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	AHB	I.A.289

cc: p. Miller

When Matisse died on November 3rd, 1954, the attention given the event by the newspapers and radio surprised admirers. They were not used to seeing the obituary of a painter appear in front page columns usually reserved for deceased politicians, admirals or stars of the silent film. It is said that the editor of a Dear Mr. Chapman:

Under another cover I am sending you three photographs of Matisse's sculpture. Two of the photographs are of the Slave (Le Serf), 36 1/4 inches high, done in Paris during the years 1900-1903. One photograph shows the cast from the Art Institute of Chicago, the Edward E. Ayer Collection, the other from the Baltimore Museum of Art, the Cone Collection. I am sure either institution would be delighted to have you reproduce its cast, but as a matter of courtesy, you should write asking permission. Address your letter to the director.

The other photograph is of the Tiari (Tiaré), 1930, a certain 8 1/2" high. This cast is now in the collection of the Museum of Modern Art, the A. Conger Goodyear Fund. Tiari is a large showy tropical flower which suggested to Matisse the head of a woman with a resulting ambiguity which I suppose Jacques Lipchitz has discussed. Incidentally, would you please include the credit "A. Conger Goodyear Fund", particularly as Mr. Goodyear is a Yale man and would be very pleased, I think, to see this piece reproduced.

I have asked Miss Dorothy Lytle of our Print Room to look through the Matisse Jazz things which you may already have done if the portfolio is at Yale.

I should think that either one of the images in plate #9, Formes, blue and pale gray, might be very easy and cheap to reproduce though you would have to have your printer watch the blue and gray color carefully.

Did you get my postcard with the style correction on my piece?

Good luck!

Sincerely,

Alfred H. Barr, Jr.

Mr. Gilbert W. Chapman, Jr.
The Yale Literary Magazine
Yale Station
New Haven, Connecticut

AHB:na

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When Matisse died ---

*final corrected copy
Sept 9 '55
AHB*

home of his son, Pierre, only to learn that he and his wife had left
When Matisse died on November 3rd, 1954, the attention
by place the preceding evening for Miso. All our Matisse canvases at
given the event by the newspapers and radio surprised even the artist's
the Museum of Modern Art were on view but arranging to have some flowers
admirers. They were not used to seeing the obituary of a painter
and a placard put in place near them satisfied in part that compulsion
appear on front page columns usually reserved for deceased politicians,
the fields under the circumstances to make some gesture no matter how small
admirals or stars of the silent film. It is said that the editor of a
New York tabloid was so chagrined by the space and time given the news
elsewhere that, feeling somehow betrayed by his own paper's unprepared-
ness, he angrily demanded the reason. "We haven't had an art critic
for years," he was told. "Hire one," he commanded, "right away."

I myself heard the news on the radio at six o'clock on the
morning of November 4th. I first felt shock and grief, then a certain
pride that the announcement had been given priority over all other
events, and finally, some anxiety. The previous day I had received a
long letter from Matisse ~~full of details~~ about a stained-glass window
on which he had been working -- a private commission which must remain
confidential for the time being. The letter, dated October 28th, was full
of technical and financial details and made clear that he was nearing
the completion of the final version of the design. I had taken the letter
home to study that evening so that my head was still full of it when ~~I~~
had waked ^{waking} early ^{I heard} to hear that the writer of the letter was dead.

I had never known Matisse well, indeed had seen him less
than half a dozen times. Yet, in the course of writing a too-long book
about him, I came to feel deeply involved with him as an artist and,
inevitably, as a person. As soon as the hour seemed discreet I phoned the

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home of his son, Pierre, only to learn that he and his wife had left by plane the preceding evening for Nice. All our Matisse canvases at the Museum of Modern Art were on view but arranging to have some flowers and a placard put in place near them satisfied in part that compulsion one feels under the circumstances to make some gesture no matter how small or distant.

These made, the anxiety returned: had he finished the window? or would months of difficult planning and delicate negotiation end in disappointment? Then, in the shadow of the artist's death, I began to feel that my preoccupation about the window was somehow petty and impertinent and ought in decency to be postponed.

Matisse resolved my embarrassment. When I ^{reached} returned to my desk ^{incredibly,} there was a second letter from him, dated La Régina, Cimiez, Nice, A.M., Le 1er Novembre. I cannot quote it all but the first sentence was reassuring and, to me, as you can imagine, dramatic and a little uncanny. It began:

"Grâce au dessin du dernier gabari j'ai pu ... conclure de façon heureuse le travail que je poursuivais..."

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September 6, 1955

Dear Mr. Byler:

Here is a short piece on Matisse. Please do not hesitate to reject it for any reason. I realize it's extremely late and may not be anything you can use at all.

It was written on the plane from London to New York. As I wrote you I had supposed the deadline was in June, which was quite impossible for me. When I learned in August that there still might be time I was in the Dolomites without any material or for that matter any ideas. Then it occurred to me that the curious and to me rather dramatic letter from Matisse which I received after his death might have some interest, so I sent for it, but could not put anything together during the succeeding weeks of travel and illness.

I am sorry to have such a bad contributor, but I assure you I shall be a most interested reader.

Sincerely,

Marie Alexander
Secretary

Alfred H. Barr, Jr.

Mr. William S. Byler, Chairman
Chairman
The Yale Literary Magazine
212 A Whitney Avenue
New Haven, Connecticut

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yale - Byler

THE YALE LITERARY MAGAZINE

"The Oldest Monthly Magazine in America"

August 10, 1955

212A ...
New Haven, Conn.

July 22, 1955

Mr. Alfred Barr
49 East 90th Street
New York
New York

Dear Mr. Byler:

Dear Mr. Barr: Your letter to Mr. Alfred H. Barr, Jr. has been forwarded to him in Europe. Mr. Barr has just written me and asked that I write you explaining that he had thought that your deadline for the Matisse material was in June - a deadline which he couldn't possibly make because of the opening of his exhibition, Paintings from Private Collections.

Mr. Barr is now on vacation in Italy with no material. Nevertheless, he has asked me to send him a few pertinent documents and will try to write something for you.

As soon as I have further news from Mr. Barr, I will let you know.

Very sincerely yours,

Marie Alexander
Secretary

Mr. William S. Byler, Chairman
The Yale Literary Magazine
Yale Station
New Haven, Connecticut

William S. Byler, Chairman

MSB/ach

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THE YALE LITERARY MAGAZINE

"The Oldest Monthly Magazine in America"

212A Whitney Ave.
~~Box 243A, Yale Station~~
New Haven, Conn.
July 22, 1955

Mr. Alfred Barr
49 East 96th Street
New York 28
New York

Dear Mr. Barr:

We have not yet received your article on Henri Matisse which you suggested you might write. If you have already sent your manuscript, it must be lost in the mails, in which case a "tracer" may be able to locate it. If you have not yet been able to afford the time to write an essay on Matisse and find August relatively free, there would, until the 31st of August, be time to include your article in the Matisse issue.

We are looking forward to hearing from you.

Sincerely yours,

William S. Byler
William S. Byler, Chairman

WSB/acb

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Yale
THE YALE LITERARY MAGAZINE

Yale
"The Oldest Monthly Magazine in America"

Yale
Box 243A, Yale Station
New Haven, Conn.

December 28, 1954

Mr. Alfred H. Barr
49 E. 96th Street
New York, N.Y.

Dear Mr. Barr:

Thank you for your letter in which you express willingness to do a piece on Henri Matisse.

In your letter you inquire whether we plan to have reproductions. We will print some black and white and probably a few color reproductions, and also several line drawings, for the most part those works mentioned in the articles for the issue. In addition, we want to include photographs of some of Matisse's sculpture: for his article on "Matisse as a Sculptor," Mr. Lipschitz has suggested "The Slave" and "Tiari."

We are following up your suggestion on the Matisse-Stein correspondence.

The issue is scheduled for publication next September. The deadline for material is May 31st.

We appreciate your interest in this issue and are very encouraged with the responses we are receiving.

Sincerely yours,

William S. Byler

William S. Byler,
Chairman.

WSB/acb

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Yale

THE YALE LITERARY MAGAZINE

"The Oldest Monthly Magazine in America"

December 7, 1954

Box 243A, Yale Station
New Haven, Conn.
December 1, 1954

Mr. Alfred
49 East 96th Street
New York 28
New York

Dear Mr. Byler:

Thank you for your letter. I'd like to contribute something about Matisse to the Yale Literary Magazine, but I shall be desperately busy during the next few months with the great exhibition to be held at the Museum this spring. Therefore a subject such as you propose would be quite impossible for me. However, I shall try to think up some short note which might be of some interest.

Dear Mr. Barr:
The Yale
devoted to Henri Matisse.

In this connection, I wonder if you are getting someone at Yale to do a piece on postcards written by Matisse to Gertrude Stein which are now preserved in the Yale Library. I think some of these carry some amusing illustrations, such as a pen drawing of Matisse off the Riviera coast, rowing. You might reproduce a couple and publish a complete transcription of the messages with notes. Doubtless some graduate student working in the history of art could tackle this.

which will
Matisse,
might write
presentat
less than
the articles
words.

In your letter you do not say whether you plan to use any reproductions. Would you let me know.

As to topics, we welcome any subject you may wish to develop. We have often found contributors request that we indicate possible topics and, therefore, I suggest "Matisse and the Problem of Artistic Development." But I wish to stress that this is in no way a limitation.

Sincerely,
Alfred H. Barr, Jr.

ization,
be used
study in

The Yale Literary Magazine is a non-profit organization. The sale of the issue will be used to support the magazine. The Yale Literary Magazine is a non-profit organization. The sale of the issue will be used to support the magazine. European students who wish to study in the United States. Yale Station New Haven, Connecticut.

this issue
but also

enthusiastic about the significance of this issue. It will have not only as a commentary on Matisse but also as a distinguished group of contributors.

AHB:ma

We appreciate your consideration of this enquiry.

Sincerely,
William S. Byler
Chairman, The Yale Literary Magazine

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THE YALE LITERARY MAGAZINE

"The Oldest Monthly Magazine in America"

Box 243A, Yale Station
New Haven, Conn.
December 1, 1954

Mr. Alfred Barr
49 East 96th Street
New York 28
New York

Dear Mr. Barr:

As Mrs. Gilbert W. Chapman has mention to you, The Yale Literary Magazine is gathering material for an issue devoted to Henri Matisse.

We are planning to publish a selection of essays which will, from several views, suggest insights into Henri Matisse, the man and his work. I write to enquire whether you might write such an article for this issue.

In order to bring together an important and representative selection of articles, we plan an issue of not less than eighty pages. We stipulate no specific length for the articles but recommend that they be between 500 and 7000 words.

As to topics, we welcome any subject you may wish to develop. We have often found, however, that contributors request that we indicate possible topics and, therefore, I suggest "Matisse and the Problem of Artistic Development." But I wish to stress that this is in no way a limitation.

The Yale Literary Magazine is a non-profit organization, and so all proceeds from the sale of the issue will be used to financially assist European students who wish to study in the United States.

We are very enthusiastic about the significance this issue will have---not only as a commentary on Matisse but also on a distinguished group of contributors.

We appreciate your consideration of this enquiry.

Sincerely,

William S. Byler

William S. Byler
Chairman, The Yale Literary Magazine

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ZADOK

cc: D Miller

GIMBEL BROTHERS

August 7, 1953

Oliver'Connor
 Baratt
 Andre Girard
 ? Adolp Gottlieb
 Andre Raey

Ence
 min Gogh
 Braekent
 Beckmann

December 7, 1953
 New Haven Conn
 Box 384 Yale Station

THE YALE UNIVERSITY ARCHIVES

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Telegram or Cablegram unless otherwise
 specified in the check or in the address.
 DAY LETTER _____
 NIGHT LETTER _____
 NIGHT MESSAGE _____
 DEFERRED CABLE _____
 NIGHT CABLE LETTER _____
 WEEK END CABLE LETTER _____

Lester mural

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cc: D Miller

gaiety appropriate for a university refreshment room. The Reinhardt, chosen by Frederick A. Sweet, Art Institute associate curator of painting and sculpture, Rand McNally art director Edwin Snyder and architect Rolfe Renouf, never is released from its lugubrious task of telling

August 7, 1953

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Postal Telegraph

(THE MACKAY SYSTEM)



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NL	NIGHT LETTER
NITE	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER

HOTEL 180M

W27 67 BLUE

CG CAMBRIDGE MASS OCT 10 953AM

ALFRED BARR

CARE DUNCAN PHILLIPS 1608-21 ST WASHINGTON DC

ANSWERING WIRE HAVE JUST INFORMED JERE THAT PAINE LENDS
 VANGOGH POSTMAN AND CEZANNE SELF PORTRAIT A MARVEL STOP HAVE
 ADVISED HIM TO SECURE BROWNS CEZANNE ALSO STOP HAVE NOW SECURED
 COOPERATION OF ENTIRE BOSTON CROWD AS PER GOODYEAR YOUR REQUEST
 NAMELY PAINE SPAUDLING MCLEOD FULL SACHS AND MCKEAN STOP SHALL BE
 AT SEVEN FIFTY FIVE PARK AVENUE CARE OF SAMUEL SACHS FRIDAY
 SATURDAY SUNDAY THIS WEEK REGARDS

PAUL J SACHS

1055AM.

Lester O. Schwartz' Drama, winner of Gimbel Brothers of Milwaukee's 1953 mural prize, for the Father Brooks Memorial Union, Marquette University.

art News September 1953

Milwaukee 11, Wisconsin

AHB:smg

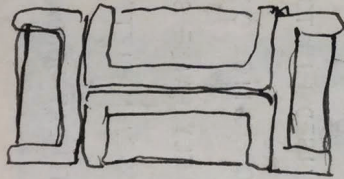
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EXECUTIV

2 ADOK

Big Four
Sculpture French German
15 Americans English
Modern French American
Dammier
Homer Eakins
Ryder



W

AHB 878A

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cc: D Miller

GIMBEL BRO

EXECUTIVE OFFICES

Murals and merchants

Two other murals recently commissioned by big business in and around Chicago have a striking similarity of organization that might be considered a new style in the Midwest mural. Lester Schwartz' *Drama* (one of Gimbel Brothers of Milwaukee's contributions to the Marquette Father Brooks Memorial Union) and Siegfried Reinhardt's decoration for Rand McNally in Skokie are both organized by chopping the space in a Cubist manner. It is as though the artists used cut paper to plan the basic, sharp areas of light, dark and medium, then put the figures in to stand for ideas. Both murals strive to encompass large areas of human endeavor. The Schwartz represents birth, marriage, study, religion and play; the Reinhardt tries to show the influence and history of the reproductive arts through the ages. Chosen by Alfred M. Frankfurter of ARTNEWS, Daniel Catton Rich, Director of the Art Institute, and Alfred H. Barr, Jr., Director of Collections, Museum of Modern Art (whose vote was a dissent), *Drama* succeeds, despite its rather obvious means of unity, in creating an atmosphere of capricious

gaiety appropriate for a university refreshment room. The Reinhardt, chosen by Frederick A. Sweet, Art Institute associate curator of painting and sculpture, Rand McNally art director Edwin Snyder and architect Rolfe Renouf, never is released from its lugubrious task of telling history either by form or color.

The height of the current attempt to elevate business to Medicean cultural levels has been reached by the Merchandise Mart Hall of Fame, a recently founded memorial to the "Merchants of America." Heroicized bronze busts of merchants elected to this Hall of Fame are being erected on the plaza facing the Merchandise Mart, on the north bank of the Chicago River. The busts—made four times life-size so that they can be seen over the tops of parked cars—are: Marshall Field and John R. Wanamaker by Lewis Iselin, George Huntington Hartford by Charles Umlauf, and Frank Winfield Woolworth by Chicago sculptor, Milton Horn.

New and old galleries

Among the new galleries that have opened in Chicago, Sydney Rafilson's is the first since Allan Frumkin's to be classed in the "New York style" category. That is to say, a gallery that is purely for painting and sculpture and not for the "Chicago style" jumble of jewelry, ceramics and furniture. The gallery is elegant; the painters are all American and, as can be judged from the John Whorf and David Waters shows, fairly conservative. The House of Arts, run by the jewelry designer Edward H. St. Louis, is showing the attenuated sculptures of Hal Shor, Spectrum's sculpture chair-

August 7, 1953

WISCONSIN

18, 1954

is to tell

me you gave

that Milwaukee

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mail a very

questionable

the Jury.

suits gave me

have had in



Lester O. Schwartz' *Drama*, winner of Gimbel Brothers of Milwaukee's 1953 mural prize, for the Father Brooks Memorial Union, Marquette University.

art News September 1953

Milwaukee 11, Wisconsin

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cc: D Miller

GIMBEL BROTHERS

August 7, 1953

EXECUTIVE OFFICES

MILWAUKEE, WISCONSIN

February 18, 1954

Dear Charlie:

I should have written to you before this to tell
you what a most interesting and entertaining time you gave
me in Milwaukee. I am more convinced than ever that Milwaukee
must have been a respectable, but rather dull town, before the
Zadoks and the Braves exploded -- the former I suspect is a
more important and lasting influence.

Now to increase my shame, I find in the mail a very
handsome and totally unexpected check for my questionable
services in providing an out-voted minority on the Jury.
Anyway, you and Mrs. Zadok and the Jesuits gave me
one of the most interesting and enjoyable days I have had in
years.

Sincerely,

My very best to you both.

Cordially yours,

Charles Zadok

Alfred H. Barr, Jr.

Mr. Charles Zadok
7748 North Club Circle
Milwaukee 11, Wisconsin

AHB:smg

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cc: Mr. John Rowland

Zadok

ZADOK

GIMBEL BROTHERS

EXECUTIVE OFFICES

MILWAUKEE, WISCONSIN

February 18, 1954

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

Dear Alfred:

Upon my return here, found your letter of February first - I expect to be in New York within the next couple of days and will come in and discuss the matter with you.

Will you kindly present my respects to the Signora, inasmuch as the profile in the New Yorker (which I enjoyed greatly) speaks of her Italian background.

In the hope of seeing you very soon,

Sincerely,



Charles Zadok

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CC: Mr. John Rewald
Mr. Andrew C. Ritchie
Mr. James T. Soby
Miss Dorothy Dudley
Miss Dorothy Miller

Zadok

October 6, 1952

Dear Mr. and Mrs. Zadok:

During the hanging of the Fauve show I particularly admired your painting by Derain The Black Friars Bridge, London. I have always wanted to add a picture of the London series to the permanent Collection of our Museum and I am therefore venturing to write to you at the suggestion of Andrew Ritchie. Knowing how devoted you are to modern art and how much you have done for its cause, I wonder whether you would possibly consider giving this painting to our Collection. It would be a most welcome and very much needed addition.

I am sure that our Trustees, too, would be delighted were you to enrich the Collection of the Museum by such a gift.

With very kind regards, I am

Sincerely yours,

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

Mr. and Mrs. Charles Zadok
7748 North Club Circle
Milwaukee 11, Wisconsin

AHB:smh

July 6
Dear Mr. and Mrs. Zadok:
So glad you liked the painting
of the London series
to modern art
to enrich the Collection
of the Museum
by such a gift.
With very kind regards, I am
Sincerely yours,
Alfred H. Barr, Jr.
Director of the Museum Collections
Mr. and Mrs. Charles Zadok
7748 North Club Circle
Milwaukee 11, Wisconsin
AHB:smh
that you were 3 hours
late to the museum

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July 6

Dear Marie

So glad you're on
'dude and Julius' better!

Here are my plans
Ticket refund problems

- (A) Unused ticket
Chicago - Milwaukee
(never reserved)
(or confirmed)
and
Chicago - Idlewild for
7/3 cancelled 7/1^{PM}
by phone in Chicago.

- (B) Unused ticket
Boston to Barre-Montpelier
NEA flight 48 7/3 6³⁰ P.M.
could not be used since
flight 32 from Chicago
that afternoon was 3 hours
late thereby causing me

July 8, 1953

ticket for
ticket for
J. N. Barr, Jr.
Flight 32 from
ticket was
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according to
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July 7 was can-
airport.

call me when
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unused tickets.
may apply for
so that I may

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yours,
Barr
xander
to Mr. Barr

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to miss flight 48 NEA
 by about 30. All
 this reported at
 Boston airport.

In addition
 to plane fares,
 N.Y. - Chicago -
 Boston, Zadok
 owes me 9.50 for
 taxis and tips. Will
 you make out a statement
 and send it to his
 secretary at Gimbel's?
 Thank you!

Two col. lists
 to type - 1 copy to
 Dorothy after I come
 1 to Ritchie
 - Zadok
 - Max

THE MUSEUM OF MODERN ART
 NEW YORK 19

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

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

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I am trying to
 plan Montpelier-Boston-
 N.Y. ~~but don't~~ on
 evenings of 12th Sunday
 but make no engagements
 for 13th.

Arrange appointment
 with Steichen any time
 Wednesday afternoon (or
 morn if there is no coord.
 meetings) assuming his in Wed.
 with Griffiths Tuesday
 morn or aft. or Thursd.
 with Johnson and/or
 Crew ~~Tuesday or Thursday~~
 - appointments should ~~be~~
 allow for 2 hours
 - but in all
 A.B.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 8, 1953

Dear Mr. Littlestone:

I am enclosing the airplane ticket for July 3 in the name of Alfred H. Barr, Jr. Flight 32 from Chicago that afternoon was three hours late, so that Mr. Barr missed NEA flight 48, Barre-Montpellier, by a half hour. He explained all this at the Boston airport.

Would you be so kind as to call me when you know the precise amount of refund possible on the NBA flight? I need this information so that I may apply for a repayment of Mr. Barr's travel expenses.

I believe the rest of the scheduling worked out. Thank you very much for your kindness in arranging the trip.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr

Marie Alexander
Secretary to Mr. Barr

Miss Lowe
Madison Square Travel Bureau, Inc.

Mr. Littlestone
Calta World Travel Service
496 2nd Avenue
New York, New York

Enclosure:

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FROM MR. ZADOK'S SECRETARY: Marjorie Voelcker

July 8, 1953

They are looking forward to the arrival of the 3

The jury will serve for only the one day.

Dear Miss Lowe:

Mr. Zadok will wish to have a dinner party

on the evening of July 3. I am enclosing the airplane ticket for

July 3, 1953, reserved in the name of Alfred H. Barr, Jr.

through your agency. The Chicago-Milwaukee ticket was

unused. It was never reserved or confirmed, according to

Mr. Barr. The Chicago-Idlewild passage for July 3 was can-

celled in Chicago by telephone at 7:00 p.m.

I would very much appreciate it if you

could telephone me about the refund on the unused tickets.

I need to know the precise amount of refund so that I may

apply for repayment to Mr. Barr of his travel expenses.

Sincerely yours,

THE Leigh Block party is informal, by the way.

Marie

Marie Alexander
Secretary to Mr. Barr

Miss Lowe
Madison Square Travel Bureau, Inc.
435 West 23rd Street
New York City 11

Enclosures:

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FROM MR. ZADOK'S SECRETARY: Marjorie Woeckner

They are looking forward to the arrival of the 3 judges..

The jury will serve for only the one day.

She feels that Mr. Zadok will wish to have a dinner party on the evening of July 2nd for Yourself, Mr. Rich and Dr. Frankfurter, but cannot invite you until Mr. Zadok returns. All of you are invited to spend the night of the 2nd with Mr. Z. and remain as long there as you care to.

TRAVEL: They have no special arrangements. Transportation to be purchased as you like here and billed to Milwaukee for reimbursement immediately.

If you like, I shall phone Dr. Frankfurter's secretary and tell her of all this.

THE Leigh Block party is informal, by the way.

Marie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: D. Miller

MUSEUM OF MODERN ART

DATE: 26 June 1953

Travel Expense Account

June 26, 1953

DATES: From July 1, 1953 To July 3, 1953

TRAVELER: Mr. Charles Zadok, 7748 North Club Circle, Milwaukee, Wis., U.S.A.

Dear Mr. Zadok:

The date of the jury meeting is so close to July 4 that I am afraid that I shall have to curtail my long expected visit in Milwaukee in order to reach my home in Vermont where my eighty-five year old mother is insistently expecting me for the holidays. The only way I can get to our summer place is by way of Boston, and the only way I can get to Boston on the 3rd is by taking a 10:00 plane from the Chicago Airport. I do not know quite how to get there from Milwaukee - whether I should have to leave from Chicago the evening of the 2nd or could possibly make it by an early departure on the 3rd.

Also, I am not sure of Dan Rich's plans except that he is kindly putting me up the night of the 1st and driving with me to Milwaukee the following morning. Perhaps if he returns to Chicago the evening of the 2nd, I should go with him.

In any case, it will be great fun to see you and Mrs. Zadok again. I am so curious and excited too at the prospect of seeing your pictures.

Cordially yours,

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

Mr. Charles Zadok
 7748 North Club Circle
 Milwaukee 11, Wisconsin

AHB:ma

I will reimburse you for this expense as soon as I have received the money from Mrs. Charles Zadok of Milwaukee.

MUSEUM OF MODERN ART

BARR-ZADOK

Date: June 26, 1953
 Rec: Reimbursement for travel

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MUSEUM OF MODERN ART

DATE: 26 June 1953

Travel Expense Account

DATES: From July 1, 1953 To July 3, 1953

ITINERARY: New York to Chicago and return Milwaukee-Chicago
Chicago-Milwaukee-Milwaukee, Vermont

BARR-ZADOK

THE MUSEUM OF MODERN ART

Date June 26, 1953

To: Charles T. Keppel

Re: Reimbursement for trip

From: Alfred H. Barr, Jr.

to Milwaukee

Dear Charlie:

The attached Travel Expense Account gives details of tickets which I have had to pay for personally, in connection with a trip to Milwaukee to serve on the jury of the Marquette University mural competition.

I would very much appreciate receiving this money on Monday, June 29th, before I leave on the trip.

I will reimburse you for this expense as soon as I have received the money from Mr. Charles Zadok of Milwaukee.

Carfares, taxis, etc.

Telephone & Telegram

Purchases: _____

Other Expenses: _____

GRAND TOTAL: _____

Less: Cash advance received: _____

NET: _____

SIGNATURE _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MUSEUM OF MODERN ART

DATE: 26 June 1953

Travel Expense Account

DATES: From July 1, 1953 To July 3, 1953

ITINERARY: New York to Chicago and return Milwaukee-Chicago-New York,
OR Chicago-Boston-Montpelier, Vermont

PURPOSE OF TRIP: Jury duty for judgment of Marquette University mural competition
in Milwaukee, July 2

TRANSPORTATION:

Railroad: _____

Airline: American Airlines to Chicago; and return \$98.56
Alternate ticket via Boston American Air- \$4.64
lines and Northeast Airlines

Steamship: _____

Private Auto: _____ TOTAL: \$ 173.20

PER DIEM

SUBSISTENCE: _____ DAYS @ _____

ADDITIONAL EXPENSES: (Please give detail)

Entertainment: _____

Carfares, taxis, etc. _____

Telephone & Telegraph _____

Purchases: _____

Other Expenses: _____

GRAND TOTAL: _____

Less: Cash advance received: _____

NET: _____

SIGNATURE

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Zeckendorf

WILLIAM ZECKENDORF

TELEPHONE PLAZA 9-7800

*383 Madison Avenue
New York 17, N. Y.*

February 8, 1952

Dear Mr. Barr:

We have now put theory to the test and have lived comfortably in our new offices here at 383 Madison Avenue since approximately the first of the year.

Especially successful, we think, in addition to the elements of design, is our attempt to integrate worthy objects of art with our daily living.

We are much indebted to you for the success of this phase of the plan, and I know the possibilities in that direction are a great asset to you and the Museum staff.

John D. Rockefeller, III and some friends
gave cocktails with us here on February 21

Would you like to join us at that time?

Cordially,

William Zeckendorf

Received from Alfred H. Barr, Jr.

Check for Calta Travel Agency,

\$74.64

J. C. Barr

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Zeckendorf

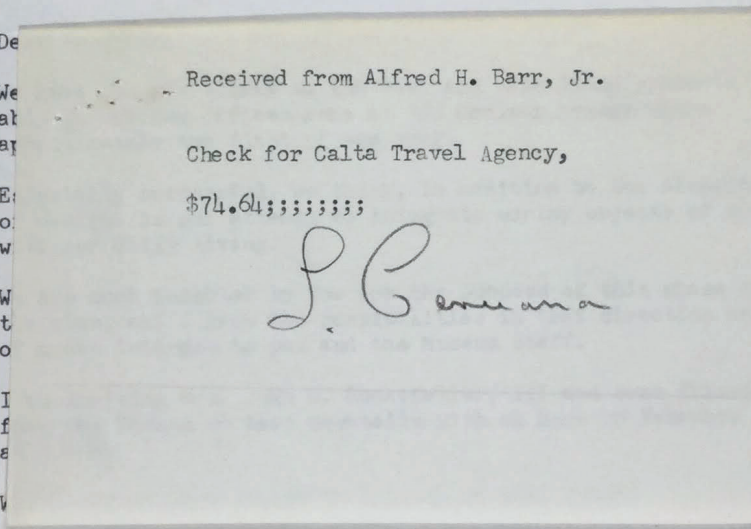
WILLIAM ZECKENDORF

TELEPHONE PLAZA 9-7800

*383 Madison Avenue
New York 17, N. Y.*

February 8, 1952

De
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Cordially,

William Zeckendorf

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.289

Zeckendorf

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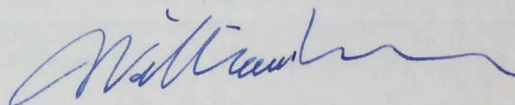
Especially successful, we think, in addition to the elements of design, is our attempt to integrate worthy objects of art with our daily living.

We are much indebted to you for the success of this phase of the plan, and I know the possibilities in that direction are of great interest to you and the Museum staff.

I am inviting Mrs. John D. Rockefeller, III and some friends from the Museum to have cocktails with us here on February 21 at 5 p.m.

Won't you be good enough to join us at that time?

Cordially,



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

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THE MUSEUM OF MODERN ART

To: Miss Dorothy Miller

Date: February 6, 1952

February 12, 1952

To: Mr. René d'Harnoncourt

Re: Cahiers d'Art Article

From: Alfred H. Barr, Jr.

Dear Mr. Zeckendorf:

Many thanks for your kind invitation for cocktails on February 21. I am looking forward to your response to my reply of January 6, of which you have a very much to seeing you and at the same time your new offices.

Since it seems impossible to have anything general written about the Museum for Cahiers d'Art I will try to go ahead and do what he originally proposed, namely

Sincerely,
Alfred H. Barr, Jr.

an article on the School of Paris works in the Collection Mr. William Zeckendorf
383 Madison Avenue of the article on the Museum of
New York 17, N. Y. Modern Western Art, Moscow. This was chiefly a listing
AHB:mh
with illustrations.

I feel pretty sure that at another time he would be delighted to have a review of exhibitions, or, for that matter, of the Museum's general policies.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.289

Zervos

THE MUSEUM OF MODERN ART

CC: Miss Dorothy Miller

Date February 4, 1953

To: Mr. René d'Harnoncourt

Re: Cahiers d'Art Article

From: Alfred H. Barr, Jr.

Cher Monsieur Barr,

Voici comment je pense au sujet de l'article sur votre Musée. Je me propose de vous expliquer sa naissance et son développement, ses

Dear René:

Here is a copy of Zervos' second letter in response to my reply of January 6, of which you have a copy.

Since it seems impossible to have anything general written about the Museum for Cahiers d'Art I will try to go ahead and do what he originally proposed, namely an article on the School of Paris works in the Collection following the pattern of the article on the Museum of Modern Western Art, Moscow. This was chiefly a listing with illustrations.

I feel pretty sure that at another time he would be delighted to have a review of exhibitions, or, for that matter, of the Museum's general policies.

Excusez-moi de ces demandes et croyez à mon meilleur souvenir.

/s/ Christian Zervos

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CC: Mr. d'Harnoncourt

C O P Y

CC: Mr. d'Harnoncourt
Miss Chamberlain
DGM

EDITIONS "CAHIERS D'ART", 14, RUE DU DRAGON, PARIS VIe

le 16 janvier 1953

Cher Monsieur Barr,

Dear Mr. Barr, Thank you for your letter of December 29. When we spoke together in Paris you had expected to go to Yale. I was writing to remind you of my desire for the French past. I think we shall try to provide you with a list of artists you would wish to see. I would wish to see some of the most important exhibitions in Paris and l'Ecole de Paris, depuis les oeuvres du XIXe jusqu'aux tendances les plus récentes. Serait-il possible d'ajouter par vos services une liste par peintre avec les titres de leurs oeuvres, les dates et les dimensions comme nous avons fait pour Moscou. J'aimerais que l'ensemble des articles serve plus tard de Répertoire de la peinture française en dehors du pays. Also please let us know the latest date at which you will be in Paris.

Est-ce que je puis me permettre de vous demander les noms des personnes qui pourraient écrire sur leurs musées aux Etats-Unis. Sincerely,
Alfred H. Barr, Jr.

Excusez-moi de ces demandes et croyez à mon meilleur souvenir.

Christian Zervos
Cahiers d'Art
14, rue du Dragon
Paris 6e, France

/s/ Christian Zervos

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Zervos

THE MUSEUM OF MODERN ART

CC: Mr. d'Harnoncourt
Miss Chamberlain
DCM

CC: Miss Chamberlain

Date: January 7, 1953

Date

January 6, 1953

To: Mr. René d'Harnoncourt
From: Alfred H. Barr, Jr.

Re: Cahiers d'Art article on
MOM

Dear Mr. Zervos:

Thank you for your letter of December 29. When we spoke together in Paris you had expected to go to Vezelay in October so that I was writing to remind you of my desire for the Picasso photographs.

Dear René:

If you are seriously interested in an article on the Museum of Modern Art I think we shall try to provide you with one. It would however help us to know the approximate length, and also how many photographs you would wish to publish. Am I right in thinking that you would like to have some photographs of the installations of some of our more important temporary exhibitions as well as of the permanent Collection? I have in mind such exhibitions as

avec des vues photographiques des salles.

- American Indian Art, January-April, 1941
- Fantastic Art, Dada, Surrealism, Dec.-Jan. 1937
- Twenty Centuries of Mexican Art, May-Sept. 1940
- African Negro Art, March-May 1935
- Machine Art, March-April 1934
- Built in U.S.A. May-October 1944
- Mies van der Rohe, Sept.-January 1948
- Klee, December - January 1950
- Miro, November-January 1942
- Matisse, November-January 1952
- Picasso, November-January 1940, etc.

shows because the only photographs

write this copy Cahiers d'Art if we couldn't send

Also please let me know the latest date at which such an article could arrive.

Sincerely,

Alfred H. Barr, Jr.

Monsieur Christian Zervos
Cahiers d'Art
14, rue du Dragon
Paris 6e, France

AHB:mh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ÉDITIONS "CAHIERS D'ART", 14, RUE DU DRAGON, PARIS-VI

THE MUSEUM OF MODERN ART

CC: Miss Chamberlain

Date January 7, 1953

To: Mr. René d'Harnoncourt
 Alfred H. Barr, Jr.

Re: Cahiers d'Art article on
 MOMA

From:

*has seen by success a your
 et à Madame Barr dans vous sur les
 une amie de l'entre santé de bon travail
 et surtout une amitié de paix et de recon-*

Dear René:

Christian Zervos has written me a letter with the following paragraphs:

"Vous serait-il possible de faire pour les Cahiers d'Art un article etc. sur le Musée d'Art Moderne, comme celui que j'ai publié sur le Musée de Moscou: origines du Musée, constitution, formation des collections etc. avec des vues photographiques des salles."

I have replied, see the attached carbon.

I asked the question about temporary shows because the article on the Moscow Museum reproduced only photographs of the permanent collection.

In any case the problem of who would write this confronts us. Considering the prestige of Cahiers d'Art it would certainly be a great shame if we couldn't send him something.

*photographie de l'œuvre
 depuis
 je suis
 et de voyager
 que j'y
 pour les
 le Musée d'Art
 j'ai publié sur le Musée de Moscou: ori-
 gines du Musée, constitution, formation des
 collections etc. avec des vues photographiques
 des salles. Cet article serait à paraître
 au mois de Mars car je compte faire 4 numéros
 cette année (Avril, 15 juin, 15 octobre
 15 décembre.
 Bien cordialement
 René d'Harnoncourt*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ÉDITIONS "CAHIERS D'ART", 14, RUE DU DRAGON, PARIS-VI^E

le 29 décembre 1952

Cher Monsieur Barr,

nos vœux très sincères à vous
et à Madame Barr. Nous vous souhaitons
une année d'excellente santé, de bon travail
et surtout une année de paix et de récom-
pensation.

Vous m'excusez au sujet des
photographies. Je ne suis pas allé à Vézelay
depuis un an et demi, car, pour tenir,
je suis obligé de travailler 18 heures sur 24
et de voyager sans cesse. Soyez persuadé
que j'y pense.

Vous serait-il possible de faire
pour les Cahiers d'Art un article etc. sur
le Musée d'Art Moderne, comme celui que
j'ai publié sur le Musée de Moscou: ori-
gines du Musée, constitution, formation des
collections etc. avec des vues photographiques
des salles. Cet article serait à paraître
au mois de Mars, car je compte faire 4 numéros
cette année: Avril, 15 juin, 1^{er} octobre
10 décembre.

Bien cordialement votre
Léonid

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COPY
(Save for Files?)

Zervos

25 août 1952

Cher Monsieur:

L'article sur les "Faux tableaux et dessins de Picasso" du numéro de juillet des Cahiers d'Art contient à la page 92 la phrase suivante, se référant à une des illustrations:

"De même la première illustration de la page ci-contre a été publiée en pleine page (p. 62), dans le Catalogue de la grande exposition Picasso organisée à Mexico en 1944 par la 'Sociedad de Arte Moderno' avec la collaboration du Museum of Modern Art de New-York."

Ce texte pourrait amener vos lecteurs à croire que le Museum of Modern Art de New-York partage avec la Sociedad de Arte Moderno du Mexique la responsabilité pour la présentation de cette exposition aussi bien que pour le catalogue. Le fait est que le Museum of Modern Art de New-York s'était engagé à procéder au choix des oeuvres de Picasso provenant des collections aux Etats-Unis mais n'était nullement responsable pour l'addition d'oeuvres venant de collections mexicaines. De même, il n'avait rien à faire avec la rédaction du catalogue. Je vous serais reconnaissant de publier cette déclaration pour éviter tout malentendu.

Je profite de cette occasion pour vous féliciter de la publication de votre article sur les contrefaçons des oeuvres de Picasso, qui rend un immense service au public.

Veuillez agréer, cher Monsieur, l'expression de mes sentiments les meilleurs.

Rene d'Harnoncourt

M. Christian Zervos
Editions "Cahiers d'Art"
Paris VIe
France

*Dear Alfred
This is not as pleasant as I
of a good old I thought
second hand I like to be
to do with the home
picture and was one of the
Museum of Modern Art
Critic who owns the
the show*

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CAHIERS D'ART

14, RUE DU DRAGON

PARIS-VI

le 18 Juin 1951

Cher Monsieur Barr,

J'étais depuis un mois et demi en Sardaigne où j'ai beaucoup travaillé pour réunir une documentation aussi complète que possible sur la civilisation protosarde depuis l'époque néolithique jusqu'à l'arrivée des Carthaginois. Je crois que mon livre sera assez surprenant et intéressera beaucoup surtout les personnes de notre bord.

En rentrant de Sardaigne j'ai trouvé votre lettre du 2 Mai dont la chaude amitié m'a beaucoup encouragé. Je ne saurais comment vous remercier pour toutes vos démarches et vos nombreux entretiens avec des personnes susceptibles de diffuser les Cahiers d'Art.

Les suggestions de M.Weyhe ne sauraient être mises en exécution, du fait que le principal artiste ne s'intéresse qu'à ceux qui pensent comme lui sur certains points. Or, vous savez que les gravures des autres ne trouvent pas preneur facilement. Je me trouverais donc engagé envers plusieurs artistes pour peu de chose.

Quant à la publicité elle ne donne pas de grands résultats. La seule issue pour la revue c'est sa plus large diffusion qui nous permettrait de baisser le prix de vente par trop élevé surtout pour les artistes, les étudiants et tous ceux qui ont un intérêt majeur pour l'art.

M.Wittenborn ne m'a fait aucune proposition de collaboration. J'ai l'intention de lui écrire personnellement. Si nos démarches ne donnent rien à la fin de cette année j'arrêterai la publication de la revue qui vivait jusqu'ici avec l'excédent des ventes des livres, mais dont la diffusion diminuée par suite des circonstances politiques ne permet plus le financement de la Revue, d'autant que le prix du papier a augmenté encore de 90% et la main d'oeuvre de 10%.

Je m'excuse de vous avoir importuné avec mes soucis pour la Revue mais je me le suis permis persuadé que je suis de l'intérêt que vous portez à celle-ci.

Encore une fois mille et mille merci

Bien cordialement vôtre

Jean Lévros

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CAHIERS D'ART

14, RUE DU DRAGON
PARIS-VI

le 18 Juin 1951

le 18 Juin 1951

Messrs Wittenborn and Company
35 East, 57th Street
New York, N.Y.

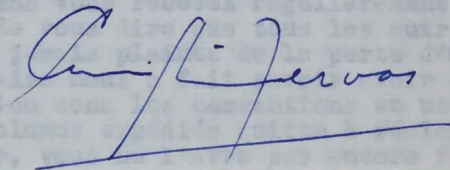
Cher Monsieur Barr,

Comme vous avez eu l'extrême obligeance de pressentir M. George Wittenborn de la diffusion de nos ouvrages aux Etats-Unis, je me permets de vous envoyer ci-inclus une copie de la lettre que je lui adresse par ce même courrier.

Le défaut de M. Wittenborn est de ne jamais avoir le courage de prendre une responsabilité financière. Puis il y a eu dans le passé une grande difficulté de nous faire payer intergralement les sommes dues. Il recommence à nouveau sous prétexte qu'il n'a pas reçu des volumes que la Poste Française nous assure avoir expédiés régulièrement sous pli recommandé.

Vous voyez d'après la copie de ma lettre que j'essaie d'arranger les choses surtout dans l'intérêt de la revue.

En m'excusant des soucis que j'ajoute aux vôtres je vous prie, cher Monsieur Barr, de croire à mon amitié sincère



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CAHIERS D'ART

14, RUE DU DRAGON

PARIS-VI

le 18 Juin 1951

Messrs Wittenborn and Company
38 East, 57th Street
NEW YORK, 22

Messieurs,

Dé retour de Sardaigne où j'ai longtemps travaillé pour la préparation de mon ouvrage sur la civilisation protosarde, je suis mis au courant par M. de Fontbrune de vos lettres et spécialement de celle du 19 Mai dernier.

Etant mieux au courant que quiconque de nos échanges de lettres depuis plusieurs années, je me permets de vous répondre personnellement.

Vous savez depuis le temps que nous travaillons ensemble que les ouvrages expédiés à un libraire voyagent aux risques du destinataire. Pour diminuer ces risques nous expédions les ouvrages commandés par poste recommandée. Nous tenons donc comme M. de Fontbrune vous l'a écrit à votre disposition les bulletins des colis recommandés envoyés depuis plus de 7 mois. Vous nous dites que des autres maisons vous recevez régulièrement les ouvrages commandés. Permettez-moi de vous dire que tous les autres libraires des Etats-Unis ne se sont jamais plaints de la perte d'un colis. D'autre part la Poste Française nous a fait savoir avoir acheminé régulièrement les colis. Selon donc les conventions en usage vous auriez dû nous régler les volumes expédiés quitte à réclamer auprès des Postes Américaines. Or, vous ne l'avez pas encore fait, malgré nos lettres.

D'autre part vous vous étonnez que nous ayons prévenu directement nos souscripteurs habituels de la parution du volume Picasso. Il n'y a aucune raison de ne pas le faire, depuis que M. Weyhe n'a plus l'exclusivité de vente de ce volume. Si vraiment vous désiriez entreprendre sérieusement la diffusion de nos ouvrages et de notre revue dans les Etats-Unis nous n'aurions jamais prospecté la clientèle américaine. Vous avez expliqué à M. Barr du Museum of Modern Art que vous aviez l'intention de le faire mais qu'il y avait des difficultés. Vous savez qu'il y a plusieurs années que nous vous avons proposé l'exclusivité pour les Etats-Unis de nos publications et que vous nous aviez donné comme prétexte la peur de contrarier M. Weyhe avec qui, à l'époque, ne nous étions pas liés par un engagement quelconque. Tout simplement à ce moment vous n'aviez pas eu le courage de prendre envers nous l'engagement d'une forte souscription. Vous donnez aujourd'hui comme raison de votre hésitation de vous engager avec nous, le fait que au sujet du seul livre PICASSO nous avons contacté nos anciens

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CAHIERS D'ART

14, RUE DU DRAGON

PARIS-VI

Messieurs Wittenborn and Company (2)
18.6.1951

souscripteurs qui nous ont prêté des documents pour la publication de notre ouvrage et qui nous ont expressément demandé de les prévenir de la parution du livre.

Vous voyez que ce n'est point exact ce que vous écrivez "you prefer to contact the American public directly"

Puisque M. Alfred Barra eu l'extrême gentillesse d'intervenir auprès de vous au sujet de la diffusion de nos ouvrages, je me permets de vous demander si vous seriez disposé à être notre représentant exclusif aux Etats Unis. Pour cela il faudrait que vous nous garantissiez la souscription de 500 exemplaires de chaque numéro de la Revue et de 300 volumes Picasso à paraître dans l'avenir. Pour un tel nombre d'exemplaires nous vous ferions une remise de 50% sur les prix des ouvrages et nous vous donnerions comme assurance de mettre en vente à Paris nos ouvrages un mois à partir du jour de l'expédition de ceux qui vous seraient destinés. Cela vous permettrait d'avoir une avance sérieuse sur tout libraire américain qui passerait une commande par l'intermédiaire d'un libraire parisien.

Je vous prie donc de bien vouloir étudier cette proposition, dont j'envoie un double à M. Alfred Barr, et me faire connaître votre décision à ce sujet.

Je vous prie également de nous régler notre facture du 21 Décembre.

Dans l'attente de vous lire je vous prie, cher Monsieur Wittenborn, de croire à mes sentiments distingués

Christian Zervos

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cc: Dr. Karl Heitz

Monsieur Christian Zervos

le 2 mai 1951

le 2 mai 1951

notre budget ils ne comprendront pas pourquoi je leur demande de cou-
vrir nos entreprises.

Cher Monsieur Zervos,

Je vous écris après avoir eu des entretiens avec deux éditeurs que je croyais susceptibles de prendre un intérêt en Cahiers d'Art. Vous les connaissez bien tous les deux.

Monsieur Weyhe me dit qu'étant donné son âge il trouve la tâche trop difficile. Il n'a pas encore trouvé un successeur pour son établissement et il n'est pas disposé à traiter une nouvelle affaire d'une telle envergure.

Ensuite j'ai consulté Monsieur Wittenborn lequel, il me semble, est sérieusement intéressé et m'a promis de vous écrire afin d'essayer d'arriver à un arrangement satisfaisant. Sans doute vous aurez ses nouvelles sous peu.

Cahiers d'Art Il faudrait ajouter que M. Weyhe a pensé que ceux des artistes qui ont maintenant beaucoup de succès au point de vue financier devraient venir en aide aux Cahiers d'Art étant donné tout ce que le journal a fait pour eux, et contribuer des estampes originales, lithographies ou eaux-fortes aciérages qui puissent servir comme frontispice ainsi augmentant la valeur du journal sans dépenses supplémentaires pour vous.

Quant à moi, il me semble que Cahiers d'Art qui, en principe, ne sont pas une entreprise commerciale, devraient recevoir une subvention du Gouvernement Français ou du Ministère de l'Instruction Publique ou des Affaires Etrangères parce que Cahiers d'Art agissent comme agent de publicité pour les produits et le prestige français. Il me semble qu'avec des hommes éminents comme Jaujard, Georges Salles et Jean Cassou en positions de pouvoir, ils puissent démontrer la valeur (a) de subventionner les Cahiers d'Art, et (b) donner appui sans compromettre la situation et l'indépendance du journal.

Evidemment, il se pourrait que même sans aucune subvention vous serez à même de développer avec Messieurs Wittenborn et Schultz un projet pour augmenter les recettes des annonces, ce qui sera préférable à une subvention gouvernementale.

Je regrette qu'il m'est impossible d'obtenir des fonds parmi les amis de notre Musée. Étant donné le grand déficit annuel de

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Monsieur Christian Zervos

-2-

le 2 mai 1951

May 7, 1951

notre budget ils ne comprendrons pas pourquoi je leur demande de contribuer à d'autres entreprises.

Je vous assure que j'aimerais bien de vous aider davantage, mais en tous cas je garderai contact avec M. Wittenborn et le Docteur Heitz.

Dear Dr. Heitz, several conversations with Mr. Wittenborn and Mr. Wittenborn and have written to Christian Zervos. I enclose a copy of my letter.

Alfred H. Barr, Jr.

I am afraid I have not been very busy and

Monsieur Christian Zervos
Cahiers d'Art
14, rue du Dragon
Paris VIIe, France

AHB:mh

any enterprise outside of our own Museum. Furthermore, I am desperately busy trying to finish a book so that I have not been able to help as much as I hoped.

Sincerely,

Alfred H. Barr, Jr.

Dr. Carl Heitz
The Heitz Laboratories Inc.
170 West 54th Street
New York 19, New York

encl.
AHB:mh

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EDITIONS "CAHIERS D'ART" 14, RUE DU DRAGON, PARIS VI^e
 TELEPHONE CITRE 76-33 - N. C. SEINE 764342 - CREDITO POLAUX PARIS 327.42

le 30 mai 1951

May 2, 1951

Cher Monsieur Barr,

Je n'ai pu vous écrire plus tôt au sujet de l'exposition Brague, commémoration de ses 70 ans, parce que Mme Brague a été longtemps très malade. Maintenant elle va mieux et elle est prête en fait.

Dear Dr. Heitz:

Après avoir eu plusieurs conversations avec M. Weyhe et M. Wittenborn et avoir écrit à Christian Zervos. J'enclose une copie de ma lettre.

I have had several conversations with Mr. Weyhe and Mr. Wittenborn and have written to Christian Zervos. I enclose a copy of my letter.

Je suis sûr que la proposition qui vous intéresse me paraît intéressante. Je suis sûr que vous voudriez que la proposition soit faite par moi. Je suis sûr que vous voudriez que la proposition soit faite par moi.

I am afraid I have not done very much and would appreciate any further suggestions from you.

La vérité est, il est difficile pour moi de demander un soutien pour une entreprise en dehors de notre propre musée. De plus, je suis très occupé à essayer de terminer un livre, de sorte que je n'ai pu vous aider autant que j'aurais voulu.

The truth is, it is hard for me to beg support for any enterprise outside of our own Museum. Furthermore, I am desperately busy trying to finish a book so that I have not been able to help as much as I hoped.

Sincerely,

Alfred H. Barr, Jr.

*Dr. Karl Heitz
 Training Laboratories Inc.
 150 West 54th Street
 New York 19, New York*

encl.
 AHB:mh

Je suis sûr que vous voudriez que la proposition soit faite par moi. Je suis sûr que vous voudriez que la proposition soit faite par moi. Je suis sûr que vous voudriez que la proposition soit faite par moi.

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Zervos

ÉDITIONS "CAHIERS D'ART" 14, RUE DU DRAGON, PARIS VI^E
 TÉLÉPHONE LITTRÉ 76-73 - R. C. SEINE 754.242 - CHÈQUES POSTAUX PARIS 927.89

le 30 avril 1951

Cher Monsieur Barr,

Je n'ai pu vous écrire plus tôt au sujet de l'exposition Braque, commémorative de ses 70 ans, parce que Mme Braque a été longtemps très malade. Maintenant elle va mieux et elle est partie en convalescence près de Venise avec Braque.

Avant leur départ, Braque, à qui j'avais parlé de votre réponse, m'a dit que Paris ne l'intéressait pas, car il n'y avait que le Musée d'Art Moderne, dont il a horreur comme nous tous d'ailleurs. Puis, il n'y a pas là une superficie d'exposition suffisante pour organiser une grande exposition. Surtout l'atmosphère du Palais des Papes est introuvable ailleurs. Braque a dit textuellement à un poète de ses amis « qu'il était très reconnaissant aux Zervos pour l'exposition d'Avignon, car jusque là il avait des doutes sur la portée de son œuvre et c'est quand il a vu ses tableaux sur les murs du Palais des Papes, qu'il en a compris la signification ».

Faites l'impossible auprès des collectionneurs pour les intéresser à la plus belle manifestation artistique de ce demi-siècle. Je vous certifie qu'une telle exposition, avec les 70% des œuvres de Braque, aura une ré-

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percussion artistique considérable. Ce sera
un grand mouvement qui restera dans
les mémoires.

Je vous remercie d'avoir parlé à Wittenborn
de la revue. Cela ne donnera rien, car M.
Wittenborn trouve chaque fois un prétexte pour
repousser les offres de diffusion des Cahiers
d'Art. Etant donné le mauvais vouloir
de tout le monde, d'aider la revue à un
moment si difficile, je ferai cette année
un grand numéro seulement, puis j'arrêterai
la parution de la revue. Imaginez-vous que
je ne trouve pas une page de publicité!
Pour une revue qui a 25 ans d'existence.
Un jour on s'apercevra combien on a eu
tort de laisser disparaître une revue qui, j'
en suis sûr, a beaucoup fait pour la diffu-
sion de l'art contemporain.

Croyez, cher Monsieur Barr, à
mon souvenir très cordial

Jean Fierres

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CAHIERS D'ART

14, RUE DU DRAGON

PARIS-VI

PARIS, le 19 Mars 1951

ZERVOS

Monsieur BARR
The Museum of Modern Art
11 West 53rd street
NEW-YORK 19

Cher Monsieur BARR,

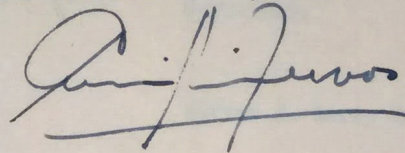
Je vous remercie pour votre lettre et les encouragements que vous me prodiguez à un moment très difficile pour mon travail. Depuis ma dernière lettre la situation économique de la population a empiré par suite de la préparation intensive du pays à la guerre. Les autres activités du pays sont presque suspendues et personne ne fait plus de dépenses pour l'achat de livres.

C'est pour quoi je compte beaucoup sur vous et sur les autres amis de la revue aux Etats-Unis pour faire un grand effort en sa faveur si vous croyez que sa continuation est nécessaire à l'art que nous soutenons, nous tous de tout notre enthousiasme.

Braque va rentrer bientôt de Varengeville/ je lui parlerai de vos suggestions.

Vous me demandez les raisons pour lesquelles la Tchécoslovaquie a supprimé ses contacts avec la culture occidentale. C'est simplement parce qu'elle est obligée de suivre l'exemple soviétique en dépit de l'intérêt de la population pour l'art contemporain, intérêt qui s'était manifesté pour les "CAHIERS" l'année dernière par un nombre considérable de souscriptions dont il ne subsiste plus que . . . deux. Ces deux exemplaires seront donnés, hélas, aux jeunes tchécoslovaques, comme de mauvais exemples à ne pas suivre. C'est le problème crucial de la civilisation de notre temps.

Croyez, cher Monsieur BARR, à mon souvenir très cordial.



Ch. ZERVOS

Mr. Christian BARR
Cahiers d'Art
14, rue du Dragon
Paris VI, France

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Zervos

March 7, 1951
March 7, 1951

Dear Mr. Zervos:

Many thanks for your letter of February 19.

Dear Mr. Zervos:

I should like to cooperate with your proposal to celebrate the 10th anniversary of the founding of Cahiers d'Art. I understand the difficulties resulting from the fact that you are right in supposing that there would be serious difficult-tyrannical regulations imposed by the Czechoslovak Government and hope that we may be able to be of some help to you in the matter of finding subscribers for Cahiers d'Art. In any case, I shall be very happy to speak with Dr. Heitz and have already made an appointment with him for early next week. \$ 13.00

With my very kindest regards,

Sincerely,

If the exhibition were to be held in Paris, it might be somewhat easier to raise some money in this country.

Please be assured that Alfred H. Barr, Jr. in this matter and shall try to do so, if you still feel that you wish me to. In any case let me know what paintings you and Braque have in mind.

P. S. Of course it would interest me a great deal to know just why the Czechoslovak Government has banned Cahiers d'Art -- is it too full of Kunst Bolshevism?

Sincerely,

Mr. Christian Zervos
Cahiers d'Art
11, rue du Dragon
Paris VIe, France

Alfred H. Barr, Jr.

AHB:mg
11, rue du Dragon
Paris VIe, France

AHB:mg

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Zervos

March 4, 1951

March 7, 1951

Mr. Christian Zervos
Alfred H. Barr, Jr.

Cahiers d'Art - No. 200

Dear Mr. Zervos:

Many thanks for your letter of February 19.

I should like to cooperate with your proposal to celebrate the seventieth birthday of Georges Braque, but I am afraid that you are right in supposing that there would be serious difficulties in securing loans for Avignon. Our collectors are at times willing to lend for exhibitions in Paris, but Avignon seems far removed to most of them. Furthermore, I doubt if any of them would pay the expenses considering the high cost of trans-oceanic freight and insurance. The insurance especially is prohibitive. I find that to send ten paintings of moderate size valued at \$100,000 from New York to Paris and back again would cost over \$500. This would not include the cost of packing and shipping paintings from the rest of the United States to New York or from Paris to Avignon and back again, which would amount to \$200 or \$300 more. Of course if the paintings were larger and more valuable as many recent Braques are, the cost would rise in proportion. x \$ 1300

If the exhibition were to be held in Paris, it might be somewhat easier to raise some money in this country.

Please be assured that I would like to help in this matter and shall try to do so, if you still feel that you wish me to. In any case let me know what paintings you and Braque have in mind.

With very kind regards,

Sincerely,

Alfred H. Barr, Jr.

Mr. Christian Zervos
Cahiers d'Art
11, rue du Dragon
Paris VIe, France

AHB:mh

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CAHIERS D'ART

11, RUE DE BRASSERIE

PARIS-II

le 19 Février 1951

March 6, 1951

Zervos

Mr. Monroe Wheeler

Cahiers d'Art - Dr. Heitz

Alfred H. Barr, Jr.

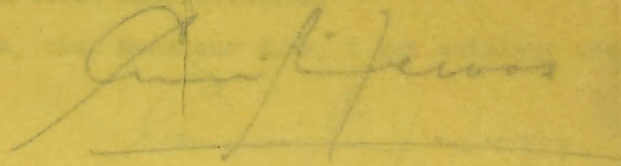
Cher Monsieur Barr,

Je vous serais extrêmement obligé si vous voudriez recevoir le Dr Karl HEITZ que j'ai prié de venir vous voir et vous demander un service pour les Cahiers d'ART.

Par suite des événements j'ai perdu pour 1951 toute l'Europe orientale et spécialement la Tch. Dear Monroe: e qui était pour nous un très grand appoint. Sur décision gouvernementale aucun de 250 abonnements que nous obtenions dans The usual letter from Zervos appealing for Dr. Heitz, but I don't know what I can do. I want to help or at least be as cordial as possible, because I must count on Zervos for some illustrations for the next Picasso edition. Therefore, may I have any suggestions that occur to you. faut rattraper cette perte d'abonnements par descriptions américaines. Le Dr Heitz a vu R. Z. Of course it would interest surmonter ces nouvelles difficultés en faisant pour moi quelques démarches aux Etats Unis.

Je suis persuadé que vous voudrez bien le recevoir amicalement et l'encourager dans ses démarches.

Avec mes remerciements anticipés, acceptez, cher Monsieur Barr, l'assurance de mes sentiments cordiaux



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CAHIERS D'ART

14, RUE DU DRAGON

PARIS-VI

le 19 Février 1951

Cher Monsieur Barr,

Cher Monsieur Barr,
Je vous serais extrêmement obligé si vous voudriez recevoir le Dr Karl HEITZ que j'ai prié de venir vous voir et vous demander un service pour les Cahiers d'ART.

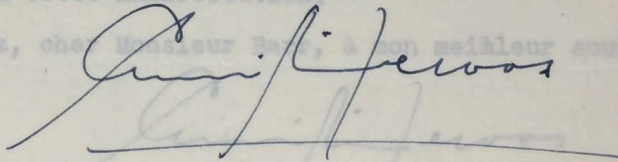
Par suite des événements j'ai perdu pour 1951 toute l'Europe orientale et spécialement la Tchécoslovaquie qui était pour nous un très grand appoint. Sur décision gouvernementale aucun de 250 abonnements que nous comptons dans ce pays n'a pas été renouvelé. D'autre part l'Angleterre, par suite de son effort en faveur de l'armement, a restreint ses importations et achète très peu en France.

Il me faut rattraper cette perte d'abonnés par des souscriptions américaines. Le Dr Heitz a voulu très aimablement m'aider à surmonter ces nouvelles difficultés en faisant pour moi quelques démarches aux Etats Unis.

Je suis persuadé que vous voudrez bien le recevoir amicalement et l'encourager dans ses démarches.

Avec mes remerciements anticipés, acceptez, cher Monsieur Barr, l'assurance de mes sentiments cordiaux

Croyez, cher Monsieur Barr, à mon meilleur souvenir



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CAHIERS D'ART

14, RUE DU DRAGON

PARIS-VI

le 19 Février 1951

Zervvo

Cher Monsieur Barr,

En Mai 1952 Georges Braque aura 70 ans. Je sais que nous lui ferions la plus grande joie pour cet anniversaire, si nous pouvions organiser pendant l'été 1952 au Palais des Papes une grande exposition de ses oeuvres depuis les débuts jusqu'à ce jour. Je pense au Palais des Papes car c'est le seul endroit où il aimerait voir exposées ses oeuvres.

Ce magnifique projet il m'est impossible de le réaliser sans votre collaboration et celle des collectionneurs de votre pays.

Je viens donc vous demander si vous croyez possible qu'à nous deux nous organisions ladite exposition, pour les mois de Juin à Septembre 1952.

Les difficultés sont nombreuses: 1° le consentement des collectionneurs au prêt de leurs tableaux. Peut-être en leur exposant le but dans lequel nous ferions cette exposition ils consentiraient à ce prêt. 2° les frais qu'occasionnerait le transport de ces tableaux, plus les assurances. Et étant donné la lamentable situation des finances françaises, depuis que le gouvernement a décidé le réarmement du pays, je ne crois pas que nous puissions compter sur son aide.

Veillez, je vous prie, me faire savoir si vous croyez ce projet réalisable et en ce cas si vous accepteriez que nous organisions nous deux cette manifestation.

Croyez, cher Monsieur Barr, à mon meilleur souvenir

Amisjevov

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Photographs sent 9/20/55

Matisse: Tiari: 2/3 left photo from Curt
Valentin gallery - 5 x 7"

- " : The Slave, Art Inst. of Chicago, Edw
E. Ayer Collection
- " : The Slave, The Cone Collection,
Baltimore. Peter A. Juley & Son.

both 8 x 10"