Cahill

August 13, 1951

Dear Eddie:

I can't thank you enough for having written that very handsome note to Jim Soby. I think he was only little less pleased than I. Bless you for taking the trouble.

Blanchette did not speak to me directly, but Dorothy said that she was very much touched by your letter to her. I suppose that she may have written to you an answer. I was disturbed to hear she had several quite hostile letters. I wonder who wrote them.

I hope everything is going well with you and your writing.

All best,

Sincerely,

Alfred H. Barr, Jr.

Mr. Holger Cahill

June 18, 1951

Dear Mr. Cahill:

I am enclosing the copy of the letter from Mr. Soyer to Mr. d'Harnoncourt, which Mr. Barr asked me to send you.

Sincerely,

Secretary to Mr. Barr

Mr. Holger Cahill
12 East 8th Street
New York 3, N. Y.

encl.

Cahill
see Dept. of Art

March 27, 1951

Dear Eddie:

Thank you for sending me a copy of your letter to Henry Hope. Of course I am very sorry you decided not to come on the board and understand your reasons. Actually, as you know, you should have been asked somewhere between a dozen and thirty years ago. In any case, I have proposed your name twice over the past five years, but I guess the powers that be felt that there were already too many specialists in American painting on the board; at least that was my impression. Of course I did not want you on the board as an Americanist anyway, but because I think you could contribute just by coming to the meetings and having ideas.

May we try again after you have given birth?

Sincerely,

Alfred H. Barr, Jr.

Mr. Holger Cahill
12 East 8th Street
New York 3, N. Y.

AHB:mh

Carter

COMMONWEALTH OF AUSTRALIA

February 11, 1954

PERSONAL

Dear Ernestine:

Returning from Europe I found the enclosed page put on my desk by Dorothy Miller and I thought it might amuse you in view of the recent report.

I was glad to be away when my profile appeared in the New Yorker. I do want to take this chance to tell you something which I am sure you and John will understand with your usual sense of humor. One of the problems I had with Dwight MacDonald and the New Yorker was to press them to mention at least the names if not the detailed achievements of about one dozen colleagues who were all key figures in the development of the Museum. Of course you were one of them but both MacDonald and the editor rejected my insistence in most cases. Elodie was among the refusées until I mentioned that she had eventually married Bob Osborn. When I tried this in your case I was told that everyone knew Bob Osborn but had never heard of John Carter, that very distinguished bibliophile and diplomat. Sic gloria mundi.

Sincerely,

Alfred H. Barr, Jr.

Mrs. John Carter
British Embassy
Washington, D. C.

AHB:mp

Casey

COMMONWEALTH OF AUSTRALIA.

MINISTER FOR EXTERNAL AFFAIRS.

Written in New York
27th September, 1953

Dear Mr. Barr,

I had hoped to have had an opportunity to have got in touch with you while I have been in New York lately at the United Nations Assembly - but it has been such a very short and full time for me that I am very sorry that I have had no reasonable chance.

I had nothing to bother you with - other than to give you best wishes from my wife. She did not come with me on this trip as it is very hurried.

Apologising for not having had a chance to get in touch with you - With best wishes -

I am,

Yours sincerely,

R G Casey

(R. G. Casey)

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

East Melbourne, C.2
Australia

AHB:et

CASEY

May 13, 1953

Dear Maie,

Many thanks for your very interesting letter. I have carried on quite a good deal of correspondence with various people including Kenneth Clark, Lady Jebb and, of course, with Read, Rothenstein and Kloman about the competition and especially the attitude of the British press which I found pretty exasperating and unfair.

Now I am beginning to feel indifferent about the whole problem since British philistia is perhaps the most difficult in the whole world - and especially now that two of the most open minded critics have been fired from the Times and the Guardian, leaving the art columns of those two papers in the hands of a couple of disappointed academic people.

Of course I would be glad to see Miss Frances Burke when she arrives. I think she is also a friend of Edgar Kaufmann whom I shall speak to.

It is very good indeed to hear from you.

Cordially,

P. S. I am glad you like your Moore. I smile a little wryly when I recall how positive he was in his condemnation of the work of Pevsner, Gabo, Calder and so forth. He hasn't raised a finger in support of Butler. I did think he would be a little more generous.

Mrs. R. G. Casey
159 Gipps Street
East Melbourne, C.2
Australia

AHB:et

159 Gipps Street,
East Melbourne, C.2.

24.4.53

Cersey

My dear Alfred,

I thought you might care to see this article which I have written for Australian papers in three States. There has been a great deal of interest in the Competition here, particularly perhaps amongst women. I am also meeting the two Sculptors' Associations and telling them something about the judging and the exhibits generally.

(Melbourne & Sydney)

With regard to the Mirco - thinking back I feel that it would have been more satisfactory if the figure had not been so firmly turned towards its captivity. It gives too great a feeling of acceptance. I still think that with a certain amount of alteration that might have been an impressive monument.

It will be most interesting to hear who the public vote for, and I think it was a brain wave having a public ballot.

A friend of mine will be in New York from 20th May until 24th June, staying at the Cosmopolitan Club. Her name is Miss Frances Burke and she is one of our most distinguished designers of printed textiles. However, she is much more than that as you will discover if you meet her. She is a woman of great integrity and ability. I have given her a letter to present to you when she gets to New York and would really be grateful if you would see her.

I like my Henry Moore hands enormously and have found a fascinating number of positions for them.

thank you so much for your help over them.

I did so tremendously enjoy our meeting in London, particularly studying the jurymen. It was really too bad that I had to leave to have tea with the Queen at the psychological moment, because I understand that the most gentle introverts then came into active life!

as far as I am concerned, I now feel I have dreamed the whole adventure to London & back. — it was too quick & too much happened on two strange fields. I had a quiet luncheon with Mr. Nehru in

Alfred Barr, Esq., Junr.,
Museum of Modern Art,
NEW YORK.

Delhi — showed him the catalogue.
He was genuinely interested & had a most enlightened & forward thinking point of view.
All best wishes to you — Mrs Ball
love
from
Mary Case

I find the Pevsner is popular with people here — also the Gabo.

CASEY

September 23, 1953

Dear Maie:

Ever so many thanks for the really excellent book on Melbourne architecture. I don't think you and your colleagues could have done anything more valuable to arouse an interest in qualitative judgments amont the people of Melbourne.

Citizens in the modern world generally overlook what is right under their noses, and in this country at least this indifference has resulted in the destruction of many of the finest works of architecture, particularly works on a modest scale. Sometimes even world famous masterpieces such as Frank Lloyd Wright's Larkin offices in Buffalo, have been destroyed in very recent years. I think Early Melbourne Architecture will help save your architecture by calling attention to it.

My very best to you and to your husband,

Sincerely yours,

Alfred H. Barr, Jr.

Mrs. R. G. Casey
159 Gipps Street
East. Melk
Melbourne, Victoria
Australia

AHB:ma

September 10, 1954

Dear Tod:

I found your note in our apartment when I returned to town three days after you passed through. I am sorry to have missed you.

On Wednesday I saw Dick Davis briefly. He spoke very nicely about you, mentioned the Washington thing and seemed to feel that you were very badly needed in Minneapolis.

My best to you.

Sincerely,

Mr. Stanton L. Catlin
Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota

AHB:mb

for AHB

never called me

Chelouer

60, Crate Street,
Ontario.

Cathi

2449 3rd Ave. S.
Minneapolis 4, Minn.
Sept. 2, 1954

Dear Alfred and Tanya,

Nelson Rockefeller has communicated an invitation to me to come to Washington to help write the Fine Arts bill. I don't feel that I should but he has insisted on talking it over, offered to pay my fare, and has made an appointment for Tuesday, Sept. 7. I am planning to come and expect to arrive in New York en route this Saturday morning. Is there a possibility of a chance that you will be in town any part of the weekend. I very much need advice at this point and would be endlessly grateful for a chance to talk to you, if only briefly.

I will call from the airport on arriving Saturday, about 9 AM.

Love and blessings

Jody

February 12, 1954

Dear Alfred,

Dear Katharine:

I am delighted to have your letter. It would be a real pleasure to see you and your husband here in New York. When you come we must have luncheon or tea together but we can arrange a date by phone when you get here.

Cordially,

Alfred H. Barr, Jr.

Mrs. Katharine Chaloner
60, Craig Street
Ottawa, Ontario
Canada

AHB:mp

never called- me

Chaloner

60, Craig Street,
Ottawa, Ontario.

9th Feb 1954

Dear Alfred,

You will probably be shaking your head over the unknown name at the end of this letter--you knew me as Katharine Horton through my father in London, England. You may remember speaking to me at some length on the telephone on your last trip to England before you rushed off to Sussex to stay with Percy and Lydia at the Tower.

I am writing this in the hope that you will be able to find time to meet me and my husband when we come to New York at the end of March--my father suggested we might do this. We hope to stay in NY, funds permitting, for a week after which we shall set out for Vancouver, our ultimate destination, in our little Morris car!

I would certainly like to satisfy my curiosity about the strange Alfred Barr who sent me a book in which every name was cunningly changed to my name and every poem dedicated to me! But I would understand if this meant demanding too much of your time. In anycase do write to me care of the above address--we leave here on 20th March.

Yours sincerely,
Katharine Chaloner.

Katharine Chaloner (Horton)

Chanin

C O P Y

THE MUSEUM OF MODERN ART

Date August 15, 1953

THE TOWERS HOTEL
25 Clark Street
Brooklyn 1, N.Y.

To: Alfred Barr

Re: Text on Paintings in the Museum of Modern Art for a forthcoming guide book.

From: Abraham Chanin

Museum of Modern Art
53 Street and Fifth Avenue
New York, N. Y.

Gentlemen:

Three cheers and a huzzah for the Museum of Modern Art! A more appropriate time (plump in the midst of the busy pre-holiday season - a season of tired feet and aching bodies) could not have been chosen for providing those comfortable, maneuverable camp stools for Mr. Chanin's rapt group.

From an elderly person, my personal thanks. But could you have seen the surprised, happy faces, you would have known that both young and old have now still another reason for gratitude to your stimulating, provocative, challenging and alive museum - a physical comfort reason.

To close in more serious vein, and I believe I speak for the many who attend Mr. Chanin's talks:

He has given me a key to a small door leading into the world of painters and paintings. He has given me an insight into an inexhaustible, ever-moving, ever-changing, ever-expressing force that has mirrored, mirrors, and will mirror the rumblings, crumblings and flux of the times, so that now I can travel the road of exhibitions so much more intelligently with a striving to understand. Few experiences have yielded so much gain.

I want to thank the directors of the museum for making this possible and Mr. Chanin for his unusual abilities and capabilities in transferring his information.

May I wish all of you the Season's Good Greetings and another year of satisfying accomplishment.

Most sincerely yours,

Kate C. Haut

Chanin

THE MUSEUM OF MODERN ART

Date August 15, 1953

To: Alfred Barr

From: Abraham Chanin

Re: Text on Paintings in the Museum of Modern Art for a forthcoming guide book.

1. This is the text on a section dealing with the Museum of Modern Art, which is to be part of a single volume presenting, describing, and to some extent evaluating, the most important and/or interesting paintings of all the museums of New York -- the book is planned as a critical guide for museum visitors.
2. About 80% of the book, dealing with the Metropolitan, Frick, Museum of Modern Art, is completed as of now. The other museums included are: Guggenheim, Brooklyn, Whitney. Also there will be brief discussions of smaller museums, like the New York Historical Society, et cetera.
3. Publisher is Horizon Press (publisher of Herbert Read's recent "Philosophy of Modern Art", and a forthcoming book of writings by Frank Lloyd Wright.)
4. Since practically the entire Museum collection is the result of your effort and judgment, I would deeply appreciate your checking on my text if and when you have some spare time. (Bill Lieberman saw a draft, and made some helpful suggestions. He also felt that it would be an important help to the text if you could go over it for errors and misinterpretations.)

Chanin

The Towers Hotel
25 Clark Street
Brooklyn 2, N. Y.

12 August 1953

I am very glad to introduce my friend and colleague, Abraham Chanin, who has for many years been the Staff Lecturer here at the Museum of Modern Art.

Mr. Chanin is not only a Lecturer, but also a writer and critic of considerable reputation. He is now traveling in Europe where he hopes to visit public and private collections, particularly in the field of modern painting.

Any courtesy that you can afford Mr. Chanin will be greatly appreciated.

Sincerely yours,

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

Chanin

C
O
P
Y

CC: Messrs. Nelson A. Rockefeller
René d'Harnoncourt
Monroe Wheeler
A. L. Chanin

The Towers Hotel
25 Clark Street
Brooklyn 2, N. Y.

November 26, 1952

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

Dear Mr. Barr:

When you begin to peruse this letter you will be puzzled by a seemingly uncalled for autobiography of an elderly woman. But believe me, this letter has a definite object.

May I tell you how Mr. Chanin, your docent, led me into an awareness -- an absorbing appreciation and enlightening understanding -- of how to look at modern art.

Two years ago, after the sudden death of my husband, my whole world collapsed. Though I sought forgetfulness in teaching, after a lengthy period of ill-health, there was no desire to accept the challenge of purposeful living. Then, while drifting one day last June, I chanced upon a Saturday gallery talk at the Museum of Modern Art. My interest was stirred but I believed this to be an isolated "good talk." The following week found me there again. And so it has proceeded since last June. I have rarely missed at least one session a week and often turn up twice during the same week.

Mr. Chanin has the unusual gift of presenting new facets of the same paintings. As a just-retired high school teacher, with 35 years of teaching experience, I would probably be catalogued as a critical listener. But may I sincerely express admiration for Mr. Chanin? His method of eliciting untutored reaction and criticism from the assemblage to a modern painting is provocative stimulating and to me (generally on the outer fringe of the crowd) fascinating as I watch the intent absorbed faces of old and young. Words of praise come freely after the talk (from listeners), but how infrequently does such praise reach the person who should hear them. You see, at this stage of life, I have seen so many, many instances of delayed recognition, particularly with teachers. Why wait for retirements

CHAPLIN

THE MUSEUM OF MODERN ART

FILM LIBRARY

Date December 11,1951

To: Alfred H. Barr, Jr.

From: Margareta Akermark

Re:

Dear Mr. Barr:

An excerpt from a letter which we received this Summer from the Coalinga District Library, Coalinga, California, may interest you, in view of the recent N P I X affair:

"... Due to a decision of the library board of trustees, opposing the present character and status of Charles Chaplin as an avowed communist, I must ask you to cancel the two Chaplin programs which we had scheduled for the 10th and 24th of January, 1951. I am very sorry that this situation has arisen, but since the library board is also the local school board, any controversy regarding the fitness of an actor must be settled before it ever begins. ...."

I am glad to say that this is the only letter of this kind we have received. So far.

or death? This new enthusiasm has enrolled me as a member of the Museum and as a novitiate in a painting class.

I want so much to make this an acknowledgment, too, of your perspicacity in selecting on your staff such a docent as Mr. Chanin. Your museum is a vibrant hub of art collections and showings, exciting and humming with activity. It has an air of "living" today and tomorrow -- not static interest.

Sincerely yours

/s/ (Mrs.) Kate C. Haut

CHAPLIN

THE MUSEUM OF MODERN ART

FILM LIBRARY

Date December 11, 1950

To: Alfred H. Barr, Jr.

Re:

From: Margareta Akermark

~~DEC 13 1950~~

Dear Mr. Barr:

An excerpt from a letter which we received this Summer from the Coalinga District Library, Coalinga, California, may interest you, in view of the recent W P I X affair:

"... Due to a decision of the library board of trustees, opposing the present character and status of Charles Chaplin as an avowed communist, I must ask you to cancel the two Chaplin programs which we had scheduled for the 10th and 24th of January, 1951. I am very sorry that this situation has arisen, but since the library board is also the local school board, any controversy regarding the fitness of an actor must be settled before it ever begins. ...."

I am glad to say that this is the only letter of this kind we have received. So far.

phoned 12/13
Mr Barr suggests sending copy to Mr d'Harn. if he has not already had one -
LH

Nick

Chapman

December 8, 1954

Dear Mrs. Chapman:

Here is a copy of my reply to William Byler about whom you phoned me. I'll do my best.

I have told Andrew Ritchie about the Vieira da Silva and find that he has already made his selection.

Nevertheless, he wants to come in to see it and hopes they might be able to make a change.

In any case, I think it just about the best Vieira da Silva I've ever seen.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Gilbert W. Chapman
1 Sutton Place South
New York 22, New York

AHB:ma

Chapman

C
O
P
Y for Miss D. Miller
Miss Dudley
Miss Rubinstein
Mr. Barr (Wellesley)

THE MUSEUM OF MODERN ART

Date Nov. 9, 1954

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

From: Mrs. Gilbert W. Chapman

Re: Visits to Private Collections

Dear Mr. Barr,

Thank you very much for your letter of November 5th. I really didn't mean to bother you to send me a letter. It was only that I need the official receipt for my income tax report, which has to go back and forth to Chicago, as my affairs are handled there, and it makes things rather complicated. Naturally, I am maintaining insurance of $5,000 on the Dufy while it is here.

I must congratulate you on the tremendous success of your Show. It is really very exciting, and a complete education in modern art. What a terrific job it was. I marvel at your being able to straighten it all out and do it so beautifully.

Best regards

Sincerely yours,

(signed) Bobsy Chapman

ECW

Chapman

THE MUSEUM OF MODERN ART

Date April 12, 1954

To: Mr. Alfred H. Barr, Jr.

Re: Visits to Private Collections

From: Emily C. Woodruff

Mrs. Chapman called me this morning about a social engagement and when I said I hoped she was going to be willing to open her collection she told me that she was very sorry but too many of her pictures were out on loan to do it this year. Therefore, I am lacking one person. My inclination would be to resort to Mr. Leonard C. Hanna, Jr., who opened his house as far back as 1951. Would you kindly let me know if you agree and I will have another letter drafted.

I am sorry to bother you continually about these things but the schedule is always difficult to arrange.

ECW

one afternoon.

Please let me know whether you can open your apartment for this year's series. I can assure you that the Museum and its Trustees would be extremely grateful for your help in this very important program of ours.

Sincerely yours,

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

Mrs. Gilbert W. Chapman
One Sutton Place, South
New York 22
New York

ECW:fk

Chapman

April 8, 1954

Dear Mrs. Chapman:

I am writing to ask whether you would be willing to open your collection on Wednesday afternoon, May nineteenth, from three to six o'clock, for the Contributing Members of the Museum. We are organizing three afternoons of Visits to Private Collections for those people who contribute $50 or more annually towards the Museum's support. This group is not very large and is chiefly made up of individuals who are keenly interested in modern painting and sculpture and to whom it would be a great privilege to see your works of art.

We have learned from previous experience, when we have opened such distinguished collections as those belonging to Mrs. Albert D. Lasker, Mr. and Mrs. Stephen C. Clark and Mr. and Mrs. John Hay Whitney, that people appreciate greatly the opportunity of seeing works of art in their home backgrounds. We expect to have two other collections opened the same day as yours, one of which we hope will be that of Mrs. Maurice Wertheim. Tickets are issued for these visits and the number of people is limited so that there will be no overcrowding. We usually count on an average of about thirty people an hour during the course of the afternoon.

Please let me know whether you can open your apartment for this year's series. I can assure you that the Museum and its Trustees would be extremely grateful for your help in this very important program of ours.

Sincerely yours,

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

Mrs. Gilbert W. Chapman
One Sutton Place, South
New York 22
New York

ECW:fk

CHASE

February 15, 1954

Dear Mrs. Chase:

I have just returned from abroad to find your letter written early in January. It is very good indeed to hear from you after so many years even though I note with regret that your address is the Community Hospital in Carmel. I remember the dinner at Shady Hill and how entertaining you were. Not long ago I was in Boston again and looked with renewed admiration and nostalgia at Mr. Spaulding's pictures.

I very much appreciate your having written and hope that you will recover soon.

Cordially,

Alfred H. Barr, Jr.

Mrs. Marion Monks Chase
Peninsula Community Hospital
Carmel, California

AHB:mp

Mr Barr ✓

Chevy

Peninsula Community Hospital, Box H.H.
Carmel
California. 7th January
1954

Dear Mr Barr:

On reading the articles in "The New Yorker", regarding The Modern Museum and your great efficiency there I recollected the pleasure of meeting you a long time ago. As you remembered, you sat next me at dinner in one given at Shady Hill in Cambridge. At that time, I might have told you of an incident occurring at the Boston Art Museum. That enchanting Manet of the balcony had been loaned them by the Luxembourg. As I was delightedly looking at it and renewing a Paris acquaintance, Mr Wm H. Downes, Oracle of the "Boston Evening Transcript" came up behind me saying, "You seem to like that picture Mr Chase". "I certainly do" was my answer, while his reply was, "As to me, I think it is queer"!

The exhibitions at the Heckscher Building were indeed stirring.

To the
Directo
New Yor

Dear Si

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Rockefe
John D.

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Gaudier had never carved and according to the letter written to his mistress secured some tools and hard material and practiced carving for one night and presented himself to Epstein. Of course Gaudier knew nothing of the "mise au point" with the

COPY

Mr Barr ✓

Cheruy COPY

Rene Cheruy
Route 4. Box 539

2

Having been introduced to the "Modern Old Masters" by Mr Spaulding's Collection in Boston, those selected by the Modern Museum, seemed to be to be first rate examples also. Your museum has always been one of constant interest, but one which has gone through the "Reality" group and no further, as far as American Art is concerned. In intent and practice I belong to that era, as my own work was very successfully shown at the Rehn Gallery as to the art critics, but after about a year, had to be withdrawn as it did not sell freely. Then other painting and exhibiting.

Good wishes; sincerely are yours,

from

Marion Monks Chase.

To the
Directo
New Yor

Dear Si

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Gaudier had never carved and according to the letter written to his mistress secured some tools and hard material and practiced carving for one night and presented himself to Epstein. Of course Gaudier knew nothing of the "mise au point" with the

COPY

Mr Barr ✓

Cheruy COPY

Rene Cheruy
Route 4, Box 539
Tucson, Arizona

Saturday Aug. 28 1954

To the
Director of the Museum of Modern Art
New York

Dear Sir

An old gentleman interested in Art would be very grateful if you could find time, when convenient, to answer his questions. As a matter of introduction of myself may I state that I was a friend of the late Mrs. John D. Rockefeller — who acquired some works of my wife and that I have taught John D. III and Winthrop.

As far as my question is concerned: A doctor friend of mine returned recently from New York where he visited your present exhibition and told me that some works of Gaudier-Bredsda were on view. A sign referring to his works presented Gaudier as a "pupil" of Rodin. I just wonder on what documentation this is based for I confess my ignorance and I am personally (and professionally) interested as you will see further. I think that Gaudier died at the early age of 23 (am I right?) but in <u>what year</u>? which is important for me to know because I am trying to write a book of memoirs "Life with Auguste Rodin" — I worked daily for Rodin for about seven years — really the <u>only</u> secretary — After me during the "liaison" with the Duchesse de Choiseul (née Coudert, New York law firm I believe) it was "a mess." The secretaryship of the Austrian poet Rilka lasted only a few months, interrupted by lecture tour (or tours) in Germany, and being my substitute while on leave to complete a degree at the Sorbonne. I left Rodin in the middle of <u>1908</u> and there never was a mention of Gaudier — that's why I am so interested in Gaudier's dates of birth and death — and also the documentation allowing to call him a <u>pupil</u> of Rodin.

These two points are really my only questions. The rest of my too long letter may be considered irrelevant. <u>However</u> you may find in the course of my clumsy sentences some points which may interest you.

Around 1904 <u>Epstein</u> was a young sculptor who from <u>London</u> submitted by mail a few photographs of several studies. Rodin was very favorably impressed and told me: "This looks as (if) he were my pupil." — But still no mention of <u>Gaudier</u>... Long ago in some book containing letters of Gaudier to his Polish mistress Bredsda I read that <u>Gaudier</u> who was for some reason in London and practically penniless heard that <u>Epstein</u> was looking for an assistant to <u>carve</u> stone or marble (this must be then several years later than 1904 mentioned above). Gaudier had never <u>carved</u> and according to the letter written to his mistress secured some tools and hard material and practiced carving for <u>one night</u> and presented himself to Epstein. Of course Gaudier knew nothing of the "mise au point" with the

"Machine Colas" which is the resort of specialists preparing the rough cutting for the reproduction of a plaster model.

But of course a sculptor may carve directly an original, which is probably the case of Epstein's work now in a London park, which work caused a furore at the time and attracted attention on Epstein and started his fame. What was the year I forgot. — Important it is if we think of the first "studies" of 1904 submitted in photo to Rodin. — Where and when could we "insert" Gaudier? — That controversial work of Epstein (commemorating a bird-lover I believe) was perhaps the one for which he needed a helper to carve?

But about "pupil" of Rodin: In fact Rodin had no pupils properly said. He did not teach. When famous enough to have commissions he employed either professionals outside his studio, or in the studio young sculptors of talent who worked from his sketches or models under his supervision and advice. — but they were already accomplished sculptors, exhibiting successfully at the Salon. However they later on could be labelled "pupil" of Rodin for the enjoyed his verbal advice and had come to work for him because they were followers of his principles having nevertheless their own personality.

During his famous "Saturdays" (Rodin's reception days) unknown outsiders came sometimes to "submit" some small essays but Rodin — always polite — gave some a very cursory appreciation of a few seconds and his advice was always the same: "model hands, model feet. Once you can model a foot properly you are able to make a bust." After Rodin's death how many sculptors, mostly foreigners (the French hardly dared to come) gave themselves as "pupil" of Rodin for having paid a Saturday visit. The only great exception of course is my good friend Malvina Hoffman who submitted many works and enjoyed professional advice through frequent visits when going to France and had the privilege of serious conversation (mostly listening of course!). As to the fakers and humbugs I may quote the shameful hoax of a certin scoundrel named Victor Frish and his book (gost-written by Shipley) posthumously published which is a collection of lies, shameless plagiarism and never was a pupil.

But I wander far away from our Gaudier — was he ever a pupil properly said working as a "praticien" in the studio after my departure (1908) or a student of Rodin's work which was for him an inspiration and a point of departure in his own compositions? If you knew of any document book or letters giving a precision about that point it would be of profound interest for me.

I am not familiar with Gaudier's work I only know a plaster cast (I think it is a plaster) in the Springfield Mass. Museum — the book I read was not illustrated. Has your museum an illustrated pamphlet or were any illustrations printed in some art magazine, suggested by your exhibition?

Excuse me for being so discursive.

Respectfully yours,

/s/ R Cheruy

answered by DCM

Chicago + Inst
Schniewind

cc: B. Lieberman

July 30, 1953

Dear Carl:

I have just learned that the type-script catalogue of the Matisse prints has been returned to you. I want to thank you again for letting us keep the catalogue for so long a period. It was absolutely invaluable to me during the writing of the Matisse book, particularly as Madame Duthuit refused to answer letters.

I hear no word that she is making much progress with her catalogue, so that I hope eventually yours may be published.

Again,

Most gratefully yours,

Alfred H. Barr, Jr.

Mr. Carl O. Schniewind
Curator of Prints
The Art Institute of Chicago
Chicago 3, Illinois

AHB:ma

Christensen

March '53

17 Battery Place,
New York 4, N.Y., October Ninth 1952

April 20, 1953

Mr. Sigurd Christensen
Consul-General of Denmark
17 Battery Place
New York 4, N. Y.

From Dorothy Lyttle

An enquiry as to whether you thanked Mr. Schniewind of Chicago Art Inst. for the loan of his catalogue in manuscript form of Matisse prints. You had it here on loan for some time, and it was sent back during the first part june.
They would like to send microfilm copy of it to him and thank him if you have not

no record in file

Alfred H. Barr, Jr.
Director

Mr. Sigurd Christensen
Consul-General of Denmark
17 Battery Place
New York 4, New York

AHB:jw

Christensen

March '53

April 20, 1953

Mr. Sigurd Christensen
Consul-General of Denmark
17 Battery Place
New York 4, N. Y.

May we remind you that we have not yet received your remittance for renewal of your membership in the Museum of Modern Art.

A duplicate bill and return envelope are enclosed for your convenience.

The **Museum** of **Modern Art**

Alfred H. Barr, Jr.
Director

Mr. Sigurd Christensen
Consul-General of Denmark
17 Battery Place
New York 4, New York

AHB:jw

Christensen

April 20, 1953

Dear Mr. Christensen:

Some time ago Mr. Kaufmann asked me if I could send you any information about the discovery of forgeries in this country. Since I had nothing of particular interest to contribute, I did not write you at the time.

The March (1953) issue of Art News, 654 Madison Avenue, New York 21, New York, contains an article, "Modern Fakes of Modern Pictures," by John Rewald, which might well interest your friend, the Danish restorer.

Sincerely,

Alfred H. Barr, Jr.
Director

Mr. Sigurd Christensen
Consul-General of Denmark
17 Battery Place
New York 4, New York

AHB:jw

March '53

654 Madison Av. N. Y. 21, N. Y.

SC/KJ

17 Battery Place,
New York 4, N.Y., October 31st, 1952.

Mr. Sigurd Christensen
Consul-General of Denmark
17 Battery Place
New York 4, N. Y.

Dear Mr. Christensen:

Since I really don't know the answer to your last inquiry, I am taking the liberty of forwarding your note to Mr. Alfred Barr, who will be able to give you further information.

Sincerely yours,

Edgar Kaufmann, Jr.

Yours sincerely,

Sigurd Christensen
Consul-General

Mr. Edgar Kaufmann, Jr.,
The Museum of Modern Art,
11 West 53rd Street,
N.Y.19, N.Y.

Jr. nr. 41. N. 5o. SC/kj

17 Battery Place,
New York 4, N.Y., October 31st, 1952.

Dear Mr. Kaufmann,

A Danish Restorer who is very interested in studying falsifications of old paintings has asked me whether any outstanding falsifications have been discovered in this part of the World during the last 1o years. As far as I know, no American has been able to compete with the Dutch expert who was recently found out (van Megeren?). Do you think I would be right in answering my compatriot that we have nothing to write home about?

Yours sincerely,

Sigurd Christensen

Sigurd Christensen
Consul-General

Mr. Edgar Kaufmann, Jr.,
The Museum of Modern Art,
11 West 53rd Street,
N.Y.19, N.Y.

Jr. nr. 41. N. 5o. SC/kj

17 Battery Place,
New York 4, N.Y., April 21st, 1953.

Dear Mr. Barr,

Thank you very much for remembering my inquiry about forgeries of paintings in the United States. I shall get hold of a copy of Art News and send it to the Danish restorer.

Yours sincerely,
Sigurd Christensen
Sigurd Christensen
Consul-General

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

Church

Broden

PHILBROOK ART CENTER
A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION
2727 SOUTH ROCKFORD ROAD
TELEPHONE 4-7141
TULSA 5, OKLAHOMA

VICTOR C. BURT, PRESIDENT
ROBERT M. CHURCH, DIRECTOR

May 29, 1951

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

Dear Mr. Barr:

If I do not have the pleasure of seeing you at the museum meetings, I should like to hear how the Matisse work is going since completion has not been announced, and to also know if there is anything we can help with here in the Southwest as we did with the Matisse material in the far West.

I shall be stopping the first week in June at the Barbizon Plaza and if I do not see you in Philadelphia, I shall telephone to try to catch you for either lunch or tea, if convenient.

Sincerely yours,

Robert M. Church

Robert M. Church
Director

RMC/jl

Citroen

THE KISKIMINETAS SPRINGS SCHOOL
SALTSBURG, PA.

March 17, 1953

February 25, 1953

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

Dear Alfred:

Thanks very much for talking to Mr. Lopez and sending him the picture of the [illegible] attached is a copy of a letter [illegible]

Ellsworth [illegible] at the George [illegible] March 20th [illegible]

I am [illegible] our Elizabethan Oaks. [illegible] stic building and I am [illegible] pressed with every other school and cottage which have similar buildings. A few years ago, we cut down one of these aged oaks and [illegible] who did the job told me that there were 278 rings [illegible] which meant that it was a small oak when George Washington [illegible] his expedition from Pittsburgh up the Allegheny. It is [illegible] that Washington actually paddled his canoe up to the [illegible] of the Loyalhanna and Conemaugh, and this oak tree at [illegible] time was probably about twenty-seven years old. It is just as intelligent to think of that oak tree in connection with George Washington as with the architecture of Shakespeare's day.

From an utilitarian point of view, this new building has been wonderful and I am also convinced that it is the beginning of really beautiful campus.

Sincerely,

Monty

L. M. Clary
President

LMC:ep

Dear John:

Paul Citroen, a painter and commercial designer who studied at the Bauhaus and now lives in Holland, reports that he has a manuscript in French by Mondrian, L'Art réaliste, et l'art superréaliste, consisting of ten pages for which he asks $200. He says that it has already been published but it would still have a value as a holograph, also I suppose that he would take half the price if you were interested. His address is:

Paul Citroen
Oortdorperweg 11
Wassenaar, Holland.

Sincerely,

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

AHB:mh

Clark

THE KISKIMINETAS SPRINGS SCHOOL
SALTSBURG, PA.

March 17, 1952

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

Dear Alfred:

Thanks very much for talking to Mr. Lopez and sending him the picture of the new dormitory. Attached is a copy of a letter I have just sent him.

Ella May and I will be in New York and will be at the George Washington Hotel on Wednesday and Thursday, March 26th and 27th.

I am glad that you reminded Ella May about our Elizabethan Oaks. I personally am delighted with the modernistic building and I am very much impressed with every other school and college which have similar buildings. A few years ago, we cut down one of these aged oaks and the man who did the job told me that there were 278 rings in that tree which meant that it was a small oak when George Washington made his expedition from Pittsburgh up the Allegheny. It is likely that Washington actually paddled his canoe up to the forks of the Loyalhanna and Conemaugh, and this oak tree at that time was probably about twenty-seven years old. It is just as intelligent to think of that oak tree in connection with George Washington as with the architecture of Shakespeare's day.

From an utilitarian point of view, this new building has been wonderful and I am also convinced that it is the beginning of really beautiful campus.

Sincerely,

Monty

L. M. Clark
President

LMC:em

March 17, 1952

Mr. Frank G. Lopez
Architectural Record
New York, N. Y.

Dear Mr. Lopez:

Alfred Barr has written me that he has sent you the tear sheet from the Alcoa Aluminum News showing the excellent picture of the new Kiski dormitory.

Mr. Judson, vice-president of the Pittsburgh Plate Glass Company advised that he was having their photographers take pictures of this dormitory, particularly because of the large amount of glass used in its exterior.

About May 1st, the green grass and the new buds and leaves on the trees should provide an excellent setting for a colored photograph of this new building. Nothing would please us more than to have the Architectural Record use a picture of our new dormitory, and if you think of having such a picture in color, I believe it would be better to wait until about the first of May.

Obviously, you know more about colored photographs, and if I am wrong, I would be glad to have a picture taken, or have you send someone out any time to take such a picture.

Sincerely,

L. M. Clark
President

LMC:em

Clark
LM

March 12, 1952

Dear Monty:

I phoned Mr. Frank G. Lopez at Architectural Record and learned that he is still actively interested in publishing the Kiski dormitory although he has had disappointing troubles with photographs. He seems to have visited the architects in Altoona only a fortnight ago. I sent him the tearsheet from the Alcoa Aluminum News in case those photographs should seem adequate.

He is eager to know if you have taken any recent photographs which you think are satisfactory. He has in mind sending a photographer from Philadelphia.

In any case I think you could write him to help expedite the publication.

Ordinarily only one architectural magazine wants to publish a building of this importance, but I think that you might also approach Interiors, 18 East 50 Street, Olga Gueft, managing editor, providing the interior design, furnishing and so forth of the dormitory public rooms and bedrooms are comparable in interest and quality to the design of the exterior.

Let me know how things turn out. My very best to Ella May. I hope she is reconciled to the dormitory. Remind her that when those Elizabethan oaks were young the Elizabethans were building modern architecture of 1600.

Sincerely,

Alfred H. Barr, Jr.

Mr. L. M. Clark
President
Kiskiminetas Springs School
Saltsburg, Pennsylvania

AHB:lh
Encl

cc: Mr. Clark

THE MUSEUM OF MODERN ART

Date March 10, 1952

To: Mr. Alfred Barr

Re: Kiski

From: Arthur Drexler

Dear Mr. Barr:

I have spoken to Olga Gueft, managing editor of "Interiors," who tells me that she thinks "Interiors" would be quite interested in the Kiskiminetas dormitory -- particularly if it has some furnished interiors. I would suppose that the lounge and the individual rooms were given the same thought as the rest of the building, and if photographs of this are available, they should be forwarded to Miss Gueft, probably with a letter referring to my conversation with her.

I [illegible] is out of town, but I think it would be a very good idea to send some photographs to him or to [illegible] on the f[illegible] tainly measures up to all other school projects they have published recently. If the arch[illegible] made any structural innovations, or any unusual economies, it would be a good idea for them to emphasize this when sending the material to the "For[illegible] lumbing is at least as important as architecture.

Another magazine that would conceivably be interested is "Arts and Architecture" in California. The [illegible]sa. We would be, I think, quite sympathetic to [illegible]

March 12, 1952

Dear Mr. Lopez:

Here is the tearsheet from the Alcoa Aluminum News reproducing a couple of photographs of the Kiski dormitory about which we spoke yesterday afternoon.

I am writing my cousin the president, L. M. Clark, to report to him the encouraging news you gave me.

Many thanks.

Sincerely,

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

Arthur

Mr. Frank G. Lopez
Architectural Record
119 West 40 Street
New York 18, New York

AHB:lh
Encl

THE MUSEUM OF MODERN ART

Date March 10, 1952

To: Mr. Alfred Barr

Re: Kiski

From: Arthur Drexler

Dear Mr. Barr:

I have spoken to Olga Gueft, managing editor of "Interiors," who tells me that she thinks "Interiors" would be quite interested in the Kiskiminetas dormitory -- particularly if it has some furnished interiors. I would suppose that the lounge and the individual rooms were given the same thought as the rest of the building, and if photographs of all this are available, they should be forwarded to Miss Gueft, probably with a letter referring to my conversation with her.

I haven't been able to reach Peter Blake, who is out of town, but I think it would be a very good idea to send some photographs to him or to Douglas Haskell at the "Architectural Forum." From the few exterior photographs I have seen the building certainly measures up to all other school projects they have published recently. If the architects have made any structural innovations, or any unusual economies, it would be a good idea for them to emphasize this when sending the material to the "Forum," where plumbing is at least as important as architecture.

Another magazine that would conceivably be interested is "Arts and Architecture" in California. The editor is John Entenza. He would be, I think, quite sympathetic towards what was done.

Arthur

THE MUSEUM OF MODERN ART

Date March 6, 1952

Re: Kiskiminetas Springs School

ry 29, 1952

Alcoa Aluminum News
excellent picture

completely made
natural stones at
the picture is opague
ws above are clear glass.
to excellent publicity

eaves will come out
lding should be taken
or dormitory purposes

y,

ark

KISKIMINETAS SPRINGS SCHOOL
SALTSBURG, PENNSYLVANIA

PRESIDENT
L. M. Clark, D.Sc.Ed.

February 29, 1952

Dear Alfred:

Attached is a page from a publication showing the new Kiski dormitory.

Mr. McCague, the editor of the publication which printed this, told us that the Architectual Record has this same picture, and he thought they intended to run a story about it soon.

I believe this is a very beautiful building, and any publicity we can get in worthwhile publications should help Kiski.

If you have any suggestions as to places which might like to have this picture or know more about our new dormitory, I wish you would let me know.

Ella May joins me in best wishes to you and Margo.

Sincerely,

Monty

We both expect to get to N.Y. on March 26 or 27.

THE MUSEUM OF MODERN ART

February 29, 1952

Mr. Frank W. Judson
Pittsburgh Plate Glass Co.
Grant Building
Pittsburgh 19, Pa.

Dear Mr. Judson:

I am attaching a page from the Alcoa Aluminum News Letter for February, which shows an excellent picture of the new Kiski dormitory.

As you know, this building is completely made of glass with aluminum supports and natural stones at the ends. The part showing dark in the picture is opague bluish green glass while the two rows above are clear glass. This color combination lends itself to excellent publicity pictures.

During the month of May, the leaves will come out and I believe a picture of this building should be taken which would show the use of glass for dormitory purposes in a very favorable manner.

Sincerely,

L. M. Clark
President

LMC:em
Enc.

THE MUSEUM OF MODERN ART

Clark Drexler

Date March 6, 1952

To: Mr. Arthur Drexler

From: Alfred H. Barr, Jr.

Re: Kiskiminetas Springs School

Dear Arthur ;

Bucking his whole board of trustees and most of his faculty, L. M. Clark, a cousin of mine, has built a modern dormitory at Kiskiminetas Springs School in Pennsylvania of which he is headmaster. It is not a great building but is revolutionary for that part of the world and in that setting. Your predecessor was instrumental in helping him with the ~~plans~~ project. I wonder if you have any suggestions as to where he might send photographs and data for possible publication. I appreciate your help.

Clifford

January 24, 1952

Dear Henry:

I find to my embarrassment that we do not have color slides of the Vence chapel. They had been ordered but the transparencies had to be packed before the photographer could make slides. When is your lecture? We might have them made in Cleveland if that were in time.

For your entertainment I enclose a copy of my letter to Colonel Fowler.

Sincerely,

Alfred H. Barr, Jr.

Mr. Henry Clifford
Curator of Painting
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia 30, Pennsylvania

AHB:lh
Encl

Clough

February 8, 1954

Dear Miss Clough:

I have had a letter from Douglas Cooper, the English critic, asking that I try to find for him a copy of your thesis publication, "Looking Back at Futurism". The Columbia Press does not seem to have a listing of the book, nor have I been able to find out whether the promised 2nd edition has been printed. Mr. Cooper has tried the usual New York bookstores with no success. I am writing to you in the rather desperate hope that you may know where a copy is to be obtained.

I shall be grateful for any suggestion you may have as to where to look.

Sincerely yours,

Alfred H. Barr, Jr.

Miss Rose Trillo Clough
c/o The Columbia University Press
413 West 117th Street
New York, New York

AHB:ma

Cole

THE MUSEUM OF MODERN ART

Date ~~November 26, 1954~~

To: Alfred

From: Betsy

Re:

Mrs. Woodruff called this morning to say she had received a call from a Mr. A.L. Cole, General Manager of the READER'S DIGEST (which is a $500 Corporate Member), Mr. Cole has recently bought a rather expensive Modigliani and is now worried that it isnot authentic. He told Mrs. Woodruff he had heard that you advised people on buying works of art.

Mr. Cole is going away for a couple of weeks on a business next Tuesday and hopes you will call him before that at ~~XXXXXXXX~~ CHappaqua 1-0400. Mrs. Woodruff hopes so too.

However, I have to ask for an escape hatch. If my wife is able and willing to travel, I may cancel all engagements and try to take her away after Christmas for a short rest. If this seems too much of a hazard to you, you'd better drop my name.

Sincerely,

Alfred H. Barr, Jr.

Mr. S. Lane Faison, Jr.
The College Art Association of America
625 Madison Avenue
New York 22, New York

AHB:ma

C.A.A

COLLEGE ART ASSOCIATION OF AMERICA
625 Madison Avenue, New York 22, N. Y. • Phone: Plaza 5-0537

December 2, 1954

College Place
Williamstown, Mass.
Nov. 19, 1954

Dear Alfred:

I've been asked to run a panel discussion at the annual CAA meeting, on Saturday morning Jan. 29th at [illegible] in the auditorium of the Metropolitan Museum. This is to invite you most cordially to be one of six or seven members [illegible] only a three [illegible] s [illegible] from the [illegible] particularly as there is no competing CAA concurrent session.

[illegible] Theme [illegible]: The [illegible] The Executive [illegible] 3-day program, [illegible] artists, [illegible] nities [illegible] make it lively by insuring a degree of controversy.

[illegible] little [illegible] several [illegible] chairman [illegible] host for the meeting); Mr. Whitehouse of ACLS (who according to Hans Lee knows most about the [illegible] problems accruing from a future wave of students which the present facilities will not be able to take care of); and Morse Peckham of the Univ of Penna (who can tell us about the extremely interesting program established there by Bell Telephone Co for some of their executives [illegible] "humanities" in all phases of the humanities, and in [illegible] ways).

[illegible] Harvard Committee made it [illegible] voice to shake us out of [illegible] considerations. You would be just flabbergasted [illegible] to know how similar your ideas were to those of Francis Taylor! (A clear case of the magical overlap of opposites.)

May I count on you? (I would say that virtually no preparation is necessary, but of course I would inform you in good time of the personnel of the panel and sharpen some issues for all concerned.) Would you also be kind enough to recommend two or three articulate artists whom you respect both as artists and as thinkers?

With best wishes,

Dear Lane:

Thank you for your invitation to speak on the C. A. A. Panel. Since it's only four or five minutes, I would be glad to do so, providing you will let me speak before Francis Taylor, if, as you say, he has the same ideas.

I don't know how to answer your request for articulate artists who will speak on the "College Art Association and the Humanities". Andrew Ritchie has organized several symposiums with artists. I think he might be able to answer the question. Besides, he's one of the Directors of the C. A. A., so he ought to be able to.

However, I have to ask for an escape hatch. If my wife is able and willing to travel, I may cancel all engagements and try to take her away after Christmas for a short rest. If this seems too much of a hazard to you, you'd better drop my name.

Sincerely,

Alfred H. Barr, Jr.

Mr. S. Lane Faison, Jr.
The College Art Association of America
625 Madison Avenue
New York 22, New York

AHB:ma

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York 22, N. Y. • Phone: PLaza 5-0537

College Place
Williamstown, Mass.
Nov. 19, 1954

Dear Alfred:

I've been asked to run a panel discussion at the annual CAA meeting, on Saturday morning Jan. 29th at 10:00 a.m. in the auditorium of the Metropolitan Museum. This is to invite you most cordially to be one of six or seven members of the panel. I have in mind only a three or four minute preliminary from each member, then a free-wheeling discussion, and then questions from the floor. There should be a good attendance, particularly as there is no competing CAA concurrent session.

The topic has been purposely kept general: The College Art Association and the Humanities. The Executive Committee, in setting up this main part of the 3-day program, had in mind a getting together of art-historians, artists, museum directors, and persons engaged in the humanities other than the arts. My own inclination is to make it lively by insuring a degree of controversy.

Power of choice is mine, but I have done a little consulting. I have invited Francis Taylor (for several reasons and not merely because he is our honorary chairman by virtue of heading the institution which is our host for the meeting); Mr. Wellemeyer of ACLS (who according to Rens Lee knows most about the impact and problems accruing from a future wave of students which our present facilities will not be able to take care of); and Morse Peckham of the Univ of Penna (who can tell us about the extremely interesting program established there by Bell Telephone Co. for some of their executives -- a ten-month "course" in all phases of the humanities, and in humanities alone).

Your comments before our Harvard Committee made it clear to me that we need your voice to shake us out of routine and shop considerations. You would be just flabbergasted (at least I was) to know how similar your ideas were to those of Francis Taylor! (A clear case of the magical overlap of opposites.)

May I count on you? (I would say that virtually no preparation is neceassary, but of course I would inform you in good time of the personnel of the panel and sharpen some issues for all concerned.) Would you also be kind enough to recommend two or three articulate artists whom you respect both as artists and as thinkers?

With best wishes,

Lane

occasion I will refer only to the manner of display and not to the choice of works and artists. The new galleries struck me as garish and as competing disastrously with what they contained. The arrangement of the partition walls needs restudying, for at present one is not sure whether continuous maze or static symmetry—either of which can be effective—was desired. The frames jump out at each other, the large squares of lavender glass pull the eye up as the equally prominent squares of greenish flooring pull the eye down from the pictures, and the lighting lacks a quality of discreetness. I regret having to be so sharp, but I try for honesty even when the outcome is not agreeable.

Theater

Harold Clurman

WHEN the eminent American actor, William Gillette (1855-1937), was asked what he proposed to do during the period of his retirement, he answered "Act!" On seeing Alfred Lunt and Lynn Fontanne in "Quadrille" (Coronet Theater) I could not help thinking that they had retired to the stage.

To speak ill of the Lunts—Alfred and Lynn—has in the past ten years become tantamount to engaging in a subversive activity. To say that they are "superb" has become as automatic as it is to rise at the first strains of the national anthem. I shall speak no ill of them. I merely wish to point out that the superb couple have been gradually converting themselves into museum pieces. There is a musty odor about their most recent exhibit.

Alfred Lunt, though essentially a character actor rather than a tragedian, notwithstanding his unmistakable pathos, is the most gifted and accomplished player of the generation which followed that of John Barrymore. He has that mobility of temperament, that capacity of transformation into the image of what he senses or observes, that nervous humor—with its sudden sting of pain—exploding at the thought of almost any vivid experience which are the marks of the creative actor. Through his long service in the theater and through association with his wife, who though studiously artificial is a past master in the mechanics of acting, Lunt has made himself into a player without peer on our stage.

An exchange of dialogue between Lunt and Fontanne is a brilliant exercise in subtle rhythms of speech, alternation of tone colors, graceful movement, and a generally witty counterpoint—duel and embrace—of personality. Some of the more ambitious plays of their early years with the Theater Guild seemed to have thrown them, so that with the passing of time, and our lack of any institution comparable to the Old Vic or the Shakespeare Theater of Stratford, not to mention the paucity of fine new plays, the Lunts have chosen to bemuse their vast public with repeated displays of their virtuosity on the most facile level. Their manner now so greatly supersedes their matter that what we get from them is something like masks without faces. There were instances in "Quadrille" when I imagined the actors had disappeared and by some dread conjuration had been replaced by effigies of themselves. That is what happens when theater, instead of being made from the stuff of life, becomes a substitute for it.

Anyone as prolific as Noel Coward must occasionally turn out sleazy products like "Quadrille." The plot is hackneyed: an English marquis of 1870 runs away to France with a married woman from Boston; then they are pursued by the Marchioness and an American railroad tycoon, who is the eloping woman's husband; finally the latter two fall in love with each other and are seen in the epilogue bound for bliss on Gallic shores. The background is fake, and the writing, except for a few bright quips, is fairly labored. It is not saved when Coward, to give the railroad man a stature sufficient to merit the favors of the elegant Marchioness, attempts a lyric passage on the beauties of the American landscape in the vein of a Thomas Wolfe. It sounds like a travelogue.

What is sad about all this is not the weakness of their vehicle, but that at a time when the Lunts should be giving us

For Alfred
from Lane

Art

S. Lane Faison, Jr.,

WITHIN the limits of one hundred paintings the exhibition of Dutch art now on view at the Metropolitan Museum of Art affords the finest concentration of quality in this field ever assembled. Without including a single example from its own collections, which are among its richest, the Metropolitan has taken the cream from the global bottle, selecting the examples carefully to represent the whole course of Dutch painting during the seventeenth century and displaying them beautifully. Major works from the museums of Amsterdam, The Hague, Haarlem, Utrecht, and Rotterdam have been supplemented by spectacular isolated examples like Rembrandt's Man in Armor from Glasgow, the Hals group portrait from the Thyssen Collection in Lugano, and the Hercules Seghers landscape from the Uffizi. Private collections in England have been raided, and American museums and collectors have yielded their best. It should be a matter of pride to discover that not only Chicago, Cleveland, Detroit, and our other large museums own paintings that stand up with Amsterdam's, but that small museums like Manchester (N. H.) and Oberlin possess absolutely first-class works of Ruysdael, Hobbema, and Terbruggen.

Terbruggen is not yet a familiar name in other than specialist circles, but it is safe to predict that the large St. Sebastian by this master, a recent acquisition of Oberlin College, will have a public impact not unlike that of the great variant on this theme by the French painter Georges de la Tour in the exhibition of Berlin pictures shown around the United States shortly after the war. Terbruggen and Georges de la Tour descend ultimately from the Roman art of Caravaggio, and with differing national flavor each of them developed what I may call a passionately geometric art. Cubism and Léger seem close by, but bathed in a light as tender as Corot's, or, to put it more accurately, as magical as Vermeer's. I say more accurately, because Terbruggen belonged to the Utrecht school of Caravaggists which seems to have inspired Vermeer's beginnings.

After closing in New York on December 19, this tribute to the genius of a great people will move to Toledo and then to Toronto.

ALL three floors of the Museum of Modern Art are filled with its permanent collection in celebration of its twenty-fifth anniversary. The exhibition is a tribute to the wisdom and discrimination of Alfred Barr and to those who helped him form this collection through the years. All phases of the modern movement are surveyed in finest, or at least fine, examples, and at the same time the relative importance of individuals is clarified through the amount of space allotted to each. The museum has never looked better, nor has its superb sense of how to display ever met a greater challenge. The sequence by mazes, the sense of direction around each interior space, the alternation of light and very dark backgrounds, the discreet framing, the superb lighting, the utter lack of competition between background and work of art—all these elements work in harmony to enthral the eye and stimulate the mind. Some fifty recent acquisitions are indicated by small silver stars on the labels. Among these I was especially impressed by Nolde's Russian Peasants, Soutine's Portrait of Maria Lani, a big Picabia of 1913, a bigger Matta of 1952, a very recent Kenzo Okada, a Werner and a Hans Hartung, a Riopelle and De Kooning's Woman I. The German section needs, in my opinion, a Fritz Winter, and the Latin American areas need strengthening with more forceful examples. It can hardly be doubted that the Picasso group is the finest in the world and that the memory of Henri Matisse has no greater monument than the selection of his paintings which the visitor will find at the very beginning of this magnificent show.

It would be unkind to suggest that the Whitney Museum, in moving from downtown to next door to the Museum of Modern Art, invites comparison with its more affluent neighbor. Such comparison will, unfortunately, be made and not to the Whitney's advantage. On this

occasion I will refer only to the manner of display and not to the choice of works and artists. The new galleries struck me as garish and as competing disastrously with what they contained. The arrangement of the partition walls needs restudying, for at present one is not sure whether continuous maze or static symmetry—either of which can be effective—was desired. The frames jump out at each other, the large squares of lavender glass pull the eye up as the equally prominent squares of greenish flooring pull the eye down from the pictures, and the lighting lacks a quality of discreetness. I regret having to be so sharp, but I try for honesty even when the outcome is not agreeable.

Theater

Harold Clurman

WHEN the eminent American actor, William Gillette (1855-1937), was asked what he proposed to do during the period of his retirement, he answered "Act!" On seeing Alfred Lunt and Lynn Fontanne in "Quadrille" (Coronet Theater) I could not help thinking that they had retired to the stage.

To speak ill of the Lunts—Alfred and Lynn—has in the past ten years become tantamount to engaging in a subversive activity. To say that they are "superb" has become as automatic as it is to rise at the first strains of the national anthem. I shall speak no ill of them. I merely wish to point out that the superb couple have been gradually converting themselves into museum pieces. There is a musty odor about their most recent exhibit.

Alfred Lunt, though essentially a character actor rather than a tragedian, notwithstanding his unmistakable pathos, is the most gifted and accomplished player of the generation which followed that of John Barrymore. He has that mobility of temperament, that capacity of transformation into the image of what he senses or observes, that nervous humor—with its sudden sting of pain—exploding at the thought of almost any vivid experience which are the marks of the creative actor. Through his long service in the theater and through association with his wife, who though studiously artificial is a past master in the mechanics of acting, Lunt has made himself into a player without peer on our stage.

An exchange of dialogue between Lunt and Fontanne is a brilliant exercise in subtle rhythms of speech, alternation of tone colors, graceful movement, and a generally witty counterpoint—duel and embrace—of personality. Some of the more ambitious plays of their early years with the Theater Guild seemed to have thrown them, so that with the passing of time, and our lack of any institution comparable to the Old Vic or the Shakespeare Theater of Stratford, not to mention the paucity of fine new plays, the Lunts have chosen to bemuse their vast public with repeated displays of their virtuosity on the most facile level. Their manner now so greatly supersedes their matter that what we get from them is something like masks without faces. There were instances in "Quadrille" when I imagined the actors had disappeared and by some dread conjuration had been replaced by effigies of themselves. That is what happens when theater, instead of being made from the stuff of life, becomes a substitute for it.

Anyone as prolific as Noel Coward must occasionally turn out sleazy products like "Quadrille." The plot is hackneyed: an English marquis of 1870 runs away to France with a married woman from Boston; then they are pursued by the Marchioness and an American railroad tycoon, who is the eloping woman's husband; finally the latter two fall in love with each other and are seen in the epilogue bound for bliss on Gallic shores. The background is fake, and the writing, except for a few bright quips, is fairly labored. It is not saved when Coward, to give the railroad man a stature sufficient to merit the favors of the elegant Marchioness, attempts a lyric passage on the beauties of the American landscape in the vein of a Thomas Wolfe. It sounds like a travelogue.

What is sad about all this is not the weakness of their vehicle, but that at a time when the Lunts should be giving us

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York 22, N. Y. • Phone: PLaza 5-0537

December 3, 1954

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

Dear Alfred,

Thank you for your letter of December 2.

I will put your name down tentatively and hope very much that you will be able to speak on the C.A.A. Panel.

My best regards to your wife.

Cordially,

Lane

S. Lane Faison, Jr.

SLF:JD

cc DM

CAA

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York 22, N. Y. • Phone: Plaza 5-0537

May 18, 1954

Dear Mr. Faison:

I have thought about your letter of May 13th at length over the weekend and most regretfully have to write you that I can not take on the chairmanship of the section on Art, Criticism and Politics at the College Art Association meetings next January. This coming year is our twenty-fifth anniversary. Furthermore, I have a symposium of our own to work on on the freedom of the arts and I am several years behind in my own writing.

In any case, I have been hammering at the matter of the relationship between art and politics sine 1933. I think I even gave a talk to the College Art Association ten or so years ago. I think it's time now that someone more directly involved in the C.A.A. should carry the ball. He would also be able to keep in mind the geographical representation of the speakers and promising young graduate students who, I think, should have something to contribute to this really important subject.

Believe me, I feel very badly at not being able to do it myself. If I didn't feel desperate, I would!

Perhaps James Johnson Sweeney could be interested, or James Soby or Robert Goldwater.

Sincerely,

Alfred H. Barr, Jr.

Mr. S. Lane Faison, Jr.
Acting President
The College Art Association of America
625 Madison Avenue
New York 22, New York

AHB:ma

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York 22, N. Y. • Phone: PLaza 5-0537

May 13, 1954

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

Dear Mr. Barr:

At the spring meeting of the Board of Directors of the Association held in New York City, May 2nd, plans for the next annual meeting to be held in New York City, January 27, 28 and 29, 1955, were made. It was voted to establish the ten sessions listed below and chairmen were tentatively selected for each.

1. The College Art Association and the Humanities
2. Medieval Art (In honor of Walter Cook, at the Cloisters)
3. Art Films (Shown and discussed)
4. Ancient Art and Renaissances
5. Art, Criticism, and Politics
6. Artist-Teacher Session Number 1
7. Artist-Teacher Session Number 2
8. 19th and 20th Century Art
9. Baroque and 18th Century Art
10. Industrial Design and its Historical Background

I am very happy to inform you that you were unanimously selected by the Board to be chairman of the session on Art, Criticism, and Politics, and to invite you to accept this chairmanship. May I hear from you in the near future?

Please feel free to develop any aspect or aspects of your session that you consider important and to organize it in any manner that you feel will be most productive of interesting results. If you wish to improve on the title itself (within the limits set) please do not hesitate to do so. At this time we ask you merely to keep in mind geographical representation of your speakers and the importance of extending an opportunity to promising young graduate students. Members from the west coast, for example, usually come at their own expense unless they are reading a paper. We have been criticised, I think with some reason, for too little inclusion of graduate students and young instructors. On the other hand, there is opinion in favor of sessions manned by the most distinguished persons in the field.

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York 22, N. Y. • Phone: PLaza 5-0537

Scheduling of the programs will be worked out later and you will be notified who the other chairmen are as soon as they have accepted. It is suggested that you start lining up possibilities before the summer vacation begins.

Sincerely yours,

S. Lane Faison, Jr.

S. Lane Faison, Jr.
Acting President

slf:jbm

UNIVERSITY of PENNSYLVANIA

PHILADELPHIA 4

The School of Fine Arts

DEPARTMENT OF FINE ARTS

27 Sept., 1951.

Dear Alfred;

May I hope that yours of the 25th doesn't close the door fast to the possibility of a presentation by yourself at the CAA meetings? I am very serious about the matter of high quality in the papers, and only honest in telling you that the kind of thing you would do is what I most particularly want. And it seems to me that it is out of just what you have been and are doing with the Matisse book that the most interesting and important things will come. So please just give it some thought still and find me something that will lend itself well to the sort of presentation that the CAA sessions need.

As ever,

Dave.

David M. Robb.

The School of Fine Arts

UNIVERSITY of PENNSYLVANIA

PHILADELPHIA 4

DEPARTMENT OF FINE ARTS

508 Harberth Ave.
Merion, Pa.
25 Aug., 1951.

September 25, 1951

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

Dear Alfred;

There was [illegible] after the College Art Association meetings last winter that the general average of the papers read in the history of art sessions was not as [illegible] decided to invite papers i[illegible] York in 1952. I have be[illegible] session on modern art, and in that capacity, I am writing to ask if you would be willing to read a short paper at [illegible]

I am hope[illegible] and distinguished scho[illegible] particularly occupied their [illegible] wondered if you might [illegible] the paper about Matisse's Luxe, Calme et Volupté that was your contribution to the Morey issue of the Art Bulletin, assuming [illegible] been published by that time. In the event that it has been, there would naturally be no purpose in presenting the material again, and then [illegible] happy to have a paper on some subject of your own choosing.

The matter of length of the communications has also been a cause for some comment, and for that reason, I am hopeful that they can be kept within a general limit of about 20 minutes each. [illegible] is a pretty stringent restriction, but I seem to recall its having been complied with in past sessions [illegible] detrimental to the quality of the presentation[illegible]

Needless [illegible] you will want to do this, and look forward to hearing from you about it. If, moreover, you would care to suggest other p[illegible] contributors to the session, I should be happy to have your ideas about them. Meanwhile, the very kindest regards from

Faithfully yours,

David M. Robb.

Dear David:

I am horrified to find your letter of August 25 which arrived while I was in a fury of work trying to finish my Matisse book.

I have been set so far back in my other duties by this book, which is not yet finished, that I am afraid I won't be able to give a talk at the College Art Association this year. If I find that I can, I shall certainly let you know as soon as possible.

I appreciate your asking me.

Sincerely,

Alfred H. Barr, Jr.

Professor David M. Robb
Department of Fine Arts
University of Pennsylvania
Philadelphia 4, Pennsylvania

AHB:mh

College Art Ass

The School of Fine Arts

UNIVERSITY of PENNSYLVANIA

PHILADELPHIA 4

DEPARTMENT OF FINE ARTS

506 Narberth Ave.
Merion, Pa.
25 Aug., 1951.

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

Dear Alfred;

There was some feeling after the College Art Association meetings last winter that the general average of the papers read in the history of art sessions was not as high as it might have been, and it was decided to invite papers in part at least for the meetings to be held in New York in 1952. I have been asked to take responsibility for the session on modern art, and in that capacity, I am writing to ask if you would be willing to read a short paper at that time.

I am hopeful of getting a group of papers from outstanding and distinguished scholars, preferably dealing with matters that have particularly occupied their interests of late, and, in your particular case, I wondered if you might not be able to present some results of the paper about Matisse's Luxe, Calme et Volupté that was your contribution to the Morey issue of the Art Bulletin, assuming, that is, that it may not have been published by that time. In the event that it has been, there would naturally be no purpose in presenting the material again, and then I should be happy to have a paper on some subject of your own choosing.

The matter of length of the communications has also been a cause for some comment, and for that reason, I am hopeful that they can be kept within a general limit of about 20 minutes each. I realize that this is a pretty stringent restriction, but I seem to recall its having been complied with in past sessions, without necessarily being detrimental to the quality of the presentations.

Needless to say, I very much hope that you will want to do this, and look forward to hearing from you about it. If, moreover, you would care to suggest other possible contributors to the session, I should be happy to have your ideas about them. Meanwhile, the very kindest regards from

Faithfully yours,

David

David M. Robb.

THE OHIO STATE UNIVERSITY

HOWARD L. BEVIS, *President*

COLUMBUS 10

Hayes Hall

SCHOOL OF FINE AND APPLIED ARTS
History of Art
Art Education
Painting
Sculpture
Design
Ceramics
Commercial Art

25 I 51

Dear Mr. Barr:

Thank you for your letter. I am terribly sorry you won't be able to get to the Washington meeting, but I also realize how difficult it is to get away. Nevertheless, we need you there and I hope it will be possible next year. With best regards,

Gibson Danes

I put off writing you this until the last moment hoping that I might be able to come after all. Please forgive me.

Sincerely,

Alfred H. Barr, Jr.

Professor Gibson Danes
School of Fine and Applied Arts
Ohio State University
Columbus 10, Ohio

AHB:mh

College Art Assoc

THE OHIO STATE UNIVERSITY

Howard L. Bevis, President

COLUMBUS 10

December 9, 1950

January 19, 1951

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

Dear Mr. Barr:

I was pleased to receive your note of December 6 concerning the work [illegible] Meeting. [illegible] decision [illegible] actual dead- [illegible] that it may be possible for you to present a short paper. I hope it works out that way because your contribution will be greatly appreciated by the [illegible]

With kindest regards,

Sincerely yours,

Gibson Danes
Professor, Art History

GD:lss

Dear Mr. Danes:

As I feared the pressure of work here at the Museum has grown so heavy during the past month that I find myself not only unable to prepare my talk for the C. A. A. meeting, but I shall even have to give up coming to Washington at all. I deeply regret this, as I looked forward to taking an active part in this year's session.

I put off writing you this until the last moment hoping that I might be able to come after all. Please forgive me.

Sincerely,

Gibson Danes

Alfred H. Barr, Jr.

Professor Gibson Danes
School of Fine and Applied Arts
Ohio State University
Columbus 10, Ohio

AHB:mh

Danes

THE OHIO STATE UNIVERSITY

HOWARD L. BEVIS, *President*

COLUMBUS 10

SCHOOL OF FINE AND APPLIED ARTS
History of the Arts
Training of Art Teachers
Painting
Sculpture
Design
Ceramics
Commercial Art
Applied Arts

COLLEGE OF EDUCATION

December 9, 1950

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

Dear Mr. Barr:

I was pleased to receive your note of December 6 concerning the Matisse paper for the C.A.A. meeting. There is still plenty of time before a final decision has to be made. I shall find out what the actual deadline is from Henry H. and let you know later.

I am delighted to hear that it may be possible for you to present a short paper. I hope it works out that way because your contribution will be greatly appreciated by the membership.

With kindest regards,

Sincerely yours,

Gibson Danes

Gibson Danes
Professor, Art History

GD les

THE OHIO STATE UNIVERSITY
Fawcett L. Bunn, President
COLUMBUS 10

December 6, 1950
December 6, 1950

Dear Mr. Danes:

Thank you for your letter of November 30. I still hope to do a short paper on the Matisse subject, but my time is so occupied that I am not yet certain. If you must have a decision now, perhaps you had better leave me out, though I think it probable that I would be able to speak.

In any case I hope to come to the meeting and look forward to seeing you.

Sincerely,

Professor Gibson Danes
School of Fine Arts
Columbus 10, Ohio

AHB:mh

THE OHIO STATE UNIVERSITY

HOWARD L. BEVIS, *President*

COLUMBUS 10

SCHOOL OF FINE AND APPLIED ARTS
History of Art
Art Education
Painting
Sculpture
Design
Ceramics
Commercial Art

COLLEGE OF EDUCATION

November 30, 1950

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

Dear Mr. Barr:

In connection with the annual meeting of the College Art Association in Washington, D.C. (January 29-30-31), I have been asked to organize a session on modern art which is scheduled for Tuesday afternoon, January 30. Henry Hope told me that he had spoken to you about the possibility of your presenting a short paper on some phase of a Matisse-Picasso problem. Needless to say, I should like to reinforce Henry's feelings because your presence at the meeting would be greatly appreciated by the membership.

If you should prefer to discuss some other problem, feel free to do so. There will be facilities for showing slides in pairs, if that is of interest to you.

I hope it will be possible for you to participate in the program.

With kindest regards,

Sincerely yours,

Gibson Danes

Gibson Danes
Associate Professor
School of Fine Arts

GD/ctp

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York 22, N. Y. • Phone: PLaza 5-0537

June 27, 1951

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

Dear Mr. Barr:

You will by this time have received the telegram from President Case of Bard College inviting you to attend the conference on ART AND LIBERAL EDUCATION to be held July 12, 13 and 14, 1951.

This conference which is sponsored by Bard College, the Association of American Colleges, Artists Equity and the College Art Association, has a particular timeliness. There are many indications that art instruction is seriously threatened by the financial difficulties which nearly all colleges and universities face. The goal of the conference is not, of course, simply to safeguard the teaching appointments but rather to offer the opportunity for systematic examination of the significance of art instruction. Recognition of the objectives of art instruction and the meaning it can have for various types of under-graduate students are the essentials in assigning an appropriate role to the teaching of art.

The proceedings will be published and made available to members of the sponsoring organizations.

Enclosed is a program of the conference. Will you please indicate the panel or panels on which you would like to participate and return as soon as possible to President Case?

Very sincerely yours,

Henry R. Hope

Henry R. Hope, President

CONFERENCE ON THE ROLE OF ART IN LIBERAL EDUCATION
July 12 - 14, 1951
Bard College, Annandale-On-Hudson, New York

Thursday, July 12

5:00 - 6:00 P.M. REGISTRATION
6:00 - 8:00 P.M. Cocktails and Dinner
8:30 P.M. OPENING ADDRESS: "The Significance of Art" - LEWIS MUMFORD

Friday, July 13

8:30 - 9:00 A.M. Breakfast
10:00 - 12:00 A.M. ART AS SKILLED ACTIVITY
Panel
Professional Training
Teacher Training
Practice for Insight
The Amateur Painter
Self Expression

12:30 P.M. Luncheon
1:30 - 3:30 P.M. ART AS ACADEMIC DISCIPLINE
Panel
History of Art
Art Criticism
Appreciation
Medium of Communication
Art As Communication

4:00 - 6:00 P.M. ART AS INTERDISCIPLINARY STUDY
Panel
Relation to History
Relation to Sociology
Relation to Psychology
Relation to Philosophy

6:00 - 8:00 P.M. Cocktails and Dinner

Saturday, July 14

8:30 - 9:00 A.M. Breakfast
10:00 - 12:00 A.M. TEACHING METHODS, PERSONNEL, FACILITIES AND EQUIPMENT
Panels

A: Studio	B: Non-Studio	C: Art in the Community
Harry Sternberg	Edward Hallman	William Palmer
Herman Cherry	Richard Florsheim	Simon Lissim
Harry Gottlieb		
Anton Refregier		

12:30 P.M. Luncheon
2:30 P.M. RESUME OF THE CONFERENCE
Reports
Discussion
Speaker

Accomodations are available at the College for $6.00 a day.

I plan to arrive at Bard College _____
I plan to leave _____
I will be alone _____ or how many _____

Name _____
Street _____
City _____

COLLEGE ART ASSOCIATION OF AMERICA
625 Madison Avenue, New York 22, N. Y. Phone: Plaza 5-0537

July 6, 1951

Dear President Case:

Thank you for your telegraphic invitation to attend the conference on the Role of Art in Liberal Education. Nothing would interest me more, but a rather desperate writing schedule will unfortunately prevent my attending.

Regretfully,

Alfred H. Barr, Jr.

President James H. Case, Jr.
Bard College
Annandale-on-Hudson
New York

AHB:mh

College art

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York 22, N. Y. • Phone: PLaza 5-0537

January 9, 1951

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

Dear Alfred,

Thank you for your note of January 4 with Mr. Constable's additional comment on exhibitions of primitive art. Our final proof for the Winter issue of the Journal had already gone in, but I shall be glad to keep this for the Spring number, particularly if Wingert writes in a reply to your last letter which he indicated he might.

I shall look forward to seeing you at the Washington meeting of the CAA. With best wishes,

Cordially yours,

Laurence Schmeckebier
Editor

LS:gg

c/oCleveland Institute of Art
11441 Juniper Road
Cleveland 6, Ohio

College Art Assn

THE ART BULLETIN

PUBLISHED BY THE COLLEGE ART ASSOCIATION OF AMERICA

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Oberlin, Ohio

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Princeton University Press
Princeton, New Jersey

EDITOR FOR BOOK REVIEWS
Phyllis Williams Lehmann
Hillyer Gallery
Smith College
Northampton, Mass.

Jan. 2, 1951.

Dear Mr.Barr,

NO

I sincerely hope that you will be able and willing to attend a luncheon meeting of the Editorial Board of the Art Bulletin to be held on Wednesday, January 31, in connection with the Annual Meeting of the College Art Association in Washington,D.C. Please return the enclosed card at once so I can make the necessary arrangements. I am expecting a great deal of such a meeting and beg you to bring along as many criticisms and suugestions as possible (or write them if you can't come).

Yours very sincerely,

Wolfgang Stechow

Colonial Airlines

COLONIAL AIRLINES, INC.
230 PARK AVENUE · NEW YORK 17, N. Y.

July 20, 1953

July 17, 1953

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

Dear Mr.

Mr. Herr

your let

suffered on your return from Burlington to New York, July 12.
Our records indi

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with our regular southbound coach flight. The distressing part of this whole business is that

apparently didn't have the good sense to give you complete information as to what had actually happened and why your flight was delayed and finally consolidated, and we are bringing this complaint to their attention, so that they will realize just how disappointing such poor service actually is to a passenger.

Although we can hardly expect you to be too pleased with us at present, we do hope that if in the future the occasion arises

with a

Very truly yours,

COLONIAL AIRLINES, INC.

Miles Coverdale
per H. Perkins

Miles Coverdale
Director of Passenger Relations

MC/mr
CC. B. T. Dykes

Dear Mr. Coverdale:

Thank you for your letter of July 17. Had I known that mechanical failure was the principal cause of the flight changes which caused me such inconvenience, I would have felt better about it. However, you letter does not answer a couple of my questions:

1. Why when I appeared at the terminal in Burlington at twenty minutes of eleven was I not informed that the flight had been consolidated and would not leave until long after twelve instead of at eleven, the time given me earlier in the evening?

2. You are inclined to blame your agents in Burlington for not having "the good sense to give me complete information as to what had actually happened and why my flight was delayed and finally consolidated". Actually I asked both the agent in the terminal, and later, rather angrily, at the airport why the flight had been delayed and consolidated. Both said that they did not know.

Sincerely yours,

Alfred H. Barr, Jr.

Mr. Miles Coverdale,
Director of Passenger Relations
Colonial Airlines, Inc.
230 Park Avenue
New York 17, New York

AHB:ma

COLONIAL AIRLINES, INC.
230 PARK AVENUE · NEW YORK 17, N. Y.

July 17, 1953

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

Dear Mr. Barr:

Mr. Herrnstein has requested that I investigate and reply to your letter concerning the delay and inconvenience you suffered on your return from Burlington to New York, July 12. Our records indicate that the delay to your flight that evening resulted from a mechanical difficulty on an earlier flight of that aircraft, and that when the ship was delayed out of New York on its northbound flight just prior to its return southbound through Burlington all stations were advised that your flight would be operating late, arriving at Burlington at 11:00. However, the departure of this ship from New York was scheduled for 6:30 P.M.: The information concerning the delay was transmitted at 7:05 P.M., after you had already left for the airport. The delayed departure in New York actually stretched until 9:05 P.M., and it was subsequent to that that the plan was finally evolved to consolidate this delayed southbound extra section with our regular southbound coach flight. The distressing part of this whole business is that our people in Burlington apparently didn't have the good sense to give you complete information as to what had actually happened and why your flight was delayed and finally consolidated, and we are bringing this complaint to their attention, so that they will realize just how disappointing such poor service actually is to a passenger.

Although we can hardly expect you to be too pleased with us at present, we do hope that if in the future the occasion arises you will give us another opportunity to provide you with a completely enjoyable flight.

Very truly yours,

COLONIAL AIRLINES, INC.

Miles Coverdale per H. Rubin

Miles Coverdale
Director of Passenger Relations

MC/hr
CC. B. T. Dykes

colonial

COLONIAL AIRLINES, INC.
230 PARK AVENUE • NEW YORK 17, N. Y.

OFFICE OF THE PRESIDENT

July 15, 1953

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

Dear Mr. Barr:

Thank you for your letter of July 14, 1953 regarding the inconvenience caused you as a passenger on our trip from Burlington to New York on July 12th.

We sincerely regret any inconvenience caused you and we are passing your letter on to Mr. R. H. Herrnstein, our Vice President-Traffic, requesting that a complete investigation be made of this matter. Mr. Herrnstein will communicate with you as soon as all the facts are received.

Sincerely yours,
COLONIAL AIRLINES, INC.

B. T. Dykes
President

BTD:mlt
cc: R. H. Herrnstein

Colonial

July 14, 1953

Dear Mr. Dykes:

If this letter seems ill tempered, lay it to my loss of time and sleep.

My summer place, where I had gone for a brief rest, is in Northern Vermont. Last Tuesday I telephoned the Burlington Airport to make enquiries about plane flights to New York. I was informed that there was a flight leaving Burlington at 9:30 p.m., arriving in New York an hour and a quarter later. The flight number and description of the plane was also given me.

The following Sunday, the twelfth, I telephoned Burlington at 5:00 in the afternoon to ask whether I could reserve a place. I was informed that a place was still available. The time of departure, 9:30 p.m., was repeated with the request made that I appear at the airport at 9:10 p.m.

I was then driven forty miles to Burlington, arriving at 7:00 p.m. I went immediately to the terminal to confirm my reservation. There I was informed that the departure of the flight would be postponed until 11:00. No explanation was given, but since the flight would still get me to New York shortly after midnight, I made no complaint.

I returned to the terminal to take a bus to the airport at half past ten and arrived at the airport in good time only to be informed that the flight was to be merged with an air coach flight leaving at 12:20 a.m. Since it was then too late to take a train, and since I had to be in New York the following morning, there was no alternative but to accept this change. The plane actually left Burlington at a quarter of one.

My chief reason for taking the plane was to get a good night's sleep in my New York home before beginning a difficult week's work.

I summarize: Your agents twice informed me that there would be a 9:30 p.m. flight from Burlington to New York, even as late as 5 hours before the departure. Thereafter, the flight was first postponed one and one-half hours and then abandoned for entirely different accommodations.

Had I been warned of this change I could have taken a Northeast plane or a train; neither was possible by the time I was informed.

I consider the conduct of your company under these circumstances to have been extraordinarily casual and irresponsible. Anyone can understand and forgive plane delays caused by bad weather or mechanical defects but your agents would give me no explanation whatever for this change of schedule. I hope that you can - and will.

Very truly yours,

Alfred H. Barr, Jr.

Mr. Branch T. Dykes,
President
Colonial Airlines, Inc.
230 Park Avenue
New York, New York

FACTS *about* BLACKLIST / Number 2 Nov., 1952

49 East 96th Street
New York 28, New York

June 3, 1954

Dear Dr. Stanton:

C. B. S. is the station that I listen to the most and feel most friendly toward. I was therefore pleased by the references to Ed Murrow in the enclosed pamphlet, "Facts About Blacklist", but was very much disturbed and puzzled by the statement that C. B. S."maintains the most rigid Blacklist in the entertainment industry."

I do not know how precise "Facts About Blacklist" is, but if it is accurate, I must agree that its charges are shocking. I hope that they are exaggerated.

Sincerely,

Alfred H. Barr, Jr.

Mr. Frank Stanton, President
The Columbia Broadcasting System
Executive Offices
485 Madison Avenue
New York, New York

The most important news in the entertainment industry today is the blacklist—and not enough Americans know about it.

They do not know that more than three hundred and fifty of their favorite actors, writers and directors have been driven out of radio and television in the past two years. Or that in New York alone, almost one-third of the members of Actors Equity cannot work because they are blacklisted. Or that the number is growing every day.

None of these people has lost a job because of lack of talent. None has been fired because of any outcry against him on the part of any considerable segment of the public. None has been accused of undermining democracy in his work.

Each has been denied the right to make a living only because of the efforts of a small, organized group of bigots, acting through the cowardice and connivance of most networks, many advertising agencies and some [illegible]

FACTS ABOUT BLACKLIST [illegible] of censorship if they [illegible] in secrecy—once the shoddy conspiracy is brought into the [illegible]

FACTS ABOUT BLACKLIST will be factual, rather than editorial, but it will not be dispassionate. The blacklist is [illegible] purpose of this bulletin is to expose its workings, the people [illegible]

FACTS ABOUT BLACKLIST will also indicate certain actions that can be taken against the blacklist. *For example*, [illegible] Sunday night dramatic show recently wrote a letter to Laurence A. Johnson [illegible] had complained that the show was employing actors of whom Johnson did not approve. This letter was irate in tone, [illegible] to his demands.

If the sponsor [illegible] a good section of the public, he might have stood up to Johnson—and one advantage of the blacklist would have [illegible]

FACTS ABOUT BLACKLIST will supply the information that can help create this support. But if the only reason for its existence were to save the jobs of a few hundred artists, it would be a small and not very important project.

The blacklist, however, has a wider aim: to create in our country a climate of repression, rather than a climate of freedom. This makes it a threat to [illegible] those in the entertainment industry [illegible] conformity or lose their jobs.

FACTS ABOUT BLACKLIST [illegible] entertainment industry who believe that other Americans [illegible] will tolerate this kind of conformity.

The present editors [illegible] Walter Bernstein and Sam Moore. Both have major credits in radio, television, [illegible] films. This bulletin is an expression not only of their point of view, but the point of view of many others, who have given their time and money to get the bulletin started. These people do not necessarily agree with the editors or with each other on every phase of American life. They *do* agree that the blacklist is a disgrace to their country, that it must be fought, and that they are prepared to help fight it.

Together with the editors, they welcome any and all support in this fight.

CBS

FACTS *about* BLACKLIST

Number 1
NOV., 1952

The most important news in the entertainment industry today is the blacklist—and not enough Americans know about it.

They do not know that more than three hundred and fifty of their favorite actors, writers and directors have been driven out of radio and television in the past two years. Or that in New York alone, almost one-third of the members of Actors Equity cannot work because they are blacklisted. Or that the number is growing every day.

None of these people has lost a job because of lack of talent. None has been fired because of any outcry against him on the part of any considerable segment of the public. None has been accused of undermining democracy in his work.

Each has been denied the right to make a living only because of the efforts of a small, organized group of bigots, acting through the cowardice and connivance of most networks, many advertising agencies and some sponsors.

FACTS ABOUT BLACKLIST is published in the belief that Americans would oppose this kind of censorship if they knew about it. The blacklist feeds on secrecy—once the shoddy conspiracy is brought into the light, it can be examined, fought and defeated.

FACTS ABOUT BLACKLIST will be factual, rather than editorial, but it will not be dispassionate. The blacklist is a dirty, un-American practice. The purpose of this bulletin is to expose its workings, the people who cooperate with it, and the people behind it.

FACTS ABOUT BLACKLIST will also indicate certain actions that can be taken against the blacklist. *For example*: the sponsor of a well-known Sunday night dramatic show recently wrote a letter to Laurence A. Johnson of Syracuse, N. Y., an amateur vigilante who had complained that the show was employing actors of whom Johnson did not approve. This letter was irate in tone, but submissive in content. It criticized Johnson's activities, while capitulating to his demands.

If the sponsor had been supported by a good section of the public, he might have stood up to Johnson—and one advance of the blacklist would have been stopped.

FACTS ABOUT BLACKLIST will supply the information that can help create this support. But if the only reason for its existence were to save the jobs of a few hundred artists, it would be a small and not very important project.

The blacklist, however, has a wider aim: to create in our country a climate of repression, rather than a climate of freedom. This makes it a threat to *all* Americans, not just those in the entertainment industry. It is a direct warning to all Americans to conform or lose their jobs.

FACTS ABOUT BLACKLIST is put out by people in the entertainment industry who believe that other Americans beside themselves neither want nor will tolerate this kind of conformity.

The present editors are two writers, Walter Bernstein and Sam Moore. Both have major credits in radio, television, magazines and films. This bulletin is an expression not only of their point of view, but the point of view of many others, who have given their time and money to get the bulletin started. These people do not necessarily agree with the editors or with each other on every phase of American life. They *do* agree that the blacklist is a disgrace to their country, that it must be fought, and that they are prepared to help fight it.

Together with the editors, they welcome any and all support in this fight.

What is the blacklist?

The blacklist is exactly what the name implies: a list of artists who can no longer work in the entertainment industry. It is not a new arrival. *For example:* actors have always been blacklisted in radio or in Hollywood for being too outspoken in their trade unions. And in the strict sense, a blacklist has always been in effect against Negro writers, directors and performers. In this case, the color of the skin substitutes for a name on a list.

But there is a list, and it is written down. That is, there exists an actual compilation of names which casting offices and story departments can and do consult before hiring.

Since use of such a list is both despicable in nature and illegal in fact, it is kept secret. *For example:* the Columbia Broadcasting System uses a blacklist to cast its radio and television shows. But if a blacklisted actor asks CBS why he did not get a certain part, he is told he was "not right for it." Only off the record is he ever told the real reason.

Today, the written-down blacklist contains more than four hundred names. It goes far beyond the modest effort of Red Channels, a privately printed booklet that appeared in 1950, listing the names of 151 artists and their alleged records of alleged subversive activity.

But what is more important is that the blacklist is a continuing process. In order to work in Hollywood today, a performer must not only be list-free. He must be certified, either by the American Legion or, as reported in the trade press, by such "experts" as actor Ward Bond or Hearst columnists George Sokolsky and Victor Reisel.

In radio and TV, a performer must be approved, or at least not attacked by, Counterattack, a fortnightly paper put out by the publishers of Red Channels; the aforementioned Johnson of Syracuse; and the private investigators employed by some networks.

And since it takes only an accusation to put a performer on a list, the field is also wide open for the settlement of grudges. Super-patriotic actors and writers now attend liberal or trade union meetings, not out of conviction, but in order to spy on their fellow actors and writers. The fruit of this zeal has become apparent in recent issues of Counterattack, where actors are now listed as undesirable merely for anti-blacklist activities in their union.

How does the blacklist work? A sample case:

Bernard J. Prockter is an independent producer of radio and TV programs. He hires writers, actors and directors, and puts together such programs as "Big Story" and "Treasury Men In Action." He then sells these programs to sponsors, who buy time from the network and put them on the air.

The Prockter company has a blacklist. Affidavits are available to prove that at least one hundred and fifty actors, qualified in every way, are barred from employment on any Prockter program because of what someone, some time, somewhere, has alleged about their political beliefs or affiliations

"But for all our aversion to censorship, we have it now, today, and in larger measure than is at once apparent. Much of the news that we read or hear, the amusements to which we have access, come to us through filters which remove the elements that somebody else feels are undesirable . . .

"An even more perilous form of censorship is now abroad in the land, a kind of subtle restraint on free expression that is inimical to freedom . . . This private censorship sometimes comes when certain groups arrogate to themselves the right to prescribe—often successfully—who shall, and who shall not, work in the motion picture business, in television, on radio entertainments, in foundations, or in other public or private enterprises."

Excerpts from the speech by William T. Gossett, Vice President and General Counsel of the Ford Motor Company before the Michigan Judges Association as reported in *The Ford Rouge News*, Sept. 12, 1952.

The blacklist also applies to writers and directors. Several months ago, Prockter dismissed from his employ two directors and a writer who had written more than two hundred shows for his company. They were told they were being fired because of an allegation from an undisclosed source regarding their political associations.

Prockter also said he was obliged to maintain a blacklist because of pressure from his sponsors. He asserted he was helpless; that if he kept the offenders, the sponsors would cancel the program.

Is it true that Prockter is helpless? Was he really under pressure from his sponsors? What is the relation between sponsor and blacklister?

Here is the complete text of a letter from one of Prockter's sponsors, the Borden Company, to Laurence A. Johnson of Syracuse, N. Y.:

350 Madison Ave.
New York 17, N.Y.
July 17, 1952

Dear Larry:

I want to tell you again how grateful I am for the time and help you gave me on Tuesday. It is no exaggeration to say that my eyes have been opened as a result of your cooperation. The same goes for Francis Neuser and his group. He mentioned the fact that they are unpopular, but I know he isn't right. No one could meet them without being impressed by the honesty and zeal with which they are pursuing this fine course, and with their obvious determination to be fair.

Sincerely yours,

(S) Stuart Peabody
Asst. Vice-Pres.

Who is Mr. Johnson?

Laurence A. Johnson is the owner of Johnson's Super Markets in Syracuse, N. Y. In his spare time, he also influences the hiring policy of the major radio and television networks. Nobody works publicly of whom Johnson disapproves.

His procedure is simple. He has a list of names taken from testimony before Congressional and state committees, Red Channels, Counterattack and similar sources. When he gets wind through his monitoring service that a "tainted" actor or writer is being used on a show, he writes a letter to the sponsor or producer. His usual gambit is to inquire whether the sponsor knows of the artist's subversive record. Usually, that is enough. The hint is taken and the offender removed.

Sometimes, though, more drastic action is needed. *For example*: Johnson did not like a certain writer being on the Jackie Gleason show. He phoned the producers. When they balked at firing a man they thought capable, Johnson appeared in person. He held a meeting with Gleason and the producers.

Result: the writer was fired.

In some cases, when a sponsor has not reacted quickly enough, Johnson points out that he has a perfect right to hang a sign above the sponsor's product in his markets, saying that if a consumer bought this product, he would be supporting Communism. This maneuver has worked in many cases, although when Johnson's bluff has been called, as it was by one sponsor who threatened a law suit, he has hastened to back down.

For the astounding fact is that Johnson cannot appreciably hurt a sponsor's sales. He represents no sizeable section of the public. He has met with little success and much hostility in his attempt to draw other merchants into this kind of intimidation. If ignored, all he can summon up are a few letters, many of them with the same postmark, mailed at the same time and containing identical phrases.

Johnson represents no one but himself, his friends, and some of the clerks in his employ, whom he has organized into an impressive letter head called "The Veterans Action Committee of Syracuse Super Markets."

And yet this man terrorizes a major American industry. He has met several times with network executives such as Dan O'Shea, a vice-president of CBS. He has received various other vice-presidents of giant corporations, and they have written him such letters as that quoted above. And even when the tone is less than cordial, the surrender is usually complete.

At this time, it is not the purpose of FACTS ABOUT BLACKLIST to deal with the identity of interest between certain sponsors and Johnson. The immediate concern is with Johnson himself, and how to blunt his overweening influence.

The first thing is to keep an eye on Johnson and inform people as to his activities. This we propose to do. We shall also try to find out more about who really supports him, and we shall publish what we know.

For we believe that Johnson is like the Emperor in the fairy tale: once people see that he does not wear the armor of omnipotence, they will take steps against what he represents.

And once the networks and sponsors see that

more people are actively against the Johnson method than in favor, they will be forced to reconsider their acceptance of it.

What can be done? A sample action:

Several weeks ago, a statement was issued against the blacklist. It came jointly from representatives of Proctor & Gamble, one of the nation's largest advertisers in radio and television; Benton & Bowles and Compton Advertising, two of the best known advertising agencies; and the Radio Writers Guild.

The statement said, in part: "It is our unanimous belief that blacklisting in any field is a practice destructive to good labor-management relations." It then went on to urge other employers in radio and TV to join with the Guild in issuing further declarations against the blacklist.

Most people in the entertainment industry welcomed this statement. But since this kind of action, spread throughout the industry, represents defeat for those who profit from the blacklist, it was immediately singled out by Counterattack.

In its issue of Oct. 10th, Counterattack accused the signers of the statement of "helping Stalin's conspiracy" and "furthering Stalin's aims." The rest of the issue was devoted to an attack on the Radio Writer's Guild and a eulogy of Laurence A. Johnson and his daughter.

We know that Counterattack can summon an organized trickle of mail, designed to give its activities the appearance of public sanction.

Therefore, we call upon our readers to write to the business men who signed the anti-blacklist statement, and support their action.

Write, and get your friends to write to:

William M. Ramsey
Procter & Gamble
Cincinnati, Ohio

William E. Schneider
Benton & Bowles
444 Madison Ave.
New York City, N.Y.

Leonard T. Bush
Compton Advertising, Inc.
630 Fifth Ave.
New York City, N.Y.

It is important to let these men know *at once* that there are Americans who agree with their stand, and who are ready to take action to support it. *They will listen to what you say.*

What else you can do

FACTS ABOUT BLACKLIST will be published as regularly as possible. In future issues, we shall deal with such subjects as:

How The Blacklist Operates At A Major Network.

The "Clearance" Racket: a new form of blackmail that will get an artist off the blacklist for a fee.

The Blacklist Against Negro Artists: their particular case.

The Fight Against Blacklist In the Guilds.

How The Blacklist Has Affected What You See On Radio and TV.

If you are interested in receiving FACTS ABOUT BLACKLIST, fill out the attached coupon and mail it to us today. If you feel you can send a contribution to help keep us going, please send it with the coupon. There is no charge for the bulletin. It exists solely on the basis of contributions.

But we are far more interested in the letters you write protesting the blacklist than we are in getting money. We need the money. We need your active support more.

Write to the people behind the blacklist. *Tell them* you don't like it and want it stopped. *Get your friends* to do the same.

Acting together, we can stop the blacklist now.

FACTS ABOUT BLACKLIST
542 Fifth Ave., New York 36, N. Y.

Please send me FACTS ABOUT BLACKLIST. *I am interested in helping the fight against blacklist in the entertainment industry.*

NAME .....

ADDRESS .....

.....

I enclose a contribution of $..... *to help the paper.*

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FACTS *about* BLACKLIST

Number 2
MAY, 1954

EDITORS: WALTER BERNSTEIN • SAM MOORE

This is the second issue of FACTS ABOUT BLACKLIST. In the year and a half since the first issue, the blacklist in entertainment has increased in scope and virulence. At the same time, its aims have been more completely exposed.

Ostensibly, the blacklist seeks only to banish from the air those artists whom certain self-appointed patriots consider "subversive."

Actually – and inevitably – its aims go far beyond this simple goal. They are:

To suppress, through intimidation, any opinion or organization opposed in any way to those who blacklist;

And, ultimately, to control mass communications in the interest of that combination of venality and vicious ignorance called McCarthyism.

These twin aims of the blacklist have been increasingly successful. In particular, the giant radio and television networks have beat a steady and degrading retreat – not before an aroused American public favoring these aims, but before a handful of small-minded, profit-seeking bigots who represent no one but themselves.

But this success has also been met with a growing opposition, most recently expressed by the forthright and courageous television program, "See It Now," produced over the Columbia Broadcasting System by Edward R. Murrow and Fred W. Friendly.

This program articulated a vast American disgust with the performance of Senator Joseph McCarthy. The public response was overwhelmingly favorable, expressed in a deluge of telephone calls, letters and telegrams unprecedented in CBS history.

And yet, in direct contradiction to what this program meant, the Columbia Broadcasting System, of which Mr. Murrow is a vice-president, maintains the most rigid blacklist in the entertainment industry, under the personal supervision of another vice-president, Daniel O'Shea.

If the effect of this blacklist were only, as the blacklisters claim, to keep a few hundred actors, writers and directors out of work, then it would be of small importance to the country. But the effect is actually to paralyze any concerted action through radio and television against the sweeping evil of McCarthyism.

So long as CBS maintains a blacklist, the example of "See It Now" must be an isolated one, important but insufficient. It is not possible to fight evil with one hand, while helping it with another. Nor is it possible to appease McCarthyism by pointing to a blacklist as an example of proper anti-Communism. What McCarthyism represents – the extolling of indecency above reason – cannot be appeased short of complete capitulation.

The networks are the custodians in the public interest of our most important channels of information. The public interest of our country requires a constant extension of democracy on every level. A network that uses a blacklist betrays this interest.

Men such as Murrow and Friendly must be supported for their attempts to serve the public interest. For the same reason, the blacklist must be exposed as an instrument designed to *harm* the public interest by strangling such an expression as Murrow's.

Once the blacklist is exposed, it can be defeated. Once defeated, an overdue victory has been won for decency and freedom.

Who runs the blacklist?

The blacklist in the entertainment industry does not flow from a single source. It is the promotion of a handful of individuals and organizations, acting separately, together or even competitively. Their success is possible only in a national climate of fear and suspicion.

Their power lies in the ability to perform two functions: they can blacklist and they can "clear."

For example: Counterattack is a fortnightly paper published by American Business Consultants of New York City. It claims to tell "the facts" about Communism, particularly in the entertainment and literary fields.

Most of Counterattack's four pages are devoted to the names of alleged Communists or "fronters," with listings of their "subversive" activity. Occasionally, Counterattack will also discuss the philosophical aspects of subversion. *For example:* When Corliss Lamont complained that his book, "Soviet Civilization," had been burned on the streets of Chicago by hoodlums who had broken into a rally of the Chicago Council of Soviet-American Friendship, Counterattack took the opportunity to give its views on book-burning in general.

After stating that "burning his book did not cancel out his freedom of opinion," Counterattack went on to warn its readers not to fall for the line that anyone who burns a book is necessarily demonstrating his fear of the contents. After all, the paper asked, what is to be done with those books found to be "subversive?" The ideal solution would be to sell or give them away for pulp to anti-Communist publishers or governments. But failing that, says Counterattack, the simplest and most practical thing to do is burn them.

This attitude is matched by the list of people and organizations attacked in recent years by Counterattack, for aiding the Communist cause.

They include, among many others of similar standing, Mrs. Franklin D. Roosevelt, Harry Truman, Harold Stassen, Trygve Lie, Dean Acheson, General George C. Marshall, The New York Times, The New Yorker, and the publishing firms of Doubleday Doran and Little, Brown and Company.

In the case of Little, Brown, one of the country's oldest and most respected publishing houses, Counterattack was mainly responsible for the firing of the firm's executive editor. One of their accusations was that the editor had helped to publish books by authors of whom Counterattack disapproved.

For an artist to be listed unfavorably in Counterattack means certain blacklist. This fact is accepted without question throughout the radio and television industry. The only chance for continued employment is to be "cleared," either by Counterattack or a party acceptable to Counterattack.

Clearance: the professionals

The dean of blacklist firms today is American Business Consultants. As such, their "clearing" service deserves primary mention. Like many good business ideas, it is both simple and audacious.

For example: Counterattack will publish an item about an artist who has appeared on radio or television. Inspired by this item, letters will be written to the sponsor or network, complaining of the artist. There are never many of these letters; often they come from places where the particular program is not seen or heard.

Shortly thereafter, a representative of Counterattack may call upon the sponsor or his advertising agency with the advice that future troubles of this kind can be avoided by hiring American Business

The Editors wish to express their appreciation of the wide and generous response to the first issue of this publication. We take this space to acknowledge with real gratitude the many letters and contributions of money we have received—far too many to be acknowledged personally by two people.

This second issue tells more about the methods of the blacklist. Some may wonder why we do not print the names of the victims; it is our belief that this could possibly, in the wrong hands, become an extension of the blacklist itself.

Finally, we regret the delay between our first issue and this second one. Since we do not charge for the paper and it is put out in the Editor's spare time, there are many difficulties. We hope to issue a third more promptly, since the response of our readers has confirmed our belief that most Americans are against the use of a political blacklist and will say so when they learn the facts of its existence.

Consultants to check and certify those hired to work on the program.

As the networks and agencies have knuckled under, the attitude of American Business Consultants toward those wishing clearance has become more lordly. They are no longer satisfied with simple apologies for having belonged to allegedly left-wing organizations. They are not even satisfied with denials of their allegations, even in those cases where the allegations have been definitely disproved. In one case where Counterattack accused the wrong man, the paper made no retraction and the accused actor was too frightened to demand one.

What Counterattack requires now, before it grants total absolution, is active denunciation of any previous liberal or progressive point of view, plus complete acceptance of Counterattack's brand of anti-Communism. And even this becomes only the beginning. In certain cases, they have made it plain that a statement of religious principle would help. In another case, Counterattack demanded to know a director's future policy on hiring actors, along with the director's guarantee that he would not hire those whom Counterattack considered "undesirable."

It is also possible to obtain virtual, or we-can't-clear-you-but, "clearance" from individuals in the business.

One of these is Vincent Hartnett, a writer and lecturer who claims credit for having compiled Red Channels, the collection of 151 entertainment names that is the basic manual of the blacklist movement.

Because of his foresight, Hartnett today bears roughly the same relation to the blacklist movement as did Sutter to the discovery of gold in California. He is at once beneficiary, seer and promoter.

For example: Hartnett has written several articles for the American Legion magazine. In one of them, he named an actor as a past supporter of Loyalist Spain. Fearful of the consequences, the actor's agent arranged a meeting between his client, Hartnett and Victor Lasky, a former newspaper reporter who has become a self-styled expert on the subversive penetration of American culture.

At this meeting, the actor was told by Hartnett and Lasky that Spain was not the only suspect item in his dossier. He was also known to have appeared some years before in a Broadway play that contained alleged Communists.

And while insisting that they could not "clear" anyone, Hartnett and Lasky told the actor that it would be best for his own welfare if he were to submit to "experts" the names of other cast members of other Broadway shows in which he might appear. In this way, he could avoid even those involuntary associations that could get him in further trouble.

Clearance: the amateurs

One of the ways to get blacklisted is to denounce blacklisting on the floor of a union. Since the powerful craft unions in the entertainment field can end the blacklist by declaring unfair any program that uses it, the blacklisters have a special stake in minimizing or aborting any union action against the blacklist.

In this area, the amateurs carry the blacklist ball. They are those artists who aid Laurence Johnson, Counterattack, networks, movie studios and advertising agencies by helping provide names for the blacklist.

So far as is known, they are not paid in money for this work. Many of them, however, have recently enjoyed professional employment to a greater degree than ever before.

For example: Franklin Pulaski is a former radio announcer who has claimed that he was not working because of his outspoken views as an anti-Communist. The New York Journal-American took up Pulaski's cause editorially, and his fortunes rapidly improved. He acted on several television programs and most recently in the Twentieth-Century Fox movie, "The Robe."

During this period, one of Pulaski's extra-thespic activities was to give Twentieth-Century Fox in New York his opinion on which performers were "pure" enough to be employed by them.

For example: Paul Milton is a radio and television writer, who testified as a friendly witness before the Senate Internal Security Committee. He did not claim ever to have been a Communist, but named several other writers as "pro-Communists."

Two of the writers named by Milton were fired from programs they had been writing regularly up to that time. A short while later, Milton became a writer on one of these programs.

Blacklist and unemployment

Jobs in the entertainment industry are scarce. Fewer than half the members of AFTRA, the federation of radio and television actors, can make a living in their field. The incomes of at least a third

of the members of the Radio Writers Guild are less than two thousand dollars a year. To be a member of Equity, the union for actors in the theatre, an actor must have performed in at least one class-A production—and yet Equity estimates that only half of one per cent of its membership earns enough in the theatre to pay income tax.

In such a situation, the economic pressure on artists makes them particularly vulnerable to threats of blacklist. These threats are used without conscience by the blacklisters.

For example: a year and a half ago, an actor active in the fight against blacklist was approached by Vincent Hartnett, who asked him to reverse his anti-blacklist stand. The actor refused. Until that moment, he had worked regularly in radio and television. After that moment, he could not get a job.

A month ago, the actor reversed his position and wrote a letter attacking his own past and those presently fighting the blacklist. The letter was read at an AFTRA meeting. Immediately thereafter, the actor began to work again on radio and television.

For the artist then, the price of a job has become not even simple conformity, but the active display of a required point of view. The artist must insure his job by speaking up to show where he stands, by voting the proper way at union meetings and making his vote known, and by joining such organizations as the newly-created "Aware."

Beware "Aware"

"Aware" is a dues-paying, membership organization whose members have to be proposed, endorsed and approved before admission. Its purpose is "to combat the Communist conspiracy in the entertainment world." Its head is a lawyer and Fordham University teacher named Godfrey P. Schmidt, now considered the top man to see when "clearance" is desired. On its board of directors are the ubiquitous Vincent Hartnett, Paul Milton and Vinton Hayworth, president of the New York local of AFTRA.

The ostensible program of "Aware" is to counter the Communist menace by monitoring, investigating, studying and publishing material about its manifestations behind the footlights.

Its real program is to become that organization in the entertainment industry which an artist must join as proof of his "loyalty."

For example: an actor who found himself blacklisted at a major network, although he had been previously cleared by the FBI in another capacity, went to Vinton Hayworth for assistance. Hayworth told him that, despite the FBI clearance, the actor was possibly being blacklisted for having run for union office on an anti-blacklist ticket.

Hayworth then advised three steps for becoming employable again: the public renunciation of the anti-blacklist ticket, preferably on the floor of the union; a letter from the actor to Godfrey P. Schmidt, attesting his loyalty; and an application for admission to membership in "Aware."

The actor took none of these steps. He remains blacklisted.

Blacklist: a new disgrace

The Negro performer has always been blacklisted, in the sense of being discriminated against. The appearance on WOR-TV of a dramatic show called "Harlem Detective" was therefore a considerable democratic achievement. In addition, the show received excellent reviews, with special reference to its Negro star, William Marshall.

Shortly after a particularly good review appeared in The New York Times, Marshall was attacked by Counterattack and fired from the show.

Shortly after that, the show itself was dropped by the station.

We urge our readers to protest this action.

Write to:

Program Director
WOR-TV
1440 Broadway
New York, N. Y.

Ask the station to reinstate the program, "Harlem Detective." Tell them you believe that only the audience should be the judge of whether or not a show stays on the air.

Acting together, we can stop the blacklist *now*.

FACTS ABOUT BLACKLIST
542 Fifth Ave., New York 36, N. Y.

Please send me FACTS ABOUT BLACKLIST. *I am interested in helping the fight against blacklist in the entertainment industry.*

NAME .....

ADDRESS .....

.....

I enclose a contribution of $..... *to help the paper.*

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Columbia Univ. Press

Columbia University Press

COLUMBIA UNIVERSITY
NEW YORK 27, N.Y.

FREDERICK COYKENDALL
PRESIDENT
CHARLES G. PROFFITT
DIRECTOR

ROOM 709 JOURNALISM
TELEPHONE UNIVERSITY 4-3000
CABLE ADDRESS "CUPRESS"

February 6, 1953

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

Dear Mr. Barr: MYERS: THE EXPRESSIONIST GENERATION

I am grateful for your letter of January 30, though I am, of course, disappointed that you cannot give us your opinion of this manuscript. I can certainly understand the situation you describe, however,

It was Professor Charles Kuhn of the Busch-Reisinger Museum who told us that he was too busy to read the manuscript for us and had also been too busy to read it for Princeton. Mr. Rathbone and Mr. Valentiner are the two principal other possible readers suggested to us by Mr. Myers himself. Since neither is a man with whose work I am acquainted, I am glad to have you reinforce Mr. Myers's own view of them as men who have considerable specialized knowledge of German expressionist painting. I am inclined to assume at this point that one or the other of them, at least, must have read the manuscript in behalf of Princeton University Press.

I cannot recall that our consideration of any manuscript has ever been so frustrating as my attempts to get qualified opinions of Mr. Myers's manuscript have been. I am, however, grateful for the helpful words in your letter.

Sincerely yours,

David Howell Jones

David Howell Jones
Publication Department

DHJ:JA

Columbia Univ. Press

Columbia University Press

COLUMBIA UNIVERSITY
NEW YORK 27, N. Y.

January 28, 1953

January 30, 1953

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

Dear Mr. Barr: MYERS: THE EXPRESSIONIST GENERATION

For a short time we have been considering this manuscript for possible publication by Columbia University Press. More difficulties than one would think possible have arisen out of the fact that the manuscript is very heavily illustrated and scattered throughout the world, making the possible task of examining it.

When Mr. Myers brought us the manuscript, it had been declined by Princeton University Press, after [illegible] The reason offered Mr. [illegible] Editor, was going abroad [illegible] ability that it normally had. [illegible] reports for various reasons of their own but did say that they had had two reports, one of which recommended publication strongly and the other of which recommended publication with some reservations. Since I do not know who their readers were, I assume it to be possible that you may have been among them. Be that as it may, Mr. Myers gave me a list of about five persons whom he considered to be the only ones in this country who knew enough about German expressionist painting to give us really valuable opinions, and you were on that list. At the time, you were in Europe or I would surely [illegible] before this. As it was, two of the other four readers [illegible] declined to read the manuscript for Princeton and would [illegible] request also because they think they did not have time [illegible] a project.

The manuscript has now been read by someone who was suggested by a member of our Publication Committee. This reader is a specialist in art, but not in this particular field of painting. The comments indicate that if we are to undertake publication of this work, we shall have to ask for a certain amount of revision on Mr. Myers's part. We do not feel that

Dear Mr. Jones:

I was not one of the readers of Bernard Myers' book on the German Expressionist Generation nor can I, I am afraid, take on the job of reading it. I am so far behind in my own work that even the thought of appraising critically this long and serious book appalls me.

I do think that you might try Professor Charles Kuhn of the Busch-Reisinger Museum, Harvard University, or Perry Rathbone, Director of the St. Louis Museum, or Dr. W. R. Valentiner.

Sincerely,

Alfred H. Barr, Jr.

Mr. David Howell Jones
Columbia University Press
Room 709, Journalism
Columbia University
New York 27, New York

AHB:mh

Columbia University Press

COLUMBIA UNIVERSITY
NEW YORK 27, N.Y.

FREDERICK COYKENDALL
PRESIDENT
CHARLES G. PROFFITT
DIRECTOR

ROOM 709 JOURNALISM
TELEPHONE UNIVERSITY 4-3000
CABLE ADDRESS CUPRESS

January 28, 1953

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

Dear Mr. Barr: MYERS: THE EXPRESSIONIST GENERATION

For a shockingly long time we have been considering this manuscript for possible publication by Columbia University Press. More difficulties than one would think possible have beset us. The main difficulty arises out of the fact that the manuscript is some 536 pages long and is heavily illustrated and scarcely anyone is willing to take on the formidable task of examining it.

When Mr. Myers brought us the manuscript, it had been declined by Princeton University Press, after seven months' consideration. The reason offered Mr. Myers was that Miss Cutter, their Fine Arts Editor, was going abroad and their program did not have quite the flexibility that it normally had. Princeton declined to show us their readers' reports for various reasons of their own but did say that they had had two reports, one of which recommended publication strongly, and the other of which recommended publication with some reservations. Since I do not know who their readers were, I assume it to be possible that you may have been among them. Be that as it may, Mr. Myers gave me a list of about five persons whom he considered to be the only ones in this country who knew enough about German expressionist painting to give us really valuable opinions, and your name was on that list. At the time, you were in Europe or I would surely have sought your help before this. As it was, two of the other four readers said that they had declined to read the manuscript for Princeton and would have to refuse our request also because they think they did not have time to undertake such a project.

The manuscript has now been read by someone who was suggested by a member of our Publication Committee. This reader is a specialist in art, but not in this particular field of painting. The comments indicate that if we are to undertake publication of this work, we shall have to ask for a certain amount of revision on Mr. Myers's part. We do not feel that

we can ask Mr. Myers to revise the manuscript--or even tell him categorically that we cannot publish it, at this point--without having the comments of someone who has made more of a study of German expressionism in painting than our other reader has.

I can well imagine that all this does not make what I am asking of you particularly appealing. You have no idea how great a favor you would be doing the Press, its Publication Committee, and me, however, if you would consent to look at the manuscript now and give us your comments upon it. Any remarks that you make will be confidential, for the use only of our Publication Committee and those few members of our staff who are concerned with consideration of this manuscript, and we do not divulge the identity of our readers to our authors. It is perhaps not out of order for me to say, though, that Mr. Myers has several times urged me to ask you to read the manuscript. Were he seeking criticism himself, you are apparently the one whose opinion he would most welcome. If you have already read the manuscript, perhaps you would be willing to give me some general idea of your view of it. Anything you might have to say at this point would be most helpful.

Should you find yourself in a position to look at the manuscript and offer your comments to our Publication Committee, we should ask you to accept a check for $30.00. This is obviously only a gesture and no proper fee for your services; we can only hope that you will feel kindly enough disposed toward us, or interested enough in seeing the manuscript, that you will be willing to do us a very great favor.

Sincerely yours,

David Howell Jones

David Howell Jones
Publication Department

DHJ:JA

Contini

THE MUSEUM OF MODERN ART

CC: Mr. & Mrs. Marx

Date September 13, 1994

To: Mr. McCray

Re: Lester Cooke

From: Alfred Barr

March 17, 1953

Dear Porter:

If your office can't handle the request in Cooke's first paragraph, could you ask Margaret Miller to do it? My people can't tackle it for the next two months.

Please return the letter, since I want to help find a job. Have you any suggestions? I have recommended him to Dick Davis.

Dear Count Contini:

It is a pleasure to introduce to you my friends, Mr. and Mrs. Samuel A. Marx of Chicago. Mr. and Mrs. Marx are eminent collectors of modern painting and generous patrons of our Museum. At the same time they are amateurs of the art of the past so that I know that they would greatly appreciate seeing your collection, both of old masters and more recent art.

Any courtesy that you can show Mr. and Mrs. Marx would be much appreciated.

With happy memories of our visit in 1948 and with very kind regards, I am

Cordially yours,

Count Alessandro Contini-Bonacossi
Pratello Orsini 1
Florence, Italy

Cooke

THE MUSEUM OF MODERN ART

Date September 13, 1954

To: Mr. McCray

Re: Lester Cooke

From: Alfred Barr

Dear Porter:

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Please return the letter, since I want to help him find a job. Have you any suggestions? I have recommended him to Dick Davis.

A

AMERICAN ACADEMY IN ROME
VIA ANGELO MASINA, 5
(PORTA S. PANCRAZIO)
ROME

CABLE ADDRESS
"AMACADMY"

PADIGLIONE DEGLI STATI UNITI
ESPOSIZIONE BIENNALE
VENEZIA

21 August 1954

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

Dear Mr. Barr,

Can you help me? Domus, the Milanese architectural magazine has asked for an article on the sculpture of Ibram Lassaw. I found what reproductions and information I could in the Museum's publications, but I don't believe this will be sufficient for an article. I was wondering if you could ask the Museum to send me some photographs which would reproduce well and perhaps some information on contemporary American abstract sculpture in general. The acrual working will be done by Mario Negri, the art editor of Domus.

Secondly, could I ask you for your advice? At the end of the Biennale I shall be unemployed. The Italian Government has asked me to collaborate in writing the catalogue for the Corsini collection, however I can't find enough money to support myself while I'm working on this project. Therefore I must return to the U.S. and start looking for work. I was wondering if you knew of a job anywhere in the Museum world. The field in which I have specialized are 18th C. and contemporary Italian painting.

Cooke

AMERICAN ACADEMY IN ROME
VIA ANGELO MASINA, 5
(PORTA S. PANCRAZIO)
ROME

CABLE ADDRESS
"AMACADMY"

Sept. 21. 1954.

Just in case you know of someone who might be interested I enclose a curriculum vitae. I hope the following will speak on my behalf:

Lawrence Roberts
Director
American Academy in Rome
Via A. Masina 5
Rome

Donald Egbert
Department of Art
Princeton University
Princeton

Signora Fanny Bonajuto
Secretary
International Union of Institutes of Archaeology, History and History of Art
Piazza Annibaliano 18
Rome

Prof. Emilio Lavagnino
Soprintendente alle Gallerie del Lazio
Palazzo Venezia
Rome

Yours sincerely

H. Lester Cooke

H. Lester Cooke

Cooke

THE MUSEUM OF MODERN ART

NEW YORK 19
PADIGLIONE DEGLI STATI UNITI
ESPOSIZIONE BIENNALE
VENEZIA
PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

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

Sept. 21. 1954.

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

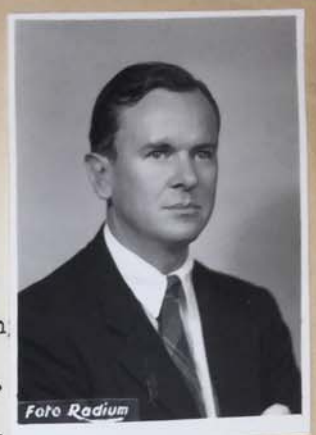
Dear Mr. Barr:

Thank you for your letter of Sept. 13, and also for speaking to Porter. The material for the Lassaw article arrived last week, and I hope the results will be published in the not too distant future. There have been several other requests for articles and I have been trying to collect enough material to write something which will be interesting to the Italian public. "Tradition and Trends in American Art", "Tancredi" (with your friend Peggy Guggenheim),"Marxist Art at the Biennale", etc. I find it fascinating being able to see so much contemporary art in one place, and I hope the articles will be worth reading.

Thank you also very much for giving my dossier to Mr. Davis, and for helping me in this way. I enclose two more copies of the curriculum vitae, as you asked.

Yours very sincerely

Howard Jacobs Cooke



HEREWARD LESTER COOKE, Jr.

born 16 February 1916, Princeton, N.J.
Father: Prof. H.L. Cooke.
Mother: Olive McCallum Cooke.

Education

1927-9 Realgymnasium, Freiburg-im-Bresgau, German
1929-34 Harrow School, England.
1934-7 University College, Oxford, England, (B.A. philosophy and history, honours.
1939-41 Yale School of Fine Arts, Dept. of Paintin
1941-6 Army Air Force, pilot, combat intelligence: China, Burma, India and S.W. Pacific.
1946-48 Princeton, Graduate College, Dept. of Art and Archaeology (M.F.A., 1948, magna cum laude).
1948-51 Princeton University, Instructor and resident artist, Dept. of Art and Archaeology.
1951-2 Sorbonne, Paris, Ph. D. thesis submitted to Princeton 1952 ("Theories of 18th C. French Art").
1952-4 American Academy in Rome (18th C. Italian drawings).
1954 Museum of Modern Art, Director of the American Pavilion, 27th Biennale Internazionale d'Arte Moderna, Venice.

Languages

Latin, Greek, fair. French, read and speak fluently. Italian, read and speak fluently. German, fair. Spanish, fair.

Fellowships etc.

Yates-Thompson award, 1934, History of Art.
Beaux Arts competition, 1st prize, mural painting, 1941.
Senior Fellow, Dept. of Art and Archaeology, Princeton University, 1947-48.
Fulbright Fellowship, Paris, Sorbonne, 1951-52
State Dept. prize award, Paris, 1952.
Senior Fellow, American Academy in Rome, 1952-54.

Lectures

College Art Association, 1947.
Frick Symposium, 1948.

Courses taught

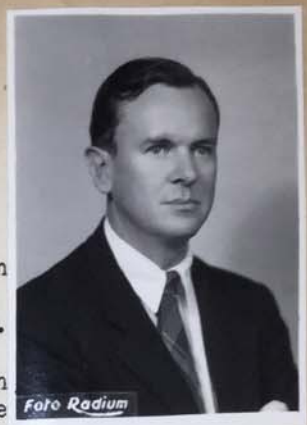
History of Art: Survey course of architecture and sculpture, Princeton, 1948; Survey course of history of painting, Princeton, 1948; History of American art, Princeton, 1949; History of Oriental art, Princeton, 1950.
Painting: Form and colour, School of Architecture, Princeton, 1950; Creative arts program, Life drawing and painting, Princeton, 1948-51; Adult education, Drawing and painting, Princeton Township, 1948-51.

Publications

Collier's Encyclopaedia, 1948, articles: Painting, Seascape, etc.
Co-author and cartographer, Atlas of Islamic History, Princeton University Press, 1951.
Various newspaper articles.
In preparation: "Theories of 18th C. Art in France".
"The Fountain of Trevi" (to be published by the American Academy in Rome, 1955).

One-man exhibitions: Vendôme Galleries, N.Y.C., 1942; Philadelphia City Club, 1947; Woodmere Galleries, Philadelphia, 1948; Bowdoin College, Maine, 1950; Princeton University Museum, 1950, etc.

Exhibited: Philadelphia Museum, Whitney Museum, National Academy, American Academy in Rome, etc. Various mural commissions.



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THE MUSEUM OF MODERN ART

Date September 13, 1954

To: Mr. McCray

Re: Lester Cooke

From: Alfred Barr

Dear Porter:

If your office can't handle the request in Cooke's first paragraph, could you ask Margaret Miller to do it? My people can't tackle it for the next two months.

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cc: D. Miller

September 13, 1954

Dear Mr. Cooke:

Thank you for your letter of August 21st which I find upon returning to town. I shall be involved intensely in our Twenty-fifth Anniversary Exhibition so that I cannot myself help you with the Domus article on Lassaw. I am asking Porter McCray to help.

I am certainly going to keep your question about a job in mind. I have already given your dossier to Richard Davis of the Minneapolis Art Institute. He seemed much impressed, so that you may hear from him. However, as usual, he has some other candidates in mind.

This leaves me without a copy of your dossier. Could you send me two more.

Here's luck!

Sincerely,

Alfred H. Barr, Jr.

Mr. Lester Cooke
The American Adademy in Rome
Via Angelo Masina, 5
Porta S. Pancrazio
Rome, Italy

Cooke

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Mr. Lester Cooke
The American Adademy in Rome
Via Angelo Masina, 5
Porta S. Pancrazio
Rome, Italy

Cooke

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mrs. John D. Rockefeller, III
Mr. Barr
Mrs. Borden

Date August 20, 1954

To: Mr. Keppel

Re: Supervisor - American Pavilion
XVII Venice Biennale

From: Porter McCray

Based upon the International Council's authorization of funds for a full-time supervisor of the American Pavilion at the Biennale in Venice, I invited recommendations from the American Embassy and the American Academy in Rome. Of the persons interviewed, by far the best qualified was Mr. Hereward L. Cooke at the American Academy, who had been most highly commended by its director, Mr. Laurance Roberts.

After having Mr. Cooke talk with René, he agreed we had been exceptionally fortunate in finding so well-qualified a person. I therefore discussed with Mr. Cooke the details of the job and he agreed to serve, on the basis of a seven-day week, from June 19 until the return shipment of our exhibition from Venice (approximately November 1), for a fee of $1,500.

Mr. Cooke is the son of Dr. Lester Cooke of Princeton University, is 38 years old, and married. He received his early schooling at Harrow and his Master's degree at Oxford. He attended the Yale Graduate School of Fine Arts, took his M.F.A. and Ph.D. at Princeton, and later, as an Assistant Professor there, taught Art History. In 1951 and 1952 he held a graduate Fulbright fellowship in Paris, and for the past two years has been the Senior Resident Fellow at the American Academy in Rome. He has been commissioned by the Italian Ministry of Fine Arts to prepare, during the coming Winter, the definitive catalog of 18th Century Drawings in the Gabinetto Nazionale delle Stampe in Rome.

Mr. Cooke has requested that payment be made by dollar check to his bank in Princeton on the following schedule:

August 27th, 1954 ..... $1,000.00
November 1, 1954 ..... 500.00

His account is in his full name: HEREWARD LESTER COOKE, and the checks should be directed to:

The First National Bank
Princeton, New Jersey.

I presume the $1,200 voted by the International Council and the provision of $300 from the department budget will cover Mr. Cooke's salary.

Continuing operating expenses will be verified by Mr. Cooke and in some instances will be paid in advance by him, with the understanding we shall

THE MUSEUM OF MODERN ART

Date August 20, 1954

cc: Mr. d'Harnoncourt
Mrs. John D. Rockefeller, III
Mr. Barr

To: Mr. Keppel

Re: Supervisor - American Pavilion
XXVII Venice Biennale

From: Porter McCray

immediately reimburse him upon presentation of receipted bills.

After the opening of the Biennale, several persons from our Museum present in Venice agreed it would be desirable to provide an adequate expense account for the modest entertainment, during the summer, of visiting artists, journalists, museum officials, etc. Based upon this suggestion, Mrs. Mellon contributed to the International Fund the amount of $300, to be supplemented by a maximum of $200 from our funds, if this became necessary. Mr. Cooke has been instructed to furnish me with a monthly accounting of these expenses, prior to reimbursement.

May 1, 1951

Dear John:

I write to ask you whether someone on your staff could send me a list of the Matisse paintings and drawings in the collection of the Fogg Museum outside of the drawings already listed in the big Sachs and Morgan catalog. I believe that you have received title to several Matisses in the Wertheim bequest and there may be other things that I don't know about.

I ask because I want to list the paintings and sculptures and drawings by Matisse in American museums as an important appendix in our forthcoming book on Matisse. I need to have dates and measurements if possible.

Have you any plans to publish any of the talks given in your symposium which I hear was very successful and interesting? If you do, I should like to know about it.

My very best to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Coolidge, Director
Fogg Museum of Art
Harvard University
Cambridge 38, Massachusetts

AHB:mh

W.S. Cooper

February 10, 1954

Dear Dr. Cooper:

I have recently returned from Europe to find your most welcome letter. I am delighted to hear from you and have some account of your most interesting career.

I was greatly touched by reading again my father's letters which you have kept now for over forty years. I am going to take the liberty of sending them to my mother who I know will appreciate reading them. I shall ask her to be careful to return them to you.

She has recently fallen and cracked a bone which will keep her in bed for a month or so. Should you have the time would you write her a short note. Few things would please her more. Her address is 1415 Parker Avenue, Detroit 15, Michigan.

Of course I remember the butterflies you sent me in the plaster of Paris cases. I was particularly impressed by a male Papilio Nitra which my Holland indicated was one of the rarest American swallowtails.

Thank you again,

Cordially,

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

William S. Cooper
1421 Bluebell Avenue
Boulder, Colorado

AHB:mp

cc for Mrs Barr, Sr.
2 letters enclosed

cc: Mr. Soby

Coward

WILLIAM S. COOPER
1421 BLUEBELL AVENUE
BOULDER, COLORADO

January 16, 1954

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

Dear Dr. Barr:

The recent profile in the New Yorker devoted to you has spurred me to write you. Although you may well have forgotten me entirely. I have, however, kept track of you and last August visiting the Museum I asked for you but you were absent. You may remember that in your early years I helped you a little when you were becoming interested in the collection of butterflies.

It has occurred to me that you may be interested in two letters from your father which I recently came across. He was one of my best beloved friends and his magnificent character, I can truly say, was one of the finest influences in my early life. Please return the letters at your convenience.

As to my own history, botany was always my first love, butterflies being a side issue. I was a member of the Botany faculty at the University of Minnesota for 36 years and retired two years ago last June. We came to Boulder to live - partly because it is so near to our summer home in the mountains to which we have gone for many years.

THOMAS R. COWARD, President

cc: Mr. Soby

Coward

In art, I am interested in all kinds, but music takes first place - all periods from Machaut to Schoenberg, with particular interest in the developmental history of the art. I would like to know what will come next - after I have passed from the scene.

Last Spring I met Dr. d'Harnoncourt who lectured here. Please give him my kind regards, although he may well have forgotten one person among the many with whom he talked.

Please convey my affectionate regards to your Mother. My best wishes to you for the New Year.

Sincerely yours,

William S. Cooper

William S. Cooper

THOMAS R. COWARD, President

cc: Mr. Soby

Coward

Coward-McCann, Inc.
BOOK PUBLISHERS
210 Madison Avenue, New York 16, N. Y.

April 17, 1953

April 14, 1953

Dear Mr. Coward:

It is hard to give you an opinion about the Picasso on the basis of the photograph you send me, especially as I have no sense of the color and no size is given -- size being an important factor in price.

It seems genuine and typical, and distinguished by the fact that it represents a mother and child. I suspect that it is a monochrome. It seems very sketchily painted and would not, to my mind, be a bargain at the price asked, but these observations are guesses.

Of course, I shouldn't think of buying this without seeing it.

Sincerely,

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

Mr. Thomas R. Coward, President
Coward-McCann, Inc.
210 Madison Avenue
New York 16, New York

AHB:lh
Encl

THOMAS R. COWARD, President

cc: D Miller

CUTTING

THE MUSEUM OF MODERN ART

Coward-McCann, Inc.
BOOK PUBLISHERS
210 Madison Avenue, New York 16, N. Y.

April 14, 1953

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

Dear Mr. Barr:

James Soby told me, before he left, that you would be good enough to take a look at the enclosed photograph of a Picasso - 1942 I think - which is owned by the artist Hartung who is now in Paris. He wants something around $4,000 for it.

Anything you care to tell me, or any advice you care to give, will be warmly appreciated.

Sincerely yours,

Thomas R. Coward

TRC/lm

THOMAS R. COWARD, *President*

cc: D Miller

CUTTING

THE MUSEUM OF MODERN ART

January 2, 1952

To: Monroe Wheeler
From: Alfred Barr

Re: Christmas card with mosaic by Elsa Schmid

January 2, 1952

Dear Mrs. Cutting:

I have had so many Christmas cards which I cannot acknowledge, but I was so delighted with yours that I want to write you to express my pleasure.

Congratulations to Elsa Schmid and her patroness.

Sincerely,

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

Mrs. Charles Suydam Cutting
14 East 89 Street
New York 28, New York

AHB:lh

THE MUSEUM OF MODERN ART

Date January 2, 1952

To: Monroe Wheeler

From: Alfred Barr

Re: Christmas card with mosaic by Elsa Schmid

Dear Monroe:

Herewith a Christmas card from Mrs. Suydam Cutting. Possibly it might be something which we could reprint, perhaps with her help. I think she is a $500 member, and in 1950 she gave us the really excellent mosaic portrait of Father D'Arcy.

cc: Mr. McIlhenny

14 EAST 89TH STREET

Cutting

Dear Mr. Barr —
How good of you to invite us to see Rouault's picture. We arrived Rome 5:30 & find the usual — one child taken to hospital & other miseries — Thank you so much for thinking

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

Mrs. Charles Suydam Cutting
14 East 89 Street
New York 28, New York

AHB:lh

cc: Mr. McIlhenny

Yes - I wish Mr. D'Arcy had seen it - I'll tell him - hope to see you soon - Do come to my Cutting Equity Show at Lighthouse if you can - Sincerely

Helen Cutting

Saturday -

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

Mrs. Charles Suydam Cutting
14 East 89 Street
New York 28, New York

AHB:lh

cc: Mr. McIlhenny

April 18, 1951

Dear Mrs. Cutting:

This Friday, a few friends of the Museum are coming to see an informal private preview of Rossellini's new film on the life of St. Francis of Assisi. Among the guests will be Msgr. Nabuco of Brazil, Father Ford, Otto Spaeth, and others interested in the Catholic film. I thought that perhaps you and Mr. Cutting would like to see the film, although it is in Italian without English titles. I have phoned and find that you won't be back until Friday, but should you be able to come, I would appreciate your phoning Miss Howe here in the Museum.

The showing will be at 9 P. M. in the 4th floor projection room.

Sincerely,

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

Mrs. Charles Suydam Cutting
14 East 89 Street
New York 28, New York

AHB:lh

Cuttoli

Cuttoli

Copy of letter sent to Mme Marie Cuttoli, Shades Rock Cap d'Antibes, 7 Sept '52

Dear Mme C.

May I send you a small contribution, 5 000 francs on behalf of the Museum of Modern Art, New York, to the Musée d'Antibes. Perhaps there is some form of "institutional membership" under which the Museum may be listed.

In addition I enclose 100 francs for a personal membership

sincerely —

(Barr)

Cuttoli

e 1951

attendra
La voiture de l'Hotel
Citroën 43 T.6

- Si vous descendez
a Cannes, un taxi
vous coûterait très
cher.
A très bientôt
donc et amitiés
Marie Cuttoli

Antoli

Antibes 21 aout 1951

Chère madame

Entendu pour l'Hotel de la Garoide. au Cap d'Antibes

Le proprietaire de l'hotel vous fait dire de descendre à Antibes et non à Cannes

Tous les trains s'arrêtent à Antibes - Où vous y

Cuttoli

le 6 septembre 1951

Madame,

Comme Monsieur Barr se trouve à présent à la campagne je tiens à vous remercier de sa part pour les deux photographies d'oeuvres de Picasso que vous avez eu l'amabilité de lui envoyer. Monsieur Barr compte rentrer à New York dans une dizaine de jours et je lui montrerai ces photos aussitôt.

Veuillez agréer, Madame, l'expression de mes salutations distinguées.

Sécrétaire de M. Barr

Madame Cuttoli
55, rue de Babylone

Paris 7ème, France

mh