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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

February 9. 1944

Miss Irene Aronson
62-15 Boelsen Crescent
Forest Hills West
Long Island, N. Y.

Dear Miss Aronson:

From your collection of costume drawings we selected the "Harp" for our forthcoming exhibition. At present I cannot say definitely if the drawing will be accepted for acquisition; I would like, however, to retain it. As to the other drawings kindly let me know if you are going to call for them.

I should appreciate very much if you would complete the enclosed blank and return it at your earliest convenience. We, of course, insure all loans for the exhibition period as well as in transit. The exhibition is scheduled to open on May 9 and will continue through the summer.

Thanking you for your cooperation in the exhibition and your generosity in lending your drawing, I am

Sincerely yours,

George Amberg
Curator

encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 30, 1944

Mr. Eugene Berman
Villa Carlotta
Los Angeles, 28, California

Dear Mr. Berman:

I have to apologize for the delay in answering your long and extremely interesting letter concerning the display of ballet costumes. However, I have been pressed with urgent preparations for the exhibition and so have not had time to answer your letter with the necessary concentration.

I suggested the display of costumes for almost the same reasons for which you objected to it. While assembling the material for the exhibition, I felt that the three-dimensional feeling, which really makes the stage, was lacking and that there was no way of really supplying this specifically theatrical perspective to make the settings as well as the costumes live. Since for purely physical reasons we had to reject the exhibition of models, we designed a reduced stage with very cleverly conceived chickenwire figures in order to convey some of the spatial feeling which seemed essential. However, I realized keenly that, as you pointed out, it would only be a compromise solution. Only I thought that it would nevertheless benefit the purpose of the exhibition more than no attempt at all.

As to your representation in the exhibition, I trust that you would be satisfied with your panel as it shows a great variety and consequently the width and scope of a scenic designer's tasks. Judging from the public response, I am pretty sure that you are well represented considering the small size of the section. Moreover, this is only a first attempt and we have more ambitious plans for the future. As soon as they take shape I would like very much to get in touch with you again to discuss our projects with you.

The list of your drawings and your specific suggestions are really invaluable and I am keeping them on file for

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future reference. If you happen to have some spare photographs for our records or articles dealing with your scenic work, I would greatly appreciate it if you could let us have them.

With many thanks for your interest and your exceedingly valuable cooperation, I remain,

Yours very sincerely,

George Amberg,
Curator

P.S. The exhibition will only close in October and I do hope you will have a chance of seeing it yet.

GA:cr

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28 September 1944
April 5, 1944

Buckley Gallery

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WESTERN
UNION

A. N. WILLIAMS
PRESIDENT

1201

SYMBOLS

DL=Day Letter

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LC=Deferred Cable

NLT=Cable Night Letter

Ship Radiogram

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SE194 NL COLLECT=LOS ANGELES CALIF 10

GEORGE AMBERG=MUSEUM OF MODERN ART

11 WEST 53RD ST NYK=

1944 APR 10 PM 7 19

IMPOSSIBLE TO MAKE COSTUME MODEL BUT HAVE SEVERAL SUGGESTIONS
WHICH AM SENDING BY AIR MAIL SINCERELY=

EUGENE BERMAN.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

appreciate immensely if you would care to contribute in any way to our exhibition.

Since our catalog is going to press shortly, I should like to suggest that you send your answer by telegraph collect. I would then mail you immediately one or two figurines, according to your instructions.

Very sincerely yours,

George Amberg
Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 5, 1944

Mr. Eugene Berman
Villa Carlotta
Hollywood, Cal.

Dear Mr. Berman:

In our Fifteenth Anniversary Exhibition the Dance and Theatre section will be devoted to original stage and ballet designs and costume drawings. Your scenic work, needless to say, will be very well represented with carefully selected contributions from various sources and our own collection. In order to give this section particular significance and a certain three-dimensional character we first decided to exhibit your model for 'Island God'; but since we are planning another theatre exhibition for a later date we are going to reserve it for that occasion. However we are asking a few of the outstanding artists represented in this section to contribute one or two actually executed costumes. They need not have any relation to an actual performance or drawing; rather would they be an opportunity to expend free imagination, as it were an 'ideal' conception of costume. For that purpose we had some small mannequins executed which are made of chicken wire, i.e. unrealistic in the material, but carefully correct in body and proportion. These mannequins can be dressed in any material, even paper, cellophane and the like.

Four of the six artists we agreed to ask have already generously promised to cooperate: Masson, Dali, Seligmann and Léger, and I wonder if you would be willing to contribute one of your own. Needless to say that these figurines would have a great experimental value, since they relieve the artist from the limitations of the real stage and the arbitrary executions of the theatre work shops. We would, of course, appreciate immensely if you would care to contribute in this way to our exhibition.

Since our catalog is going to press shortly, I should like to suggest that you send your answer by telegraph collect. I would then mail you immediately one or two figurines, according to your instructions.

Very sincerely yours,

George Amberg
Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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28 September 1944

Buchholz Gallery

Dear Mr. Valentin:

I wish to thank you very much again for your valuable cooperation and assistance in preparing our exhibition ART IN PROGRESS.

I avail myself of this opportunity to inform you that we are preparing an extensively illustrated publication on ballet design. No definite selection has been made yet. However, I would appreciate it if I could count on your future cooperation in this publication.

With kindest regards, I remain,

Very sincerely yours,

George Amberg

Mr. Curt Valentin
Buchholz Gallery
32 East 57th Street
New York 22, New York

GA:vh

enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 9, 1944

Mr. Frank Bevan
c/o Yale University Theatre
New Haven, Connecticut

Dear Mr. Bevan:

Kindly excuse the delayed confirmation of the receipt of the costume designs which you were good enough to submit to us on approval. The situation was complicated because we were limited both in quantity and specific character of the contributions. Thus the fact that, at this time, we are unable to include any of your drawings in the exhibition does not constitute any criticism whatsoever. I should like to make this quite clear, because I am sure that we will gladly make use of some of your designs in our future exhibition program.

I was very glad to have had the opportunity to see some of your work, and I trust that there will be another chance for useful cooperation.

Thanking you again for your kindness, I am

Very sincerely yours

George Amberg
Curator

P. S. In returning your loan to you, I am taking the liberty to include your design for "Klytemnestra" which we procured from the Scenic Artists Local Union No. 829 according to your suggestion.

GHA/egg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

YALE UNIVERSITY · SCHOOL OF THE FINE ARTS

THE DEPARTMENT OF DRAMA

NEW HAVEN · CONNECTICUT

CHARLES SEYMOUR
President

ALLARDYCE NICOLL
Chairman

EVERETT VICTOR MEEKS
Dean

April 5, 1944

Mr. Edward Greenberg
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Ed:

I am sending under separate cover the following designs:

From PLAUTUS' *MERCHANT*

Eutychus
Pasicompsa
Demipho

From the Turkish Ballet in *LE BOURGEOISE GENTILHOMME*

Jourdain
Musicians
Turks
Dervisher
Pages to Cleonte

From Tailor Ballet

Tailor Boys

If you make selections for the exhibition, I'll send more information on those chosen.

Sincerely yours,

Frank P. Bevan

Frank P. Bevan
Associate Professor
of Costume Design

FPB/meh

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 28, 1944

Ballet Russe de Monte Carlo
Att.: Miss Margaret Hornyak
36 West 44th Street
New York 18, N. Y.

Dear Miss Hornyak:

It was very kind of you to let me select freely the drawings for our exhibition, and I deeply appreciate your cooperation. Since our catalog will go to press shortly, we should appreciate if you would complete the enclosed blanks and return them at your earliest convenience. We are, of course, most anxious to have the catalog complete and to give credit to the lenders. The Museum insures all loans in transit as well as for the exhibition period.

Since the drawings have to pass before the committee we would appreciate if they could be called for at your office on Thursday, March 30.

Again many thanks. A sepearte letter will be addressed to Mr. Denham for his generosity in lending to our exhibition.

Very sincerely yours,

George Amberg
Curator

encl.:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Friday 4. 1944

Ballet Russe de Monte Carlo
Attention: Miss Margaret Hornyak
36 West 44th Street

Dear Miss Hornyak:

Enclosed please find copy of the list Miss Kemner compiled the other day; I hope you will find it useful. I should like to take the opportunity of thanking you for your kindness and helpfulness in the matter; it greatly helps with the difficult job of preparing an exhibition. As soon as I know the exact amount of originals I shall exhibit I will get in touch with you and Mr. Denham again for final arrangements concerning the loan to the Museum.

Very sincerely yours,

George Amberg
Curator

encl;

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 22, 1944

Blanche Bonestell Gallery
18 East 57th Street
New York 22, N. Y.

Dear Miss Bonestell:

Many thanks for the Oliver Smith scetches which you were kind enough to let us have for selection. We decided that for this particular exhibition only one of the 'Rosalinda' scetches fits well into the general character. It will supplement, though, by some drawings from the Russian Ballet.

However we have projected several other exhibitions for which we would like to have other Oliver Smith originals; needless to say that we count on, and would greatly appreciate your most valuable cooperation in this as well as any future exhibition.

Since our catalog is going to press shortly we would appreciate if you would kindly complete and return the enclosed form at your earliest convenience. You will then receive an official receipt from our Registrar's office.

Thanking you again, I am

Very sincerely yours,

George Amberg
Curator

encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

5 October 1944

Dear Mr. Calder:

As you certainly know, the Dance section of our present exhibition has been taken down, including the little model stage. You were generous enough to contribute two dance figures, but I realize only now that we never made any definite agreement about this contribution of yours.

I would appreciate it if you would advise me formally in which way you want us to dispose of the two figures. Do you want them returned to you, or do you rather consider them as an extended loan to the Dance and Theater Department? If you happen to come to the Museum in the near future, it seems best that we settle this matter at the earliest possible opportunity.

Let me thank you very much again for your generous cooperation in our exhibition.

With kindest regards, I am,

Sincerely yours,

George Amberg
Curator

Mr. Alexander Calder
255 East 72nd Street
New York 22, New York

GA:vh

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

May 8, 1944

Dear Mr. Calder:

Again many thanks for the delightful figures and your generous contribution to the exhibition. This being my first show in the Museum I am particularly anxious to make it a success. So I would like to add this word of private gratitude to the more official appreciation.

Since the Registrar's office has to keep complete records I would appreciate if you would kindly sign and return to me at your earliest convenience the enclosed form.

Very sincerely yours,

George Amberg
Curator

Mr. Alexander Calder
255 East 72nd Street
New York 22.

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May 2nd, 1944

Mr. Alexander Calder
255 East 72nd Street
New York 22, N. Y.

Dear Mr. Calder:

How are you getting along with the mannequins,
I wonder? Did you ever find time to work on them? I should
like to know because I am doing the final proofreading for
the catalog. Would you be kind enough to call me up at your
earliest convenience?

Very sincerely yours,

George Amberg

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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April 12, 1944

Mr. Alexander Calder
1741 91st Street
New York City 28, N.Y.

Dear Mr. Calder:

The problem of the mannequins for which you gracefully contributed a wonderful scetch got more and more involved for various reasons; so much so indeed that I almost decided to drop the whole matter. At the very last moment, however, a window-display artist turned up with not only a good idea but also with the material, time and skill to execute them on very short notice. Now we are going to have some 8 or nine of them, done by Masson, Leger, Seligmann, Chagall for certain. I hesitate to ask you if you would care to contribute one yourself; it would be a wonderful feature for the show. I don't think though that you would care to make a costume on somebody else's figurine - if at all. If by any chance the idea appeals to you, and you make up your mind to do a typical Calder wire construction, outdoing the Circus and all the other imaginary characters, I would, of course, be extremely grateful. In any case I would like to know soon whether or not we may count on your contribution.

I cannot look at your technical scetch without deep regret that time and money and the like did not permit to have them done this time. May I keep the drawing, though?

And many thanks again for your kind cooperation.

Very sincerely yours,

George Amberg
Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 1, 1944

Dear Mr. Calder:

Since it is impossible to get you on the phone in your studio I was wondering if I may ask you to call me up here at your earliest convenience. With the Anniversary Exhibition approaching I am anxious, of course, to know what I shall have to show in my section. There is one particular problem I should like very much to discuss with you if you think you could spare me the time.

Very sincerely yours,

George Amberg
Curator

Mr. Alexander Calder
255 East 72nd Street
New York 22, N. Y.

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28 September 1944

ROSOMAX CAMPBELL - 41 EAST 49TH STREET - NEW YORK 17, N. Y.

March 15, 1944

Museum of Modern Art
11 West 53rd Street

Dear Mr. Amberg;

This is to inform you that Mrs. Campbell has very suddenly been taken to the hospital, and there will be a delay on the work that she is to do for you. We are sorry but since she is the only one who knows what you wish done, we do not know whether or not we can help you.

We regret any inconvenience that this may cause you, and we will let you know when she is back again.

Yours Truly

Rosomax Campbell

PLAZA 3-5648

by *Jean C. McDonald*. SPECIALTIES

GA:vh

enc.

Kindly deliver to better:

One sketch

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28 September 1944

Carroll Carstairs Galleries
11 East 57th Street
New York 22, New York

Gentlemen:

I wish to thank you very much again
for your valuable cooperation and
assistance in preparing our exhibition
ART IN PROGRESS.

I avail myself of this opportunity to
inform you that we are preparing an
extensively illustrated publication on
ballet design. No definite selection
has been made yet. However, I would
appreciate it if I could count on your
future cooperation in this publication.

Sincerely yours,

George Amberg

GA:vh

enc.

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28 September 1944

March 22, 1944

Mr. Carroll Carstairs
11 East 57th Street
New York 22, N. Y.

DATE April 4, 1944

TO Museum of Modern Art

11 West 53rd Street

Kindly deliver to bearer:

Dept. of Dance & Theater
Design

One sketch by Cecil Beaton

CARROLL CARSTAIRS
11 EAST 57TH STREET
NEW YORK CITY

per S. Cooley

encl.

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28 September 1944

March 22, 1944

Mr. Carroll Carstairs
11 East 57th Street
New York 22, N. Y.

DATE March 28, 1944

TO Museum of Modern Art

11 West 53rd Street

Kindly deliver to bearer:

Dept. of Dance & Theater Design

3 sketches by Cecil Beaton

tion,

CARROLL CARSTAIRS
11 EAST 57TH STREET
NEW YORK CITY

per S. Cooley

11 East 57th Street
New York 21, New York

GA:vh

enc.

encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 22, 1944

Mr. Carroll Carstairs
11 East 57th Street
New York 22, N. Y.

Dear Mr. Carstairs:

Thank you very much for letting me see the Cecil Beaton drawings; the final selection will be approved shortly by the exhibition committee. Right now I should like to keep for that purpose the five sketches noted on the enclosed forms. I would appreciate if you would kindly complete and return them at your earliest convenience since we need the data for our catalogue.

Thanking you very much for your most valuable cooperation, I am,

Sincerely yours,

George Amberg
Curator

encl.

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28 September 1944

Dear Mr. Chagall:

I wish to thank you very much again for your invaluable cooperation in our show **ART IN PROGRESS**. Needless to say how very grateful I feel personally for your advice and constant help in preparing this exhibition.

I am quite sure that this first official statement of the Department augurs well for its future development, and I only wish that there were more artists of outstanding rank in this particular field, and that they would all show the same kind and understanding attitude as you.

With kindest regards, I remain,

Very sincerely yours,

George Amberg

Mr. Marc Chagall
4 East 74th Street
New York 21, New York

GA:vh

enc.

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cc: Mr. Amberg ✓

February 5, 1944

Dear Mr. Chagall:

In May we are planning to open our Fifteenth Anniversary Exhibition which will include a section on the theater arts assembled by our department of Dance and Theater Design. Mr. George Amberg, curator of this department, is most anxious to include some sketches from Aleko, and I do hope you will be willing to lend them. They would, of course, add a very great deal to the success of the exhibition. I know Mr. Amberg is particularly anxious to show the sketches for the two sets as well as a group of costume designs. He will get in touch with you in the near future, and I would greatly appreciate your lending to this important exhibition.

In an attempt to convey some sense of the theater and its three dimensional problems, Mr. Amberg is including a few small mannequins costumed by the artists themselves. I know that, if at all possible, he is very anxious to have one of these mannequins from you, and I do hope you will be willing to discuss the matter with him when he gets in touch with you.

With thanks and kindest regards to you and Mme. Chagall,

Sincerely,

Solley

Mr. Marc Chagall
4 East 74 Street
New York 21, N. Y.

JTS:mc

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28 September 1944

Dear Mr. Czettel:

I wish to thank you very much again for your valuable contribution to our exhibition ART IN PROGRESS. I trust that this is only the beginning of more and consistent cooperation in the field.

I have regretted very much that I have been tied up with administrative work and thus had no opportunity of seeing you again as we planned at our last pleasant meeting. I hope, though, that this will be possible in the very near future.

With kind regards, I am

Sincerely yours,

George Amberg

Mr. Ladislav Czettel
1022 Park Avenue
New York 28, New York

GA:vh

enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 12, 1944

Mr. Ladislav Czettel
12 East 75th St.
New York City 22

Dear Mr. Czettel:

In returning the one sketch which we were unfortunately unable to use this time, I should like to tell you that we are working on several other exhibition projects for which I am counting on your cooperation. I am still planning to come and see more of your theatre work as soon as my rather crowded schedule will permit it. I shall let you know in due time the definite character and scope of the forthcoming exhibitions.

In the meantime I wish to thank you again for your generous contributions to "Art in Progress", and remain with kind regards

Sincerely yours

George Amberg
Curator

GHA/egg

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April 19, 1944

Mr. Ladislas Czettel
12 East 75th St.
New York City 22

Dear Mr. Czettel:

At the suggestion of Mr. Robert Haas, I have been trying to reach you, but have been consistently unsuccessful for a whole week.

I wonder if, upon receipt of this letter you would be good enough to call me at the Museum?

Sincerely yours

George H. Amberg
Curator

GHA/egg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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28 September 1944

DALI



DEL MONTE LODGE
PEBBLE BEACH, CALIFORNIA

Mrs. Perkins
Très cher ami,
voici la photo du costume
du Ballet "Tristan Fou"

Cela peut être facilement
réalisé par un spécialiste
qui travaillera dans les
"constructions" de hauteurs
à voir.

Les couleurs des robes doivent
être très sombres, noires
comme celles des alpes

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de tout comme avant
 de fond de la mer
 Je m'excuse de ne pas
 vous avoir envoyé cet
 plan tôt mais l'appareil
 même n'était pas encore
 terminé, ni photographier
 Dali traitait avec rapidité
 et j'ai grande illusion de
 ces nouvelles choses -
 Comme toujours il poursuit
 plusieurs voies dans ses œuvres

et il y aura de différents
 aspects, sujets et prestations
 techniques etc.
 Autrement et affectue-
 usement à vous et votre
 dévouée M. Dali's

M. Dali's

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28 September 1944

April 27, 1944

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K136 F GW NL COLLECT NL			
CARMEL CA IF MAR 31 1944			
JAMES SOBY			
MUSEUM OF MODERN ART 11 WEST 53RD ST NYK			
VOUS ENVOIE PHOTO DERNIER COSTUM POUR SI VOUS VOUDREIZ B REALISER AFFECT- UEUSE AMITIES VOTRE.			
DALI			
137AM APR1			
Mr. Rosenberg			
THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE			

GA:vh

enc.

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28 September 1944

Dear Mr. Delarue:

I wish to thank you again for your kind cooperation in our exhibition ART IN PROGRESS. It seems that Mr. Berman was very pleased with the way he was represented in our show. I saw him yesterday when he brought in some rough sketches for "Romeo and Juliet" which I found more exciting than the final settings.

I trust we shall have many opportunities for future cooperation, and I am still planning to come and see your collection. In the meanwhile, I remain, with kindest regards,

Sincerely yours,

George Amberg

Mr. Allison Delarue
Cooper Union, Museum for the Arts of
 Decoration
Astor Place and Cooper Square
New York 3, New York

GA:vh

enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 27, 1944

Mr. Allison Delarue
Cooper Union for Arts and Decoration
Astor Place and Cooper Square
New York City 3

Dear Mr. Delarue:

It appears after all that we have
no copy of Dr. Berliner's bulletin on your theatre collection.
Would you, therefore be good enough to forward one to us,
and bill the museum?

Thank you very much for making my introduction to the
Cooper Union such a pleasant one.

Sincerely yours

Edward G. Greenberg
Assistant to the curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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28 September 1944

Dear Mr. Denham:

I wish to thank you very much again for your valuable assistance and generous cooperation in our exhibition ART IN PROGRESS. I do not know if you were able to spare the time to see the Ballet section, but you will realize how much we owe to the magnificent drawings you were kind enough to lend us.

As I have already told you, this first exhibition constitutes only the beginning of a comprehensive program which will deal extensively with theater in general and ballet in particular. I would, of course, be very grateful if in future I could also draw on your collection for the precious material otherwise unavailable.

The preparations for the book on ballet design are pretty well advanced by now, and I should very much like to be able to discuss it with you, if the season will ever permit you a short interview. I owe particular gratitude to Miss Hornyak, who was most considerate, despite her various duties. However, I feel that with regard to advice, it would be of the greatest value if I could see you personally. I have one specific request, namely your authorization in principle of using some drawings of your ballet collection for reproduction (in black-and-white or color) in the forthcoming book. No definite selection has been made as yet.

With kindest regards, I am,

Very sincerely yours,

George Amberg

Mr. Sergei J. Denham, Director
Ballet Russe de Monte Carlo
36 West 44th Street
New York 18, New York

GA:vh

enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

Cooper Union for the Advancement of Science and Art
Museum for the Arts of Decoration
Cooper Square and Seventh Street

MARY S. M. GIBSON, Curator
CALVIN S. HATHAWAY, Associate Curator

NEW YORK, April 5, 1944

8 April 1944

Dear Mr. Amberg,

In confirmation of our telephone conversation to-day, I send you the enclosed blank.

The 2 Cadmus can be left at the Museum at your convenience. It is open ten to six daily. Ten to five on Saturdays. Closed Sundays.

Kindly accept my best wishes for the success of your exhibition.

Sincerely,

Allison Delarue

Mr. Allison Delarue
Assistant to Curator

George Amberg, Curator
Department of Dance and Theater Design

P.S. Postcards, format of enclosed, have been ordered of the Berman costume design - but, unfortunately there has been an 8 week delay. I'll send you some when they arrive.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Dance</i>	<i>II. 21.a</i>

April 3, 1944

Mr. Allison Delarue
Assitant to Curator
Cooper Union
Cooper Sq. & Seventh St.
New York City 3, N. Y.

Dear Mr. Delarue:

Thank you very much for your cooperation in the exhibition. I deeply appreciate your interest and your generosity in lending to it. I should be very glad to keep the two Bermans which are particularly good. The Cadmus drawings, however, would be rather apoor contribution of so good and original an artist. Unfortunately his ballet drawings all lack the quality and finish one would expect of him. Rather than have him badly represented I decided to take only one of his drawings for Filling Station which meets fairly well with his usual artistic standard.

Since our catalog is going to press shortly I should appreciate if you would fill in and sign the enclosed blanks for our catalog and loan records, and return it at your earliest convenience. All loans, of course, will be insured an transport as well as during the exhibition period. Kindly suggest an adequate insurance value for the Bermans. If you will let me know when it will be convenient for you, I shall see that the Cadmus drawings are returned.

Thanking you again, I remain,

Your sincerely,

George Amberg
Curator

GHA/egg
encl.

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Cooper Union for the Advancement of Science and Art
Museum for the Arts of Decoration
Cooper Square and Seventh Street

MARY S. M. GIBSON, *Curator*
~~GRACE S. HATHAWAY, Associate Curator~~

NEW YORK,

28 March 1944

Dear Mr. Amberg:

I send you to-day by messenger as you request my 2 Cadmus and 2 Berman; and I trust you will find that they contribute something to your forthcoming exhibition.

I was about to send the 2 Berman to the frame-maker, to be framed separately - in the event that you would also prefer them individually, or one or the other. As they are, there is also some dust on the mat, apparently, as I can not have it removed from the glass. We first thought it paint.

Will it be convenient for you to return them to the Museum when you have finished with them?

With appreciation of your interest,

Sincerely,

Allison Delarue

Allison Delarue
Assistant to Curator
In-Charge-of-Exhibitions

Mr. George Amberg
Curator
Department of Dance and Theater Design
The Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Dance</i>	<i>II. 21.a</i>

5 October 1944

Dear Mr. Taylor:

Enclosed please find a receipt of delivery for the Angna Enters painting which Mr. and Mrs. Cook were kind enough to lend to our exhibition. May I ask you to kindly transmit to Mr. and Mrs. Cook the expression of our gratitude and appreciation for their generous cooperation in this exhibition ART IN PROGRESS.

I do hope that we will have an opportunity to assign to Miss Enters' work a larger and more adequate space than we have been able to do this time.

I take this opportunity to inform you that the Museum is planning to publish an extensively illustrated book on modern ballet design. Although Miss Enters cannot, strictly speaking, be considered representative of ballet, I still feel that she should be represented in this book. I wonder if you would care to make any specific suggestions.

Sincerely yours,

George Amberg
Curator

Mr. Francis Taylor
Beverly Hills Hotel
Sunset Boulevard
Beverly Hills
California

GA:vh

enc.

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ANGNA ENTERS
c/o Francis Taylor Galleries.

TEL. CRESTVIEW 6-4795

FRANCIS TAYLOR GALLERIES

BEVERLY HILLS HOTEL, SUNSET BOULEVARD
LONDON BEVERLY HILLS, CALIFORNIA

NEW YORK

7 April 1944

Dear Mr Amberg,

Miss Enters asked me to send you the "Boy Cardinal"
express collect and to ask you to insure the picture for \$500. It
was sent April 5th.

Will you kindly indicate it as being loaned by Mr
and Mrs Cook of Los Angeles, they bought it during the present
exhibit here. I will greatly appreciate your sending me a catalogue
of the exhibit it is included in as I would like to give it to the
owners of the picture.

Kindly return the Boy Cardinal to me when your show
is over.

Yours sincerely,

Francis Taylor

Mr George Amberg,
Museum of Modern Art,
11 West 53rd St.,
New York.N.Y.

Send green clips

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

ANGNA ENTERS
c/o Francis Taylor Galleries,
Beverly Hills Hotel,
Beverly Hills, Cal.

29 March 1944

BEVERLY HILLS HOTEL AND BUNGALOWS · BEVERLY HILLS, CALIFORNIA

George Amberg, Esq.,
Museum of Modern Art,
New York, N.Y.

Dear Mr Amberg:

By now you will have received the telegram in response to your letter of 22 March concerning your 15th anniversary Exhibition. Miss Enters, who is on tour out here and had to leave for performances, asked me to explain that examples of paintings you have in mind are at various places of exhibition - and all her 700 drawings of Greek, Egyptian, Coptic, Persian, Chinese and Spanish art, theatre and dance forms are in vaults in accessible from this end - but some works could be made available from the exhibition current here, at the Francis Taylor Galleries, until April 15. These are:

1: PIANO MUSIC-A Dance of Adolescence. (gouache). This is the Frontispiece of her new book SILLY GIRL (Houghton Mifflin.)

2: THE WALTZ (water color) reproduced in SILLY GIRL

3: A quite large gouache painting-THE THEATRE OF ANGNA ENTERS-(described in enclosed marked article.) This is the first of 2 paintings of similar theme. The 2nd, a slightly different version, was used as the cover-jacket for SILLY GIRL-and is at Houghton-Mifflin, 2 Park Street, Boston, Mass., and perhaps Mr Lovell Thompson, its production chief, will lend it to the Museum, if you prefer a smaller version. The large one is out here.

4: BOY CARDINAL (gouache) About 18 inches long.

5: Small oils (3) of BOY CARDINAL, PAVANA and HEPTAMERON. These were exhibited at Newhouse last December, and obviously the ones you have reference to in your letter.

Then there are the "APHRODISIAC-GREEN HOUR" (marked in reproduction in enclosure) which is in oil, and PROMENADE (gouache) both at Newhouse Galleries, as you were advised in telegram.

Also, there are various of Miss Enters' theatre compositions in line or color, reproduced in FIRST PERSON PLURAL and the play LOVE POSSESSED JUANA. (The latter has her lithograph of GRAND INQUISITOR and water color of AUTO DA FE, which could be shown in the books, if you wished.

In any event, if you wish any of the paintings (listed above) from this end, please advise Miss Enters before April 7th, if possible, as she leaves here on tour almost immediately after her LA Philharmonic Auditorium performances, and will not return until May, so she can advise the Francis Taylor Galleries accordingly, with whom you could make arrangements as to your taking care of shipping and insurance charges. After April 7, you could arrange with Mr Taylor, until then address Miss Enters care of him.

Miss Enters also asked me to thank you on her behalf for your letter and invitation.

Two enclosures

hs/

Yours very truly

H. Stylow
H. Stylow, secretary

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March 22, 1944

Miss Angna Enters
c/o W. Colston Leigh
521 Fifth Avenue

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A. N. WILLIAMS
PRESIDENT

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1944 MAR 29 AM 3 33

GEORGE AMBERG=

B7 MUSEUM OF MODERN ART 11 WEST 53 ST NYK=

HAPPY COOPERATE. SUGGEST GREEN HOUR AND PROMENADE AT NEWHOUSE
NEWYORK. CARDINAL HERE FRANCIS TAYLOR GALLERIES BEVERLYHILLS.
SHIP IF MUSEUM PAYS CHARGES. ADVISE CARE TAYLOR GALLERIES=
ANGNA ENTERS.

ANGNA.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

George Amberg
Curator

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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March 22, 1944

Miss Angna Enters
c/o W. Colston Leigh
521 Fifth Avenue
New York City 17, N.Y.

I wish to thank you again for your
generous help and kind cooperation in
Dear Miss Enters:

In May the Museum is opening its
Fifteenth Anniversary Exhibition, the Dance and The-
atre section of which will be devoted to original
stage and ballet designs and costume drawings. We
are most anxious to make the show a summary of out-
standing achievements in this particular field. In
this selection emphasis is put on intrinsic artistic
quality, rather than on the purely theatrical qua-
lity. It seems to me that many of your paintings
would fit remarkably well into the character of
the exhibition, and I wonder if you would be willing
to lend us two or three of them. I would particular-
ly appreciate if such small-sized character studies
like the Boy Cardinal would be available.

Since, unfortunately, our catalog is going to press
shortly I would greatly appreciate if you would let
us know your answer at your earliest possible con-
venience. The Museum, of course, will bear all pack-
ing and shipping charges and insure all loans in
transit as well as for the exhibition period.

Your work would certainly add a very great deal to
the success of the exhibition, and it is needless to
say that we would deeply appreciate your generosity
in lending to it.

Very sincerely yours,

George Amberg
Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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27 September 1944

Dear Mr. Freedley:

I wish to thank you again for your generous help and kind cooperation in preparing our exhibition ART IN PROGRESS.

for the Ball painting, which you will I shall call you up early next week in order to make a definite appointment. In the meanwhile, I remain, with kindest regards,

myself of the opportunity to thank you very much again for your valuable cooperation. Sincerely yours, ART IN PROGRESS, and also for your kind permission to use a reproduction of the setting for the forthcoming ballet production George Amberg

Very sincerely yours,

George Amberg

Mr. George Freedley, Curator
New York Public Library Theatre Collection
Fifth Avenue and 42nd Street
New York 18, New York
Santa Barbara, California

GA:vh

GA:vh

enc.

enc.

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LUTHER GREENE
ORTEGA HILL
SANTA BARBARA, CALIFORNIA

19 September

28 September 1944

SEP 14 1944

Museum of Modern Art
West 53rd Street
New York City

Dear Mr. Greene:

Enclosed please find receipt of delivery for the Dali painting, which you will kindly return to the Museum upon delivery. I have heard that the large show has

I avail myself of the opportunity to thank you very much again for your valuable cooperation in our exhibition ART IN PROGRESS, and also for your kind permission to use a reproduction of the setting for the forthcoming ballet publication.

Very sincerely yours,

Sincerely

George Amberg

Luther Greene

Mr. Luther Greene
Ortega Hill, Montecito
Santa Barbara, California

GA:vh

enc.

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LUTHER GREENE
ORTEGA HILL
SANTA BARBARA, CALIFORNIA

10 September

SEP 14 1944

Museum of Modern Art
West 53rd Street
New York City

Dear Sirs:

I have heard that the large show has
been taken down. If so may I have the Dali: Second
Act Setting Labrynth returned to me? Another museum
has asked me to borrow it.

Sincerely

Luther Greene

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 14, 1944

Mr. Luther Greene
Ortega Hill
Santa Barbara, Cal.

Dear Mr. Greene:

The section of Dance and Theatre Design in the present exhibition will close on Sunday 17. Your painting will be returned to you immediately after it has been taken down.

I take the opportunity to tell you that I am actually preparing an extensively illustrated book on modern ballet design. The preparations are not far enough advanced yet to decide definitely about the eventual selection of illustrations. However, I should like to ask your permission to use a reproduction of 'Labyrinth' if we should decide upon this particular setting.

With many thanks for your generous contribution to our exhibition, I am,

Very sincerely yours,

George Amberg
Curator

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	Dance	II. 21.a

BALLET

de la Ciudad de México

E Z E Q U I E L M O N T E S 1 2 8 • M E X I C O , D . F .

25 de febrero de 1944.

MEMORANDUM

TO Mr. Amberg (Museum of Modern Art) DATE Feb. 8th, 1944.

FROM Dance Players Studio

This is to signify that on this day Mr. S.C. Goodrich delivered to me the following drawings belonging to Dance Players Inc. to be used for exhibition purposes:

Sketches for City Portrait, by Reginald Marsh, numbered from 1 - 14 inclusive.

Sketches for 'Jinx', by George Bockman, numbered 1 - 6 inclusive.

Sketches for 'Duke of Sacramento' by George Bockman, numbered accordingly: 1 D, 2 D, 3 D, 4 D, 5 D, 6, 7, 9, 8 & 10 (One drawing), 11, 12 & 13 (one drawing).

Wants them back if possible

Signed _____

Date Feb. 8/1944

May 2-8100
Hid

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	<i>Dance</i>	<i>II. 21.a</i>

BALLET

de la Ciudad de México

E Z E Q U I E L M O N T E S 1 2 8 • M E X I C O , D . F .

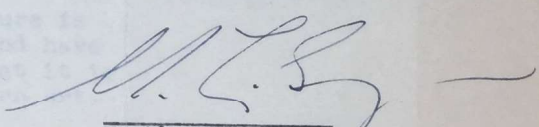
25 de febrero de 1944.

Sr. George Amberg,
Curator of The Museum of Modern Art,
Estados Unidos.

Muy distinguido señor mío:

Tengo el gusto de dar respuesta a su carta del día 17 de este mes, relativa a la exposición con que ha de conmemorarse el XV aniversario de la fundación de ese Museo. Me pongo a estudiar el modo de acceder a lo que tan amablemente solicita usted, y esté seguro de que tan pronto como tenga datos exactos sobre la posible colaboración del Ballet de la Ciudad de México, volveré a escribirle.

Suyo, afectísimo amigo y atento seguro servidor.


Martín Luis Guzmán
Presidente

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ortega Hill
Montecito
Santa Barbara, California

16 April 1944

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

Attention: Mr. George Amberg

My dear Mr. Amberg:

The Dali Second Act Labyrinth
was sent you yesterday by Railway Express
through the Lyon Van and Storage Company
of Santa Barbara. Your letter with request
for information arrived later, so it is
impossible to give you the complete data
you wish.

The value of the picture is
\$700.00, but we have it covered and have
notified the agent in New York that it is
temporarily at the Museum of Modern Art.

Sincerely,

Luther Greene
Luther Greene ✓

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 24, 1944

Dance Players Studio
Att.: Mr. S.G. Goodrich
154 West 56th Street
New York 19, N. Y.

Dear Mr. Goodrich:

I studied carefully the sketches you were kind enough to let us have on approval. As I had the opportunity to point out to Mrs. Palmer the sketches are in fact excellent illustrations to the principle I want to stress in a number of interrelated exhibitions. Most of the material I have been able to collect is noteworthy for its excellence in purely artistic presentation. However they mostly lack the specific quality that makes them contributions to the arts of the stage rather than to THE arts. This fundamental misunderstanding offers to this department a wide field for useful research and activity. I should be only too glad if I could count on your cooperation in order to carry out an extensive exhibition program. In the particular exhibition I am preparing right now, however, the March-Bockmann sketches would emphasize the discrepancy between the mere pictorial contributions of artists like Tchelitchev, Chagall and Bérard and the more practical approach of your artists. Which criticism applies, in fact, really to their very quality.

Thanking you for your helpfulness and cooperation, I remain

Yours sincerely,

George Amberg
Curator

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May 24 1944

Mr. S. C. Goodrich
c/o Dance Players Studio
154 West 56th Street
New York City 19

Dear Mr. Goodrich:

As I had the opportunity to point out in my letter of February 24 we can, unfortunately, not use any of the Dance Players' sketches in our forthcoming exhibition. Consequently I should like to know what to do with the drawings we have here. Unless you wish to have them stored here on extended loan, I should like to return them to you. Kindly let me know at your earliest convenience whatever you prefer.

Thanking you again for your kindness, I remain

Yours sincerely,

George Amberg
Curator

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April 20, 1944

Miss Rosamund Gilder
c/o Theatre Arts Monthly
40 East 49th St.
New York City 17

Dear Miss Gilder:

Under separate cover I am forwarding to you the photographs which we had taken of works to be used in our 15th Anniversary Exhibition, "Art in Progress". In each case the source of credit is stamped on the back of the photograph as well as the identification of each print.

It was pleasant to meet you to-day at the committee meeting, and I hope that you will not hesitate to call upon me if there is any other assistance I can offer.

Sincerely yours

Edward G. Greenberg
Assistant to the curator

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April 11, 1944

Mr. Luther Greene

1000 Hill, Montecito

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**WESTERN
UNION**

A. N. WILLIAMS
PRESIDENT

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GEORGE AMBERG=

11 WEST 53RD ST (NYK)=

IMPOSSIBLE ENVAIR CARTONES (ORTUANMENTE LAMENTOLO INFINITO=
MARTIN LUIS GUZMAN.

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April 11, 1944

Mr. Luther Greene
Orange Hill, Montecito

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1137A=
THE MUSEUM OF MODERN ART=
53RD ST (NEWYORK NY)=

THE ONLY DALY BALLET I OWN IS THE SECOND ACT DESIGN
LABYRINTH WHICH I AM HAVING SHIPPED YOU EXPRESS=
LUTHER GREENE.

DALY BALLET LABYRINTH

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

*Fideon
Grace Hall
& Architecture*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 11, 1944

Mr. Luther Greene
Ortega Hill, Montecito
Santa Barbara, California

Dear Mr. Greene:

Due to some misunderstanding the original letter to you has not been mailed in time, and there is no need for it now since you have been kind enough to answer so promptly. We are, of course, extremely grateful for your cooperation and your generosity in lending to our exhibition. We are most anxious to make the show a summary of outstanding achievements, and I was fortunate enough to secure a selection of unknown costume drawings of Dali's which are really delightful. However, I found none of his few drawings for settings available; thus your contribution will add a great deal to the completeness and success of the exhibition.

Thanking you again for your most valuable cooperation in the exhibition, I am

Very sincerely yours,

George Amberg
Curator

We would appreciate very much if you would complete the enclosed blank and return it at your earliest convenience.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 5, 1944

Madame,

Je tiens à vous remercier encore de l'aimable accueil que vous avez bien voulu me réserver. Dans les circonstances actuelles on devient extrêmement sensible à des nuances de sympathie et d'intérêt - d'autant plus que l'on se sent et se sait fatalement lié à un monde d'outre-mer qui semble en péril de périr. Bientôt, peut-être, il ne nous restera que la mémoire. Je serais très heureux de vous revoir, chère Madame, et de faire la connaissance de Mlle. Gaubert.

Edward Greenberg vous aura expliqué que Mr. Soudeikine lui-même ne voulait pas de ses petits dessins d'autrefois. Il sera représenté, dans l'exposition, par des œuvres bien plus ambitieuses. Je regrette enfin de vous avoir dérangé pour rien, et je vous remercie encore une fois de votre amabilité et coopération.

Veuillez agréer, Madame, l'expression de mes sentiments les plus respectueux,

George Amberg
Curator

Mrs. Hélène Gaubert
180 East 79th Street
New York City 21

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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17 de Febrero de 1944

Muy distinguido señor:

GUZMAN

El Museum of Modern Art prepara actualmente una exposición para conmemorar el quince aniversario de su fundación una de cuyas secciones estará dedicada a las artes del teatro. En esta sección nos interesaría mucho incluir las obras nuevas de algunos artistas de América Latina.

Naturalmente, nos gustaría poder contar con diseños originales de los decorados y figurines del Ballet de la Ciudad de México, especialmente con los de Roberto Montenegro, José Clemente Orozco y Julio Castellanos para "Fuensanta", "Umbral" y "Alameda". Tenemos verdadero interés en obtener estos diseños, interés que es nuestra única disculpa para molestarle. No hace falta decir que si ustedes han montado algún otro ballet que usted cree que puede ser interesante para nuestra exposición estaremos encantados de recibir sus sugerencias y su consejo que han de ser, estoy seguro, muy útiles para nuestro trabajo. En todo caso, muchas gracias siempre por todo lo que usted haga por ayudarnos a obtener los diseños.

Desde luego el Museo se haría cargo de los gastos de transportes y seguros durante los viajes y el tiempo que la exposición esté abierta. Como la exposición debe abrirse al público en Mayo y su preparación lleva mucho tiempo, le agradecería que me contentara lo antes posible. Ojalá su respuesta sea afirmativa y podamos contar con los diseños del Ballet de la Ciudad de México para nuestra exposición. La Sra. Mac Kinnon de Payán se ha ofrecido muy amablemente a ayudarnos en nuestro trabajo en México y probablemente se pondrá a su vez en relación con usted.

Mil gracias anticipadas por su interés. Puede usted estar seguro de nuestro sincero agradecimiento por todo lo que usted haga por el buen éxito de nuestra exposición y de que aprovecho con mucho gusto esta ocasión para ofrecerme de usted muy atentamente,

George Amberg

Sr. Martín Luis Guzmán
"Tiempo"
Avenida Hidalgo y Angela Peralta
México, D. F.
México

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In may we are planning to open the Fifteenth Anniversary Exhibition of the Museum of Modern Art which will include a section of stage and ballet designs and costume drawings, prepared by the Department of Dance and Theatre Design. We are, of course, most anxious to have an adequate and typical represntation of outstanding Latin-American artists who have contributed to the theatre arts in particular.

We would deeply appreciate if you could assist us in procuring the original drwaings for the Ballet de la Ciudad de Mexico, done in ?? The artists and productions in question are: Fuensanta, with 'vestuario' by Roberto Montenegro - Umbral, with 'vestuario' by Jose Clemente Orozco - Alameda-1900, with costumes by Nellie Campobello and Julio Castellanos. There may well be other productions which you may consider worth while being represented. We shall, needless to say, be very gréateful for your advice and help in this matter.

The Museum will, of course, bear all packing and shipping charges, and insure all loans in transit as well as for the exhibition period. Unfortunately the matter is rather urgent, since the preparation of the exhibition requires considerable time, and we would appreciate to know wether or not we may count with these contributions of Mexican artists.

Thanking you for your most valuable cooperation in the exhibition,

Very sincerely yours,

MAC KINNON - DE PAVAN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.21.a

March 2, 1944

6 de Marzo de 1944

Muy distinguido señor Guzmán:

Acabo de recibir su amable carta del 25 de febrero y quiero darle las gracias por la cordial acogida que usted ha dispensado a nuestra petición y por todo lo que usted haga para obtener la colaboración del Ballet de la Ciudad de México en nuestra exposición para conmemorar el XV aniversario de la fundación del Museo.

Mr. George
Museum of
New York C
Muy de veras le agradeceré que me informe lo antes posible acerca de ello. El catálogo de la exposición irá muy pronto a la imprenta y me gustaría mucho poder incluir la lista de los decorados de su ballet, aunque usted me mandará después los originales.

Dear Mr. Amberg:

Perdone usted tanta molestia, solo disculpable por el gran interés que tengo en incluir los bocetos de los artistas mexicanos en la sección de la exposición dedicada a las artes del teatro.

Mrs. Garrett is extremely sorry that she cannot loan you the sketches for the Ballet de la Ciudad de México Exhibition. Muy agradecido a su interés, le saluda su afectísimo amigo y seguro servidor

Mrs. Garrett asked me to say that her niece, Mrs. Ewen G. Mac Veagh, 995 Madison Avenue, New York, has several fine Bakst and she suggests that you communicate with her. She feels that Mrs. Mac Veagh might be glad to loan them for your Exhibition.

George Amberg

Yours truly,

In cooperation with

Sr. Martín Luis Guzmán
Presidente del
Ballet de la Ciudad de México
Ezequiel Montes 128
México, D. F., México

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

28 September 1944

March 1, 1944

Mrs. John W. Garrett
2029 Connecticut Ave.
Washington, D.C.

MRS. JOHN W. GARRETT
EVERGREEN HOUSE
4545 NORTH CHARLES STREET
BALTIMORE, MARYLAND

March 13, 1944

Mr. George Amberg, Curator
Museum of Modern Art
New York City

Dear Mr. Amberg:

Replying to your letter of March 1,
Mrs. Garrett is extremely sorry that she cannot loan you any Baksts for your Anniversary Exhibition.

Mrs. Garrett asked me to say that her niece, Mrs. Ewen C. Mac Veagh, 995 Madison Avenue, New York, has several fine Baksts and she suggests that you communicate with her. She feels that Mrs. Mac Veagh might be glad to loan them for your Exhibition.

Yours truly,

Esther C. Blakeman

Secretary to Mrs. Garrett

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.21.a

28 September 1944

March 1, 1944

Mrs. John W. Garrett
2029 Connecticut Ave.
Washington, D.C. gen-82861

I wish to thank you very much again
Dear Mrs. Garrett: help and cooperation
in our exhibition ART IN PROGRESS.

In May the Museum is opening its
Fifteenth Anniversary Exhibition, the Dance and The-
atre section of which will be devoted to original
stage and ballet designs and costume drawings. We are
most anxious to make the show a summary of outstanding
achievements. This particular section will be compara-
tively small, but highly selective, with particular
emphasis on the artistic significance, rather than the
technical realization. Such a survey would, of course,
be incomplete without a adequate representation of Leon
Bakst, and I am most anxious to borrow some of his
drawings.

Very sincerely yours,

Now I understand that you own some unusually fine Bakst
originals. They would doubtlessly add a very great deal
to the success of the exhibition, and I very much hope
you will be willing to lend three or four of them. We
shall, needless to say, be very grateful for your help
and cooperation, and deeply appreciate your interest in
the exhibition and your generosity in lending to it. If
you are willing to consent we should appreciate it very
much if you would complete the enclosed blanks and re-
turn at your earliest convenience. I shall let you know
about the simple procedure in due time. The Museum, of
course, will bear all packing and shipping charges and
insure all loans in transit as well as for the exhibition
period.

Thanking you again for your most valuable cooperation in
the exhibition, I am

Sincerely yours,

George Amberg
Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.21.a

28 September 1944

Dear Mr. Hoyningen-Huene:

I wish to thank you very much again
for your valuable help and cooperation
in our exhibition ART IN PROGRESS.

I avail myself of the opportunity to
inform you that we are preparing an
extensively illustrated publication on
ballet design. No definite selection
has been decided upon, but we have
discussed having your Berard setting
reproduced in color. May I ask you if
you agree to this as soon as a decision
has been taken?

Very sincerely yours,

George Amberg

Mr. George Hoyningen Huene
Duck Pond Road, Glen Cove
Long Island, New York

GA:vh

enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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28 September 1944

Dear Mr. Junyer:

I wish to thank you again very much for
your kind contribution to our exhibition
ART IN PROGRESS. I trust this will only
be the beginning for future work to come.
I am looking forward to seeing you again,
and I remain, with best regards to both
of you,

Sincerely yours,

George Amberg

Mr. Joan Junyer
306 East 58th Street
New York 22, New York

GA:vh

enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.21.a

September 18, 1944

Dear Mrs. Junyer:

I have just come back to the city from my vacation and I am very anxious to see you both and to hear about your newest work. At the moment I should like you to inform me as soon as possible what you intend doing with the plaster model because the section closed on Sunday and is coming down today.

With kindest regards,

Sincerely yours,

George Amberg
Curator

Mrs. Joan Junyer
306 East 58th Street
New York 22, New York

GA/c

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

April 28, 1944

Mr. Alexandre Iolas
31 West 63rd St.
New York City 23

Dear Mr. Iolas:

Would you be good enough to sign the enclosed sheets and return them to us in the self-addressed envelope at your earliest convenience? Also we have in our possession a few of the works which you left with us, and which we are unable to use in this exhibition. If you could let us know when you will be able to call for them, or to where we can have them sent, they will be attended to immediately.

When you were here last you spoke of other originals that you have in your possession and more that you knew were stored in the city. I should be pleased to make an appointment with you at your convenience to see these, since they may be of interest for future exhibitions.

Thanking you for your co-operation in the past, and hoping to hear from you soon, I am.

Very sincerely yours

George Amberg
Curator

GHA/egg
encl: 10

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

April 5, 1944

Mr. Joan Junyer
306 East 58th St.
New York 22, N.Y.

Dear Mr. Junyer:

Since our catalog is going to press shortly I would appreciate if you would kindly complete and sign the enclosed forms and return them at your earliest convenience. I am enclosing a blank form also, in case you decide to prepare a plaster model of the kind we discussed here. This is in no way an anticipation of the larger exhibition on space in the theatre I told you about, and which we would have to discuss further.

I am most grateful indeed that you are willing to lend to our exhibition; your drawings will add a great deal to the success of this survey.

Very sincerely yours,

George Amberg
Curator

encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

28 September 1944

Dear Dr. Lepman:

I wish to thank you very much again for your valuable help and cooperation in our exhibition ART IN PROGRESS.

I avail myself of this opportunity to inform you that we are preparing an extensively illustrated publication on ballet design. No final selection for reproductions has been made yet. I should like to know, though, if you would agree to the use of your Dali sketches for this purpose.

I hope you will have another opportunity to come to New York soon, and I am looking forward to seeing you.

With kind regards,

Sincerely yours,

George Amberg

Dr. Harry Lepman
4231 Bladensburg Road, Colman Manor
Brentwood, P.O., Maryland

GA:vh

enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

27 September 1944

Dear Mr. Levy:

I wish to thank you again for your most valuable assistance and cooperation in the exhibition ART IN PROGRESS.

I have always planned to see you and to discuss the ballet book about which I informed you briefly. However, I am tied up with administrative work for the time being.

Eugene Berman was in for lunch today. He left with me sketches and drawings which will be very useful in preparing the forthcoming exhibition FROM SKETCH TO STAGE. However, I would need a few drawings of the final version of "Romeo and Juliet", so I am afraid I shall have to trouble you again.

Sincerely yours,

George Amberg

Mr. Julien Levy
Julien Levy Gallery
42 East 57th Street
New York 22, New York

GA:vh

enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

May 24, 1944

Mr. Richard Lindner
157 East 71st St.
New York City

Dear Mr. Lindner:

Many thanks are due you for your co-operation with us thus far on our exhibition, but I wonder if I may ask just one more favor. That is that you complete and return to us the enclosed release for your contribution to the exhibition. I shall then have our registrar send you a formal receipt.

I was happy to meet you at the opening last evening, and hope that you will find it possible to visit when there are fewer people so that we can be properly attentive hosts.

Thanking you again for your help and contribution, I am

Very sincerely yours

Edward G. Greenberg
Assistant to the curator

encl. 1

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

March 28, 1944

March 28, 1944

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter

Ship Radiogram

Time of receipt 1944 APR 25 AM 9 24

WADU 10=TDB BELMONT MASS 25 855A

GEORGE AMBERG, MUSEUM OF MODERN ART=

11 WEST 53 ST=

PLEASE BE SURE INCLUDE MY NAME IN CATALOG. LETTER LETTER
FOLLOWING=

=KAYE MACKINNON.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

March 28, 1944

Dr. Harry Lepman
4231 Bledensburg Rd.
Colmar Manor
Brentwood, P.O.
Maryland

Dear Dr. Lepman:

Kindly excuse my insistence. Our catalog is going to press shortly, in fact this very week. Although I may insert a name later I would prefer to know exactly what I shall have to exhibit. As I told you already I am most anxious to have the Cocteau drawings, and I wonder if I may trouble you to let me know at your earliest convenience if there really is a chance to have them lent to our exhibition.

With many thanks for your kindness and cooperation, I remain,

Very sincerely yours,

George Amberg
Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

March 13, 1944

Dr. Harry Lepman
4231 Bledensburg Rd.
Colmar Manor
Baltimore, E. O.

Dear Mr. Amberg:-

Would you be interested
in six original Jean Cocteau designs for
ballet costumes? — to be used in
the Dance Exhibit —

56.00 112
56.00 224
36.00
148.00

Sincerely

Harry Lepman D.D.S.

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George Amberg
Curator

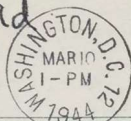
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

March 13, 1944

Dr. Harry Lepman
4231 Bledensburg Rd.
Solmar Manor
Brentwood, P. O.

Dr. Harry Lepman
4231 Bledensburg Rd.
Brentwood P.O.
Maryland



THIS SIDE OF CARD IS FOR ADDRESS

Mr. Amberg
to Museum of Modern Art
11 W. 53rd St
New York City
New York

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George Amberg
Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

March 13, 1944

Dr. Harry Lepman
4231 Bledensburg Rd.
Colmar Manor
Brentwood, P. O.

Dear Mr. Amberg: -

3/31/44

The sketches have not been
verified as those of Cocteau - tho they
are of the period 1920-1930 - they were
done in France - the signature of the artist
was a rose - who is it? Someone
has written to a Miss. Carr at the M. of M.A.
about them. Sincerely

Harry Lepman DDS

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George Amberg
Curator

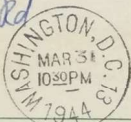
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March 13, 1944

Dr. Harry Lepman
4231 Eledensburg Rd.
Solmar Manor
Brentwood, P. O.
Maryland.

Dr Harry Lepman
4231 Eledensburg Rd
Brentwood P.O.
Maryland



THIS SIDE OF CARD IS FOR ADDRESS

Mr. George Amburge
Museum of Modern Art
W. 53rd St
New York City
New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

March 13, 1944

Dr. Harry Lepman
4231 Bledensburg Rd.
Colmar Manor
Brentwood, P. O.
Maryland.

Dear Dr. Lepman:

Many thanks for your interest and your kind cooperation in the exhibition. I am delighted to learn about the Cocteau designs, and I would be only too happy to have them for the exhibition. How did you ever locate them? You seem to have the most extraordinary flair for rare things. I would appreciate if you would kindly let me know how I should proceed in order to obtain the loan.

Again many thanks.

Very sincerely yours,

George Amberg
Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

THE MUSEUM OF MODERN ART
NEW YORK 19

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

DANCE ARCHIVES

9/2/43

Dr. Harry Lepman
4231 Bladensburg Rd.
Colmar Manor
Brentwood. P.O.
Maryland

Dear Dr. Lepman:

Many thanks for your generous offer to lend your Dali sketches to the Museum. I am sure that they will be a precious contribution to one of our projected exhibitions on modern dance. I should like though to know the individual titles of your sketches, and any further information as to their eventual translation in the actual production you may have and think useful. I would also appreciate if you could help me trace the second lot of these sketches so as to have the complete set whenever we are going to exhibit them.

Sincerely yours,

George Amberg
George Amberg
Acting Curator

*George Amberg
c/o Museum of Modern Art
NYC 279.*

Dear Sir: - The Dali designs I have, number six, on one piece of board - done in water color - and was purchased at the Thresher Galleries 14 E. 57th St in N.Y.C. - There were two sets of sketches on view at the time - both designated as "Designs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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For "Paranoise Costumes for The Ballet" - both sets are pictured in the Stali catalogue for the show (April 15 to May 5, 1943).

I do not know if the designs have been utilized or were commissioned by some group or artist for a ballet -

By writing to Knoedler's Gallery I am sure they will give you the name of the purchaser of the other set of sketches —

Sincerely,
Harry Seymour B.A. 1910 S.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.21.a

THE MUSEUM OF MODERN ART

Date February 5. 1944

To: Miss Ulrich

Re: 15th Anniversary Exhibition

From: Mr. Amberg

Kindly make out a check on the amount of \$ 10.00 to Dr. Harry LEPMAN,
Colmar Manor, Brentood P.O., Maryland for a round trip ticket t N.Y.

Dr. Lepman will bring a collection of Dali originals for the Anniversary
Exhibition

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Dance</i>	<i>II. 21.a</i>

February 8. 1944

Dr. Harry Lepman
4231 Bladensburg Road
Colmar Manor
Brentwood P.O., Maryland

Dear Dr. Lepman:

Enclosed please find check to cover your travelling expenses. I am glad you decided to bring the sketches yourself, and I am indeed most anxious to see them.

Thanking you again for your most valuable cooperation in the exhibition, I am

Very sincerely yours,

George Amberg
Curator

encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.21.a

2/2/44

M. Fernand Léger
328 East 42nd Street
New York 17. N. Y.

Monsieur,

Je tiens à vous remercier de l'excellent accueil que vous avez bien voulu me réserver. Le résultat si positif de notre petite conversation m'a paru heureusement symptomatique dans la préparation difficile de l'exposition dont je vous ai parlé. Ma section particulière, récemment réorganisée comme "Department of Dance and Theater Design" sera représentée dans le cadre plus général d'une exposition d'anniversaire du Musée.

Le nombre considérable aussi bien que la qualité excellente des dessins que j'ai réussi à réunir jusqu'ici est de bonne augure pour un niveau excellent, et digne du Musée. C'est ce qui m'encourage de vous rappeler la maquette de 'Bolivar' dont il était question lors de notre conversation. Est-ce que vous avez pu y penser? Est-il décidé quand et où l'opéra sera représenté? Et avez-vous exécuté des croquis entre temps?

Puisqu'il me faut savoir à peu près sur quoi compter, je vous serais très reconnaissant si vous vouliez me permettre de vous téléphoner bientôt pour avoir de vos nouvelles.

En vous remerciant encore de votre amabilité, je vous prie, Monsieur, d'accepter l'assurance de mes sentiments les plus respectueux.

George Amberg
Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Dance</i>	<i>II. 21.a</i>

October 7, 1944

Mrs. Ewen C. MacVeagh
995 Madison Avenue
New York 21, N. Y.

Dear Mrs. MacVeagh:

I regret very much indeed that your drawings have been returned to you in incomplete state. Following your kind suggestion I am sending you enclosed wire and screw eyes for hanging your pictures; should you have any difficulty at all please do not hesitate to call me up.

Very sincerely yours,

George Amberg
Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Dance</i>	<i>II.21.a</i>

27 September 1944

Dear Mrs. MacVeagh:

I should like to thank you very much again for your generous contribution to our exhibition ART IN PROGRESS. Thanks to the valuable cooperation we found on all sides, it turned out to be popular as well as very successful.

I take this opportunity to refer to my letter to you of June 30, with reference to the damage to your Sadko drawing. We are returning the two drawings to you. I should like to know, however, whether you would wish us to repair the drawing. I wish to express again my regret for this accident.

Very sincerely yours,

George Amberg

Mrs. Ewen C. MacVeagh
995 Madison Avenue
New York 21, New York

Gf:vh

enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

28 September 1944

Dear Mrs. McKinnon:

I wish to thank you very much again for your valuable help and cooperation in our exhibition ART IN PROGRESS.

As I have already had the opportunity to tell you, I regretted very much that circumstances did not permit at this time a wider representation of the Peruvian Ballet. However, this is only a first exhibition, and I hope there will be other opportunities for fruitful cooperation.

With kind regards,

Sincerely yours,

George Amberg

Mrs. Kay E. McKinnon
Peruvian Ballet Company
113 Slade Street
Belmont, Massachusetts

GA*vh

enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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27 September 1944

Midtown Galleries
605 Madison Avenue
New York 22, New York

Gentlemen:

I wish to thank you again for your most valuable assistance and co-operation in the exhibition ART IN PROGRESS, and in particular to the section of this Department.

Very sincerely yours,

George Amberg

GA:vh

enc.

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CONTEMPORARY AMERICAN ART

MIDTOWN GALLERIES

605 MADISON AVENUE

NEW YORK 22. N. Y.

ALAN D. GRUSKIN, DIRECTOR

PLAZA 8-1153

February 8, 1944

Mr. Amberg, Director
The Museum of Modern Art
Dance Archive
11 West 53rd Street
New York

Dear Mr. Amberg:

With the Rosenthal drawings of the Ballet, I am also sending some ballet sketches by Paul Cadmus. The photographs enclosed with the sketches are of the paintings by other members of the Midtown Group. If you are interested in seeing them I shall be very happy to show them to you.

Yours very truly,

Alan D. Gruskin
Mrs. A. D. Gruskin

ADG:mb

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

June 30, 1944

Mrs. Ewen C. McVeagh
995 Madison Avenue
New York 21, N.Y.

Dear Mrs. McVeagh:

I do not know if you had an opportunity to see our ballet drawings exhibition and to appreciate the effect of your magnificent Bakst drawing.

We are planning to return the drawings which we have not used for this exhibition. Unfortunately, I have to tell you that, for inexplicable reasons, the Sadko drawing got very slightly damaged. However, let me assure you right away that this damage is almost invisible and that we would like to have our expert repair it so that it would definitely not be noticeable at all. We would, however, have to have your formal permission to have this repair job done.

Kindly accept my deepest apologies for this most unfortunate accident.

Very sincerely yours,

George Amberg,
Curator

GA:cr

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

June 5, 1944

Mrs. Ewen C. MacVeagh
995 Madison Avenue
New York City 21

Dear Mrs. MacVeagh:

Have you had an opportunity yet to see our exhibition? I'm very glad to have had Bakst represented by the outstanding design which you were kind enough to lend us. You will see for yourself that the "Sadko" would rather have lessened the brilliant effect of the other. Therefore we decided to withdraw it, and are returning it to you with our reiterated thank for your generosity.

The exhibition meets with so much interest and appreciation that the department of circulating exhibitions decided to put the dance section on its schedule, and I wonder if you would kindly agree to an extended loan after the closing of the present show.

Very sincerely yours

George Amberg

GHA/egg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

28 September 1944

On behalf of the Museum
Dear Mr. Dobujinsky:

I wish to thank you very much again for your valuable contribution to our exhibition ART IN PROGRESS.

I also take this opportunity to inform you that I shall publish for the Museum a book on modern Ballet design. Plans are not far enough advanced yet for a final decision on the eventual number of illustrations. However, I should like to see you in the near future, to ask you for your advice on which of your drawings you would suggest for reproduction.

May I also trouble you with compiling a brief list enumerating all the ballets you have designed (projected or executed) specifically listing title, composer, choreographer, company, and place and date of the first performance.

With kindest regards, I remain,

Very sincerely yours,

George Amberg

Mr. Mstislav Dobujinsky
200 West 58th Street
New York 19, New York

GA:vh

enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II. 21.a

113 Slade St., Belmont, Mass.

May 18, 1944

Dr. George Amberg
Museum of Modern Art
11 West 53d Street
New York City.

Dear Dr. Amberg:

Thank you very much for the invitation which
I received today. I am looking forward to the opening of the
Exhibition with the keenest of interest.

If it is not too much trouble, could you have
an invitation sent to:

His Excellency F. Pardo de Zela
Minister Plenipotentiary of Peru
10 Rockefeller Plaza.

I should greatly appreciate your courtesy in
this matter.

With kind regards,

Sincerely yours,

Kaye MacKinnon
(Kaye MacKinnon)

By: lom

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AIR MAIL

Hamburgo 29
Mexico, D. F.
April 12, 1944

Dr. Amberg
Museum of Modern Art
New York, N.Y.

Dear Dr. Amberg,

As soon as I received your telegram yesterday I took it, and your letter which arrived the previous day, to Mr. Guzman. It was as I feared, the drawings cannot be sent for the exhibit. Confidentially, very confidentially, I believe there have been personal complications. Orozco was very keen to have his works sent and they were ready on time. Yet I have a strong suspicion that Mr. Guzman did not want to have on exhibit just the drawings of Orozco. The maestro himself gave me the hint. It seems the sketches of Montenegro and Castellanos have been discarded from the archives of the Ballet, and Guzman was hoping to have the new designs, especially of Merida, for the ballets to be done in July, to send to you. However, they were not ready, and I judge that Guzman preferred to have no Mexican contribution to just Orozco. You see, Guzman is the power behind the whole Ballet. He is an extremely influential person, politically and socially. He is the editor-in-chief of TIEMPO. The artists can do nothing independently because Guzman finances the whole Ballet venture. This is my personal interpretation of why you did not get the material. I am sure that you will regard it with the same confidence in which I give it.

Mr. Guzman tells me that he has telegraphed you. I asked him to reconsider and try to get the material off, but he says that even by diplomatic pouch it is out of the question. He added that the works would not be ready until the middle of June, and that should you be interested in receiving ~~it~~ in the summer for possible showing in the autumn, he would be glad to ship ~~it~~ along. I told him that I am leaving in two weeks for South America and any new arrangements would have to be made between you.

Once again, I am genuinely sorry our efforts did not materialize, but I am sure the exhibit will be a great success just the same.

Yours sincerely,

Alexa MacKinnon de Payan

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113 Slade Street, Belmont, Mass.

April 18, 1944.

Dr. George Amberg
Museum of Modern Art
11 West 53d St.
New York 19, N.Y.

Dear Dr. Amberg:

My sister is struggling valiantly in Mexico City, and my husband in Lima, to procure the ballet designs in time for your exposition. I am optimistic enough to believe that they will both succeed.

I already have one decor from Peru and am expecting the other two any day. Will it be soon enough for your cataloguing if I bring you all the material on May 1st?

If it is not too much trouble I should like very much to ask you to send me a program of the Ballet Theatre's last week. I am anxious to see the Tudor ballets and want to send in a mail order for tickets. However, there are no advance programs available in Boston. I should be very grateful if you could do this for me without too much inconvenience to yourself.

Very sincerely,

Kaye MacKinnon
(Kaye MacKinnon)

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113 Slade Street, Belmont, Mass.

April 25, 1944.

Dr. George Amberg
Museum of Modern Art
11 West 53d St.,
New York City.

Dear Dr. Amberg:

Thank you for a delightful tea yesterday afternoon. As I left, however, I was somewhat disturbed when you said that no mention of choreography or music would be made in the catalog. I had not clearly understood that at the beginning of our interview. In view of that fact, will you please be sure to put in my name as the lender of the collection? I do not care how:

Kaye MacKinnon of the Peruvian Ballet Co.
" " Artistic Director, Peruvian Ballet Co.
Peruvian Ballet Co., Kaye MacKinnon, Artistic Director

or just

Kaye MacKinnon

It makes no difference, but I do want my name included.

The Peruvian Ballets would never have been created had it not been for superhuman efforts on my part in Lima. These drawings would not have found their way to the United States had I not been willing to risk a considerable sum of my own money in the trip and my sojourn here. The Peruvian Ballet Co., as a professional entity does not yet exist. If it does, one day, it will be because my present efforts to enlist official support, carried out at a tremendous personal sacrifice on my part, will have succeeded. It is essential for the support which I am seeking from the Peruvian Embassy that the Ambassador realize clearly my part in the bringing of the drawings to the United States and that he not think they were sent by mail as a matter of course.

I shall count on you to arrange this detail for me. If you would be kind enough to send me a line so as to put my mind at ease on the matter, I should be grateful.

With kind regards,

Very sincerely,

Kaye MacKinnon
(Kaye MacKinnon)

By:

P.S. I sent you a telegram in this connection this morning.

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May 1st, 1944

Mr. André Masson
c/o Buchholz Galleries
32 East 57th Street
New York City

Monsieur:

Kurt Seligman m'a demandé de vous rappeler le
rendez-vous chez lui, demain, Mardi, soir à 8³⁰.

J'espère bien qu'il vous sera possible de venir, et
je serai très heureux d'y faire votre connaissance.

En attendant, je vous prie d'accepter, Monsieur,
l'assurance de mes sentiments les plus respectueux.

George Amberg
Curator

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April 25, 1944

Mr. André Masson
New Preston, Conn.

Monsieur,

Je tiens à vous remercier de votre collaboration à notre exposition, tout en indiquant qu'il ne s'agit que d'un premier essai. Cependant nous avons projeté d'autres exposition pour afficher de plus en plus nettement la position de l'artiste travaillant pour le théâtre et l'importance artistique de l'oeuvre scénique.

Quant aux mannequins dont je vous ai écrit je comprends fort bien que ce sera bien difficile pour vous de vous déplacer. Mais il me semble que ces petites figurines sont assez importantes, et je tiens particulièrement à vous voir représenté. C'est pourquoi je me permets de proposer que le Musée se charge, au moins, de tous vos frais de voyage et de séjour.

Je serais très heureux si vous vouliez bien arranger ce voyage à New York le jour qui vous convient le mieux; il nous sera facile de nous arranger selon vos désirs.

Veuillez agréer, Monsieur, l'assurance de mes sentiments les plus respectueux.

George Amberg
Curator

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113 Slade Street, Belmont, Mass.

April 20, 1944.

Dear Dr. Amberg:

I have just received your letter of April 19th. As a matter of fact, I am particularly anxious that the Peruvian drawings be displayed in your Anniversary Exhibit because I have told the Peruvian Consul and Ambassador about it and they were planning a special trip to the Museum at the time of the opening.

Doubtless I should have written you before, but since you gave me May 9th as a deadline in your official letter containing a request for the drawings, I did not hurry about it. I have here a complete album of costume designs from our ballets which are at your disposal. Even if the decors do not arrive this week, it seems to me the costume designs in themselves would be of interest. If you will answer this letter by telegram, collect, I shall bring the album to you on Monday morning.

If it is too late to list the drawings individually in your catalog, they could perhaps be included under a group designation.

Thank you very much for sending me the Ballet Theatre program.

Cordially yours,

Kaye MacKinnon
(Kaye MacKinnon)

Dr. George Amberg, Curator
The Museum of Modern Art
New York City

*Telegram
4/22/44*

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Ven. Preston, Samedi

Cher Monsieur,

Je reçois votre aimable lettre ^{du 12 Avril} (je n'ai pas eu la précédente) - Je vous envoie aujourd'hui 10 esquisses et maquettes, ou plutôt je les adresse à M. Curt Valentin qui a déjà 3 esquisses à sa galerie et qui va les réunir toutes pour vous les remettre.

Ces 13 esquisses (plusieurs, je crois pourraient être réunies dans le même cadre ?) sont relatives aux œuvres suivantes :

Numancia, tragédie de Cervantès - ^(Paris, 1937)

La faim, drame en trois actes de Jean-Louis Barault, d'après le roman de Knut Hamsun ^(Paris, 1939.)

Médée, Opéra de Darius Milhaud ^(Paris, 1940.)

Escorial, drame en un acte (Marseille, 1941)

(les indications sont au dos des esquisses)
Pour des Préjages, je

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tiens compte de ce que vous me dîtes
et ne vous envoie rien ~~de~~ concernant
ce ballet.

Je regrette de ne pouvoir vous
envoyer que des esquisses, ou presque,
la plupart des maquettes de finitions
étant volées en France, où elles n'étant
plus entre mes mains. — Mais ces
approches, ces recherches, tout paraît si
intéressant ?

Pour les marionnettes je regrette
mais n'étant pas à New York, cela
me paraît bien difficile.

J'attends l'exposition avec
grand intérêt et vous prie d'agréer,
mes Messieurs, l'assurance de mes sentiments
très cordiaux.

André Gide.

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April 19, 1944

Mrs. Kaye MacKinnon
113 Slade Street
Belmont, Mass.

Dear Mrs. MacKinnon:

Your sister has done miracles indeed, and it is a shame that despite all her efforts there is no chance of getting the drawings here in time for the forthcoming exhibition. However, since we are planning several other shows of pretty much the same character we can use them later. The same applies to the drawings your husband is kind enough to wrench from whoever owns them in Peru. It looks as if there may be a chance of organizing an exhibition of Latin-American drawings; at least it seems worth-while to consider such a project. In view of this I should like to get as many original drawings assembled as possible, although I cannot give any definite information as to date, character and scope of the show at this time. Needless to say that I would be extremely grateful for any advice and suggestion you may care to give.

Enclosed please find a list of the Ballet Theatre program; if I can be of any help in this matter do not hesitate to write.

Again many thanks for your kindness and cooperation.

Very sincerely yours,

George Amberg
Curator

encl.

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April 12, 1944

Mr. André Masson
New Preston, Conn.

Monsieur,

M. Valentin vient de me dire que vous n'avez pas reçu de lettre de nous. Je m'explique mal ce qui en est devenue; mais de toute façon je vous prie de vouloir bien excuser ce délai. Notre ami commun, Kurt Seligmann, vous aura parlé de l'exposition que nous sommes en train de préparer. Vous y serez représenté par des dessins pour 'Présages' que nous sommes assez heureux d'avoir dans notre collection permanente. Cependant ces dessins sont bien connus, et j'aimerais pouvoir exposer des travaux plus récents. C'est pourquoi je me permets de venir vous demander si vous avez des dessins de décor et de costumes nouveaux que vous voudrez nous prêter.

Aussi nous avons demandé à quelques artistes de contribuer des costumes réels qui seront exposés sur une petite scène modèle, et qui doivent donner un caractère trois-dimensionnel, plus 'théâtre' à cette section. A ce fin nous avons fait construire des petits mannequins en fil de fer qui, d'après l'opinion de Kurt, sont vraiment charmants. Kurt m'a fait savoir que vous êtes d'accord en principe, et j'en suis extrêmement heureux. Quant à l'exécution manuelle nous trouverons moyen de faciliter le travail aux artistes. Kurt a proposé d'organiser une petite soirée dans son studio pour y exécuter les costumes dans un esprit amical de compétition. Je serais très heureux si vous vouliez y participer activement.

Inutile de dire que nous serions extrêmement heureux et reconnaissant de votre concours aimable qui, sûrement, contribuerait beaucoup au succès de notre exposition. J'espère de vous rencontrer chez Kurt; en attendant votre réponse,

Je vous prie d'agréer, Monsieur, l'assurance de mes sentiments les plus respectueux.

George Amberg
Curator

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

DEPARTMENT OF DANCE AND THEATER DESIGN
GEORGE AMBERG, CURATOR

March 17, 1944

Mrs. Ewen C. Mac Veagh
995 Madison Avenue
New York 21, N. Y.

Dear Mrs. Mac Veagh:

I am indebted to Mrs. John W. Garrett for the valuable information that you are the owner of several particularly fine Bakst drawings, and I am writing to ask whether you would be willing to lend them to us. In May the Museum is opening its Fifteenth Anniversary Exhibition, the Dance and Theatre section of which will be devoted to original stage and ballet designs and costume drawings. We are most anxious to make the show a summary of outstanding achievements in every field represented, and this particular section would, of course, be incomplete without an adequate representation of Leon Bakst.

As you probably know it is not easy to find really good Baksts, and I very much hope you will be willing to lend them. They would doubtlessly add a very great deal to the success of the exhibition, and it is needless to say that we would be most grateful for your cooperation, and deeply appreciate your generosity in lending to it. Since the catalog will go to press shortly, we should appreciate it very much if you would let us know your decision at your earliest convenience.

Very sincerely yours,

George Amberg
George Amberg
Curator

*I will be glad to lend my two Bakst's for the exhibition
If you wish to see them before deciding on them
I will be glad to show them to you.*

*Sincerely
Louise MacVeagh*

Rh4-6226.

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March 17, 1944

Mrs. Ewen C. Mac Veagh
995 Madison Avenue
New York 21, N. Y.

Dear Mrs. Mac Veagh:

I am indebted to Mrs. John W. Garrett for the valuable information that you are the owner of several particularly fine Bakst drawings, and I am writing to ask whether you would be willing to lend them to us. In May the Museum is opening its Fifteenth Anniversary Exhibition, the Dance and Theatre section of which will be devoted to original stage and ballet designs and costume drawings. We are most anxious to make the show a summary of outstanding achievements in every field represented, and this particular section would, of course, be incomplete without an adequate representation of Leon Bakst.

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Very sincerely yours,

George Amberg
Curator

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AIR MAIL

Hamburgo 29
Mexico, D. F.
April 6, 1944

Dr. George Amberg
Curator
Dance Archives
Museum of Modern Art
New York, N.Y.

Dear Dr. Amberg,

Your telegram of April 4 reached me the evening of the same day. I immediately telephoned to Sr. Martin Luis Guzman but was unable to contact him until this morning. This is Holy Week in Mexico and it is well nigh impossible to see people. Thus the delay in answering.

In spite of the fact that Maestro Orozco informed me, over two weeks ago, that the material was ready, in good Mexican fashion nothing has been sent you. Mr. Guzman was under the impression that the exhibit was in September! I urged him to send immediately what designs he had on hand by diplomatic pouch, which he promised to do. Orozco's work is ready, I know. It seems Mr. Guzman has been waiting to get maquettes for ballets which are to be presented in July, especially one set by Carlos Merida, supposed to be very striking. I do not know if you want sketches of works not yet produced, but I felt it was up to Mr. Guzman to send what he thought most interesting. He told me he was writing you to-morrow giving all the details. I told him I was afraid it would be too late for your catalogue, but he said that was the best he could do.

I am truly sorry to send such pessemistic news. Mr. Guzman is an extremely busy man, yet Orozco assured me that he was handling the whole thing, so I did not feel that I should bother him. However, with a little luck you may have something from here for your exhibit. The only way you could have been certain of having the designs would have been for someone to take them, as my sister did with the Peruvian ones. If I had known I could have taken them to New York before Christmas when I went.

Wishing you every success, I am

Very sincerely,

Alexa MacKinnon de Payan

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AIR MAIL

Hamburgo 29
Mexico, D. F.
March 22, 1944

APT 36

Dr. George Amberg
Curator of the Dance Archives
Museum of Modern Art
New York, N.Y.

Dear Dr. Amberg,

The week we arrived in Mexico Jose Clemente Orozco left for Los Angeles and I was very much afraid that I was not going to be able to see him; however he has returned this week.

I spent a long time with him yesterday and we talked at length about your forthcoming exhibit. It seems that Luis Guzman had received a letter from you and had already contacted the painters. He, being the president of the organization known as the Ballet de la Ciudad de Mexico, is the one who is handling all the detail. Orozco promised me that he would give his sketches to Guzman in good time. I do not know Montenegro or Castellanos but I am sure that Guzman will see about their work.

If there is anything further you would like me to do I shall be only too glad to be of help. You could reach me here by wire or air mail until the middle of April.

Wishing you the very best of success, I
am

Very sincerely,

Alexa MacKinnon de Payan

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April 4, 1944

Mrs. Alexa MacKinnon de Payan
Hamburgo 29 - Apt. 36
Mexico, 22. P.

Dear Mrs. de Payan:

Many thanks for your kind letter of March 22. Indeed we informed Mr. Guzman of our plans and asked him to kindly assist us in securing the drawings in time for our exhibition. He also answered promptly and most amiably assuring us of his willingness to cooperate.

The only difficulty resides in the fact that our catalog is going to press shortly, and we would regret very much if we could not list Orozco's, as well as Montenegro's and Castellanos's contributions to our exhibition. We do not actually need the originals right now if we only had the certainty that the drawings would be here in time for the exhibition. The deadline for the drawings would be the 1st of May.

But for these Mexican contributions all our materials for the exhibition have arrived by now. It looks as if it were going to be quite a remarkable selection of ballet drawings, and we are, of course, most anxious to have the Mexican artists represented. If I may trouble you with another request I would appreciate very much if you could have Orozco send information as to his drawings for our catalog, i.e. title, year, medium, size, and special remarks he may deem necessary.

Let me thank you again for your most useful assistance and cooperation. The exhibition remains all through summer you may have an opportunity of seeing it yourself.

Very sincerely yours,

George Amberg
Curator

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126 West 73rd Street
New York, N.Y.
February 4, 1944

Mr. George Amberg
The Museum of Modern Art
New York 19

Dear Mr. Amberg,

Before my sister returned to Boston she spoke to me about your proposed exhibit to take place in May, and that you were interested in obtaining material from the Ballet of the City of Mexico.

At the end of this month I am going to Mexico and during my visit at home will discuss the matter fully with my sister. We have friends in Mexico who would cooperate with us, I am sure, and as soon as I have any definite news I shall communicate with you.

I should be glad if we could be instrumental in making the exhibition more complete.

Yours sincerely,

Alexa MacKinnon

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February 9. 1944

Mrs. Alexa MacKinnon-de Payan
Hotel Westley
126 West 73 Street
New York 25, N. Y.

Dear Mrs. MacKinnon:

Thank you again for your kindness and cooperation in the exhibition. Judging by the outstanding quality of originals I have been able to collect so far the ballet section promises to be particularly brilliant. It would only be fair if the Latin American artist were also well represented, and I would greatly appreciate any artists you would think of interest in such a survey. We have already some excellent drawings by Horacio Butler for 'Estancia'.

Again many thanks.

Very sincerely yours,

George Amberg
Curator

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February 15, 1944

Mrs. Kaye MacKinnon
113 Glade Street
Belmont 78, Mass.

Dear Mrs. MacKinnon:

As I told you recently the Museum is opening its Fifteenth Anniversary Exhibition on May 9th. The section of my department will be devoted to original stage designs and costume drawings by outstanding contemporary artists. I am, of course, most anxious to have Latin-American artists well represented. In fact, we are fortunate enough to own some very fine originals by Rivera and Butler, and we do hope to get some Orozco drawings in time. Unfortunately the time is too short to permit a complete selection of Latin-American scenic art. However this is only a first step in this direction, and we hope to have fuller information and a complete representation of Latin-American contributions to the contemporary stage in later exhibitions.

We would deeply appreciate if you could assist as in procuring originals from Peruvian artists. It would be useful to have at least photographs which we could keep on file and which would enable a comprehensive selection in future exhibitions. Since the forthcoming exhibition is very limited in space, and highly selective in quality I trust you will appreciate that only outstanding and truly significant works of Peruvian artists should be represented. The Museum will, of course, bear all packing and shipping charges, and insure all loans in transit as well as for the exhibition period; so it is necessary only to declare a nominal value on the package.

We shall, needless to say, be very grateful for your help and advice in this matter. Thanking you for your most valuable cooperation in the exhibition, I am

Sincerely yours,

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113 Slade Street
Belmont 78, Mass.
February 11, 1944

Dr. George Amberg
Museum of Modern Art
New York 19

Dear Dr. Amberg,

Would you be kind enough to send me an official letter with a request for the designs of our Peruvian Ballets.

I shall send it along to my husband in the hope that it will hurry up the painters who are doing the new decors. Please mention the date which would be the dead line for the reception of the material.

Very sincerely,

Kaye MacKinnon

Kaye MacKinnon

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February 1. 1944

Mrs. Alexa MacKinnon-de Payan
Hotel Westley
126 West 73 Street
New York 23, N. Y.

Dear Mrs. de Payan:

When your sister recently visited the Museum we discussed, of course, modern ballet, and I happened to mention that I was particularly interested in some recent ballet performances in Mexico. Mrs. MacKinnon mentioned that you are shortly going to Mexico, and she also suggested that you may be kind enough to be of assistance in an urgent matter.

On May 9th the Museum is opening its Fifteenth Anniversary Exhibition. This department will be represented with original stage and ballet designs and costume drawings by outstanding contemporary artists. I am therefore most anxious to have a complete documentation on the subject, and also to present Latin-American artists. I should mention that an official request will be sent by our Latin-American department. We are very much afraid, though, that the matter may be delayed due to the distance and the length of administrative ways. Thus it would greatly help if somebody at the place would exercise some friendly pressure upon the people concerned, and in particular the artists themselves.

The artists in question are: Roberto Montenegro (who did the settings and costumes for "FUENSANTA"), José Clemente Orozco (Settings and costumes for "UMBRAL") and Julio Castellanos (Settings and costumes for "ALAMEDA-1900"). The Museum will, of course, bear all packing and shipping charges; and we insure all loans in transit as well as for the exhibition period. Certain procedures have to be followed I do not wish to bother you with. But should you be willing and successful in contacting these artists (or whoever owns the drawings now) I suggest that you let me know.

I deeply appreciate your interest and your valuable cooperation which, I am sure, will greatly benefit the Museum and its exhibition. With my sincere thanks

Very sincerely yours,

George Amberg
Curator

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February 24, 1944

Mrs. A. D. Gruskin
Midtown Galleries
605 Madison Avenue
New York 22, N. Y.

Dear Mrs. Gruskin:

Many thanks for the drawings and sketches which you were kind enough to let us have for selection. The Rosenthal drawings, unfortunately, do not seem to fit well into the character of our forthcoming exhibition. I am glad though to know them, and I should like to make use of them at a later date.

I should like to retain two costume drawings of Paul Cadmus for 'Filling Station' (Sketch no: 1 & 4); these sketches would add greatly to the success of our exhibition, and I very much hope you will be willing to lend them to us. I should appreciate if you would fill in and sign the enclosed blanks for our catalog and loan records.

I am also very much interested in the paintings, judging by the photographs, and I should like to come and see the originals at the earliest possible opportunity. Some of the paintings seem to be interesting for another exhibition planned by this department for a later time.

Kindly let me know about the collection of your pictures.

Yours very truly,

George Amberg
Curator

encl.

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April 25, 1944

The Museum of Modern Art has received on loan from The New York Public Library the original drawings by Robert Edmond Jones, drawn for Carmen, 1932. The drawings are loaned to the Museum for its summer show.

Museum of Modern Art

By:

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April 21, 1944

Franklin H. Hopper, Esq.
Director, ~~New~~ New York Public Library
5th Avenue at 42nd St.
New York City

Dear Mr. Hopper:

To-day Mr. George Freedley of your Theatre collection was kind enough to offer the Library's collection of Robert Edmond Jones originals for our forthcoming 15th anniversary exhibition. From the collection I have selected two works as noted on the enclosed loan releases. I should be very grateful if you would sign these releases and submit them to us with the original works at your earliest convenience, so that I may have them included in the catalogue.

Of course all loans will be insured both in transport and for the duration of the exhibition by the Museum which also will stand the expense of packing and shipping.

Needless to say we are very grateful for the Library's co-operation, and in particular Mr. Freedley's assistance and generosity in this matter.

Sincerely yours

George Amberg
Curator

GHA/egg
encl.2

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27 September 1944

Dear Mr. Piening:

I wish to thank you again for your kind contribution to our exhibition ART IN PROGRESS. I was glad to have you represented, and I hope I may take it as a symptom of closer future co-operation.

I should like to see you soon, and I shall call you up sometime next week.

In the meanwhile, I remain,

Sincerely yours,

George Amberg

Mr. Peter Piening
Fortune Magazine
Time and Life Building
New York 20, New York

GA:vh

enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Dance</i>	<i>II. 21.a</i>

Piening

April 27, 1944

Miss Betty Anne Dick
Art Department, Fortune
Time and Life Building
Rockerfeller Center
New York City 20

Dear Miss Dick:

Will you be kind enough to fill out and return to us at your earliest convenience the enclosed release for Mr. Piening's work which was loaned for our 15th Anniversary exhibition? Upon its receipt I shall have our registrar's office send you a formal receipt.

Thank you very much for your promptness and help in the past.

Sincerely yours

Edward G. Greenberg
Assistant to the curator

encl. 1

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FORTUNE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

EDITORIAL OFFICES

Mr. Peter Piening

Born: March 14, 1908 in Germany

Father: Danish

Mother: Russian

Education: Jesuit Monastery and Bauhaus

Lived in Italy, France, Denmark

In U.S. since 1933 Citizen.

"Composition"
Gouache + Pencil"

1944

20 x 14

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FORTUNE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

EDITORIAL OFFICES

April 13, 1944

Mr. George Amberg
Museum of Modern Art
New York City

Dear Mr. Amberg:

Mr. Piening has asked me to send the information on the
attached sheet to you.

If there is anything more that you need, please call me.

Sincerely

Betty Anne Dick

Betty Anne Dick
Art Department

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KURT L. SELIGMANN

Cher ami,

Comme vous me l'avez
demandé j'ai écrit à Masson
qui accepte en principe, mais
voudrait avoir un mot de
vous lui expliquant ce que
vous aimeriez qu'il fasse.

Masson écrit qu'il a "pas
mal de masquettes" et aussi
des photos. Enfin vous verrez
vous-même

Bien à vous

Seligmann

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27 September 1944

Dear Kurt:

I wish to thank you again for your kind contribution to our exhibition, and in particular for your patient attitude during the time of preparation.

I have recently returned to the city, and I have found myself too busy to call you up yet. I hope to see you both soon, and I remain,

Sincerely yours,

George Amberg

Mr. Kurt Seligmann
80 West 40th Street
New York 18, New York

GA:vh

enc.

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27 September 1944

Dear Mr. Soudeikine:

I wish to thank you very much for your generous contribution to our exhibition ART IN PROGRESS. You know that I regretted very much that circumstances, which I explained to you personally, did not permit at this time your representation with more of your drawings.

I take this opportunity to inform you that I am planning to publish for the Museum an extensively illustrated book on modern ballet design. This publication will contain a complete index of modern ballets, and I would appreciate it if you would compile for me a brief list of all the ballets you have designed (projected or executed) specifically mentioning title, composer, choreographer, date and place of first performance.

With kindest regards, I remain,

Very sincerely yours,

George Amberg

Mr. Sergei Soudeikine
1947 Broadway
New York 23, New York

GA:vh

enc.

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Dear Mr. Somborg,

I am very sorry, and I apologise - in the Exhibition at the moment I asked you "Where is my Paganini sketch?" you answered me that you did not have room for it, and you added that I was well represented; I answered, impolitely, "No," and I left the Exhibition.

Certainly you can pardon an artist who wants so much to see that sketch in your Exhibition because that scenery, with all the ballet, is the last production of a hundred years' history of ballet - this is the actual recorded success, in the whole world, of the ballet Paganini - in London, Australia, Hollywood, New York.

You understand - I am disappointed, and why!

I think I will have all my sketches together in one frame, and only after I

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returned home did I understand that I am
represented only retrospectively with other Russian
designers. I am sorry that I didn't know
that before - or I never would have suggested
that you take the Paganini sketches.

Now I'm perfectly satisfied, after I think
it over, in the way I am represented in
your Exhibition.

I hope you are still my friend, as before,
after this letter.

I shake hands! And admire
your effort for the Exhibition!

L. Sander

Studio 615
1947 Broadway
New York City
May 26, 1944

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May 29, 1944

Mr. Sergei Soudeikine
Studio 615,
1947 Broadway
New York City 23, N. Y.

Monsieur:

Je tiens à vous remercier de votre aimable lettre qui m'a fait un très grand plaisir. Bien que je comprenne que vous auriez aimé de voir exposé le dessin pour "Paganini", il me fut impossible, et bien à mon regret. L'organisation d'une exposition, comme vous le savez, est un travail des plus complexes, et qui ne peut se faire uniquement d'après les idées du seul responsable. Il est matériellement impossible de trouver une solution idéale; il est beaucoup si l'on arrive au moins de donner un caractère distingué et précis à l'ensemble.

D'ailleurs cette exposition n'est qu'un premier pas dans une direction bien définie. Il reste encore beaucoup à faire; et je me rends bien compte que chaque succès dépend d'une collaboration constante et étroite avec les artistes créateurs. Et c'est pour cette raison plus particulièrement que j'éprouve une grande satisfaction de votre attitude si généreuse et aimable, et je vous en remercie bien sincèrement. Puis-j'ajouter que je ne fus nullement froissé l'autre soir, ayant fort bien compris vos sentiments.

Je serais très heureux de vous revoir bientôt et d'apprendre davantage de vos travaux et projets actuels. En attendant je vous prie de croire, Monsieur, à mes sentiments respectueusement amicaux.

George Amberg
Curator

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April 12, 1944

Miss Florine Stettheimer
80 West 40th Street
New York City 18, N.Y.

Dear Miss Stettheimer:

It is definite by now that we are unable to include any models at all in our forthcoming exhibition; primarily because there is not sufficient space available in order to display them adequately. This decides purely mechanically the question of whether or not we would be able to exhibit your stage model. But I also feel that we would have to work out a new model, on a slightly larger scale and with elaborate lighting facilities, in order to convey at least a minimum of the aerial quality of the setting you conceived.

Much as I regret that thus you will not be represented in my particular section I do think that it is a fair and sensible decision with regard to the present show.

May I say how grateful I was that you made it possible for me to see you despite your illness, and how much I enjoyed the delightful hour I was allowed to spend with you. I do hope that your health keeps improving.

With many thanks for your kindness, which I greatly appreciate, I remain,

Very sincerely yours,

George Amberg
Curator

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April 3, 1944

Kurt Seligmann, Esq.
80 West 40th St.
New York City 18

Dear Mr. Seligmann:

Once more many thanks to you for your co-operation with us for our forthcoming exhibition, and another favor, if you please.

Will you be kind enough to complete and return to us the enclosed forms at your earliest convenience? An official receipt will then be sent to you from the registrar's office.

With kindest regards

George H. Amberg
Curator

GHA/egg
4 encl.

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~~Decorative~~

cc: Mr. Amberg ✓

Sorry I did not send
you this copy.

February 4, 1944

The. Catlin

Dear Miss Stettheimer:

In May, we are opening our Fifteenth Anniversary Exhibition which will include a section on the theater arts arranged by our department of dance and theater design. Mr. George Amberg, curator of this department, is most anxious to include some sketches for the sets and costumes of your own magnificent work on the Virgil Thomson opera, Four Saints, in three acts. As you know, I saw this production in Hartford innumerable times, and it seems to me one of the most beautiful productions in the contemporary theater. I am, therefore, writing to ask whether you would be willing to see Mr. Amberg and to show him some of the sketches for the opera. These sketches would, of course, add immeasurably to the success of our exhibition, and I very much hope you will be willing to lend at least a few of them.

Mr. Amberg will phone you for an appointment in the near future, and I would greatly appreciate your seeing him.

With kindest regards,

Sincerely,

Miss Florine Stettheimer
80 West 40 Street
New York 18, N. Y.

JTS:mc

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cc: Mr. Amberg

February 5, 1944

Dear Miss Stettheimer:

In May we are opening our Fifteenth Anniversary Exhibition which will include a section on the theater arts arranged by our Department of Dance and Theater Design. Mr. George Amberg, curator of this department, is most anxious to include some sketches for the sets and costumes of your own magnificent work on the Virgil Thomson opera, Four Saints in Three Acts. As you know, I saw this production innumerable times in Hartford, and it seems to me one of the most beautiful productions in the contemporary theater. I am, therefore, writing to ask whether you would be willing to see Mr. Amberg and to show him some of the sketches for the opera. These sketches would, of course, add immeasurably to the success of our exhibition, and I very much hope you will be willing to lend at least a few of them.

Mr. Amberg will phone you for an appointment in the near future, and I would greatly appreciate your seeing him.

With kindest regards,

Sincerely,

Soby

Miss Florine Stettheimer
80 West 40 Street
New York 18, N. Y.

JTS:mc

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27 September 1944

Dear Mr. Vertes:

I wish to thank you very much again for your kind contribution to our exhibition ART IN PROGRESS, and I do hope that you realize that the limited space this Department could dispose of did not permit a larger representation of your work at this time.

I take this opportunity of informing you that I shall publish for the Museum an extensively illustrated book on ballet design, and that I trust I can count on your advice and cooperation. I shall get in touch with you as soon as the preliminary work is completed. However, I would appreciate it if in the meanwhile you would be so kind as to prepare a short list of the ballets you have designed, specifically mentioning name, composer, choreographer, company and date and place of the first performance.

With kindest regards, I remain,

Very sincerely yours,

George Amberg

Mr. Marcel Vertes
140 West 57th Street
New York 19, New York

GA:vh

enc.

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Form 3806 (Rev. Jan. 21, 1935) (POSTMARK OF)

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The sender should write the name of the addressee on back hereof as an identification. Preserve
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without intrinsic value and for which indemnity is not paid is 15 cents. Consult postmaster as to
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25 cents to \$1.20. Indemnity claims must be filed within one year (C. O. D. six months) from date
of mailing.

U. S. GOVERNMENT PRINTING OFFICE 16-20305

28 September 1944

Dear Mrs. Berger:

I wish to thank you very much again
for your valuable assistance and
cooperation in our exhibition ART IN
PROGRESS. The magnificent drawings
of your collection formed a very
important part of this show. If you
have had an opportunity to see the
Ballet section you will have realized
the importance of your contribution.

Very sincerely yours,

George Amberg

Mrs. Florence Paull Berger
Acting Director
Wadsworth Atheneum
Avery and Morgan Memorials
Hartford, Connecticut

GA:vh

enc. (key)

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28 September 1944

Dear Mrs. Berger:

I wish to thank you very much again for your valuable assistance and cooperation in our exhibition ART IN PROGRESS. The magnificent drawings of your collection formed a very important part of this show. If you have had an opportunity to see the Ballet section you will have realized the importance of your contribution.

Very sincerely yours,

George Amberg

Mrs. Florence Paull Berger
Acting Director
Wadsworth Atheneum
Avery and Morgan Memorials
Hartford, Connecticut

GA:vh

enc. *(key)*

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Wadsworth Atheneum
Avery and Morgan Memorials

~~Box 149~~ Hartford, Connecticut
3

April 20, 1944

Mr. George H. Amberg, Curator,
Dept. of Dance and Theater Design,
The Museum of Modern Art,
11 West 53rd St.,
New York 19, N. Y.

My dear Mr. Amberg:

I regret that one of
the sketches selected by you for your
forthcoming exhibition was not sent to
you with the others.

I am sending it by parcel post today,
and trust it reaches you safely.

Very truly yours,

Marjorie Ellis

Assistant to Mrs. Berger,
General Curator

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1842 - WADSWORTH ATHENEUM - 1942

AVERY AND MORGAN MEMORIALS

~~BAX/XXXX~~

HARTFORD, CONNECTICUT

Feb. 11, 1944

Mr. George Amberg, Curator,
Dance Archives,
The Museum of Modern Art,
11 West 53rd St.,
New York 19, N. Y.

My dear Mr. Amberg:

Your letter of January 26th ordering two (2) catalogues of the Lifar Collection, and saying that check for \$2. was being sent under separate cover, was received.

To date the check has not arrived, and we wonder if it was lost in the mail. Would you be kind enough to check on this, in order that we may receive payment and send you the catalogues.

Very truly yours,

(Mrs.) *Florence Pauls Berger*
Acting Director *her m. f.*

P. S. I enclose bill herewith.

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April 17, 1944

Wadsworth Atheneum
Lifer Collection
Hartford, Connecticut

Gentlemen:

Among the works which you recently contributed for our forthcoming exhibition was one decor - Figures against a blue sky, by Fernand Léger, your catalogue number 33.503 which we do not find in the loan. Would it be possible for you to send it on to us so that we may complete the final details of cataloguing?

I might suggest that it would possibly be more convenient for you to remove the work from its matting or frame thereby making it easier to pack and lighter to ship.

Permit me to thank you for your kind generosity which you have shown in helping me collect these works.

Most sincerely yours

George H. Amberg
Curator

GHA/egg

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March 17, 1944

Mrs. F. B. Berger, Acting Director
Wadsworth Atheneum
Hartford, Connecticut

My dear Mrs. Berger:

In May the Museum is opening its Fifteenth Anniversary Exhibition, the Dance and Theatre section of which will be devoted to original theatre and ballet designs and costume drawings. Since we are most anxious to make the show a summary of outstanding achievements in the field the department decided upon a highly selective principle. Such a survey would, of course, be uncomplete without an adequate representation of the Lifar collection.

I am planning to come to Hartford on Tuesday, 21, and I would greatly appreciate if I could have access to the collection in order to make a choice of some drawings which we would then ask you to kindly lend to our exhibition. Thanking you for your valuable cooperation in the exhibition, I am

Very truly yours,

George Amberg
Curator

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March 29, 1944

Mrs. F.B. Berger,
Acting Director
Wadsworth Atheneum
Hartford 5, Conn.

My dear Mrs. Berger:

Much as I should have liked to meet you and thank you personally last week, when I was in your Museum to see the Lifar Collection, I was too hard pressed for time to do so. I should like, however, to thank you for your cooperation, and to thank your staff for its kind assistance.

I feel very fortunate indeed that I am allowed to select some drawings from your unique collection! they will, I am sure, contribute a very great deal to the success of our exhibition.

With the preparations for our exhibition being fairly advanced, may I trouble you with the request to kindly see to the drawings being shipped to New York as soon as the technical conditions may permit it. Our Registrar asks that the drawings be sent by Railroad Express collect, and that the packing and shipping charges be billed directly to the Museum. We, of course, insure the loans in transit as well as for the exhibition period, so it is only necessary to declare a nominal value on the box.

Since our catalog is going to press shortly I shall provisionally list the drawings which, I hope, you will be willing to lend us; we should, however, appreciate it very much if you would have completed and returned the enclosed blanks at your earliest convenience.

We shall, needless to say, be very grateful for your further help in this matter. Thanking you again for your most valuable cooperation in the exhibition, I am

Very sincerely yours,

George Amberg
Curator

encl.

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February 15, 1944

Mrs. Florence P. Berger, Acting Director
Wadsworth Atheneum
Hartford, Connecticut

My dear Mrs. Berger:

As I have been informed by the Controller's Office checks are only paid once every month, which fact accounts for the delay. However, the check should be in your office within the next few days, and I would appreciate indeed if you would have sent the catalogue at the earliest possible convenience.

Very truly yours,

George Amberg
Curator

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ART IN PROGRESS