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	AHB	I.A.298

(Caetani) Lelia Howard and her husband came in Wednesday morning to call on you. I explained that you were ill and suggested that you might like to see them for tea on Friday (they leave Saturday). Since they have later engagements, I made an appointment for tea at 4:00. They will call in Friday morning to be certain that you are well and that it is convenient.

They are very charming. Mrs. Howard wished to give you details of her exhibition and I told her that you had seen it. I passed them out through the Vuillard show which they wished to see.

Marie

never called back —

ID 14/180 Newyork Airport TO ORD 19 1001

Barr Modernart II West 53 Newyork

Komndu saell og blessaður heim! Thanks your cable Kjaer kveðja

Eddie

DGM I3 9

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Cahill

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ID I4/I80 Newyork Airport IO ORD I9 IOOI

Barr Modernart II West 53 Newyork

Komndu saell og blessaður heim! Thanks your cable Kjaer kveðja

Eddie

DGM I3 9

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Castani

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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23 Aug 54

Caldes

COPY

to: Alfred Barr

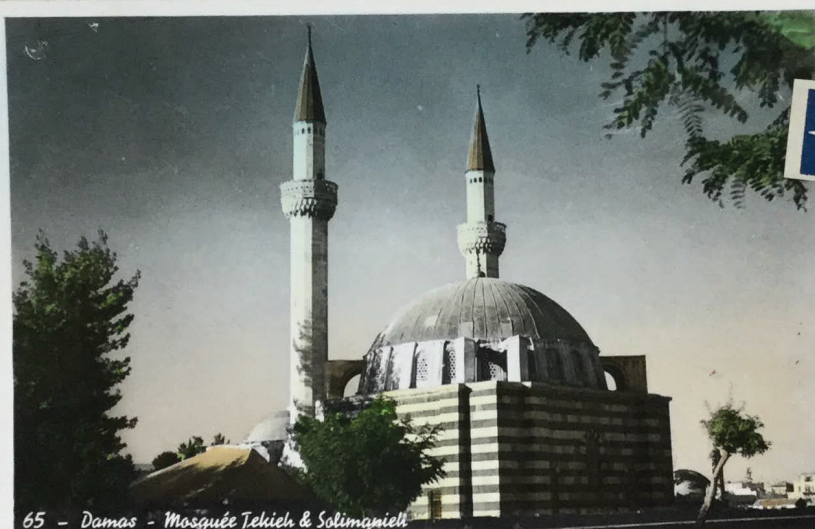
September 1, 1954

Dear Alfred

That is very

sad news about

Cu
hai



65 - Damas - Mosquée Telihi & Salimiyeh

sincerely yours,

Margareta Akermarck
Circulation Director

low
Sandy
request
maximum
as an
the?

when I saw you - That
in Jan. - Lorna + I are
going to India (Ahmedabad)
- at the invitation of

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22 Aug 54 Caldes
 K.T.C. BURY,
 CORN. U.S.A.
 TEL. 4 JEL. WOODBURY 122-2

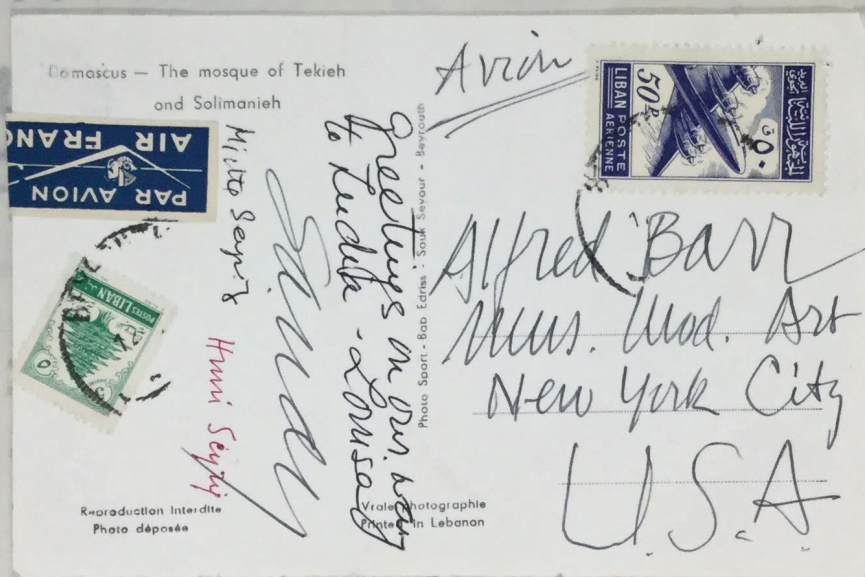
COPY

to: Alfred Barr

Dear Alfred

September 1, 1954

That is very
 sad news about



sincerely yours,

Margareta Akemark
 Circulation Director

Could you
 Sandy
 request allowing him
 maximum favors
 as an artist?
 when I saw you - That
 in Jan. - howie + I are
 going to India (Ahmedabad)
 - at the invitation of

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23 Aug 54

Calder
PAINTER
R.F.D. ROXBURY,
CONN. U.S.A.
TEL. & TEL. ROXBURY 122-2

C
O
P
Y

to: Alfred Barr

Dear Alfred

September 1, 1954

That is very
sad news about
Curtis. I had not seen
him a year - when

Mr. Alexander Calder
Painter Hill Road
R. F. D. Roxbury
Connecticut

Dear Mr. Calder:

Alfred Barr has asked me to reply
to your letter of August 23.

We will be glad to lend you a print
of WORKS OF CALDER when you go to India. It will not
be a brand new print but we will make sure that it is
one in good condition.

Please let us know well in advance when
you will need it, and also how long you plan to keep it.

With best regards,

sincerely yours,

Margareta Akemark
Circulation Director

Miss L. K. ...
Could you answer ...
Sandy Calder's ...
request allowing him ...
maximum ...
no an ...
when I saw you - That ...
in Jan. - Horwicz & I are ...
going to India (Ahmedabad) ...
- at the invitation of ...

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23 Aug 54

CALDER
FAINTER HILL ROAD
R. F. D. ROXBURY,
CONN., U.S.A.
TEL. & TEL. WOODBURY 122-2

Dear Alfred

That is very
sad. I have not
seen
him - when
we did
(with
had -
it in

Miss L. Kermack

Margaret,

Could you answer

Sandy Calder's

request allowing him

maximum favors

as an artist?
thinks Alfred

This is chiefly to
tell you, if I did not
when I saw you - That
in Jan. - Horvia + I are
going to India (Ahmedabad)
- at the invitation of

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23 Aug 54

CALDER
PAINTER HILL ROAD
R. F. D. ROXBURY,
CONN., U.S.A.

TEL. & TEL. WOODBURY 122-2

Dear Alfred

That is very
sad news about
CURT. I hadn't seen
him for a year - when
we dined together in Aix
(with Douglas Cooper) - and
had no real idea how
ill he had been.

This is chiefly to
tell you, if I didn't
when I saw you - That
in Jan. - Horvia + I are
going to India (Ahmedabad)
- at the invitation of

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Muri Gira Sarabhai (to
make a few mobiles
for her)

She has asked me
to bring a copy of
the Herbert Matter file
on me ("Works of Calder")

Can I buy a copy
outright — ? or just
borrow it?

Would you please
give this note to the
proper authority, and
ask him to answer
me. (Greetings to you + Maya
Sandy

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cc: Miss D. Miller

Letter DM
Callahan

9 May 1956

100 EAST 68th STREET, NEW YORK 21, N.Y.

RECEIVED MAY 10 1956

File 23

Dear Mr. Callahan:

I am deeply touched by your kind words about the Museum of Modern Art and grateful that you should have taken the trouble to write as you did.

Many thanks to you, and my kindest regards.

Sincerely,

Alfred H. Barr, Jr.

Mr. Kenneth Callahan
1138 17th Street North
Seattle 2, Wash.

1201 St. Charles Street
Glendale, California

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.298

168 EAST 68TH STREET, NEW YORK 21, N. Y.

REGENT 4-2784

calling
Feb 23
(1956?)

Dec Alfred,

That was such a sweet thing -
I send you the photo of my Picasso - even
so many thanks!

belly, Philip-Chien, + I are all
tomorrow for Paris - My address there is 29 Blvd
Mandi St Honoré - Ric 54-75 - Do let me know
when you come on -

Love & in + manga

Sincerely, Mary C

Yours sincerely,

Alfred H. Barr, Jr.

Director of the Museum Collections

Mrs. I. Calpestri, Jr.
1262 St. Charles Street
Alameda, California

AHB:ma

My son is sometimes near the
like to see the
travelling
also, did Mary find a smaller version of
the horse, very similar composition, but
different colors!

The Museum of Modern Art Archives, NY	Collection: <i>AHB</i>	Series.Folder: <i>I.A.298</i>
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CALPESTRI

*1262 St. Charles St.
Alameda, Calif.*

*Aug 19, 1955
auction*

September 9, 1955

Dear Mr. Barr,

I am looking for some information
Dear Mrs. Calpestri:

on the painting of Franz Marc
Thank you for your letter of August 19th which I have just read on my return from Europe.

and hoped you could help me. I found in your book "Modern Art in Germany"
I am sorry to say that your son will not be able to see Franz Marc's Red Horses in Germany. This famous picture was confiscated by the Nazi Government from the Folkwang Museum and sold at public auction in Lucerne in 1939. It is now, I believe, in a private collection in Cincinnati.

that the picture of the Folkwang Museum
Yes, Marc did paint a somewhat similar version of Blue Horses. It's later than the Red Horses and is rather more abstract.

in Essen. That was before the war? I would like to know if it is still there.
Yours sincerely,

My son is sometimes near the Museum
Alfred H. Barr, Jr.
Director of the Museum Collections

like to see the picture in Essen or with a view
Mrs. I. Calpestri, Jr.
1262 St. Charles Street
Alameda, California

Thanking you
AHB:ma

also, did Marc paint a smaller version of the horses, very similar composition, but different colors?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.298

1262 St. Charles St.
Alameda, Calif.

Aug 19, 1955
auction

Dear Mr. Barr,

I am looking for some information on the painting of Red Horses by Franz Marc and hoped you could help me. I found in your book "Modern German Painting & Sculpture" that the picture was in the Folkwang Museum in Essen. That was before the war & I would like to know if it is still there.

My son is stationed near Frankfurt and would like to see the picture if it is in Essen or within short traveling distance.

also, did Marc paint a smaller version of the horses, very similar in composition, but different colors?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I would appreciate any information you
might have, or where I might obtain it.

Thank you -

Sincerely

Shirley Calvestra

(Mrs. D. Calvestra Jr.)

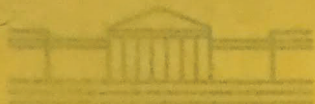
Monday
OF ART
place 5-0500

r 1957

ber 4, 1957

rn

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PHILADELPHIA MUSEUM OF ART

Parkway at 26th Street • Philadelphia 30 • POplar 5-8500

Canada

23 October 1957

FROM THE OFFICE OF THE
DIVISION OF EDUCATION

September 9, 1957

Mr. Alfred H. Barr, Jr.
Dear Mr. Canaday:
11 West 53rd Street
New York 19, N.Y.

Many thanks for sending me the slides of
the McIlhenny Seurat. I found them on my desk upon my return

from South America. I am delighted to have them.
Henry McIlhenny's Seurat, one of the whole picture,
one of the right half, one of the small hat
from that half, and finally a very close on in which
the yellow area in the top third is part of the hat,
the pink blue one beneath it a part of the coat or
dress or whatever garment it is, and the red of the umbrella.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Canaday, Chief
Division of Education
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia 30, Pennsylvania

AHB:ma

John Canaday, Chief,
Division of Education

*(To Henry
McIlhenny)*

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	AHB	I.A.298



PHILADELPHIA MUSEUM OF ART

Parkway at 26th Street • Philadelphia 30 • POplar 5-0500

FROM THE OFFICE OF THE
DIVISION OF EDUCATION

September 9, 1957

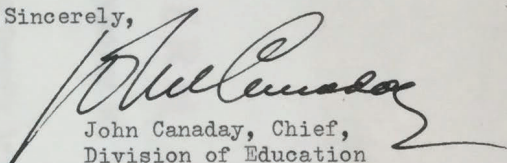
Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Mr. Barr:

Here are four of the slides we took of Henry McIlhenny's Seurat, one of the whole picture, one of the right half, one of the umbrella and hat from that half, and finally a very close on in which the yellow area in the top third is part of the hat, the ~~yellow~~ blue one beneath it a part of the coat or dress or whatever garment it is, and finally the red of the umbrella.

I have not located the phrase "molecular dance", but then I haven't looked for it. I ~~am~~ ^{am} certain it is yours.

Sincerely,


John Canaday, Chief,
Division of Education

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	AHB	I.A.298

Tel. PLaza 3-2994

Canaday

THE MUSEUM OF MODERN ART

937 THIRD AVENUE

Nov. 27, 55

NEW YORK 22, N.Y.

Date February 16, 1955

To: Mr. Alfred B. Barr, Jr.
Bernard Karpel
Museum of Modern Art
From: Alfred Barr

Re: John Canaday letter attached

Dear Bernard;

Would you read this and let me know if you have any objections to Philadelphia's proposal. For sending me the clipping. It interested me the more, as I thought the Karpel collection, which was mentioned in it. With kindest regards. Please return letter with your answer.

Returned to Karpel for reply -

My very best wishes for your success and for a happy New Year to you and your wife.

Sincerely,

Alfred B. Barr, Jr.

Mr. Mario Guggenheim
Institute National de Cultura
Palacio de Bellas Artes
Mexico, D.C.

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Tel. Plaza 3-2994

CARLEBACH GALLERY

937 THIRD AVENUE

Nov. 27. 53

NEW YORK 22, N. Y.

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

Dear Mr. Barr,

thank you very much for sending me the clipping. It interested me the more,
as I bought the Niemeyer collection, which was mentioned in it. With kindest
regards

Sincerely Yours,

Julius Carlebach

could not have chosen anyone better for this important double
job.

My very best wishes for your success and for a
happy New Year to you and your wife.

Sincerely,

Alfred H. Barr, Jr.

Mr. Mario Gervasio
Arce
Instituto Nacional de Cultura
Palacio de Bellas Artes
Mexico, D.F.

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cc: B. Miller

Carlebach

November 24, 1953

Dear Mr. Carlebach:

I thought you would be interested in the enclosed
article on chess men.

May I write you a double **Sincerely,** congratulation
first on your appointment as **Inspector** at the Instituto Nacional
de Cultura, Palacio de Bellas Artes, and secondly as **Director**
Artistic of **Regista**.

Certainly the Palacio de Bellas Artes appears to be
an extremely handsome building; **Alfred H. Barr, Jr.** not
only the archaeological collections and old masters but also
Mr. Julius Carlebach **reunions** of art in Cuba during the last
937 Third Avenue **reunions** of which you have played an
New York 22, New York **reunions**, I ought to write congratulations
to the Ministerio de Educacion and to Mr. Guillermo de
AHB:ma to congratulate them on having your services. They
could not have chosen anyone better for this important double
job.

My very best wishes for your success and for a
happy New Year to you and your wife.

Sincerely,

Alfred H. Barr, Jr.

Mr. Mario Carreras
Inspector
Instituto Nacional de Cultura
Palacio de Bellas Artes
Havana, Cuba

AHB:ma

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cc: D. Miller

January 19, 1956

Dear Mario:

May I write you a double letter of congratulation first on your appointment as Asesor at the Instituto Nacional de Cultura, Palacio de Bellas Artes, and secondly as Director Artistico of Revista.

Certainly the Palacio de Bellas Artes appears to be an extremely handsome building; one worthy of showing not only the archeological collections and old masters but also the extraordinary renaissance of art in Cuba during the last twenty years -- a renaissance in which you have played so important a role. Actually, I ought to write congratulations to the Ministerio de Education and to Mr. Guillermo de Zédegui to congratulate them on having your services. They could not have chosen anyone better for this important double job.

My very best wishes for your success and for a happy New Year to you and your wife.

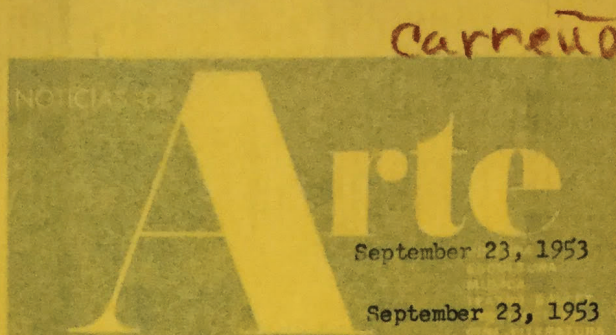
Sincerely, Barr, Jr.

Alfred H. Barr, Jr.

Mr. Mario Carreno
Noticias de Arte
Mr. Mario Carreno
Asesor
Instituto Nacional de Cultura
Palacio de Bellas Artes
Havana, Cuba

AHB:ma

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EDIFICIO IDAL - DEPARTAMENTO 409
CALLE 23 No. 105 - TEL. U-9601 - VEDADO
LA HABANA CUBA

August 16, 1953

Dear Mario:

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

Many thanks for your letter of August 16 which I find upon returning to town. I had already seen Noticias de Arte No. 6. I think your paper is excellent and I am asking our Museum Library to subscribe to it.

Won't you give my very best greetings to Darie and Martinez Pedro. I have the pleasure of sending you herewith a collection of our magazine "NOTICIAS DE ARTE" which I thought you might be interested in reading regularly. Cordially yours,

We reproduced on No. 6, pag. 6, an article written by you for The New York Times, "Is it Modern Art communist?". Also see photograph on pag 5, No. 1.

Alfred H. Barr, Jr.

Hope you like the magazine. It means a lot of work for us because we have not any government subvention and the Cuban public is "allergic"

Mr. Mario Carreño of these publications. You know Noticias de Arte well our ambient, so I think I don't need Edificio Idalo tell him you this. But anyway it is a great Departmento 409 actual pleasure to go ahead with it. Calle 23, No. 105 is a lot for everything. Best regards to La Habana, Cuba.

AHB:ma

Most sincerely yours,

Mario

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EDIFICIO IDAL - DEPARTAMENTO 409
CALLE 23 No 105 - TELF. U-9601 - VEDADO
LA HABANA CUBA

August 16, 1953

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

Dear Alfred:

I have the pleasure of sending you herewith a collection of our magazine "NOTICIAS DE ARTE", which I thought you were receiving regularly.

We reproduced on No. 6, pag. 6, an article written by you for The New York Times, "Is it Modern Art communist?". Also see photograph on pag 5, No. 1.

Hope you like the magazine. It means a lot of work for us because we have not any government subvention and the Cuban public is "allergic" to any kind of these publications. You know very well our ambient, so I think I don't need to tell ~~this~~ you this. But anyway it is a great spiritual pleasure to go ahead with it. Thanks a lot for everything. Best regards to Marga.

Most sincerely yours,

Mario

EDITORES: SANDU DARIE • MARIO CARREÑO • LUIS MARTINEZ PEDRO

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cc: D. Miller

Carter

SOOTHEBY & CO.
34-35 NEW BOND STREET
LONDON, W. 1.

7 October 1957

Dear John

A rumor has reached the picture department here that Mrs. Byron Foy's collection of pictures may be going to be sold. I cannot say that any of that family need money, but I am sure the estate might want to get rid of a few things, and no doubt it is so. I am back at my desk after several months' absence so I have not heard about the auction of Mrs. Byron Foy's collection. However, William Lieberman of our Print Room says that it is going to be sold. I have no further information about the matter.

It will be good to see you in New York.

Sincerely,

John

Mr. John Carter
Sotheby & Company
34-35 New Bond Street
London, W. 1, England

AHB:ma
copy: Waldorf Towers

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T. H. CLARKE.
F. ROSE
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CODE: A. B. C. 5TH EDITION.

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TO THE FIRM, AND QUOTE REFERENCE

JWC/EN

24th September 1957

*Bill says
this is true*

Dear Alfred

A rumour has reached the picture department here that some at any rate of Mrs. Byron Foy's collection of pictures may be going to be sold. I cannot myself suppose that any of that family need money, but I suppose the estate might want to get rid of a few things, and no doubt if this is so, you will know all about it. Any dope which you would properly disclose would be welcome. If the answer is nil, perhaps you would let me have a line by return airmail so that I can put the picture department off the qui vive. If on the other hand there is likely to be anything doing, I expect to be in New York for a week or so from October 7th (stopping in my usual attic at the Waldorf Towers) and could save you the trouble of writing a letter.

Yours

John Carter

JOHN CARTER

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

AHB:ma

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BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



Alfred H. Barr, Esq.,

Museum of Modern Art,

11 West 53rd Street,

New York City,

N.Y., U.S.A.

First fold here

Second fold here
SOTHEBY & Co.

Sender's name and address :
34-5 NEW BOND STREET,
LONDON W.1.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARG
OR SENT BY ORDINARY MAIL.

To open cut

an interesting book - you.
mail
The da Vinci book is going to read -
Mr. Alfred H. Barr, Jr. I feel it should be done
off a table - on ones knees!

AHB:ma

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

159 Gipps Street,
EAST MELBOURNE. VIC.
25th February, 1957.

Dear Alfred,

Thank you so much for your letter of 5th February and enclosed copy of letter to Hal Missingham.

First of all thank you very much indeed for getting us that mammoth book on Leonardo da Vinci. It was extremely good of you and we are glad to note that you kindly managed to get a discount of \$8.75 for which many thanks.

I agree with what you say in your letter to Hal Missingham. I don't know what his letter to you was, but in speaking to him myself I had suggested that the Rockefellers were interested in bringing Pacific countries together through exhibitions of indigenous painting etc. I had thought of it as a general Pacific scheme, rather than a particularly Australian one. Clearly our first approach to the preservation and collection of aboriginal art should be through our own Commonwealth Government. It is a heritage and will gradually disappear piecemeal into commercial channels if an overall approach isn't made by some central authority. In the meantime, it seems worth bringing up to the various bequests, like the Felton Bequest in Melbourne, the acquiring of examples of aboriginal art. As far as I know the Commonwealth Government has not really thought very seriously about this matter yet, but we will

*but we will do something about it before it is too late. all best wishes to you both
Maire*

*The da Vinci book is going to read -
Mr. Alfred H. Barr, Jr. I feel it should be done
off a table - on ones knees!*

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5 February 1957

Dear Maie:

We have been able to get the Leonardo da Vinci volume for Mr. Casey and are sending it to him, as you suggest, through Sir Josiah Francis.

We have had nothing at all to do with the publication of the book but we have been able to get it at a discount of \$8.75. I am enclosing my check to reimburse you.

I have had a rather discouraging time with the approach to the Rockefeller Foundation as you can gather from the enclosed copy of my reply to Mr. Missingham. I did have a couple of talks with Mrs. Rockefeller after sending Mr. Missingham's letter to Mr. Rockefeller. It was clear, as I had thought, that the Rockefellers themselves do not like to influence the action of the Foundation established by the grandfather. As I indicated to Mr. Missingham, I am afraid the response to requests for funds will be handicapped by a sense that the Australians themselves have shown very little effective interest in doing what Mr. Missingham wants to do. Perhaps I am mistaken about this and underestimate Australian efforts on behalf of Australian aboriginal art.

In this morning's mail I have an invitation from a dealer to a commercial exhibition of bark paintings officially sponsored by the Australian Ambassador.

In any event, it was very good to hear from you. I hope that you and your husband will get much pleasure from the Leonardo book which is certainly an impressive publication. My best to you both.

Sincerely,

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

AHB:ma

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.298
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if the \$35 is not enough - Casey
 Dick. This can be adjusted through
 Miss Rose B. Crow
 c/o Australian Embassy
 Washington D.C.
 (mark personal)

159 GIPPS STREET
 EAST MELBOURNE

4th January, 1957.

Dear Alfred,

Dick has conceived a great desire to have a volume of Leonardo da Vinci (Reynal \$35). I don't know whether your Museum has any connection with the publication of it but, if so, would you please ask them to send us a copy of it. I enclose Dick's cheque for \$35 and would be grateful if you would ask someone to have the book sent to Sir Josiah Francis, Australian Consulate-General, Rockefeller Center, New York City, and he will pass it on to Dick by bag. I do hope this is not a frightful bother, but it did occur to me that the publication might have something to do with your people.

It was such a pleasure to see you and Mrs. Barr in New York, and also to meet the John Rockefeller 3rd.

I do think that if the idea appeals to the Rockefeller Foundation, it would be worth sending some suitable man, or even two, to Australia to survey and co-ordinate the amount of interesting stuff we have in aboriginal art. It is spread over various parts of Australia as well as in the capital cities, and it really would be a more-or-less full-time job to co-ordinate it intelligently. Any people that we have

together
 da Vinci which
 gh me. She has
 to your office
 . Casey by bag.
 rather a tome,
 send it on.
 ours,

Alfred H. Barr, Jr.

Sir Josiah Francis
 Consulate-General of Australia
 Rockefeller Center
 New York 20, New York

AHB:ma

Casey

21 January 1957

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Casey

159 GIPPS STREET
EAST MELBOURNE

-2-

21 January 1957

who are well informed on this art have got
full-time jobs and probably could not be
spared to do it.

*this is only a
suggestion. you may be
seeing the Sidney Nolan's
next month early as they
are returning to London
from a short visit to
Australia via the Isles.
all best wishes to
you both*

Mr. Alfred Barr Jr.,
C/- Museum of Modern Art,
11 West 53rd Street,
NEW YORK. U.S.A.

*Love
Maip*

together
da Vinci which
gh me. She has
to your office
Casey by bag.
rather a tome,
send it on.
ours,

Alfred H. Barr, Jr.

Sir Josiah Francis
Consulate-General of Australia
Rockefeller Center
New York 20, New York

AHB:ma

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Casey

21 January 1957

Dear Sir Josiah:

I am having delivered together with this letter a copy of Leonardo da Vinci which Mrs. W. G. Casey has purchased through me. She has written that if I deliver the volume to your office you will be able to pass it on to Mr. Casey by bag.

I am afraid that it's rather a tome, but I hope that you will be able to send it on.

Sincerely yours,

Alfred H. Barr, Jr.

Sir Josiah Francis
Consulate-General of Australia
Rockefeller Center
New York 20, New York

AHB:ma

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159 Gipps Street,
EAST MELBOURNE.
VIC. AUST.

16th January, 1956.

Dear Alfred.

Thank you very much for your letter of 5th December and enclosure about the newly acquired paintings and sculptures at the Museum of Modern Art. I am most interested to have it.

I am delighted you have bought a painting by Sidney Nolan and look forward to getting the photograph of it. How perfectly idiotic to raise the point of the Kelly legend. Sidney has always been interested in that story, but nobody in their senses can consider that his interest has any high political significance.

but that there is a particular war between the law & the law breaker. I hope Sidney's exhibition

Mr. Alfred H. Barr, JNR.,
The Museum of Modern Art,
11 West 53rd Street,
New York 19,
NEW YORK. U.S.A.

at the Dunlachie Gallery
March April - goes well.
Do please ask anyone you
see to go to it. The Nolans
have lived 15 years on the
small of an old reg. & are a
fascinating couple - she also
is gifted

all best wishes to you
all

Maire

I hear occasionally from
some of the members of our
house judging committee
- they send me journals
etc. Those two little
brave hands I got from
Henry Moore wear well

Casey

John Barr

John Barr

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

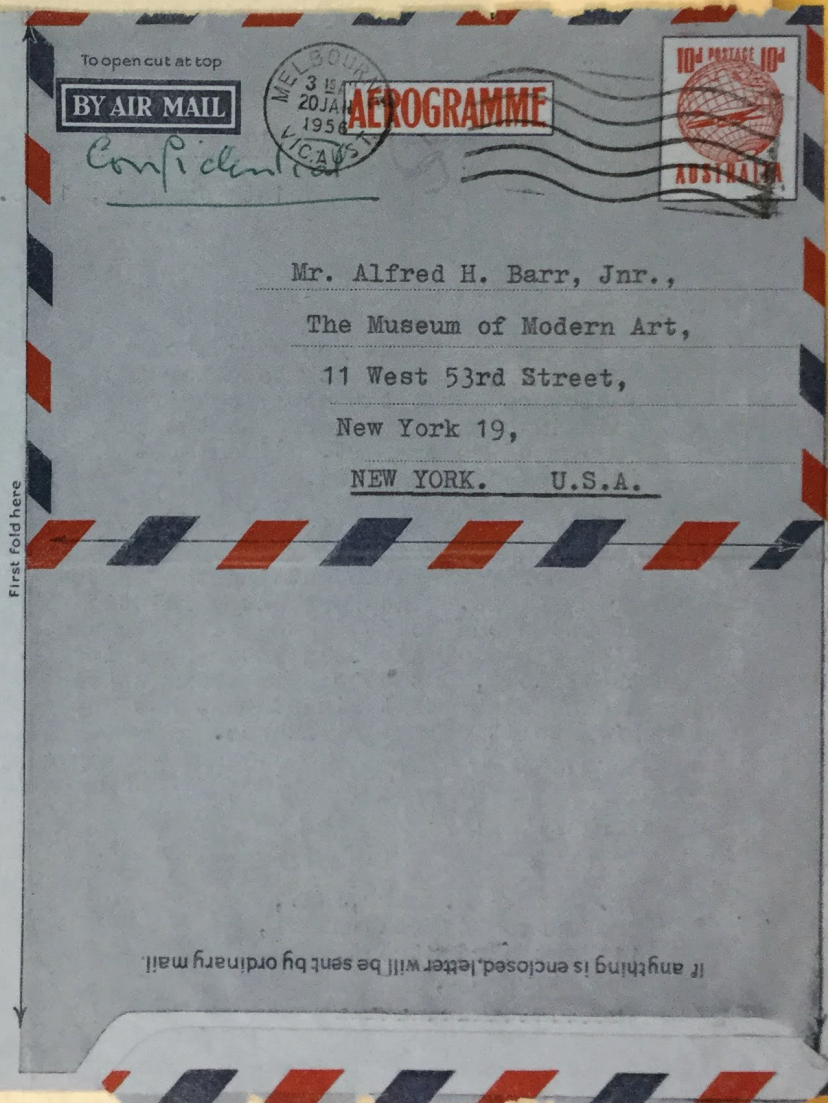
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AUSTRALIAN EMBASSY,

Casey
Volume
No. 1, 1955



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

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AUSTRALIAN EMBASSY,
THE HAGUE.

22nd December, 1955.

Dear Alfred,

Many thanks for your letter of December 5th enclosing copies of the two press releases on your New Acquisitions show. I read the passages about Nolan with much interest and, regardless of whether Forsythe approves or not, I thought your description of the Kelly picture was excellent. I wish I could have seen it again, and am delighted that you like it so much. I hope many others have shared your discernment and good taste. I meant to apologise to you before leaving New York for the silly things which Forsythe said, but as you probably realised, they were stimulated in a large measure by alcohol, and therefore should not have been taken at their face value. Furthermore, art itself stimulates more stupidities even on the part of those who are cold sober than probably anything else in the world, bar love!

I was terribly sorry to miss the opening and the dinner party beforehand to which I had so much looked forward. I do hope that I did not inconvenience the Burdens by dropping out of their party at such short notice, and that I shall have the opportunity to meet them again some other time. If they should ever be coming this way, do please let me know, as I should be most happy to do anything I could for them.

But most of all, Margaret and I are looking forward to a visit from Marga and yourself. It was a great pleasure to have even a brief glimpse of you both during my all too hectic weeks in New York, but it would be infinitely more satisfying to have you both stay with us here for a little so that we could talk at great leisure and pay some visits together to the galleries and recurring exhibitions in Holland.

*Margaret & I are sending our
love to you both*

Yours ever

John

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

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159 GIPPS STREET
EAST MELBOURNE

Volume IX.
No. 1, 1955

Dear Alfred,

Thankyou so much for sending me the photograph of Sidney Nolan's Ned Kelly painting. It looks very interesting and is probably more so in colour.

I am sending you several photographs of sculpture recently done in Australia. The two pieces by Arthur Boyd are in ceramic and are rich and rather fascinating in colour. You will observe that he has been influenced by Picasso but has a most original mind, which is shown in a succession of ceramic tiles that he has done. The photograph of the Three Marys is by a young sculpture called Clifford Last - and he has a large piece of similar sculpture showing in an outdoor Art and Sculpture Exhibition now being held in Melbourne.

The Director of the National Gallery of South Australia, Robert Campbell, with his wife (who writes Art reviews in the

/ Adelaide ...

Mr. Alfred H. Barr, Junr.,
C/- Museum of Modern Art,
11 West 53rd Street,
NEW YORK.

The Quarterly Bulletin of the
National Gallery of Victoria

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EAST MELBOURNE

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Volume IX.
No. 1, 1955

Adelaide Advertiser under the name of Elizabeth Young) will be in New York on a Carnegie Corporation Grant at the end of April. I have ventured to give him a card to you as he would very much like to meet you - and he is one of our most interesting Directors in Australia. It is the first time he has visited the States. I do hope you will be able to see him and perhaps give him a bit of advice.

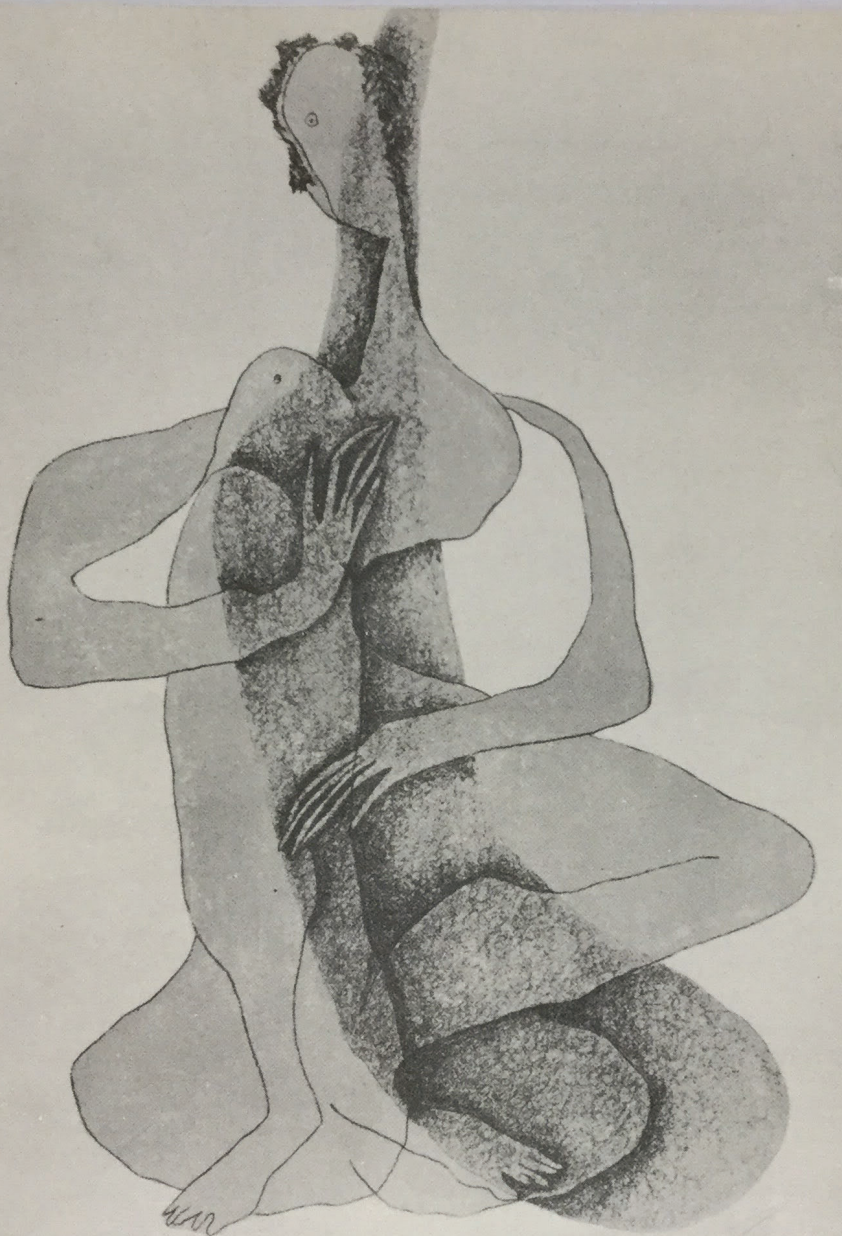
all best wishes W. J.
all

Maire

The Quarterly Bulletin of the
National Gallery of Victoria

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Volume IX.
No. 1, 1955

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National Gallery of Victoria

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PETER FOLDES, VASE AND FLOWERS, watercolour, 18 inches X 26 inches

Purchased

Each of these recently purchased watercolour paintings by contemporary artists stresses design though they differ greatly in individual style and subject matter. "Vase and Flowers," painted by Peter Foldes, appeals immediately with its effect of a decorative lacework of line. Line is used boldly, acting sometimes in delineation of the forms of objects, sometimes for the details of these, and also for the variety of patterns which carry the design, even to the mount itself. Washes of harmoniously planned colours play their part in the composition.

Frank Hinder matches style and subject matter closely in his study. The rigorously angled and curved shapes of "The Hanger" relate directly to those of the structure itself, other buildings, an airplane and a patch of sky. Areas are accented, lapped, lost and found, and placed with colours to suggest the atmosphere and movement of the composition. The precise technique is analogous to the precision of surface and shape belonging to the elements of the subject material.

"Canal, Warwickshire" by Hector Gilliland, is a dynamic work which could only have been produced since Cézanne. The delicate harmony of closely related tones suggests an actual effect though the picture may have been painted from studies. Vitally placed three-dimensional forms are organized with a fine sense of movement which includes the subtle modulation of plane surfaces. Although extremely simple this is a very sensitive work.

ARNOLD SHORE.

PETER FOLDES born in 1924 in Budapest was trained at the Municipal Art School there and at the Slade School, London. He exhibited in Melbourne in 1954. Lives in London.

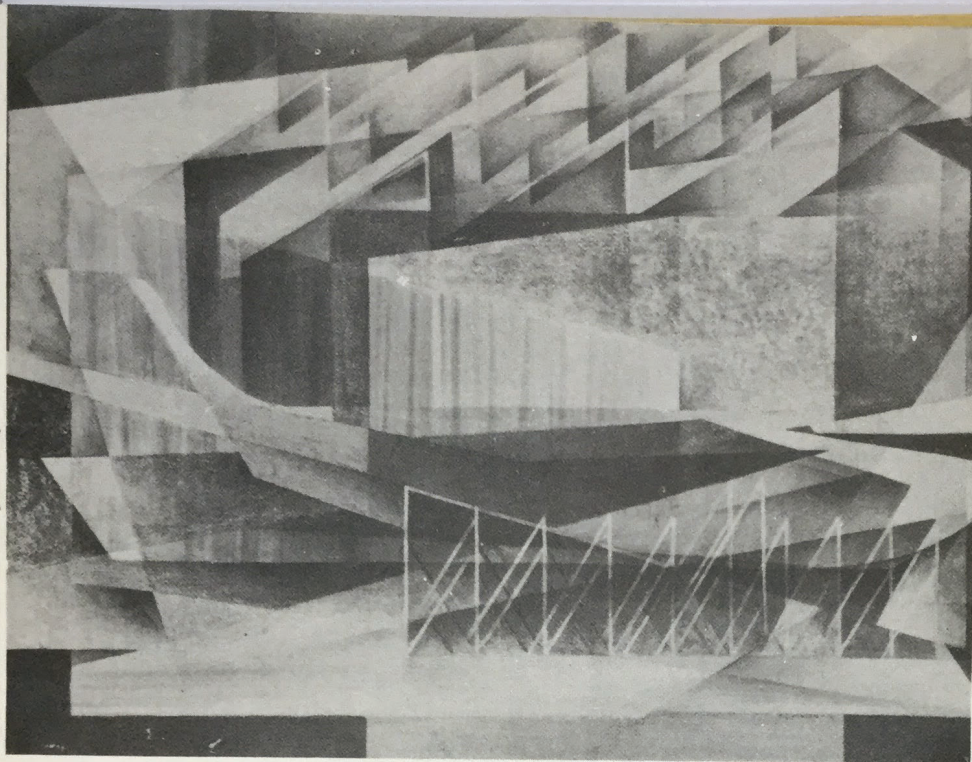
HECTOR GILLILAND was born in Launceston, Tasmania in 1911. Held positions as draughtsman with the New South Wales State Public Service and later the Commonwealth Public Service. Resigned in 1953 when he went on a trip to Europe. Is now engaged full-time in painting.

FRANK HINDER was born in Sydney in 1906 and studied at the Royal Art Society and at the East Sydney Technical College, as well as at several American Institutes. Resident in Sydney.

FRANK HINDER, THE HA

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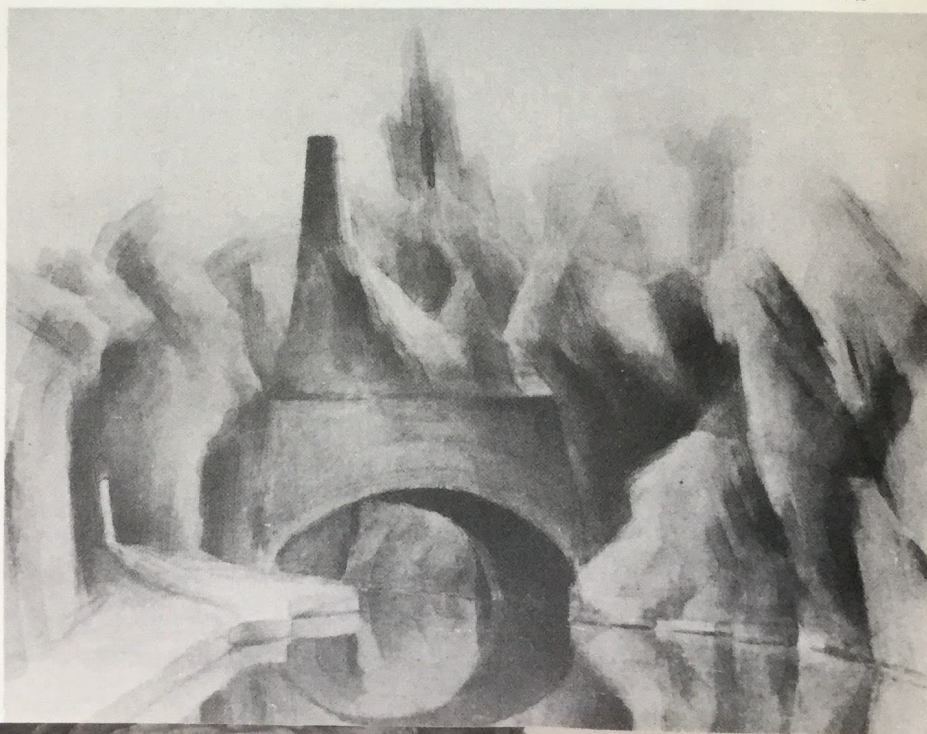


FRANK HINDER, THE HANGAR, watercolour, 21½ inches X 29½ inches

Purchased

HECTOR GILLILAND, CANAL, WARWICKSHIRE, watercolour, 13½ inches X 17½ inches

Purchased



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ARTHUR BOYD, SAUL AND DAVID, coloured terracotta sculpture, height 28 inches

From Arthur Boyd's recent exhibition of ceramic sculpture the National Gallery purchased the Saul and David group. Entering the exhibition room where the work was first displayed, one felt like walking in a strange forest of gnomish beings, a world magically convincing yet imaginatively separate from ours; looking at the figures, singly, their gnarled, scooped-out forms, true clayforms in which the shaping impress of the artist's hand on the shapeless lump can still be sensed, they began to acquire a human significance, both moving and haunting. Amongst the major pieces of this exhibition, the David and Saul appeared as the calmest, perhaps the most humane work. Expressionist distortion—means of heightened expressive emphasis—link the group with its companions: heads and hands loom large; eyes and noses are accented, the arms become lithe linear tendons. Thus the left arm of Saul in a U-fold across the contour, carrying the eye back to the head with its beak nose and despairing eyes, to sink back again into the open vessel of the angled arm. The left hand too of Saul is significantly enlarged, weighing upon the head of the boy David, and most movingly conveying, what is one of the great inner dramas of the Old Testament (Samuel, I., 16, v. 14-23): the man of the lost mission and his

love and hate of the comforter and successor; he—David—sadly aware of the old king's tragic fate, but confident in the awareness of election. Note how the bust of David, together with the comforting hand, forms a stable triangular pedestal over which looms the downward gliding, insecure head of despair. But note too, how the contrasted shapes—antagonists of a fated tragedy—are indivisibly linked: the inward swinging loop of Saul's arm, is repeated in that of David, though in a broader and stabler angle, and the harp-playing arm and hand of David leads back to Saul's elbow—bottom angle of the U-fold and decisive joint of rhythmic circulation.

While some of Boyd's ceramic groups have no one dominating view or face, (especially the Kiss of Judas) the Saul and David group is conceived as essentially unifacial and could be placed in a shallow niche or against a wall. The main frontal view unfolds in clear and strong contour: two flat curves form the steep and closed right contour (seen from the observer); this breaks at the compositionally decisive joint of the elbow and is taken up again and brought down to the base; the left contour is set against the right one with its broader angle and dramatic cascade of three tense curves, the lowest (of David's arm) returning into the enclosing rhythm.

The National Gallery has also recently acquired the work of one of the leading Sydney sculptors, Sleeping Bird, by Gerald Francis Lewers. This very accomplished woodcarving provides a most interesting contrast to the Boyd ceramic group. The two basic modes of plastic expression appear thus before us in contemporary form: sculpture which creates form by "taking away" (to use Michelangelo's term) by carving out of the block of wood or stone;

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and sculpture which creates form out of the shapeless and pliable clay by "putting on" and which perpetuates this form by either glazing and firing—as in terracotta—or by casting in metal. Michelangelo, carver by inner compulsion, called the latter "similar to painting" and it is perhaps not accidental that painters like Picasso and Boyd have taken to the modelling medium.

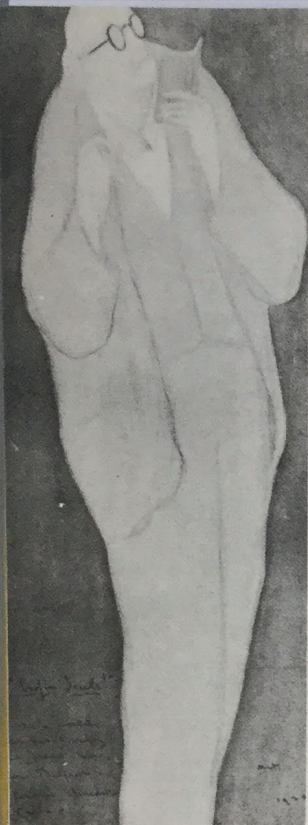
But the contrast between the two works goes deeper: Boyd's *Saul and David*, like all his work, is essentially expressionistic, that is, it aims at emotional effects by means of free and spontaneous distortion (or exaggeration). Lewers' carving is near abstract work: the artist's interest lies, to quote his own words "in discovering the best form of expression for each material, with emphasis on movement". This is very much in accordance with the ideas of Henry Moore (and his continental forerunners). Among these principles are: pure plastic shapes (shapes expressing three dimensional form with only tenuous representational reference) and "truth to material" (that is, what Lewers' calls "discovering the best forms for each material"). The natural form thus is transposed or translated into forms, most appropriate to the sculpture medium. Thus in our carving the sinuous turning and twisting forms of wood, with their knobby swellings and whirlpools of grain, their smoothly curved flowing planes, return in unbroken sweep and describe a fluid plastic configuration. This plastic shape is penetrated by space—we can so to speak look through, visualize back and front planes simultaneously and it enfolds space which attains within its enclosing planes positive plastic shape. Such forms of contemporary sculpture (a corresponding work of Henry Moore is the bird-basket) have obviously a very strong affinity with modern architectural design: sweeping, uninterrupted planes, transparency of shape and the light, pivotal equipoise of our carving represent such common features.

FRANZ PHILIPP

G. F. LEWERS. SLEEPING BIRD, wood, length 31 inches



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In the early nineties of the last century William Rothenstein noted some drawings by Carlo Pellegrini, hanging on the blue walls of Max Beerbohm's study at Merton College, Oxford. Pellegrini (Ape of Vanity Fair) was then the foremost master of portrait caricature in England, and the eminently telling gestures and revealing attitudes of his figures were Beerbohm's first inspiration.

In Oxford, too, Beerbohm met Aubrey Beardsley, who, giving a fin de siècle twist to the Pre-Raphaelite manner became the compelling influence behind the art of illustration of the period. Pellegrini's character-studies and Beardsley's style gradually led Beerbohm towards the subtle wit of interpretation and the studiously primitive manner of drawing which are such striking features of his mature art. Beerbohm, along with Gulbransson and Thomas Theodor Heine of the Simplicissimus, transformed caricature into the style of "Art Nouveau"

Beardsley, according to Rothenstein was one of the first to appraise Beerbohm's drawings at their true value. He brought him into contact with the publishers of the Yellow Book and the Savoy, and Beerbohm also drew for other periodicals such as The Strand, Pick-Me-Up and others. After 1900 he abandoned these periodicals and only occasionally went before a wider public with exhibitions of some of his work at the Leicester Galleries and with carefully selected editions in books of illustration. In these and in his many unpublished drawings he shows himself as the ironic commentator on the Edwardian era. Its writers and artists, its dandies and leading politicians form the circle from which Max drew his inspiration. Though later themes enter Beerbohm's work during his long life, his art was formed in the Nineties and his outlook retains the stamp of that decade. Already in 1895 he felt himself to be outmoded "I belong to the Beardsley period" . . . "Indeed I stand aside with no regret . . . For to be outmoded is to be a classic".

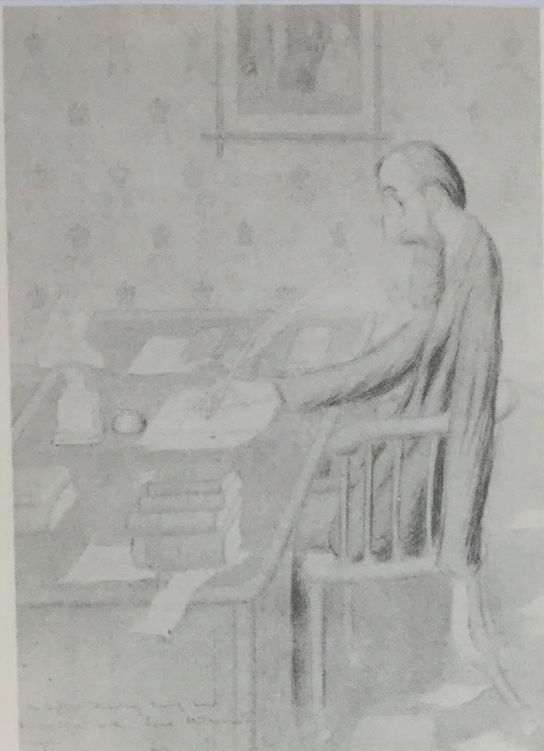
3. MR. HENRY JAMES RE-VISITING AMERICA. James who had returned for a visit to America after twenty years absence in 1904-5 had brought out his *The American Scene* in 1907. Beerbohm's drawing appeared in his *A Book of Caricatures* in the same year. Using the traditional comic formula of the large head and small body, Beerbohm stresses Henry James' dignity, sensitivity and dandyism, and contrasts them with the turbulence and aggressiveness of the Americans who fill the background and greet James with the following remarks: Cowboy: "Guess 'e ken shoot character at sight." Indian: "Hail, great white novelist. Tuniyaha, the spinner of cobwebs." Negro woman: "Why, its Masser Henry. Come to your old nurses' arms, honey!" † Very large fat man: "What's the matter-with-James?" † Fair Woman: "He's all right." † Man with cigar and hat: "Who's—all-right." † Short fat man: "James." Front row: Little Girl: "My, Ain't he cree-ative?" Dancing Negro: "We want yer mightly badly—Yas, we doo!"

Against this medley of rather inarticulate utterances is set what has been said to be Beerbohm's finest parody of James' style: Extract from his unspoken thoughts: . . . "So that in fine, let without further beating about the bush, me make to myself amazed acknowledgement that, but for the certificate of birth which I have—so quite indubitably—on me, I might, in regarding (and as it somewhat were, overseeing) a l'oeil de voyageur these dear good people, find hard to swallow, or even to take by subconscious injection, the great idea that I am—oh ever so indigenously!—one of them.!" . . .

4. INSECURITY seems never to have been published. Augustus John to the right with his beard, hair and manner of dressing of his bohemian period disdainfully accepts the adoration of three "John" women, who testify to the artist's partiality for gypsies and fisherfolk. The figure of the art critic in the foreground is unidentified. The caption runs as follows: "Art Critic (under his breath) 'How odd it seems that thirty years hence I may be desperately in love with these ladies.' Max 1909."

1. ENFIN-SEULS is accompanied by the following caption: "In a world comparatively at peace now, Mr. Balfour tackles Benedetto Croce. Max 1920". Statesman as well as philosopher Arthur James Balfour added a taste for the arts to his diverse accomplishments. As Foreign Secretary he had taken part in the peace conference

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of 1919. Beerbohm's drawing shows Balfour returning to his favourite leisure time interest which according to William Rothenstein centred at that time in the "philosophical basis of taste". The drawing was exhibited at the Leicester Galleries in 1921 and published in *A Survey* in the same year.

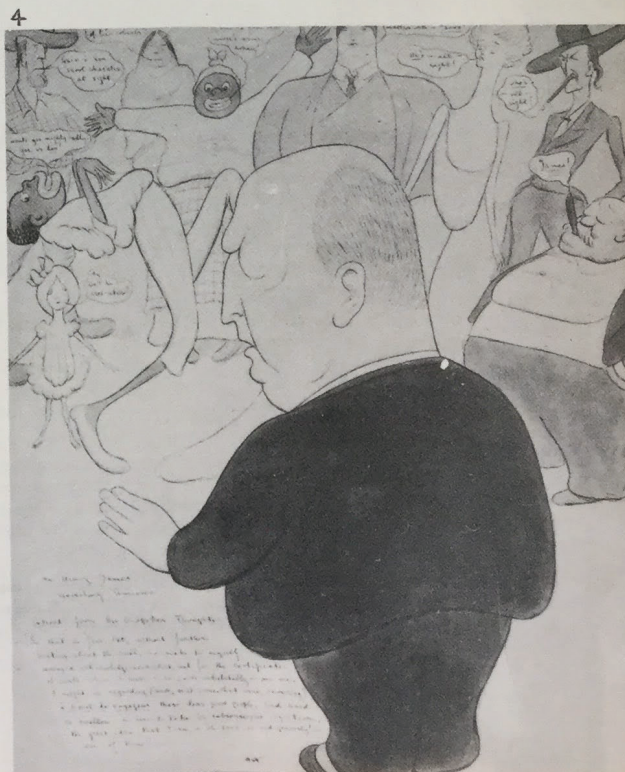
2. Mr. LYTTON STRACHEY. Inscribed: "Mr. Lytton Strachey trying hard to see her with Lord Melbourne's eyes. Max November 1920." Strachey whose *Eminent Victorians* had brought him fame in 1918, was engaged in writing his *Queen Victoria*, when Beerbohm made this drawing. After the book had come out Beerbohm published the drawing in *A Survey* and added the following footnote to the word "trying": *—and contriving. M. B. 1921. Lytton Strachey was noted for his tall, emaciated figure and his red beard.

† These four figures are obviously portraits. The short fat man, closely resembles William Dean Howells, novelist, and close friend of Henry James. The others have as yet remained unidentified.

URSULA HOFF



3



4

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Five Christmas Card Designs, linocuts	..	Eric Thake	..	..	..	Purchased
Irish Legend, coloured lithograph	..	Tate Adams	..	..	..	Purchased
Native Dancer, coloured linocut	..	Barbara Brash	..	..	..	Purchased
Captain Blair's House, mezzotint	..	Kenneth Jack	..	..	..	Purchased
Landscape, drawing..	..	Lloyd Rees	..	..	..	Purchased
Landscape with Tree and Bridge, drawing	..	Claude Lorrain	..	..	..	Felton Bequest
Eleven Volumes of the Mangwa, woodcuts	..	Hokusai	..	..	..	Purchased

GENEROUS DONATIONS TO THE NATIONAL GALLERY AND ART MUSEUM INCLUDE :

"A Gift to the Australian People", woodengraving by Sir Lionel Lindsay	Presented by the Artist
Farm near Bormes, oil painting by Rupert Bunny	Bequeathed by Janet Biddlecombe, Golf Hill, Victoria
Landscape, Tintalra, oil painting by Rupert Bunny..	Bequeathed by Janet Biddlecombe, Golf Hill, Victoria
Fifty-nine Pieces of Victorian Furniture, Silver, and other items	Bequeathed by Janet Biddlecombe, Golf Hill, Victoria
Set of six Ladies George IV. period	Presented by Mrs. Tristran Buesst
Forty-two Pieces of Furniture, Furnishings, Glass, China, etc.	Bequeathed by the Collier Estate, Tborak, Melbourne

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Allan R. Henderson, LL.M. (Deputy Chairman).	The Hon. T. W. Mitchell, M.A., M.L.A.
J. G. Burnell, M.C., B.E. (Treasurer).	The Hon. Mr. Justice Sholl, M.A., B.C.L.
	A. T. Smithers, C.B.E.

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Sir John Medley, Kt., D.C.L., LL.D. M.A.
Sir Alexander Stewart, Kt.
A. J. L. McDonnell (Felton Bequest Advisor in London)
Colin G. Rigg (Secretary)

Director of the National Gallery : Daryl Lindsay

Secretary of the National Gallery : E. N. Dewar

Assistant and Curator of Art Museum,
Gordon Thomson

Assistant Curator, Art Museum,
David L. Saunders

Secretarial Assistant : Beryl Hollingsworth

Head of National Gallery Art Schools,
Alan Sumner

Supervisor : Hector Williamson

Assistant and Keeper of Prints

Guide Lecturer

Education Officer

Conservator

Ursula Hoff

Arnold Shore

Gilbert Docking

Harley Griffith

National Gallery Society

E. Paton

The following publications and reproductions are on sale at the Swanston-street entrance :

Catalogue of the Gallery (5/-). Gallery Guide (6d.). Catalogue of Selected Masterpieces with 30 illustrations (1/6).
Thirteen large reproductions (25/- each). A selection of small reproductions including Christmas cards.

THEATRETTE :

DOCUMENTARY FILMS : Every TUESDAY at 1.15 p.m.

LECTURES : NATIONAL GALLERY LECTURE—Third Thursday.

PUBLIC LIBRARY LECTURE—First Thursday.

MUSICAL RECORDINGS—Second and Fourth Thursdays.

Cover design in this number is by Henri Laurens, *Sitting Woman*,
coloured Lithograph, 24 inches X 18 inches
Felton Bequest

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"The Three Marys"
Height. 2'6" : PLASTIC METAL
1955.

CHIFFORD LAST
THE STUDIO
441. ST KILDA RD
MELBOURNE. VIC. 3207
AUSTRALIA.

ERIC LANG
COMMERCIAL PHOTOGRAPHER
441 ST. KILDA RD., MELBOURNE BM 4269
WALL RE-ORDERING
PLEASE QUOTE THIS NUMBER.....

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THE SISTERS by Arthur Boyd
AT GALL. OF SOUTH AUSTRALIA
(24" high)

PHOTOGRAPH BY
COLIN CALLANTYNE.

Reproduced from the Original in the
National Gallery of South Australia.
ALL RIGHTS RESERVED.

Thomson
Museum
Melbourne

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Andrew Schwald
(Bought pure watercolor)

And what waste
He was a man
And what a man should be

Miss Isabel Thomson
Victoria Museum
Hampstead

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.298
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cc: D. Miller

Cash

10-23-57

Dear Mr. Cash:

30 October 1957

This past July I had the pleasure of seeing your Picasso show.

Dear Mr. Cash: view at the time was a remembrance. The large Monet installed in our galleries (6 feet, 6 1/2" x 18 feet, 4 3/4") is one of the late paintings from the water lilies series. We have listed it under the title, "Water Lilies." It was painted about 1925.

We do not have a color print of this picture, but an 8 x 10 glossy black and white photograph can be ordered through Miss Pearl Woeller of our library. Art News published the painting in color in last year's Art News Annual.

The whole painting and two details have been done as color slides and are available in 35 mm size, mounted in cardboard at \$1.25 each through Contemporary Color Slides, 243 East 17th Street, New York.

Very sincerely yours,
Marie Alexander
The Museum Collections

Mr. Robert A. Cash
2319 Cloverdale Avenue
Winston-Salem, North Carolina

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

10-23-57

This past July I had the pleasure of seeing your Picasso show.

Also on view at the time was a tremendous landscape by Monet — a lake scene with reflections of red-pink flowers, etc. — covering a whole wall upstairs.

Could you give me the title of this painting. Are there any prints of it available?

Thanks in advance.

Robert A. Cash
2319 Cloverdale Ave.
Winston-Salem, N.C.

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cc: DM

article to McCray
Castel Franco

July 5, 1955

Dear Mr. Castelfranco:

Forgive my not having acknowledged the reprint of your article on La XXVII Biennale. I read it with great interest, especially what you said about Ben Shahn and Guttuso.

What you write is always persuasive, even when I do not entirely agree.

My very kind personal regards to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Giorgio Castelfranco

c/o Soby

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

cc: D. Miller

OUTLINE OF PROJECT FOR A PARIS GALLERY

Leo Castelli.

7 December 1955

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

October 26, 1955

Dear Alfred: Dear Leo:

You are very considerate to forgive my long delay in answering your letter of October 26th, enclosing an outline of the project for a Paris Gallery.

I was indeed desperately busy, but would have phoned you had I found anything to criticize seriously in the outline. I thought it excellent and I will be glad to support it if asked to do so by the foundation.

I have tried to reach you by phone this morning but have had no luck, so since I am on duty as a juror this afternoon I am writing this note.

Good luck!

Sincerely,

Alfred H. Barr, Jr.

Mr. Leo Castelli
4 East 77th Street
New York, New York

AHB:ma

P. S. May I keep the outline?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.298

Leo Castelli.

4 EAST 77TH STREET
NEW YORK 21, NEW YORK

October 26, 1955

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

Dear Alfred:

Here is the draft of my project. You will probably find many flaws. Please feel entirely free to criticize and make suggestions.

I shall take the liberty of phoning you beginning of next week to have your reaction.

I am most grateful for your invaluable help and ask forgiveness for the added burden.

Kindest regards,

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b) The European art world is deprived of the vivifying influence of much that is creative in contemporary art.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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OUTLINE OF PROJECT FOR A PARIS GALLERY.

1. In recent years American art has come of age. Many of us, here, believe that it is gaining a position of leadership. Even among Europeans there is a growing awareness of the significance of our painting and sculptures; but this awareness remains unfocused and unformulated.
2. Owing to long-standing habits of thought, Paris still reigns supreme in the world of art, both as a center and fountainhead. Consequently, its waning importance as a source of new inspiration in creative art- perhaps a temporary phenomenon- and the emergence of new forces in America to fill the void, have passed almost unnoticed. The American public itself, is often reluctant to give its full appreciation and support to U.S. artists who have not received a European stamp of approval; and, while many new arrivals from Europe - not infrequently watered down versions of trends which have originated in this country- shown here by our Museums and Galleries meet with immediate success, parallel efforts to promote American art in Europe have had, at best, a succes d'estime. At any rate, very few European galleries have been willing or able, so far, to back American artists.
3. This anomalous situation leads to two undesirable results:
 - a) Artists of the first rank are denied deserved international recognition
 - b) The European art world is deprived of the vivifying influence of much that is creative in contemporary art.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 2 -

4. It is proposed, therefore to establish an art gallery in Paris which, we feel, could make three major contributions to the art world:

- a) emphasize the fact that there is a vital and adventurous artistic movement in America
- b) take advantage of American critical judgment- which, from the time of Impressionism to this day has been often ahead of France in the early preception of emerging greatness- by exploring neglected areas of European art
- c) introduce American display techniques, which, we believe, are also in advance of European methods, by devoting exhibitions to developmental themes, such as the history of Collage, Open Work metal sculpture etc.

5. European artists will, thus, figure prominently alongside of our own in the shows planned by the gallery. There are other compelling reasons for their inclusion:

- a) It is the very purpose of the project to prove by close comparison that our artists can compete on equal terms with their European contemporaries
- b) The presentation of both Americans and Europeans ought to dispel any suspicion of cultural diplomacy
- c) It is confidently expected that the handling of European artists will enable the gallery to become self-supporting after a period of about two years.

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-3-

6. Many of the contemplated exhibitions will be circulated to Museums and Galleries of other European cities which, up till now, could rarely satisfy their desire to show the work of our artists because of the considerable cost involved. With Paris as a central point of distribution, this obstacle will be removed with a consequent further extension of the potential market for American art.

7. The cost of setting up the gallery and operating it for one year has been carefully estimated, with expert advice, at fifty thousand Dollars.

It is hard to forecast the financial support needed for the next season. But, even if progress were to be slower than expected, half of the sum mentioned above, perhaps much less, should enable the gallery to reach the goal of selfsufficiency at the end of the second year.

8. Personal qualifications:

Activity in the field of modern art, both in France and the U.S., for the past twenty years

Partner of the Galerie Rene Drouin, 17 Place Vendome, Paris, from its founding in 1938 to 1949

Representative of that Gallery in New York after war service in the U. S. Army

Cofounder, in 1949, of the Artists Club. This little advertised organization has created a feeling of solidarity among Vanguard artists, unprecedented in this country, and has given them much needed moral support.

Organization and installation of the Ninth Street Show in 1951. This show included about sixty artists, and was perhaps the starting point for a greatly increased interest in our artists. It also led to the discovery of many promising new talents.

This probably means considerable amplification & discussion

This is confined to my art activities. Perhaps experience in other fields should be mentioned

X

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 4 -

*Exhibition
catalogue to be
attached*

*This is in view of
what you told
me, it is very
tentative.*

Codirection and installation of numerous exhibitions; French-American Show at the Sidney Janis Gallery, Group Show of American artists, first presented at the same Gallery, then shown in Paris, and, on its return, circulated in the U.S., etc.

9. References:

10. Program of projected exhibitions:

1. Selection of European Masters Fauves, Cubists, Matisse, Mondrian, Klee etc.
2. Jackson Pollock
3. Mondrian First exhibition in Paris
4. American Group de Kooning, Still, Rothko, Kline, Tomlin, Guston
5. Brancusi
6. American Pioneers Marin, Stella, Carles, Feininger, Davis, Macdonald-Wright, Hofmann, Tobey, Gorky
7. Gonzales
8. Willem de Kooning
9. Collage Evolution of Collage from Picasso and Braque to such Americans as Motherwell, Vicente, Marcarelli etc.
10. American Metal Sculpture David Smith, David Hare, Ferber, Lippold, Rozsack, Lipton and, of course, Calder
11. Further Shows One man shows for the artists introduced in the American Group Show

Younger American and European artists singly or in groups, and in a variety of contexts

Other possibilities; Gabe, Pevsner, Kiesler, Dubuffet etc.

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THE MINNEAPOLIS INSTITUTE OF ARTS

CC:D. Miller

6 December 1957

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 4-4338

Richard S. Dunto, Director

November 27, 1957

Dear Tod:

Thank you very much for your letter. I am sorry to have missed you but I was in Detroit Saturday and Sunday when you passed through New York.

My congratulations on your appointment at Yale. I think you will find Andrew Ritchie a very good person to work with and the Yale situation highly promising, particularly under his guidance. Besides, I have a feeling that you were due for a change.

I visited New Haven last Saturday and Sunday and have accepted the assistant directorship. It will be good to have you near New York. I plan to transfer sometime toward the middle of February. Public announcement will be made before the end of next week. Sincerely,

I called on my way through but not finding your home postponed hopes of seeing you until my next visit to New York, which under the new circumstances, will not be long from now.

With very best wishes,

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

Sincerely,

Stanton L. Catlin

Stanton L. Catlin
Curator of American Art

SLC/ah

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	AHB	I.A.298

THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Richard S. Davis, Director

November 27, 1957

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

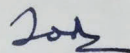
Dear Alfred:

I visited New Haven last Saturday and Sunday and have accepted the assistant directorship of the Yale University Art Gallery. I plan to transfer sometime toward the middle of February. Public announcement will be made before the end of next week.

I called on my way through but not finding you home postponed hopes of seeing you until my next visit to New York, which under the new circumstances, will not be long from now.

With very best wishes,

Sincerely,



Stanton L. Catlin
Curator of American Art

SLC/ch

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.298

Catlin

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

May 9, 11 May 1956

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

Dear Ted: New York

Dear Alfred: Picasso's address is: Avenue Costebelle,

Cannes, A.M., France, but I don't know how much Minneapolis Star and Tribune, the only reviewer of art exhibitions in Minneapolis, luck John Sherman will have. I'd by his paper to spend two months in Europe this summer to write stories about artists and exhibitions as part of a policy to bring newspaper readers here into close contact with European art and artistic events. I am off to Europe myself Monday, so

please forgive my brevity. My best to you.

He is most anxious to meet Picasso and has asked if I could help find a way. Sincerely, page an interview.

I imagine that Picasso is constantly besieged by visitors, but I do want to help Sherman realize his hopes if I can, and, remembering Alfred H. Barr, Jr. held court in his Petits Augustins as Director of the Museum Collections that equipping him with a letter of introduction from the Institute and writing Mr. Stanton L. Catlin, Editor would be worth the try.

The Minneapolis Institute of Arts

201 East 24th Street

Minneapolis 4, Minn. Information I have, however, is that Picasso is near Venice, and I wondered if you perhaps knew where he plans to be this summer and where I could send a letter to him this month with the best chance of reaching him. Sherman plans to be in the South of France late in July.

Forgive me for bothering you with this.

With all best wishes,

Sincerely,

Stanton L. Catlin

Stanton L. Catlin
Editor

SLC:gn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

May 9, 1956

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

Dear Alfred:

John Sherman, Arts Editor of the Minneapolis Star and Tribune, the only reviewer of art exhibitions in Minneapolis, has been commissioned by his paper to spend two months in Europe this summer to write stories about artists and exhibitions as part of a policy to bring newspaper readers here into closer touch with European artists and artistic events.

He is most anxious to meet Picasso and has asked if I could help find a way to arrange an interview.

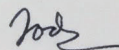
I imagine that Picasso is constantly besieged by visitors, but I do want to help Sherman realize his hopes if I can, and, remembering the way Picasso held court in his Petits Augustins studio before the war, thought that equipping him with a letter of introduction from the Institute and writing to Picasso beforehand would be worth the try.

The only information I have, however, is that Picasso lives in or near Vence, and I wondered if you perhaps know where he plans to be this summer and where I could send a letter to him this month with the best chance of reaching him. Sherman plans to be in the South of France late in July.

Forgive me for bothering you with this.

With all best wishes,

Sincerely,



Stanton L. Catlin
Editor

SLC:gu

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2449 Third Avenue, South
Minneapolis 4, Minnesota

September 18, 1955

Dear Alfred,

Thanks in inestimable measure to your counsel last July I think I have achieved a promising agreement in the matter of greater curatorial responsibility and less routine work at the Institute beginning in January. I am enclosing an outline of the accepted proposals.

I am not confident that everything in it will become automatically realized--indeed, I asked Dick to initial it, which he has not--but it is on paper, has been verbally agreed to both by Dick and our President, and presents a fairly clear line to work from.

I would not put it so tentatively if it were not for the feeling that most of the ground will have to be fought over. Also events will be moving quickly and perhaps abruptly. It appears that the directorship will have to be formulated before this time next year. Russell, supposedly, is to drop out next summer and all essential responsibilities of command have been turned over to Dick.

Akron brought my problem to a head. After a quick trip east, introducing a film on The Family of Man to the State Department and The Museum, I was interviewed, in Akron, on August 5. It was not too interesting, to me: a small, compactly self-contained museum, with good spirit and two or three fervent supporters on the board, yet essentially a problem of community promotion and building up interest and resources for collecting from

standards of quality, content and interest.

Catlin

STANTON L. CATLIN,
ND AUGUST 19, 1955

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the ground for collecting; feasible, but foreshadowing dispensation of energies in all directions. I believe they would have offered it to me. They gave me a few days to consider and I put it up to Dick. He went over my proposals orally and took them to the President. He then asked me to put them in writing, approved them, and asked me to take them to the President too.

I found that Bruce Dayton had pretty much fixed me as the public relations man, but we straightened that out, he said that he could support just about everything in the outline with assistance available at latest by the first of the year, and offered a \$1000 raise in salary immediately. I accepted as a basis for continuing and withdrew my candidacy in Akron.

At the museum there have already been some hesitations, and minor actions based on past habit which I have challenged. But the essential questions are defined, on paper and in the right hands, and represent what I feel is the best working foundation from which to drive back on course.

There is something of a thrill in this, yet it is one indissociable from you and one I shall be no less nor less long grateful for than the world which you made mine twenty years ago and of which it forms a new part.

Sincerely,

John

standards of quality, content and interest.

Catlin

STANTON L. CATLIN,
D AUGUST 19, 1955

possibility as of January

the small theme, medium
collections with notes

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AKRON ART INSTITUTE

UNDERSTANDING AS TO POSITION AND ACTIVITIES OF STANTON L. CATLIN,
MINNEAPOLIS INSTITUTE OF ARTS, AS OF AUGUST 8 AND AUGUST 19, 1955

1. Establishment of curatorial status and responsibility as of January 1, 1956 in the following:

Exhibitions in American art and time-to-time small theme, medium or period exhibitions based on Institute collection with notes or printed folder.

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

Air mail



miscellaneous announcements, invitations, bi-weekly calendar, including stock ordering.

4. Publications

Plan and gradually develop exhibition catalogue and special publication's program to increase Institute's prestige in field of serious publications. Continue editing and writing on present sharing basis of Institute bi-monthly Bulletin, aiming at highest standards of quality, content and interest.

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AKRON ART INSTITUTE

UNDERSTANDING AS TO POSITION AND ACTIVITIES OF STANTON L. CATLIN,
MINNEAPOLIS INSTITUTE OF ARTS, AS OF AUGUST 8 AND AUGUST 19, 1955

Catlin

1. Establishment of curatorial status and responsibility as of January 1, 1956 in the following:

Exhibitions in American art and time-to-time small theme, medium or period exhibitions based on Institute collections with notes or printed folder.

Start research in appointed areas of collection for Handbook with related objective of gradually bringing knowledge of holdings up-to-date with present-day scholarship.

Make recommendations in American art (hemisphere area)

2. Public relations

Continue general activity and supervision but with assistance in writing and delivering standard week-to-week releases (newspaper, radio, TV) and in special projects such as big exhibitions, special events.

Assistance in preparing Attractions

3. Typography

Continue supervision, if desired, to achieve consistency of style and quality of Institute printing program but:

- Delegate draftingboard work and production of major items (Local Artists', important posters) to Bulletin designer
- Relief in preparing and handling production of routine and miscellaneous announcements, invitations, bi-weekly calendar, including stock ordering.

4. Publications

Plan and gradually develop exhibition catalogue and special publication's program to increase Institute's prestige in field of serious publications. Continue editing and writing on present sharing basis of Institute bi-monthly Bulletin, aiming at highest standards of quality, content and interest.

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AKRON ART INSTITUTE

69 EAST MARKET STREET • AKRON 8, OHIO

GEORGE D. CULLER, Director

September 9, 1955

Miss Marie Alexander
Secretary to Mr. Barr
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Alexander:

Many thanks for your letter about Mr. Catlin.
He was here for a visit and we enjoyed having him.
He finally decided to withdraw his candidacy.

You and Mr. Barr will be interested to know
that Mr. Robert Luck of the Contemporary Art Center
in Cincinnati has been appointed as Director and we
expect him on the job in a week or so. We are quite
pleased with the outcome of a rather extensive search
and obliged to all those who helped us.

Sincerely,

R. Russell Munn, Librarian

RFM:bjs

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recommutation - CATLIN

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Centennial Review

The CENTENNIAL REVIEW of Arts & Science
112 MORRILL HALL - MICHIGAN STATE UNIVERSITY - EAST LANSING, MICHIGAN

25 January 1957

January 21, 1957

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

Dear Mr. Millar:

Thank you for your invitation for Thursday, January 31st. I regret to say that I have an engagement at that time, but I should be delighted to receive any information about the Centennial Review of Arts and Science.

Sincerely yours,
I wish you success.

Sincerely,
Branford P. Millar
Editor

Alfred H. Barr, Jr.

Mr. Branford P. Millar
Editor
The Centennial Review of Arts and Science
112 Morrill Hall
Michigan State University
East Lansing, Michigan

AHB:ma

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The CENTENNIAL REVIEW of Arts & Science

112 MORRILL HALL · MICHIGAN STATE UNIVERSITY · EAST LANSING, MICHIGAN

January 21, 1957

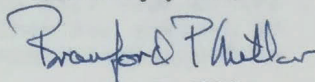
Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Barr:

On Thursday, January 31, at 5:30, we are having a small reception at the Hideaway Restaurant, 32 West 37th Street, New York, to launch a new quarterly magazine, The Centennial Review of Arts & Science.

I would be very happy if you could be present. Professor Allen Leepa, who is a member of the editorial board, joins me in extending a cordial invitation to you. We should be glad to have you bring a friend or associate if you like.

Sincerely yours,


Branford P. Millar
Editor

BPM:vmh

Encl.

P.S. If convenient, would you drop a line if you will be able to come; or leave a telephone message for me at the Hotel Statler, where I shall arrive the afternoon of January 29.

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Chagall
"LES COLLINES"

VENICE (A.M.)

28 décembre 1954

Cher Monsieur Barr,

Je ne peux pas me retenir de vous remercier pour le magnifique livre, sur l'Art du 20ème siècle, peintures de Musée, que vous m'avez fait envoyer.

Il est si bien fait et avec des détails que vous êtes si capable de donner et comme vous le faites toujours.

Par la même occasion, je vous envoie nos bons vœux, de nous deux, à vous deux.

Marc Chagall

Beaumont Newhall has been good enough to call you on the telephone in my behalf and to suggest that you might accord me the pleasure of a visit when Mrs. Chapman and I are in New York the first week of December. We shall be there several days, probably from Saturday, November 30, until Monday, December 9. I shall plan to call your office on the telephone shortly after our arrival so we can arrange a mutually convenient appointment.

Sincerely yours,

Albert K. Chapman

AKC:C

343 State Street
Rochester 4, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Chapman
"LES COLLINES"
VENCE (A.M.)

9 Décembre 1954

Chers amis,

En rentrant d'un long voyage en Grèce, je trouve
votre amicale invitation pour le 25^{ème} anniversaire
du "Museum of Modern Art".

Malgré que je sois en retard - mais ce n'est
jamais trop tard - pour vous souhaiter à l'Améri-
-que entière et à vous, le succès et le progrès pour
votre musée et vous envoyer toutes mes féli-

Beaumont Newhall has been good
enough to call you on the telephone in my
behalf and to suggest that you might accord
me the pleasure of a visit when Mrs. Chapman
and I are in New York the first week of Decem-
ber. We shall be there several days, probably
from Saturday, November 30, until Monday,
December 9. I shall plan to call your office
on the telephone shortly after our arrival so
we can arrange a mutually convenient appoint-
ment.

Sincerely yours,

Albert K. Chapman

AKC:C

343 State Street
Rochester 4, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.298

- citations ainsi qu'au Comité.

Bien à vous,
Marc Chagall

Beaumont Newhall has been good enough to call you on the telephone in my behalf and to suggest that you might accord me the pleasure of a visit when Mrs. Chapman and I are in New York the first week of December. We shall be there several days, probably from Saturday, November 30, until Monday, December 9. I shall plan to call your office on the telephone shortly after our arrival so we can arrange a mutually convenient appointment.

Sincerely yours,

Albert K. Chapman

AKC:C

343 State Street
Rochester 4, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ALBERT K. CHAPMAN
ROCHESTER, NEW YORK

November 14, 1957

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

Dear Mr. Barr:

Beaumont Newhall has been good enough to call you on the telephone in my behalf and to suggest that you might accord me the pleasure of a visit when Mrs. Chapman and I are in New York the first week of December. We shall be there several days, probably from Saturday, November 30, until Monday, December 9. I shall plan to call your office on the telephone shortly after our arrival so we can arrange a mutually convenient appointment.

Sincerely yours,

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AKC:C

343 State Street
Rochester 4, New York

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M.A. - wants to chat about his collecting - esp. can
but must see him.
R

GEORGE EASTMAN HOUSE

900 EAST AVENUE, ROCHESTER 7, N. Y.

Director
OSCAR N. SOLBERT

Curator
BEAUMONT NEWHALL

Curator of Motion Pictures
JAMES CARD

November 13, 1957

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

Dear Alfred:

It was good speaking with you on the telephone yesterday. I have told Dr. Chapman that you will be glad to see him sometime during the first week of December, and he will call your office.

I know that you will enjoy meeting Dr. Chapman, who is most interested in the collecting of paintings.

Ever,

Beaumont

BN/msw
CC: Dr. Chapman

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To Mr. Barr

Date 12/2 Time 9:45

WHILE YOU WERE OUT

Mr. A. K. Chapman

of Rochester, N. Y.

Phone (friend of Mr. Newhall)

TELEPHONED	☒	PLEASE CALL HIM	☐
CALLED TO SEE YOU	☐	WILL CALL AGAIN	☒
WANTS TO SEE YOU	☐	RUSH	☐

Message Said that Mr. Newhall spoke to Mr. Barr about him by way of introduction. He is staying at the St. Regis.

Alpha Office Supply Co.

Eileen
Operator

Saw Dec 2

Chapman

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

September 7th, 1955

Dear Bobsy:

I enclose a short piece about Matisse which I sent to the Yale Literary Magazine. I am afraid it's scarcely literature, but it's the best I could do under quite difficult circumstances, since I have been ill four times during the past month -- the period when I learned that there still might be time to contribute, having previously supposed June was the deadline. I enclose a copy of the letter which I wrote to the editor. I hope it isn't too late and may be acceptable.

I hope you had a fine summer.

My very best to you and your husband.

Sincerely,

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

AHB:ma

[* 123: (38), 1955 Fall]

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

MRS. GILBERT W. CHAPMAN
1 SUTTON PLACE SOUTH
NEW YORK 22, NEW YORK

Chapman

Cheek

RICHMOND 20

September 8th., 1955

Dear Alfred:

You are an angel! In spite of everything - your four illnesses, your trip to the Dolomites, to say nothing of the tremendous work you have done for the Museum this spring - you did not forget the boys at Yale. I cannot tell you how much I appreciate your taking this great trouble for them, and I know they will appreciate your kindness very much and it will be a great addition to the Matisse Anniversary issue.

I am glad to hear that you at least got to the Dolomites. I trust it did you both good and hope to see you soon.

Many, many thanks. I am,

Yours sincerely,

Baker

Mr. Alfred Barr

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(... per year) as he resigned. Attendance at the headquarters building in Richmond and at Museum-sponsored events throughout the state climbed from 108,612 in 1948 to an estimated 250,970 ten years later.

Cheek's brief letter of resignation to the Trustees of the Museum said, "The experience of working with you is one that I shall treasure forever." He added that he believed that the good fortune of the Museum during his administration was due to the farsightedness of the Trustees, the devoted work of the Staff, and to the generous interest and support of the people of Virginia.

Cheek served under three Presidents elected from the Board of Trustees: the late Colonel Henry W. Anderson was President when Cheek was appointed Director in 1948. Following Col. Anderson's death, Webster

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THE VIRG

MRS. GILBERT W. CHAPMAN
1 SUTTON PLACE SOUTH
NEW YORK 22, NEW YORK

Chapman Cheek

RICHMOND 20

Dear Alfred -
Thanks so much for
your copy with its signature.
As I told you I am returning
this in case you need it -
Hashy -
Bolsky

Cheek's brief letter of resignation to the Trustees of the Museum said, "The experience of working with you is one that I shall treasure forever." He added that he believed that the good fortune of the Museum during his administration was due to the farsightedness of the Trustees, the devoted work of the Staff, and to the generous interest and support of the people of Virginia.

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THE VIRGINIA

Greetings!

Leslie ~~Cheek~~, Jr

DIRECTOR

THE VIRGINIA MUSEUM OF FINE ARTS

Cheek

BOULEVARD & GROVE · RICHMOND 20

Release February 17, 1958

ia Museum of Fine Arts,

Les

today announced his resignation as head of the Staff of that institution, effective September 1st, 1958.

Cheek stated that his decision to resign was based primarily on the belief that the Museum had completed one phase of its growth and that fresh Staff leadership was now needed. On September 1st, Cheek will have rounded out ten years as Director of the nation's first state-wide art institution.

During his tenure the building and equipment of the Museum trebled in size, rising from \$301,108 to \$2,961,000 in cost. The art collections likewise expanded from \$1,707,172 to \$4,134,000 in valuation, and endowment capital rose from \$146,215 to \$7,227,491. The Museum's annual operating budget was \$68,184 in 1948 and \$338,000 in 1958.

Membership in the Museum numbered 1,038 (at \$10 per year) when Cheek took over and was 3,150 (at \$15 per year) as he resigned. Attendance at the headquarters building in Richmond and at Museum-sponsored events throughout the state climbed from 108,612 in 1948 to an estimated 250,970 ten years later.

Cheek's brief letter of resignation to the Trustees of the Museum said, "The experience of working with you is one that I shall treasure forever." He added that he believed that the good fortune of the Museum during his administration was due to the farsightedness of the Trustees, the devoted work of the Staff, and to the generous interest and support of the people of Virginia.

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Cheek

THE **VIRGINIA MUSEUM** OF FINE ARTS · BOULEVARD & GROVE · RICHMOND 20

For Release February 17, 1958

Leslie Cheek, Jr., Director of the Virginia Museum of Fine Arts, today announced his resignation as head of the Staff of that institution, effective September 1st, 1958.

Cheek stated that his decision to resign was based primarily on the belief that the Museum had completed one phase of its growth and that fresh Staff leadership was now needed. On September 1st, Cheek will have rounded out ten years as Director of the nation's first state-wide art institution.

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Cheek served under three Presidents elected from the Board of Trustees: the late Colonel Henry W. Anderson was President when Cheek was appointed Director in 1948. Following Col. Anderson's death, Webster S. Rhoads, Jr. assumed office on January 25, 1954, to be succeeded on July 1, 1957, by George D. Gibson.

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MEMORANDUM

To: Marie Alexander

From: RENE D'HARNONCOURT

Date: May 24

Subject:

Marie - here's the letter
I mentioned to you over
the phone - the return
card is attached - thanks
a lot for taking care of it -

Sun-Telegraph

RE, PITTSBURGH 30, PENNA.
RANT 1-6500

T. M. CHERINGTON
CHESS EDITOR

6608 DALZELL PLACE
PITTSBURGH 17, PA.
JACKSON 1-1151

May 23-1955

out, Directa
- art. N.Y.

Lynne
5/26/55
Sent M

Can you send me the
sible, the phone number of
Champs? The

ll reach most readily.

has his "Hude Sleskending

the Slavis on exhibit (loaned from the Phila
Museum of art) in Buffalo at the Albright.

Ruf.
T.M. Cherington

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Pittsburgh Sun-Telegraph

TELEGRAPH SQUARE, PITTSBURGH 30, PENNA.
GRANT 1-6500

T. M. CHERINGTON
CHESS EDITOR

6608 DALZELL PLACE
PITTSBURGH 17, PA.
JACKSON 1-1151

May 23-1955

Mr. Rene D. Harmoncourt, Director
Museum of Modern Art. N.Y.

Dear Sir:- Can you send me the
address and if possible, the phone number of
Artist Marcel Du Champs? The
enclosed card will reach most readily.

M. Du Champs has his "Nude Descending
the Stairs" on exhibit (loaned from the Philadelphia
Museum of Art) in Buffalo at the Albright.

Respectfully,
T.M. Cherington

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

cc: Mr. d'Harnoncourt

Date July 27, 1956

To: Alfred Barr

Re: memo of conversation

From: James White

Dear Alfred:

Mr. Gordon, of the law firm Solinger and Gordon (MU 7-1140), telephoned me today -- in your absence. His firm represents a client who is bringing suit against Walter Chrysler. I do not know the nature of the suit except that it involves Chrysler's collection of paintings. Mr. Gordon told me that his client had the sheriff in Chrysler's office at that moment and he envisaged that Chrysler would have a check forthcoming which would probably reach his office within a matter of hours -- whatever the issue may be.

Mr. Gordon asked us to advise as regards whom he might contact to obtain opinions regarding authenticity and/or appraisals. I explained that, of course, the Museum couldn't itself be involved in this matter and that I would call him back. I spoke with Dorothy Dudley and Betsy Jones and we decided to recommend the following firms to Mr. Gordon: Samuel Kootz, Sidney Janis, M. Knoedler, Paul Rosenberg and Wildenstein. Mr. Gordon said that Kootz is their client * and is away. He hadn't thought of Rosenberg and Janis and was glad to have this information. The Museum will, of course, not be mentioned. He said that a van Gogh Self Portrait was involved. Perhaps others as well -- I don't know and Mr. Gordon was not overly communicative. I told him that I felt sure you would be interested in this matter and Mr. Gordon said that you were in frequent touch with Mr. Solinger and doubtless could obtain further information from him at your discretion.

Sincerely,

Alfred H. Barr, Jr.

Mr. Walter P. Chrysler, Jr.

Chrysler Building

120 Lexington Avenue

New York 17, N.Y.

* not involved in current incident.

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cc: D. Miller

ANTONIO PIPPO CHARRILLI
Medico Chirurgo
Via Lattuada, 19 - Tel. 241.242
MILANO

12 September 1955

Dear Sir,

Dear Walter:

I have received a letter from Werner Haftmann in Munich who is completing a large two-volume book on twentieth century painting. He asks whether we could send him a photograph of your Picasso Two Seated Women of 1920 with permission to reproduce it in his book.

If you would grant this permission, we could send him the photograph. without further trouble to you,

I am sorry that I was not in this country when your wife telegraphed, inviting us to come to cocktails. Won't you give her my best regards and thanks.

Sincerely,

Alfred H. Barr, Jr.

Mr. Walter P. Chrysler, Jr.
Chrysler Building
405 Lexington Avenue
New York 17, New York

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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ANTONIO PIPPO CIFARELLI
Medico Chirurgo
già Incaricato di Matematica
presso l'Università di Bari
Malattie Nervose e Mentali
MILANO
Via Lattuada, 19 - Tel. 584.242

4/2/1956

Dear Sir,

I beg respectfully to
offer you this very modest work
which I have experienced during
my enforced deportation.

Taking the advantage of this
opportunity I enclose one of the
many recollections by Umberto
Pier. Goldschmidt, Director of London
Museum -

If you find some of my
works worthy, I'll be honoured.

Expressing the hope that this one
may find place, in the Gallery

16 March 1956

March 13th.
double you took
your letter
t on to Richard
on the Gorki

Barr, Jr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 298

of Art by your Director
I remain, Dear Sir,
Yours faithfully

16 March 1956

"of your book 'Picasso & Goya' - It is an exciting book, with an aura of truth about itself, full of the strongest expression, in parts almost unbearable -

The drawing opposite page 12 reminds me of Picasso, the one facing page 24 of Goya - but all the drawings are indeed of your own interesting draftsman -

I should not be astonished if you would become one of the leading artists of Italy...»

L. Goldscheider
114 January 22 (Picasso)

March 13th.
double you took
your letter
t on to Richard
on the Gorki

Barr, Jr.

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Cinema 16

THE MUSEUM OF MODERN ART

Date March 22, 1956

To: MR. BARR

Re: Amos Vogel

From: RICHARD GRIFFITH

Dear Alfred:

Thanks for Amos Vogel's letter. I guess I will have to look at the Gorki trilogy again. In my memory they merge with all the stagey literary adaptations and official pseudo-biographies of that period.

this point.

Alfred H. Barr, Jr.

Sincerely,

Mr. Amos Vogel
Executive Secretary
Cinema 16, Inc.
175 Lexington Avenue
New York 16, New York

AHB:ma
Executive Secretary
Cinema 16, Inc.
175 Lexington Avenue
New York 16, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.298

cc: D. Miller
Mr. Griffith

16 March 1956

Dear Mr. Vogel:

I don't want to bother you, but I happen to have some material on various uses of the word "humanist." In Cinema 16's release, February 20, 1956, I very much appreciate the thought and trouble you took to answer my question. So interesting is your letter that I am taking the liberty of passing it on to Richard Griffith of our Film Library for his file on the Gorki film.

Does this film differ from a "humanist" point of view from every other of the biographical films produced in such quantities during the 1930s and 40s?

Sincerely,

I would appreciate hearing from you on this point.

Alfred H. Barr, Jr.

Sincerely,

Mr. Amos Vogel
Executive Secretary
Cinema 16, Inc.
175 Lexington Avenue
New York 16, New York

Alfred H. Barr, Jr.

AHB:ma
Executive Secretary
Cinema 16, Inc.
175 Lexington Avenue
New York 16, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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exhibition and distribution of documentary and experimental film cc: Mr Griffith Cinema 16
175 Lexington Avenue New York 16, New York Murray Hill 9-7283 and 9-7284

February 20, 1956

February 24, 1956

FOR IMMEDIATE RELEASE

CINEMA 16 WEEKEND AT EASTMAN HOUSE, ROCHESTER

A special coach has been added to "The Wolverine" leaving Grand Central Friday evening, March 2nd, to accommodate the Cinema 16 party, film critics and film

Dear Mr. Vogel:

I don't want to bother you, but I happen to be collecting material on various uses of the word "Humanist." In Cinema 16's release, February 20, 1956, reference was made to "Mark Donskoi's classic of the humanist cinema, THE CHILDHOOD OF MAXIM GORKI."

The Eastman House collection, under the guidance of its curator, Mr. James Card, consists of a series of films, some of which are feature classics of the American and European cinema. Would it be too much to ask you in what sense the word "humanist" is used here? How, for instance, does this film differ from a "humanist" point of view from many other of the biographical films produced in such quantities during the last decade?

students of the cinema on the premises of Eastman House only. I would appreciate hearing from you on this point.

Designed to acquaint New Yorkers with one of the world's leading film museums,

Sincerely,

the Cinema 16 party will view and study a number of motion picture classics, including the original version of PHANTOM OF THE OPERA (with Lon Chaney);

Alfred H. Barr, Jr.

Chaplin's legendary SHOULDER ARMS and THE PILGRIM; the complete version of MUNCHHAUSEN, important examples of Nazi film production, in Agfacolor, starring Al Jolson's Buster Keaton feature film classic, THE

Mr. Amos Vogel

Executive Secretary

Cinema 16, Inc.

175 Lexington Avenue

New York 16, New York

AHB:ma CAMERAMAN; Joan Crawford in OUR DANCING DAUGHTERS; the legendary Pabst feature, DIARY OF A LOST ONE, a psychological drama; Von Sternberg's DOORS OF NEW YORK (with George Bancroft); Mervyn Le Roy's THEY WON'T FORGET, introducing Lana Turner in her first role; and KIMIKO, rare Japanese film by the director of the current hit, "Onassan".

These special screenings will be introduced by Mr. Card who will also take the party on a tour of the film museum, photographic gallery and art collection at Eastman House.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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exhibition and distribution of documentary and experimental films

CINEMA 16 incorporated

175 Lexington Avenue

New York 16, New York

Murray Hill 9-7288 and 9-7289

February 20, 1956

FOR IMMEDIATE RELEASE

CINEMA 16 WEEKEND AT EASTMAN HOUSE, ROCHESTER

A special coach has been added to "The Wolverine" leaving Grand Central Friday evening, March 2nd, to accommodate the Cinema 16 party, film critics and film makers going to George Eastman House in Rochester for a weekend of special screenings arranged by Cinema 16 in collaboration with Eastman House.

The Eastman House collection, under the guidance of its curator, Mr. James Card, consists of a rare library of otherwise unavailable motion picture classics of the American and international cinema, available for viewing to students of the cinema on the premises of Eastman House only.

Designed to acquaint New Yorkers with one of the world's leading film museums, the Cinema 16 party will view and study a number of motion picture classics, including the original version of PHANTOM OF THE OPERA (with Lon Chaney); Chaplin's legendary SHOULDER ARMS and THE PILGRIM; the complete version of MUENCHHAUSEN, one of the most important examples of Nazi film production, in Agfacolor, starring Hans Albers; the Buster Keaton feature film classic, THE CAMERAMAN; Joan Crawford in OUR DANCING DAUGHTERS; the legendary Pabst feature, DIARY OF A LOST ONE, a psychological drama; Von Sternberg's DOCKS OF NEW YORK (with George Bancroft); Mervyn Le Roy's THEY WON'T FORGET, introducing Lana Turner in her first role; and KIMIKO, rare Japanese film by the director of the current hit, "Okaasan".

These special screenings will be introduced by Mr. Card who will also take the party on a tour of the film museum, photographic gallery and art collection at Eastman House.

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- 2 -

Reduced hotel and train rates (also available to any recipient of this release) have been arranged by Cinema 16, which will not collect any fee for this special event. Details may be obtained from Cinema 16, 175 Lexington Avenue, New York 16, MU 9-7288 (ask for Mr. Goelman).

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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exhibition and distribution of documentary and experimental films

CINEMA 16 incorporated

175 Lexington Avenue

New York 16, New York

Murray Hill 9-7288 and 9-7289

February 24, 1956

FOR IMMEDIATE RELEASE

CINEMA 16 PRESENTS "CHILDHOOD OF MAXIM GORKI"

Mark Donskoi's classic of the humanist cinema, THE CHILDHOOD OF MAXIM GORKI, recipient of the 1955 Richard Winnington Award at the Edinburgh Film Festival, will be presented by Cinema 16 on Wednesday, February 29th, 7:15 and 9:30 PM at the Central Needle Trades Auditorium, 225 West 24th Street.

Based on Gorki's autobiography, this sensitively directed film provides a rich portrayal of life in provincial Russia of the 1870's as seen through the boy Gorki's eyes. An outstanding cast - headed by V. Massalitinova as the Grand-mother and Alyosha Lyarsky as Young Gorki - offers vivid characterizations, while Donskoi's recreation of a period is so remarkable as to resemble an unstaged documentary.

The Richard Winnington Award is presented each year by a distinguished jury to the work voted "of the highest social and artistic integrity" and was awarded this year to Mark Donskoi's GORKI trilogy, of which this film forms the first (and self-contained) part. The trilogy is released non-theatrically in the United States by Brandon Films, Inc.

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DR. WILLIAM S. LANGFORD
MRS. ALBERT D. LASKER
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MRS. RALPH B. MORRIS
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DR. EXIE E. WELSCH
MRS. CHARLOTTE BIBER WINOR
MISS ETHEL H. WISE
DR. HELEN YARNELL
DR. PHILIP ZLATCHIN

CITIZENS' COMMITTEE FOR CHILDREN OF NEW YORK CITY, INC.

112 EAST 19 STREET NEW YORK 3, N. Y. SPRING 7-3800

March 27, 1957.

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

Dear Mr. Barr:

The Citizens' Committee for Children, of which Adele Levy is President, is planning to celebrate her 65th birthday by presenting to her an album of letters of tribute from her close friends and colleagues in all fields of endeavor in which she has closely and devotedly worked. We think this will be an appropriate way to honor Mrs. Levy for her great contribution to the field of child welfare and to the community at large. We hope you will join with us in writing a few words of appreciation to her, mentioning particularly your common interest in art.

May we ask you to follow the attached suggestions in writing your letter?

Adele knows nothing of our plans, so please do not mention the letter to her.

Sincerely yours,
Kenneth D. Johnson
Kenneth D. Johnson
Chairman, Board of Directors

Trude W. Lash
Mrs. Joseph P. Lash
Executive Director

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TR 6-6300

WA 9-1796 home →

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CITIZENS' COMMITTEE FOR CHILDREN OF NEW YORK CITY, INC.

For purposes of mounting letters in the album, we hope you will follow these specifications in your letter about Adele Levy:

1. Write or type on single sheets, no larger than $8\frac{1}{2}$ x 11 inches, and only on one side, on personal stationery if possible. ?
2. Please return your letter - unfolded - in the enclosed self-addressed envelope by April 15th.

One of Mrs. Levy's special virtues has been her courage and willingness to aid projects and exhibitions which otherwise would not get done at all. For example, she helped make it possible for the Museum to present "Are Clothes Modern?" and Steichen's "Road to Victory", unusual shows for us and in the end, highly successful.

Her interest in the Museum program is matched by her interest in the human side of the institution, seen for example in her persistence in regard to establishing a pension system for Museum employees at a time when they were not covered by Social Security.

She has been a generous lender to Museum exhibitions and a generous donor of funds for operation, one of the most self-effacing ways of giving to an institution.

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

CC: Alfred H. Barr, Jr.

April 12, 1957

sent to Mr. Burden

NOTES ON MRS. LEVY

Mrs. Levy has been an extraordinarily active and generous trustee since she was elected a member of the board in 1940. For the past 14 years she has served on two of the most important trustee committees, the exhibitions and executive, and has also been treasurer and is now first vice president. She also now serves on the Budget Committee and the Policy Committee for the Museum Collection of Masterworks.

During the war years Mrs. Levy, who was then treasurer, along with Chairman of the Board Stephen Clark, gave invaluable assistance in running the Museum while most of the staff left for the armed services.

One of Mrs. Levy's special virtues has been her courage and willingness to aid projects and exhibitions which otherwise would not get done at all. For example, she helped make it possible for the Museum to present "Are Clothes Modern?" and Steichen's "Road to Victory", unusual shows for us and in the end, highly successful.

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Mr. Leonardo Sinigaglia
Direttore responsabile
Civiltà delle Macchine
Via Torino, 44
Rome, Italy

cc Toninelli
S.T.S.
Eliz. Shaw

civiltà

Sir:

January 26, 1955

I have just read with great interest the very generous article on the Museum of Modern Art in *Civiltà delle Macchine*, September, 1954. Your article is so kind and in general so accurate that I hesitate to make a correction. Yet I feel that it is necessary

Mr. Leonardo Sinigaglia
Direttore responsabile
Civiltà delle Macchine
Via Torino, 44
Rome, Italy

Sir:

in order to avoid some misunderstanding on the part of our Italian friends. I have just read with great interest the very generous article on the Museum of Modern Art in *Civiltà delle Macchine*, September, 1954. Your article is so kind and in general so accurate that I hesitate to make a correction. Yet I feel that it is necessary in order to avoid some misunderstanding on the part of our Italian friends.

The exhibition, XXth Century Italian Art, was, as you say, chosen by Mr. Soby and myself. You then go on to say: "è dunque merito della signora Barr questa importazione in America di opere d'arte italiani di alto livello e la favorevole accoglienza da parte di quel pubblico è in parte dovuta alla sua personale autorità e al credito da ella goduto."

It is true that my wife has some interest in modern Italian art, but she had no part in initiating or choosing the exhibition, although she was a great help to our expedition as interpreter. Although the Museum since 1944 had wished to have an exhibition of recent Italian work, the actual exhibition, XX Century Italian Art was first proposed and was generously supported by Romeo Toninelli of Milan, who contributed time, enthusiasm and money to the undertaking.

exhibition of recent Italian art, the actual exhibition was first proposed and was to a large extent supported by Romeo Toninelli who contributed

Alfred H. Barr, Jr.

buted generously his time, enthusiasm and money to the undertaking.

AHB:ma

Very truly yours,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.298

Mr. Leonardo Sinisgalli
Direttore responsabile
Civiltà delle Macchine
Via Torino, 44
Roma, Italy

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Very Truly yours,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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No comment.

Hogarth

*Life article
Feb 1, 1956*

Clark

21 December 1956

Dear Kenneth:

I am delighted and honored to receive the copy of your book on the nude. I had heard some interesting and highly entertaining accounts of your lectures in Washington, but I had no idea of the extent and the thoroughness of your study. My wife and I look forward with very great pleasure to reading as well as looking.

I am afraid this letter will not reach you in time for Christmas, but it is sent with our very best wishes to you both.

Sincerely,

Sir Kenneth Clark
Saltwood Castle
Near Hythe, Kent
England

Mr. and Mrs. Robert Sterling Clark

Sterling and Francine Clark Art Institute

AHB:ma

A red-letter day in the cultural history of the New England area and of the nation, was the opening of the Sterling and Francine Clark Art Institute on South Street on May 17. Only one large gallery and two small rooms were presented to the public in this first showing, but the display of 32 paintings, 41 pieces of silver and seven bronzes gave an eager public a brilliant introduction to the great collections now housed in the beautiful marble museum half a mile from

the Williams campus. Though unconnected with the college except by the ties of friendship and good neighborhood, the new institute, which has been attracting thousands of visitors, is an inestimable boon to the entire community and to the teaching of art at Williams. The showing of further exhibits, expected during the coming year, is eagerly awaited. The Art Institute is open daily except Mondays from 10 a.m. to 5 p.m., with no charge for admission.

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No comment.

Hogarth

life article
Feb 1, 1956

Clark,



Mr. and Mrs. Robert Sterling Clark

Sterling and Francine Clark Art Institute

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Summer Theatre

The Board of Trustees, after a full discussion of the documents before them and of the arguments presented by Mr. Entremam as reported by the Executive Committee, voted unanimously to make no change in the date of freshman rushing. The resolutions adopted ran as follows:

"When the present policy was originally adopted by the Board after two and one-half years of study, it was recognized that the benefits of the plan could be realized only after an experience extending over a period of years. The current college year is the first in which the full facilities provided for the program have been available.

"Experience gained thus far has indicated several steps which may be taken toward a more effective operation and these are being studied by the Administration.

"After thorough discussion of all factors the Board believes that the basic plan should



be carried forward without major changes.

"Williams College depends upon the efforts and support of many individuals:—students, faculty, administration, alumni and trustees, and the viewpoints of all must be taken into consideration. It is inevitable that from time to time differences of opinion will arise. All of us, however, are united in a single purpose: to maintain and strengthen Williams College as an educational institution at the forefront of small liberal arts colleges. It is upon this principle that all decisions must turn."



Spring Street Stompers

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cc: D. Miller

CLARK

9449 Firstview Street
Norfolk, Virginia
24 August 1955

September 9th, 1955

Mr. Alfred H. Barr, Jr.

c/o Museum of Modern Art
Dear Mr. Clark:

11 West 53rd Street
New York 19, N. Y.
Thank you for your letter which I have just seen on my return from Europe.

I think you and your wife have great courage to start such a gallery in Norfolk. I have not been in Norfolk since I was a child, but I think there are several people who would be interested, one of them Mrs. Alice Jaffé (Mrs. Louis). Do you propose to show only Norfolk artists? If not, I should think that you might have some success with the large prints produced in the past few years by younger American artists. A show last year of such prints in the Museum before Christmas met with an astonishingly good response. I think that our Curator of Prints, William S. Lieberman, would be glad to make some suggestions to you if you would care to have him do so. or around the first of October we plan to open a

small gallery for young, serious contemporary painters, potters and printmakers. It will be the only Sincerely,
of its kind in this city of over 250,000 people.

We are starting with a small group, mostly of my acquaintance, but we would welcome the help of young artists interested in exhibiting.
Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Patrick H. Clark, Jr.
9449 Firstview Street
Norfolk, Virginia
any advice you could give us on the subject of keeping the gallery young, vital, and, we think, somewhat important, which can only be done, we think, by supplying the public here with the works of painters, etc., with these same qualities.

A "plug" would go a very long way; we start with high hopes, much ambition, but not an awful lot of capital.

Yours very respectfully

Patrick H. Clark, Jr.

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	AHB	I.A.298

9449 Firstview Street
Norfolk, Virginia
24 August 1955

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

Dear Sir:

I had the honor of being introduced to you by Prof. Hamilton at the Katherine Dreier show at the Yale Gallery several years ago, and I am taking the liberty, on such small acquaintance, of telling you what my wife and I are attempting in this city. On or around the first of October we plan to open a small gallery for young, serious contemporary painters, potters and printmakers. It will be the only gallery of its kind in this city of over 250,000 people.

We are starting with a small group, mostly of my acquaintance, but we would welcome the inquiries of any young artists interested in exhibiting.

We would deeply appreciate any advice you could give us on the subject of keeping the gallery young, vital, and, we hope, somewhat important, which can only be done, we think, by supplying the public here with the works of painters, etc., with those same qualities.

A "plug" would go a very long way; we start with high hopes, much ambition, but not an awful lot of capital.

Yours very respectfully

Patrick H. Clark, Jr.

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IN
1955

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cc: D. Miller ✓

K. Clark

THE ARTS COUNCIL OF GREAT BRITAIN

CHAIRMAN: SIR KENNETH CLARK, K.C.B., R.S.A., F.R.A. SECRETARY-GENERAL: ~~MISS DOROTHY C. MILLER~~
Sir William Bruce Williams, O.B.E.

4 ST. JAMES'S SQUARE, LONDON, S.W.1 WHITEHALL

August 29, 1955

TELEGRAMS: AMSC, PICTY, LONDON

21st September, 1955.

Dear Alfred,

Dear Mr. Clark:

Mr. Alfred Barr is in Europe and will not usually be, I have given you to a friend of mine who will be return until after Labor Day. In his absence, I shall show your letter to Miss Dorothy C. Miller, and should she does not work for the ICA, but for the ICA, and so my introduction. I know that you will like meeting her and hope that you you. be as good as to help her.

We hope to be Very sincerely yours,
and look forward to seeing you then.

Marie Alexander
Secretary to Mr. Barr

Mr. Patrick H. Clark, Jr.
9449 Firstview Street
Norfolk, Virginia
The Museum of Modern Art,
New York,
U. S. A.

Kenneth Clark

called the day Mr was ill.
he had been away and could not
have called again. She gave us
Kenneth Clark's best wishes

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K. Clark

THE ARTS COUNCIL OF GREAT BRITAIN

CHAIRMAN : SIR KENNETH CLARK, K.C.B., LL.D., F.B.A. SECRETARY-GENERAL : ~~WILLIAM EMrys WILLIAMS, C.B.E.~~

4 ST. JAMES'S SQUARE, LONDON, S.W.1 WHITEHALL 9737
Sir William Emrys Williams, C.B.E.

TELEGRAMS: AMEC, PICCY, LONDON

21st September, 1955.

Dear Alfred,

Although I know how boring introductions usually are, I have given one to a friend of mine who will be visiting Washington in the next few days. She is called Mrs. Thomas and she is concerned with getting photographs of pictures for use on Television. Absurdly enough, she does not work for the ITA, but for the BBC, and so my introduction is entirely of a personal, not a professional, kind. I know that you will like meeting her and hope that you will be so good as to help her.

We hope to be in New York in March and look forward to seeing you then.

Yours ever,

Kenneth Clark.

Alfred Barr, Esq.,
The Museum of Modern Art,
New York,
U. S. A.

called the day AHB was ill.
She had been away and could not
have called again. She gave us
Kenneth Clark's best wishes

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Clark

ART

9449 Firstview Street
Apartment F
Norfolk, Virginia

February 8, 1956

Cleveland

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
Museum of Modern Art
11 West 57th Street
New York, N.Y.

Alfred Barr, Esq.,
The Museum of Modern Art,
New York,
U. S. A.

touch for so long with the academic world that I
am at a loss as to where to apply.

Alfred H. Barr, Jr.

I received my BA from Yale in 1933, just
before I entered the Army Air Corps program.
Mr. George [?] as I would have
no trouble [?] to Yale Graduate School,
but various [?] well not have what I
am looking for; I think he may very well be right.
He suggests AHB:ma or Columbia?

I would deeply appreciate any advice you
could give me on the subject.

Very sincerely yours

Patrick H. Clark, Jr.
Vt. 101, USNR

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Clark

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9449 Firstview Street
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February 8, 1956

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

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Very

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Patrick

H. Clark, Jr.

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yours

Patrick

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Clark

9449 Firstview Street
Apartment F
Norfolk, Virginia

February 8, 1956

Cleveland

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

Dear Mr. Clark:

Dear Mr. Barr:

Forgive my not answering your letter before this. I am inclined to think that perhaps Columbia would be more stimulating for anyone wanting to study the theory and criticism of modern art, chiefly because Meyer Schapiro is on the faculty. So far as I know, there is no one really interested in the subject at N.Y.U. or even in the history of criticism. I would also recommend Princeton, providing William Seitz is still there. He is flirting at the moment with another institution but I am inclined to think that he will stay at Princeton. In that case he and George Rowley, the Professor of Far Eastern art might provide excellent guidance. However, you must realize that modern art and its criticism form, ordinarily, a very small part of the curriculum of the various history of art departments. This is an important decision. I think it might be worth your while coming up to look over the departments at Princeton, Columbia and Yale too.

Sincerely,

Alfred H. Barr, Jr.

I received my BA from Yale in 1953. Just before I started my M.A. program. Mr. George Seitz as I would have no trouble finding a place to Yale Graduate School, but what I am looking for, I think he may very well be right. He suggests AHB:ma or Columbia?

I would deeply appreciate any advice you could give me on the subject.

Very sincerely yours

Patrick H. Clark, Jr.
Yale, USA

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Cleveland

9449 Firstview Street
Apartment F
Norfolk, Virginia

ART CLEVELAND

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

Dear Mr. Barr:

Thank you for your letter of the 9th of September, which was both heartening and helpful on the occasion of our opening our gallery down here. Since then, we have attracted a considerable amount of attention, and, though a glance at our books is enough to mark us as missionaries and not merchants, we have had and are having a lot of good fun.

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I now have a problem which involves a decision I must make in the next few weeks, and I wonder if you could give a moment to advise me? I am released from active duty in the Navy (the surplus salary from which organization supports the gallery) somewhere in late October or early November of next year, and I am hoping to continue my studies in the theory and criticism of modern art on the G.I. Bill, augmented perhaps by a small fellowship, grant, scholarship or what-have-you, if there is one available. I have been out of touch for so long with the academic world that I am at a loss as to where to apply.

I received my BA from Yale in 1953, just before I entered the Navy in their OCS program. Mr. George Heard Hamilton assures me I would have no trouble if I applied to Yale Graduate School, but warns that Yale may very well not have what I am looking for; I think he may very well be right. He suggested NYU or Columbia?

I would deeply appreciate any advice you could give me on the subject.

Very sincerely yours

Patrick H. Clark, Jr.
4t(ga), USNR

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Cleveland

THE CLEVELAND MUSEUM OF ART
11150 EAST BOULEVARD CLEVELAND 6, OHIO
TELEPHONE: GARFIELD 1-7340

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

30 July 1956

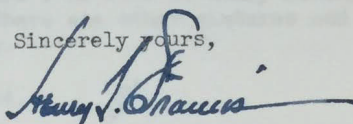
CABLE ADDRESS: MUSART CLEVELAND

Miss Betsy Jones
Secretary of the Museum Collections
Museum of Modern Art
New York 19, New York

Dear Miss Jones:

Thank you for your kindness in writing under date of July 25th.
Please give my further thanks to Miss Miller about the Renoir, Judgment
of Paris. I quite understand the present owner's reluctance in lending
his picture as he has just acquired it, though I regret that it cannot come
for our exhibition. Nevertheless I am grateful for your efforts on our
behalf.

Sincerely yours,



Henry S. Francis
Curator of Paintings and Prints

HSF/h

d'Amico

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THE CLEVELAND MUSEUM OF ART
11150 EAST BOULEVARD CLEVELAND 6, OHIO
TELEPHONE: GARFIELD 1-7340

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

30 July 1956

CABLE ADDRESS: MUSART CLEVELAND

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

Dear Alfred:

I am most grateful to you for your kind letter of July 18th. I apologize for troubling you mid-summer this way when you are away. I hate to do so but we got started rather late. I quite understand your views in the matter of the Renoir, think nothing more about it.

I may ask for the Salz; I do not know what pictures he has. The Lewyt I am less interested in, and although I am fond of Henry McIlhenny I would not bother him for a loan. There are other pictures and I think before we are done we will find one.

Thanks nonetheless for your kindness.

Sincerely yours,



Henry S. Francis
Curator of Paintings and Prints

HSF/h

d'Amico

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clifford

THE MUSEUM OF MODERN ART

Date 25 February 1957

To: AHB

Re: Miss Clifford

From: MA

A Miss Clifford called this morning, head of the Drama Department at Skidmore.

She says you may remember her from the past, but she had been advised (upon knowing not whom to approach) to call you about her problem. She was so advised by a Mrs. Stevenson, a mutual friend of you both.

She is on some National Children's Committee and is to make a movie on "Creative Dramatics". She wishes to speak to you about costs, methods, etc.

Miss Clifford will be back in her hotel this afternoon 4:30 and thereafter. Would you like me to refer her to someone, or much you speak with her?

Marie

d'Amico

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Mr. Ritchie
Mr. Hunter
D. Miller

OK *Cohen*
See also Copley Fdtn

Dear Mr. Cohen:

11 December 1956

Marcel Duchamp and I have submitted your name in recommendation for an award from the William and Noma Copley Foundation of Chicago, for which we are both advisors. The annual awards of the Foundation are made in the fields of music and the plastic arts and last year's awards in the latter went to ~~Dear Mr. Cohen:~~ Eduardo Paolozzi.

As ~~you~~ *it* were very kind to write me as you did about should like the Copley Foundation award. While it was indeed my responsibility in nominating you, I am afraid I should not have known of your work at all had Sam Hunter and Andrew Ritchie not known about and spoken about it to me, so I am set of passing on a good share of your thanks to them, though of photograph course the bulk of it belongs to the Copleys. a year ago.

8 Anyway, good luck! and gold leaf, 44 x 40"

9 Dancing Girl, oil, ~~color~~ *Sincerely,* aluminum leaf, 41 x 31"

10 Any-Self-Portrait, construction, 10" diameter

12 Construction with mirror ~~Alfred H. Barr, Jr.~~ 22 1/2 x 11"

Mr. George Cohen for a Sphinx, charcoal, 24 x 36"

711 Emerson Street

Evanston, Illinois oil & collage (mirrors), 32 x 28"

AHB: ~~we~~ should you also include a curriculum vitae, since we have very little information about your training and career.)

would you like to include a sentence as to how final your recommendation may be?

(I do not wish to raise your hopes prematurely, in case our recommendation should not be accepted, but I enclose a copy of last year's press release on the awards for your further information.)

In any case, here's hoping!

Sincerely,

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DRAFT

Dear Mr. Cohen:

Marcel Duchamp and I have submitted your name in recommendation for an award from the William and Noma Copye Foundation of Chicago, for which we are both advisors. The annual awards of the Foundation are made in the fields of music and the plastic arts and last year's awards in the latter went to Nicolas Carone and Eduardo Paolozzi.

As corroborative material for our recommendation, I should like to have a set of photographs of the works listed below. The numbers beside the titles refer to the numbers which you printed on the back of the set of photographs submitted to Mr. Ritchie's department over a year ago.

- Not sent*
- # 8 Stella D'Oro, oil and gold leaf, 44 x 40"
 - # 9 Dancing Girl, oil, collage and aluminum leaf, 41 x 31"
 - # 10 Any-Self-Portrait, construction, 10" diameter
 - # 12 Construction with mirrors & doll parts, 22 1/2 x 11"
 - # 13 Study for a Sphinx, charcoal, 24 x 36"
 - # 16 Figure, oil & collage (mirrors), 32 x 28"

(Would you also include a curriculum vitae, since we have very little information about your training and career.)

would you like to include a sentence as to how final your recommendation may be?

(I do not wish to raise your hopes prematurely, incase our recommendation should not be accepted, but I enclose a copy of last year's press release on the awards for your further information.)

In any case, here's hoping!

Sincerely,

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6 April 1956

Dear Pam:

I am so relieved to know that I am not too late for your Chinese project.

I phoned Ashwin Lippe, the learned curator at the Metropolitan, who recommends three dealers:

Mathias Komar, 38 East 51st Street
Miss Alice Boney, 65 East 93rd Street (better phone ahead, since she does not have a regular shop; LE 4-8503)

Frank Caro, 41 East 57th Street (he is the successor to C. T. Loo in whose name the firm is still running in the Fuller Building)

Mr. Lippe thinks anyone of these three would be excellent and would be honest. You might mention Mr. Lippe's name as the person who recommended the dealer.

Mr. Lippe also thinks that you can get something very handsome for the amount of money you and your brother have in mind.

Good luck to you both.

Sincerely,

Alfred H. Barr, Jr.

Miss Pamela Colin
941 Park Avenue
New York 28, New York

AHB:ma

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cc DM

Colin
Colin

March 15, 1955

October 22, 1953

Dear Georgia:

It would be very much appreciated I am sure if you could take the time to write Marius de Zayas (at "Greenway", Ravenport Hill Road, Stamford, Connecticut) to tell him how

Dear Ralph:

Thank you for the reprint by A.G.E. ^{Erpf} I was about to phone him when it arrived. He wants to buy a picture for the Museum, so I am glad to have this additional information about him.

Sincerely,

De Zayas, as you know, was a sort of avant-garde impresario around 1910-20, succeeding Steichen as the real initiator of film shows at Stieglitz' gallery. It is he too, who, I suspect, is responsible for a

Alfred H. Barr, Jr.

Mr. Ralph F. Colin
Rosenman, Goldmark, Colin & Kaye
575 Madison Avenue
New York 22, New York

film on the aesthetics of cubism. I know he'd be delighted to hear from you.

AHB:ma

Sincerely,

Alfred H. Barr, Jr.

Mrs. Ralph Colin
575 Madison Avenue
New York 22, New York

AHB:aj

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Colin

October 22, 1953

Dear Georgia:

It would be very much appreciated I am sure if you could take the time to write Marius de Zayas (at "Greenway", Davenport Ridge Road, Stamford, Connecticut) to tell him how much his bullfight film meant to you and Ralph in preparing you to appreciate the art of tauromachy. Then I wonder if you would send a copy of your letter to Malvina Hoffman at 157 East 35th Street, New York 16.

De Zayas, as you know, was a sort of avant-garde impresario around 1910-20, succeeding Steichen as the real initiator of film shows at Stieglitz' gallery. It is he too, who, I suspect, is responsible for a great part of the wit and wisdom in the famous Picasso interview of 1923 published in The Arts. He is now an invalid but full of plans for a film on the esthetics of cubism. I know he'd be delighted to hear from you.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Ralph Colin
576 Madison Avenue
New York 22, New York

AHB:bj

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cc: D Miller

Colin

November 3, 1953

Dear Mr. de Zayas:

November 16, 1953

A few days before my husband and I left for Europe last spring, we met Alfred Barr and mentioned to him that we intended to visit Spain for the first time. He quickly learned that we knew nothing about the bullfights (although we had just received from Alfred Knopf a pre-publication copy of John Marks' "To the Bullfight" planned to read on shipboard).

Dear Georgia: Really I hadn't the slightest feeling of any neg- then was good enough to arrange with Miss Hoffman to run it for us before we sailed. lect on your part at all as regards writing about the films, but we did not fully recognize its artistry until we had actually been to the bullfight we saw at Miss Hoffman's. It is just that I thought you're the experience of a witness of a spectacle to that of a connoisseur of an art. might be willing to write de Zayas a note since he is an comprehend from one viewing of the film--but it gave us a fundamental understanding invalid and would so much appreciate it. I thought your not otherwise have had even from the reading of books. letter excellent. If he replies, perhaps sometimes you will It was only recently that Alfred told us your address, and now I can tell me what he said. writing to tell you how much we both enjoyed and admired your film. We are truly grateful that Miss Hoffman showed it for us. Many thanks.

I understand that we have another common interest in common. Alfred told me that you are planning a film on the aesthetics of cubism. One of our interests is modern painting. We have long felt that cubism would prove to be the most important single influence in Twentieth Century art. We hope that you will make the film and that we will have an opportunity to see it.

Sincerely yours,
Alfred H. Barr, Jr.

Sincerely yours,

Mrs. Ralph F. Colin
941 Park Avenue
New York 28, New York

AHB:ma

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November 3, 1953

Dear Mr. de Zayas:

A few days before my husband and I left for Europe last spring, we met Alfred Barr and mentioned to him that we intended to visit Spain for the first time. He quickly learned that we knew nothing about the bullfights (although we had just received from Alfred Knopf a pre-publication copy of John Marks' "To the Bullfight" which we planned to read on shipboard).

Alfred Barr told us of the film you had made and then was good enough to arrange with Miss Hoffman to run it for us before we sailed. Seeing the film itself was a thrilling experience, but we did not fully recognize its artistry until we had actually been to the bullring. Your film changed what might have been merely the experience of a witness of a spectacle to that of a connoisseur of an art. Of course, there was much we did not know or comprehend from one viewing of the film--but it gave us a fundamental understanding of what to look for and what to appreciate which we would not otherwise have had even from the reading of books.

It was only recently that Alfred told us your address, and now I cannot refrain from writing to tell you how much we both enjoyed and admired your film. We are truly grateful that Miss Hoffman showed it for us.

I understand that we have another enthusiasm in common. Alfred told me that you are planning a film on the esthetics of cubism. One of our interests is modern painting. We have long felt that cubism would prove to be the most important single influence in Twentieth Century art. We hope that you will make the film and that we will have an opportunity to see it.

Sincerely yours,

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941 PARK AVENUE

November 3, 1953.

Dear Alfred,

If we had not sailed last spring the morning after you were kind enough to have arranged for us to see the superb bullfight film of *Marino de Zayas* I am sure I would have carried out my intention of writing you and Miss Hoffman to tell how much we enjoyed the film.

Cordially yours,

W. A. Colin

December 1, 1953

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Alfr
John
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cerned with this problem to make statements in the course of
the litigation with legal immunity and free of the dangers
which we feared at our first meeting.

December 3, 1953

It made such a difference in our under-
standing and pleasure in seeing our
first brellight. You were sweet and
thoughtful to have done this for us and
we are most grateful to you.

I am enclosing a copy of the letter I
wrote to Mr. de Zayas. With my note to
Miss Hoffman I also enclosed a copy
of the letter.

Again thank you for everything.

Yours sincerely,
Georgia

Cordially yours,

Th. A. Colim

The Museum of Modern Art Archives, NY	Collection: AHB	Series/Folder: I.A.298
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Colin

RALPH F. COLIN
575 MADISON AVENUE
NEW YORK 22

Alfred H. Barr, Jr.
John I. H. Barr
Barbara Gussing
Dorothy Nash
Alfred Frankfurter
Dolly Gussing
Lloyd Goodrich
Robert Beverly
Rene S. Garnoncourt

Belle Krantz April 5, 1954
Aline Louchheim
John Bewald
Andrew Mitchell
Theodore Rousseau
James Thrall Soby
Francis Henry Taylor
Harvey Wheeler

Dear Ralph:

Many thanks for your letter with the quotes from

Dear Friends:

Alfred Knopf's comments on the van Gogh letters. I very much appreciate your having taken the trouble to make the appointment of the meeting. At the meeting it was unanimously agreed that the situation for Mr. van Gogh. I know that he is very grateful to you. Incidentally, he wrote that Mr. Knopf was much better informed than the man at MacMillan who specializes in art books.

In recent weeks I assume that I am to send your letter to Mr. van Gogh. I think that he would like to have it. I have specific information, stepped out as the leader in the campaign in which we are engaged. It is now important that all of those who are interested in this subject aid in the defense of this action which is important not only to itself but as a possible influence toward the kind of legislation and license regulation which were discussed at our first meeting.

Sincerely,

Accordingly, I am calling a meeting of the group with the addition this time of some dealers. Alfred H. Barr, Jr.
office, 575 Madison Avenue, 20th Floor, on next Friday, December 11th, at 575 Madison Avenue. Mr. Ralph F. Colin, Roseman, Goldmark, Colin & Kaye would appreciate your coming to me or my secretary, at 575 Madison Avenue, to let us know whether you will be there.

You will have no new responsibility, financial or moral, by attending the meeting. Furthermore, the starting of the suit now makes it possible for those of us who are concerned with this problem to make statements in the course of the litigation with legal immunity and free of the dangers which we feared at our first meeting.

Cordially yours,

Ralph F. Colin

December 1, 1953

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COLIN

RALPH F. COLIN
575 MADISON AVENUE
NEW YORK 22

Alfred H. Barr, Jr.
John I. H. Baur
Burton Cumming
Dudley Easby
Alfred Frankfurter
Emily Gennauer
Lloyd Goodrich
Robert Beverly Hale
Rene d'Harnoncourt

Belle Krasne
Aline Louchheim
John Rewald
Andrew Ritchie
Theodore Rousseau
James Thrall Soby
Francis Henry Taylor
Monroe Wheeler

8-7800

Dear Friends:

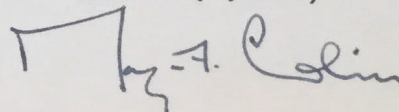
In February 1952, I called a meeting at my home to consider what could be done about the increasing number of sales of fake paintings. At the meeting it was unanimously agreed that the situation was serious and that some action was necessary. Without going into details, some of the individuals did, thereafter, act and at least as a partial result of their efforts, one of the auction houses has temporarily abandoned its activities.

In recent weeks a libel action has been started by that auction house against Art News which, through a publication of an article on the general subject of fakes and some subsequent specific information, stepped out as the leader in the campaign in which we were all interested. It is now important that all of those who are interested in this subject aid in the defense of this action which is important not only in itself but as a possible influence toward the kind of legislation and license regulation which were discussed at our first meeting.

Accordingly, I am calling a meeting of the same group, with the addition this time of some dealers, to be held at my office, 575 Madison Avenue, 20th Floor, on next Friday, December 11th, at 4:30 P.M. I hope that you will be present and I would appreciate it if you would telephone to me or my secretary, at Murray Hill 8-7800, to let me know whether you will be there.

You will assume no new responsibility, financial or moral, by attending the meeting. Furthermore, the starting of the suit now makes it possible for those of us who are concerned with this problem to make statements in the course of the litigation with legal immunity and free of the dangers which we feared at our first meeting.

Cordially yours,



December 3, 1953

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ROSENMAN GOLDMARK COLIN & KAYE

575 MADISON AVENUE NEW YORK 22

SAMUEL I. ROSENMAN
GODFREY GOLDMARK
RALPH F. COLIN
SYDNEY M. KAYE
WALTER J. PETSCHKE
MAX FREUND
RICHARD S. SALANT
AMBROSE DOSKOW
SEYMOUR D. LEWIS

MURRAY HILL 6-7800

October 29, 1952

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

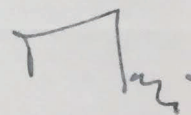
Dear Alfred:

Thank you for sending me the clipping of the piece by Mr. Chanin in the Compass. I knew it was going to appear, because he telephoned to me about it in advance. I gave him some advice about how to protect himself, as well as the suggestion which he included in his comment to the effect that much might be done if advertising media would do something about policing their prospective advertising.

I am glad that you sent me the clipping, because I forgot to buy the paper after talking with Mr. Chanin.

I hope we will see you soon.

Sincerely,



RFC:GM

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CC: Miss D. Miller
Mr. A. L. Chanin

THE MUSEUM OF MODERN ART

October 1, 1952

cc: Mr. Barr
Mrs. Woodruff
Mr. Stillman
Miss Dorothy Miller

Date
October 28, 1952

Dear Mr. Stillman:

Here is a note of the conversation I had with Mrs. Ralph Colin last April on the subject of our loan of a painting to Mr. Leventhorff's office. As you know, this loan was made to Weber and Knapp as a Corporate Member.

Mrs. Dear Ralph: as that she had heard from two or three different sources a report that a very high painting belonging to the Museum had been lent to and was hanging in it thought you would be interested in the enclosed clipping on "Fake Masterpieces" written by A. L. Chanin of the Compass. had been most indignant to learn that the Museum would lend works of art to a private individual. They felt, and she shared the feeling, that any I remember that Aline Louchheim wrote by such a good piece on fakes in various unscrupulous shops, but private has she done a piece on auction sales which are actually rather more dangerous?

Of course, I explained to her that the loan of a work of art to the reception room of a firm was Do not trouble to return the clipping. Membership. She was moved but mollified and made the very good suggestion that an explanatory label should Sincerely, painting or sculpture to a Corporate Member.

Alfred H. Barr, Jr.

Mr. Ralph F. Colin
576 Madison Avenue
New York 22, N. Y.

AHB:mh
encl.

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THE MUSEUM OF MODERN ART

cc: Mr. Barr ✓
Mrs. Woodruff

Date October 1, 1952

To: Mr. Stillman
From: Miss Dorothy Miller

Re: _____

Dear Mr. Stillman:

Here is a note of the conversation I had with Mrs. Ralph Colin last April on the subject of our loan of a painting to Mr. Zechendorf's office. As you know, this loan was made to Weber and Knapp as a Corporate Member.

Mrs. Colin told me that she had heard from two or three different sources a report that a van Gogh painting belonging to the Museum had been lent to and was hanging in the Zechendorf quarters on Madison Avenue. She wanted to know if this was really true, and when I confirmed the fact she went on to say that her friends had been most indignant to think that the Museum would lend works of art to a private individual. They felt, and she shared the feeling, that any donor of a work of art to our Collection would be much displeased if this work of art "wound up in the office of some private person outside the Museum."

Of course, I explained to her that the loan of a work of art to the reception rooms of a firm was one of the privileges of our Corporate Membership. She was amazed but mollified and made the very sound suggestion that an explanatory label should accompany any such loan of a painting or sculpture to a Corporate Member.

DM

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RALPH F. COLIN
575 MADISON AVENUE
NEW YORK 22

Alfred H. Barr, Jr.
John L. B. Hour
Alfred Frankfurter
Emily Genauer
Lloyd Goodrich
Robert Beverly Hale
Rene d'Harnoncourt

Aline Louchheim
John Rowland
Andrew Ritchie
Theodore Rousseau
James Thrall Soby
Francis Henry Taylor
Marcel Wheeler

March 31, 1952

Dear Friends:

I believe that you are all aware, as I am, of the scandalous fraud which is being perpetrated on the public by the sale in the New York market of obviously fake paintings. The damage such sales has increased in recent months to such an extent that I feel something must be done about it. I am sure that you will agree with me.

Dear Ralph:

Here is a copy of the letter which Bill Lieberman sent to Mr. Kende of the Kende Galleries about the Piper reproductions of the Lautrec lithographs.

I am not sure that isolated sales of questionable paintings where differences of opinion may be involved where the dealer is not referring to the white label have either to weaken in the field or compel the same.

Mr. Lieberman reported that Kende made an elaborate and quite precise explanation of exactly what the prints were just before they were auctioned. They brought around \$5 a piece instead of \$120, the price paid for one of the same set at a previous Kende auction.

What you told me today about the Braque is indeed good news. Strength to you -- and us!

Sincerely,

Alfred H. Barr, Jr.

Mr. Ralph F. Colin
575 Madison Avenue
New York 22, N. Y.

AHB:rh
encl.

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RALPH F. COLIN
575 MADISON AVENUE
NEW YORK 22

Alfred H. Barr, Jr.
John I. H. Baur
Alfred Frankfurter
Emily Gennauer
Lloyd Goodrich
Robert Beverly Hale
Rene d'Harnoncourt

Aline Louchheim
John Rewald
Andrew Ritchie
Theodore Rousseau
James Thrall Soby
Francis Henry Taylor
Monroe Wheeler

Dear Friends:

I believe that you are all aware, as I am, of the scandalous fraud which is being perpetrated on the public by the sale in the New York market of obviously fake paintings. The number of such sales has increased in recent months to such an extent that I feel something must be done about it. A number of you to whom I have talked agree with me.

I am not referring to isolated sales of questionable paintings where difference of opinion may be involved and where the seller is acting in reasonably good faith. I am referring to instances in which the offerings of unquestionable fakes have been on such a scale that the seller must be either so woefully ignorant as to disqualify him from acting in the field or so unconscionably irresponsible as to compel the same conclusion.

I am not certain just what can be done to remedy the situation, but I have some ideas, and I think that the situation is serious enough to warrant some discussion. The more responsible dealers are obviously disqualified from acting because they would be accused of bias. On the other hand, a group composed of those to whom this letter is addressed, and such others as might be added, would be above suspicion and might by their collective action and by the very strength of their united effort improve the situation materially. I am not hoping for one hundred per cent success.

Accordingly, would you join me for some drinks and discussion at my home, 941 Park Avenue, New York City, on Tuesday, February 19th at 4 o'clock. Please let me know if you will attend.

Sincerely yours,

Ralph F. Colin

RFC:JES

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*Colliers
A. Barr*

THE MUSEUM OF MODERN ART

Date July 22, 1955

To: Porter A. McCray

Re: ~~Colliers~~ Magazine Competition

From: Helen M. Franc

On Thursday, July 20th, I saw by appointment Miss Diana Downs of Colliers Magazine. She had telephoned asking to see me regarding a project which Colliers Magazine is now undertaking - to sponsor 14 American artists to paint anything they like suggested by the general theme "America" - the resulting paintings to be bought outright by Colliers, after having been reproduced in color in the July 1956 issue, would be sent on tour throughout the country.

Of course I had told Miss Downs when she first telephoned that I was not the person in the Museum to see. She had, however, already spoken to Dorothy Miller who was just leaving on vacation. Dorothy and I both tried to put her off 'til some appropriate person on the staff could talk with her but Colliers is anxious to start at least preliminary work on this and wished information on:

- A. Museum curators throughout the country who might assist in making the selection.
- B. Lists of artists who might be considered.

After talking with Dorothy Miller before she left and in the absence from the Museum of you, Dorothy, Alfred, Andrew Ritchie and Liz Shaw, we decided it would be better for me at least to talk to her rather than give the impression that the Museum of Modern Art was not willing to cooperate. She had already been to see Rosalind Irvine at the Whitney Museum, Robert Beverly Hale at the Metropolitan and at my suggestion Jim Sweeney at the Guggenheim.

It appears that Colliers has a new editorial staff who are very eager to make the magazine more "highbrow" and progressive. They are quite ignorant on the subject of modern art but it was apparent in the discussion that they by no means want to come up with a whole portfolio of Grandma Moses, Thomas Benton, etc., but really want a cross-section of the various styles of painting being practiced in America today.

I, of course, did not come across with any list of America's leading artists, but suggested that she consult in our library the various catalogs such as "Fourteen Americans" "Twelve Painters and Sculpture from the United States" "Masters of Modern Art" as well as the Whitney "New Decade" catalog and the Guggenheim "Young American Painters". I also said I thought they should either appoint a qualified Director to make the selection and follow through on the details or select a small jury from among Museum curators or established critics. The latter advice, it appears, was also in line with that given by Tom Messer to whom she had spoken regarding the possibility of the A.F.A. circulating the paintings. I also said that a competition might not result in really top-grade works and that it might possibly be better to ask the jury to select any painting executed in say the last five years, not already belonging to any collection, which could be in any way regarded as relevant to the theme.

Miss Downs was planning to use our library today to get some photographs and thumb-nail

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THE MUSEUM OF MODERN ART

Date June 22, 1955

To: Porter A. McCray
From: Helen M. Franc

Re: Colliers' Magazine Competition

biographies of a list of artists she had already drawn up with help from the Whitney and the Guggenheim. This is to be given to the Colliers' editors as a sort of preliminary to chew on.

Either Dorothy Miller or Andrew Ritchie will probably be approached further in the Fall.

cc. Dorothy Miller
Alfred Barr
Andrew Ritchie
Elizabeth Shaw
Roselind Irvine
File 2

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Copy to Elizabeth H.

COLUMBIA BROADCASTING SYSTEM, INC.

Operating Divisions: CBS Radio, CBS Television, Columbia Records, CBS Laboratories, CBS Hytron, CBS International

483 MADISON AVENUE, NEW YORK 22, NEW YORK • PLAZA 1-2343

FRANK STANTON

President

Washington, D. C., July 12, 1957

Dear Mr. Barr:

July 12, 1957

Dear Mr. Barr:

You were indeed thoughtful to send me a copy of your letter to Lewis Freedman. It is most reassuring to have your observations about CAMERA THREE, and I am grateful for them.

Because of conversations you have had with Ralph Colin in the recent past about our news policies, and because of your parenthetical comment in your note, I am enclosing a copy of a talk I made last week before the National Press Club. Parts of it may be of interest to you.

With all good wishes, most new situations, suggestions,

responsibilities, Sincerely yours,

devising more protective steps to protect

men and women -- all to be done

to protect the public interest

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

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Talk by FRANK STANTON

President, Columbia Broadcasting System, Inc.

THE NATIONAL PRESS CLUB

Washington, D. C., July 2, 1957

I come from a commercial organization.

A major duty of that organization is to report the news. A major right is to editorialize about the news. It is about these two things -- reporting and editorializing -- that I want to talk with you. They make up an area of our common interest.

Like all institutions in an enterprising society, the press is never in a position of having arrived. It is in a constant state of evolving -- hitting upon new techniques to meet new situations, expanding old concepts to cope with enlarged responsibilities, restlessly extending the frontiers of news gathering, devising more provocative ways of probing the minds of newsworthy men and women -- all to see if the job of a free press in a free society can't be done a little better.

The industry of which I am a part has come relatively late to this adventure, and we arrived squarely in the midst of the great events and pressures of what Winston Churchill has called this "tragic century."

You know better than I some of the strains these pressures have placed upon the role of journalism in a free society. On the one hand, all of us have had to be alert to encroachments on our traditional freedom of the press. On the other hand, we have had to recognize a special re-

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sponsibility to the public interest that world events have imposed upon us.

In addition to this basic problem, which has been yours as well as ours, we in broadcasting have had unique problems all our own. We have had to harness a new technology and pioneer a new branch of the press -- electronic journalism.

For example, radio brought novel and wholly untried dimensions to journalism. It had the strength of immediacy in reporting -- sometimes, indeed, transmitting the very event as it was happening. It could bring to the listener the actual voices of great personalities, giving life to significant speeches that only very few newspapers could print in their entirety. It could lend vitality to the transmitting of ideas through interviews, debates and round table discussions.

At the beginning, we were about as elementary as one could be. We simply read on the air what you in the wire services wrote. It was as recently as 1933 that CBS established its own news bureau -- the first in broadcasting. We began direct shortwave news pick-ups from abroad during the Anschluss in 1938. It was then that radio reporting put on long pants.

Television came along when we had scarcely grown up in radio reporting. With it came new dimensions. To the living voice was added the living image. With the vocal inflection was the facial expression -- either one of which could damn or exalt a man's words.

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In its ability to confront viewers with personalities in the actual process of making news, the television interview enables an entirely new and significant personal experience for millions of people. They are there at the questioning. They see and feel what traditionally only you reporters have seen and then distilled for the rest of us.

This is a wholly new dimension of journalism. In its use, we feel duty-bound to bring the most important men and ideas of our times to the American people. And in the manner in which this is done we are determined to acquit ourselves as your brothers in a free press.

For if we define as "the most important men and ideas" those that are most apt to affect importantly the lives of our viewers and listeners and readers, then we must, I think, place our whole confidence in the wisdom of Jefferson's statement that the people "may be safely trusted to hear everything true and false and to form a correct judgment between them." If we do not believe this, there is no hope for a free press. Indeed there will be no use for it, because there will be no free society for it to serve.

It seems to me that you either accept Jefferson's proposition or you reject it. It cannot be watered down. You can't say that it's all right for some people to be exposed to ideas or personalities but it's dangerous for others to be so exposed. You can't say the people can be trusted once in a while or almost all the time. Once you start doing that, who is going to make the exceptions and on what grounds?

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We have been convinced for a long time that one of the things television should be used for is to bring to the American people the very presence and words of world leaders -- with all the revealing evidence of face and voice for them to judge. Of course, television viewers have seen all the American government and political leaders -- many times. And they have seen foreign leaders too. Sunday afternoon, millions of people had a good look at Tito. Three weeks ago, they saw Khrushchev in action. Next Sunday they will see Nehru.

But these are only the most recent in a long series of such interviews -- a series which has included Adenauer of West Germany, Nasser and Fawzi of Egypt, Ben Gurion of Israel, Chou En-lai of China, Casey of Australia, Lonardi of Argentina, Gronchi of Italy, Nagy of Hungary, and Gaitskell of England.

We like to think we are improving our techniques as we go along. However, broadcasting techniques like newspaper techniques must be flexible. For example, in the case of the Chou En-lai filmed interview, we used a technique often used by newspapers -- submitting written questions in advance. We submitted 39 questions and got 10 answers -- and so informed our audience at the outset of the broadcast.

On the other hand, we canceled a scheduled Face The Nation interview with Molotov in San Francisco two years ago because at the eleventh hour he demanded agreement on the specific questions we were going to ask him. Because this is a panel program, a format which uses to the full the revealing power of the medium, we insisted that it had to be an unrehearsed, free-for-all interview -- or nothing.

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Actually, it was this experience with Molotov in San Francisco in June, 1955, that started us on the trail which led to the Khrushchev interview, and we were determined that if Khrushchev appeared on Face The Nation, we would not submit questions in advance. We did the program on our own terms.

In pushing for the Khrushchev interview, we were as much aware of our responsibility as we were of our freedom. We were doing our job as journalists. Khrushchev and his views are of great importance to our world and to the world of our children. The less this man -- or any man of his importance -- remains a myth or a dark legend or a mystery to the American people, the more certain they are to size him up correctly.

In a news conference on June 11, one of you asked the Secretary of State this question: "Do you have any fears or any evidence that the American people were taken in or bamboozled by Mr. Khrushchev in his appearance on TV?"

The Secretary answered, "Well, I think myself that the American people are sufficiently versed in the vocabulary of communism so that they were not fooled in any way..."

I agree with Mr. Dulles.

One result of the Khrushchev interview made us feel particularly good. You newspapermen recognized the broadcast for what it was -- a significant press interview. You were generous in your editorial praise. This support encourages us.

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The Khrushchev interview was an exercise of our duty to report the news. Now I would like to turn to the second area of our common interest -- the constructive exercise of the broadcaster's right to editorialize.

At the outset, I want to state the one principle which permeates the entire problem. That principle is the obligation -- whether self-imposed or imposed by law is immaterial -- to maintain fairness and balance in the presentation of controversial ideas. This, we believe, must be the cornerstone of all our policies in the field of opinion, whether the opinion be ours or that of somebody else.

This principle shapes the entire problem of editorializing. It is the yardstick by which editorial policies must be measured.

There are three general ways in which a network can present editorial views. One way is to allow its newscasters to editorialize in the course of their news programs. Second -- and a purer form -- is to have a stable of "columnists of the air" separate from the news staff. And third is for management itself to express its editorial views in its own name.

We have rejected the first two courses and have gone very slowly on the third. I would like to discuss the reasons with you.

We have decided that it is unwise for our newscasters to act as editorialists for reasons which seem to us compelling. For one thing we are certain in our own mind that for radio and television at least, reporting and editorializing are separate and quite distinct functions. They

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cannot overlap. Intermingling the two enervates them both: the news loses authority as it is sifted through the filter of opinion, and opinion loses its force as it is tugged and compressed to pass as the coverage of news.

Very early in the game, we stated and published our policy in these words:

"CBS news and news analysis programs are broadcast solely for the purpose of enabling the listeners thereto to know facts -- so far as they are ascertainable -- and so to elucidate, illuminate and explain facts and situations as fairly to enable the listener to weigh and judge for himself."

Parenthetically, I should state that this standard of objectivity and avoidance of personal opinion represents a goal which, over the years, we have not attained in every instance. Newscasters -- like all newsmen -- are, thank goodness, human beings. And it sometimes takes a superhuman effort not to let personal opinion creep in. We do not think that the policy is vitiated and should be abandoned just because 100 per cent observance may not always be possible. The important thing, however, is that this kind of objectivity be the goal, and that there be an honest intent to reach it. With that intent, deviations have been rare -- and will be rarer.

We are proud of our world-wide news staff. They are men of the highest degree of competence. They enjoy the respect of their fellow journalists, the confidence of people of affairs both here and abroad, and the

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trust of the listening public. It would go very much against the grain of our entire concept of the reporting role of broadcasting to have these men suddenly appear as editorialists. They are great reporters and news analysts, and we want them to continue as such.

For these reasons we do not use reporters on the air as editorialists.

We come then to the second method of broadcasting editorials -- using special "columnists of the air" who do not deal with the hard news. Other networks are experimenting with this system either alone or in conjunction with combining news and editorial comment in the same individual. These networks have adopted what has come to be known as the "spectrum" concept -- using commentators representing a variety of political, social and economic viewpoints in the expectation that the net result will be fair treatment to all viewpoints on any issue.

We are watching these experiments with real interest. This concept seems at first glance to be plausible. But we at CBS are not persuaded that it can provide the right answers.

For one thing, this concept provides no assurance of fairness and balance on particular issues. We do not believe you can simply hire men of varying persuasions and then assume that all significant viewpoints are getting equal exposure. To do this some super-editor would have to find out what each commentator is going to deal with in his program topically and then make sure the others address themselves to the same topic. Otherwise, one commentator might very well plead for Federal aid to the public schools while his counterpart of some other shade in the spectrum was strongly urging withdrawal from the United Nations.

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On the other hand, if the spectrum theory were pressed to its potential, the end result would be a staff of professional debaters with assigned topics.

I should note that of course the defects of the spectrum theory provide what seem to me to be another compelling ground for not permitting newsmen to serve also as editorialists. For the spectrum concept would require us to determine what part of the theoretical spectrum is missing, and then to hire a newsman just because his views happen to fall into this slot, instead of judging him on the basis of over-all competence as a reporter and news analyst.

Having rejected these first two approaches, there remains for us at CBS the third course -- management's editorializing in its own name.

In 1949 the Federal Communications Commission reaffirmed our right to editorialize in this manner -- provided room was made for opposing views. CBS fought hard for this right. Having won it, we have not used it very much. For editorializing over the air involves a whole cluster of problems that call for much wiser solutions than we now have, and not until they are found do we at CBS feel that we can exercise this significant right fully and in the public interest.

Editorializing on the air involves important differences from editorializing in print.

First, we do not have the tradition of editorializing. In sharp contrast, this is the basic tradition of newspapers which, as you will re-

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call, historically were organs of opinion primarily and organs of news secondarily. Hence our approach has been different because our history is different. This is a case where it is easier to continue than it is to begin.

There is a second difference between newspapers and networks which has a bearing on this problem of our editorializing. Most newspapers are under the control of a single ownership. Except for the handful of stations which a network is permitted to own, we provide a service to independently-owned affiliates. The nature of the electronic media, with their simultaneity, affords no practical opportunity for the management of the affiliated stations to determine in advance of broadcast whether it agrees or disagrees with the network management's editorial. Because of the close relationship between the network and its affiliates, their identities tend to merge in the mind of the public. Without resorting to cumbersome procedures of pre-screening, it would be most difficult to take editorial positions acceptable to all our affiliated stations -- positions for which they as licensees would be willing to accept responsibility.

Nevertheless, CBS has editorialized on a couple of occasions. One was in 1950 during the debate on color television. The other was in 1954 when we sought access for our cameras and microphones for full, on-the-spot coverage of the Watkins Committee hearings. In each case we provided equal time to views opposed to our own. I think that you may agree, however, that these were rather specialized topics upon which a network could be expected to have informed views.

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I can confess -- because I myself was CBS' editorial voice on each of these occasions -- that neither of these editorials fell upon the public consciousness with earth-shattering repercussions.

These differences between newspapers and networks -- and our limited first hand experience -- suggest some of the reasons why we have moved so slowly into editorializing and why, rather, we have presented controversy through talks, interviews and panel discussions which give leading outside spokesmen the opportunity to present their opposing views to the public.

There is much to be said for this approach. For in this area of presenting leading public spokesmen of opposing views on important public issues, radio and television offer special advantages not open to the written word. The broadcaster can bring into the American home the views and attitudes on any issue of leaders in positions of responsibility or special knowledge. This we think is a most important advantage. For the processes of democracy flourish in a climate of debate. They are imperiled by unanimity.

Through talks, interviews and panel discussions, the listener participates in such exchange of views and is able to make up his mind on the basis of what he himself sees and hears at first hand.

My final point on this question of the use of the right to editorialize is by way of summary.

Broadcasting is still very young. As journalists, we have seen our first job as reporting and our second as providing a forum for discus-

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sion and debate by public figures. Having begun our journalistic venture at the time and in the way we did, I hope we have achieved on the whole pretty good standards of news judgment. The development of this newer function of airing editorial opinion is still subject to the sweat and care of responsible experimentation. But we know very well that we will not have achieved full stature in journalism until, having found the proper solution, we exercise fully and as wisely as possible our fundamental right to editorialize.

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Columbia - Benison

COPY: Dorothy Miller

CONFIDENTIAL

Columbia University
in the City of New York

(NEW YORK 27, N. Y.)

24 October 1956

ORAL HISTORY RESEARCH OFFICE
104 BUTLER LIBRARY

Dear Dr. Benison:

Forgive my not having answered your letter before this. Unfortunately, the same rush of business which has delayed my answer will prevent my undertaking the series of interviews which you describe. Perhaps I can do something about them later on, but not this year.

49 East 96th Street,
New York I have one very urgent suggestion to make to you about someone else whom I think you ought to interview.

Dear Mr. Holger Cahill has been for over forty years at the very heart of the main current of American art. His most important position was perhaps that of Director of the national arts project, P.W.A.P-W.P.A., which he held for about ten years. This important administrative position, which he handled with extraordinary ability, took him all over the country again and again, helping to initiate some five hundred art centers, large and small. In this way he got to know artists and people concerned with art in every state. of contemporary life in America. The office is now launching a project which will Here in New York Mr. Cahill was already at work with artists' organisations when he handled the public relations for the first exhibition of the Independents here in 1917, an event rich in controversy and significance. and intimate statement of the various facets of the social history. Again in New York, he organized the first municipal art exhibition and was for a year the Acting Director of our own Museum, a position which, though temporary, he fulfilled brilliantly: the exhibitions he did for us, particularly the American folk art exhibition and the Pre-Columbian exhibition, have long been remembered as highly important pioneer efforts. with you, record your reminiscences with a tape recorder and transcribe them. He has also written a number of monographs on American artists, particularly Pop Hart and Max Weber. on of the interviews for your corrections and emendations before final editing and indexing. More recently Mr. Cahill's time has been consumed with novel writing, but he continues both to write occasional works of criticism and to see a great deal of the young painters, especially the abstract expressionists which seem to be the most vigorous of the current movements. place on it.

He has never had time to write the memoirs which he should have written, but I think could be persuaded to give a number of interviews such as you propose. I do hope you will take the opportunity to work with him. (I of course have not spoken to him about this possibility.) His address is: 12 East 8th Street.

Sincerely,

Sincerely,

Dr. Saul Benison
Oral History Research Office
104 Butler Library
Columbia University
New York 27, New York

(Mr.) Saul Benison

Alfred H. Barr, Jr.

AHB:mg

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Columbia University
in the City of New York
[NEW YORK 27, N. Y.]

ORAL HISTORY RESEARCH OFFICE
104 BUTLER LIBRARY

October 2, 1956

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

Dear Mr. Barr:

For the past several years, the Oral History Research Office of Columbia University, under the direction of Professor Allan Nevins, has been collecting the autobiographies of leading figures in government, business, science and the mass media in an attempt to create an archive of contemporary life in America. The office is now launching a project which will involve the collection of the personal reminiscences of leading painters, sculptors, architects, critics, collectors and directors of museums, in order to get a full and intimate statement of the various facets of the social history and creative process of Art in America during the past fifty years. We feel that your memoirs would make a very important addition to our work.

Our method is to hold a series of interviews with you, record your reminiscences with a tape recorder and transcribe this record into a manuscript. The entire manuscript is returned to you at the completion of the interviews for your corrections and emendations before final editing and indexing by our office. At all time the manuscript is your personal property. A final copy is deposited in the vaults of the Special Collections of Columbia University Library, subject to whatever restrictions you desire to place on it.

There must be many demands on your time and all interviews would of course be arranged to fit your schedule. I wonder if I might call on you in the near future to discuss the project with you in greater detail.

Sincerely,

Saul Benison

(Dr.) Saul Benison

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Columbia University
in the City of New York
[NEW YORK 27, N. Y.]

ORAL HISTORY RESEARCH OFFICE
104 BUTLER LIBRARY

Benison

October 25, 1956

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

Dear Mr. Barr:

Thank you for your letter of October 24,
and particularly for your suggestion concerning
Holger Cahill. We are writing to him today to
inquire if he would be interested in cooperating
with us.

Sincerely yours,

Saul Benison

Saul Benison.

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Columbia

cc: Miss D. Miller

Columbia University
in the City of New York

NEW YORK 27, NEW YORK

THE ARTS CENTER PROGRAM

9 May 1956

April 20, 1956

GOVERNING COMMITTEE

CURT H. REISINGER
CHAIRMAN

OSCAR JAMES CAMPBELL
EXECUTIVE VICE CHAIRMAN

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NORMAN COUSINS

WILLIAM J. DONOVAN

FRANK D. FACKENTHAL

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LINCOLN KIRSTEIN

ALFRED A. KNOPP

HENRY ALLEN MOE

RICHARD RODGERS

ROGER L. STEVENS

JAMES JOHNSON SWEENEY

ROBERT WHITEHEAD

UNIVERSITY MEMBERS

LEOPOLD ARNAUD

GRAYDON KIRK

JOHN A. KROUT

PEPPINO C. MANGRAVITE

DOUGLAS MOORE

ERNEST J. SIMMONS

Dear Mr. Campbell: H. Barr, Jr.
Museum of Modern Art

Thank you for sending me the copy of the Columbia
Alumni News with the report on the interviews which
Professor Mangravite conducted during his European travels.

Dear Mr. Barr:

We should be interested to know whether or not
you plan to issue a printed set of recordings. Will the
long-playing record be available for public sale? I
ask, because of course the interviews would be valuable
to us for our archives.

Thank you again for your letter and the Alumni
News.

Believing that the interviews which Professor Mangravite
was able to conduct and to record with some of the most
distinguished contemporary painters and sculptors
constitute an important commentary on the ideals and
achievements of our time, we expect to bring
out the tape recordings of these interviews on long-playing
record. On one side will be the conversations as

Sincerely,

Alfred H. Barr, Jr.

Director of the Museum Collections

Mr. Oscar James Campbell
Administrator

The Arts Center Program
Columbia University
New York 27, N. Y.

We shall be happy to receive any comments on our
plans that you may be willing to give us.

Sincerely,

Oscar James Campbell
Oscar James Campbell
Administrator

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Columbia University
in the City of New York
NEW YORK 27, NEW YORK

THE ARTS CENTER PROGRAM

April 20, 1956

ADVISORY COMMITTEE

CURT H. REISINGER
CHAIRMAN

OSCAR JAMES CAMPBELL
EXECUTIVE VICE CHAIRMAN

RALPH F. COLIN

NORMAN COUSINS

WILLIAM J. DONOVAN

FRANK D. FACKENTHAL

CHARLES GARSIDE

OSCAR HAMMERSTEIN II

NORRIS HOUGHTON

DONALD F. HYDE

ELY JACQUES KAHN

LINCOLN KIRSTEIN

ALFRED A. KNOPF

HENRY ALLEN MOE

RICHARD RODGERS

ROGER L. STEVENS

JAMES JOHNSON SWEENEY

ROBERT WHITEHEAD

UNIVERSITY MEMBERS

LEOPOLD ARNAUD

GRAYSON KIRK

JOHN A. KROUT

PEPPINO G. MANGRAVITE

DOUGLAS MOORE

ERNEST J. SIMMONS

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

Dear Mr. Barr:

This copy of the Columbia Alumni News is sent to you with the compliments of the Advisory Committee for Columbia University's Arts Center. It contains a description of a cultural expedition conducted expressly in the interest of the projected Arts Center by our artist-in-residence Professor Peppino Mangravite.

Believing that the interviews which Professor Mangravite was able to conduct and to record with some of the most distinguished contemporary painters and sculptors constitute an important commentary on the ideals and achievements of contemporary art, we expect to bring out the tape-recorded interviews on one long-playing record. On one side will be the conversations as carried on in French or Italian, and on the other side, English translations.

Professor Mangravite's trip is one of many research projects in the arts that Columbia's Arts Center is now planning.

We shall be happy to receive any comments on our plans that you may be willing to give us.

Sincerely,

Oscar James Campbell
Oscar James Campbell
Administrator

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Commercial St. BK

Commercial State Bank
and Trust Company of New York

Formerly MODERN INDUSTRIAL BANK

June 2, 1955

116 FIFTH AVENUE, NEW YORK 11, N. Y.

May 2, 1955

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

Gentlemen:

Re: Feigl Galleries

I regret that the pressure of work has prevented
(\$100,000.)
my answering your letter of May 2nd before. I know nothing
about the financial condition of the Feigl Galleries. I
sometimes visit them in connection with exhibitions or purchases
and know Dr. Feigl as a reputable art dealer, but more than this
I can't tell you. We also would appreciate details
pertaining to the latest financial statement available
and your opinion of the management.

Sincerely,

Thank you for your kind cooperation, and we assure you
that the information furnished will be held in strictest
confidence.

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

Very truly yours,

Mr. Charles A. Ruhnke
Credit Department
Commercial State Bank and Trust Company of New York
116 Fifth Avenue
New York 11, New York

CHARLES A. RUHNKE
Credit Department

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INCORPORATED 1924

Commercial State Bank and Trust Company of New York

Formerly MODERN INDUSTRIAL BANK

116 FIFTH AVENUE, NEW YORK 11, N. Y.

May 2, 1955

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

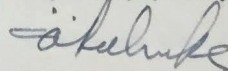
Re: Feigel Galleries
Madison Avenue, N. Y.
(\$100,000.)

Gentlemen:

In behalf of one of our clients we would appreciate the benefit of any information you can readily furnish us regarding your experience with the subject; stating the line of accommodation granted, amount owing, ~~and~~ ~~balances maintained~~. We also would appreciate details pertaining to the latest financial statement available and your opinion of the management.

Thank you for your kind cooperation, and we assure you that the information furnished will be held in strictest confidence.

Very truly yours,



CHARLES A. RUHNKE
Credit Department

CAR/b

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FOR JOHN CONE.

Bill says Matisse prints can be got from
Peter H. Deitsch
51 East 73rd Street
and
Weyhe
and for drypoint, perhaps Perls.

Cone

27 October 1955

Dear Mr. Cone
Mr. John H. Cone
High-Fidelity House
536 South Fair Oaks Avenue
Pasadena 1, California

Dear Mr. Cone:

Your file on Matisse sounds very impressive.

I wish it were nearby so that I could use it.

Let me know if you do not have a
satisfactory answer from Baltimore about the Cone family.

Here are Caroline Keck's and Lily van
Ameringen's addresses:

Mrs. Sheldon Keck, 87 State Street
Brooklyn, New York

Lily van A., 155 East 22nd Street,
New York City

For Matisse prints I suggest that you write to the
following and ask for a price list of what they have

available: Peter H. Seitsch, 51 East 73rd Street, New York.
The Weyhe Gallery, 794 Lexington Ave., " "
The Perls Gallery, 1016 Madison Ave. might have
Matisse drypoints.

Sincerely,

Alfred H. Barr, Jr.

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cc: D. Miller
Mr. Lieberman

Cone

Y. Congdon
10/27/55

27 October 1955

THE WINSLOW

A KNOTT HOTEL

45 East 55th Street

NEW YORK 22, N.Y.

Mr. John H. Cone
High-Fidelity House
536 South Fair Oaks Avenue
Pasadena 1, California

Dear Mr. Cone:

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Sincerely,

Alfred H. Barr, Jr.

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THE WINSLOW
A KNOTT HOTEL
45 East 55th Street
NEW YORK 22, N.Y.

HOUSE
RE 5-4118 • RYAN 1-8171

Dear Mr. Barr.

I am very grateful
for your generous letter.
I hate to have to draw
on the credit which my
paintings have built up.

Thankfully & sincerely —

Wm Congdon

After I wrote that letter
rather low one, in view of
egg to the conclusion that

imately 400 books and
total of well over 1,000
learned critiques of
more usual type of
aside from his art.

me of my questions.
and I will write to her

hich I would most like to
about the Girl in the
rawing and the other

again with my sincere

John H. Cone

JHC:gs

P.S. I notice in your acknowledgements you mention Lily van Ameringen and Caroline Keck. My
makes her
my
mother's
first cousin
wife went to school with Lily, and would like her address. Mrs. Keck's father was my
grandfather's brother, and I'm curious as to her address. I believe she is a famous restorer of
paintings, is she not?

I'm very anxious, as you may have guessed, to buy any Matisse drawings or lithographs which

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HIGH-FIDELITY HOUSE

536 SOUTH FAIR OAKS AVENUE, PASADENA 1, CALIFORNIA • SYCAMORE 5-4118 • RYAN 1-8171

October 8, 1955

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

Dear Mr. Barr;

Many thanks for your prompt answer to my letter of September 29. After I wrote that letter I went home and thought to myself that your opinion of me might be a rather low one, in view of the type of questions I asked, and you might have been justified in coming to the conclusion that I was primarily interested in "gossip column information".

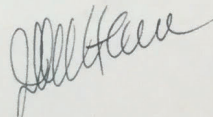
Actually, I suppose I should have mentioned that I have approximately 400 books and magazines and magazine articles dealing with Matisse, which include a total of well over 1,000 color reproductions and twice that many in black and white, plus many learned critiques of his art and work. Thus, I am - one might say - supersaturated with the more usual type of material, and was anxious to find out more about the man and his life, aside from his art.

This, then, is by nature of an explanation and an apology for some of my questions. Anyway, I am extremely grateful for the address of Madame Duthuit, and I will write to her at once.

The two questions in my letter which you did not answer, and which I would most like to know, are a word or two about these Cone sisters of Baltimore, and also about the Girl in the Roumanian Blouse, and whether she is the same as the one in my nude drawing and the other nude studies of 1935 and 1936; and also is this Lydia?

Hoping you can drop me a brief line on these two pointers, and again with my sincere thanks, I remain

Yours very sincerely,



John H. Cone

JHC:gs

P.S. I notice in your acknowledgements you mention Lily van Ameringen and Caroline Keck. My wife went to school with Lily, and would like her address. Mrs. Keck's father was my grandfather's brother, and I'm curious as to her address. I believe she is a famous restorer of paintings, is she not?

makes her my mother's first cousin

sent note to Bill

I'm very anxious, as you may have guessed, to buy any Matisse drawings or lithographs which I can find. Do you know anyone who might have drawings they would part with? I would go as high as \$1000.00 for nice ones of the 1935/6 series, and up to \$225 for good lithos. I had thought of writing to everyone named in your book, but it seems to add up to about 800 people. Possibly you could put me in touch with someone who has drawings of that particular period. As for lithos, I like the odalisques of 1922/34.

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CHRISTIE, WARRISON & WOODS LTD

CHRISTIE, WARRISON & WOODS LTD
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100/JUL

TELEGRAMS: WARRISON, LONDON

TELEPHONE: 2341

S. King, Pres. H. Constable

February 27, 1956

23rd December, 1957.

Sir,

To Whom it May Concern:

You may perhaps have seen notices in the Press of the fact that Mr. W. G. Constable, for many years Curator of Paintings I have known William Congdon for nearly ten years. Since his resignation from this post a few months ago, he has consented to work for our Firm. During that time he has risen to a distinguished position among American painters and has won an international reputation. Indeed, he is nearly as well known in Italy as in this country. His paintings are in a number of American museums, including our own, as well as in many private collections. I believe that he has a brilliant future.

We have not in the past had the privilege of either forwarding you catalogue or the programme of forthcoming sales. We enclose our form which sets out the charges for these services and please let us know if you would be interested to receive either the catalogues or the programme.

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

AHB:ma

The Director,
Museum of Modern Art,
11 West 53rd Street,
New York City,
New York,
U.S.A.

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CHRISTIE, MANSON & WOODS LTD.

I. O. CHANCE.
SIR HENRY FLOYD, BART, C.B., C.B.E.
THE RT. HON. LORD GREYTON, G.B.E.
GORDON HANNEN.
R. W. LLOYD.
SIR ALEC MARTIN.
W. A. MARTIN.
J. A. FLOYD.
A. G. GRIMWADE.
GUY HANNEN, M.C.
HON. PATRICK LINDSAY.

IOC/JGL

TELEPHONE: TRAFALGAR 9060.

PRIVATE EXCHANGE.

TELEGRAPHIC ADDRESS: CHRISTIART. PICCY. LONDON.

*8. King Street St. James's,
London, W.1.*

23rd December, 1957.

Sir,

You may perhaps have seen notices in the Press of the fact that Mr. W. G. Constable, for many years Curator of Paintings at the Boston Museum of Fine Arts, has, since his resignation from this post a few months ago, consented to become our consultant and adviser in the United States of America and Canada on all matters connected with our Firm's business and in particular to advise owners of works of art who may wish to arrange sales at Christie's.

Mr. Constable's address is: 23, Craigie Street,
Cambridge,
Massachusetts.

Telephone: Kirkland 7-1346.

We have not in the past had the privilege of either forwarding you catalogues or sending you our monthly programme of forthcoming sales. We enclose our form which sets out the charges for these services and please let us know if you would be interested to receive either the catalogues or the programme.

Yours faithfully,

Charles Manson Wood

The Director,
Museum of Modern Art,
11 West 53rd Street,
New York City,
New York,
U.S.A.

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To

CHRISTIE, MANSON & WOODS, LTD.

8 King Street,

St. James's,

London, S.W.1

CATALOGUE SUBSCRIPTION

Season, March 1st, 1957 to February, 1958

Half-Season, October 1st, 1957 to February, 1958

at **Half** the Rates listed overleaf

I wish to receive Plain Catalogues—

List lettered.....

I enclose remittance of.....

*I would also like to have the Illustrated
Catalogues (when published) of.....*

*.....
sent to me at the published prices.*

Name and Address (block letters please):

.....
.....
.....

MODERN ART

Date February 15, 1955

Re: Pentagon poster advice

the 12th an Air Force officer,
that he had had a frustrating
some help in improving the Air
very retarded in their taste
the Museum. The letter
that you would take care of
that he couldn't come

wanted very much to have you
in the virtues of modern poster
is simply!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CHRISTIE'S CATALOGUES

TERMS OF ANNUAL SUBSCRIPTION

Season—March 1st, 1957, to February, 1958

For Plain Catalogues (including postage)

Half-Season—October 1st, 1957, to February, 1958

At half the rates listed below

List	£	s.	d.
(A) Pictures, Drawings, Engravings and Etchings	0	15	0
(B) Porcelain, Furniture, Objects of Art, Tapestry, Rugs and Glass ...	1	0	0
(C) Silver Plate	0	10	0
(D) Jewels and Jewellery	0	10	0
(E) Miniatures, Objects of Vertu, Bijouterie, Medals, Antique Coins, Antiquities, Arms and Armour	0	5	0
(F) Books and Manuscripts	0	2	6
(K) All Catalogues	3	2	6

★ **Illustrated Catalogues** (Prices of which vary according to the number of plates) may be had at the published prices.

* Catalogues marked with buyers' names and prices realised can be obtained at 2/6 per day's sale

(See over for Order Form)

[P.T.O.]

MODERN ART

ate February 15, 1955

e: Pentagon poster advice

the 12th an Air Force officer,
that he had had a frustrating
some help in improving the Air
very retarded in their taste
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AIR MAIL POSTAGE

Messrs. Christie, Manson & Woods will be pleased to despatch catalogues (Plain, or illustrated when published) by AIR MAIL upon receipt of the following deposits. It will be understood that these deposits are for postage only and do not include the catalogue subscription

List of catalogues published	U.S.A., Canada, Australia, South Africa, New Zealand, India, Hong Kong and South America	All Europe		
	£ s. d.	£	s.	d.
(A) Pictures, Drawings, Engravings and Etchings - - -	5 10 0	1	5	0
(B) Porcelain, Furniture, Objects of Art, Tapestry, Rugs and Glass -	6 0 0	1	5	0
(C) Silver Plate - - -	2 10 0		12	6
(D) Jewels, Jewellery - - -	2 10 0		12	6
(E) Miniatures, Objects of Vertu, Bijouterie, Antique Coins, Medals and Antiquities, Arms and Armour - - -	10 0		2	6
(F) Books and Manuscripts - -	10 0		2	6
(K) All Catalogues - - -	£17 10 0	£4	0	0

I enclose deposit for

To cover postage of catalogues List Lettered

Name and Address (Block Letters please)

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.....
.....

MODERN ART

Date February 15, 1955

Re: Pentagon poster advice

the 12th an Air Force officer,
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g some help in improving the Air
ere very retarded in their taste
to the Museum. The letter
say that you would take care of

wanted very much to have you
lain the virtues of modern poster
dress is simply!

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

THE MUSEUM OF MODERN ART

Date February 15, 1955

To: Mildred Constantine

Re: Pentagon poster advice

From: Alfred Barr

Dear Connie:

While I was in Washington on Saturday, the 12th an Air Force officer, D. W. Millsaps, phoned me from the Pentagon to say that he had had a frustrating time communicating with the Museum about securing some help in improving the Air Force posters. It appeared that his superiors were very retarded in their taste and knowledge of posters and that he had written to the Museum. The letter passed Dorothy's desk and she wrote Millsaps to say that you would take care of the matter, but he has never heard from you.

Later he called me back to say that he wanted very much to have you come down to Washington with some posters to explain the virtues of modern poster design. I don't know Millsaps' rank, but his address is simply:

D. W. Millsaps
4 East 151
AFTDC -- SP
Pentagon
Washington 25, D. C.

Mrs. Mildred E. Cook
106 Chestnut Street
Boston 8, Massachusetts

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COOK

10 July 1956
17 January 1957

Dear Mr. Corinth:
Dear Mildred,

I am very glad to enclose a letter
Thank you ever so much for your letter
for your use should the income tax authorities feel that
about Phil. We were disappointed that he couldn't come
some identification is necessary before accepting the
to dinner, but shall try again.
evaluations of Dr. Justi. I believe that the wording of
It's very good to hear from you.

The letter covers the situation.

Sincerely,

Sincerely yours,

Mrs. Mildred E. Cook
106 Chestnut Street
Boston 8, Massachusetts

Mr. Thomas Corinth
44 Whitehall Street
New York 4, New York

René d'Harnasscourt
Director

R d'Harn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Corinth
F.Y.I.

THE MUSEUM OF MODERN ART

10 July 1956

Dear Mr. Corinth:

I am writing at the request of Mr. Thomas Corinth to state that Dr. Justi, Director of the National Gallery in Berlin, is personally known to me to be some identification is necessary before accepting the an internationally recognized scholar and museum executive. evaluations of Dr. Justi. I believe that the wording of I believe that any evaluations which Dr. Justi might make the letter covers the situation.

Sincerely yours,

Sincerely yours,
René d'Harnoncourt
Director

Mr. Thomas Corinth
44 Whitehall Street
New York 4, New York

R d'H:ma
R d'H: ma

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.298
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THE MUSEUM OF MODERN ART

Date 6 July 1956

10 July 1956

To: Mr. d'Harnoncourt

Re: Attached Draft:

From: Marie Alexander

Mr. Thomas Corinth, son of the painter, has called Mr. Barr's office.

He is asking for evaluations on his father's paintings made by

Dr. Justi, Director of the National Gallery, Berlin, for income tax

purpose. I am writing at the request of

Mr. Thomas Corinth to state that Dr. Justi, Director of the

National Gallery in Berlin, is personally known to me to be

an internationally recognized scholar and museum executive.

I believe that any evaluations which Dr. Justi might make

on works of art by German artists would represent an

opinion backed by experience and knowledge.

In Mr. Barr's absence, I said that I thought you might be acquainted

with Mr. Justi, and might be willing to sign such a letter.

Mr. Corinth will call Monday, July 9th. May I say that you will sign

such a letter, or should I send the letter to France for Mr. Barr's

signature?

Sincerely yours,
René d'Harnoncourt
Director

Apologies for the botheration!

R d'H: ma

Handwritten initials: R d'H

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THE MUSEUM OF MODERN ART

Date 6 July 1956

To: Mr. d'Harnoncourt

Re: Attached Draft:

From: Marie Alexander

Mr. Thomas Corinth, son of the painter, has called Mr. Barr's office. He is using a list of evaluations on his father's paintings made by Dr. Justi, Director of the National Gallery, Berlin, for income tax purposes.

Mr. Corinth felt that Dr. Justi, while known to Mr. Barr, would be unknown to U.S. income tax officials, and has requested that perhaps we would be willing to write a letter stating that we know Dr. Justi and would accept his professional opinion.

In Mr. Barr's absence, I said that I thought you might be acquainted with Mr. Justi, and might be willing to sign such a letter.

Mr. Corinth will call Monday, July 9th. May I say that you will sign such a letter, or should I send the letter to France for Mr. Barr's signature?

Apologies for the botheration!

BR
GJP

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THE CORINTH COMPANY

EXPORT MANAGEMENT

TELEPHONE: 21 West 53d Street
WHITEHALL 4-6983
New York

44 WHITEHALL STREET
NEW YORK 4, N. Y.

July 6, 1956

Miss Alexander
Mr. Barr's Office (Collections)
Museum of Modern Art
21 West 53d St.
New York, N.Y.

Dear Miss Alexander:

Please refer to our pleasant telephone conversation of today. In order that you have the information complete, I am repeating what I said to you.

Some time ago Dr. Ludwig Justi, Director of the National Galerie, Berlin, Germany, confirmed to me values of works by my father Lovis Corinth. I am using this list of values for income tax purposes.

However, it is quite possible that our income tax authorities here do not know of Dr. Justi. Therefore, I should greatly appreciate getting a letter from the museum with about the following suggested contents:

"Dr. Ludwig Justi, Berlin, Germany, is known to us, and he is qualified to judge prices/values of works by Lovis Corinth."

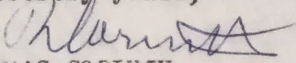
Some years ago I have been corresponding with Mr. Barr regarding Dr. Justi; therefore I know that Mr. Barr thinks very highly of him; but as you said, Mr. Barr is in Europe.

I shall then telephone you on Monday morning, in order to find out whether Mr. d'Harmoncourt would sign such a letter or a similar letter.

Dr. Justi bought for the Berlin National Galerie over twelve oils by my father, and also other works by Lovis Corinth; therefore, naturally, Dr. Justi knows everything about these values.

Thank you very much for wanting to help me in this matter.

Sincerely yours,


THOMAS CORINTH

TC:F

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CORINTH

Sent after 6:00, May 23, 1955. Regular telegram

To Mrs. Lovis Corinth
21 West 58th Street
New York

February 12, 1956

BIRTHDAY GREETINGS AND ADMIRATION

CORDIALLY

ALFRED BARR

(charge: Museum Collections)

Thank you so much for your letter of February 1st, which has been forwarded to me here in New York. I am sorry to say that I was in St. Louis only three days and have now returned home. In any case, I could not have come to see your pictures as my friends had scheduled my time very completely.

I appreciate your having let me know about your collection.

Sincerely,

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

Mr. George Coe
603 Pine Street
St. Louis, Missouri

ABD:ms

The Museum of Modern Art Archives, NY	Collection: AHB	Series/Folder: I.A.298
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cc: Mr. Nagel

Cosmos

D. H. H. H.

Good, unless it is very expensive, there should probably be
by all.

February 13, 1956

Cosmos

THE MUSEUM OF MODERN ART

Date September 6, 1957

Dear Mr. Cosmos:

Thank you so much for your letter of February 13rd, which has been forwarded to me here in New York. I am sorry to say that I was in St. Louis only three days and have now returned home. In any case, I could not have come to see your pictures as my friends had scheduled my time very completely.

I appreciate your having let me know about your collection.

Sincerely,

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

Mr. George Cosmos
603 Pine Street
St. Louis, Missouri

AHB:ma

Alfred
Cosmos

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Covarrubias

THE MUSEUM OF MODERN ART

Date September 6, 1957

To: Alfred

Re: _____

From: Betsy

Wittenborn does not have a copy of Pageant of the Pacific, Miguel Covarrubias, Pacific House, San Francisco 1940, and doesn't believe they could get one for you.

Weyhe is just now open and they have no copy in stock but say they get it from time to time. They would be glad to advertise for it at no extra charge if you'd like them to.

How could primary
copy & three copies
of High School
copy that is for
copy that is for

Edward James' "Anecdotes of Dali's
Childhood" - 7 negative photostats
for a total of \$4.55
plus postage.

Thank you for your invitation to visit
y, I don't believe we will make it this
ate your thoughtfulness.

Sincerely,

Albany
Piccadilly,
London, W. 1
England

AHB:ma

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Albany

In note of gift say that it is for
the book Geography - History classes
of the Freeborn High School
to be used only thus.
(This keeps them out of primary
classes)

Cowles

Alfred H. Barr,
The Museum of
11, West 53rd
New York 19.

Dear Mrs. Cowles:

Dear Mr. Barr,

Our library has given me an estimate
of the photostatic charges for the material requested
in your letter of March 7th and I have taken the liberty
of asking them to go ahead with the order and mail and
bill to you directly.

I've already had two catalogues so that you will be forewarned, here
is the estimate: It is nice to
think help asked for comes so swiftly and gallantly -
and at expense of time and effort.

1. Marsden Hartley essay, "Surrealism -
and Dali... 5 negative photostats
for a total of \$3.25
 2. Edward James' "Anecdotes of Dali's
Childhood" - 7 negative photostats
for a total of \$4.55
- In the bibliography of the James Thrall Soby
monograph on Dali, he mentions
1. Marsden Hartley's essay titled "disorderly house" from unpublished
typescript in Museum's library plus postage.
2. Edward James' "Anecdotes Many thanks for your invitation to visit
copy of in London. Actually, I don't believe we will make it this
year, but I appreciate your thoughtfulness.
- Both are of inestimable value to me. In what

Sincerely,

Mrs. Fleur Cowles
A5, Albany
Piccadilly,
London, W. 1
England

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Pageant of the Pacific
By
Miguel Covarrubias
Pacific House, 1940
San Francisco

Cowles

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

Dear Mrs. Cowles:

Dear Mr. Barr,

Our library has given me an estimate of the photostatic charges for the material requested in your letter of March 7th and I have taken the liberty of asking them to go ahead with the order and mail and bill to you directly. ...

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- In the bibliography of the James Thrall Soby monograph on Dali, he mentions Marsden Hartley's essay titled "disorderly house" from unpublished typescript in Museum's library plus postage.
- Many thanks for your invitation to visit in London. Actually, I don't believe we will make it this year, but I appreciate your thoughtfulness.
- Both are of inestimable value to me. In what

Sincerely,

Mrs. Fleur Cowles
A5, Albany
Piccadilly,
London, W. 1
England

AHB:ma

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cc: Coman Leavenworth
D. Miller

Coman, unless it is very expensive, these should probably go
by air.

21 March 1957

Alfred H. Barr,
The Museum of Modern Art,
11, West 53rd Street,
NEW YORK 19.

Dear Mrs. Cowles:

Dear Mr. Barr,

Our library has given me an estimate
of the photostatic charges for the material requested
in your letter of March 7th and I have taken the liberty
of asking them to go ahead with the order and mail and
bill to you directly.

I've already had two catalogues so that you will be forewarned, here's
the estimate: It is nice to
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and at expense of time and effort.

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and Dali... 5 negative photostats
for a total of \$3.25
2. Edward James' "Anecdotes of Dali's
Childhood" - 7 negative photostats
for a total of \$4.55

Many thanks for your invitation to visit
in London. Actually, I don't believe we will make it this
year, but I appreciate your thoughtfulness.

Both are of inestimable value to me. In what

Sincerely,

Mrs. Fleur Cowles
A5, Albany
Piccadilly,
London, W. 1
England

AHB:ma

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A5, ALBANY,
PICCADILLY, W.1.
REGENT 3736.

7th March, 1957.

Alfred H. Barr,
The Museum of Modern Art,
11, West 53rd Street,
NEW YORK 19.

Dear Mr. Barr,

How wonderfully kind of you to answer my SOS so promptly. Oddly enough, the Victoria and Albert Museum (which should have it) explains that Schwitters' material has been "lost" ...

I've already had two catalogs, with an exceedingly kind letter from Sidney Janis. It is nice to think help asked for comes so swiftly and gallantly - and at expense of time and effort.

* * *

In the bibliography of the James Thrall Soby monograph on Dali, he mentions:

1. Marsden Hartley's essay titled "Surrealism - and Dali, or - disorderly house" from unpublished typescript in Museum's library; also:
2. Edward James' "Anecdotes of Dali's Childhood" - copy of which is in the library too.

Both are of inestimable value to me. In what

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Sincerely yours,

Rose Slinka
Associate Editor

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- 2 -

way may I impose on your help in seeing copies?
Could photostats be made at my expense?

With very warm thanks and regards,

Sincerely,

Fleur Cowles
Fleur Cowles.

P. S. Do you ever get to London? How pleasant
it would be to welcome you here.

COX
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Sincerely yours,

Rose Slinka
Rose Slinka
Associate Editor

Rose Slinka
AB

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THE MUSEUM OF MODERN ART

Date March 19, 1957

To: Marie Alexander

Re: Photostat charges

From: Coman Leavenworth

on material for Fleur Cowles

Marsden Hartley's "Surrealism - etc."
Edward James "Anecdotes --"

5 negative photostats	\$3.25
7 " "	4.55
Postage	.50
TOTAL	\$8.30

Alfred: Shall I order +
have billed? Marie

Modern Art and was further fortified by the arrival of the Whitney
Museum of American Art.

By presenting modern work of artistic merit in pottery, weaving,
metal and wood media, etc., the activity of the Museum of Contemporary
Crafts in the community will, in a sense, round out the picture of
present achievement in the plastic arts. We would, therefore, like
to carry your message of welcome and comment on the new craft museum's
entry into the cultural orbit of the Modern and the Whitney--its
significance to the museums as well as to artists, craftsmen and the
general public.

We wish to carry your article as our guest editorial for the March-
April issue. It need be no longer than 500 words and we would like
to have it by January 11th. We know how busy you must be at this time
of year and we appreciate your attention all the more.

I will call your office on Wednesday, December 28th.

Sincerely yours,

Rose Slinka
Associate Editor

*Suggested
d'Amore*

C.B.

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THE MUSEUM OF MODERN ART

Craft Horizons

CONFIDENTIAL

Date 17 June 1957

601 FIFTH AVENUE - NEW YORK 17 - NEW YORK - PLAZA 9-1400

To: Mrs. Borden

Re: Job applicant

From: Alfred Barr

December 22, 1955

Dear Althea:

I have marked this confidential because the lady in question is still employed elsewhere though she seems to be eager to change.

Her name is Janet Cox. She is very highly recommended by ardent friends. She has recently been assistant in the print room in the Art Institute of Chicago, a position which she wants to leave for reasons which I understand and approve. I am sending her to Bill Lieberman, but have also suggested that she see you and fill out the usual forms. She will be here Tuesday or Wednesday of this week.

The museum will be entering the growing cultural community which derived its character through the presence of the Museum of Modern Art and was further fortified by the arrival of the Whitney Museum of American Art.

By presenting modern work of artistic merit in pottery, weaving, metal and wood media, etc., the activity of the Museum of Contemporary Crafts in the community will, in a sense, round out the picture of present achievement in the plastic arts. We would, therefore, like to carry your message of welcome and comment on the new craft museum's entry into the cultural orbit of the Modern and the Whitney--its significance to the museum as well as to artists, craftsmen and the general public.

We wish to carry your article as our guest editorial for the March-April issue. It need be no longer than 500 words and we would like to have it by January 11th. We know how busy you must be at this time of year and we appreciate your attention all the more.

I will call your office on Wednesday, December 28th.

Sincerely yours,

Rose Slinka
Associate Editor

RB:ar

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Craft Horizons

601 FIFTH AVENUE · NEW YORK 17 · NEW YORK · PLAZA 9-1600

December 22, 1955

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

Dear Mr. Barr:

The March-April issue of CRAFT HORIZONS will announce and describe in detail the new Museum of Contemporary Crafts which will open in the late spring at 29 West 53 Street and will be directed by Herwin Schaefer. The museum will be entering the growing cultural community which derived its character through the presence of the Museum of Modern Art and was further fortified by the arrival of the Whitney Museum of American Art.

By presenting modern work of artistic merit in pottery, weaving, metal and wood media, etc., the activity of the Museum of Contemporary Crafts in the community will, in a sense, round out the picture of present achievement in the plastic arts. We would, therefore, like to carry your message of welcome and comment on the new craft museum's entry into the cultural orbit of the Modern and the Whitney--its significance to the museums as well as to artists, craftsmen and the general public.

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I will call your office on Wednesday, December 28th.

Sincerely yours,

Rose Slivka
Rose Slivka
Associate Editor

RS:mr

Craft
Horizons

*Suggested
d'Ammoncourt
C.B.*

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criticism

Dear foolish people:

I am writing to you because I think you are not purposely mean, only thoughtless.

Sculpture is three dimensional. It doesn't have a front and back, but just an all-overness. When you put statues up close to the walls so people can't walk all around them you are lying about what sculpture is, and maybe some of the kids will be trying to sculpt some day and they'll have this wrong idea of what they're doing.

Music is to listen to, and sometimes move with; painting is to look at; sculpture is to look at and sometimes touch. Most good sculpture you should touch. Brancusi did something called "Sculpture for the Blind". I guess he meant for them to touch it.

Art isn't to be put in a shrine and revered from a distance. It is to get close to, and live with, and love. I think it was very wrong to rope off the Fish so that you can't walk around it. One of the things about the Fish is that when you walk past it it seems to move. If you want to rope it off put a rope all around it -- that will be bad, but not quite as bad.

At least move them all away from walls so you can look at them right. They're not bookcases. Especially that beautiful chromium thing they call Composition 8, I think-- because you can't tell what it's doing to space at all.

Thank you.

Diane Di Prima

No return address

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DM

Crusellas

February 8, 1955

FEB 11, 1955

Dear Senor Crusellas:

Forgive my delay in replying to your letter of December 21st, which did not reach my office until the third week of January.

From Vogue Magazine I have learned that the Schwitters Pa CO was the property of the Sidney Janis Gallery, 15 East 57th Street, New York City. My secretary has talked to Mr. Janis, who reports that the painting was sold before your first letter reached New York. However, Mr. Janis says that he has other Schwitters of the same quality and I have taken the liberty of giving him Dr. Socarrás' address in Miami. Mr. Janis will write directly to Dr. Socarrás, explaining the situation to him.

Sincerely,

for your
Alfred H. Barr, Jr.

Director of the Museum Collections

Senor R. F. Crusellas
Apertado 301
Havana, Cuba

AHB:ma

plus
137
Secretary

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The painting was reproduced in an article entitled MORE ART THAN MONEY, as belonging to Janis, but the caption read that Schwitters had paintings which hung in the MOMA and Guggenheim Museums.

Mr. Janis says the Pa Co was sold, probably before we received the first letter, but that he has other Schwitters of the ilk and price and that he will write to Dr. Socarrás explaining the situation.

I said that we too ~~would~~ would acknowledge the letter, saying that Mr. Janis was writing.

from you, one way or the other, I fear my letter of December 21 to you may have gone astray in the mails.

Will you kindly notify Mr. Fco. Prío Socarrás if the small collage "Pa CO" by the German painter Kurt Schwitters is still unsold, and if so, its price?

Thanking you in advance for your prompt reply, I remain

Yours very truly,

R. F. Crussell

E.B.T.
Secretary

Encl.
RFC/eb

no letter enclosed!

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RAMON F. CRUSELLAS
APARTADO 301
HABANA

January 31, 1955

New York's Museum of Modern Art
52nd St. between 5th & 6th Avenues
New York, N.Y.

Dear Sirs:

Enclosed you will find copy of
letter which I wrote you on December 21, 1954.

Since up to this writing I know
that Mr. Francisco Prío Socarrás has not heard
from you, one way or the other, I fear my
letter of December 21 to you may have gone
astray in the mails.

Will you kindly notify Mr. Fco.
Prío Socarrás if the small collage "Pa CO"
by the German painter Kurt Schwitters is
still unsold, and if so, its price?

Thanking you in advance for your
prompt reply, I remain

Yours very truly,

R. F. Crusellas

E.B.T.
Secretary

Encl.
RFC/eb

no letter enclosed!

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RAMON F. CRUSELLAS
APARTADO 301
HABANA

December 21, 1954

Rec'd M.C. Office 1/20/55

New York's Museum of Modern Art
52nd Street between 5th & 6th Avenues
NEW YORK, N.Y.

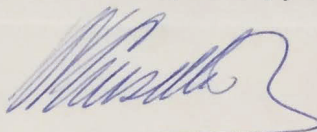
Dear Sirs:

If the small collage "Pa Co"
by the German painter Kurt Schwitters, which
appeared in the Xmas issue of VOGUE is unsold,
please notify:

Dr. Francisco Prío Socarrás
2200 S. W. 2nd Avenue
Miami, Fla.

Thanking you in advance for your
prompt attention, I remain

Yours very truly,



RFC/eb

*Pa. Co. Janis Gallery in
N.Y.*

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WADSWORTH ATHENEUM

COLL. SUGARMAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191

September 24, 1956
August 28, 1957

Dear Mitsi:

Thanks for your card with its addresses. Alas, I leave for South America today and shan't be back until September 24. Possibly I shall see you and your husband a year from now on your way through.

I'm afraid I have not acknowledged your Christmas cards but believe me they are much admired by the Barr family.

My wife and I read with enormous entertainment your husband's piece on George Washington in Encounter.

My best regards to you.

Sincerely,

Alfred H. Barr, Jr.

Charles
S. C. Cunningham,
Director

Mrs. Marcus Cunliffe
115 Central Park West
Apt. 17-G
New York 23, New York

AHB:bj

USA

Museum of Modern Art,
11 West 53 Street,
NEW YORK CITY,
N.Y.

Cunliffe
Cunningham

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WADSWORTH
COLT, MORGAN



Mr. Alfred Barr,
Museum of Modern Art,
11 West 53 Street,
NEW YORK CITY,
U.S.A. N.Y.

Cunningham

FOUNDED 1842

NORTH
CONN.
n 7-2191

Dear Alfred:

Many thanks for your kind letter. I am off the end of the week to look for material, returning early in November. Mr. and Mrs. Strong go to the same little island that we go to in the summertime. Unfortunately I missed them there this year. I do hope I will see them in Norway.

I do indeed know about the material at Reykjavik, but I am not going to try to go there on this trip.

With best regards.

Sincerely yours,

Charlie

C. C. Cunningham,
Director

CCC:eg

P.S. The Trumbull show which opens October 10th ends November 25th.

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WADSWORTH
COLT, MORGAN,

NEW YORK FRIENDS PLEASE NOTE: FROM 1 TO 10 SEPTEMBER WE WILL BE AT
APT 17-G 115 CENTRAL PARK WEST, NEW YORK CITY 23 TEL: ENDICOTT 2-2053

FROM 1 SEPTEMBER 1957 TO 15 JULY 1958 **MARCUS & MITZI CUNLIFFE** WILL BE AT
19 PERRY AVE, MENLO PARK, CALIFORNIA USA TEL: DAVENPORT 3-7272

FROM 15 JULY 1958 TO 22 AUGUST 1958 THEY WILL BE
C/O AMERICAN STUDIES DEPT. UNIVERSITY OF WYOMING, LARAMIE, WYO. USA

AND AFTER 20 SEPTEMBER 1958 HOME AGAIN AT
18 CRANMER ROAD, DIDSBURY MANCHESTER 20 ENGLAND

New York 19, N. Y.

Dear Alfred:

Many thanks for your kind letter. I am off the end of the week to look for material, returning early in November. Mr. and Mrs. Strong go to the same little island that we go to in the summertime. Unfortunately I missed them there this year. I do hope I will see them in Norway.

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With best regards.

Sincerely yours,

Charlie

C. C. Cunningham,
Director

CCC:eg

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Cunningham

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ONN.
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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191

September 24, 1956

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

Dear Alfred:

Many thanks for your kind letter. I am off the end of the week to look for material, returning early in November. Mr. and Mrs. Strong go to the same little island that we go to in the summertime. Unfortunately I missed them there this year. I do hope I will see them in Norway.

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With best regards.

Sincerely yours,

Charlie

C. C. Cunningham,
Director

CCC:eg

P.S. The Trumbull show which opens October 10th ends November 25th.

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Currie

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RICHMOND 9, VIRGINIA

DIVISION OF RELIGIOUS EDUCATION
JOHN L. FAIRLY, Secretary

July 26, 1956

Department of Youth Work
JOHN B. SPRAGENS, Director
BETTIE CURRIE, Associate, Senior Work
BETSY RICE, Associate, Pioneer Work
RUTH D. SEE, Editor

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

7/30 Called Halverson. He said don't
bother A. with this now. Mention
H's name.

Dear Mr. Barr:

You may recall that during 1954 the Presbyterian Church U. S. sponsored an exhibit in the area of Christian art by Presbyterian young people. Since then the interest manifested in such an undertaking has resulted in the request from the Committee on Youth Work of the National Council in a recommendation from them to the Department of Worship and the Arts that that Department consider the possibility of having a nationwide interdenominational exhibit in Christian art. I believe one of the persons who participated in the exhibit our Church had was in your meeting this spring in New York: Miss Margaret Riggs who at present is on the Staff of Motive Magazine.

In going through our Youth Council meeting this summer, I would like very much to know if your Committee on Worship and the Arts has been able to give any attention to this request from the Committee on Youth Work. Our young people have asked me to give to them at their Council meeting a report on the status of this matter. They are particularly interested in this area of Christian art, and would like very much to promote such an exhibit if the National Council is planning one, and if not, I think are interested in pursuing such an undertaking as a Pan Presbyterian project, with at least three of the Presbyterian Churches in this country undertaking to do it together.

I personally think that it would be much sounder for the arrangements to be made on a nation-wide ecumenical basis than simply on a Presbyterian basis. What I am trying to do, however, is to follow their instructions in finding out the status of the request from the Committee on Youth Work to your Committee.

I would appreciate this information as soon as it is convenient, since our Council meeting will be coming up early this next month.

Thank you very much for your help.

Sincerely yours,

Bettie Currie
Bettie Currie

BC:rp

Copy to Mr. Marvin Halverson

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1150 FIFTH AVENUE
NEW YORK 28

December 10, 1956

Dear Miss Currie:

I am extremely grateful for your suggestion which Elisabeth Smith passed on to me about the Heist gallery. July 30, 1956 particularly kind of you and thank you for me.

Dear Miss Currie:

Your letter of July 26 to Mr. Barr has arrived during his absence on an extended stay in Europe where he is working this summer. When he returns the early part of September it will of course be brought to his attention.

In the meantime I will get in touch with Mr. Halverson since he may be able to answer your question on Mr. Barr's behalf.

Sincerely,

Secretary of the Museum Collections

Miss Bettie Currie
Board of Christian Education
Presbyterian Church in the U.S.
Presbyterian Building
8 North Sixth Street
Richmond 9, Virginia

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Curteis

1150 FIFTH AVENUE
NEW YORK 28

December 10th 1957.

Dear Alfred,

I am extremely grateful for yr suggestion, which Elisabeth Smith passed on to me, about the Hewitt Gallery. It was particularly kind of you, and encouraging to me, that you gave me leave to mention yr name.

Well, Bob Isaacson came to see the pictures. He seemed sincerely keen on the older, Paris period, ones that you saw, but found disturbing leanings towards the "abstract" in recent work. And I haven't enough of the former here to make a show. However, I may be able to get enough sent over from France.

Anyway it was very good of you and has given me some rather badly needed encouragement.

Yours ever

Bill Curteis.