

General Office and Factory - 1500 Hudson Street - Hoboken - New Jersey

New York 20
November 6, 1945

Mr. W. L. McKim
Blackstone Hotel
Fifty East Fifty-eighth Street
New York, New York

My dear Mr. McKim:

I know you will be much pleased to know that we have decided to have Mr. Louis Bouché paint the mural for our factory in Clifton.

I want to take this opportunity to thank you for your great interest in this work and for introducing Mr. Bouché to me. Please also thank Mr. Barr for his interest and I hope he will be pleased that we have decided in Mr. Bouché's favor.

As we progress, from time to time, with this work, I will keep you posted and I hope you will also join me in discussing the matter not only here in New York but when we both get down to Palm Beach.

With kind regards, I am,

Yours truly,

SHULTON, inc.

(signed) William L. Schultz, President

WLS:lk

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50 EAST FIFTY-EIGHTH STREET

July 12, 1945

Dear Mr. Barr,

I apologize for wishing that work on you of writing the five artists. Miss Miller had kindly offered to telephone them so that I wouldn't later be embarrassed with their dealers whom I've known a long time.

Am keeping Mr. Schultz informed of our progress and will now get busy about the artists.

With a great deal of appreciation,

Sincerely,

William McKim

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July 9, 1945

Dear Mr. McKim:

Dorothy Miller told me of your natural embarrassment in writing the artists directly, or at least those whom you did not know. I therefore telephoned Marsh and Davis and have written Guston, Bouche and MacIver. I enclose copies. This letter is simply an introduction.

I may say that Davis did not seem particularly interested, but Marsh was, especially when he heard that the mural might not be started for some time. He spoke of fresco.

Anyway, you can now go ahead and approach these artists directly.

Sincerely,

Mr. William L. McKim
Hotel Blackstone
50 East 58th Street
New York 22, New York

AHB:vh
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Bouché

cc. Mr. McKim

July 9, 1945

Dear Mr. Bouche:

William L. McKim will write you shortly to make enquiries about the possibility of your doing an important mural.

Mr. McKim is a friend of the manufacturer who wants to commission the job. I had lunch with the two of them and have since listed three or four artists who might be considered. You are one of them.

The job is quite important, possibly one hundred feet long by a dozen feet high. It is in the entrance of the factory, which manufactures soap and cosmetics. The advertising and the packaging is "early American" in character, and definitely non-French or European.

Mr. McKim will give you more preliminary details.

Sincerely,

Mr. Louis Bouche
20 West 10th Street
New York 11, New York

AHB:vh

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Woodstock N.Y.
July 14th 1945

Dear Mr Barr.

Thank you for your letter of July 9th which was forwarded to me here in Woodstock where we have rented a house for the Summer.

It is swell of you to have suggested my name to Mr William McKim in connection with a possible mural job for his friend. I will be awaiting details from Mr McKim

We feel back in the woods here in more ways than one. With the lack of newspapers and poor radio transmitting our only reminder of the war is the difficulty of buying food. I am taking advantage of this peaceful interim to do a lot of painting.

I hope that you are enjoying a Summer respite from your winter activities.

Very Sincerely

Louis Bouché

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Loren

cc. Mr. McKim

July 9, 1945

July 9, 1945

Dear Loren:

William L. McKim will write you shortly to make enquiries about the possibility of your doing an important mural.

You may know Mr. McKim, who is a friend of the manufacturer who wants to commission the job. I had lunch with the two of them and have since listed three or four artists who might be considered. You are one of them.

The job is quite important, possibly one hundred feet long by a dozen feet high. It is in the entrance of the factory, which manufactures soap and cosmetics. The advertising and the packaging is "early American" in character, and definitely non-French or European.

Mr. McKim will give you more preliminary details.

Sincerely,

Miss Loren MacIver
61 Perry Street
New York 14, New York

AHB:vh

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Gusdon

July 19, 1945

Dear Mr. Barr,

Many thanks for suggesting me in relation to the cosmetic factory mural.

Mr McKim has just written me and I am quite interested.

Sincerely,

Philip Guston

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Shulden

cc. Mr. McKim

July 9, 1945

Dear Mr. Guston:

William L. McKim will write you shortly to make enquiries about the possibility of your doing an important mural.

Mr. McKim is a friend of the manufacturer who wants to commission the job. I had lunch with the two of them and have since listed three or four artists who might be considered. You are one of them.

The job is quite important, possibly one hundred feet long by a dozen feet high. It is in the entrance of the factory, which manufactures soap and cosmetics. The advertising and the packaging is "early American" in character, and definitely non-French or European.

Mr. McKim will give you more preliminary details.

Sincerely,

Mr. Philip Guston
1428 East College Street
Iowa City, Iowa

AHB:vh

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Shulton

June 29, 1945

Dear Mr. McKim:

Here are the names of half a dozen artists as a preliminary suggestion for the Shulton mural. Do give me your opinion after you have looked up material on their work here in the Museum Library, as you felt you could when we discussed the thing today.

Philip Guston
Loren MacIver
Reginald Marsh
Stuart Davis
Louis Bouché
Karl Free
Jane Berlandina

It may be that some of the above you will feel we should dismiss immediately. If so, don't bother to look up material on them, though I may explain why I think each one might be considered.

Sincerely,

Mr. William L. McKim
Hotel Blackstone
50 East 58 Street
New York 22, New York

AHB:bk

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WYETH, KING & JOHNSON
ARCHITECTS
PALM BEACH, FLORIDA

MARION SIMS WYETH, R.A.,A.I.A.
WILLIAM R. JOHNSON, R.A.,A.I.A.
FREDERIC RHINELANDER KING, R.A.,A.I.A.

TELEPHONE 2-1616
WYETH BUILDING

May 23, 1945

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

Dear Mr. Barr:

I have received a letter from Mr. William L. McKim telling me of his conversation with you about our problem in designing the Shulton Factory, and our need at a future date of a mural painter.

I was very much gratified to learn from him that our problem interested you, and at his suggestion I am sending you photographs of an earlier sketch of the interior of the Lobby.

When this study was made, it was our idea to have three separate panels, as shown in the photograph, leaving the fourth side of the room for the entrance from the street and a large glass window above. It is possible that we may want a continuous running mural around the three sides of the room, but this decision would not be made until we had consulted with the artist who would be commissioned to do this work.

I hope to be in New York the week of June 18, and I am hoping that Mr. McKim can arrange to bring Mr. Schultz and myself to call on you for a further discussion of this matter.

Thanking you for the interest you have shown, and looking forward to the pleasure of meeting you.

I am,

Sincerely yours,

M. S. Wyeth

MSW:ps

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SIGNAC

Signac

GERALD CORCORAN,
OLD AND MODERN PAINTINGS AND DRAWINGS.
5A PONT STREET, S.W.1.
SLOANE 3956.

5th January 1949

NEW AX EXHIB. FOLDER?

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

Dear Mr. Barr,

Thank you so much for your several letters and the photograph showing the hanging of the painting by Burra, which I found very interesting. It certainly looks very impressive.

Thank you so much for taking all this trouble over the little Signac. I will certainly try and keep it a bit longer to allow Mr.Whitney time to consider.

With all best wishes for the New Year.

Yours sincerely,

Gerald Corcoran

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SIGNAC

cc: Mr. S. S. Spivack (for Mr. Whitney)

December 29, 1948

Dear Mr. Corcoran:

I believe that you already know of Mr. Burden's decision against the purchase of the little Signac painting.

However, I have made an attempt to interest another of our Trustees, Mr. John Hay Whitney, in the picture. You should hear from him shortly; he now has a photograph of it and your quotation of $1200. Nevertheless after our recent long delay I cannot ask you to reserve the picture unless you care to do so.

Sincerely yours,

s/Alfred H. Barr, Jr.
Museum of Modern Art

Gerald Corcoran, Esq.
5 A Pont Street
London S.W. 1
England

AHB/ob

1/3/49 Mr Barr in JHW's office says writing Corcoran today

WHITNEY PURCHASED
(note - collector file)

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December 24, 1948

Dear Mr. Corcoran:

Mr. William A. M. Burden has asked me to write you that he has definitely decided against the purchase of the little Signac painting he has been considering.

I believe you will hear shortly from Mr. Barr.

Sincerely,

Gerald Corcoran, Esq.
5 A Pont Street
London S.W. 1
England

ob

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cc: DCM

December 22, 1948

Dear Mr. Spivack:

Enclosed is a photograph of a Signac painting about which Mr. Barr spoke to you yesterday. Perhaps you would have someone return it whenever you and Mr. Whitney are quite through with it.

Sincerely,

Mr. S. S. Spivack
J. H. Whitney Company
630 Fifth Avenue
New York 20, New York

ob
enclosure

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Burden - Signac

Excerpt from a letter of October 28, 1948, from Mr. Barr to Gerald Corcoran

---

"Have you heard from Mr. Burden yet about the Signac? He said that he would write you directly."

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Excerpt from letter of September 27, 1948, from Mr. Barr to Gerald Corcoran

---

September 27, 1948

"On Friday I spoke with Mr. Burden about the Signac. I am inclined to think he is going to take it. In any case, I have written him just now urging him to make up his mind and write you directly as soon as he can.

Dear Bill:

I have just had another note from Gerald Corcoran, dated September 22, asking about the Signac and enclosing a copy of his letter of September 3. I pass the copy on to you hoping that you will write him one day or another.

As I said on Friday when we spoke of the picture, I think you will be very happy to have it, for Signacs of that period come closer to Seurat than any of the half-dozen leading Neo-Impressionists. Besides, its highly original composition is entirely without indebtedness to Seurat. (As you probably know, Signac had, until about 1905, a greater general reputation than Seurat himself. Even when I listened to a lecture on modern painting at Princeton in 1920, Seurat and Signac were treated as equals.)

Sincerely,

Mr. William A. M. Burden
14 Wall Street
New York 5, New York

AHB:bb
enclosure

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Excerpt from letter of September 27, 1948, from Mr. Barr to Gerald Corcoran

---

"On Friday I spoke with Mr. Burden about the Signac. I am inclined to think he is going to take it. In any case, I have written him just now urging him to make up his mind and write you directly as soon as he can."

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PL 7-0500

SEE Burden
in Fut Ax

September 13, 1948

Dear Mr. Burden:

Mr. Barr has asked me to send you the following paragraph from a letter just received from Gerald Corcoran in London concerning the Signac: (dated Sept. 7)

> "I have now returned to London from Wales and write to you further about the Signac. As I think I told you in my letter from Wales I was afraid your friend's offer was rather less than the picture cost me. I find this is correct, but I would be quite willing to take a very small profit and would accept $1200 for it. Perhaps you would let me know about this. I do not think this figure is really unreasonable. It is a very fine example of the artist's best and shortest period."

Mr. Barr also adds that it is "actually not such a bad price for a really distinguished little picture." Would you let us know how you feel about this?

Sincerely,

Olive Bragazzi
Secretary to Mr. Barr

Mr. William A. M. Burden
North East Harbor
Maine

ob

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Excerpt from letter from Gerald Corcoran to Mr. Barr August 18, 1948

"About the Signac. I will let you have a definite answer when I get back to London about the 26th and can look up my records, but I think your offer is around $400 short of what I paid for the picture. I agree it is very expensive, but the finest Signac of that period I think I have ever seen. Thank you so very much for takin this trouble about it.

from: Gerald Corcoran
5 A Pont Street
London S.W.1

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Excerpt from letter to Mr. Barr from Gerald Corcoran, dated August 7, 1948

"As I told you in London, I asked about the Signac for a collector here in New York who is one of the trustees of the Museum. He is interested in the picture but feels, with some reason, that the price is extremely high for so small a work by a secondary artist. However, he has asked me to offer you $1,000 (One Thousand Dollars). I will be glad to forward your reply to him."

Excerpt from letter to Mr. Barr from Gerald Corcoran, dated July 22, 1948.

"I am sending a photograph of the Signac in which you were interested, for which I quoted you $1,600. "

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SIMON

cc: Miss D. Miller

See Lewisohn for answer

December 7, 1949

Dear Margaret and Sam:

I never go to openings, but I went in this morning to see Sidney Simon's show. I enjoyed it a lot and think he is really talented. Thank you for calling it to my attention.

Sincerely,

Mr. and Mrs. Sam Lewisohn
115 East 73rd Street
New York, New York

AHB:js

P.S. There are so many bad painters in the world I think you are lucky to have a good one for a son-in-law!

We hope you will stop in to see Sidney's show

~~Mr. and Mrs. Samuel A. Lewisohn~~
Sam & Margaret Lewisohn
115 East 73rd Street

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Siqueiros

November 11, 1947

Dear Mr. Siqueiros:

A friend of yoursvisited the Museum this summer and told us that you wanted to have a set of photographs of your paintings in the Museum Collection. I am sending you under separate cover 6 photographs, one is of a lithograph, the balance are all paintings. I do hope they will reach you safely.

Very sincerely yours,

Mimi Catlin

Sr. David Alfaro Siqueiros
Palmas 179
San Angel Inn,
Mexico, D. F.

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date September 18, 1947

From Mrs. Catlin Department Museum Collections

For Mr. Siqueiros - to be charged to the Department, courtesy to the artist

SIQUEIROS

THE MUSEUM OF MODERN ART

To:

From

from

Prol Victim S-839
Coll Suicide S-1596
Echo of Scream S-2672
Thugs S-M 210
Lab SM 208
Head of Girl S-3926
Moise Sees Light S-weight 300

Forwarded to Amount Date Billed

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date September 18, 1947

From Mrs. Catlin Department Museum Collections

For Mr. Siqueiros - to be charged to the Department, courtesy to the artist

SIQUEIROS

THE MUSEUM OF MODERN ART

1 ecd

To:

From

from

David A. Siqueiros.
Palmas 179
San Angel Inn.
Mexico D. F.

Forwarded to Amount Date Billed

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date September 18, 1947

From Mrs. Catlin Department Museum Collections

For Mr. Siqueiros - to be charged to the Department, courtesy to the artist

SIQUEIROS

THE MUSEUM OF MODERN ART

Date July 17, 1947

To: Mr. Wheeler **Re:** Attached letter from

From: Mr. Barr Siqueiros

Dear Monroe:

Here is a letter from Siqueiros presented by Dr. Carrillo Gil when he came to the Museum the other day. I believe that you met him (with Mr. Kleeman).

The contents of the letter is, I am afraid, in your field.

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date September 18, 1947

From Mrs. Catlin Department Museum Collections

For Mr. Siqueiros - to be charged to the Department, courtesy to the artist

PRINTS

Please supply 2 (Quantity)

glossy x size 8 x 10"

Date of completion soonest

NEW PHOTOGRAPHS

Please have (Photographer)

take (Number of shots)

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Siqueiros: Proletarian Victim ✓	S-839	1
Collective Suicide ✓	S-1596	2
Echo of Scream ✓	S-2672	2
Ethnography ✓	Sunami Matisse 210	1
Sob ✓	Sunami Matisse 208	1
~~Head of Girl~~	~~S-3026~~	2
Morse Saenz ✓	S-Weyhe 300	2

Forwarded to Amount Date Billed

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Sizer

YALE UNIVERSITY · DIVISION OF THE FINE ARTS
DEPARTMENT OF THE HISTORY OF ART
NEW HAVEN · CONNECTICUT

5 May 1950

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

Dear Alfred:

Have looked up, thanks to you, the Meireles battle picture, which I had missed. Absence in the war, I suppose.

Final page proofs for old John Trumbull now before me - and a busy week-end ahead.

Yours,

T.S.

Theodore Sizer

TS:dpm

Carl Rollins, the Printer, Emeritus, to the University, whose rapidly going blind, is doing a superb job on this.

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SIZER

YALE UNIVERSITY - DIVISION OF THE FINE ARTS
DEPARTMENT OF THE HISTORY OF ART
NEW HAVEN CONNECTICUT

May Day 1950

Dear Alfred. Billee Ivins says he doesn't like to talk to me any more. I can't talk ...

May 3, 1950

Dear Theodore:

Many thanks for your note and the interesting reprints that came with it. The Brazilian painting I referred to is The Second Battle of Guararapes, 1649, by Victor Meireles (1879), Museum of Fine Arts, Rio de Janeiro. It is reproduced along with Trumbull's Battle of Bunker Hill on page 12 of the Museum's catalog, the Latin-American Collection of the Museum of Modern Art by Lincoln Kirstein.

Actually the resemblance is quite likely a coincidence. When Kirstein showed me the photograph of the Meireles, the rather striking silhouette of the two warriors in the foreground, one in a plumed hat, made me think of the memorable figure in the Trumbull. When we compared the photographs, other similarities appeared, such as the figures of the fallen in the dark foreground, the climax of the two opposing waves of troops in the left middle distance. It may be, as Kirstein suggests, that Meireles got his ideas mostly from Baron Gros. However, I think it quite possible that he knew engravings or reproductions of Trumbull's picture.

It was good to see you and have a moment to chat.

Sincerely,

Mr. Theodore Sizer
Department of the History of Art
Division of the Fine Arts
Yale University
New Haven, Connecticut

AHB:js

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YALE UNIVERSITY · DIVISION OF THE FINE ARTS
DEPARTMENT OF THE HISTORY OF ART
NEW HAVEN · CONNECTICUT

May Day 1950

Dear Alfred.

Billee Ivins says he doesn't like to talk to me any more — that I can only talk of one subject & that doesn't interest him. I'm sending you a few off-prints on this subject — which possibly might interest you. The old boy was such a stuffed-shirt at the end of his life (the rows over the academies, etc.) that

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he is remembered rather unfairly. He was really quite a fella'.

Nice to have seen you

Yours

T. S.

Don't forget to send me the Brazilian reference to Bunker's Hill —

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SKIRA

SKIRA
5/31/50

ALBERT SKIRA PUBLISHER
GENEVA AND PARIS

CABLE: ALSKIRA

206 EAST 20TH STREET
NEW YORK 3, N.Y.

TELEPHONE: OREGON 3-4520

May 29, 1950

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

Dear Mr. Barr:

Thank you for your kind and informative letter of May 24th. It has been transmitted to Geneva for the personal attention and information of Mr. Skira.

Sincerely yours,

Skira Inc., Publisher

Fritz R. Roth

Fritz R. Roth

FRR/dh

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SKIRA

May 24, 1950

Dear Mr. Skira:

I should have written you before to tell you how delighted I am to have a copy of your History of Modern Painting, the Matisse - Munch - Rouault volume. Many of the color plates seem to me admirable and the price I believe to be extraordinarily low. I haven't yet been able to read much of the text, but I have read enough to know that the sections on art in Central Europe are extremely useful as a compendium which I think does not exist anywhere else in Europe. I do not find the French sections either as accurate or as enlightening critically as the sections on German, Swiss and Austrian painting.

Of course I wish that there might be a little more American, and perhaps some English painting. I really think that a good late expressionist Sickert is considerably better than Schmidt-Rottluff. I also feel that the Americans, Marin and Prendergast, are considerably more important artists than Friesz and Van Dongen.

However, you have produced an extraordinarily beautiful and valuable book. Thank you.

Sincerely,

Mr. Albert Skira
206 East 20 Street
New York, New York

AHB:js

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Skira

CC: Mr. Barr
Miss D. Miller
Miss Dudley
Miss Ulrich

July 14, 1949

Dear Albert:

We dispatched to you on July eighth the Museum's Demuth watercolor of Acrobats and the Max Weber The Geranium. The captions for these pictures should read as follows:

Charles Demuth: Acrobats. 1919. Watercolor
Collection of the Museum of
Modern Art, New York. Gift of
Mrs. John D. Rockefeller, Jr.

Max Weber: The Geranium. 1911. Oil on canvas.
Collection of the Museum of Modern
Art, New York. Acquired through the
Lillie P. Bliss Bequest.

It is understood that you will pay all expenses for these shipments and for the return by air to us, including insurance.

As to John Marin, there happens to exist an impeccable collotype reproduction of one of the finest of all, Maine Islands, in the collection of the Phillips Gallery, Washington, from which you could easily make a book size reproduction. I am sending a copy of this to you by air parcel post. This will give you an excellent Marin at smaller expense than sending an original painting, inasmuch as we do not have in our collection any as fine as the Phillips' one.

I think it is extremely important for you to have a Hopper and a Shahn and I would suggest Ben Shahn's Handball and the Edward Hopper New York Movie. Both of these painters will come within the scope of your book as Hopper was born in 1882 and Shahn was born in 1898. Each is as great in his way as Marin, Weber and Demuth and I really think you should include them. Inasmuch as you have left the decision to me, I have obtained the permission of Mr. Alfred

Mr. Albert Skira
31, Rue Deparcieux
Paris XIVe, France

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THE MUSEUM OF MODERN ART

H. Barr, Jr., the Director of the Museum Collections, and I am asking our Registrar to send you these two characteristic examples from our collection by air express at once. The captions for these pictures should read as follows:

Ben Shahn: Handball. 1939. Tempera on paper over composition board.
Collection of the Museum of Modern Art, New York. Mrs. John D. Rockefeller, Jr. Purchase Fund.

Edward Hopper: New York Movie. 1939. Oil on canvas.
Collection of the Museum of Modern Art, New York.

I believe that this answers all the questions in your letter of July ninth and I am sure you will not regret having included these five contemporary Americans in your book.

With kindest personal regards, I am,

Faithfully yours,

Monroe Wheeler
Director of Exhibitions
and Publications

P. S. The Braque painting "La maison à l'Estaque", belonging to Mr. Herman Rupf has already been returned to him and I am sure that you can obtain it from him without delay.

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THE MUSEUM OF MODERN ART

Date July 12, 1949

To: Mr. Wheeler

Re: Skira letter of 9 July

From: Mr. Barr

Dear Monroe:

I am not quite sure what, if anything, I can do about the copy of Skira's letter to you. Did you send him the excellent Jaffe collotype of Marin's Maine Islands from Duncan Phillips' collection as I suggested? It would do excellently for Marin.

If he could use the plate of Philip Goodwin's Marin, Lower Manhattan, from Art in Progress it would solve the problem in another way.

I can't understand why he wants Demuths from 1910 to 1914. Somebody must have given him a bum steer. These early Demuths are quite tentative and not to be compared with the watercolors of 1916-20 or even the cubist watercolors of 1920-22.

I should certainly encourage him to use Hopper and Shahn.

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COPIED FOR: Mr. Barr
Miss D. Miller
Miss Dudley
Miss Pernas

ALBERT SKIRA, EDITEUR
31, Rue Deparcieux, Paris XIVe

Paris, le 9 Juillet 1949

Monsieur Monroe Wheeler
The Museum of Modern Art

NEW YORK

Mon cher Monroe,

J'ai bien reçu votre télogramme et je vous remercie infiniment de me faciliter mon travail en mettant à ma disposition le tableau de WEBER "Les géraniums" et "Les acrobates" de DEMUTH. Serait-il possible d'avoir en plus un DEMUTH de la période entre 1910 et 1914? Par votre cable je crois comprendre que vous ne pouvez pas m'envoyer une aquarelle de MARIN. C'est regrettable, et je vous demande de bien vouloir joindre à votre envoi une oeuvre de ce peintre que je voudrais voir figurer dans l'Histoire de la peinture Moderne. (si possible une oeuvre se situant entre 1912 et 1914).

Tenant pour des raisons que vous comprendrez aisément à me limiter à l'Histoire, je ne peux donc pas m'étendre jusqu'aux jeunes générations, et de ce fait j'ai décidé de m'arrêter aux peintres nés au plus tard vers 1900. (il se trouvera peut être quelques exceptions, à savoir des peintres dont l'âge sera en contradiction avec mon principe, mais dont l'oeuvre serait contemporaine à celle de peintres plus agés). Y a-t-il en dehors de Marin, Weber et Demuth d'autres peintres dont l'absence pourrait être interpretée comme une lacune? Si tel est le cas, je vous laisse le soin de choisir et de m'envoyer des pièces que vous jugerez caractéristiques. (que pensez-vous de HOPPER et de SHAHN??)

D'autre part, j'aurais beaucoup aimé reproduire le tableau de BRAQUE "La maison à l'estaque" 1908 qui est reproduit en couleurs dans le catalogue. Vous en comprendrez aisément les raisons, et Monsieur RUPF auquel je me suis adressé me dit ne l'avoir pas encore reçu. Si vous l'avez expédié, et que le tableau arrive au début du mois d'aout, il ne sera

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pas trop tard pour que je fasse la sélection ici. Mais si vous pensez que le tableau ne peut pas être à Berne avant la deuxième quinzaine d'aout, je vous serais reconnaissant de bien vouloir me faire envoyer votre sélection par avion.

Je vous remercie encore mon cher Monroe, et je vous dis à dans quelques mois, puisque je compte venir en Octobre à New York.

Vien à vous

votre ami

/s/ Albert Skira

(manuscript): Pouvez-vous me faire faire une selection photographique 4 couleurs de "La grenouillier" (1869) de Claude Monet qui est au Metropolitan Musée.

P. S. Bien entendu, les frais d'envoi et l'assurance des tableaux seront à la charge de ma maison.

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5 slides

see Philadelphia Museum
re request to sell
Slides of 4 Matisses
in me.

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Sculpture
Slides - list of
(Jan-49)

See M.C. - Slides for
list of Sculpture (Black & white)
Slides available

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SLIDES

see Coord. Comm min.
for July 13 1948

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SLOANE

February 7, 1949.

Dear Joe,

I am awfully sorry to have missed you this morning. I went down to the library as soon as my secretary told me that you were there but you had gone.

Want you let me know a little ahead the next time, I should like so much to have you lunch with me.

Yours sincerely,

Professor Jos. C. Sloane,
187 Prospect Avenue,
Princeton,
New Jersey.

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Smiley

May 3, 1948

Mr. Tomás Smiley
Escuela de Bellas Artes
San Miguelde Allende, Gto.
República de México

Dear Mr. Smiley:

Thank you for your letter of April 24.

The National Gallery of Art, Washington D. C. published a book called Masterpieces of Painting containing many color reproductions. This book, however, covers the same range as the Craven book. In 1939 French and European Publications of New York City published a book called The Contemporaries, by Huyghe. This book, if it is still in print, may be what you are looking for. I would suggest your writing to Wittenborn & Co, 38 East 57th Street; they deal in art books exclusively and may have a copy.

I am also enclosing our list of publications. On the last page you will find color reproductions at 25 cents each, which you may order from our Publication Sales Department, prepaid.

The price of a color reproduction depends on the type of reproduction, i.e., the technical process, and the size of the edition. No doubt, some dealers are apt to overcharge, especially, if the the demand exceeds the supply.

Very sincerely yours,

Mimi Catlin
Secretary to Mr. Barr

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Escuela de Bellas Artes
San Miguel de Allende, Gto.
República de México
April 24, 1948

Museum of Modern Art
New York

MAY 3 P.M.

Dear Sirs:

I have a book of color prints called A TREASURY OF ART MASTERPIECES (from the renaissance to the present day) edited by Thomas Craven.

I shall appreciate it very much if you will send me a postcard replying to the following question:

Is there a similar book of color prints which restricts itself to artists since the year 1850?

You probably do not have the facilities to answer involved questions like the following, but I have always wondered why prints bought separately are so expensive. For example a print dealer cuts a 10 cent print out of a book and sells it for 60 cents. And if the print is not cut from a book, but made especially to be sold separately; then the minimum price is $5.00.

Well, if you can answer my first question, I shall be thankful.

Sincerely yours,

Tomás Smiley

Tomás Smiley

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Smith (see Kinsey)

January 23, 1950

Dear Baldwin:

I am enclosing a letter from Professor Kinsey of Indiana about Dr. Avinoff's remarkable collection on the Russian Icon. I thought perhaps Princeton might be interested.

Don't trouble to return the letter.

My best to you.

Sincerely,

Professor Baldwin Smith
Department of Art and
Archaeology
Princeton University
Princeton, New Jersey

AHB:js
enclosure

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Smith

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art and Archaeology

December 8, 1949

December 14, 1949

Dear Alfred:

I am overcome with embarrassment from having put into my letter the two paintings of Matisse as works purchased by the Russian, Shchukine, from Picasso. This, I am afraid, was a slip of the tongue as a result of dictating in somewhat of a hurry with a large number of interruptions. The only way of explaining the slip-up is that I got to wondering in my own mind how he came to buy the Matisses and this slipped into the letter without my becoming aware of what I had said. However, I appreciate very much your very intelligent interpretation of my confused letter and the information that you have supplied on the subject.

While I was somewhat surprised at first by the type of topic that our senior prospective [illegible] I am very much pleased that he is going to [illegible], I am quite sure that he is going to have a rather distinctive and very good senior thesis.

Just [illegible] of the [illegible] Modern Art and Americanism, with its [illegible] blast at you. I was very much [illegible] an answer [illegible] Cambridge [illegible] as you know, I am not an admirer of abstract modern art, and especially of some of the negative thinking that I feel has ruined it. I have tremendous respect for you and your integrity, and am always ready to fight for your right to acquire and support the distinctive qualities of abstract art. Therefore, if there is anything that I can do in the way of writing to help you in this matter, you can be quite sure that you will have my full co-operation.

During the last week end I was up at Cambridge as a member of the Harvard Fogg Museum and Art Department Visiting Committee. The result of the trip [illegible] feel that our Princeton meeting of the Advisory Council [illegible] of novice and greater value than the Harvard meeting. [illegible] the Department has spoken with great enthusiasm of the [illegible] of what everyone contributed. I certainly appreciate very much [illegible] took to come down and take part in the discussion.

Again thanking you for everything that you have done and apologizing again for what appears to be a horrible slip, I am

Sincerely yours,

Baldwin

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

Prof. Baldwin Smith
Department of Art and
Archaeology
Princeton University
Princeton, New Jersey

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PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art and Archaeology

December 8, 1949

Dear Alfred:

I am overcome with embarrassment from having put into my letter the two paintings of Matisse as works purchased by the Russian, Shchukine, from Picasso. This, I am afraid, was a slip of the tongue as a result of dictating in somewhat of a hurry with a large number of interruptions. The only way of explaining the slip-up is that I got to wondering in my own mind how he came to buy the Matisses and this slipped into the letter without my becoming aware of what I had said. However, I appreciate very much your very intelligent interpretation of my confused letter and the information that you have supplied on the subject.

While I was somewhat surprised at first by the type of topic that our Senior proposed, I have become very much interested in it and feel that he is doing a very conscientious job, and even though I doubt if he is going to get as much material as he expects, I am quite sure that he is going to have a rather distinctive and very good senior thesis.

Just after the meeting of the Advisory Council I received a reprint of the speech of the Michigan member of the House of Representatives on Modern Art and Americanism, with its perfectly horrible blast at you. I was very much enraged by the whole article and, at first, planned to write an answer, but after I had thought it over and talked with Paul Sachs at Cambridge, it seemed probably better not to pay any attention to it. While, as you know, I am not an admirer of abstract modern art, and especially of some of the negative thinking that I feel lies behind it, I have tremendous respect for you and your integrity, and am ready at any time to fight for your right to admire and expound the distinctive qualities of abstract art. Therefore, if there is anything that I can do in the way of writing to help you in this matter, you can be quite sure that you will have my full co-operation.

During the last week end I was up at Cambridge as a member of the Harvard Fogg Museum and Art Department Visiting Committee. The result of the trip was to make me feel that our Princeton meeting of the Advisory Council was more productive of advice and greater value than the Harvard meeting. In fact everyone in the Department has spoken with great enthusiasm of the meeting and of what everyone contributed. I certainly appreciate very much the trouble that you took to come down and take part in the discussion.

Again thanking you for everything that you have done and apologizing again for what appears to be a horrible slip, I am

Sincerely yours,

Baldwin .

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

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Smith

(See also NAIL)

December 5, 1949

Dear Baldwin:

Please forgive me for not answering your letter written in behalf of Mr. Nail before this. The pace here at the Museum is such that I no longer pretend to keep up with my correspondence in a decent manner.

The Russian about whom Mr. Nail asks is I guess Sergei Shchukine, though he did not buy the early Picassos, Music and Dance. Large canvases of these titles were however painted by Matisse and constitute two of his three most famous works. They were commissioned by Shchukine as part of the decoration of his house in Moscow.

I too am curious about Shchukine. I don't know much about him. There are several references in Gertrude Stein's autobiography, but I have not come across any real characterization of this remarkable collector.

Offhand I recall that he started buying the work of Matisse about 1903 or 1904, and ultimately purchased forty or more canvases, as well as some drawings. He also bought nearly fifty paintings by Picasso, these together with works by Bonnard, Denis, Vuillard, Renoir, Degas, Cézanne, Puvis and others which he arranged in his big house in Moscow, previously a Trubetskoi palace. He was, I am sure, the greatest collector of modern painting in the decade before World War I. By greatest I mean that he had the greatest discernment and the greatest courage which, added to his financial resources, made it possible for him, with extraordinarily few mistakes, to assemble an unsurpassed collection of the paintings of the period.

I was about to refer Mr. Nail to my study called Picasso, Fifty Years of his Art when I discovered that Shchukine's name was unhappily omitted from the index (along with several other names beginning with "s"). If he looks on pages 37 and 254 there are some references.

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I think Mr. Nail's subject a very interesting one, and would greatly appreciate having a carbon copy of it for our library if he can spare it. We have quite a number of unpublished graduate and undergraduate theses and essays in a controlled file.

If I can answer other questions for Mr. Nail, please encourage him to write me. Incidentally, isn't he the painter of the excellent pictures I saw in the architecture loggia of McCormick Hall?

I greatly enjoyed my visit to Princeton though I am somewhat puzzled as to the function of the committee. For me at least it is highly rewarding.

Sincerely,

P. S. Speaking of the committee, the sister-in-law of one of its chief former members (I mean Mrs. John Garrett) once gave a lecture on Picasso in which she seriously proposed the often repeated theory that Picasso's success depended upon a conspiracy between himself and his dealers which was initiated about 1906 at the time he departed from the path of the true art of his blue and rose periods for the deplorable byways of Cubism. Perhaps Mr. Nail could write her for the typescript of her paper. I am sure she would be flattered.

Prof. Baldwin Smith
Department of Art and
Archaeology
Princeton University
Princeton, New Jersey

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Smith, George (E.K.)

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS

COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS

2101 Constitution Avenue, Washington 25, D.C.

January 4, 1950

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

Dear Mr. Barr:

Mr. Smith has worked on a number of projects at the Museum of Modern Art, making photographs of architecture in Brazil and elsewhere. He is a worker of great initiative and energy, experienced in cutting the red tape sometimes required for the extensive photography of architecture in European countries, a good photographer and an interesting writer about architecture. I should think his past work would provide support for his application.

Director of the Museum Collections

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

January 11, 1950

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Telephone, EXecutive 8100

Cable Address
COINEX, Washington, D. C.

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2101 Constitution Avenue, Washington 25, D. C.

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M. H. TRYTTEN, *Secretary*

GORDON T. BOWLES, *Executive Secretary*

January 4, 1950

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

Dear Mr. Barr:

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

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

GTB:AMN
Enc.

Gordon T. Bowles,
Executive Secretary

Purpose for which the grant is requested:

Mr. George E. K. Smith - An award for research in Italy to prepare a comprehensive book and exhibition on Italian architecture, emphasizing the modern movement of the past twenty years.

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(K) SMITH

August 5, 1948

Dear Geks:

Thanks for your letter about Bill. We know his work very well, mostly through reproductions. I agree with you that he is very versatile and perhaps just a little too facile.

I appreciate your having written.

Sincerely,

Mr. G. E. Kidder Smith
Springfield Center
New York

AHB/ob

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Springfield Center, New York 27 July 48

Dear Alfred:

When I was in Switzerland a year and a half ago I saw some very interesting concrete "ribbon" sculpture by Max Bill in Zurich.

A short time ago I saw some further developments of this in the Swiss WERK of last March (page 76-77). It is such an original and to me highly interesting form of plastic expression that I thought I would call your attention to it.

Bill is quite a rounded man, being architect, painter, sculptor, layout man (Milan exhibition for the Swiss, Corbusier books, etc). This last bit of "Continuity" I find well worth while.

Sincerely,

G.E. Kidder Smith

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Smith, Matthew

139

March 9, 1951

Dear Mr. Smith:

I am at work on a book on Matisse and have come across the report that you attended his "académie" in Paris around 1910.

I wonder if I can trouble you to let me know if this is true, and if you can search your memory whether this was toward the beginning or toward the end of the school. The French writers and Matisse's son Pierre are all quite sure that Matisse withdrew from the school at the end of the spring of 1909, when he and his family moved to Clamart in the country. The Scandinavians, who seemed to have attended in large numbers, all assert vigorously that the school lasted until 1910 or even 1911 with Matisse coming in to criticize.

If, as I understand, you were among the last pupils to join the school, your report would help me ascertain just when the school closed.

Of course I would greatly appreciate any recollections you may have of Matisse or of the school, but I don't want to put you to the inconvenience of writing at length unless you feel disposed to do so. Any help that you can give me will be greatly appreciated.

Sincerely,

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

Mr. Matthew Smith
c/o Arthur Tooth Galleries
31 Bruton Street
London W. 1, England

AHB:mh

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SMITH

July 31, 1947

Dear Mr. Smith:

Thank you for your reassuring letter of July 30. I hope that your position is not in as grave danger as you feel. However, I think Mr. Kauffman would be glad to interview you. I myself have nothing to do with our personnel problems.

Sincerely yours,

Mr. Milt A. Smith
637 Macon Street
Brooklyn 33, New York

AHB/ob
cc: Mr. Herbert Kauffman + Smith's letter

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PERSONNEL

SMITH

cc: Mr. Herbert Kauffman
(also letter from Mr. Smith)

July 17, 1947

Dear Mr. Smith:

Thank you for your letter of July 15; I am passing it on to our personnel manager, Mr. Herbert Kauffman so that he may answer it more in detail.

Meanwhile I can assure you that there are negroes on our office staff.

Sincerely,

Craig Smyth

Mr. Milt A. Smith
637 Macon Street
Brooklyn 33, New York

AHB/ob

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Smyth

NEW YORK UNIVERSITY
INSTITUTE OF FINE ARTS
17 EAST 80TH STREET
NEW YORK 21, N.Y.

TELEPHONE: BUTTERFIELD 8-2810

23rd October, 1951.

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

Dear Mr. Barr:

This is to introduce Mr. Jacques Pougheol, a student at the Ecole du Louvre who is in this country on a Smith-Mundt Grant, and is affiliated for this purpose with the Institute of Fine Arts. His special subject is French Painting of the 19th century and he would like very much to talk with you.

He would appreciate any help you can give him,

With best wishes,

Sincerely yours,

Craig Smyth

Craig H. Smyth,
Acting Director of the
Institute of Fine Arts.

CHS/NS.

Of 25
Called + told them that Pougheol had been here already (saw Sarah Mazo)

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SMYTH

PERSONAL

November 20, 1947

Dear Struns:

Here is the letter from Lincoln that you asked for. Please treat it as confidential and send it back.

I phoned Barzun the next morning; he was interested and I think will do a good job. I would like to work on Edmond too but don't know how. Barzun didn't want any press clippings. However I would very much like to see them after some more have come in.

Sincerely yurs,

Mrs. Frances Smyth
441 East 92 Street
New York 28, New York

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enclosure

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May 13, 1947

Dear Mrs. Sober:

Thank you for your letter of May 6. It is good to hear from you again and to know that you are working for your M. A. in history of art.

I am asking my assistant, William Lieberman, to answer the details of your letter. You should hear from him shortly.

Good luck to you.

Sincerely,

Mrs. Marion Burr Sober
Northville,
Michigan

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Society of
N. Y. Dress
Designers

February 23, 1950

Dear Miss Daniels:

Thank you for your note. I shall do my best to come to at least one of the evenings which the Society of New York Dress Designers is sponsoring here at our Museum.

I have read the programs. They seem very interesting to me and I think I would learn a lot from them.

Sincerely,

Miss Judy Daniels,
International Dress Co. Inc.,
1400 Broadway,
New York, N. Y.

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3/15 at 8:30
3/29

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Society for Religious Culture

THE PERIODICAL REVIEW OF THE SOCIETY FOR RELIGIOUS CULTURE
VOL. I, NO. 8 February, 1947

The National Meeting

In opening the second National Meeting of the Society for Religious Culture I wish to express our sorrow that President Irwin has found it impos-

My Dear Mr. Barr, I am taking this privilege of personally sending you this invitation to one of the most unusual groups of evenings ever related to our growing fashion industry. If I may say, modestly, your presence will serve as an incentive for our society to further this kind of function.

Sincerely
Judy Daniels
International Dress Co. Inc.
1400 Bdy.



ashion and its influences today...

And tomorrow?

(3) Faith in a process of healing for society and the individual at work in the essential nature of the universe, historically expressed as the vicarious suffering of a god for the undeserving.

A religion which contains these elements is historical, universal, self-reforming, comprehensive. Without them religious education is specious and ethics languish and atrophy.

Religious Societies and the Cultural Organization of the United Nations - Chester S. Williams (Public Liaison Officer, A. D., United Nations)
The world must be governed by some method of using contemporary power, for instance:

(1) by the domination of one nation over its neighbors, - effected by war, leading to slavery, followed by wars of liberation;

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The Society of New York Dress Designers, Inc. invites

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FIRST WEDNESDAY *March 1st, 1950 at 8:30.*

"Creative Ideas in Modern Art"—
A treasury of ideas and sources.
A talk by Mr. A. L. Chanin, staff lecturer, Museum of Modern Art.
A survey of colors and forms in modern art and design, illustrated with color slides.

and **Two short films:**

1. "THE NEW YORK HAT"—*1912 directed by D. W. Griffith with Mary Pickford and Lionel Barrymore*
2. "GOODNESS GRACIOUS"—*1914 with Clara Kimball Young and Sidney Drew*

SECOND WEDNESDAY *March 15th, 1950 at 8:30.*

"Looking Backward to Tomorrow—1850-1900"
A talk by Mr. A. L. Chanin, illustrated with color slides of changes in viewpoints of modern art. *(Manet, impressionism, Gaugin, Van Gogh, Cezanne, Seurat).*

and **Three short films:**

1. "THE WHIRL OF LIFE" *1914 with Vernon and Irene Castle.*
2. "OUR DANCING DAUGHTERS" *1928 with Joan Crawford.*
3. "THE TANGO" *1921 with Rudolph Valentino.*

THIRD WEDNESDAY *March 29th,*

"Looking Backward to Tomorro
A talk illustrated with co
by Mr. A. L. Chanin on
and cubism . . . Mondrian
Paul Klee, surrealism an

and **Three experimental films:**

1. "BALLET MECANIQUE"
A cubist film by Fernand
2. "OBJECT LESSON"—19
Produced and directed by
3. "CARMEN"—*1933. Ani*
by Lotte Reiniger.

his life has cosmic significance;
(2) Insistence upon the universal authority of truth and of morals; and
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The National Meeting

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Subscription to all **3** *of these important evenings is $6.00, tax included.*

Please reserve your tickets early as seating capacity is limited.

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Society of New York Dress Designers, Inc.
1457 Broadway, New York 18, New York.

Please send me _____ tickets

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Address_____

City_____ State_____

I am enclosing check in the amount of $_____

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In opening the second National Meeting of the Society for Religious Culture I wish to express our sorrow that President Irwin has found it impossible to be with us today because of the critical illness of his sister*. I wish to explain to the students of religion who have gathered here, but especially to our distinguished extra-mural speakers, that altho we are few in numbers, the Society (as we shall learn this afternoon) has initiated research projects, even the first fruits of which have received eminent approval and are serving for the healing of ancient conflicts of men and of peoples; and that the Society is entering upon cooperation with other organizations thru which the ideas expressed here today will reach - for their free consideration - additional moulders of religious opinion thruout our country and the world.

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* In the absence of President Irwin the Secretary served as chairman of the meeting and Professor S. M. Duvall read President Irwin's addresses.

I

Summaries of the Papers Submitted, as prepared for the Periodical Review

The Function of Religion in World Culture - William A. Irwin (Chicago)

Human culture is in overwhelming measure a religious culture. The religious experience of mankind has been like a great stream taking its rise in the earliest consciousness of the race, and flowing on age after age with increasing depth and power. Despite the diversity of religions, they tend to contain the following common answers to the question of the ultimate nature of man's being and of the world in which he finds himself:

(1) Refusal to consider man a mere behaving organism and insistence that his life has cosmic significance;
(2) Insistence upon the universal authority of truth and of morals; and
(3) Faith in a process of healing for society and the individual at work in the essential nature of the universe, historically expressed as the vicarious suffering of a god for the undeserving.

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(2) by a balance of power, - unstable, leading to more extensive wars;
(3) by the unanimity of all powers, - unsuccessful in the League of Nations;
(4) by the unanimity of dominant powers, - the present United Nations; and
(5) by the slowly increasing voluntary pooling of power thru restrictions upon national sovereignty in the World Government of the future.

The United Nations Charter provides an adequate set of institutions through which sovereign nations of vastly different economic, political and cultural power can collaborate for their mutual advantage. In the present state of unbalance, it is difficult to conceive of a general acceptance of a democratic voting procedure by which to exercise pooled power.

Therefore the immediate objective of international relations is to seek on security measures the unanimity of the powers capable of breaking the peace or keeping it, while the constructive work of creating a new balance in the material foundations for world cultures goes forward. As the peoples from various parts of the world succeed in this collaboration, they will find a new entity to which they can give loyalty. This larger entity - the United Nations - will gain its strength by virtue of the fact that it enables people to do together what they cannot achieve separately. Thus, instead of threatening their attachment to the national entity, it gives security and realization to the existing states. When this process has been patiently worked out over the years, the giving of greater powers to the United Nations may be a matter of course.

Each group in existing societies can work toward this end by creating an understanding of the economic and social problems upon which collaboration and agreement are most feasible. They can work through UNESCO on educational, scientific and cultural problems, FAO on food and agricultural problems, the Bank and the Fund and ITO on finance and trade problems, and so forth. Many private organizations are already active in preparing public opinion concerning the practical degree of collaboration which is now made possible by the institutions of the United Nations. Every individual can associate himself with one or more of these organizations and thus become effective in working for peace and security.

The World Council of Churches - Walter M. Horton (Oberlin)

Without closer approximation to agreement on ultimate questions of religion and morals, our civilization will continue to decay. Can such agreement be reached without a reversion to dogmatism? The World Council of Churches provides an instance of increasing agreement freely arrived at. Two rival movements for church unity, named from their fields of activity:

"Life and Work" and "Faith and Order", have united to form the World Council of Churches, which operates upon the following principles: (1) "Where already agreed, cooperate to serve common ends"; (2) "Where not agreed, confer and study". It will hold its first official Assembly in 1948. An especially significant project of the World Council promises much for world cultural reintegration,- national cultural institutes which (1) survey the whole life of a people from the perspective of Christian faith and values; (2) train Christian youth and mature laymen

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to live out their faith in their chosen professions; and (3) work toward a new cultural synthesis with men of other faiths and callings.

Securing Time and Means for Research - Samuel Middlebrook (C.C.N.Y.)

No known contracts for college instructors contain provisions for research in the humanities. A summary of the estimates which have been made of the standard work week of college instructors in the humanities is: fifteen hours of teaching, twenty hours for preparation and marking papers, and only ten hours for research. [Rarely are scholars paid at all for articles for learned journals, or for addresses before, or for the administration of, learned societies; and increasingly, to earn a livelihood, instructors must shoulder unusual, in some cases staggering, teaching loads, must teach most of the summer, and must even devote their free time to distracting, but better paid, occupations - ed.] Yet research is generally regarded as one basis for promotion. The above inadequate provisions are made for research in the humanities because (1) colleges have not sufficient funds with which to support it adequately; (2) unlike research in the natural sciences, that in the humanities rarely has commercial value; (3) it often seems unconcerned with urgent social needs; (4) it often runs counter to general prejudices; and (5) its progress is inhibited by its dependence upon incomplete researches in the physical and biological sciences.

Suggestions for improvement of opportunities for research in the humanities are: an increase in the monetary rewards of the teaching profession, [which would enable a teacher to subsist upon a part time position during periods of intensive research - ed]; a strengthening of provisions for tenure and a resulting increase in democratic administration, that is, administration by the persons most likely to appreciate and competently to appraise research and to make adequate provision for it - by which it could demonstrate its validity and its value in overcoming social conflicts.

A Program for Experimental Humanistics - Charles Morris (Chicago)

The purpose of this paper is to make an initial report on a study of the relation of evaluations to the persons who make the evaluations. Which kinds of persons, for instance, like which poems, which pictures, which philosophies, which religions, which social institutions? It is felt that answers to such questions will throw light on a number of problems in the theory of value and theory of signs, and will make a contribution to the emerging science of man at some of its weakest points.

The studies reported in this paper arose out of an attempt to subject to an experimental test the author's views expressed in his Paths of Life. In that book it was maintained that historical, religious and ethical attitudes were expressions of, and made their appeal to, particular types of personality. Ten of these value patterns (roughly those symbolized by Apollo, Buddha, Christ, Dionysus, Mohammed, Prometheus, Maitreya, Epicurus, Taoism, and Stoicism) were presented to 109 persons. Dr. W. H. Sheldon made a constitutional analysis of most of these persons, classifying them in terms of his categories of endomorphy, mesomorphy, and ectomorphy (see his Varieties of Human Physique).

The data reported suggest that persons with certain physiques preferred

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certain of the 10 alternatives to others in about the way the book Paths of Life predicted. The alternatives preferred were roughly those which permit expression of the temperamental characteristics which Dr. Sheldon claims to be correlated with types of physique. The data therefore seem to give independent confirmation to Dr. Sheldon's views as to the relation of physique and temperament. The variations within the statistical uniformities, however, provide a basis for human freedom.

II

Plans for Cooperation with Other Organizations and Subsequent Developments

The Secretary of the Society for Religious Culture is proposing to other organizations that they cooperate with us upon the basis of one of the following sets of plans:-

I Plans for Independent Cooperation, - by which

(1) the facilities of each participating organization would be open to rental for activities of the others at uniform rates;
(2) each organization would be free to conduct activities in which it would not invite the others to take part; and yet
(3) each organization and its individual members would endeavor to propose to the other organizations or to their members cooperative activities.

II Plans for Federation, - by which a group of congenial cultural societies would form a simple and loose council made up of their presidents, secretaries, and treasurers or of their deputies, authorized by correspondence and at meetings:

(1) to suggest to one another projects which they severally think helpful to their own work, but at the edge of their fields or at least beyond their current programs; and
(2) to seek funds for the Council, which would automatically aid the staffs of its constituent societies to give adequate time to the work of those societies.

In reply to letters from your Secretary, Mr. Charles F. Weller, the president of World Fellowship, which owns several dormitories and a campus of two hundred and seventy-five acres near Conway, New Hampshire, has invited the Secretary to suggest how our organizations might be of service to each other. President Horton of our Society approves of our inquiring about the terms upon which World Fellowship would allow our Society to use its campus "for yearly conferences upon the problems of the religious bases of a truly good society." At present our Society is not able singly to conduct such conferences, but, we believe, it is ideally constructed to serve as the neutral host to paying guests such as Ecumenical Christians, Zionists, Catholic philosophers and defenders of human freedoms, humanists, the International Y.M. and Y.W.C.A., pertinent commissions of the Federal and of the World Council of Churches, of the American Association for the United Nations, and so on and so on. Therefore we urge that the members of our Society inform us to what extent they would seek the funds necessary to enable the Society to serve even as the host of paying groups which

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must confer extensively if they are to find their common objectives and secure for those objectives support of others, while depending upon themselves separately for the achievement of their special objectives.

According to the suggestion of Mr. Chester S. Williams, your Secretary has asked Mr. Clark M. Eichelberger, Director of the American Association for the United Nations, the following question: How can the Society for Religious Culture cooperate with other organizations in serving the purposes of the Cultural Organization of the United Nations, with a result that each of the participating organizations would enlarge its audience, secure greater recognition and support from the public and greater activity from its own members because of the evidently more important and effective work that such cooperation would enable each of them to do? In reply the Association has sent us a list of its forty cooperating cultural organizations and has invited us into cooperation with them. We will keep the above question before these organizations so that we can progressively work out detailed answers to it to our mutual benefit.

III

Reports upon the Projects of the Society and their Subsequent Development

(1) A Diagnostic Religious Vocabulary - Professors W. A. Irwin and E. A. Robinson have completed a list of two hundred and fifty words in all phases of religious experience for the use of the Johnson O'Conor Research Foundation in the construction of the desired religious vocabulary, which was described in a prior number of the Periodical Review. The specialist at the Foundation in charge of constructing the vocabulary regards the list as "splendid". Rev. J. D. Copp, our member in Western Samoa, writes that he has prepared a list of one hundred and fifty words and eleven exclusive forms of metaphysical and of corresponding religious beliefs, and he proposes that a study be made of the correlation between their acceptance and deviations upon a personality chart. Of his initial use of the list of religious beliefs he writes: "I suggested that each subject, if he wished, should first of all sort the eleven cards into 'True' and 'False' before selecting the one that gave his own exact belief. Perhaps this was unfair - giving the authority of test-instructions to what could only be a logical error - but I tried it as an experiment. And I found that several people with proved intelligence were able to accept as 'True' <u>several</u> of these [exclusive] religious statements. And because others clicked straight through to one choice, and named all the others 'False', I know that the fault does not lie entirely in the construction of the test. Indeed, there was a tendency for the 'best [most active] missionaries' - in the traditional sense of the terms - to be least concerned with sublty of distinction! ... And since people who are filling their days with obvious 'good works' can be happily vague about these eleven statements, does it mean that one's <u>conscious</u> metaphysical belief is unimportant? [Ed., Or that the gestalt mensuration of contradictions, as opposed to their exclusive acceptance or rejection, is the way to ultimate truth?] Or is it important only for a certain type of person? And why is that type less productive than the other? For it seems to me that he is. And if productivity be in any sense a sign of 'Mental health', wherein is he less 'healthy' than his buzzing brother? And so on." Certainly the proposal of Mr. Copp sup-

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plies an unequalled opportunity for us to test our results with Americans against those secured from people with a differing environment and/or culture.

(2) Religion in the Public Schools

Roughly two-thirds of the young people of Palestine go to public schools, all of which are under the control of the Jewish Agency. The Agency, however, grants to these schools sufficient autonomous rights to enable them to carry out varied programs, which may be described as orthodox, general and labor. The schools with an orthodox program teach a course based upon the Bible, the Talmud, their commentaries, Jewish history and a modicum of secular subjects, and they are very useful in nourishing Jewish national feeling. The schools with a general program tend to regard religion as a matter for the home, and so they avoid the problems of religious education, devoting themselves chiefly to preparing their students to make a living in Palestine, to the achievement of cultural self-expression and to the integration of the Jewish personality - especially by means of a revival of Hebrew as a living language. The students in these schools, however, inherit thru the home and synagogue a culture permiated by a religious interpretation of life, including its social and economic activities. The schools with a labor program devote themselves to teaching their students to effect an upbuilding of Palestine on the basis of labor, including that by their own hands on the farms. The Bible is taught in these schools "with enthusiasm, as the great classic of Hebrew literature, as the source of Jewish social idealism, and as intimately bound up with the spirit of the hills and valleys where the workers live and toil." Some of these schools, without hindrance, employ progressive methods of instruction and a socialist ideology - I. B. Berkson (Dropsie). [At the request of Professor Berkson the above report upon his address was prepared from his articles upon Palestine, chiefly from "Zionism's Contribution to Education in Palestine", Brandeis Avukah Annual of 1932, pp. 369-393.]

Much less than half of the children of school age in the United States have any formal contact with religious training. Our colonial fathers banned all religious instruction as a school activity. Religious education on school property on released time involves the difficulty of dividing children denominationally, and thus creates religious barriers rather than removes them. Our one-hour-a-week Sunday-school has produced a religiously illiterate laity. School children should be accorded a privilege wholly within their rights, that of becoming acquainted with religion as with any other phase of the thinking of mankind. Enlightenment would bring peace and happiness. It would give our children an additional opportunity for acquiring the one world - one religion concept, of obtaining more ethical and spiritual values from their school experience, and of understanding the true meaning of democracy - Zora Klain (Rutgers).

The Secretary proposed the following subordinate projects for the future work of this project:-

(a) A summary and evaluation of all evidence upon the question of whether or not religious instruction by trained and compensated teachers in the public schools can be proved to be more effective than religious instruction by similarly trained, compensated and authorized teachers in church schools on Saturdays, Sundays or week days.

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(b) The determination whether or not the real reason for the ineffectiveness of liberal and Protestant religious training be that these groups have not worked out a system of religious truth valid in itself and integrated with culture, and not the time and place of its conduct.

(c) A study of case histories to determine under what conditions intellectual beliefs determine character traits; and to what extent the current separation of such beliefs from moral appreciation leads:

to the discarding even of scientific and philosophical knowledge from moral living, and hence to moral dogmatism.

(d) The presentation of the results of our other projects as the fusion of the valid theoretical reasoning, aesthetic and moral appreciation, practical application and cultural integration needed for the guidance of writers of religious text-books for the various ages of students.

(e) The demonstration that such work can be done only by the cooperation of specialists in the philosophy, psychology and sociology of religion with specialists in its literature and history - as our Society claims to be the case.

(3) Soviet Culture and the Hebrew-Christian Tradition.

Professor John Somerville reported that Metropolitan Benjamin of the Greek Orthodox Church had submitted a completed chapter for the proposed volume to be issued by this project.

Professor Horton raised the question if the relativism of Marxist philosophy destroys ethics? The Secretary replied that he did not believe that it does so more than does absolutism, and that the solution of the problem lies in gestalt mensuration. He repeated that the purpose of the present project is:

(a) To discover the characteristics of Soviet Culture which can be conceived as fulfilling the characteristics of the Hebrew-Christian Tradition and vice versa.

(b) To discover the values which the Russian people experience in their revival of religion, which supplement and reenforce the values which they experience as workers and as citizens of the Russian state. He pointed out that because of its comprehensive membership the Society is highly qualified to conduct such a project as the present one, which requires the cooperation of specialists in the Russian, Hebrew and Christian civilizations. As the members of our Society represent many different points of view with regard to the central issues under review in this project, they and the extra-mural specialists on Russian affairs whose cooperation they can secure, can create a balanced, authoritative report, especially if they will submit their papers several times before publication to one another for revision or replies. Thus they can make a profound contribution to the vindication of the democratic method, to the conquest of reason over obscuratism and passion, whether of the right or left, and to world peace.

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(4) Theology and Mental Hygiene.

The Secretary reported that for this project he had prepared a questionnaire for the use of psychiatrists and ministers in making clinical studies of the relation of psychiatry and religion. The questionnaire has been estimated by Robert E. Brinkman, recently director of The Council for Clinical Training, as "excellent". His successor as director of the Council for Clinical Training, Rev. F. B. Kuether, has consented to serve as a member of this project. The Secretary reported that he had enlarged the paper which he had read at the last National Meeting of the Society, "Theology and Sublimation", chiefly the sections which show why he believes (a) that philosophy, psychology and history support his conception of the reality of the measured truths of dogmas as opposed to the truth of unanalyzed dogmas, and (b) that Christianity and the other religions can distinctively serve the needs of mankind while avoiding exclusiveness. He reported that Professor Horace Friess of Columbia University had offered to arrange to have this paper mimeographed and had invited him to discuss it before a group of theologians, philosophers, psychologists and psychiatrists at the interdepartmental Seminar of Columbia University on Religion in its Human Relations. As a result of the discussion by the Seminar, Professor Friess offered to secure written reports from two psychiatrists who are especially interested in the development of the theological implications of psychiatry, upon the basis of which it appears that our project can proceed rapidly.

To widen the base of this project, however, the members of the Society are urged to consider the projects cognate to it which are listed on pages 20-21 of the Handbook of our Society, and to inform the Secretary which of those projects the members variously wish to undertake. By doing so specialists in many apparently remote fields can so employ their knowledge as to make it bear powerfully upon urgent problems of contemporary life.

(5) The Meaning of Love.

(a) As reported in a previous issue of the Periodical Review, Professor James Gutmann (Columbia) has supplied for this project an address entitled: "Eros and Religion".

(b) Mrs. F. H. Blackmer (New Church Messenger) is planning to compile a bibliography for the project.

(c) Professor Pitirim Sorokin (Harvard), who is conducting an endowed study of altruism, has agreed to exchange his findings with those of our Society in this field.

(d) A paper on The Meaning of Love - Sylvanus M. Duvall (George Williams). In a brief introductory section this paper traces the growing importance of love in the Hebrew-Christian tradition. The body of the paper distinguishes love from sentimentalism, from sexual desire and from over-repression viewed as a cause of sentimentalism, and possitively it describes in detail love as a psychic need. "Certainly no subject for scientific research furnishes a greater challenge, and greater possibilities for the transformation of human life, than that of scientifically uncovering the bases and implications for this central emphasis of the Christian tradition [upon love]."

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(e) An address by Professor Duvall before the National Meeting. Economic reconstruction is a pre-requisite to the attainment of religious values; but altho such reconstruction may sweep away out-moded and ineffective methods of procedure, yet it may merely change the victims and beneficiaries of exploitation, destroy the relative freedom which comes from the autonomy and conflict of ruling groups, and substitute a single more ruthless and vicious group of rulers for those replaced, - unless those in social leadership have been freed from selfishness, fanaticism and ineffectiveness by a proper meeting of their basic psychic hungers.

A first essential in effecting the motivation of people is to make them aware of their own basic motivations and personality needs. "In personal counselling and in group meetings, I have found a thorough discussion of love-needs to be effective in changing the wishes, motivations and behavior, particularly of parents toward their children, and of husbands and wives toward each other. There is at present great need for collecting what technical knowledge is available on this subject, and for much further research in the area. There is also a great need to conduct experimental programs in social agencies, such as settlements and churches, in which basic needs are utilized as the approach to changing the motivations of men. I am at present connected on a volunteer, part time basis, with such an experiment in the Bryn Mawr Community Church of Chicago, and am giving some aid to four other churches in the Chicago area which are making similar approaches on a less extensive scale. I hope within a year to have some experience and evaluations to relate in connection with this approach to social problems and social change."

(6) The Nature and Source of Value.

Upon this project the Secretary reported that he had prepared and mimeographed a comprehensive list of detailed textual criticisms of three basic books concerning value, which, he believes, reveals that contemporary philosophy, like that of the past, is a tissue of contradictions, which can be constructively dealt with by the human mind only by means of the gestalt philosophy described on pages 26-38 of the Handbook of the Society. Professor Ignatius Smith of the Catholic University of America has written that he was "deeply impressed" with this list of criticisms. The Secretary is retaining it for study by competent seminars and/or by members of the Society by the method described in our Handbook by which scholars, while retaining their individual freedom, can progressively come to common and constructive conclusions with regard to fundamental philosophical problems, and thus can base culture upon an enduring rock.

(7) The Common Convictions of Liberals and Catholics.

As a first step in this project, the Secretary has prepared a detailed textual study of Cognitive Psychology by Professor D. T. V. Moore of the Catholic University of America, and then condensed the study into an article which he submitted to a number of eminent Catholic scholars with the following results. Professor Robert C. Pollock of Fordham University, in an initial report, stated that he was "very much interested in it" and "in full sympathy with [its] objective." Rev. John J. McKinney, S.J., recently a professor at Woodstock College, Md., and now at Saint Ignatius House of Studies, regards the article as "splendid, most helpful and integrating". Professor Ignatius Smith, O.P., of the Catholic University

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of America and editor of The New Scholasticism, regards it as "scholarly and accurate", and adds that he would be "delighted to have [for publication] an article from you on some philosophical phases of your splendid project." The study of the psychology by Professor Moore has been accepted for publication in an early issue of The Journal of Social Psychology Your Secretary is planning to submit to Professor Smith his "A Philosophy of Freedom and Social Responsibility", contained in the Handbook of the Society. His "Salvaging Physiological Psychology", published in the April, 1946, Philosophy of Science, resolves the problem of the relation of mind and matter, of science and religion, in such a way as to make possible basic cooperative research by Catholics and liberals. His hope is not that immediately Catholics and liberals can see eye to eye, but that we may achieve a general frame of reference which (a) because of its abstract nature, will not commit either group to any position to which it cannot subscribe; (b) would eliminate extreme and basic differences which otherwise would make impossible a basic religious culture; and (c) with regard to details, would make possible a growing understanding from age to age by an ever increased agreed-to structuralization of the general gestalt that caused the initial agreements. This structuralization theoretically can, and practically must, proceed by the demonstration of the items in which one's own beliefs coincide with those of his opponent and the assigning to differences a place in the necessary unmeasured between the structuralization, from which we may later draw items for an increased structuralization. Only so can we be true to the dialectical progress of science, maintain our opponent's freedom and our own, vindicate democracy, be obedient to cosmic reason and spirituality, and establish an impregnable common religious culture, the essential task of our Society.

IV

The Meeting of the Board of Directors

(1) Presidential Report - William A. Irwin

I would reaffirm all that I said in my report of a year ago as to the opportunity we possess for rousing the scholarship of our time to a re-direction of human life comparable with the profound transformation that came about at the beginning of modern times. I have a growing realization of the widespread ignorance among scholars as to the nature, function, and worth of religion. Life must have meaning, if it is to be lived nobly. And meaning is impossible without faith in a reality that in some satisfying way transcends individual and group life. Our problem is that of effecting clarification in the thinking of scholars about the whole area of religion and its function in life.

(2) Secretarial Report - George Yeisley Rusk

With regard to our work for the coming year, I agree completely with President Irwin that wherever the Society can do so, it should organize groups to discuss the fundamental problems of religion. The section of our Handbook which outlines the work which the Society shall undertake names the holding of national and local conferences and describes the Society as a forum "for formal and informal discussion of ultimate problems of human experience" ..... Until the advent of our Society the deepest

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discussions have arrived at Kantian antinomies, that is, at contradictions, at self-stultification, and therefore at continued, perhaps at increased, conflict of opinions. I can make clear the rationalle of my endeavors in the Society and of my appeals to others to high sacrifice in its behalf, only by saying that the endeavors and appeals have been dominated by a desire to discover means of dealing constructively with the ultimate antinomies .... I believe that general discussions of religion at conferences will be worth while only if they pass on into such research as has been initiated within the Society .... The Handbook of the Society, the addresses at our national and local meetings and the papers already written for our projects, together face, and provide fundamental guidance among theological problems which mankind has inherited from the ages .... Thru the holding of conferences for initial discussions, thru the securing of time and means for adequate research by the reforms proposed by Professor Middlebrook, and thru the increasing cooperation of our Society with other organizations initiated today, I hope that our Society will be enabled to complete and consolidate our present achievements, and then to undertake new ventures of faith.

(3) The Board of Directors of the Society took the following important actions.

It voted that both meetings for the presentation of papers and for discussion, and the development of its research projects be encouraged by the Society in every possible way. It approved the policy of cooperating with organizations with similar objectives. It approved the request of the Secretary that the following item be added to the membership material: that a member, in fairness to his colleagues (whose work presupposes a steady or growing membership) should not use his own inactivity as grounds for his resignation from membership in the Society.

The Board elected or authorized the selection of the following officials for the year 1947:-

Honorary President - William A. Irwin
President - Walter M. Horton
Vice-President - Oliver Martin
Secretary - George Yeisley Rusk
Treasurer - Sylvanus M. Duvall
Executive Committee - Charles Morris; John M. Moore; Dwight J. Bradley; Henry N. Wieman; John T. McNeil; Richard Hertz.

Board of Directors - Henry Neumann; Henry J. Forman; I. B. Berkson; A. Powell Davies; William S. Morgan; Jay William Hudson; Zora Klain; Henry M. Rosenthal; Brand Blanshard; Raymond F. Piper; John Somerville; Fritz Marti; William K. Wright; John A. Hutchison; Arthur C. Garnett; Clarence R. Carpenter; James Gutmann.

George Yeisley Rusk, Secretary,
110 Elmwood Road,
10 Baltimore, Md.

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Society for Rel

The Program of
The National Meeting of The Society for Religious Culture
Knox Hall, The Union Theological Seminary,
Broadway at 120th Street, New York City
January 1, 1947

I. A Symposium: addresses followed by discussion.
   A. The Function of Religion in World Culture 9:30 A.M. - William A. Irwin (Chicago)
   B. Religious Societies and the Cultural Organization of the United Nations 10:00 A.M. - Chester S. Williams (Public Liaison Officer, United Nations).
   C. The World Council of Churches 10:45 A.M. - Walter M. Horton (Oberlin).
   D. Securing the Time and Means for Research 11:30 A.M. - Samuel Middlebrook (C.C.N.Y.)
   E. Program for Experimental Humanistics 12:00 A.M. - Charles Morris (Chicago)

Intermission for Lunch

   F. Plans for the Cooperation of Cultural Organizations 1:30 P.M. - Raymond F. Piper (Syracuse) and Henry Neumann (N. Y. Ethical Culture).

II. The Projects of the Society: reports upon their work and the formulation of plans for them for the coming year 2:00 P.M.
   (1) A Diagnostic Religious Vocabulary - William A. Irwin (Chicago); (2) Religion in the Public Schools - Zora Klain (Rutgers) and Isaac B. Berkson (formerly Superintendent of Instruction, Jerusalem); (3) Soviet Culture and the Hebrew-Christian Tradition - John Somerville (Hunter); (4) Theology and Mental Hygiene - George Y. Rusk (Baltimore); (5) The Meaning of Love - Sylvanus M. Duvall (George Williams); (6) The Nature and Source of Value - George Y. Rusk (Baltimore); and (7) The Common Convictions of Liberals and Catholics - George Y. Rusk (Baltimore) and Fritz Marti (Marietta).

III. The Combined Meeting of The Executive Committee and The Board of Directors.
   A. Call to Order by President W. A. Irwin 3:00 P.M.
   B. Minutes of The Meeting of January, 1946 - action by the Board.
   C. Reports of the President, Secretary and Treasurer to the Executive Committee.
   D. Preparation and Presentation by the Executive Committee of a Report to the Board of Directors - action by the Board.
   E. Changes in the Constitution - action by the Board.
   F. Elections:- (1) Board of Directors; (2) Officers from Board - Honorary President, President, Vice-President, Secretary, Treasurer - all for one year; (3) Executive Committee - six from Board for one year; (4) Auditor.
   G. Directions to the Officers.
   H. Time and Place of the Next Meeting.
   I. Adjournment.

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- Notices -

I. All persons who have not done so, are requested to notify the Secretary of their plans to attend these meetings; and all officials who cannot attend them should send to him their proxies - if they have not already done so - as provided in the Constitution of the Society. The Reception Committee will be: Professors Oliver Martin and Sylvanus M. Duvall.

II. The members of the Society, as an essential service to it, are urged to plan to bring as guests to these meetings persons whom they would recommend for membership in the Society, but to notify the Secretary in advance of the number of persons whom they plan to invite, so that he can arrange ample seating for them.

III. The guests at these meetings are invited to apply to the Secretary for membership blanks during the intermissions between the meetings.

IV. The members of the Society are invited to pay their dues of $2.50 for the past or the new year, and to do so by check or money order so that the Secretary will not have to prepare immediate receipts.

V. The speakers at these meetings are expected to leave with the Secretary resumés of their addresses for his use in reporting the meetings in the Periodical Review of the Society.

VI. The members and guests of the Society are urged to attend the meeting of its Board of Directors so that they can learn in detail of the problems and the achievements of the Society, and so that the Board can secure the benefit of the advice of all of the persons who are in attendance at these meetings and can learn what members are sufficiently interested in the essential guidance and administration of the Society to be elected to its committees or its Board - either at once or as soon as vacancies upon them occur. According to the revised Constitution of the Society, the members of the Board, and even of the Executive Committee, are relieved of the necessity of passing upon all routine details in the work of the Society.

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

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110 Elmwood Road, Baltimore 10, Maryland, December 3, 1946.

Dear Alfred,

I hope that you have enjoyed reading the Periodical Review of the Society for Religious Culture which I send you at least four times a year to tell you about the developing projects of our Society, its local and national meetings, and the plans which it is originating for cooperation between congenial organizations to prevent an overlapping, and to effect a strengthening of their work. The coming National Meeting of the Society is being planned to be of extraordinary service to our membership.

The work of our Society, and therefore its need for funds for essential typing and mimeographing, is rapidly increasing. But our work is brought to a standstill whenever the flow of dues from our membership ceases for a while, to start again when the flow of dues revives. Therefore I am writing to ask our members who have not done so, to pay at this time their annual dues of $2.50 or to inform me when they plan to do so.

It has been in confidence in the loyalty of our members to the Society and the principles for which it stands, that its detailed plans have been formulated by intensive and devoted labor, have been brought to a high degree of adequacy, democratically adopted, and now despite all obstacles are being carried into effect.

Fraternally yours,

George Hedley Rusk.

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Society for Rel Culture

110 Elmwood Road, Baltimore 10, Maryland, August 28, 1946.

Dear Alfred,

I hope that you have enjoyed reading the Periodical Review of the Society for Religious Culture which I send you at least four times a year to tell you about the developing projects of our Society, its local and national meetings, and the plans which it is originating for cooperation between congenial organizations to prevent an overlapping, and to effect a strengthening of their work. The coming National Meeting of the Society is being planned to be of extraordinary service to our membership.

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Fraternally yours,

George Heisley Rusk.

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SOLOMON

Solomon



ONE [illegible] CENTRAL PARK WEST

early July, 1946

Dear Mr. Barr,

René D'Harnoncourt thought that you might be interested in seeing some of my recent work which has not yet been exhibited. I would particularly like to have you see a large plaster group now being completed. It will be carted off to the foundry late this month for a trial by fire, ending in an aluminum casting.

Could you possibly take the time to come over to my studio to see it? I am at 2 Columbus Circle (actually a building, not a park bench or pigeon) in Room 25. If you would

OVER , s.v.p.

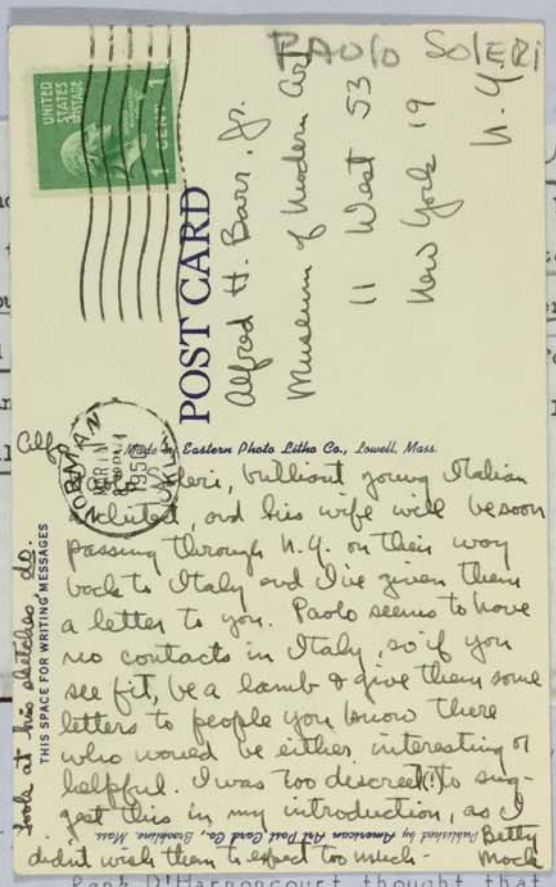
SOLOMON

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SOLOMON

Solomon



Look at his sketches do.

Soleri, brilliant young Italian
included, and his wife will be soon
passing through N.Y. on their way
back to Italy and I'm giving them
a letter to you. Paolo seems to have
no contacts in Italy, so if you
see fit, be a lamb & give them some
letters to people you know there
who would be either interesting or
helpful. I was too discreet (!) to sug-
gest this in my introduction, as I
didn't wish them to expect too much - Betty Mock

Mr. and
until
see you
around
tea) and
to call

York
o
rnoon
or
I am

ONL EST

, 1946

Dear Mr. Barr,

René D'Harnoncourt thought that you might be interested in seeing some of my recent work which has not yet been exhibited. I would particularly like to have you see a large plaster group now being completed. It will be carted off to the foundry late this month for a trial by fire, ending in an aluminum casting.

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OVER, s.v.p.

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SOLOMON

Solomon

Soleri

Mr. and Mrs. Soleri phoned. They will be in New York until tomorrow evening and would like very much to see you (see attached). They will be free this afternoon around 5:30 (if you would like to have them come for tea) and are free practically all day tomorrow. I am to call their hotel and leave a message.

4/20
js

ONE FIFTEEN CENTRAL PARK WEST

early July, 1946

Dear Mr. Barr,

René D'Harnoncourt thought that you might be interested in seeing some of my recent work which has not yet been exhibited. I would particularly like to have you see a large plaster group now being completed. It will be carted off to the foundry late this month for a trial by fire, ending in an aluminum casting.

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OVER, s.v.p.

SOLOMON

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SOLOMON

Solomon

ONE FIFTEEN CENTRAL PARK WEST

early July, 1946

Dear Mr. Barr,

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OVER, s.v.p.

SOLOMON

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ONE FIFTEEN CENTRAL PARK WEST

let me know what day and time of day would be convenient, I would be most grateful for your visit.

I realize that this is a hideous imposition on your time, so if you choose to answer with a curt "No!" no friendship will be lost between us!

Looking forward to seeing you chez moi, however, I remain,

Cordially,

Mitzi Solomon

sculptrice

Telephone: ENdicott 2 - 2053 between 10 A.M. and 11:00 A.M. only

1

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SOLOMON

SOLOMON

Dear Miss Solomon:

I am quite shamed by your card, for it is I who should have written you before this to thank you for a very delightful evening as guest of the Sculptors Guild. I think you arranged an extremely good party; I enjoyed every minute of it.

Sincerely,

Miss Mitzi Solomon
206 Central Park South
New York City

AHH/ob

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SOLOMON

June 12, 1947

Dear ~~Mr. Solomon~~ Arthur

Thanks for your note. I had forgotten about the Doctorate and am amused to find that my name was in the Commencement lists.

I am afraid I shan't be in Cambridge for some time, but hope we will see you both in New York.

You may have a letter shortly asking for the loan of your Picasso for a big show at Knoedler's next fall. This is my fault; I hope you don't mind.

Sincerely,

to Library

Mr. Arthur K. Solomon
27 Craigie Street
Cambridge, Mass.

AHB/ob

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Juan Soria

mr. alfred H. Barr
28-3-49
estimado amigo, tengo

JUAN SORIANO

el gusto de enviarle
un ejemplar de
ciudades y artes, que
editamos hace de poco
y le esperamos que le
interese a usted

to library

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Juan Soriano

atentamente.
Juan S.

to library

to library

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Souverbie

See Kaufmann re request for info on this artist

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Southern Vermont

Southern Vermont Art Center

MANCHESTER, VERMONT TELEPHONE 511



August 16, 1951

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

Dear Mr Barr:

As you know, the 22nd Annual Exhibition of Southern Vermont Artists will open at our newly acquired Art Center on Saturday, August 25, at 2:00 p.m. The paintings will be hanging in the galleries through Labor Day.

Since you have expressed interest in this annual event in past years, we sincerely hope that you will be able to visit us here at this beautiful Art Center to see the 22nd Annual Show.

On Sunday, September 2, at 4:30, the internationally known Busch Quartette will be heard in a recital for strings. You might like to plan your visit to the Art Center around this weekend of fine music and outstanding paintings.

Please be assured that we will be glad to help you find accomodations in Manchester and arrange for your attendance at Art Center events.

If you, personally, are unable to attend the Exhibition, we would like to have members of your staff who might enjoy a few days in Vermont.

Sincerely yours,

Robert Allcott

Robert Allcott
Publicity Director

RA:MD

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SPAETH

THE MUSEUM OF MODERN ART

Date October 6, 1949

To: Miss Ione Ulrich

Re: Cheque - Otto Spaeth

From: Alfred H. Barr

Dear Ione:

Mrs. Otto Spaeth enclosed the attached cheque in a letter asking for some introductions to artists abroad. She had spoken to me about it before and you may possibly have some other record of her intentions. She and her husband have set up the Spaeth Family Foundation to handle their gifts of this sort.

Apparently the gift was decided upon by Mr. and Mrs. Spaeth during the summer and is explicitly for the purpose of buying works by American print-makers for our Print Room. Thinking that she had already sent a cheque to you, I announced the gift at the meeting of the Committee on the Museum Collections last week.

Enc.
AHB:MW

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Oct. 5th

My dear Alfred,

We almost forgot this little item.

The names of the artists I would be interested in calling are Campigli, Marini,

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Fazzini, Morandi —
Saved you write
an introduction
for me (general) also
to Franco Albini
Milan — if you know
him — Mail it to
Morgan and Co.
Place Vendome Paris —

I asked René for a
letter to Henry Moore
but I know he's been
in too much of a
dither over the Modern
way of life — I
would appreciate it
if one of you

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October 6, 1949

Dear Eloise:

Here are some letters of introduction, not only to the artists you mentioned but also to Manzu about whom we spoke on the telephone and to Mr. Gasparo Del Corso, director of the Obelisco Gallery, who can tell you about Muccini.

I received the cheque for $500.00 from the Spaeth Family Foundation in your letter. You will, of course, receive other and more official acknowledgement but I want to thank you again for this very generous gift from you and Otto. As Bill Lieberman probably told you, it is especially welcome at the present moment when there is so much creative activity among young American print-makers.

Now, bon voyage to you both and try to remember details of your visit to our friends to whom I have written your letters.

Sincerely,

Mrs. Eloise Spaeth,
640 Park Ave.,
New York, N. Y.

AHB:MW

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October 6, 1949

Dear Mr. Campigli:

It is a pleasure to introduce to you Mr. and Mrs. Otto Spaeth, collectors of modern painting and friends of the Museum. They are much interested in your work and that of other Italian artists through our recent exhibition. I hope that you will be able to show them some of your work.

With cordial regards to your wife and yourself, I am,

Sincerely yours,

Mr. Massimo Campigli,
Via Gerrazzi 13,
Milan, Italy.

AHB:MW

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October 6th, 1949

Dear Mr. Muccini:

It is a pleasure to introduce to you Mr. and Mrs. Otto Spaeth, collectors of modern painting and sculpture and friends of the Museum. They are much interested in your work and that of other Italian artists through our recent exhibition. I hope that you will be able to show them some of your work.

With cordial regards, I am,

Sincerely yours,

Mr. Marcello Muccini,
c/o Mr. and Mrs. Gasparo Del Corso,
Obelisco Gallery,
Via Sistina 146,
Rome, Italy.

AHB:MW

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October 6, 1949

Dear Mr. Fazzini:

It is a pleasure to introduce to you Mr. and Mrs. Otto Spaeth, collectors of modern painting and sculpture and friends of the Museum. They are much interested in your work and that of other Italian artists through our recent exhibition. I hope that you will be able to show them some of your work.

With cordial regards, I am,

Sincerely yours,

Mr. Pericle Fazzini,
Via Mangutta 51-A, Studio 6,
Rome, Italy.

AHB:MW

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October 6, 1949

Dear Mr. Del Corso:

May I introduce Mr. and Mrs. Otto Spaeth, American collectors of modern art and friends of our Museum.

They are particularly interested in the work of Muccini but I am sure will be glad to see other things in your gallery. Both of them are also interested in the general problem of religious art. Perhaps you could show them the remarkable "Crucifix" which Muccini painted.

My best regards to you.

Cordially,

Mr. Gasparo Del Corso,
Obelisco Gallery,
Via Sistina 146,
Rome, Italy.

AHB:MW

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October 6, 1949

Dear Mr. Manzu:

It is a pleasure to introduce Mr. and Mrs. Otto Spaeth of New York, collectors of modern painting and sculpture and friends of our Museum. They are interested not only in art in general but especially in the problem of modern Christian art which concerns you so deeply.

With kind regards to you from my wife and myself, I am,

Sincerely,

Mr. Giacomo Manzu,
Via Privata Frascati 13,
Milan, Italy.

AHB:MW

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October 6th, 1949

Dear Mr. Morandi:

It is a pleasure to introduce to you Mr. and Mrs. Otto Spaeth, collectors of modern painting and friends of the Museum. They are much interested in your work and that of other Italian artists through our recent exhibitions. I hope that you will be able to show them some of your work.

With cordial regards, I am,

Sincerely yours,

Mr. Giorgio Morandi,
Via Fondazza 36,
Bologna, Italy.

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Spaeth

October 6, 1949

Dear Henry:

It is a pleasure to introduce Mr. and Mrs. Otto Spaeth of New York. They are ardent collectors of modern painting and sculpture and want very much to pay their respects to you. They are also interested in religious art and were, I know, deeply impressed by your "Mother and Child".

Marga and I think of you often and are asking the Spaeths to bring you both our best greetings.

Sincerely,

See Johnson for Exhibition on Church architecture

Mr. Henry Moore,
Hoglands, Perry Green,
Much Hadham,
Hertfordshire,
England.

AHB:MW

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Spaeth

See Johnson for

Exhibition of Church architecture

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SPAETH

January 24, 1949.

Dear Mrs. Spaeth,

I am very sorry to say that I shall be in Baltimore at the College Art Association Meeting, Friday afternoon, otherwise I would be delighted to see you and Mr. Spaeth at the exhibition.

Thank you for asking me.

Sincerely,

Mrs. Eloise Spaeth,
c/o Demotte Gallery,
39 East 51st Street,
New York.

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SPAZIO

cc: Mr. Alfred H. Barr, Jr.
Miss Pearl Moeller
Miss Betty Chamberlain

eso

January 20
1949

My dear Alfred Barr,

We are having a very few people on Friday the 28th after gallery hours to see Otto's Liturgical Arts sculpture project, and would

DCM:hrr
dictated by Miss Miller but signed in her absence

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SPAZIO

cc: Mr. Alfred H. Barr, Jr.
Miss Pearl Moeller
Miss Betty Chamberlain

love to have you stop by for a drink and a view - around 5:30.

Sincerely,
Eloise Spaeth

Demotte Gallery
39 E. 51st St.

You'll be in Baltimore?

DCM:hrr
dictated by Miss Miller but signed in her absence

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SPAZIO

cc: Mr. Alfred H. Barr, Jr.
Miss Pearl Moeller
Miss Betty Chamberlain

August 31, 1950

Dear Mr. Canevari:

Many thanks for your letter of July 31st. I am very sorry indeed for the delay in answering. Mr. Barr has been out of town working on a book, but I have told him of your letter and he asks me to assure you that we shall be delighted to cooperate with you in the issue of your magazine "Spazio" on the subject of modern American art. In the very near future I will select for you a group of photographs owned by the Museum by the artists you mention and by others. These photographs will be sent to you with the understanding that if you will return them later in good condition you will not need to pay for them. Any photographs which you wish to keep, we shall have to ask payment for.

I am sorry that it has not been possible to take action more quickly on your request. Many staff members are away during the summer and the pressure of work falls heavily on those who are here.

Sincerely,

s/ Dorothy C. Miller
hrr

Signor Angelo Canevari
Spazio
Rassegna delle arti
Roma via Cadore N. 23
Roma, Italia

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dictated by Miss Miller but signed in her absence

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Speiser
(See Brancusi Folw)

CC: Miss Dudley
Miss D. Miller

January 31, 1950

Dear Mr. Schiff:

After unavoidable delays, we have at last put on view the wonderful grey marble Fish by Brancusi. Nearby we have placed a label, the text of which I am enclosing in a couple of copies so that you may send them to members of Maurice Speiser's family.

See Trustees min. 1-9-47

Release See 5-3-49

Mr. Speiser of course saw the Fish in Brancusi's studio and also in the Brummer Exhibition of 1932. I wish he might have seen it here, where, placed by itself, it seems to me even more beautiful. I hope that Mrs. Speiser and other members of the family may be able to visit the gallery. If I am in the building, I would be very happy to see them.

Sincerely,

s/ Alfred Barr

Mr. Arthur F. Schiff
Abraham & Co.
120 Broadway
New York 5, New York

AHB:js

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Spencer

See Zadkine ~~[illegible]~~

and Schuffs

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Speiser

January 22, 1947

Dear Mr. Speiser:

I want to thank you on behalf of the Trustees of the Museum of Modern Art for Mrs. Speiser's and your generous gift of a photostatic copy of the proceedings of the case of Constantin Brancusi versus the United States regarding Bird in Space. The Trustees wish to express their appreciation to you both for making this interesting record available to students. It is a most welcome addition to the Library of the Museum.

Sincerely yours,

Signed John Hay Whitney

John Hay Whitney

Mailed 1/21/47

Maurice J. Speiser, Esq.
67 Park Avenue
New York 16
New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 4, 1946

Mr. Maurice J. Speiser
67 Park Avenue
New York City

Dear Mr. Speiser:

Mr. Barr has turned over to the library a very handsome copy of the photostat records of the Brancusi versus the United States action. This is an extremely valuable acquisition to any library, especially to this one which is concerned with the more specialized documentation of contemporary art. It is especially valuable since unique and irreplacable items are the things that should logically be deposited in this type of library and yet are the most difficult to obtain except through the thoughtful generosity of public-minded citizens.

I assure you that the photostat copy will receive a binding appropriate to its value which will be enhanced as the knowledge of its existence -- for public consultation -- becomes widespread.

May I again express my very deep appreciation for your kindness in making this handsome gift to the Museum.

Sincerely yours,

P.S. I am forwarding under separate cover the Museum Bulletin which discusses the contents and activity of the Museum Library, in the hopes that it may be of interest to you.

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67 Park Avenue
New York, N. Y.
December 18, 1946

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

Dear Mr. Barr:

I am sending you herewith the photostat copy of the entire proceeding in the matter of C. Brancusi vs. the United States regarding "The Bird".

Will you kindly accept this on behalf of the Museum from Mrs. Speiser and myself.

I was advised by your associate that you have opportunity to have this bound to give a greater degree of permanency.

Sincerely yours,

Maurice J. Speiser

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BR

Mr Barr has written a letter of Thanks for this Brancusi job but he wants you to write an official one - and as he put it - a very handsome one because its a worthy acquisition and must have cost plenty to photostat

Hank

also Write to Alfred for Sat..

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COPIES: Mr. Abbott
Mr. Karpel

December 30, 1946

Dear Mr. Speiser,

I am afraid the holidays have caused me to neglect my correspondence - disgracefully in your case, for I meant long before this to write you to thank you and Mrs. Speiser for the extremely valuable gift which you have made to our Library. The proceedings of the strange case of Constantin Brancusi versus the United States regarding Bird in Space is a historic document of real value in the history of popular and official, not to say bureaucratic, esthetics. It may also prove valuable in the campaign which we are planning to have the Customs laws of the United States changed from their strictly 19th century definition of sculpture (this we may plan to do directly or through UNESCO).

I think the document will also be of great interest to students. It was extremely generous of you to have it prepared for us.

This is an informal and enthusiastic note of thanks. You will receive an official acknowledgement from our very grateful Librarian. I shall also call the attention of our trustees to your gift at their next meeting.

My kindest regards to you both.

Sincerely yours,

Mr. Maurice Speiser
67 Park Avenue
New York 16, N. Y.

AHB/ob

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SPENCER

(make cross-ref. Prampolini fa It. folder)

140

August 22, 1949

Dear Mr. Spencer:

Many thanks for your good letter of August 8. We are most interested to know of your collection of Prampolini works. Unfortunately, we can not accept your kind offer to ship them to us as the exhibition of Italian Art is complete as it hangs in the gallery. However, we have made a note of your collection for future reference.

I have passed on to our Publications Sales Department your request for a catalog.

Sincerely yours,

Olive Bragazzi

OB:rd

Mr. Julius Spencer
815 East Washington Street
Pasadena 6, California

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SoB 4
(Prampolini)

JAMES THRALL SOBY
29 Mountain Spring Road
Farmington, Connecticut

August 16, 1949

Pub. Sales has, but will return

Dear Jim:

We have received from Julius Spencer in Pasadena a letter with the following paragraph:

> "I possess about 16 oil and tempera by Enrico P r a m p o l i n i, from the earliest period of the futuristic movement. Lately they have been exhibited at the Young Memorial Museum San Francisco. If interested I shall be glad to ship them to you. In your reference Library you have a book about Prampolini (by Pfister) and the greatest part of my collection is reproduced in above mentioned book."

It's hard to tell whether he offers the paintings for sale or on loan. If they are for sale, do you think any of them would be of any interest to us? No hurry, just let me know whenever you have a moment.

I enclose copies of three letters that I think you might like to read.

Very truly yours,

Olive Bragazzi

OB:rd
Enc. - 3

Mr. James Thrall Soby
29 Mountain Spring Road
Farmington, Connecticut

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JAMES THRALL SOBY
29 Mountain Spring Road
Farmington, Connecticut

Aug. 18,1949

Dear Olive:

I don't really think that the Prampolinis offered by Julius Spencer would be of much interest. Sig. Pramp. has constantly tried to wedge himself into the first Futurist uprising, but actually seems to belong to the feeble second generation, if not invariably in date, then in spirit. I remember the Pfister monography; it is filled with appalling goulash, neither pfunny, pformidable nor pfrantic. I would tell Mr. Spencer that we are all out to lunch.

Best,

Jim

~~P.S. In case I don't get around to it, could someone make a note to the effect that~~ our Paris address will be c/o Chase Bank, our address in Milan c/o Toninelli, in Rome at the American Academy. Expect to be in Paris the last week in September and possibly a few days longer, in Milan for a week in early October, in Rome for maybe two weeks in late October, afterwards back to Paris and home. ~~Just in case Alfred needs to get in touch with me~~ I probably won't get into the Muse before sailing in mid-September. Many thanks.

AHB
M.W.
M.M.
DCM
Ritchie

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LICENSED REAL ESTATE BROKER

Okay to J. Sloan? Refer to J. Sloan? or with photos? DM, 8/11/49

JULIUS SPENCER

505 FIFTH AVENUE
NEW YORK CITY

815 E. WASHINGTON ST.
PASADENA 6, CALIF.
SYCAMORE 4-2624

Pasadena Aug 8 1949

Alice—Please return to DB when thru.

Museum of Modern Art
New York City

Gentlemen:

Referring to the exhibition of Italian 20 Century Art, would you be kind enough to mail me C.O.D. your illustrated Catalog?

I possess about 16 oil and tempera by Enrico P r a m p o l i n i, from the earliest period of the futuristic movement. Lately they have been exhibited at the Young Memorial Museum San Francisco. If interested I shall be glad to ship them to you. In your reference Library you have a book about Prampolini (by Pfister) and the greatest part of my collection is reproduced in above mentioned book.

Fc 8/11 Pulled

copy for J.T.S.

Very truly yours,
Julius Spencer

AUG 11 P.M.

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SPERRY

April 28, 1950

Dear Mrs. Sperry:

Thank you for your note, and congratulations on your appointment.

Sincerely,

Mrs. Esther Sperry
16 West 95 Street
New York 25, New York

AHB:js

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June 26, 1950
16 West 95 Street
New York 25

Mr. Alfred Barr Jr.
Director of Collections
Museum of Modern Art

Dear Mr. Barr:

Your very kind consideration of my needs for a position prompts me to acquaint you with arrangements which I recently made to go to the Minneapolis Institute of Arts as Educational Curator.

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I shall not forget that in the midst of your complex activities you found time to make this gesture of assistance to someone in need. Long time admiration of your contribution to modern art makes this especially gratifying to me.

Sincerely yours

(Mrs.) Esther Sperry

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SPERRY

THE MUSEUM OF MODERN ART

Date December 7, 1949

To: Mrs. Ruth Wallace

From: Mrs. Jean Stepanian

Re: Mrs. Esther Sperry

Dear Ruth:

Attached are some papers from Mrs. Esther Sperry. In a letter to her Mr. Barr says:

"Thank you for your letter and for the copy of your curriculum vitae which I am giving to the head of our Personnel Department here at the Museum. Meanwhile, I shall certainly keep you in mind whenever I hear of an opening."

Mrs. Esther Sperry
17 East 80th Street
New York 21, New York

AHB:js

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December 7, 1949

Dear Mrs. Sperry:

Thank you for your letter and for the copy of your curriculum vitae which I am giving to the head of our Personnel Department here at the Museum. Meanwhile, I shall certainly keep you in mind whenever I hear of an opening.

I have returned to you the confidential documents about the scandal at Cranbrook.

Sincerely,

Mrs. Esther Sperry
17 East 80th Street
New York 21, New York

AHB:js

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Springfield

November 29,1949
17 East 80 Street
New York 21

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

Dear Mr.Barr:

The enclosed curriculum vitae with appended papers I bring after your kind offer last night to remember me when inquiries for personnel cross your desk.

I am aware that the vita does not offer much in the way of institutional experience. S tarting late I combined studies with part time positions;and failing to qualify for a permanent position at the Metropolitan because of age limit,left the same time as Roberta Alford. Her name is included in my list of references not only because she was my immediate superior there but because she recently offered me the use of it,having asked me to take her place in education at Providence if her good friend Katherine Neilson decided not to come. As you no doubt have heard,Miss Neilson did leave the Albright Gallery. Some time during the summer Mr.Cunningham of Hartford suggested me for that post and I happen to know that I was s trongly supported by Bobby Alford and Esther Seaver. But Mr.Schenk decided to fill the position from within the museum,a possibility which had apparently not been anticipated. I mention this in some detail so that you will see why I am adrift and that I have had some keen professional disappointments.

I would not have the temerity to approach you with my problem had we done just an ordinary job at Cranbrook. Though I would prefer to have Mr.Richardson or some one else tell you the fact is that what was done in less than a year was considerably more than that.

We found a museum which had been without a curator for six months and whose two directors prior to that had been involved in teaching or writing books and at the same time were restrained by interference and inadequate staff from doing the basic essentials. Literal chaos prevailed in 10 store rooms. A faculty and students were antagonistic or at best unsympathetic to a museum which did not serve their needs;the other five Cranbrook institutions avowedly did not use the museum. We completely corrected this state of affairs:the preparatory schools were provided with special convenient hours for attendance,gallery talks,and with opportunities for participation in exhibitions for their talented art faculty;the church was recognized with special Christams and Easter exhibitions (Durer' The Little Passion etc.)The entire community was kept au courant with arrivals and departures of art objects and other items in an informal mimeographed news bulletin. Current studio work of both faculty and students of the Art Academy was utilized

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Springfield

to the increased interest of not only local visitors but regular patrons from Detroit, Pontiac, Dearborn etc. Attendance jumped in the winter months from 400-700* monthly to 4000-7000 by spring (the museum is on a side road in the country)

When we left after a program of exhibitions which were planned to correlate current studio work and Student Collection with travelling exhibitions and created shows we had filled six galleries monthly with the aid of volunteer student assistants who found themselves excited over the creative possibilities in exhibition techniques. The museum had become a dynamic living thing.

So unsavory were the means used to get rid of us that I can only suggest one aspect by means of a letter written on March 1 to Mr. Henry Booth. I am not interested in airing grievances but in having an opportunity to use my abilities to be of service. I know now what I can do, but because the record cannot show this I have for the first time resorted to some of the papers in my confidential dossier, which, should you care to glance at them, will support what I have said. The return of those marked confidential through Miss Osgood in your Registrar' office will be appreciated.

I am quite sure that Mr. Richardson would be glad to inform any one interested in some detail. Three months before our final difficulty he stated "no one has ever put up such a fight for that museum, nor done so much..." I have had faith that given the facts (hard for me to do) the museum world would not let the wrong side win.

Any way you care to advise me, Mr. Barr, will be deeply appreciated for I greatly respect the integrity which shines through all your writing. Time is a factor for me: given the handicaps of age and sex where can I go from here?

Sincerely yours,

Esther Sperry

Mrs. Esther Sperry

* the previous year

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Spingold

SPINGold

COLUMBIA PICTURES CORPORATION
729 SEVENTH AVENUE
NEW YORK 19, N. Y.

February 24, 1950

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

Dear Mr. Barr:

Thanks for your kind note of February 20th.

I am sorry you can't lunch with us.

My home telephone number is BUtterfield 8-2560.

After this Sunday, I will be away for a few weeks, but at any time that you wish, I would be only too happy to have you come again with your wife.

Kindest regards.

Sincerely yours,

Nate B. Spingold

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Spingold

February 20, 1950

Dear Mr. Spingold:

When I got home yesterday, I found that I had had a long-standing engagement to attend a Radcliffe College fund raising luncheon next Saturday, so that I shall be unable to join you and Mr. Rousseau much as I should like to.

I had a very good time with you looking at your pictures. I think I have never known a collector who had spent so much time doing research on his pictures as you. Certainly it adds not only to the collector's interest, but to that of the visitor too.

Some Sunday soon I shall phone you hoping that it may be convenient for me to come again with my wife, whose appetite was whetted by my account of your pictures.

Sincerely,

Mr. Nate B. Spingold
Columbia Pictures Corp.
729 Seventh Avenue
New York, New York

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SPIVAK

February 1, 1950

Dear Spiv:

I meant to write you again how much I appreciate the clippings from the New Statesman and the Times. I read them with great interest and they keep me abreast of the best British criticism - and how good that is so often.

I am enclosing two bibliographies on Suzanne Valadon:

1. "A" is of material in our Museum Library

2. Huyghe's Histoire de L'Art Contemporain

R. Rey, Suzanne Valadon, N.R.F., 1922
A. Basler, Suzanne Valadon, Crès
Cl. Roger-Marx, préface à un album de 18 gravures
Catalogue de l'expos. Suzanne Valadon aux Galeries Georges Petit, en Oct. 1932, préf., par Edouard Herriot, notice de R. Rey, extraits de presse
G. Coquiot, Cubistes, Futuristes, Passéistes, p. 64-167
G. Fus Amore et M. Des Ombiaux, Montparnasse, p. 156
M. Raynal, Anthologie de la peinture francaise, p. 307-312
Tabarant, Utrillo, p. 7-13, 21, 25-28, 39, 227-228.

I am not copying out the bibliography in Thieme-Becker's Künstler-Lexikon because it includes mostly German periodicals and duplicates the two lists enclosed.

Best to you.

Sincerely,

Mr. S. S. Spivack
Interior Design and Decoration
40 East 49th Street
New York 17, New York

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Spivack

December 17, 1948

Dear Spiv:

Many thanks for the tear sheets. We are delighted to have them. Some of the pieces are very good, indeed.

Hope to see you soon.

Sincerely,

- and please keep sending them if not too much trouble -

Mr. S.S. Spivack
630 5th Avenue
New York, N.Y.

AHB:kg

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Staatsgalerie

WÜRTTEMBERGISCHE LANDESKUNSTSAMMLUNGEN

STAATSGALERIE

GEMÄLDE PLASTIK GRAPHISCHE SAMMLUNG

STUTTGART-O NECKARSTRASSE 32 RUF 92285

M/W 13.März 1951.

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

Dear Mr.Barr,

Ich habe mich sehr gefreut, von Ihnen zu hören. Ich war übrigens die ganze Zeit hier an der Staatsgalerie tätig, aber die beiden Museumsgebäude wurden im Krieg zerstört und die Wiederherstellung geht naturgemäss nur langsam von statten.

Sie haben recht, der Katalog "Painting and Sculpture in the Museum of Modern Art" (1948) ist bereits in unserem Besitz. Wir würden es aber sehr begrüssen, wenn Sie uns die Supplemente zukommen lassen könnten. Darüber, dass Sie grundsätzlich nur an Publikationen über moderne Kunst interessiert sind, bin ich mir natürlich im Klaren. Faute de mieux habe ich Ihnen alte Sachen geschickt.

Ihre Grüsse erwidere ich auf das herzlichste

Ihr ergebener

Please send notes on new acquisition Dr. Musper

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WÜRTTEMBERGISCHE LANDESKUNSTSAMMLUNGEN

STAATSGALERIE

GEMÄLDE PLASTIK GRAPHISCHE SAMMLUNG

STUTTGART-O NECKARSTRASSE 32 RUF 92285

M/W 13.März 1951.

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

Dear Mr.Barr,

Ich habe mich sehr gefreut, von Ihnen zu hören. Ich war übrigens die ganze Zeit hier an der Staatsgalerie tätig, aber die beiden Museumsgebäude wurden im Krieg zerstört und die Wiederherstellung geht naturgemäss nur langsam von statten.

Sie haben recht, der Katalog "Painting and Sculpture in the Museum of Modern Art" (1948) ist bereits in unserem Besitz. Wir würden es aber sehr begrüssen, wenn Sie uns die Supplemente zukommen lassen könnten. Darüber, dass Sie grundsätzlich nur an Publikationen über moderne Kunst interessiert sind, bin ich mir natürlich im Klaren. Faute de mieux habe ich Ihnen alte Sachen geschickt.

Ihre Grüsse erwidere ich auf das herzlichste

Ihr ergebener

Please send
2 bulletins on News as
TD above, attention Dr. Mueller
sent April 4, 1951

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Staatsgalerie

March 2, 1951

Dear Dr. Musper:

It is a pleasure to hear from you after all these years. I am glad to know that you are back in the Staatsgalerie.

I shall take up with our library the question of exchanging publications, although I must explain to you that our library is a spcialized one being interested only in publications on twentieth century art.

I can in any case send you the two supplements to the catalog of our Museum Collection. I believe that you already have the catalog in your library.

With friendly greetings I am,

Sincerely yours,

Alfred H. Barr, Jr.

Dr. Musper
Staatsgalerie
Neckarstrasse 32
Stuttgart O
Germany

AHB:mh

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Staale

Mr. Philip
that there
tomorrow (

He wanted
away, and if he doesn't see you before he does, he
hopes to see you when he returns.

6/20 - 11:45
js

WÜRTTEMBERGISCHE LANDESKUNSTSAMMLUNGEN

STAATSGALERIE

STUTTGART-O NECKARSTRASSE 32

RUF 92285

8.Februar 1951
M/W

An das
Museum of Modern Art
11 West 53 Street
New York 19
USA.

Sehr geehrter Mr.Barr,

Wie wir von Herrn E.Vaupel in Lam (Ndb.) hören, wäre Ihnen an einem Austausch mit Drucksachen des hiesigen Lindenmuseums gelegen. Die Anfrage wurde aber, vermutlich weil das Lindenmuseum keine Publikationen besitzt, an uns weitergeleitet.

Ich würde mich freuen, im Austausch mit Ihnen die eine oder andere Veröffentlichung zu erhalten und lasse Ihnen zu diesem Zweck einige Kataloge zugehen. Leider haben wir nichts Besseres.

Mit freundlichen Grüssen

Ihr sehr ergebener

Mit gleicher Post als
Drucksache:
1 Kat. "Frühe ital.Malerei"
1 " Lörcher-Ausstellung
1 " Scheufelen-Ausstellung

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	AHB	I.A.212

Stasle

Mr. Philip Stack phoned and asked me to tell you that there will be two screenings of his new film tomorrow (Tues.), one at 12 noon, and one at 6 p.m. -

9th floor
1600 Broadway - Preview Theatre

He wanted me to give you his best regards. He is going away, and if he dowsn't see you before he does, he hopes to see you when he returns.

6/20 - 11:45
js

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Stancioff

September 23, 1946

STAMPER

THE MUSEUM OF MODERN ART

Date May 26, 1950

To: Mr. Ritchie

Re: Maybelle Stamper

From: Mr. Barr

Dear Andrew:

I am sorry to say that I cannot recall Maybelle Stamper's prints, but I find that we do have two in our Print Room.

Tuxedo Park, New York

AHB/ob

cc: Mrs. Henry Coster
Tuxedo Park, N. Y.

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Stanciof6

September 23, 1946

THE MUSEUM OF MODERN ART

Date May 24, 1950

To: Mr. Barr

Re: Maybelle Stamper

From: Andrew C. Ritchie

Dear Alfred:

I have received a letter from Mrs. John W. Becker, Director of the Cincinnati Modern Art Society suggesting Maybelle Stamper as a possible candidate for the New Talent shows. She said that you were familiar with some of this artist's lithographs. Can you tell me anything about her work.

A.

portfolio of 3 artists 2 ea

c/o Mrs. [illegible]
Tuxedo Park, New York

AHB/ob

cc: Mrs. Henry Coster
Tuxedo Park, N. Y.

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Stancioff

Stancioff

TOWER HILL ROAD
TUXEDO PARK
NEW YORK

Oct. 7th 46

Dear Mr Barr

Your very kind letter has just reached me on my return from Washington. While there I got in touch with the State Dept. about recovering some of our things from Bulgaria, & I very much hope that if we do, the blocks & plates of the engravings I showed you will be among them. Until I am in a position to offer a number of prints from each block it will perhaps be wiser to put off my rounds of the print-sellers. - So far no luck with

AHB/ob

cc: Mrs. Henry Coster
Tuxedo Park, N. Y.

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Stancioff

Dear Mrs. Stan

Here

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N. Y

Arth

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lisher who mi

at least give

Good

Mrs. Marion M

c/o Mrs. Y. M

Tuxedo Park, N

AHB/ob

cc: Mrs. Henry Coster
Tuxedo Park, N. Y.

The publishers with my Genesis print shall have hard work overcoming prejudice in that sphere!

Thank you very much for your helpful advice. I hope to have the pleasure of meeting you again.

Yours sincerely

Marion Stancioff

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Stancioff

September 23, 1946

Dear Mrs. Stancioff,

Here is a list of the print sellers whom you might call upon with some of your wood engravings:

Kleemann Galleries - 65 East 57th St.
Ask for Mr. Kleemann
Weyhe Galleries - 794 Lexington Ave. (62d St.)
Ask for Mr. Weyhe
N. Knoedler & Co., Inc. - 14 East 57th St.
Ask for Mr. Collins
Arthur H. Harlow & Co. - 42 East 57th St.

I think Mr. Wheeler gave you the name of some publisher who might be interested in the Genesis series, or could at least give you some advice.

Good luck to you; it was a pleasure to talk with you.

Sincerely,

Mrs. Marion Mitchell Stancioff
c/o Mrs. Y. Mitchell
Tuxedo Park, New York

AHB/ob

cc: Mrs. Henry Coster
Tuxedo Park, N. Y.

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September 23, 1946

Dear Byba,

I have had the pleasure of talking with your friend Mrs. Stancioff. I am afraid I couldn't help her very much but have sent her the names of some print sellers and introduced her to Mr. Wheeler, who knows more than I do about the production of illustrated books in this country.

Greetings to you and Henry.

Sincerely,

Mrs. Henry Coster
Tuxedo Park
New York

AHB/ob
enc

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

cc: Mr. Richard B. Freeman

December 5, 1949

Dear Mr. Faulkner:

Thank you for your letter of November 16 about Richard Freeman. I do not know anything about his qualifications as a teacher, but I would guess that he would be very good at it.

I have followed with interest and admiration his work in Cincinnati, Flint and recently in San Francisco as a museum worker and director. He worked with great energy, tact and imagination under conditions which were sometimes rather difficult. I believe that his genuine enthusiasm and warm personality would aid him in his teaching. I have no reason to think that his scholarship is not adequate.

Sincerely yours,

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

Mr. Ray Faulkner, Executive Head
Department of Art
Stanford University
Stanford, California

AHB/ob

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S Stechow

THE ART BULLETIN

PUBLISHED BY THE COLLEGE ART ASSOCIATION OF AMERICA

cross ref?

EDITOR-IN-CHIEF
WOLFGANG STECHOW
DEPT. OF FINE ARTS
OBERLIN COLLEGE
OBERLIN, OHIO

MANAGING EDITOR
MARGOT CUTTER
PRINCETON UNIVERSITY PRESS
PRINCETON, NEW JERSEY

EDITOR FOR BOOK REVIEWS
PHYLLIS WILLIAMS LEHMANN
HILLYER GALLERY
SMITH COLLEGE
NORTHAMPTON, MASS.

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

October 22, 1950.

Dear Alfred,

many thanks for reading and returning the Carpenter paper on Cézanne. I am happy to see that you are favorably impressed with it, and I want to say that even though you say that you have not been able to give it all the attention it deserves, I feel very strongly that that basic impression is bound to be valid. I hope to publish it in March or June, 1951, subject perhaps to a few changes which might become necessary with the view to some of your critical remarks plus one or two of my own, and in the added light of the illustrations which are to be submitted.

Again many thanks for taking it on in spite of the busy times you are having just now.

Sincerely,

Wolf.

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Stechow

October 18, 1950

Dear Wolf:

It has been almost impossible for me to read James M. Carpenter's "Cézanne and Tradition" with the attention it deserves. This is a very crowded moment in the year.

I have gone through it though and believe that it is an interesting, careful and quite objective study of Cézanne's technique from an esthetic point of view. I should think it would be well worth publishing.

Should you wish to have another opinion, why not send it on to George Hamilton who might have time to give it a more critical reading - I do not feel I ought to keep it any longer.

Sincerely,

Mr. Wolfgang Stechow
Department of Fine Arts
Oberlin College
Oberlin, Ohio

AHB:js
enclosure

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Stechow

OBERLIN COLLEGE
OBERLIN, OHIO

DEPARTMENT OF FINE ARTS

Sept. 25, 1950.

Sent hastily but in deep appreciation of your willingness to read it and of your valuable suggestions concerning other readers.

Wolf St.

Author has not submitted illustrations, saving expense until finding out about acceptability of article. How many of his illustrations (the list) are necessary?!

– Illus

and, I th

recommend

Unw

Frankly I don't know what to

propose for the cost price. Our board

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Stechow

Dear Dr Sachs -

Your 5th 13th has been sent on here - Vermont - which did look fine; with hopes the - but you know, I never, and - the

Cezanne which they captured

yes, and Paris or Naples,

Kay or La Farge & Lloyd Goodrich

- tells me I suppose you do not and, I do not; and then to recommend someone. I think he can. Frankly I don't know what to

purpose for the last piece. Our board

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arms used for 17th century Europe and should be invited for the field:
J. T. Soby (1), F. Dowsett (2), J Hamilton (2)
D. Faulkner (1), Jones Sloan (2)
I have no possibilities, also
Rob't Gerdts. Then would (1)
go best at Romantic period, as
it self; then would (2) go second
best: Gerdts and Young the for
period 1790-1910. But
you may have other ideas. For
Coast to Faulkner. Have omitted
Thomas Jekyll adam - E S (1) me
J Walters, Wilbur Hall, Mrs Barnes (1)
Philadelphia and D C Rich (2) Chicago.

All best to you

Alfred Barr

Quechee Vt until Tuesday
Sept 10 1950

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THE ART BULLETIN

PUBLISHED BY THE COLLEGE ART ASSOCIATION OF AMERICA

EDITOR-IN-CHIEF
WOLFGANG STECHOW
DEPT. OF FINE ARTS
OBERLIN COLLEGE
OBERLIN, OHIO

MANAGING EDITOR
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PRINCETON UNIVERSITY PRESS
PRINCETON, NEW JERSEY

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PHYLLIS WILLIAMS LEHMANN
HILLYER GALLERY
SMITH COLLEGE
NORTHAMPTON, MASS.

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

September 13,1950.

Dear Mr. Barr,

may I today enlarge upon my letter of June 16th and at the same time acknowledge your secretary's kind answer to it? I was reluctant to intrude upon your Greensboro retreat with this matter which however is becoming somewhat urgent if the March and June issues of the Bulletin are to contain good articles on modern art. It all means that I should be very grateful to you if you would consent to act as reader for the Art Bulletin with regard to James M. Carpenter's article on Cézanne which I mentioned in my first letter but ~~only~~ also, if at all possible, for the following additional papers that were submitted, or any one of them: R. Patrick on John Neagle and Pat Lyon; Mrs. Ruth Katz on La Farge as an art critic; and Mrs. Engel de Janosi on Corot's Forest of Fontainebleau. I hasten to add that most of these papers are rather short; that all of them seem interesting to me although surely on different levels; and that I should be very grateful for your advice concerning them, and, if you cannot take them (or all of them) on, for your advice where to turn for competent ~~information~~ opinion. On the Board of the Bulletin, you and Mr. Goodrich are the two members whom it seems natural to appraoch with articles concerning modern and nineteenth century art. I do not know Mr. Goodrich personally nor have I any idea whether he has ever been approached by one of my predecessors in matters concerning Bulletin material. If you feel that you could not, or do not wish to take on all of these articles and that Mr. Goodrich might and should participate, would you please either tell me about it or simply get in touch with him?

I should be very happy and grateful if you will kindly help me with this rather urgent and important matter and let me know as soon as possible whether I may send you the material.

With very best wishes and regards,
sincerely,

Wolf Stechow

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STECHOW

THE ART BULLETIN

PUBLISHED BY THE COLLEGE ART ASSOCIATION OF AMERICA

June 20, 1950

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

Dear Mr. Barr,

Dear Mr. Stechow:

Thank you for your letter of June 16. Mr. Barr has left the city and will be away until September. However, if you would care to send the article to him, you may do so at the following address:

Mr. Alfred H. Barr, Jr.
Greensboro, Vermont.

I suggest that you enclose a return envelope with the article.

Sincerely,

Secretary to Mr. Barr

Mr. Wolfgang Stechow
Editor-in-Chief
The Art Bulletin
Dept of Fine Arts
Oberlin College
Oberlin, Ohio

js

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THE ART BULLETIN

PUBLISHED BY THE COLLEGE ART ASSOCIATION OF AMERICA

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HILLYER GALLERY
SMITH COLLEGE
NORTHAMPTON, MASS.

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

June 16, 1950.

Dear Mr. Barr,

may I today enlist your help in your capacity as a member of the editorial staff of the Art Bulletin? There has been submitted for publication in the Art Bulletin an article by Mr. James M. Carpenter of Harvard University on "Cézanne and Tradition". I am very anxious to have important aspects of modern art represented in the Art Bulletin - I realize that this sounds silly and I do hope that the statement as such does not surprise you - and I should be very grateful to you for reading the paper(it is not a very long one) and for letting me have your opinion on it. As soon as I have heard from you I shall send you the manuscript. I shall be here until a week from now; and after July first: c/o German Summer School, Bristol, Vermont.

Sincerely,

Wolfg Stechow.

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Stefula

See Gropius for letter

fotos returned

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December 12, 1950

STELLA

THE MUSEUM OF MODERN ART

Date June 26, 1950

To: Andrew Ritchie

From: Alfred Barr

Re: Stella painting at Yale

Dear Andrew:

You might take a look at the big Stella called "Spring, 1914" at Yale. It is sort of inaccessible so that you might overlook it.

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December 12, 1950

Dear Mr. Stendahl:

When you visited Mr. Barr last week, you apparently lost the enclosed receipt here. I am sending it to your California address, since I did not know where to get in touch with you in New York.

Sincerely yours,

Secretary to Mr. Barr

Mr. Alfred Earl Stendahl
7055 Hillside Avenue
Hollywood, California

encl.

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STENDAHL

See J. H. Whitney Collection re Degas

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STEPHAN

THE MUSEUM OF MODERN ART

Date October 6, 1947

To: Mr. Karpel

From: Mr. Barr

Re: subscribing to Tiger's Eye

Dear Bernard:

Please don't wait for the sample copy of Tiger's Eye. For diplomatic reasons it is important to subscribe to it immediately. I am quite sure it will be of interest. If the Library does not have the money, charge it to the Museum Collections.

Mrs. Ruth Stephan, Editor
THE TIGER'S EYE
RFD 4
Westport, Conn.

AHB/ob

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THE MUSEUM OF MODERN ART

Date September 30, 1947

To: ~~Mr. Karpel~~

From: Mr. Barr

Re: subscribing to Tiger's Eye

Dear Bernard:

I think we should subscribe to the Tiger's Eye, a brochure of which I attach.

Have already sent for smaple copy. Will send it on for your inspection when it comes.

Bernard

Mrs. Ruth Stephan, Editor
THE TIGER'S EYE
RFD 4
Westport, Conn.

AHB/ob

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STEPHAN

(Ruth C. Stephan)

September 30, 1947

Dear Mrs. Stephan:

I am delighted to have the announcement of the Tiger's Eye at last. I am sending it along immediately to our Library asking them to subscribe.

I look forward to seeing the first copy with real interest. Good luck to you and to it.

Sincerely yours,

Mrs. Ruth Stephan, Editor
THE TIGER'S EYE
RFD 4
Westport, Conn.

AHB/ob

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THE MUSEUM OF MODERN ART

Date September 30, 1947

To: Mr. Karpel

From: Mr. Barr

Re: subscribing to Tiger's Eye

Dear Bernard:

I think we should subscribe to the Tiger's Eye, a brochure of which I attach.

Mrs. Ruth Stephan
Stone Legend
Westport, Connecticut

AHB/ob

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Stephan

April 1, 1947

Dear Mrs. Stephan:

Thank you for your letter of March 19. It was great fun lunching with you and hearing about the Tiger's Eye. I hope it goes forward quickly.

I trust you have received the data Mr. Lieberman sent you on Galerie Neuf.

I am glad to have the prospectus of Las Moradas. I am asking our library to subscribe to it.

Sincerely,

Mrs. Ruth Stephan
Stone Legend
Westport, Connecticut

AHB/ob

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Louis L Stern

L 52

Stern

STONE LEGEND
Westport

March 19th.
1947

Dear Mr. Barr.

This is the folder of the new Peruvian review -

Thank you again for my interesting hour yesterday and for your help on the Digeis Sge.

With good wishes,

Ruth Stephan.

Stamp in front

tan color

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Louis E Stein
444 E 52

pls return

ret. 7-2-52 by mail
Venus for $50

Stern

Russian book - with Brumma
Stamp on front
tan color

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STERN
(arthur)

SEE PICASSO-GUERNICA

letter Jan 1948

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Stevens (Siefert)

March 28, 1947

Dear Mrs. Stevens:

I am very glad to have your letter of March 20 about the ink drawings of Ernest Siefert. Your letter gives us as good an idea as words can of Mr. Siefert's work.

May I make a suggestion: why not write to Mr. Richardson, Director of the Detroit Museum; or to John S. Newbury, one of the Curators of the Detroit Museum, suggesting that one of them look at Mr. Siefert's work.

In any case, we appreciate your trouble in having written us.

Sincerely,

Mrs. Elizabeth Stevens
Continuity Editor, University Broadcasting Service
University of Michigan
Ann Arbor, Michigan

AHB/ob

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UNIVERSITY OF MICHIGAN
EXTENSION SERVICE
BUREAU OF RADIO BROADCASTING
ANN ARBOR

C. A. FISHER, DIRECTOR EXTENSION SERVICE
WALDO ABBOT, DIRECTOR OF BROADCASTING SERVICE, ASSOCIATE PROFESSOR OF SPEECH
J. E. MADDY, PROFESSOR OF RADIO MUSIC INSTRUCTION
DAVID L. NORTON, TECHNICIAN, ASSISTANT TO THE DIRECTOR OF BROADCASTING

MAR 22 1947

March 20, 1947

Museum of Modern Art
11 West 53rd St.
New York City

Gentlemen:

This letter is directed to the person or group in the Museum who brought the art-lovers of the nation the "new primitives", like the tailor's pictures resembling dress forms, and the jeweled shoe-shine booth.

I want to suggest something for a display which seems to me of the same calibre. We have here in Ann Arbor a Swiss masseur, aged about 40 or so, who for the past three years has been spending his spare time painting. For his medium he has selected Higgins ink, in dozens of different colors. For his subjects, he paints what he remembers -- so far entirely buildings and trees. These representations have the sort of perspective of old Japanese prints -- something further away is just a trifle smaller and higher up on the picture; otherwise, it's in just as perfect detail as the foreground.

His work is extremely detailed, jeweled, intricate; the technique is almost as painstaking as Seurat's. He <u>draws</u> in every line, as the ink doesn't flow like water color, nor can it be done over, like oil. It's a matter of draghtsmanship. And the colors! They are fantastically bright, putting to shame a Dufy. The forests are in many shades of green, each as bright as the other, for not much shading is possible with Higgins ink. The houses may have orange or pink railings, cupolas, or windows, and each window and door will be different. Children often see things as he sees them, but never have the patience to draw them this carefully. The roofs may be the brightest, straightest part of the house, or the sidewalks connecting the houses in loops.

Yes, the sidewalks are the most significant thing about these houses, as several rows of houses may be shown (each in that painful detail, bright and different) and yet all are connected with nothing but each other.

It was this unconscious comment on suburban life which made me remember the first picture of his I saw. As a

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member of a local famine committee which sponsored a local art show last spring, I was impressed with his entry. It stayed in my mind, and finally last week I located the artist and asked his permission to write this letter.

There must be dozens of amateur artists in the country who don't know how to draw, but I think this man is different. He told me that Professor Emil Weddige and Jean Paul Slusser of our art faculty here at the University of Michigan have advised him not to take courses in drawing, as it would spoil "what he has".

If you have a representative in this area whose judgment you trust, I urge you to have him call on this artist. If not, I urge you to ask him to send you a few samples of his work at your expense. His name and address:

Mr. Ernest A. Siefertt
513 E. William
Ann Arbor, Mich.

Sincerely yours

(Mrs.) Elizabeth Stevens

Continuity Editor,
University Broadcasting Service

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Stewart (INSULT)

CC: Julien Levy

March 10, 1949

Dear Mr. Stewart:

Thank you for sending me the mimeographed surrealist pamphlet, Insult. It was very interesting. I shall pass it on to our library.

Sincerely,

Mr. Robert Stewart
1004 Gates Avenue
Brooklyn, New York

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STEICHEN

SEE HOPE for letter re position at Ind. University

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Stichmann

STATE OF NEW YORK
EXECUTIVE DEPARTMENT
DIVISION OF HOUSING
270 BROADWAY
NEW YORK 7, N.Y.

HERMAN T. STICHMAN
COMMISSIONER OF HOUSING

May 11, 1951

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

Dear Mr. Barr:

For some years I have been discussing with persons interested in improving living conditions in our municipalities, methods whereby public agencies can, through coordination in the planning of all civic improvements and cooperation with private enterprise, aid in that field. Included in our discussions, of course, have been matters relating to increasing the benefits that may be provided by State-aided public housing projects, both so far as living conditions of the tenants is concerned and by their constituting a spur for large scale neighborhood redevelopment.

I believe that the solution to our slum problem must be based on the creation of neighborhood units to bring about a physical and, if I may say so, even spiritual reorganization of our cities. The old conception, in connection with the building of public housing, of simply building anywhere a number of new dwelling accommodations for those needing them regardless of improving the municipality as a whole is wasteful.

We have been moving toward the development of integrated neighborhoods by making fuller use of the public housing projects built with State funds.

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STATE COMMISSIONER OF HOUSING

Already included in most of our larger housing developments are extensive open recreation areas, social and craft facility rooms in numerous fields, citizenship and adult education classes, children's centers, child care programs and related community activities. A voluntary hospital is to institute a full family medical health program in one of our projects soon to be built.

It is our thought that private individuals can give valuable advice and assistance not only in neighborhood planning such as I have outlined, but in improving the living conditions in the projects themselves. Among those with whom I have discussed this, and who share my views, are Ely Jacques Kahn, Arthur Holden and Dr. Edwin S. Burdell, the last named as to the inclusion of sculpture and art work in the project, particularly.

We should appreciate very much your attending a preliminary meeting to discuss these matters, including the setting up of an advisory group, at my office on the 9th floor at 270 Broadway at 2:30 P.M. on Thursday, May 17th. I hope to hear that you will join us.

Sincerely yours,

Herman T. Stichman

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May 23, 1951

Dear Mr. Stichman:

Many thanks for your letter of May 11 which I have given careful consideration. I am very sorry to say that the pressure of work here at the Museum and my probable absence from the Museum for a considerable part during the coming year make it really impossible for me to accept your invitation to serve on your housing committee.

I have delayed my answer hoping that I might be able to persuade Andrew Ritchie, head of our Department of Painting and Sculpture, to take my place, but he, too, is too overwhelmed with duties already assumed.

I realize that my delay in answering your letter must seem quite discourteous since you have already had a meeting. I hope you will forgive me. I come to the Museum only a few hours each week since I am working at home on a book.

I do have one suggestion that you write the director of our Museum, René d'Harnoncourt, or the head of our Department of Architecture and Design, Philip Johnson, either one of whom would perhaps serve better as an advisor than I would.

Sincerely,

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

Mr. Herman T. Stichman
Commissioner of Housing
270 Broadway
New York 7, N. Y.

AHB:mh

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EJK:LW

KAHN AND JACOBS, *Architects*

ELY JACQUES KAHN, F. A. I. A.
ROBERT ALLAN JACOBS, A. I. A.
JAMES B. NEWMAN, A. I. A.-A. S. C. E.

TWO PARK AVENUE
NEW YORK 16, N. Y.

June 4, 1951.

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

Dear Mr. Barr:

Commissioner Stichman sent me a copy of your letter in view of the fact that as Chairman of the Committee, I had hoped to have the benefit of your judgment.

I can understand your own problem and if it is agreeable to you, as soon as we are further advanced in precising our objectives, we will consult Mr. d'Harnoncourt who, I believe, would be of great value in aspects relating to the fine arts.

Sincerely,

Ely Jacques Kahn

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STIEGLITZ

SCL

COORD. COMM. FOLDER Also

PRINTS FOLDER

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STIEGLITZ

cc: Mr. Karpel with original letter

March 19, 1947

Dear Mrs. Norman:

Thank you for your letter of March 11. I am sure the Stieglitz portfolio will be a very handsome publication. I am asking our Library to subscribe to it.

Sincerely,

Mrs. Dorothy Norman
124 East 70th Street
New York 21, N. Y.

AHB/ob

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Stieglitz

February 13, 1947

Dear Alfred Barr:

I am enclosing proof of your piece for the special Stieglitz issue. Would you kindly correct and return at once. Kindly make no changes except to correct typographical errors.

With warmest greetings.

Most sincerely,

Dorothy Norman

AHB/ob
enclosure

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Stieglitz

February 3, 1947

Dear Dorothy Norman,

I enclose a few lines about Stieglitz. They have not been easy to write, and perhaps you won't like them at all. If you don't, please do not hesitate to eliminate them.

I look forward with eagerness to your special number.

Cordially,

Mrs. Edward A. Norman
124 East 70 Street
New York 21, N. Y.

AHB/ob
enclosure

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I have heard Stieglitz called a prophet, a crusader, a humbug, a pioneer, a prescient connoisseur, a shrewd promoter, a bad salesman, a seer, a bore, a champion of artists, an honest man, a thorn in the side of the commonplace, a fanatic, the world's greatest photographer, the voice that changed America.

Maybe he was most of these things - and to a greater degree than any of his contemporaries. But I like to remember him in the light of one of his most modest virtues - his kindness. He was kind to works of art, saw that they were kept clean, saved from damage, well shown in a good light, and guarded from speculators and vain collectors. And he was kind to people. They say he could be capricious, stubborn and arrogant - but I never knew him to be. Always when I heard, ~~him~~ or overheard, him in his gallery he spoke quietly without humor and without anger. One could see that people were magnets to him, that he could not leave them alone, but he approached them tentatively, with patience, almost solicitude, especially the bewildered and humble. Stieglitz was a gentle man.

Alfred H. Barr, Jr.
February 3, 1947

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Stieglitz

DOROTHY NORMAN

WOODS HOLE MASSACHUSETTS

September 23, 1946

Dear Alfred Barr:

Thank you for your note. I had already been in touch with Sweeney but thank you for the suggestion. I look forward to both your own contribution to "Twice A Year" and letters at your earliest convenience.

Thank you for your kind words about coming Twice a Year.

Always warmly,

Dorothy Norman

cc: James Johnson Sweeney

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September 17, 1946

Dear Miss Norman,

Thank you for your letter of September 12. I shall see what I can find of interest in our files in relation to Stieglitz and his letters. May I suggest that you write Mr. Sweeney too, for I think he may have some correspondence in connection with the O'Keefe exhibition - unless you have already done so.

Sincerely,

Alfred H. Barr, Jr.

P.S.: Congratulations on the contents of the October Twice a Year.

AHB

Miss Dorothy Norman
124 East 70th Street
New York 24, N. Y.

AHB/ob

cc: James Johnson Sweeney

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September 12-46

Dear Alfred Barr-

I am now putting the material at An American Place in order. I am also attempting to gather as much further material relating to Stieglitz and his life-work as possible. In the event that you may have letters or other items that might be of general interest, I am wondering whether you would be good enough to send copies of them to me at your earliest convenience. If you would prefer to copy out passages that you think might throw light on his way of seeing and doing things, that would be perfectly satisfactory. However, if you prefer to send the originals, I can have copies made and return them to you.

I would naturally obtain the proper consent of Stieglitz's estate before any such material would be utilized. It is going to be important, however, in writing about Stieglitz; in preparing the special Stieglitz issue of TWICE A YEAR I plan to do, and in organizing the archives pertaining to his work, to have as much material available as possible. If you have suggestions as to others of whom I may not know, and who might also have material of interest, it would be extremely helpful to have their names and addresses.

With warmest greetings,

Dorothy Norman

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Twice-A-Year

August 30-46

Dear Alfred Barr -

Thank you so much for communicating with reference to the special Stieglitz issue of TWICE A YEAR. I would love to have whatever you may care to say and in whatever form you may care to say it, by November 1. Feel free to write in any form you choose, and on any phase of Stieglitz you desire. Or send anything you may already have written, if you prefer. Or, again, simply send a letter or tribute - no matter how brief - if that seems best to you. As for length, I will leave that to you. If, by chance, what you wish to write should exceed, let us say, two thousand words, you might care to confer with me about the matter. As you can understand, the space is not unlimited, but I do not want to curtail what you would like to do.

The main thing is that you should feel free to write what you wish to say without interference.

If there are any questions, be sure to let me know.

Most sincerely,

Dorothy Norman

P.S. If what you wish to do would be best expressed in pictorial form, that will be quite all right also, of course. (I suggest this only because some people have expressed a desire to put down what they wished to say in this form.)

SUMMER ADDRESS
Dorothy Norman
Woods Hole
Massachusetts

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July 30, 1946

Dear Dorothy Norman:

I am touched by your letter and greatly appreciate your having written me as you did.

I think it would be hard for me to put into words what I feel about Stieglitz; but I know that all of us owe a great debt to him, and I should like somehow to express this feeling in words however briefly. Perhaps as you suggest I could do this in the form of a letter to you or to Twice a Year. I am going away shortly and want to think about this.

Meanwhile I want to tell you that I think your plan excellent and necessary.

Sincerely,

Miss Dorothy Norman
Twice a Year
509 Madison Avenue
New York 22, New York

AHB:np

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Stieglitz

July 29, 1946

Dear Alfred Barr:

The death of Stieglitz has meant so much to so many that there can be no doubt that those who cared about what he stood for are going to want to put down some form of tribute to him. There should be a place where what is said, at least in short form, can be freely published and put together.

The current issue of TWICE A YEAR is already at the printer. One section will contain some Stieglitz stories as already planned and prepared this spring and summer, and one cloud photograph of his - also sent to the printer this spring - to be placed directly after a picture of the atom bomb. I do not want to change this issue now. It would seem wrong to do so. (It will be dedicated to him as is every other issue.)

I feel that we will all want time also - and so what I plan to do is to have a special Stieglitz issue as the following number, to come out within the next few months. That issue, I feel, should contain nothing, perhaps, save further stories of Stieglitz, and what those who have cared about him will want to say - plus any other material, and photographs, that may seem in harmony.

I have not as yet evolved any final plan about how the issue will eventually be presented. But meanwhile I feel that

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Stieglitz

since the direct impact of what so many of us are feeling will seek form immediately, I want you to know at once that if there is anything you want to say, I want to include it in TWICE A YEAR. If you want to send something already written that will of course be all right too.

This is not an easy letter to write. But my sense of compulsion about the desire not to let this moment pass is too great not to act immediately in this matter. Moments slip away wrongly only too often unless one does act upon one's sense of compulsion at once....

Of course I realize that what Stieglitz has meant to all will come out in numberless ways. But at least this can be one of them.

Will you let me hear from you at your earliest convenience about your own desire to send whatever you may wish - or if you prefer to send what you feel as a personal letter, do anything that seems right to you.

I feel that all who cared about Stieglitz somehow are brought very close together at this time. I hope we shall not lose that feeling....

Yours,

Dorothy Norman

SUMMER ADDRESS
Dorothy Norman
Woods Hole
Massachusetts

AH

April 22,
wing
ors —
production
drawing.

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Stieglitz

Drawing + all
corresp.
sent to D. Dudley

C

O

P

Y

April 18, 1947

Dear Mr. Zirinsky:

We should be very glad to have your portrait of Alfred Steiglitz for our collection of portraits of distinguished artists, especially as you would permit us to reproduce it if occasion arose.

However, this would not mean listing in the Museum Collection which would involve submitting the drawings to the Committee on the Museum Collections and so forth which might result in a rejection.

I think it only fair to explain this circumstance to you frankly.

Let me say how much I appreciate your offer and hope that you may let us have the drawing for our archives.

Sincerely,

In Mr. Zirinsky's reply of April 22, he agrees to give drawing to MMA for our archives — and all rights of reproduction also to MMA. Sent drawing.

Mr. Julius Zirinsky
14 West 84th Street
New York 24, N. Y.

AHB/ob

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STORRS

cc: Alfred Barr

August 11, 1947

Dear Mr. Storrs:

Alfred Barr has referred to me your letter of June 27 regarding a sculpture of yours which was sent to us before you left for Europe in the spring of 1939. As I recall it this work was sent to us for consideration of the museum staff by Miss Roullier after my visit to Chicago at that time. Later the sculpture was returned by us to the Roullier Galleries and Miss Roullier could doubtless give you more information about it.

You will indeed find this museum changed when you return to New York. After three years we had outgrown the building we were entering when you left, and we are now trying to raise money for a new wing of about the same size. I am sending you a recent bulletin which tells the story.

With kind personal regards and best wishes, I am

Very sincerely yours,

/s/ Monroe Wheeler

Mr. John H. Storrs
Chantecaille
Mer
(Loir-et-Cher)
France

MW:nbk

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THE MUSEUM OF MODERN ART

Date July 21, 1947

To: Monroe Wheeler

Re: John Storrs

From: Mr. Barr

Dear Monroe:

Would you answer the attached letter from John Storrs? I have a memorandum from Dorothy Miller recalling all the facts she can. I remember absolutely nothing about the affair, so would appreciate your writing.

copy of which sent to you.

office.

It must have been after May 1939, at least Monroe and I both feel strongly that we were in this building at the time, and if the sculpture had arrived at Rockefeller Center Dudley would have a record of having moved it to this building. I find no mention of Storrs' exhibition in Art Index, so cannot get the exact date that way.

His letter does not indicate whether he has actually checked with Miss Roullier as to whether the piece was returned to her.

Perhaps you will remember something further?

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THE MUSEUM OF MODERN ART

cc. Mr. Wheeler
Miss Dudley

Date ~~July 17, 1947~~

To: Mr. Barr

Re: John Storrs

From: Dorothy Miller

Dear Alfred:

I have looked into the matter of John Storrs' sculpture about which he wrote you on June 27. Unfortunately there is no correspondence to be found, and we have nothing to go by except Monroe's memory and mine, both of which however are very clear on the subject.

It was Monroe who saw his exhibition at the Roullier Galleries in Chicago. Miss Roullier sent a piece of sculpture to Monroe afterward, although he had not asked her to do so. I remember seeing it in Monroe's office and I believe you saw it and did not wish to bring it before the Acquisitions Committee. Monroe then sent the piece back to the Roullier Galleries. It did not go through Dudley's hands, we think because it had its own little wooden box which I vaguely remember seeing with it in Monroe's office.

It must have been after May 1939, at least Monroe and I both feel strongly that we were in this building at the time, and if the sculpture had arrived at Rockefeller Center Dudley would have a record of having moved it to this building. I find no mention of Storrs' exhibition in Art Index, so cannot get the exact date that way.

His letter does not indicate whether he has actually checked with Miss Roullier as to whether the piece was returned to her.

Perhaps you will remember something further?

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CHANTECAILLE
M E R
(Loir-et-Cher)

PLS. RETURN TO AHB

MER, 27th. June 1947

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

Dear Mr. Barr:

In the winter of 1938 or spring of '39 a representative of your Museum took (on approval) a small composition of abstract metal forms, arranged in a shadow-box, from an exhibition of my work at the Roullier Galleries in Chicago.

Shortly afterwards, without receiving any further word as to any decision that you may have arrived at, I left for Europe, and because of the war have as yet been unable to return to the States.

If this piece was afterwards returned to Miss Roullier, I have never heard of her having received it.

Would you be so good as to inform me what may have become of this small lost child of mine?

After all these years I am anxiously looking forward to seeing all your new collections, as you were still hardly installed in your new building when I left.

I do not expect to return for another year yet; however,but if you still have the piece in question, and wish to get rid of it, I will arrange to have someone call for it as soon as I have heard from you.

Very sincerely yours,

John H. Storrs

AHB/ob

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STOUT

cc: Miss Dudley — + STOUT'S LETTER + Questionnaire

October 17, 1947

Dear Mr. Stout:

Forgive me for not answering your letter of October 6 about packing.

I am asking our Registrar, Miss Dorothy Dudley, to answer whatever questions she can, and make any comments which she thinks may be useful.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mr. George L. Stout, Chairman
Worcester Art Museum
Worcester, Massachusetts

AHB/ob

THE MUSEUM OF MODERN ART

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DUDLEY (memo)

THE MUSEUM OF MODERN ART

Date October 17, 1947

To: Miss Dudley

From: Mr. Barr

Re: Attached questionnaire re packing, etc.

Dear Dorothy:

Here is a letter I should have answered before this. Obviously you are the person best equipped to make the kind of criticisms and suggestions for which Mr. Stout asks.

Don't go to too much trouble for this, but I think you could help because I know of no one more experienced.

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STRATTON

2/18/48

Wednesday afternoon

Miss Frances?

Alfred: Miss Frances Jane Stratton of Princeton (teaches in some girl's prep school there) tried to see you this afternoon to get suggestions from you of girl's colleges (outside of Smith and maybe smaller) which have really good modern art courses. Since you weren't here I told her I would get a few suggestions from you and drop her a line. She met you once a number of years ago and thinks you have lectured in practically all the schools in the east.

Bennington
Vassar
Radcliffe

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STROOCK

Stroock & Stroock & Lavan
61 Broadway
New York 6, New York

PETER I. B. LAVAN
MORTON L. DEITCH
ROBERT D. STEEFEL
ALAN M. STROOCK
DAVID SHER
SAMUEL HOFFMAN
MILTON N. SCOFIELD
BERNARD E. BRANDES
MARTIN D. EILE
GILBERT LAZERUS
DAVID LUBART

TEL. WHITEHALL 3-6974
CABLE ADDRESS "PLASTROOCK"

SOL M. STROOCK (1896-1941)

February 17th,
1949.

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

Dear Alfred Barr:-

I am very grateful to you for the interest you have taken in the project of the Bureau for Intercultural Education and for the trouble to which you are going in connection with it.

I do hope that things turn out successfully.

Cordially yours,

Alan Stroock

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STROOCK

Old Sturbridge Village

MUSEUM AND CRAFTS CENTER
STURBRIDGE, MASSACHUSETTS

May 6, 1947

February 15, 1949

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

DCM has Stroock letter

Dear Mr. Barr:

Dear Alan Stroock:

We take pleasure again in inviting a few persons especially interested in New [illegible] Old Sturbridge Village to be our guests for a week-end. We are anxious to have you see the Village at a time when it is convenient for you to do so.

I have already had a preliminary talk with Dr. Embree who expects to come to the Museum to discuss the matter further with Dorothy Miller and myself.

The opening day [illegible] lighted [illegible] portions of the Village's newest building, the 'Inn', will be put on display, with the extensive [illegible] devices being shown for the first time.

It is a most interesting problem. I hope we can help you with it.

A hand-weaving shop is being inaugurated on May 10th. While other craft activities which functioned last year will be continued. A new installation depicting the development of glass [illegible] of typical [illegible] boxes, [illegible] newly completed display.

Sincerely,

We shall be very happy to make reservations at The Publick House in Sturbridge or elsewhere, should you care to stay overnight, or to look after any other details that would make your visit more agreeable.

Please present this letter at the reception desk in the Inn, or simply explain that you are the recipient of such a letter, and you will be welcomed without further formalities.

A booklet telling something about the Village and its [illegible] is enclosed.

Mr. Alan M. Stroock
Stroock & Stroock & Lavan
61 Broadway
New York 6, New York

AHB:jws

Cordially yours,

[illegible]
Acting Director

AHB/ew
Enclosure

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STURBRIDGE

Old Sturbridge Village

MUSEUM AND CRAFTS CENTER
STURBRIDGE, MASSACHUSETTS

May 6, 1947

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

Dear Mr. Barr:

We take pleasure again in inviting a few persons especially interested in New England museum activities to visit Old Sturbridge Village during the coming season. We are most anxious that you shall be among these to come as a guest of the Village whenever it is convenient for you to do so.

The opening day is Saturday, May 10th, and we would be delighted to have you present then. On that day, the completed portions of the Village's newest building, the "Inn", will be put on display, with the extensive collection of early lighting devices being shown for the first time.

A hand-weaving shop is being inaugurated on May 10th, while the other craft activities which functioned last year will be continued. A new installation depicting the development of glass manufacture through the display of glass-making tools and of typical glass forms and designs, shown in illuminated shadow boxes, is another newly completed display.

We shall be very happy to make reservations at the Publick House in Sturbridge, or elsewhere, should you care to stay overnight, or to look after any other details that would make your visit more agreeable.

Please present this letter at the reception desk in the Gate House, or simply explain that you are the recipient of such a letter, and you will be welcomed without further formality.

A booklet telling something about the Village and how to get here is enclosed.

Cordially yours,

Ruth Dyer Wells

Ruth Dyer Wells
Acting Director

RDW/ew
Enclosure

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Sullivan

May 14, 1948

Dear Mr. Sullivan:

It was very kind of you indeed to send the Museum your artdle "The Revolution in Chinese Art" which appeared in CONTACT BOOKS. However, in your letter of May 2 you mention an article by yourself entitled "The Adventure Ahead." Did you by mistake send us the wrong enclosure. We would be glad to have "The Adventure Ahead" for our Library providing you have an extra copy. Meanwhile we are keeping the Chinese piece here.

Very sincerely yours,

Mimi Catlin
Secretary

Michael Sullivan, Esq.
19 D W stbourne Terrace
London W. 2
England

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Sulzbergers

cc: Mrs. Louchheim
Miss Chamberlain

19 D Westbourne Terrace,
London, W.2.
England.
May 2, 1948.

The Director,
The Museum of Modern Art,
New York.

Dear Sir,

I am sending you a copy of an article that appeared in the recent number of CONTACT BOOKS, called 'The Adventure Ahead'.

It goes to you with my best wishes and the hope that it may be of interest to you.

Yours sincerely,

Michael Sullivan.

President
The New York Times
229 West 43rd Street
New York 18, New York

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Sulzberger

cc: Mrs. Louchheim
Miss Chamberlain

March 7, 1951

PERSONAL

Dear Mr. Sulzberger:

I received in the morning mail a bulletin published by the "America-Italy Society" containing cultural information about Italy.

The bulletin announces awards to Italian and foreign art critics for their reviews of the twenty-fifth Biennale in Venice: "First prize to Aline B. Loucheim, for her articles in the "New York Times."

I want to take this opportunity to congratulate you and the Times upon this award. I, too, read Mrs. Louchheim's reviews and thought them very good.

This is however more than an honor to an individual or to a newspaper, for it is important evidence of the value of whatever part Americans can play in the cultural activities of Europe. Thanks to the State Department's fear of ignorant and Philistine congressmen, its cultural activities are often timid and limited. Therefore it is of the greatest importance that private institutions and corporations in this country show an interest in art, music, and literature.

In this way we can help neutralize abroad the dishonest but very effective communist propaganda that American culture consists in the efficient manufacture of plumbing and the atomic bomb.

Sincerely,

Mr. Arthur Hays Sulzberger
President
The New York Times
229 West 43rd Street
New York 18, New York

AHB:mh

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Sulzberger

LA BIENNALE DI VENEZIA

ESPOSIZIONE BIENNALE INTERNAZIONALE D'ARTE

MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA

FESTIVAL INTERNAZIONALE DEL TEATRO

FESTIVAL INTERNAZIONALE DI MUSICA

COMUNICATO N. 98

XXVth INTERNATIONAL EXHIBITION OF ART

The competition of critical essays of the XXVth Biennale

The Awards to Italian and Foreign critics

Venice December E0th I950

The Jury for the competition of critical essays on the XXVth International Exhibition of Art, of the Venice Biennale, has met in Venice in the seat of the Biennale at Ca' Giustinian.

Twenty nine Italian and nineteen foreign critics have regularly taken part in the competition, among which there were Austrian, French, German, Luxemburg, Irish, North American, Sweedish and Swiss writers.

In the competition held in I948 there had been I6 Italian critics and I0 foreign critics.

The Jury was presided by the President of the Biennale, prof. Giovanni Ponti, M.P. and was constituted of three members elected by the participants: prof. Giuseppe Fiocco, prof. Roberto Longhi, prof. C.L.Ragghianti, and by Silvio Branzi representinng the Italian Press Association of Art critics, by Adriaan Luijdjens, representative of the Foreign Press Association in Rome for foreign art critics and by Prof. Rodolfo Pallucchini, General Secretary of the Biennale. After an exhaustive discussion with a majority of votes the following prizes were awarded:
for the best essay or series of essays published on Italian daily papers first prize of Lit.I00.000.- to Alberto Rossi of Turin for his series of articles published on "La Nuova Stampa" of Turin; second prize of Lit.50.000.- to Antonio Bertolucci for his articles published on the "Gazzetta di Parma". A further prize of Lit.50.000.- was awarded to Licisco Magagnato of Vicenza for his series of articles published of the "Giornale di Vicenza". A special mention is made of Renzo Menegazzo od Padua for his articles published in "Gazzetta Veneta" of Padua.

For essays published in Italian periodicals the first prize of Lit.I00.000.- is awarded to Marco Valsecchi of Milan for his essay published in "Smeraldo" of Milan; the second prize of Lit.50.000.- is awarded to Attilio Podestà of Genoa for his articles published in "Emporium" of Bergamo. A further prize of Lit.50.000.- is awarded to Garibaldo Marussi of Milan for his series of articles published in the "La Fiera Letteraria" of Rome.

The first prize for the foreign critics of Lit.I00.000.- is awarded to Aline B.Louchheim for the series of articles published in "The New York Times". A second prize supplementary of Lit. 50.000.- is awarded to Heimo Kuchling of Vienna for his essay published in "Kunstins Volk" of Vienna. Special mention is made of the articles of Douglas Cooper in "The Listener" of London, of Léon Degand in "Le Soir" of Bruxelles and of Bernhard Degenhart in "Kunstchronik" df Munich.

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W. P. MARSHALL, PRESIDENT

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January 10, 1951

Dr. Georg Swarzenski
Museum of Fine Arts
Huntington Avenue
Boston 15, Mass.

HEARTY CONGRATULATIONS ON YOUR ANNIVERSARY AND ALL THE BEST

WISHES FOR THE FUTURE

ALFRED & MARGARET BARR

send straight
charge Museum Collections

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Sincerely yours,

s/ Alfred H. Barr, Jr.

P. S. In any case, for the Latin American entries, you should apply directly to Mr. José Gómez-Sicre, Head of the Visual Arts Section of the Pan American Union, Washington 6, D. C., for help and advice.

Mr. Berthold Wirulf, Editor
Nordiska Uppslagsbocker
Biblioteksgatan 26 iv
Stockholm Den
Sweden

AHB:js

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SWEDEN

cc: Dorothy Miller
Mr. Barr - Vermont

September 12, 1949

Dear Mr. Wirulf:

I received your interesting letter following our exchange of cablegrams. Unfortunately it came in the middle of the vacation period here so that it is hard to act quickly. We should have six, not three, months.

I have already tried one person, but failed. I am now asking another and hope for success. You may hear shortly from Miss Dorothy Miller, Curator of the Museum Collections (or Miss Helen Franc, Managing Editor of the Magazine of Art, our best art periodical) who I assure you will handle your problem authoritatively and expertly.

Sincerely yours,

s/ Alfred H. Barr, Jr.

P. S. In any case, for the Latin American entries, you should apply directly to Mr. José Gómez-Sicre, Head of the Visual Arts Section of the Pan American Union, Washington 6, D. C., for help and advice.

Mr. Berthold Wirulf, Editor
Nordiska Uppslagsbocker
Biblioteksgatan 26 iv
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Sweden

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THE MUSEUM OF MODERN ART

cc: Miss D. Miller
Mr. Barr - Vermont

Date September 12, 1949

To: Mr. Ritchie

Re: Swedish encyclopedia

From: Mr. Barr

Dear Andrew:

Thanks for yours of September 7 about the Swedish encyclopedia. Didn't know Swede had asked you so I replied to his cable. Possibly my name given him by some Swede who had been in U.S.

The Whitney is not much use because:

a: not competent to handle field outside painting, sculpture

b: closes up tight during summer

c: very slow because understaffed.

Think their request is the sort of thing we should help with: Europe is so ignorant of American art. It is now in Dorothy's hands. She will delegate it.

Best,

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

ANDREW C. RITCHIE, DIRECTOR
DEPARTMENT OF PAINTING AND SCULPTURE

September 7, 1949

Dear Alfred:

I answered the Swedish publisher's request, airmail, August 12 in plenty of time for him to receive my reply before he cabled you. I see no reason why he should not accept my suggestion that he get in touch with the Whitney since my department is in process of reorganization and he asked for the material at the earliest possible date.

Andrew

Mr. Alfred H. Barr, Jr.
Greensboro
Vermont

ACR:ab

Andrew Sept 8

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THE MUSEUM OF MODERN ART

cc: Miss D. Miller
Mr. Barr - Vermont

Date August 25, 1949

To: Mr. Ritchie

Re: Attached cable

From: Mr. Barr

PREPAID REPLY VOUCHER No. A- 117477

RCA COMMUNICATIONS, Inc.
A SERVICE OF RADIO CORPORATION OF AMERICA

Via RCA

Not good for use or refund to sender after three months from date shown below

This voucher will be accepted at any office of RCA COMMUNICATIONS, Inc. in payment of tolls on a Radiogram not exceeding $1.73— in reply to Radiogram No. IC21603 of Aug 25 1949 to Mr Alfred Barr Jr. 49E 56 St.

If more words are used than are covered by the above amount the excess must be paid for.

No money will be paid out on this voucher.

Do not send this voucher abroad. If not used, return within three m... to RCA COMMUNICATIONS, Inc. to permit refund to the sender.

...but we

...for
...and

...from such
...of several years ago, or boil down and bring up to date biographies in Art in America.

Dorothy Miller of course could handle this, and will be glad to write out the list, which she would have at the tip of her tongue - or fingers - but I don't want to saddle her with this job because she's carrying my work for the next few months. Miss Sampson (Dorothy's assistant) is experienced at this sort of thing, as is Miss Bacon, if we can get the money to pay their spare time. Dorothy may have some suggestions.

P.S. - René may know of some American/Swede - with money - that Brazilian coffee planter friend of Nelson's maybe.

P.P.S. - If you cannot handle this, suggest Whitney, but think your or Dorothy's choice would be better than Lloyd's.

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THE MUSEUM OF MODERN ART

cc: Miss D. Miller
Mr. Barr - Vermont

Date August 25, 1949

To: Mr. Ritchie

Re: Attached cable

From: Mr. Barr

Dear Andrew:

Here's a request (with copy of my reply) which comes within your department - I would guess. The "nights" come to about 50 - 75 words each. I assume 150 artists would cover entire history of American art, painters, sculptors, gravers. My guess is the Swedes can't pay cash - no dollars - but maybe an American/Scandinavian foundation could put up the money if we can't find volunteer. Mr. Moe could certainly advise on the matter of money. There would be almost no research necessary, but we (i.e. Museum) might be responsible for editing with credit to Museum as well as writer.

Mr. Karpel should check on publishers of the encyclopedia to see if they're important or respectable.

You must decide - but I hope we can answer this call for help. There is so little done about American Art in Europe - and a Swedish encyclopedia would be used in all Skandiwegia.

These very brief biographies could be lifted from such catalogs as the Newark Museum or the big Carnegie one of several years ago, or boil down and bring up to date biographies in Art in America.

Dorothy Miller of course could handle this, and will be glad to write out the list, which she would have at the tip of her tongue - or fingers - but I don't want to saddle her with this job because she's carrying my work for the next few months. Miss Sampson (Dorothy's assistant) is experienced at this sort of thing, as is Miss Bacon, if we can get the money to pay their spare time. Dorothy may have some suggestions.

P.S. - René may know of some American/Swede - with money - that Brazilian coffee planter friend of Nelson's maybe.

P.P.S. - If you cannot handle this, suggest Whitney, but think your or Dorothy's choice would be better than Lloyd's.

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JOSEPH L. EGAN
PRESIDENT

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QD 4-2 —

AUGUST 25, 1949

NLT

NORDISKA UPPSLAGSBOECHER BIBLIOTEKSGATAN 26
STOCKHOLM (SWEDEN)

REGRET CANNOT PERSONALLY ACCEPT BUT WILL ATTEMPT FIND AUTHORITATIVE WRITER

PLEASE INFORM CONCERNING PAYMENT

BARR MODERNART NEWYORK

refund $1.73 RCA prepaid reply
voucher No. A-117477

cc: Mr. Ritchie
Miss D. Miller
Mr. Barr - Vermont

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SWN486 ASTRID P2/15

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STOCKHOLM SWEDEN

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SWN486 STOCKHOLM 65 20 1015 P1/50

NLT RP8.67 ASTRID BARR JR

49E NINTYSIXTHSTR NEWYORK

COULD YOU POSSIBLE FOR AN ENCYCLOPEDIA OF ART EDITED

BY US SELECT AND WRITE OF ABOUT 150 OF THE MOST IMPORTANT

AMERICAN ARTISTS TO BE DELIERED GRADULLY WITHIN THREE MONTHS

STOP EVERY ARTICLE TEN TO FIFTEEN NIGHTS QUOTE THIRTYFIVE lines?

characters
TYPES IN EACH

(CFM SWN486 RP8.67 49E 150)

SWN486 ASTRID P2/15

LINE UNQUOTE STOP PLEASE ANSWER URGENTLY FOR

FURTHER CORRESPONDENCE

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Sweeney

Cashel-na-Gort
Portahark Co Donegal
Ireland.

rec'd August 16, 1951

Dear Alfred,

When I was in Amsterdam one of the Museum Library staff whose card is enclosed asked me if it would be at all possible to get a copy of your Van Gogh catalogue for the Library. I explained that it was in all probability long out of print but suggested he write you. He asked if I would do it for him explaining his request.

I imagine copies are not easy to find, but perhaps Weyhe or Wittenborn could find one for him for the Library.

With all best & Margo and you

Cordially

August Seventh

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Sweeney

cc: Miss Dudley
Miss D. Miller

Sweeney
120 East End Ave
New York 28

THE MUSEUM OF MODERN ART

Date August 16, 1951

To: Mr. Bernard Karpel

Re: van Gogh Catalog

From: Marianne Hartog

Dear Mr. Karpel:

Mr. Sweeney wrote to Mr. Barr today as follows:

"..one of the Museum Library staff whose card is enclosed asked me if it would be at all possible to get a copy of your van Gogh catalogue for the Library. ....I imagine copies are not easy to find, but perhaps Weyhe or Wittenborn could find one for him for the Library."

I attach Mr. Siliakus' card. Please let me know whether you can find a catalog. Thank you!

Hey - call you one of these days. I only got back Saturday night and I am still deep in efforts to straighten things out

With all best

Sincerely

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Sweeney

cc: Miss Dudley
Miss D. Miller

Sweeney
120 East End Ave
New York 28

Dear Alfred,

Many thanks for sending me the four Mondrian photographs. They make a very interesting group. I would like to see them very much. Too I would like to see the actual pictures before venturing to guess dates for them.

May I call you one of these days? I've only got balls Saturday night and I am still deep in affairs & shoptalk things out

With all best Sincerely

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Sweeney

cc: Miss Dudley
Miss D. Miller

September 25, 1950

Dear Jim:

I am sending you under another cover photographs of the four Mondrians we have acquired over the past two years. Two of them are on view on the ground floor now and we'd be very glad to get the other two out for you any time you want to see them.

I don't feel sure about the dates of the three earlier ones and would appreciate your expert opinion.

In any case, I thought you'd like to have the photographs for your file.

I'm glad to have your note from Ireland. Schmeckebier has written me that he will publish the letter in toto.

My best to you both.

Sincerely,

s/ Alfred

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

AHB:js

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Crotahork, Co Donegal
Ireland

Dear Alfred,

Many thanks for the carbon of your letter to Schmeckebier relative to the Erna Gunther article. It is hard to understand how Schmeckebier should have let such a statement go through.

With all best to Marga and you

Sincerely
Schmeckebier

September third.

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SWEENEY

ONE TWENTY EAST END AVENUE

Dear Alfred

Many thanks for the photostats of Marcel's notes. I was glad of you to send me copies. They seem very full.

As soon as I get the Georgia O'Keeffe text behind me I plan to get back to work, full time, on Marcel's.

Marcel

January twelfth.

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SWEENEY

March 2, 1948

Dear Jim:

I phoned you about two matters, one a simple question which you can answer better than anyone I know. I recall that Aalto is interested in the work of Léger and Calder; did he actually own any works of these artists? If not, do you know whether he owned the work of any other modern artist?

The second matter is to ask you whether you would be interested in joining a group of "earnest" thinkers who have been meeting two or three times a year to discuss the relations between art and religion in the contemporary world. This group is a subsidiary of the Conference on Science, Philosophy and Religion which has held annual sessions over the past seven or eight years, last year I think at Philadelphia, the year before at the University of Chicago.

The meetings of this New York group have been held in the past at the Jewish Theological Seminary with Dr. Louis Finkelstein as host and chairman. Members of the group, most of whom come to the meetings quite regularly, are Professor Paul J. Tillich of Union Seminary, a German theologian with a real interest in modern art and a strong desire to awaken American Protestantism to the value of art to religion; Jacques Lipchitz; Father John LaFarge, S.J.; George Kubler of Yale; Julian Whittlesey, the architect who has worked both for the catholic church and Jewish congregations.

I have found the conversations very interesting; I think they may even have produced some practical results though that is not their purpose. They have covered a fairly wide subject matter, such as the problems of ecclesiastical taste, of whether the Church or the artist is responsible for their mutual lack of interest (and the exceptions to this state of affairs); the problem of iconoclasm both psychological and historical; the problem of the work of art as a religious symbol, as a dogmatic symbol, as a focus for devotion or meditation, as a presentation of legend and as a secular expression of religious feeling or faith.

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The meetings ordinarily begin with dinner; the Jewish Theological Seminary is just north of Columbia at 122d Street.

I proposed your name because I felt that you could speak authoritatively on behalf of the modern artists from the point of view of the Catholic layman who previously had been interested in the use of the artist by the Church. Father LaFarge has of course thought about this a great deal but is inadequately informed about modern art.

Dr. Finkelstein asked me to sound you out. He would welcome your presence if you care to come. Let me know so that I can report to him. You could give it a try; if you didn't like it you wouldn't have to bother with it again.

Sincerely yours,

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

AHB/ob

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SWEENEY
120 East End Ave
New York 28 N.Y.

Dear Alfred,

A bouquet from Barney! —

Many thanks for letting me see it.

Sincerely

J.J.S.

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SWEENEY

November 18, 1947

Dear Jim:

Here is a review of the Chagall show in Paris, which I thought would interest you with its well deserved tributes to an eminent American critic.

Won't you return it to me after you have read it?

Sincerely,

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

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SWEENEY

November 5, 1947

Dear Jim:

Thanks for forwarding the Mint Museum letter; sorry you were troubled.

Have just had a note from Walter P. Schloss (15 Nassau Drive, Great Neck, N.Y.) offering the Chagall Circus for sale. If you or someone you know would be interested let me know since no dealer is involved. Mr. Schloss is the owner's brother, owner and painting are in Brussels.

Come in and take a look at the three paintings by Gris. I would like to hear what you think of them.

Best,

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

AHB/ob

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THE MUSEUM OF MODERN ART

SWEENEY

120 East End Ave
New York 28 N.Y.

Dear Alfred,

Many thanks for your note about the Stuyvesant show. The studies were an excellent addition.

And that Juan Gris dropped in one's lap are nothing to sneeze at no matter how dusty. I would enjoy seeing them.

Sincerely,

SWEENEY

AHB/ob

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SWEENEY

THE MUSEUM OF MODERN ART

NEW YORK

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

Dear Alfred,

Many thanks for Studies in place of the Law. It makes a world of difference from the inside looking out."

[signature]

New York 28, N. Y.

AHB/ob

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June 10, 1947

Dear Jim:

I hope the Picasso Studio is satisfactory; please let me know if you would prefer something else.

The show looks very well indeed. It must have been a terribly difficult job.

If you have time, stop in my office and take a look at three paintings by Gris which have been bequeathed to the Museum out of a clear sky. They are very dirty but beautiful.

Sincerely,

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

AHB/ob

THE MUSEUM OF MODERN ART
NEW YORK

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SWEENEY

THE MUSEUM OF MODERN ART
NEW YORK

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

Dear Alfred,

I wonder if it might be possible to find a lower large painting to replace the Lam in the lobby? As one looks out from the photography exhibition the green and blue forms of the Lam appear (against) the black screens. — Perhaps some large horizontal canvas? It would help a great deal. Anything that does not show.

feared from our recent phone conversation that you were again misinformed or had not clearly understood the situation.

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SWEENEY

March 17, 1947

Dear Jim,

You will remember when we talked on the phone at some length about the Museum set-up and my relation to the Museum Collection I promised to let you know as soon as I could about how matters turned out.

I recall that you believed that I had already been appointed to some more responsible position last fall. As a matter of fact this was not the case, except as regards my membership on the Coordinating Committee.

I think you have a copy of the blue, bound, mimeographed statement of changes in organizational structure dated July 24, 1946, which was handed out to the staff at that meeting in October. On page 5, clause 15, under the heading Director of Research in Painting and Sculpture, you will find that "no change in the nature of this position is recommended."

This is confirmed by the chart, though modified by the sentence on page 4 where it stated "The Director of Research in Painting and Sculpture will report to the Chairman of the Committee on the Museum Collections."

After your resignation I did informally take over some of your responsibilities pro tem, but it was only at the last trustees' meeting on February 13 that I was appointed Director of the Museum Collections, as is announced in the release which I enclose and which was sent to the press today.

As I explained to you at the time of your resignation, I had no intention in any way of accepting any new responsibility in relation to the Collection until such changes were cleared with you to your satisfaction.

I am sending you this note with the release because I was so upset by our misunderstanding in Washington last June and feared from our recent phone conversation that you were again misinformed or had not clearly understood the situation.

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I hope that you will read this in the spirit in which I send it: this, believe me, is one of friendly clarification.

Sincerely,

P.S. - May I add a word about the three paintings by Moholy-Nagy which were, I think, the occasion of our phone call.

I brought these before the Committee on the Museum Collections last Thursday. The Committee gave the purchase which you proposed careful consideration but decided that no action can be taken at present because of lack of funds. After all available funds had been allocated to our deficit. Our purchase funds were still over $14,000 in the red. The three paintings have therefore been returned to the Guggenheim Museum with the recommendation that the acquisition of the Moholy-Nagy be reviewed again when funds are available.

AHB

I shall write Mrs. Moholy-Nagy

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

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enclosure

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Lochi Switzer

L. S. ROWE
DIRECTOR GENERAL

PEDRO DE ALBA
SUBDIRECTOR

LA UNIÓN PANAMERICANA, CREADA EN 1890, ES UNA INSTITUCIÓN INTERNACIONAL INTEGRADA Y SOSTENIDA POR LAS VEINTIUNA REPÚBLICAS AMERICANAS Y REGIDA POR UN CONSEJO DIRECTIVO COMPUESTO DE UN REPRESENTANTE DESIGNADO POR CADA UNO DE LOS RESPECTIVOS GOBIERNOS. ES EL ORGANISMO CENTRAL DEL SISTEMA INTERAMERICANO. LOS FINES QUE PERSIGUE SON LOS DE PROMOVER LA PAZ Y LA AMISTAD ENTRE LOS PUEBLOS AMERICANOS MEDIANTE EL FOMENTO DE SUS RELACIONES POLÍTICAS, ECONÓMICAS, JURÍDICAS, SOCIALES Y CULTURALES.

UNIÓN PANAMERICANA

WÁSHINGTON 6, D. C., E. U. A.

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ESTADOS UNIDOS
GUATEMALA
HAITÍ
HONDURAS
MÉXICO
NICARAGUA
PANAMÁ
PARAGUAY
PERÚ
REPÚBLICA DOMINICANA
URUGUAY
VENEZUELA

December 11, 1945

Dear Alfo:

This is a last, sad, swan-song letter from the Pan American Union, from which I depart on Friday à jamais. I've had a few higgledy-piggledy notes on my desk for weeks to write you about, so thought I'd toss them all into a letter at once.

Pepe Sicre has been down here for the past two days and seems definitely to be my successor. I've worked like a dog to get him in here, because I wanted someone on our side of the fence to be here, and someone we could all work with and through. La Conchita seems very pleased to have him and unless there are personality difficulties I think the affair should go nicely. I am going to continue with translating and editing from Florida, and expect to correspond frequently with Pepe, and do hope it will turn out to be a good solution. I think possibly as a Latin American he may have many advantages over a North American in the job, and his contacts in several of the Latin American countries should be useful.

I am coming up to New York over Christmas and shall hope to see you then. I am dying to know how you are and what the Museum news is.

I have a few corrections for your second edition of the Latin American Collection Catalog which I want to give you before leaving. As you may know, we have been sending a questionnaire to over 1500 Latin American artists, and the results have been gratifying indeed. We haven't heard from all the artists mentioned in the catalog, but the following notes are taken directly from the artist's questionnaire. (Our information differs from yours in several places, but the following is based only on information from the artists). L ater when more of the questionnaires are in, or when you are going to reprint, I am sure Pepe can send you more information.

Roberto Berdecio: Born 1913, Sucre (cat: 1910 La Paz). With Siqueiros in NY 1936 (cat.: 1934)
Dos Prazeres: Born 1902 (cat: b. 1918)
Roa, Chile: born Angol, Chile (cat: Agol)
Kraus, Colombia: Studied Paris, Munich, Stuttgart, Pforzheim (cat: Switzerland)
Ramos Blanco: sculptures in the xMxr Harmon Foundation, NY (cat: Harlem Foundation)
Merida: born 1891 Guatemala City (cat: 1893) Returned to Guatemala 1914 (cat: 1919)
Codesido: attended but did not address the First American Artists Congres.

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Another small thing, but worrying: L.T. (Libby Tannenbaum?) in the Magazine of Art for November 1945, in her article about Zamoyski's school in Brazil says:

"yet during the first year of its operation students in the school earned about $1000 each"

Zamoyski's own report reads:

"the students of the current year were able to earn, during the first full year of the studio's establishment, the sum of 19,190 cruzeiros (about $1000.00)"

The pictures I saw of the school showed about 25 to 30 students working - I am not sure of the exact number, but I think it would be excessive to assume that in Rio the school would have earned $25,000 to 30,000 in one year. Even collectively I think they did well to earn $1000.

I do hope you don't mind my bringing these few things to your attention. I am looking forward as eagerly as always to seeing you again.

love,

Lucio

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Switzer

December 11, 1944

Dear Leslie:

Thanks for your letter of December 8. Who are your personal favorites? I'd like to know since we want to keep a record of your opinions, specially as you were one of the most recent surveyors of the field.

Frankly, I question the advisability of your concentrating so much of your attention on living artists. Considering the lack of publications in English on the good Latin-American artists of the past, it should be more valuable to consider the dead as well as the living, especially as the art of Figari is surely more admirable than that of Guido, or Velasco than Rodriguez Lozano.

Sincerely,

Mrs. Gilbert Switzer
Pan American Union
Washington 6, D. C.

AHB:bk

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DIRECTOR GENERAL

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December 8, 1944

Dear Alfred:

Thank you very much indeed for your lists of Latin American artists for our series of monographs - we are delighted to have them. The preferences are proving very interesting with some rather surprising artists at the top while some of my personal favorites has not yet left the post!

I think I told you that some of the monographs we want to have written by critics who are especially interested in the work of the particular artist. I am very anxious to have the monograph about Carlos Merida a well written one, but although I have investigated the writings of quite a few critics I have not yet found any whose writing seems to me to present Merida's work really well. I believe the only monograph in the past was written by Cardoza y Aragon, but I think it has more value as a literary essay than as a presentation of Carlos Merida. If you know of anyone who you feel has written well, or might write well, about his work, I would very much appreciate your opinion.

Our lists are now almost complete, with the exception of Rene d'Harnoncourt and Dr. Morley. We hope very much to have their preferences before we go ahead.

My love to you and Marga,

Lesley.

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

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Symposium
Winter Park

April 18, 1950

Dear Mrs. Whitney:

Many thanks for sending me the summary of the symposium on modern art held at the Woman's Club in Winter Park. I have read through it, every word, with real interest and wish that I had been able to hear it in detail.

I am sending the summary to our library.

Sincerely,

Mrs. Joseph Whitney
Woman's Club of Winter Park
Winter Park, Florida

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Szechenyi

March 1, 1951

Dear Sir:

We have received your letter of February 26 with the enclosed photographs of paintings by Philippe de Champaigne.

Inasmuch as the scope of our Museum is confined to works of modern artists, we have forwarded your letter to the Metropolitan Museum of Art and trust that you will hear from them shortly.

Sincerely,

Secretary to the Director
of the Museum Collections

Count Ferdinand Szechenyi
8 rue Chambiges
Paris 8eme, France

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