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	AHB	I.A.339

Jacobi

Jacobus

IVERSITY
JERSEY



er 1, 1959

ptember 29th. I'm sure that one way or
will produce the necessary information.
ely an academic reflection of the Art
late one at that. Yet, given Picasso's
irony in the fact that he has recently
en de siècle.

rely,

M. Jacobus, Jr.

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Pain GALERIE FURSTENBERG VI

IMPRIMÉ

De pa

Je vous prie de
bien vouloir assister
au mariage de ma
exposition,

le mardi 15 mai
de 17 à 22 heures
à rue Furstenberg
siège Jacob
jusqu'au 3 juin.



M: Barr

11 West 83 St

New York, N.Y.

(U.S.A.)

very tendencies, I find a certain irony in the fact that he has recently
acquired a "period" villa of the fin de siècle.

Again, many thanks.

Sincerely,

John Jacobus
John M. Jacobus, Jr.

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Jacobus

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

October 1, 1959

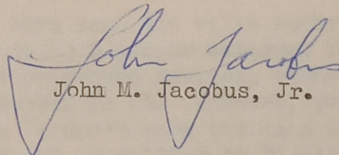
Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 19, N. Y.

Dear Mr. Barr:

Thank you for your reply of September 29th. I'm sure that one way or another the leads you have provided will produce the necessary information. Concerning La Californie, it is merely an academic reflection of the Art Nouveau, and, I would guess, only a late one at that. Yet, given Picasso's early tendencies, I find a certain irony in the fact that he has recently acquired a "period" villa of the fin de siècle.

Again, many thanks.

Sincerely,


John M. Jacobus, Jr.

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cc: Mr. Drexler
Mr. Selz

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

29 September 1959

29 September 1959

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
12 West 53rd Street

Dear Mr. Jacobus:

Here are some references to reproductions of La Californie in books and periodicals which I am sure are in the Princeton library: L'Oeil, No. 30, June 1957, "Picasso à La Californie", p.14 ff. Author George Limbour. You seemed the most logical person to turn for help in this matter.

Roland Penrose. Portrait of Picasso, The Museum of Modern, 1957, pp. 79, 88.

I am interested in this first "Second Empire and Art Nouveau" study, and if I could get some adequate documentary information on the Picasso villa David Douglas Duncan. The Private World of Pablo Picasso. Harper & Brothers, 1958.

Though I have seen the villa referred to as Art Nouveau, this does not seem to me to be a proper category for the building which I would guess was baroque or rococo revival, perhaps around 1910 with very little if any Art Nouveau in it. However, you are the architectural historian and would know. I don't know the date or architect, but I think you might find this out by writing to Douglas Cooper (Chateau de Castille, Argilliers, Gard, France) or to Picasso's old friend and "secretary", Jaime Sabartés (88, rue de la Convention, Paris XV), who has good English and would be interested. Cooper has great curiosity about everything to do with Picasso and might well answer your question too. For the photograph in Penrose's book, you had better write him in care of our Museum where he will probably appear around October 10. He is now in Brazil.

I am passing your very interesting letter on to Peter Selz, who is general director of our Art Nouveau exhibition, and to Arthur Drexler who will be much interested in hearing of your Second Empire and Art Nouveau study.

It's good to hear from you. My wife and I remember our Neuschwanstein expedition to which you added so much interest.

Sincerely,

Alfred H. Barr, Jr.

Professor John M. Jacobus, Jr.
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

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*N.A. Some mag. has done a long piece on the
La Californie as P.'s home
with photos of exterior - Verne?
Cubism & Art? as B.K. and
WSL*

Department of Art and Archaeology

22 September 1959

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

Dear Mr. Barr:

You must be familiar with the villa at Cannes, La Californie, presently occupied by Picasso. I am looking first of all for a photograph which will show its exterior with some clarity, and secondly, for information concerning its architect and date (which I would guess to be c. 1900-1910). You seemed the most logical person to turn for help in this matter.

*note for
Self
yes*

I am interested in this little gem in connection with my "Second Empire and Art Nouveau" study, and if I could get some adequate documentary information on the Picasso villa it would make an interesting footnote, if not more. If perchance you have no information, would you know where or from whom one might get assistance?

*copy for
Arthur B.*

I don't suppose you remember our encounter on the bus to Neuschwanstein a year ago last July--but in any event you and Mrs. Barr certainly made that long ride most pleasant. We were talking at the time of Le Corbusier and the Villa Savoye which was threatened with destruction at that moment. I had just visited it and made a series of kodachrome views which came out very well, and I think you expressed an interest in seeing them. Now that the house is to be preserved, it is perhaps a matter of little consequence, but if you are ever interested I would be happy to have copies made.

Sincerely,

John M. Jacobus, Jr.
John M. Jacobus, Jr.

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stedelijk museum

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

paulus pottersstraat 13
telefoon 720204
no. S.m.443/609

17 February 1956

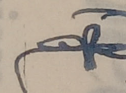
Mr. Alfred H. Barr
The Museum of Modern Art
11, West 53rd St.
New York, 19 N.Y.

Dear Mr. Barr:

I am thanking you for your letter of January 26th from which I was sorry to see that you will not write the article for our "Museumjournaal".

Regarding "Hiroshima": we have sent the catalogue of this exhibition to the library of the Museum of Modern Art. I hope therefore that it has reached you in the meantime.

Yours sincerely,



H.L.C. Jaffé
Adj. Director of the Municipal Museums
Amsterdam.

j/ev

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Fashionably Speaking...

Museum of Modern Art Director Praises Chicago Designer

BY PEG ZWECKER

Our most elegant couture designer—Charles James—buys his glasses at the 10-cent store.

"You buy by age bracket," he explained in a clipped British accent.

It seems you're in the 18-20, the 20-25, or some other age group according to which prescribed message you're able to read with the various glasses. But even with 75-cent glasses he's still in the red; he's always losing them. He'd probably be more careful with a good prescription pair.

James is living again in Chicago at the Lake Shore Drive apartments with his wife and two sons. It was here at 101 Oak st. 34 years ago that James began his designing career with \$2,000 John Pirie gave him.

He started with top clientele making his very first dress for Mrs. John Winterbotham. Today, more of his designs

are in museums which have costume collections than those of any other designer.

WE QUOTE, IN PART, Alfred Barr, the director of the Museum of Modern Art, in a letter addressed to James. Barr endorses the aims and purposes of the Charles James Foundation, a design school that he is attempting to establish in Chicago:

"Your theories of the relation between cutting and design and of both with manufacturer are convincing and should form a sound basis for education.

"More than that I believe the designer-craftsman trained by you and open to your influence would do much to improve both the quality of the American product, and the dignity and consequently the morale of the producer.

"If I could help make possible an institution where you could teach your principles as well as your techniques I would feel privileged."

HUBERT DE GIVENCHY uses the "de" part of his name to christen his new perfume.

A FASHIONABLE merger: Shirley Welfeld of N. H. Rosenthal's fur salon on Michigan av. and Rudolph M. Cooper of Mort Cooper's men's store on State St. are newly-weds.

DOROTHY FULLER, well known fashion co-ordinator and star of her own TV show, will co-ordinate and comment on America's outstanding corset lines at the annual show, June 23d at the Sherman hotel.

TINTED HOSE to match anything in your wardrobe are on the docket. Helena Rubinstein and Kayser are co-ordinating nail polishes and hose; colored hose are being teamed with matching flower hats; and by fall lingerie will get into the matching-act.

HOSTESSES AT Don Roth's Blackhawk restaurant are greeting guests in the relaxed silhouette, two-piece dresses with a billowing blouson.

Also en mode are the elevator operators at Morris B. Sachs' who wear the straightest of aqua chemises.



PEG ZWECKER

Now subsequent inquiry shows that Miss Daves was misinformed by Mrs. Lieberman, and that in fact Cardin had sold the design to Saks Fifth Avenue and that Mme. Shouvaloff effected the purchase several months earlier, during the season which preceded publication.

The point is not that Mrs. Lieberman told Miss Daves an untruth to gain a cover representing substantial prestige, space equating \$7,000 worth of advertising investment. The point is more important. IT IS WHETHER OR NOT A PERSON EMPLOYED TO PURCHASE DESIGN IN THE DESIGN MARKET, to reproduce or adapt for commercial purposes, SHOULD BE PERMITTED THE TITLE OF "C R E A T O R" AT ALL.

Not but that Mrs. Lieberman, like many ladies of taste, could create something or other but because, if their function as buyer gives them access to the inspiration of others, it is only logical that sooner or later embarrassment could be caused to many when they might claim to have created something similar to what they have had the privilege of shopping.

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C. James file

June 1

Mr. Adam Gimbel

March 9, 1959

Hotel Gladstone
New York, N. Y.

March 9, 1959

Mr. Adam Gimbel
Saks Fifth Avenue
Fifth Avenue & 49th Street
New York, N. Y.

Dear Adam:

I believe this calls for you to take a position in view of your as-
sertion of Fifth Avenue principles and the undoubted eminence of the
Gimbel - Saks chain.

Mrs. Lieberman was recently credited with the creation of a hat fea-
tured on the cover of Vogue Magazine. It was reported to me by Pierre
Cardin that it was his design. Pierre Cardin, as you well know,
could not afford to quarrel with a magazine in which he requires his
work to be published, and therefore could not push an inquiry beyond
the limits of tact. I could. And did.

Jessica Daves gave me an answer that I have heard over and over again:
"Often great designers create the same design simultaneously." And
she assured me that Mrs. Lieberman had, without doubt, made this damn
hat.

Now subsequent inquiry shows that Miss Daves was misinformed by Mrs.
Lieberman, and that in fact Cardin had sold the design to Saks Fifth
Avenue and that Mme. Shouvaloff effected the purchase several months
earlier, during the season which preceded publication.

The point is not that Mrs. Lieberman told Miss Daves an untruth to
gain a cover representing substantial prestige, space equating
\$7,000 worth of advertising investment. The point is more important.
IT IS WHETHER OR NOT A PERSON EMPLOYED TO PURCHASE DESIGN IN THE
DESIGN MARKET, to reproduce or adapt for commercial purposes,
SHOULD BE PERMITTED THE TITLE OF "C R E A T O R" AT ALL.

Not but that Mrs. Lieberman, like many ladies of taste, could create
something or other but because, if their function as buyer gives them
access to the inspiration of others, it is only logical that sooner
or later embarrassment could be caused to many when they might claim
to have created something similar to what they have had the privilege
of shopping.

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Page 2

Mr. Adam Gimbel

March 9, 1959

Would it not be simpler to limit creative credit to the original source from which industry purchases designs, and take the constructive view that manufacturers, whatever their price level, are distinguished by brand product identification and the special excellence rendered necessary by commercial competition. Any compromise in the identification of design leads to endless confusion and, to the wide public beyond these shores, risks suspicion of American business standards and artistic integrity which, integrated, help create industrial prosperity for all.

At first I thought it was a matter which only concerned Vogue, but in thinking it over, it seems to me, and it may seem to you, a matter which concerns the store which employs Mrs. Lieberman, and entrusts her both with the responsibilities of buying and the distinction of designing merchandise.

In so many ways Saks Fifth Avenue sets the standard for other stores throughout the country and this incident, while seeming trivial, is one which needs policy decision that others may respect, in that it vitally affects the reputation of the whole country where fashion is concerned, in the eyes of the world.

Yours sincerely,

Charles James

CJ:es

P.S: That this will be said to have been an error, is anticipated; but it is an error which occurs daily and weekly and has formed a pernicious pattern that is repeated to procure unjustified publicity, and must be for this reason intentional.

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cc: D. Miller

James

24 March 1958

Dear Mr. James:

I found our talk about the Charles James Foundation extremely interesting. As you quickly discovered, I know almost nothing about fashion design but I had been, as I told you, much impressed by a gown which you had designed and cut for a friend of mine. It seemed to me not only skillful and beautiful but somehow to go way beyond the ordinary limits of the fashionable. It was, I felt, a work of art. I realize now that it was the achievement of a man of exceptional intelligence as well as taste.

The program of your foundation seems to me admirable. Your theories of the relation between cutting and design and of both with manufacture are convincing and should form a sound basis for education. More than that, I believe the designer-craftsman trained by you and open to your influence would do much to improve both the quality of the American product and the dignity, and consequently the morale, of the producer. This is important in our society where the talented individual in industry is beset by the disintegrating effects of mass production and the numbing corruption of advertising. If I could help make possible an institution where you could teach your principles as well as your techniques I would feel privileged.

Sincerely,

Alfred H. Barr, Jr.

Mr. Charles James
The Barbizon-Plaza Hotel
106 Central Park South
New York, New York

AHB:ma

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Dear Mr Barr

I appreciate the
time & patience you gave.

What needs recognition
from some unquestioned
authority like yourself is
that a certain level
the "making & devising
of clothes" is an art
when it shared with

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people through industry
enriches the whole scene.

The definition of
the "couture industry" most
applicable is that it is
the pilot industry throughout
the world which guides
the industrialization of
fashion by providing for
experiment & serving a
small minority who state
change.

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weakens both & destroys
leadership. If I am
head of anything it is
of what might be termed
an American Couture.

Only then because of my
realization that it's art
is NECESSARY to the
larger industry that services
the whole country, as
research & not as
advertising

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3

In this industry only
can purely Vocational
talent find employment &
expert influence based on
conviction & MERIT.

The deliberate
confusion between the
couture industry & manufacturing
industry has been made with
serious results, for to
confuse two operations
which depend on each other

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& dubious association
of products with qualities
they do not contain

In that the sort of
dress you recalled on
Dionneigne represented
rough & rough something that
was itself it might
I hope represent a level
of art.

Fashion itself does extend
at all levels into art.

I particularly point to the form
& bulk of women in
Valluards smaller paintings
which reflect what had
to start somewhere. /

am interested not only in

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J

I don't seek to
define art to someone
like yourself but when
advertising is loosely
spoken of to day as
an art I point out
that its effort is usually
to mislead & sell
something; which more often
than not presents no
challenge. All America
is aesthetized by advertising

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myself into the hotel
ball paint pens

Sincerely
Charles Samis.

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7

the first expression of
a design but in its
extrapolation into public
domain — providing &
drawing attention to the link
between what dignifies the
act of creation & blesses
the act of its later
commercial use.

Please excuse my pencil
but I have no secretary
here & cannot express

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Samuel

cc: D miller

PALMER HOUSE
CHICAGO

2 June 1958

21 Jan.

My dear *Alfred* Dear Mr. James:

Will you be about Feb 7th? again just some lectures over Mr. Wheeler has sent me your very helpful information on the materials used by Tchelitchev in painting the Hide-and-Seek. Believe me, we are very grateful for this information, since it will be of use in cleaning the picture and restoring it.

Huntington (for Robert Work) when I stay until 26th then I'm in the wing in Canada. I'll be in N.Y. on Feb 4th. I shall try to stay on a few days. I want to see something of you while I'm in the city. I had a nice day with S. Hunter at Minneapolis. I hope that you are recovering from your accident without too much suffering. My sympathy to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Edward James
Hotel Francis
Mexico City, D. F.
Mexico

AHB:ma

Can may have heard that my assignment at Washinton proved a disastrous failure. The most miserably unhappy year of my life. Three of us resigned. So when I get back to England I must find a new job. (If I can!) I would never

A HILTON HOTEL

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PALMER HOUSE

CHICAGO

21 Jan.

April 1959

My dear Alfred

Will you be about in New York round Feb 7th? If so I should love to see you again just for a few minutes. I'm doing some lectures over here & am just off to the Huntington (c/o Robert Wark) where I stay until 26th then I'm on the wing in Canada till (reach N.Y. on Feb 4th). I shall try to stay on a few days as I want to see something of your contemporary painting. I had a nice day with Sam Hunter at Minneapolis.

Can may have heard that my assignment at Wadsworth proved a disastrous failure. The most miserably unhappy year of my life. Three of us resigned. So when I get back to England I must find a new job. (If I can!) I would never

A HILTON HOTEL

Janson

Jame

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over by the State Dept. under the "leadership" program. That might be a big help. Of course NYU would also sponsor him if necessary, but then he'd have to give some lectures or a seminar, which he wants to avoid if possible, so he can concentrate on seeing pictures and paintings. Let me know if you have any ideas. Or you

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Have gone ~~so~~ near the place, let alone
give up my work at the Arts Council, if I
had had an inkling of the true
situation. However: it is wonderful to be
free again & not spied on & persecuted.

So hoping to get just a glimpse of you.

Yours
Philip (James).

P.S. I'm not sure yet where I'll be staying
in New York but Mrs Farwell at the
Met will always take a message or mail -
I'm looking there on the 7th.

Janson

3 April 1959

I think
ame that
at least

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I think he
ve made some

over by the State Dept. under the "leadership" program.
That might be a big help. Of course NYU would also
sponsor him if necessary, but then he'd have to give
some lectures or a seminar, which he wants to avoid if
possible, so he can concentrate on seeing pictures and
painters. Let me know if you have any ideas. Or you

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Janson

HARRY N. ABRAMS
INCORPORATED

Publisher of Fine Art Books

28 April 1959

6 WEST 27TH STREET, NEW YORK 12, N.Y.
Registered 11, 1963

NEW YORK UNIVERSITY

Dear Peter:

I am relieved you got the Rublev at last. I think it's worth the trouble, even in offset. What a shame that Abrams is giving up the halftones, which, in proof at least were really superb.

April 28, 1959

Dear Alfred, We have heard from Haftmann too and want to help him, though frankly I think he might have spent more time on contemporary American painting and less on Beckmann archives when he was here the last time. However, I think he is worth educating. I shall write you after we have made some enquiries. I also have sad news about the

Sincerely,

complaints to Abrams about the price (\$9.50) being too high for purchase by students, that Abrams has decided to drop the price to \$7.95 and switch to offset. Needless to say, I am furious, since under the new dispensation the results will at best be tolerable, and most of my effort in procuring top-quality photos will have been wasted. Well, at least Abrams has agreed to let me see in proof a half plate, and I shall scream as loud as I can if the result isn't up to the level of offset.

Professor H. W. Janson
Department of Fine Arts
Washington Square College

This New York University is not my main reason for writing. New York 3, New York is definitely will be an English-language edition of his 20th Century Painting book, to be published by Lund-Humphries in London and Praeger over here. He is anxious to add a long chapter on American painting, and for that purpose wants very much to pay another (and more leisurely) visit to this country in the fall or winter. The question is how to finance it. I've talked to the people at the Institute for International Education, who suggest that Haftmann should inquire at the US Consulate in Munich about getting in on the State Dept. "leadership" program. They also told us to write in H.'s behalf to the Conference Board of Associated Research Councils in Washington (which I have done). Perhaps you can think of another way to achieve H.'s goal. Any advice would be more than welcome. I am also wondering whether you think you could get official Museum of Modern Art sponsorship for H. if he made it in order to be invited over by the State Dept. under the "leadership" program. That might be a big help. Of course NYU would also sponsor him if necessary, but then had to give some lectures or a seminar, which he wants to avoid if possible, so he can concentrate on seeing pictures and printers. Let me know if you have any ideas. Or you

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Cable: ABRAMBOOK

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

DEPARTMENT OF FINE ARTS

TELEPHONE: SPRING 7-2000

April 23, 1959

Dear Alfred,

The Rublev problem is solved. Apparently the Metropolitan Museum has photos of the panel after the cleaning; at least they supplied one to Yale, and Yale has lent me the print. I also have sad news about the KEY MONUMENTS otherwise: so many of my colleagues have complained to Abrams about the price (\$9.85) being too high for purchase by students, that Abrams has decided to drop the price to \$7.95 and switch to offset. Needless to say, I am furious, since under the new dispensation the results will at best be tolerable, and most of my effort in procuring top-quality photos will have been wasted. Well, at least Abrams has agreed to let me see individual proofs of each plate, and I shall scream as loud as I can every time the result isn't up to the (very limited) competence of offset.

This sorry tale, however, is not my main reason for writing to you. I just heard from Haftmann that there definitely will be an English-language edition of his 20th Century Painting book, to be published by Lund-Humphries in London and Praeger over here. He is anxious to add a long chapter on American painting, and for that purpose wants very much to pay another (and more leisurely) visit to this country in the fall or winter. The question is how to finance it. I've talked to the people at the Institute for International Education, who suggest that Haftmann should inquire at the US Consulate in Munich about getting in on the State Dept. "leadership" program. They also told me to write in H.'s behalf to the Conference Board of Associated Research Councils in Washington (which I have done). Perhaps you can think of another way to achieve H.'s goal. Any advice would be more than welcome. I am also wondering whether you think you could get official Museum of Modern Art sponsorship for H. if he needs it in order to be invited over by the State Dept. under the "leadership" program. That might be a big help. Of course NYU would also sponsor him if necessary, but then he'd have to give some lectures or a seminar, which he wants to avoid if possible, so he can concentrate on seeing pictures and painters. Let me know if you have any ideas. Or you

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Cable: ABRAMBOOK

could also write to H. directly, if that seems more useful. He says he'll be in Gmund/Tegernsee (Ber-noeckerweg 22) until early July for sure.

Yours ever,

Peter
H. W. J.

M S

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ny thanks

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Adler
dler

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Telephone: PLAZA 7-6161

Cable: ABRAMBOOK

H A R R Y N. A B R A M S
I N C O R P O R A T E D

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK 19, N. Y.

November 11, 1963

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

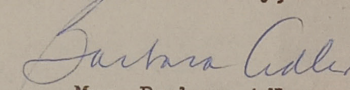
Dear Mr. Barr:

Enclosed is your black-and-white photograph of the
MATISSE - JOIE DE VIVRE. We are most appreciative.

As I mentioned to you on the telephone, Irene Gordon
says that she returned the MATISSE - THE DANCE and
your RUBLEV ICON photograph quite some time ago. We
do have a black-and-white photograph of the Rublev Icon
which we had made from a colorplate in a Russian book
and you are welcome to that if you ever need it.

Your photo is being delivered by hand. Many thanks
for all your cooperation.

Yours sincerely,


Mrs. Barbara Adler

BA

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NEW YORK UNIVERSITY

WASHINGTON SQUARE COLLEGE OF ARTS AND SCIENCE

WASHINGTON SQUARE, NEW YORK 3, N.Y.

DEPARTMENT OF FINE ARTS

TELEPHONE: SPRING 7-2000

March 15, 1959

Dear Alfred,

How very nice of you to take such a thorough and critical look at the KEY MONUMENTS list! Your comments and suggestions are by far the most helpful I have received from anybody so far, especially since they have made me aware of certain unconscious prejudices. Some of your suggestions I shall be able to follow right away, others I hope to make use of in later editions of the book. In only one tiny detail I must insist I was right to begin with: Gros' Napoleon must be placed at Arcole, not Arcola. The famous battle against the Austrians took place at the Village of Arcole, just south of Verona, while Arcola is a town near La Spezia; all the sources I have seen agree on that (Webster's Geographical Dictionary, Hammond's World Atlas, Baedeker, etc.) There are, of course, a great many typographical errors in the printed list which will be corrected (the brochure was rushed through in a great hurry, so as to be ready for the CAA meeting in Cleveland).

But now for some concrete problems where I shall need your help.

- (a) Rublyev Trinity: an admirable idea, but where do I get a photo quickly enough? Writing to Moscow will take 2 months at least. Hamilton presumably has a photo but he is off in Europe. Do you by any chance have a photo you might be willing to loan me for a couple of weeks?
- (b) Matisse, Pulitzer picture: of course I'd much prefer the Barnes ("Joie de vivre" or the Moscow "Dance" but my efforts to get really good photos of either picture have so far been in vain. Could you loan me one or the other if you have them? In your Matisse book, the Barnes picture looks rather unhappy - I suppose you used an old French photo, taken before the picture came to Barnes. The Moscow "Dance" seems to be reproduced from a rather better photo (certainly much better than what I was able to get) -- could you lend me that? I have been faced with such embarrassing choices a number of times -- is it better to use a first-rate photo of a second-choice work or a poor photo of a first-choice work? In general, I have opted for the former alternative, in deference to the fact that the KEY MONUMENTS half-tones really are

990 - I invented the name "Sideshow" as an anglicization for La Parade. Actually "The Come-on" would be more exact though perhaps not as generally intelligible.

996 - Use "Cirque Fernando" or "Fernando Circus"

IV. The Twentieth Century

1007 - Both Barcelona Pavillon and Seagram tower more important.

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first-rate.

- (c) I am quite willing to give up the earlier of my two Beckmanns for a Brücke painting. Would you make a specific suggestion?

By the way, 1016A (Picasso sculpture, "Head of a Woman", 1909), which you were wondering about, does seem to belong to the Museum of Modern Art; at least it is thus referred to in Ritchie's "20th Cent. Sculpture" Catalogue (p. 130) and I also got the photo from the Museum without a demurrer as to ownership.

I'll be glad to substitute a late Arp sculpture for the Moore drawing. There are, needless to say, a great many modern things I'd like to add, but I am here faced with a peculiar dilemma: the modern section is the sparsest in the book, since I felt it would be easier to supplement the material here than in the earlier chapters. And since I cannot enlarge the number of plates, and don't want to depart from the principle of full-page pictures except where the nature of the works reproduced permits a smaller size, I could at this stage add to the modern section only by taking away from the earlier sections, which would mean re-doing the entire layout. I'd like to say also that the items you questioned in the first section (25, 26, 34B) are not really a violation of my own principle of "no minor arts" since these particular cultures or styles did now produce any "major" arts that I could use instead. I fought quite a battle with myself in deciding whether or not to omit the "minor arts"; on balance, it seemed to me in the end that omitting them would entail fewer drawbacks than trying to include them, given my limited framework (1000 plates and a book to retail for less than \$10). But that was only one of a great many battles, and I am not at all sure that the victory always went to the right side; hence I am really very much indebted to you and my other friends for their advise and criticism.

If you have - and are willing to lend me - the two photos I asked for, could you let me have them soon? I suspect I only have another couple of weeks before the manufacturing process starts and the whole scheme has to be "frozen."

In any event, many thanks once more, and all the best to you and Daisy.

Yours ever,
H. W. Janson

Janson
10 March 1959

10 March 1959

Where is it reproduced?

p. late Gabe; also Malevich.

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Fred H. Barr, Jr.

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996 - Use "Cirque Fernando" or "Fernando Circus"

IV. The Twentieth Century

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

DEPARTMENT OF FINE ARTS

TELEPHONE: SPRING 7-2000

Febr.17, 1959

Dear Alfred,

I thought you might like to take a look at the enclosed brochure, which announces the "basic picturebook" I told you I was doing last summer in Paris. There'll be 1000 plates just like the 8 samples in the brochure, and the price will be \$9.85. The book will be ready in the summer. There'll also be a "trade edition" for retail bookstores, identical with the textbook one except that it'll sell for \$15.00. Would you do me the favor of looking through the list of Section V("Modern") and letting me know any corrections or suggestions you might have? For the next few weeks I can still make changes (but not expand anything).

Many thanks in advance, and cordial regards.

Yours ever,

H. W. Janson

Janson

10 March 1959

10 March 1959

Where is it reproduced?

p, late Gabe; also Malevich.

de Vire, Baraco, 1906 wash

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Fred H. Barr, Jr.

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996 - Use "Cirque Fernando" or "Fernando Circus"

IV. The Twentieth Century

1007 - Both Barcelona Pavillon and Seagram tower more important.

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Professor Janson

- 3 -

Janson

10 March 1959

IV. The Twentieth Century (continued)

1016A- Doubt if Museum owns this. Where is it reproduced?

1023-26 - Too many Moeres

10 March 1959

1025A- Certainly omit. Add late Arp, late Gabe; also Palevich.

Dear Peter,

Here are a few notes on your key monuments list. I am not correcting a good many spelling mistakes, assuming they are typographical.

I. Classicism and Romanticism

- 908 - Think this inferior to a couple of Schinkel buildings. Regret omission of Soane's Admiralty or Bank of England; also perhaps, Our Lady of Kazan, St. Petersburg.
- 927 - Read "Arcola" for Arcole.
- 929 - Use initials or full name; also in 939.

Too much Daumier, too little Delacroix.

937A- Amusing but a late Constable essential. Suggest one neo-classic line composition, perhaps a Blake.

II. Realism and Impressionism

- 952 - Also do late Courbet. Why not Bonjour or a landscape?
- 965 - Charming, but a mature work essential. Strongly recommend a Ryder, preferably the Jonah, and one of the first-rate Russian pictures, perhaps Repin's The Unexpected.

III. Post Impressionism

Alfred H. Barr, Jr.

- 981 - Really belongs in the 20th century. Suggest shifting 1036 to this section. Think Guimard's entrance to Paris Metro more important than 982.
- 990 - I invented the name "Sideshow" as an anglicization for La Parade. Actually "The Come-on" would be more exact though perhaps not as generally intelligible.
- 996 - Use "Cirque Fernando" or "Fernando Circus"

IV. The Twentieth Century

- 1007 - Both Barcelona Pavillon and Seagram tower more important.

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Professor Janson

- 2 -

10 March 1959

IV. The Twentieth Century (continued)

1016A- Doubt if Museum owns this. Where is it reproduced?

1023-26 - Too many Moores

1025A- Certainly omit. Add late Arp, late Gabo; also Malevich.

1028 - Dance, 1910, Moscow or Joie de Vivre, Barnes, 1906 much more important.

1032 - If this is cannon picture, suggestion something more typical, important and more abstract. The cannon is distracting.

1044 - Omit in favor of a classic Mondrian of 1922 to 1940.

1049 - Swamp Angel less important than many earlier Ernsts.

1033-34 - Question two Beckmanns and no Noldes or Brücke.

1050A-B - Would omit and put in Rothko and Still.

Although you do not ask me, I did glance through some of the earlier pages and question such items as 25, 26, 34B, etc. if you omit so-called minor arts in the rest of the list. A 14th-century salade for instance, a Tiffany vase, a German aquamanile or Rhodian dish. I am puzzled by inclusion of so many Byzantine works when you omit all Russian art except 233. For 223, suggest one of the great churches of Vladimir or Novgorod. Also suggest André Rublyev's Old Testament Trinity, a panel which I think unmatched by any Italian work of the decade on either side of 1400. I also propose a really late Byzantine fresco such as one of the row of prophets by Theophanes The Greek in the Transfiguration Church Novgorod. This seems to me on the whole a fine job and I think the plates are beautifully reproduced. I do hope you can maintain their standard.

Sincerely,

Alfred H. Barr, Jr.

Professor H. W. Janson
Department of Fine Arts
New York University
Washington Square College
New York 3, New York

AHB:ma

source - Directory of American Scholars
A.H.B., Jr.

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JANSON

HORST WOLDEMAR JANSON

Born St.Petersberg, Russia, 1913

Studied: University of Hamburg, 1932-33, 1934-35; University of Munich, 1933-34; A.M. Harvard University, 1938; Ph.D, 1942

Assistant Fine Arts, Harvard, 1936-37

Docent and lecturer, Worcester Art Museum, 1936-38

Instructor, University of Iowa, 1938-41

Assistant Prof. Art and Archeology, Washington University, St. Louis, 1941-

Director of the Washington University Gallery for which he has purchased many modern paintings in recent years

Special interest: Iconographical problems in Renaissance Art;
Italian 15th century sculpture; modern American and European art

source - Directory of American Scholars
A.H.B., Jr.

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Jaquillard

10 August 1959

Dear Mr. Jaquillard:

I am most grateful to you for your courtesies in sending me a copy of your very interesting and charming book on Venetian Forcole, and I also appreciate your inscription. I and my wife will read your little study with attention.

Sincerely,

With a great many thanks, I am

Sincerely yours,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Miss Griselle Johnson
Hotel Metropole
Mr. Pierre Jaquillard
34 Belpstrasse
Berne, Switzerland

AHB:ma

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Johnson

Mrs. T. Gatesby Jones
Mrs. Borden

5 October 1959

Dear Miss Johnson:

May I beg your pardon for not having answered your phone call in June. The truth is I mislaid the scrap of paper with your name and phone number. It came to light only recently among my papers.

Sincerely,

Dear Mr. Barr,

So very kind of you

Alfred H. Barr, Jr.

to write me about Tryutze

Hasbro Miss Priscilla Johnson
Hotel Metropole
Room 319
Moscow, U. S. S. R.

to give me personal attention. I haven't seen Tryutze since she was a small child but I know her people well - very old friends of my husband's and mine - and she is "well spoken of" as Herr Baedeker used to say, by a discriminating and. I do hope she was

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Jones

MRS. T. GATESBY JONES • 200 EAST 66TH STREET • NEW YORK 21 • N. Y.

January 16/58

Dear Mr. Barr,

So very kind of you
to write me about Tryutzi
Hasbrouck's application and
to give it your personal
attention. I haven't seen
Tryutzi since she was a small
child but I know her people
well - very old friends of
my husband's and mine -
and she is "well spoken of"
as Herr Baedeker used to say,
by a discriminating aunt.
I do hope she may

14 January 1958

of January 10.
a Borden, our
form to fill out
e, I should like
I believe that
uable than mine
months have put
additional tasks

rr, Jr.

, Jr.

theories, I would like to see it -- that is if it's convenient.
Paris 14, France

AHB:ms

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prove to be worthy of the
time and trouble you and
Mrs. Borden spend on her -

And I am very grateful.

Sincerely

Samuel Brooke Jones

14 January 1958

of January 10.
Borden, our
form to fill out
, I should like
I believe that
able than mine
months have put
additional tasks

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theories, I would like to see it -- that is if it's convenient.

AHB:ms

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cc: Mrs. T. Catesby Jones
Mrs. Borden

14 January 1958

Dear Miss Hasbrouck:

Thank you for your letter of January 10.
I am passing it on immediately to Mrs. Althea Borden, our
Personnel Manager, asking her to send you a form to fill out
before you come to see her. When you do come, I should like
to have the pleasure of meeting you too, but I believe that
her information and advice would be more valuable than mine
so far as museum positions are concerned.

Here's wishing you luck!

Sincerely,

May I thank you for the invitation.

Alfred H. Barr, Jr.

Miss Tryntje Hasbrouck
Mount Holyoke College
South Hadley, Massachusetts

Alfred H. Barr, Jr.

AHB:ma

Mr. Robert J. J.

George F. J.

P. S. If you have a carbon copy of your paper on Malraux's
theories, I would like to see it -- that is if it's convenient.

Paris, France

AHB:ma

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JOIN

tres écoles cotuilles? Quelle est la 17 October 1958
réelle? Quelle est son influence réelle? Quelle est,
enfin, son importance dans l'histoire de l'art pic-
tural?

Votre texte (dont vous voudrez bien nous abandonner
les droits de reproduction) sera publié avec les au-
tres réponses reçues dans un volume en langue françai-
se de notre collection "Le Musée de Poche".

Dear Mr. Juin:

I am very sorry not to be able to accept your sentiments

invitation to send an article on the School of Paris for your
publication. My writing time is completely committed to the
Museum of Modern Art and the events of the past months have put
me far behind in my duties. I cannot take on additional tasks
for some time to come.

May I thank you for the invitation.

Sincerely,

Alfred H. Barr, Jr.

Mr. Hubert Juin
Georges Fall Édition
58, rue du Montparnasse
Paris 14, France

AHB:ma

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GEORGES FALL

ÉDITION

58, RUE DU MONT-PARNASSE
PARIS 14^e ODÉON 69.38

LE MUSÉE DE POCHE

FALAIZE

Ce 20 septembre 1958.

Monsieur A. Barr
Musée d'Art Moderne
11 West - 53^{me} Street
New-York.
U.S.A.

Monsieur,

Les Editions Georges Fall m'ayant chargé de mener une enquête internationale auprès des critiques d'art réputés, au sujet de l'actuelle Ecole de Paris, c'est tout naturellement que j'ai décidé de m'adresser à vous.

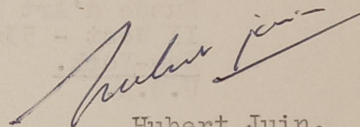
Les termes de cette enquête sont extrêmement larges et volontairement mal définis. Nous voudrions recevoir de vous un texte (de la longueur que vous seul jugerez utile) exprimant la conception que vous vous faites de l'actuelle Ecole de Paris. Pour les critiques français les tendances picturales modernes s'inscrivant (en gros) entre André Masson et Soulages, Mathieu et Balthus, Poliakoff et Matta (peintres vivants et travaillant à Paris, ou ayant travaillé et ayant été inspiré par la première Ecole de Paris - d'une part - et par le climat parisien - d'autre part) représentent, pour aussi large qu'elle soit, une unité. Pensez-vous cela? Sinon, voyez-vous une autre Ecole (celle du Pacifique, celle de Milan, etc...) capable de rivaliser avec celle-ci et de prendre sur elle le pas? Comment pouvez-vous caractériser la Jeune Ecole de Paris (ou l'Ecole qui, à vos yeux, est aujourd'hui la plus importante) par rapport aux au-

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tres Ecoles actuelles? Quelle est son importance réelle? Quelle est son influence réelle? Quelle est, enfin, son importance dans l'histoire de l'art pictural?

Votre texte (dont vous voudrez bien nous abandonner les droits de reproduction) sera publié avec les autres réponses reçues dans un volume en langue française de notre collection "Le Musée de Poche".

En espérant une prompte réponse (à mon nom: Hubert Juin, aux soins de l'éditeur), je vous prie de croire, cher Monsieur, en l'expression de mes sentiments de sympathie,



Hubert Juin.

P.S. - Il est évident que nous attendons votre réponse dans la langue de votre choix.

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KEY
MONUMENTS
OF
THE HISTORY
OF ART

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KEY MONUMENTS OF THE HISTORY OF ART

A Visual Survey

EDITED BY

H. W. Janson

Professor of Fine Arts, New York University

HARRY N. ABRAMS, INC., NEW YORK

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KEY
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OF
THE HISTORY
OF ART

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Printed in Germany

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- 56 *Seated S*
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- 57 *False D*
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- 58 *A Huntin*
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- 59 (A) *Catt*
c. 2350 B
(B) *King*
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- 60 *The Brot*
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c. 1375 B
- 61 *Nefertiti*
c. 1360 B.
- 62 (A) *Amer*
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(B) *Tutan*
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- 63 *Ramses II*
from the
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- 64 *Men, Boar*
Hierakon
- 65 *Harvest S*
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- 66 (A) *Girl I*
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Too much Early Xmas and Byzantine Icon

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(B) Aerial view, St. Mark's, Venice.
- 230 Interior, St. Mark's, Venice.
- 231 Monastery Churches, Hosios Loukas (St. Luke of Stiris), early 11th Century.
- 232 Interior, Katholikon, Hosios Loukas.
- 233 St. Basil, Moscow, 1554-1560. *Vladimir*
- 234 (A) *The Good Shepherd*, c. 350. Lateran Museum, Rome.
(B) *Bearded Head from Ephesus*, 5th Century. Kunsthistorisches Museum, Vienna.
- 235 *Christ Enthroned*, detail of p. 236 (A).
- 236 (A) *Sarcophagus of Junius Bassus*, c. 359. Vatican Grottoes, Rome.
(B) *Sarcophagus of Archbishop Theodorus*, 6th Century. S. Apollinare in Classe, Ravenna.
- 237 (A) *The Marys at the Sepulchre*, leaf of a diptych, c. 400. Castello Sforzesco, Milan.
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- 238 *Emperor on Horseback and Scenes of Victory*, leaf of a consular diptych, c. 500-520. Louvre Museum, Paris.
- 239 *Bishop's Chair ("Cathedra of Maximianus")*, c. 520-550. Archiepiscopal Museum, Ravenna.
- 240 *Consular Diptych of Anastasius*, 517. National Library, Paris.
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(B) *Adam*, 10th Century. Walters Art Gallery, Baltimore.
- 242 (A) *The Good Shepherd and the Story of Jonah*, painted ceiling, Catacomb of SS. Pietro e Marcellino; Rome, 3rd Century.
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- 243 *Madonna* (detail), icon, 6th or 7th Century. S. Francesca Romana, Rome.
- 244 *Crucifixion*, fresco, S. Maria Antiqua, Rome, c. 750.
- 245 *Madonna Enthroned*, 13th Century. National Gallery of Art, Washington. D. C. (Mellon Collection.)
- 246 *Miniature from the "Vatican Virgil"*, c. 400. Vatican Library, Rome.
- 247 *Jacob Wrestles with the Angel*, from the "Vienna Genesis," early 6th Century. National Library, Vienna.
- 248 *David Composing the Psalms*, from the "Paris Psalter," 10th Century (?). National Library, Paris.
- 249 *Dome Mosaic* (detail), St. George, Salonika, late 4th or early 5th Century.
- 250 *Justinian and Attendants*, mosaic, S. Vitale, Ravenna, c. 547.
- 251 *Madonna between Constantine and Justinian*, mosaic, Hagia Sophia, Istanbul, c. 1000.
- 252 *Christ Entering Jerusalem*, mosaic, Daphni, Greece, 11th Century.
- 253 *Christ in Majesty*, Apse mosaic, Cathedral, Cefalù, Sicily, c. 1148.
- 254 *Scenes from Genesis*, mosaic, St. Mark's, Venice, c. 1200.
- 255 *Christ in Limbo*, fresco, Kariye Camii, Istanbul, early 14th Century.
- 256 (A) *Christ in Majesty*, from the Golden Altar (Pala d'Oro), 11th-12th Century. St. Mark's, Venice.
(B) *Portrait of Ivan the Terrible*, 1547-1565. The National Museum of Denmark, Copenhagen.

*Sinai icons
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Theophanes*

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- 905 GEORGE CALEB BINGHAM. *Fur Traders on the Missouri*, c. 1845. Metropolitan Museum of Art, New York.
- X 906 JACQUES-ANGE GABRIEL. *Place de la Concorde*, Paris, completed 1763. (In the background the Church of the Madeleine, by Barthélémy Vignon, begun 1804.)
- 907 JACQUES-GERMAIN SOUFFLOT. *The Panthéon* (Ste. Geneviève), Paris, 1755-1792.
- Schinkel? 908 KARL LANGHANS. *The Brandenburg Gate*, Berlin, 1788-1791.
- 909 ROBERT ADAM. *Front Drawing Room*, Home House, 20 Portman Square, London, 1772-1773.
- 910 (A) PETER HARRISON. *The Brick Market*, Newport, R. I., 1761-1762.
(B) THOMAS JEFFERSON. *Monticello*, Charlottesville, Va., 1796-1806.
- 911 (A, B) HORACE WALPOLE, WITH WILLIAM ROBINSON AND OTHERS. *Strawberry Hill*, Twickenham, England, 1749-1777.
- X 912 JOHN NASH. *The Royal Pavilion*, Brighton, England, 1815-1818.
- 913 SIR CHARLES BARRY AND A. W. N. PUGIN. *The Houses of Parliament*, London, begun 1835.
- X 914 BENJAMIN LATROBE. *Chatedral*, Baltimore, Maryland, begun 1805.
- 915 RICHARD UPJOHN. *Trinity Church*, New York, completed 1846.
- 916 CHARLES GARNIER. *Grand Staircase*, Opéra, Paris, 1861-1874.
- 917 (A) *Façade*, Opéra, Paris.
(B) HENRI LABROUSTE. *Reading Room*, Bibliothèque St. Geneviève, Paris, 1843-1850.
- 918 ANTONIO CANOVA. *Pauline Borghese as Venus*, 1808. Borghese Gallery, Rome.
- 919 ANTONIO CANOVA. *Tomb of the Countess Maria Christina*, 1798-1805. Church of the Augustinians, Vienna.
- X 920 FRANÇOIS RUDE. *La Marsellaise* (Departure of the Volunteers of 1792), 1833-1836. Arc de Triomphe de l'Étoile, Paris.
- 921 (A) JEAN FRANÇOIS CHALGRIN. *Arc de Triomphe*, Paris, begun 1806.
(B) FRANÇOIS RUDE. *Monument to Marshal Ney*, Paris, 1853.
- 922 (A) JULES DALOU. *Bust of Courbet*, 1890. Museum of Fine Arts, Besançon, France.
(B) ANTOINE-LOUIS BARYE. *Jaguar Devouring a Hare*, 1850-1851. Louvre Museum, Paris.
- 923 JEAN-BAPTISTE CARPEAUX. *The Dance*, 1867-1869. Façade, Opéra, Paris.
- 924 JACQUES LOUIS DAVID. *The Death of Socrates*, 1787. Metropolitan Museum of Art, New York.
- Z 925 JACQUES LOUIS DAVID. *View of the Luxembourg Gardens*, 1794. Louvre Museum, Paris.
- 926 JACQUES LOUIS DAVID. *The Death of Marat*, 1793. Royal Museum of Fine Arts, Brussels.
- ? X 927 ANTOINE-JEAN GROS. *Napoleon at the Bridge of Arcole*, 1796. Louvre Museum, Paris.
- 928 JACQUES LOUIS DAVID. *Madame Julie Récamier*, 1800. Louvre Museum, Paris.
- X 929 DOMINIQUE INGRES. *Odalisque*, 1814. Louvre Museum, Paris.
- 930 DOMINIQUE INGRES. *Louis Bertin*, drawing, 1832. Louvre Museum, Paris.
- 931 DOMINIQUE INGRES. *Louis Bertin*, 1832. Louvre Museum, Paris.
- 932 FRANCISCO GOYA. *The Family of Charles IV*, 1800. Prado Museum, Madrid.
- 933 FRANCISCO GOYA. *The Third of May*, 1808, 1814-1815. Prado Museum, Madrid.
- 934 FRANCISCO GOYA. *Bobabilicon* (Big Booby), etching, No. 4 of the series, *Los Proverbios*, c. 1818. Metropolitan Museum of Art, New York.
- 935 BENJAMIN WEST. *The Death of General Wolfe*, 1770. National Gallery of Canada, Ottawa.
- 936 JOHN SINGLETON COPLEY. *Mrs. Thomas Boylston*, 1766. Fogg Museum of Art, Harvard University.
- ? 937 (A) ALEXANDER COZENS. *Landscape Made of Ink Blots*, 1784-1786. Metropolitan Museum of Art, New York.
(B) JOSEPH WRIGHT OF DERBY. *An Experiment with the Air Pump*, 1768. Tate Gallery, London.
- ?? 938 JOHN CONSTABLE. *Weymouth Bay*, 1816. National Gallery, London.
- ? 939 WILLIAM TURNER. *The Fighting Temeraire Towed to Her Last Berth*, 1838. Tate Gallery, London.
- 940 THÉODORE GÉRICAUT. *Mounted Officer of the Imperial Guard*, 1812. Louvre Museum, Paris.
- 941 THÉODORE GÉRICAUT. *The Madman*, 1821-1824. Museum of Fine Arts, Ghent.
- 942 THÉODORE GÉRICAUT. *The Raft of the "Medusa"*, 1818-1819. Louvre Museum, Paris.
- 943 EUGÈNE DELACROIX. *The Massacre of Chios*, 1824. Louvre Museum, Paris.

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a great bridge

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EUGÈNE DELACROIX. *Fr...*
Louvre Museum, Paris.
(A) HONORÉ DAUMIER.
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Museum of Art, New
(B) HONORÉ DAUMIER.
c. 1860-1870. Louvre
HONORÉ DAUMIER. *The*
c. 1860-1870. Metropo
New York.
HONORÉ DAUMIER. *D*
the Windmills, c. 1860
Mrs. Charles S. Payson
CASPAR DAVID FRIEDRICH
"Hoffnung," 1821. K
CAMILLE COROT. *Vie*
Villa d'Este, 1843. Co
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c. 1865-1870. The A
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Museum, Paris.
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("Allégorie réelle"
Museum, Paris.
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Museum, Paris.
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944 EUGÈNE DELACROIX. *Frédéric Chopin*, 1838. Louvre Museum, Paris.

945 (A) HONORÉ DAUMIER. *It's Safe to Release This One!*, lithograph, 1834. Metropolitan Museum of Art, New York.
(B) HONORÉ DAUMIER. *The Soup*, drawing, c. 1860-1870. Louvre Museum, Paris.

946 HONORÉ DAUMIER. *The Third-Class Carriage*, c. 1860-1870. Metropolitan Museum of Art, New York.

947 HONORÉ DAUMIER. *Don Quixote Attacking the Windmills*, c. 1866. Collection Mr. and Mrs. Charles S. Payson, New York.

948 CASPAR DAVID FRIEDRICH. *The Wreck of the "Hoffnung"*, 1821. Kunsthalle, Hamburg.

949 CAMILLE COROT. *View of Tivoli from the Villa d'Este*, 1843. Coll. Mr. and Mrs. René Lecomte, Paris.

950 CAMILLE COROT. *The Interrupted Reading*, c. 1865-1870. The Art Institute of Chicago. (Potter Palmer Collection).

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951 JAMES WHISTLER. *Arrangement in Black and Gray (The Artist's Mother)*, 1871. Louvre Museum, Paris.

952 GUSTAVE COURBET. *The Stone Breakers*, 1849. Formerly State Picture Gallery, Dresden (destroyed?).

953 GUSTAVE COURBET. *The Painter's Studio ("Allégorie réelle")*, 1854-1855. Louvre Museum, Paris.

954 FRANÇOIS MILLET. *The Sower*, c. 1850. Museum of Fine Arts, Boston.

955 EDOUARD MANET. *The Fifer*, 1866. Louvre Museum, Paris.

956 EDOUARD MANET. *Breakfast on the Green*, 1863. Louvre Museum, Paris.

957 EDOUARD MANET. *Bar-Maid at the Folies-Bergère*, 1881-1882. The Courtauld Collection, Home House, London.

958 CLAUDE MONET. *The River*, 1868. The Art Institute of Chicago. (Potter Palmer Collection.)

959 AUGUSTE RENOIR. *Le Moulin de la Galette*, 1876. Louvre Museum, Paris.

960 AUGUSTE RENOIR. *Study for "The Bathers"*, c. 1885. Fogg Museum of Art, Harvard University, Cambridge, Mass. (Wertheim Collection).

961 EDGAR DEGAS. *Edouard Manet*, c. 1865. Metropolitan Museum of Art, New York.

962 EDGAR DEGAS. *Prima Ballerina*, c. 1876. Louvre Museum, Paris.

963 EDGAR DEGAS. *The Glass of Absinthe*, 1876. Louvre Museum, Paris.

964 EDGAR DEGAS. *The Tub*, 1886. Louvre Museum, Paris.

965 WINSLOW HOMER. *Landscape with Figures*, c. 1866. Collection Stephen C. Clark, New York.

966 THOMAS EAKINS. *The Gross Clinic*, 1875. Jefferson Medical College, Philadelphia.

967 CONSTANTIN MEUNIER. *Longshoreman*, 1893. Louvre Museum, Paris.

968 AUGUSTE RODIN. *Jules Dalou*, 1883. Louvre Museum, Paris.

969 AUGUSTE RODIN. *The Thinker*, 1889. Metropolitan Museum, New York.

970 AUGUSTE RODIN. *The Kiss*, 1896. Louvre Museum, Paris.

971 AUGUSTE RODIN. *Balzac (detail)*, 1892-1897. Rodin Museum, Paris.

972 EDGAR DEGAS. *Dancer Looking at the Sole of Her Right Foot*, 1882-1895.

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973 ARISTIDE MAILLOL. *Seated Woman (Méditerranée)*, c. 1901. Collection Dr. Oskar Reinhart, Winterthur, Switzerland.

974 HENRY H. RICHARDSON. *Sever Hall*, Harvard University, Cambridge, Mass., 1878-1880.

975 HENRY H. RICHARDSON. *Marshall Field Warehouse*, Chicago, 1885-1887.

976 LOUIS SULLIVAN. *Wainwright Building*, St. Louis, Missouri, 1890-1891.

977 LOUIS SULLIVAN. *Carson Pirie Scott Store*, Chicago, 1899.

978 FRANK LLOYD WRIGHT. *Robie House*, Chicago, 1909.

979 (A) ANTONIO GAUDI. *Casa Milá Apartment Building*, Barcelona, 1905-1907.
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980 HENRY VAN DE VELDE. *Werkbund Theater*, Cologne, 1914.

981 AUGUSTE PERRET. *Notre Dame du Raincy*, Paris, 1922-1923.

982 GEORGE MINNE. *Kneeling Boy*, 1898. Museum of Fine Arts, Ghent, Belgium.

early Picasso

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- 1020 ALBERTO GIACOMETTI. *Chariot*, 1950. Museum of Modern Art, New York.
- 1021 HANS ARP. *Egg Board*, 1922. Collection Graindorge, Liège.
- 1022 JACQUES LIPCHITZ. *Figure*, 1926-1930. Museum of Modern Art, New York. (Van Gogh Purchase Fund.)
- 1023 HENRY MOORE. *Two Forms*, 1936. Collection The Late Sir Michael Sadler.
- 1024 HENRY MOORE. *Recumbent Figure*, 1938. Tate Gallery, London.
- 1025 (A) HENRY MOORE. *Sculpture and Red Rocks*, drawing, 1942. Museum of Modern Art, New York. (Gift of Philip L. Goodwin.)
(B) HENRY MOORE. *The Bride*, 1940. Museum of Modern Art, New York. (Acquired through the Lillie P. Bliss Bequest.)
- 1026 ALEXANDER CALDER. *Lobster Trap and Fish Tail*, 1939. Museum of Modern Art, New York.
- 1027 GEORGES ROUAULT. *Head of Christ*, 1905. Collection Walter P. Chrysler, Jr., New York.
- 1028 HENRI MATISSE. *Bathers with a Turtle*, 1908. Collection Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis, Mo.
- 1029 HENRI MATISSE. *Goldfish and Sculpture*, 1911. Museum of Modern Art, New York. (Gift of Mr. and Mrs. John Hay Whitney.)
- 1030 GEORGES ROUAULT. *The Old Clown*, 1917. Collection Stavros Niarchos.
- 1031 CHAIM SOUTINE. *Dead Fowl*, c. 1926. The Institute of Chicago. (Joseph Winterbotham Collection.)
- 1032 VASSILY KANDINSKY. *Improvisation No. 30*, 1913. The Art Institute of Chicago.
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(B) MAX BECKMANN. *The Dream*, 1921. Collection Benno Elkan, London.
- 1034 MAX BECKMANN. *Departure (triptych)*, 1932-1935. Museum of Modern Art, New York.
- 1035 JOSÉ CLEMENTE OROZCO. *Modern Migration of the Spirit*, 1932-1934. Baker Library, Dartmouth College, Hanover, N. H.
- 1036 PABLO PICASSO. *The Old Guitarist*, 1903. The Art Institute of Chicago.
- 1037 PABLO PICASSO. *Les Femmes d'Alger (O. J.)*, 1907. Museum of Modern Art, New York. (Acquired through the Lillie P. Bliss Bequest.)
- 1038 PABLO PICASSO. *Ambroise Vollard*, 1909-1910. Pushkin Museum, Moscow.
- 1039 MARCEL DUCHAMP. *The Bride*, 1912. Philadelphia Museum of Art. (Louise and Walter Arensberg Collection.)
- 1040 (A) MARC CHAGALL. *I and the Village*, 1911. Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund.)
(B) FRANZ MARC. *The Tower of Blue Horses*, 1912-1913. Formerly National Gallery, Berlin.
- 1041 JOSEPH STELLA. *Brooklyn Bridge*, 1917. Yale University Art Gallery, New Haven, Conn. (Collection of the Société Anonyme.)
- 1042 PABLO PICASSO. *Three Musicians*, 1921. Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund.)
- 1043 FERNAND LÉGER. *The City*, 1919. Philadelphia Museum of Art. (A. E. Gallatin Collection.)
- 1044 PIET MONDRIAN. *Flowering Trees*, 1912. Collection G. J. Nieuwenhuizen Segaar Gallery, The Hague.
- 1045 PIET MONDRIAN. *Broadway Boogie Woogie*, 1942-1943. Museum of Modern Art, New York.
- 1046 GIORGIO DE CHIRICO. *Melancholy and Mystery of a Street*, 1914. Collection Mr. and Mrs. Stanley R. Resor, New Canaan, Conn.
- 1047 MAX ERNST. 1 *Copper Plate* 1 *Zinc Plate* 1 *Rubber Towel* 2 *Calipers* 1 *Drainpipe Telescope* 1 *Roaring Man*, 1920. Collection Hans Arp, Meudon.
- 1048 (A) PAUL KLEE. *Twittering Machine*, 1922. Museum of Modern Art, New York.
(B) PAUL KLEE. *Park near Luzerne*, 1938. Klee Foundation, Berne, Switzerland.
- 1049 MAX ERNST. *Swamp Angel*, 1940. Collection Kenneth McPherson, Rome.
- 1050 (A) HENRI MATISSE. *The Plumed Hat*, drawing, 1919. Collection John S. Newberry, Jr., Grosse Pointe Farms, Mich.
(B) PABLO PICASSO. *Mother and Child*, 1921-1922. Collection Mr. and Mrs. Alex L. Hillman, New York.
- 1051 PABLO PICASSO. *Minotaure*, etching, 1935. Museum of Modern Art, New York.
- 1052 PABLO PICASSO. *Guernica*, 1937. Museum of Modern Art, New York (lent by the artist).
- 1053 BEN SHAHN. *Liberation*, 1945. Collection James Thrall Soby, New Canaan, Conn.
- 1054 JOAN MIRÓ. *Composition*, 1933. Wadsworth Atheneum, Hartford, Conn.
- 1055 ARSHILE GORKY. *The Diary of a Seducer*, 1945. Collection Mr. and Mrs. William A. M. Burden, New York.
- 1056 JACKSON POLLOCK. *Number 32*, 1950. Collection Mrs. Lee Krasner Pollock, Springs, L. I.

2 Beckmanns hat nur Brücke u. Nadel u. Marin

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