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Bauser

March 16, 1949

Dear Miss Bausor:

Thank you for your kind letter of March 15. I am very glad you enjoyed our recent exhibition "Timeless Aspects of Modern Art" and found that our presentation of the works of the past with those of our time dispelled for you the dire view of our civilization expressed in much current writing.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Miss Ruth Bausor
57 Morton Street
New York 14, N.Y.

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Am. Museum of Natural Hist
file

THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79TH STREET
NEW YORK 24, N. Y.

A. E. PARR, Direc

57 Morton Street
New York 14, N.Y.
March 15, 1949

Rene d'Harnoncourt
Director of the Curatorial Departments
The Museum of Modern Art
11 West 53 Street
New York. N.Y.

Dear Mr. d'Harnoncourt:

With the phrase "Emancipated Atoms Vs. Unemancipated Minds" in "While Time Remains", Iceland Stowe epitomized the schizophrenic nature of our response to the exigencies of contemporary civilization. Then, like an answer to the challenge of Mr. Stowe's title, there appeared your beautiful exhibit "Timeless Aspects of Modern Art". When I saw it, I felt that here

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was a significant contribution to the resolution of our current dilemma ⤳ the critic of the Art News notwithstanding.

The assemblage, juxtaposition and externalization of coexisting, conflicting and complementary facets of deep-rooted, human experiences through the ages seemed to state clearly ⤳ and without moralizing ⤳ the moral rôle of Art and to affirm not only the vitality of the human spirit but also the impossibility of neatly packaging that spirit in any single discipline.

From such statements as yours there should emerge that energizing Myth in Modern Dress

which will bridge the existing gap between thought and behavior and contain, to paraphrase Kahler, that confluence of the immediate and the eternal which makes for timelessness ⤳ and simultaneously stimulate ~~the~~ a courageous acceptance of the dynamic, never-ending process of accomodation between external and internal factors, aimed at the balance between the two which makes for the good life.

This new myth, adumbrated in Yeats' "The Second Coming" may be a synthesis of

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THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79TH STREET
NEW YORK 24, N. Y.

A. E. PARR, Dire

"Hellenism" and "Hebraism" or something quite different. But, in any case, it should help to extricate us from ~~the~~ our maladjustment to the operative realities of the Twentieth Century.

However, like William James, I am "impatient of results". I find it extremely disturbing to see the motive force of your exhibit obstructed by ~~the~~ a barrage of "verbal reverberations", made by critics and artists, which surely out-Dogberrys Dogberry. An extract from the current "Tiger's Eye" will illustrate my point and Ireland Stowe's, as well:

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THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79TH STREET
NEW YORK 24, N. Y.

A. E. PARR, Dire

— " We are freeing ourselves of the impediments of memory, association, nostalgia, legend, myth, or what have you, that have been the devices of Western European painting. Instead of making cathedrals out of Christ, man or "life" we are making it out of ourselves, out of our own feelings. — " Certainly, a far cry from "Think thou and act;" And, bombarded as it is by such hog wash, the Public can hardly be expected to feel that it will find spiritual sustenance in Art.

Obviously and necessarily, like all the higher forms of art, your

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THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79TH STREET
NEW YORK 24, N. Y.

so frequently

ventieth Century

rely,

Ruth Bauser

exhibit was an abstraction, containing, implicitly, understanding of all the concrete, non-essential details, omitted which would diffuse the intensity of the idea. But abstractions are useful constructs only if properly understood. Apparently, I underestimated the factors which operate to interfere with your communication. I hope your succeeding exhibits will serve to eliminate these factors.

Meantime, this is an expression of my gratitude to you for providing what the Coca-Cola people would call, "the pause that refreshes"

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Am. Museum of Natural Hist.
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THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79TH STREET

-7-

an oasis in what so frequently appears a desert, Twentieth Century Civilization.

Sincerely,

Ruth Bauer

-6

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Am. Museum of Natural Hist.

THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79TH STREET

A. E. PARR, Dire

57 Morton Street
New York 14, N.Y.
April 2, 1949

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

Dear Mr. d'Harnoncourt:

Your gracious response to my pompous effusion restored an errant sense of humor — though it left me with the feeling that I had been more loquacious than lucid. But thank you for being a human, human being.

Now that Spring is here, it no longer seems so terribly im-

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Am. Museum of Natural Hist
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THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79TH STREET

portant that dowdy dowagers divert attention from Braque — or even that indifferent artists arrogantly assume that "diffident eagle" epithets "and haunt their wares with "Museums of Distinction Wear My Brand of Sublimity"

Besides, Columbia has taken over the Education of the Artist so that it just would not be cricket for civilization to collapse.

Hopefully yours,
Ruth Bauser

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THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79TH STREET
NEW YORK 24, N. Y.

A. E. PARR, Director

February 3, 1949

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Rene:

Thank you very much for your letter of January twenty-eighth. It was a pleasure to be able to contribute to your exhibit, which I personally enjoyed very much. I think you are doing an extremely interesting job at The Museum of Modern Art.

I hope I may soon have the opportunity to see you again.

Cordially,

Albert

Albert E. Parr

AEP:eg

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THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79TH STREET
NEW YORK 24, N. Y.

American Museum
Natural History

January 28, 1949

January 24, 1949

Dear Dr. Parr:

This is to thank you for the generous loan of works from your collection to our exhibition "Timeless Aspects of Modern Art."

As the exhibition has been dismantled and the objects have been returned, I would like to tell you what a great deal of interest both the "Venus of Willendorf" and the Eskimo Mask aroused among artists and students. Altogether we had close to 100,000 visitors come to see it and the comments we received were very gratifying.

Once more let me express to you my deep appreciation for the friendly assistance and the important loans I received from your Museum.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Albert Parr
Director
American Museum of Natural History
79th and Central park West
New York 24, New York

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IN RE

Amer. Museum

Cable Address "Museology New York"

THE AMERICAN MUSEUM OF NATURAL HISTORY

CENTRAL PARK WEST AT 79TH STREET
NEW YORK 24, N. Y.

DEPARTMENT OF ANTHROPOLOGY

H. L. SHAPIRO, Ph.D., Chairman, Curator of Physical Anthropology
MARGARET MEAD, Ph.D., D.Sc., Associate Curator of Ethnology
BELLA WEITZNER, Associate Curator of Ethnology
JUNIUS B. BIRD, Associate Curator of Archaeology
GORDON F. EKHOLM, Ph.D., Associate Curator of Archaeology
JAMES A. FORD, M.A., Assistant Curator of North American Archaeology
HARRY TSCHOPIK, JR., M.A., Assistant Curator of Ethnology

N. C. NELSON, M.L., Curator Emeritus of Prehistoric Archaeology
CLARENCE L. HAY, A.M., Research Associate
ROBERT VON HEINE-GELDERN, Ph.D., Research Associate
RALPH LINTON, Ph.D., Research Associate
WILLIAM DUNCAN STRONG, Ph.D., Research Associate
FREDERICK H. OSBORN, Litt.D., Sc.D., LL.D., Honorary Associate
ANTOINETTE K. GORDON, Associate

January 24, 1949

The Museum of Modern Art
11 West 53rd Street
New York 19, New York

To Whom It May Concern:

As the result of a visit last Saturday, particularly to see your interesting "Timeless Aspect of Modern Art" exhibit, allow me to call attention to a misleading error in labeling the age of the two female statuettes, otherwise properly credited to the European Paleolithic culture stage.

Time may well have little if any significance for those who contemplate the various forms of artistic expression as such, but multiplying the usually accepted age for the specimens in question by five or more seems likely to have a bewildering effect upon everyone else.

Writing as a mere archaeologist I shall not venture to argue the case, which rests largely with the geologists. But consult any current textbook or handbook on European Prehistory, even those dating back as long as thirty-five years, and all representative art will be found dated by every competent authority as post-glacial, i.e., as definitely less than 25,000 B.C. Granting that our exquisite figurines may possibly belong to the earliest known art phase, namely that of the Middle Aurignacian culture horizon, Peake and Fleure, e.g., in The Corridors of Time, Vol. 2, p. 91, places the date as late as 11,000 B.C. As a practical concession to the demanding public I have for years given the answer, "about 15,000 B.C."

Sincerely,

N. C. Nelson.

NCN:jo

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Timeless Aspects
NYC
Am. Mus. Nat. Hist

cc: Dorothy Dudley

October 29, 1948

Dear Harry:

Thank you very much for giving us permission to borrow the Eskimo mask from the collection of the American Museum of Natural History for our exhibition "Timeless Aspects of Modern Art to be held from November 16 until January 23. I can assure you that it will be a very important contribution to the exhibition since it is one of the finest examples of Eskimo grotesque art that I have ever seen.

As agreed with Miss Weitzner, I will come by to pick up the mask either Monday or Tuesday morning, and our Museum will of course make itself responsible for the insurance of the piece and return it to you as soon as the exhibition closes.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

P.S. Please return to us our Registrar's loan form with your signature .

Dr. Harry Shapiro
Museum of Natural History
79 and Central Park West
New York 24, New York

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Rhode Island

January 27, 1949

Dear Gordon:

Everyone here feels sad and nostalgic with the exhibition gone and particularly the great crucifix. Yesterday I went down and helped personally with the wrapping and am glad to report that it left the Museum without a splinter lost. I believe that the wrapping will prevent any possible damage on the road.

We had several photographs taken of it that were not too successful. But just before taking it down, Sunami took one shot that came out perfectly beautiful. That, of course, is the shot we are going to use in our publication and I am having an enlargement made for you. I will also send you a glossy contact print, 8 x 10.

As you know, the crucifix was in a way the focus of the exhibition and has been admired by everyone. During the exhibition the lighting was somewhat on the dramatic side which I thought was permissible since we specifically wanted to show its content of religious fervor. I imagine that in its original setting it was lit up in a somewhat similar way, namely by candles from below.

I also have photographs of the crucifix in its relation to the Rouault and the little Henry Ward Beecher and will send you a print of the group.

Please express our gratitude for the generous loan to your Trustees.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Gordon B. Washburn
Director
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island

Enc.

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November 18, 1948

Dear Gordon:

The Crucifix arrived safely and we had it immediately installed and fenced off to prevent the public from touching it.

It looks superb and is unquestionably the highlight of the exhibition.

Enclosed you will find a photograph we had made of it which I hope you will like.

I was terribly sorry you could not come to the opening of the exhibition and can't wait to show you through the gallery when you come to town, as I hope you will.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Gordon B. Washburn
Director
Museum of Art, Rhode Island
School of Design
Providence, Rhode Island

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WU D 074 PD=

PROVIDENCE RI NOV 4 309P

RENE D'HARNONCOURT=

:MUSEUM OF MODERN ARTM=

NEGATIVE ONLY AVAILAOLE OF SPANISH CRUCIFIX WILL SEND

GLOSSY PRINTS TOMORROW= M

MARY RUBIO MUSEUM OF ART= 343P....

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

box you will find two arms each packed separately, and the body with attached to its legs the forepart of the right foot. Part of the right foot is loose and has been tied in place.

Assembling instructions: I think assembly will be quite obvious, but I will list various steps just the same.

1. Assemble cross by inserting two screws.
2. Lay cross on floor; hook body onto cross
3. Put arms on by putting spikes into the holes in the body and putting brass rods in ends of cross through holes in palms
4. Bend up brass rods with pliers to hold arms more securely
5. Raise cross to wall and secure. We had it secured by wire through screw-eyes; you may do whatever you want.

I understand through our telephone conversation that you are taking care of insurance.

If I can be of any further help, please let me know.

Sincerely yours,

Daniel Tower
Assistant to the Director

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Copied for: Mr. d'Harnoncourt
Mr. Paeth

MUSEUM OF ART

Rhode Island School of Design

Providence 3, Rhode Island

C O P Y

C O P Y

November 10, 1948

Miss Dorothy Dudley
Museum of Modern Art
11 West 53
New York, N.Y.

Dear Miss Dudley:

Mr. Washburn has asked me to remond you that it is only with reluctance that our Museum Committe agreed to lend the crucifix because of considerations of safety. We trust you will take excellent care of it.

About the shipping: The two arms of the cross are sent separately. In the wooden box you will find two arms each packed separately, and the body which has attached to its legs the forepart of the right foot. Part of the right foot is loose and has been tied in place.

Assembling instruct ons: I think assembly will be quite obvious, but I will list various steps just the same.

1. Assemble cross by inserting two screws.
2. Lay cross on floor; hook body onto cross
3. Put arms on by putting spikes into the holes in the body and putting brass rods in ends of cross through holes in palms
4. Bend up brass rods with pliers to hold arms more securely
5. Raise cross to wall and secure. We had it secured by wire through screw-eyes; you may do whatever you want.

I understand through our telephone conversation that you are taking care of insurance.

If I can be of any further help, please let me know.

Sincerely yours,

Daniel Tower
Assistant to the Director

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MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

P.S. send back for our file
010

November 9, 1948

Mr. Rene d'Harnoncourt
Director of Curatorial Departments
The Museum of Modern Art
New York 19, New York

Dear Rene:

I return to you herewith the green form which details the description of the Spanish Crucifix which we are lending to your exhibition, "Timeless Aspects of Modern Art." We will send it by railway express, collect, and are now in process of building a special box for it. We will insure on our policy, as is our custom, and bill you later. I may add that the insurance will also cover the object for "breakage," which calls for a higher premium than ordinarily obtains.

May I take this opportunity to tell you once more how deeply concerned we all have been over the decision to lend the crucifix. The Museum Committee most particularly wished me to transmit their anxiety regarding its safety and their hope that you would always keep in mind the necessity of its being given special attention. We feel that no workman should be expected to handle, move it, pack or unpack it, without superior supervision. The only other point which the Museum Committee asked about with rather special interest was the reproduction of the object in the catalogue. They felt that it should be so honored, and I assured them that I would make this request to you.

I have asked my secretary to copy the entry which appears on our cards in the Recorder's office of the Museum and to attach it to this letter.

With best of personal greetings,

Cordially yours,

Gordon

Gordon B. Washburn
Director

GBW:MKR

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MUSEUM OF ART

Rhode Island School of Design
Providence 3, Rhode Island

43.195 Sculpture, wood. Spanish, Romanesque, c. 1200 A.D.

Crucifix, oak. In two sections with forepart of head inset. Body nude, wears kirtle. From Catalunya. Condition: weathered, pock-marked. Back deeply gouged by rot. Toes missing, fingers damaged. Crack down ventral side. Traces of color. Height: 7',1"; Width: 7', 1".

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CC: Dorothy Dudley

October 26, 1948

Dear Gordon:

I am terribly sorry about the delay of this letter but I had to leave town right after we talked together to round up other works of art for our exhibition dealing with the basic affinities among pieces of all epochs and various phases of civilization.

I am sure you will be glad to know that I have been very successful and that we are getting the most wonderful pieces from the Metropolitan Museum, the Walters Art Gallery in Baltimore, the University of Pennsylvania Museum and many other museums and private collections up and down the East coast. Sarasota is sending us their huge Piero di Cosimo and the exhibition promises to be throughout of superb quality.

I hope very much that your Trustees will permit us to borrow your great Spanish crucifix which would be, in a sense, the culmination of the exhibition. We would, of course, take every precaution for the protection of the piece and make ourselves responsible for the costs of packing, shipping, and insurance from the time it leaves your collection until its return.

The exhibition opens on November 16 and will be on view until January 23. The time element, as you know, is very pressing in organizing it, particularly since the catalogue must go to press this Saturday or at the latest this Monday. I would therefore be very grateful if you could let me have your decision as soon as possible. And I would also like to ask you to send me two glossy prints of the crucifix.

Once more let me thank you for your cooperation and kindness in this matter.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Gordon B. Washburn
Director
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island

Enc.

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Baker

January 26, 1949

My dear Mr. Baker:

I telephoned you this morning but did not find you in, and since your generous loans to the exhibition are being returned to you today, I would like to take this opportunity to send a few words along with them.

The exhibition was attended by nearly 100,000 people, a great many of whom expressed their pleasure in it and their appreciation of the opportunity it offered for comparative studies. The cases with the Cycladic figurines and the Etruscan warrior from your collection aroused particular interest and I cannot tell you how deeply grateful I am for allowing me to show them.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Walter C. Baker
555 Park Avenue
New York 21, N.Y.

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November 18, 1948

My dear Mr. Baker:

Enclosed I am sending you a number of photographs we had made of your beautiful bronzes and Cycladic figures you were kind enough to lend to our show.

The photographs of the Cycladic figures, I believe, turned out quite well. Those of the bronzes suffer from having a background that is much too light and overemphasizes the importance of the silhouette. I am confident, however, that we can correct this on the negatives and will send you copies of the final version of the prints.

This morning we are experimenting with light and adding a curtain to the installation before the case with your bronzes which, I believe, will bring them out in all their glory.

Once more let me thank you for your generous loans. Everyone who has seen the exhibition so far has been struck by the quality of the works from your collection.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Walter C. Baker
955 Park Avenue
New York 21, New York

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November 8, 1948

My dear Mr. Baker:

This morning when we received your loans to our exhibition Timeless Aspects of Modern Art and I looked at them again, I was even more struck by their extraordinary quality than when I first saw them. I can only hope that the setting in which they will be presented to the public will do them full justice.

Let me thank you again for your most generous cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Walter C. Baker
555 Park Avenue
New York 21, New York

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November 8, 1948

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Let me thank you again for your most generous cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Walter C. Baker
555 Park Avenue
New York 21, New York

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October 8, 1948

My dear Mr. Baker:

I talked today to Mr. Lincoln Kirstein who spoke to me most enthusiastically of your magnificent collection of Mediterranean antiquities and specifically of an Etruscan bronze warrior and some idols from the Cycladic islands.

I am not sure if Mr. Kirstein has told you about the exhibition which I am now organizing, to be called "The Timeless Aspects of Modern Art." It is the purpose of this exhibition to help the public discover the basic affinities that exist between the various art forms of today and those of other epochs and civilizations.

For several weeks I have been looking at works of art in museums and private collections to select examples that show these affinities. I would be very grateful indeed if you would permit me to see your collection in relation to this exhibition to be held this coming November. Please let me know if and when it will be convenient for you to see me.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Walter C. Baker
555 Park Avenue
New York 21, New York

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October 26, 1948

My dear Mr. Baker:

The organization of our exhibition dealing with the basic affinities among works of art of all epochs has now progressed sufficiently for me to be able to approach museums and collectors with requests for the loan of specific objects. As you know, it has been our aim from the beginning to show only important works of art so that the enjoyment and appreciation of these pieces for their own sake should not be secondary to the understanding of the theme of the exhibition. Knowing your interest in it, I am sure you will be glad to hear that I have so far been successful in getting outstanding works of art from the Metropolitan Museum, the Walters Art Gallery, the University of Pennsylvania Museum, and many others. Sarasota is sending us their great Piero di Cosimo. I very much hope that you will be willing to let us borrow four works from your magnificent collection. They are:

The Etruscan warrior with shield and helmet,
The Greek bronze runner,
The largest of your Cycladic alabaster figures, and
The heavy-set female figurine, also from the Cycladic Islands.

These pieces would, of course, be shown in vitrines and to avoid all unnecessary handling, they would be placed in the vitrines immediately upon receiving them here. Our Museum would make itself responsible for the transportation and packing expenses and for the insurance of your loans from the time they leave your home until they are returned.

I need not tell you what a tremendously important contribution your objects would be to the exhibition and that we would do everything possible to present them in a manner worthy of their quality. The exhibition is scheduled to last from November 16 to January 23. Since the catalogue has to go to press this Saturday, I would be very grateful if you could let me have your decision.

It was indeed a great pleasure to meet you and to see your collection and I deeply appreciate the kindness you have shown me.

With very best regards,

Faithfully yours,

Mr. Walter C. Baker
555 Park Avenue
New York 21, New York

Rene d'Harnoncourt

Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.3

October 21, 1948

Dear Chiefs:

In accordance with our telephone conversation I am sending you here our Registrar's form for the loan of The Building of a Palace by Piero di Cosima. I cannot tell you how very much it means to us to be able to show this painting in our exhibition "Timeless Aspects of Modern Art," We have looked all over the United States and have not found anything that has such an affinity with certain phases of surrealism and the early de Chirico and is of such superb quality.

The exhibition will be on view from November 15 till January 23rd. Since the opening date is near I would be most grateful if you would be good enough to ship the painting as early as possible so that it will reach us not later than November 8. The Museum will of course be responsible for all packing and shipping expenses and the insurance of the painting from the time it leaves your wall until it is returned.

The exhibition promises to be a very exciting one because of the very high quality of the material we were able to obtain and also because we found a number of extraordinary early Mediterranean pieces that, as far as I know, have never been seen by the public. As I mentioned over the phone, this is an effort to help people discover affinities in the arts of all ages and various phases of civilization with particular emphasis on mood rather than on purely formal resemblances. We are also trying not to give the show the "professional-educational" character which is so very harmful to the individual object because it is presented as a means to an end rather than for its own sake.

Once more let me thank you for the permission to borrow the Piero di Cosimo.

With very best regards,

Faithfully yours,

Mr. A. Everett Austin
Director
John and Mable Ringling Museum of Art
Sarasota, Florida

Rene d'Harnoncourt

Enc.

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Mr. A. Everett Austin
Director
John and Mable Ringling Museum of Art
Sarasota, Florida

Enc.

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THE JOHN AND MABLE RINGLING MUSEUM OF ART
OWNED AND OPERATED BY THE STATE OF FLORIDA
SARASOTA FLORIDA

December 23, 1948

cc: Mr. d'Harnoncourt
Miss Dudley
Mrs. Bragazzi

Dear Mr. Austin:

Mr. d'Harnoncourt has referred your letter of December first to me. I am extremely sorry for the long delay in answering. It was brought about by pressure of work on a large exhibition which opened on Tuesday.

We shall be glad to lend you our Bombois Before Entering the Ring for your Circus exhibition from February 1st through 21st. We are using the picture in our own galleries at present, so hope it the picture can be shipped as late as possible to reach you in time.

As is our usual policy, we shall maintain our own insurance on the painting, billing you for the premium. We ask that you write to W. S. Budworth, 424 West 52nd Street, New York, to pack and ship it to you in time for your exhibition.

We are sending two glossy prints as soon as possible.

With best wishes for the success of your exhibition,

Sincerely,

/s/ Dorothy C. Miller

Mr. A. Everett Austin, Jr.
Director
The John and Mable Ringling Museum of Art
Sarasota, Florida

DCM:bb

P.S. Rousseau's Carnival Evening belongs to Mr. Louis E. Stern, 444 East 52nd St., N.Y.

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THE JOHN AND MABLE RINGLING MUSEUM OF ART
OWNED AND OPERATED BY THE STATE OF FLORIDA

SARASOTA, FLORIDA

Mr. Barr
Please return to
Mr. d'Harnoncourt

December 1, 1948

Rene d'Harnoncourt,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Rene:

I am beginning to get together some pictures for an exhibition which is to be held the first 3 weeks in February, and it is to be called Art, Carnival and the Circus.

I wonder if it would be possible for us to borrow your Bombois circus picture for that period, and Soir de Carnival by Rousseau. We are of course paying all expenses of shipping, transportation and insurance.

I should appreciate an answer as soon as possible, and if in the affirmative would like to get two glossy prints of each painting should they be available.

I hope that your exhibition is going well and that the Piero di Cosimo has been well received.

With kindest regards, I am,

Cordially yours,

A. Everett Austin, Jr.
Director

AEA/ak

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THE JOHN AND MABLE RINGLING MUSEUM OF ART
OWNED AND OPERATED BY THE STATE OF FLORIDA

SARASOTA, FLORIDA file

October 28, 1948

Rene d'Harnoncourt, Director,
The Museum of Modern Art,
11 West 53rd. Street,
New York, N. Y.

Dear Rene:

Thank you for your letter of October 21st., I shall see that the Piero di Cosimo gets to you by November 8th. Two Glossies are going out to you today under separate cover, and I have filled out the enclosed form as you requested.

I am delighted that this Museum is to be represented in your exhibition.

Cordially yours,

A. Everett Austin, Jr.
Director

(Chick!)

AEA/ak
Encl.

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	MoMA Exhs.	393.3

cc: Christl Ritter

December 9, 1948

Mr. A. Everitt Austin
Director
John and Mable Ringling Museum of Art
Sarasota, Florida

Dear Mr. Austin:

Mr. d'Harnoncourt has asked me to write to you in his absence, requesting three photographs of The Building of a Palace by Piero di Cosimo. We would greatly appreciate receiving these three prints as soon as possible and will expect a bill from you for the cost.

Very sincerely,

Betty Chamberlain
Publicity Director

BC:jm

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	MoMA Exhs.	393.3

Spingarn

December 22, 1948

Dear Mrs. Spingarn:

Thank you very much for your good note and the enclosed review of our exhibition "Timeless Aspects of Modern Art." I am very much interested in your article and in the research possibilities which it suggests. I am of course very happy over the interest aroused by the exhibition and believe it has succeeded in stimulating a great deal of exploratory thinking on the subject.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. J. E. Spingarn
110 East 78th Street
New York 21

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A JUNGIAN'S VIEW OF "TIMELESS ASPECTS OF MODERN ART"

The Museum of Modern Art, 11 West 53rd Street, is exhibiting until January 23 1949 an unusual and extraordinarily interesting collection of painting and sculpture, the "Timeless Aspects of Modern Art." It is a departure from previous collections because it relates the works of modern artists to nameless works produced by primitive artists and craftsmen unrelated in place or time.

Among the 21 works a few seem particularly striking because of this relationship. A ghost's face by Paul Klee, which was drawn on an envelope in 1937, is hung beside an Argentinian Indian metal disc (1500 A.D.). Both seem to suggest the same kind of mystery. A figure by the modern Modigliani (1915) uses the same elongation and simplification of features that one finds in the Micronesian mask beside it, and in a piece of Sabean sculpture across the room. Again, a tiny bronze statuette of an attenuated Etruscan warior of 600 B.C. parallels the attenuation of Lehm-

- 4 -

eternity.

Psychologically, it seems to me that ever since the Renaissance artists of all natures have forced themselves to extrovert in order to record objects of the outer world. Their eyes have been trained to study the forms of nature and to reproduce them. But the invention of the camera in the Nineteenth Century, which at first suggested a threat to the artist's function, actually served to liberate him from this urge for factual, external representation. Since then he has been free to use his inner eye, and to that inner eye it is given to see shapes and forms unfamiliar and completely unexplainable to the rational mind which is conditioned to conventional ideals of beauty and symmetry. This is perhaps the psychologi-

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The Hard Way

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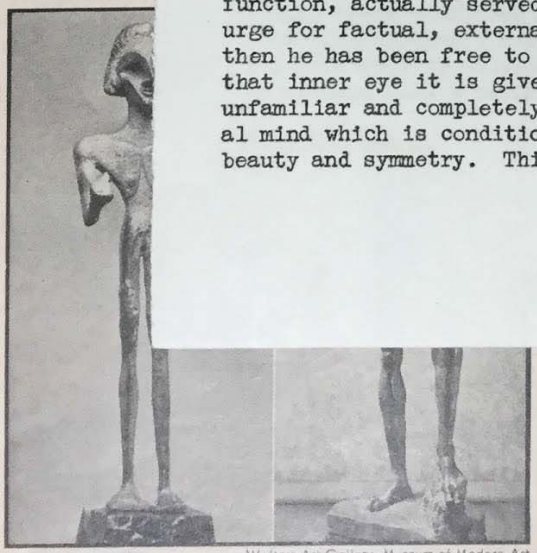
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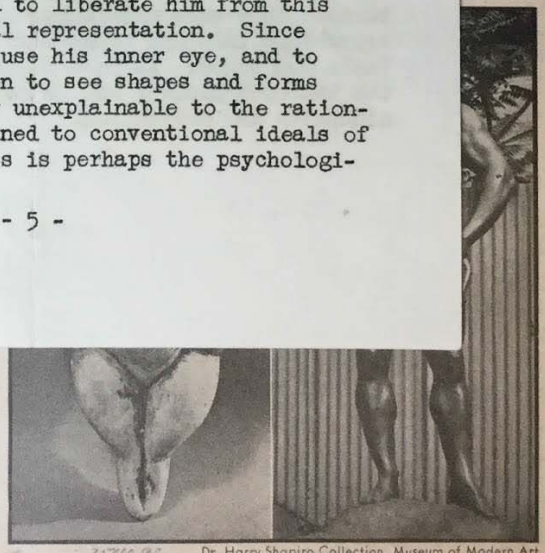
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Walters Art Gallery, Museum of Modern Art
CANAANITE IDOL & "STANDING YOUTH"



Dr. Harry Shapiro Collection, Museum of Modern Art
PALEOLITHIC FETISH & "STANDING WOMAN"

One notable difference.

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bruch's gigantic young man, dated 1913. Maillol's overdeveloped female forms have their analogy in prehistoric times in two minute figurines of Venuses, in which both show a strong accentuation of abdomen, breasts, and thighs. In the religious realm, Rouault's Man of Sorrows, with its very special type of face and beard, is surpassed, one might almost say eclipsed, by a Christ on the Cross, carved in wood by a Spaniard of the Twelfth Century. This unknown Spaniard, with utter economy of means, has given us a deeply moving and extraordinarily convincing Crucifixion. This is a supreme and imperishable work of art, beautifully presented in semi-darkness with light playing upon it. I can recall no other by the great Italian or German masters that has so profoundly touched me.

This exhibition, which René d'Harnoncourt has assembled with imagination and scholarship, really makes one pause. How can these extraordinary relationships be explained except by Dr. Jung's theory of the Collective Unconscious. In fact this exhibit should be of particular interest to Jungians, for it demonstrates how the artist can, and now does, dip down into his own unconscious and bring up forms that link him with eternity.

Psychologically, it seems to me that ever since the Renaissance artists of all natures have forced themselves to extrovert in order to record objects of the outer world. Their eyes have been trained to study the forms of nature and to reproduce them. But the invention of the camera in the Nineteenth Century, which at first suggested a threat to the artist's function, actually served to liberate him from this urge for factual, external representation. Since then he has been free to use his inner eye, and to that inner eye it is given to see shapes and forms unfamiliar and completely unexplainable to the rational mind which is conditioned to conventional ideals of beauty and symmetry. This is perhaps the psychologi-

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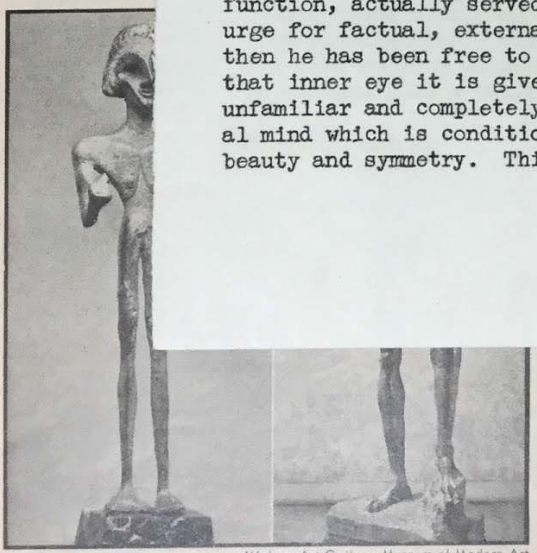
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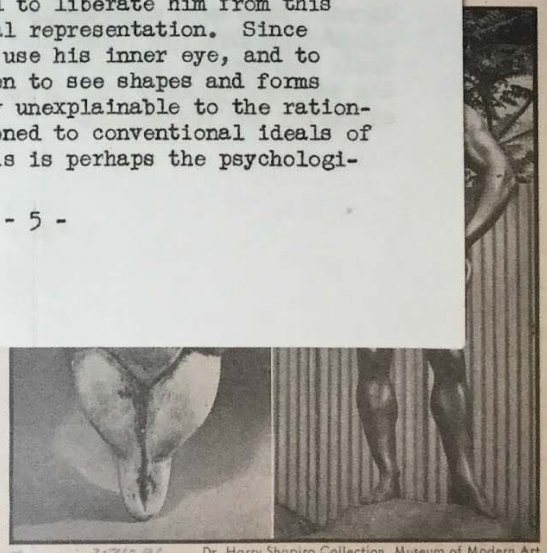
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Walters Art Gallery, Museum of Modern Art
CANAANITE IDOL & "STANDING YOUTH"



Dr. Harry Shapiro Collection, Museum of Modern Art
PALEOLITHIC FETISH & "STANDING WOMAN"

One notable difference.

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cal cause for the new trend in modern painting, which so many find very disturbing.

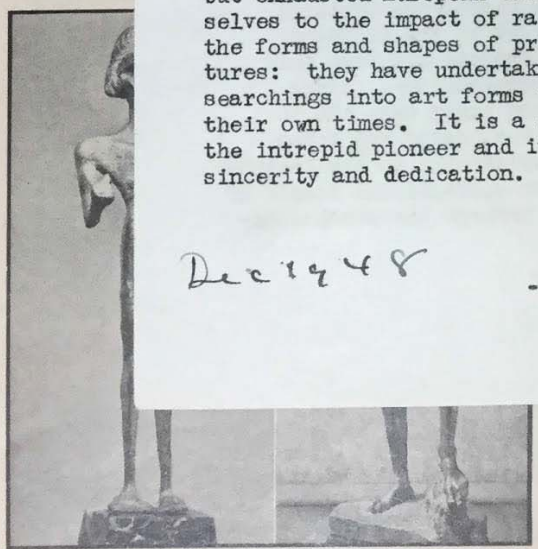
Another fact should be mentioned and a date chronicled as a milestone in modern art. In the Autumn Salon of 1905, a group of artists, the Fauves - the wild ones - with Matisse as leader, made an emphatic declaration of art's independence of nature. They freed themselves as men, actively and consciously (as the mechanics of photography had already perhaps freed them passively and unwillingly) from the necessity to imitate nature and be realistic. In taking this important step they had to seek a new source of inspiration. This source they discovered in African Negro sculpture which was first shown that very same year in Paris (1905.) In this exhibit the Demoiselles d'Avignon would have given striking evidence of this new inspiration, for in this great Picasso picture two faces closely resemble masks from the Ivory Coast or the Congo. The fact that this picture does not appear here may be due to the possibility that it suggested derivation rather than spontaneous analogy to Mr. d'Harnoncourt who explains (on a chart in the first room) that it has been selected to point up analogies and resemblances, not derivations and influences. Be this as it may, the absence of this picture is to me regretable.

To sum up: "The Timeless Aspects of Modern Art" points the way to a new approach in understanding what is happening today in art: many artists are dissatisfied with the role of being epigoni, or mere inheritors of a noble but exhausted European tradition: they are opening themselves to the impact of racial memories and exploring the forms and shapes of primitive and non-European cultures: they have undertaken to integrate their own searchings into art forms that are understandable to their own times. It is a challenging problem even for the intrepid pioneer and it requires a full measure of sincerity and dedication.

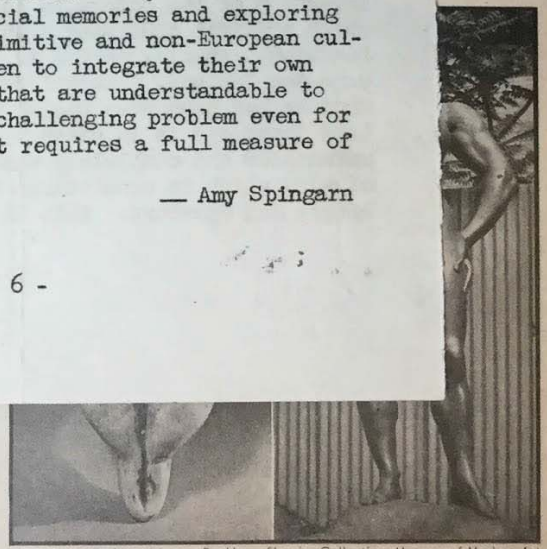
— Amy Spingarn

Dec 1948

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Walters Art Gallery, Museum of Modern Art
CANAANITE IDOL & "STANDING YOUTH"



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ART

The Hard Way

As he grew older, Edgar Hilaire Germain Degas, once a dandy of dandies, became a surly misanthrope. He turned his favorite Delacroix to the wall so that others could not enjoy it. Invited out to dinner, he insisted that there be no dogs around, and no flowers on the table, lest other guests indulge in sentimentalities. This was the Degas whom the French poet and philosopher Paul Valéry came to know, an old man raging at his enemies and riding alone on the tops of buses.

Last week an English translation of Valéry's essay on Degas appeared in U.S. bookstores (*Degas Dance Drawing*; Lear, $5). It pictured the 19th Century master as coolly and deftly as Degas used to picture worn little ballet girls.

Yearning for Secrets. Degas, Valéry reported, did everything the hard way. He "concealed behind harsh and arbitrary opinions . . . a despair of ever satisfying himself; his bitter and lofty views developed along with his penetrating knowledge of the masters; his yearning for the secrets he ascribed to them; his perpetual awareness of their baffling perfection."

Degas' strong point, Valéry thought, was his "taste, a quality rather uncommon among artists." His taste made him as critical of his own work as he was of his critics; when people praised him he laughed in their faces. "He could not conceive of an artist seeing one of his paintings after a lapse of time without wanting to work on it again. Occasionally he would even carry off paintings that had hung for a long time on the walls of friends' rooms, taking them back to his lair, from which they rarely reappeared. A few of his intimates were driven to hiding the paintings of his they possessed."



The Bettmann Archive

DEGAS' "DANCER"
One exalted idea.

Seizing the Grimaces. His work does not sing, says Valéry flatly. "Grace and obvious poetry were not his objective." In his drawings, he seemed almost wholly concerned with the truth of what he saw. "His dancers and laundresses were seized in professionally significant attitudes which permitted him to . . . analyze various poses never before of interest to painters. He abandoned the beautiful, soft, reclining bodies, the delectable Venuses and Odalisques . . . But he was intent on reconstructing the particular female animal, slave of the dance, the laundry or the street. These more or less deformed bodies he forced into unstable attitudes (such as doing up a ballet shoe or pressing down an iron with both hands). They reminded one that the entire bodily mechanism . . . is capable of grimacing like a face."

In conversation Degas could be "sparkling and unendurable, enlivening the dinner-table . . . with wit, terror and gaiety . . . exhibiting all the characteristics of a most prejudiced intelligence." But when the bachelor grew old and blind he used to lapse into terrible silences, broken by the words "I think only of death!" At 70, 13 years before his death in 1917, Degas told a visitor that "One must have an exalted idea, not of what one does, but of what one will some day accomplish. Otherwise there is no use working."

"That," Valéry adds, "is real pride, antidote to all vanity."

On with the Old

Is modern art revolutionary? Not on your tintype, say the moderns. The habit of ignoring nature or rearranging it to suit yourself is as old as art itself.

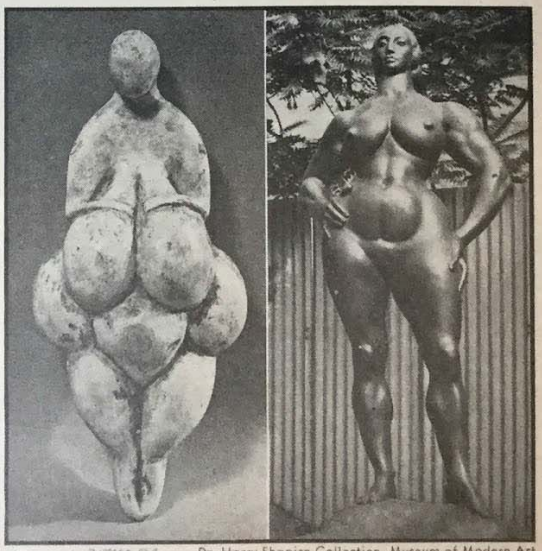
To dramatize this point, Manhattan's publicity-wise Museum of Modern Art was staging a show last week that paired ancient distortions with modern distortions—and implied that both were good. A paleolithic fetish 77,000 years old and shaped like a bunch of grapes made Gaston Lachaise's blimpish *Standing Woman* (1932) look a comparatively svelte great-granddaughter. A Canaanite idol dated 1000 B.C. seemed a more attenuated ancestor of Wilhelm Lehmbruck's *Standing Youth*, done in 1913 (*see cuts*). The horse in Picasso's *Guernica* was no more or less weird than the deer-head mask beside it, made for a Central American Indian rite.

Only notable difference between the primitives and the moderns: in almost every case the primitives had more punch.



Walters Art Gallery, Museum of Modern Art

CANAANITE IDOL & "STANDING YOUTH"



Dr. Harry Shapiro Collection, Museum of Modern Art

PALEOLITHIC FETISH & "STANDING WOMAN"

One notable difference.

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Block

To Mr. René d'Harnoncourt
of the Museum of Modern Art, New York
with the compliments
of
The Author.

Edgar S. Block



N.Y.C.
Octb.12, 1949.

A Call to Arms

FOR AMERICAN DECORATION

Report to the American People

By Edgar S. Block

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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by Edgar S. Block

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129 Lafayette Street,
New York 13, N. Y.

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Fall

I.

POINT OF DEPARTURE

We read in the Declaration of Independence:

"When in the course of human events, it becomes necessary for one people to dissolve the political cords which have connected them with another and to assume among the powers of the earth, THE SEPARATE AND EQUAL STATION to which the Laws of Nature and of Natures God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel to the separation.—"

In the all-embracing realm of American Decoration we have come today to the same point as the men of 1776 and we are confronted with a movement of rejuvenation within American Arts & Crafts during the next decades. It seems to be a gratifying task to expound the following ideas, which have become in a very plain sense, mandatory.

II.

THE CHALLENGE

Before making an attempt to acquaint ourselves with some of the facts prevailing in present-day American Decoration and in American Applied Arts in general, we must pay tribute to this noble cause in unmistakably varied terms. We have to realize clearly that here, we are approaching America, not only at her most sensitive point, but, also, from her religious and her national one. We endeavor to talk of cultural forces which, although existing, have been hidden before our very eyes for so many, many years. We are trying once more to discover America in her Decoration and in her particular sense for the Beautiful. She is becoming more self-conscious and more independent day by day and we have to revise with pride old habits of thinking.

... for prints, etc.

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Fall

American Art, and with it, American Decoration, are struggling powerfully to show their ability to fill all the needs of our fellow-citizens. But this is not the point. The point is that one of the biggest challenges this country ever has faced is slowly lifting its head and its arms. A world in ruins around us is searching for values within us and for their visible demonstration in the light of every-day life. Have we Americans already acquired this radiant power of cultural nourishment, which always has been a sign of mature, refined living? We think we have.

Doubtless we have outgrown our Colonial childhood in this respect. We are like a young man leaving the house of his parents. We treasure the advice given us by the Old World but we have to mould our American lives to fit the needs of this New World in this hour of temptation. May God Almighty and the good shepherd grant us the strength to live up to this task which will lead us to classical heights. Something entirely new and unique will emerge from our hands, which will be called some day the Culture of the New World or The American Culture.

Of course, my friends, Europe and the world at large are still one of our eternal spiritual resources, but these forces have slowly dried up and have become petrified. Not so the stream of American Self-Realization which is in its early stages, as we have just pointed out. Hand in hand with it, marches the whole realm of American Decoration and American Art in its broadest sense. We have to realize that this movement is destined to give bread and shelter not only to many thousands of our citizens, but, also, to countless souls around the globe looking for some American gesture in this domain. They will not de disappointed.

Cultural Europe, especially nowadays (and she was our main sustainer through hundreds of years)—Cultural Europe today belongs to the most uncertain values on earth and as we cannot turn to her for new phenomena—as we have done time and again—(for she is barely fretting herself to survive), we must awaken to the fact that she actually is out of our sight. Her ardent desires have been implanted in our hearts and are now bearing fruit. It is a kind of tragic farewell in all its grandeur and we mingle our tears of sorrow and joy with our passionate willingness to shoulder our responsibilities and to be the instruments of a great new cultural Age.

Many of you, my friends, will be asking in surprise what all this has to do with American Decoration? The answer is that this is the essence of our striving for the beautiful in this country and for our endeavour to create bread and shelter for ourselves and our Fellow-Americans.

Our brothers and sisters around the globe live in the twilight of great spiritual upheaval. So do we, but under entirely different economic conditions. Do not turn to them for such delicate tasks as the revival or the starting of a new, vital movement in American Decoration. If some of our artists go to Europe again to search for what their fathers always have found there—the source of inspiration—they will be disillusioned, because it is the romance of ruins which looks at them. This sentimental over-attachment might be delightful up to a certain point, but it has nothing to do with modern American Self-expression in the field of Applied Arts. Naturally, there will be many arguments from people overseas, but we Americans have our own experiences and impulses which should command the respect of the world. We will materialize the challenge which has been placed in our hands and we cannot afford decay anymore. We must keep a vigilant eye on this field which is left wide open to adventurers of all kinds.

III.

OUR SEPARATE AND EQUAL STATION

My friends, we must not forget that we have a considerable number of unparalleled efforts in Art and Industry supported by the most capable and talented men, who work on ornamentation in its broadest sense and, of course, it is our duty to pay them our tribute and our appreciation for their unselfish endeavours. They, in turn, use the museums, the libraries and their individual experience to spread out before us these intrinsic values, embodied and silently demonstrated with the language of flowers, fruits, figures or decorative arrangements. Now this is the work of artists mostly unknown, who originate decorative ideas with intense passion and who put their innermost feelings in every curve and every colour and by so doing add a sense of eternity to trivial things which surround us. These men are not saints but their long suffering disposition went through many trials and they still gladly offer their

for prints, etc.

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abilities for new ventures, again and again, which might be so profitable for our economy. Here is a well under the surface of American soil, impatiently seeking an outlet.

But, to be sure, the definite choosing of the countless motifs in today's Decoration, or their acceptance by trade and industry, is done according to the adaptability of these ideas to commercial or mechanical requirements. My friends, let it be said, without accusing anyone, that many, many fine thoughts have slipped away forever before the judges of Commerce and Industry and this without the realization that it was to the disadvantage of innumerable hands longing for work and of our nation in general.

We might pull away from commercial selectivity to the roots of national preference and taste. The artist, commerce and consumer would benefit from such a step. Do you know that even an American child could unconsciously give birth to a fine decorative idea which might sweep the country from coast to coast, in all branches of decoration, spreading its influence from carpets, walls, ceiling and other interior items, to articles used in the exterior domain of life, like clothes and their accessories, not to speak of the field of architecture. Why should we forever lean too much on foreign influence, and all this in a time like ours when we are called to the front of human culture?

My friends, as matters stand now, no one can influence or suggest the creation of new industrial designs to any considerable degree, except a group of practical men whose outlook is limited by necessity and who, consequently, think in more or less different terms. This is the present situation and these words are intended to be a report to the American people concerning these happenings which are veiled or unknown to the average citizen. But, on the other hand, the time is dawning when artist and public can meet directly. This is one of the latest developments.

With the birth of television, radio and talking pictures, as well as through other more old-fashioned mediums, we now have the means at our disposal of placing this fine job, to select and foster American Decoration, into the hands of the American people. As in many other fields, it should not be too difficult to learn about their preferences. You men and women can give the necessary impulse to great industrial activity just from the angle of what you consider beautiful. We repeat: Just what you consider beautiful.

IV.

THREE FATEFUL QUESTIONS

The questions which should be asked are basic and simple:

1. Will you, men and women, help us to discover examples of genuine American Decoration, old or new?
2. Will you, or your children, send us suggestions or sketches of that which you consider beautiful enough to be brought on the American market?
3. Will you rejuvenate with us American Decoration?

If we should decide to carry through such an undertaking on an intelligent scale, our enrichment would grow rapidly and we would contribute to the wealth of our nation and of the world.

It is here that we would like to mention the name of the late Esther Stevens Brazer, who passed away on October 30, 1945, and in whom we have lost the leading authority in Early American Decoration. The American Amateur Needlework Exhibit of Today, featured by the Metropolitan Museum of Art in New York recently, was a step in the direction pointed out by Mrs. Brazer with the purpose to link old and modern American Decoration.

A time will come when this struggle for the Beautiful within our own borders will catch the eye more clearly and when American Self-Expression, in terms of cultural heredity, will look back on achievements, which are veiled to us today by doubt and indecision. You will ask us in surprise if the discussion of such problems in a time like ours really matters? Of course it does, because questions of sustenance and labor are involved and because it is common knowledge that America is not mature as far as Art is concerned. This timid notion is very costly and pleases our enemies and those who do not understand the cold facts of these times and the all-embracing task which is ours.

So, when we try to gather together the basic elements which are necessary to revitalize American Decoration, we have to be very conscious of a few problems which are typically American and unique:

for architects, large photostats for prints, etc.

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V.

THE MELTING POT

The first and most important thing in judging conditions in this country is to put full emphasis on the fact that we are the Human Melting Pot on the earth. This is a thing unheard of and unknown for as long as the earth has rotated around the sun. It has its implications in every domain of life and, of course, Applied Arts are no exception. By talking of the Melting Pot, we certainly do not mean that future American Decoration simply will be a fusing of all cultural traces as we have brought them with us to these shores, in order that they may mingle peacefully with existing human traditions and their environments. We think, rather, that the Melting Pot has softened us up, to a degree, brought about by two terrible wars, where something entirely new will emerge from our hands, which seen in the right perspective and grasped at the right moment, will give our population more work, bread and happiness.

VI.

THE OLD BIG TOWER OF PRE-ATOMIC CIVILIZATION

This is the story of the Old Big Tower far back in our subconscious life and still towering in our remembrance in the evening skies about a decade ago. My friends, this old big tower of Western Civilization of Pre-Atomic origin has collapsed on our American necks and this tower represented irreplaceable values of high ideal standards. We did not hear its downfall. It was a noiseless catastrophe, but a complete one. We do not admit it and walk around it with the illusion and with hidden hopes that all of this is a nightmare. Nevertheless, it is true history and, as time marches on, even trade and industry will take notice of these happenings around them. We shall not indefinitely depend on Louis XIV, King of France, or Modern European Surrealism for the decoration of our American fabrics. Most of these motifs have been repeated again and again in a very tiresome way (even for the public) and are stereotyped, standardized and commercialized all the way down. We must definitely wake up to the fact that we have become literally the cultural center of the earth. The Golden Anniversary Exhibition of New York was an instructive lesson to this end.

VII.

THE CULTURAL BATTLEFIELD

We are overlooking today a vast field of cultural fragments which have been deposited on our soil by two terrible human hurricanes or wars. We can either bury them or brush the dust from their surface and study what is left. We might use these fragments intelligently for new decorations on our American Houses, but we cannot build altars around them or wait for an utterance from their mouths, simply because they were part of another period. The world has changed too quickly and the new aspects still irritate us. The eyes of the whole world are turned to us to formulate what we never dared to think of before—a lasting imprint in cultural expression from which this earth of ours can draw inspiration for many years to come. There is no doubt that we have the religious and artistic qualities necessary to reach this goal.

VIII.

OUR HERITAGE

The means at our disposal are the classical resources which every other great human society has had at her disposal when she has been called for duty:

In the first place, it is America the Beautiful all around us. Our landscapes are perfect decorative settings, they are American settings. If we compare them with other parts of the earth, we will surely fail, and why should we compare and not rely on ourselves and on our good earth and its unique qualities? Our mountain slopes, our forests, our rivers, our lakes, our fields, their flowers, their animals, are an endless variety of genuine American motifs. If you consider the great diversification of our country you might come to the conclusion that as time marches on, we might achieve local independent, mature Decorative Movements which could enter into fruitful competition with each other within our borders. People who, years ago, were shaking their heads in complete doubt, might be pleasantly surprised to see that terms like Art of the Dakotas, Art of Kentucky, Art of Idaho, or Art of Alabama, have suddenly become distinct meanings with which homework and industry have to count. There is reason to believe that these movements also could be quite independent regional.

for prints, etc.

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In the second place, we have to mention the rich inheritance treasure-house which is ours. And here Religious Art and Worldly Art look at one another, face to face. Our different faiths and our different extractions give us the widest use of ornamentation which any nation on earth can call her own. Too numerous to be mentioned, we can only touch this branch of American existence, cultivated and beloved by the whole people.

In the third place, one visible expression of our existence has become typically American. The American Architecture. From Colonial days up to the present, American Architecture has had its own characteristics and its most popular factor is the modern skyscraper. The skyscraper has been enthusiastically adopted outside of America; it has been imitated, even carried further in its artistic aspects; it has been changed to meet foreign requirements of taste and need, but in the end, always has been regarded as a foreign idol, which seemingly can only grow on American soil. For us this image holds unrevealed intrinsic values. Its appearance on the horizon makes our hearts beat faster.

The skyscraper is by no means a sheer necessity, it is just one symbol of American resolution to master life and to embellish it. Doubtless, these straight lines will play a considerable part in our ornamentation. They do it already in a very delicate and exquisite manner which is felt by anyone who has come in contact with American Applied Arts. We would wish to stretch out our finger and point to the new United Nations Building in the heart of New York City, which is as impressive as it is pleasing to the eye. This monument of peace shows the typical earmarks of the familiar present-day skyscraper in the most charming innocent way.—It may well be, that the people of the earth some day will blend their devotion for our Statue of Liberty with this latest symbol of a united mankind under God Almighty. This deserves consideration!—The old League of Nations Palace (with its adjoining Rockefeller Library) shows outwardly a different appearance and we recall the remark of one of a Belgian delegate, when we went up the magnificent stone steps of the house; exclaiming: "Ah c'est comme en Grèce!" (Oh this is like in Greece!") Today we feel, that a very delicate change in sentiment has taken place as far as the visible ideal of humanity is concerned—which challenges every heart around the globe.

IX.
THE OUTLOOK

To conclude our study, let us summarize the results in the following words:

Our nation is involved in the great search for inner values and their demonstration in everyday life. An organization which is engaged in launching the three aforementioned questions could be established in any form. It would grow rapidly for the benefit of all. It would take over the vacant post of an active mediator between the artist and the U. S. consumer, as well as U. S. Industry and Trade. We must make an effort from within such as our old countries did centuries ago.

Perhaps in its last analysis, all this is a strange way to achieve unity, at least in a field far distant from human rivalry and discord. It is assuredly one of the ways to show our American Characteristics which are so all-embracing that we can only bow in awe. It could be a way to bring to life for our own sake and for the sake of posterity, our true and inner riches, released from the apocalyptic burden which hangs over us like a nightmare and we might knit the bonds of brotherhood closer in its path. We might even reach what has been called—a periclean age—where religious and worldly art inspire our lives and where the Beautiful takes its place side by side with the Useful. Here is an opportunity. So, let us never stop to reach out for a goal which holds such great advantages for the American and Human Society.

X.
SUPPLEMENT

Since this treatise on American Decoration has been written, a number of friends have expressed the desire to summarize the whole situation in a few handy phrases. This can be done only to a certain extent and even then, the termination derived will be highly questionable. Not so the problem itself!

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For the sake of the latter, we will try to give a program:

1. Regardless of changes in taste, there is adequate evidence of a superior force pushing humanity toward some outward cheerful demonstration of her accord with her destiny.
2. By this fact, Applied Art becomes a matter of survival.
3. The "West," and with it, America, as the center of the West, must be trained to this end.
4. The problem must be presented clearly and intelligently through all existing present-day medias.
5. Global and Individual trends should not interfere with this all-out effort.
6. Trade and Industry, the Artists, as well as the public, must be brought face to face with such questions expounded in "A Call to Arms for American Decoration."

This is our report to the American People.

We know of no better way.

It was the daring undertaking of this author to formulate in meekness and faith an instrument of the spirit; which might become in case of need a battle-cry for our cause and the cause of mankind. This writer is aware of its own insignificance, but as a patriot he desired to add to the glory of its country. He calls to Arms for American Decoration all those who feel the same way as he does, especially the Youth of America which is our hope and our pride.

Finis.

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OUTLINE OF A SERIES OF EXHIBITIONS ON THE ORIGIN AND DEVELOPMENT OF MODERN ART

The Museum is aware that there is an ever growing interest among the public in the art of today and that large sections of this public do not have the experience and knowledge necessary to appreicate modern art not only in terms of its esthetic merit but also as a phase in the historic development of art and as a vital factor in our civilization.

Such a subject lends itself to publications in article or booklet form and to small panel exhibits, but presents considerable problems if it is to be shown in a gallery. The main obstacle to the successful realization of such an exhibition is the fact that the appeal of original works of art is seriously affected in any display in which they figure primarily as illustrations of an idea - particularly if they are shown together with reproductions which would be unavoidable in this case.

An exhibition at Dartmouth College which I saw on my recent trip there offered a solution of this problem,namely the display of originals and reproductions in adjoining galleries. The first gallery was used to present the theory of the exhibition in systematic form and consisted exclusively of reproductions while the originals were presented in the second gallery in regular exhibition style.

This form of presentation of an idea through reproductions must of course be developed far beyond anything that has been done so far to have the necessary dramatic force, clarity and esthetic appeal so that it will serve as a worthy introduction to the galleries showing the originals. However, I think this can be done by using large blown-up photos for sculpture, models for architecture, large photostats for prints, etc.

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The educational series proposed here would include the following eight exhibitions:

I. THE PLACE OF MODERN ART IN ART HISTORY

showing that every trend in modern art has its antecedents in the art of the past.

II. A SURVEY OF MODERN ART

showing that the variety of personal and group styles of today corresponds to the vast variety of elements that constitute modern civilization. This exhibition would be a three dimensional chart of the arts of today.

III. A SERIES OF SIX EXHIBITIONS TRACING THE RECENT DEVELOPMENT OF THE MAJOR CURRENT ART STYLES

1. Impressionism: A. Purpose, Discoveries and Style
2. Expressionism: A. Theory and Style
3. Cubism Analysis and Synthesis
4. Abstract Art:
5. Surrealism: Rendering of the Surrealist Content in "Realistic" Form
6. Surrealism: Rendering of the Surrealist Content in "Near Abstract" Form

The first exhibition of the series, The Place of Modern Art in Art History, would serve as an introduction to the entire cycle and could probably be held next fall. The exhibition would be divided into several sections each one illustrating a basic idea in art illustrated by works from all ages. Here are some examples:

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IDEA	EXAMPLE
The Desire to Express the Basic Order Underlying the Natural Phenomenon	Aegean Idol Toltec Sculpture Obelisk and Pyramid Moorish Ornament (?) Abstract Art - Gabo - Mondrian
The Desire to Emphasize Spiritual Content through Exaggeration of Form	Gothic Sculpture Greco Mannerists Lehmbruck
The Desire to Recreate Nature (Imitative Magic to Documentation)	Altamira - Fayum Portraits Alexander Battle - Hals - 19th Century Portraits

The second exhibition, A Survey of Modern Art, should be the largest and most important of the series and could possibly be our Anniversary Show. If it were held on the Third Floor, approximately one quarter of the floor would be given to a display of reproductions and models (First Gallery) supplemented with captions and organized in such a way that it would give the visitor an understanding of many movements that constitute Modern Art and of the inter-relation between these movements. The rest of the floor would be given to an exhibition of the best available originals under the general headings of the introductory gallery.

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The series of small theme exhibitions that would deal with the various movements outlined in the large exhibition should be made up entirely of reproductions. These exhibitions should be shown as close to the permanent collection as possible so that every one of them would become an introduction to that section of the collections devoted to the same subject.

The whole program would last about eighteen months and would make it possible to arrange for special lectures, gallery tours, orientation courses, articles in magazines and a series of booklets that could eventually be brought out as a general introduction to modern art.

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	6 COLOMBIAN GOLD FIGURE	7 PAINTER & MODEL PICASSO FR NEG. M. M. A	8 PAHOIN HEAD NEG UN OF PENN. M. SUDAN FIGURE NEG. MUS O M A	9	10	
	11	12 FR	13	14	15	
	16 Rouault? FR NEG M.M.A	17 ROMANESQUE CHRIST.	18 LEHMBRUCK G	19 ETHRUSCAN WARRIOR	20 GIACOMETTI IT	
	21	22	23 Arp Dish	24 Klee	25 Miro	
	26 MAYA	27	28	29	30	
	31	32	33	34	35	
	36	37	38 BAROQUE	39 MATISSE DRAWING FR	40 Persian Bowl	

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MR. EDGAR S. BLOCK

2 WEST 86TH STREET
APARTMENT 620-22

NEW YORK 24, N.Y.

please turn →

XANTI SCHAWINSKY

space, matter, ti
a visualization

The realization ynthesis of
science, art, tec

painting, sculpture, and architecture demonstrated as a part of a living organism, integrated and giving expression to our time;

microcosm and macrocosm - structures of molecule and atom, and astronomical observation and speculation;

the newly discovered law of the proportion between matter and space (model) and the trends in painting paralleling this conception;

demonstration models of n-th dimensional geometry (Riemann) which became a tool in Einstein's theory of relativity, and presentations of the psychic-mathematical space-time conception; motion as a conscious factor in painting (Daumier, Boccioni, Duchamps, Picasso, Matta and others) and sculpture;

the invention of the aeroplane in 4 countries, and the "elimination of gravity" in painting, sculpture and architecture (Malevich and others) as well as in engineering (Pont transbordeur, ferro concrete, inspiring new building forms);

revealing of the inner structure in physiology, psychology and architecture-painting-sculpture - feeling for "transparency" (revival of Venetian architectural and lace work principles);

computation and sculpture, design;

gyroscopics demonstrating the right angle (90 degrees) as a universal (natural) force; horizontal-vertical formation in painting, sculpture, architecture; lissajous figures;

right angle action in radar (electronics);

"illusion" of fourth dimensiohal reality through painting and sculpture

September 16, 1947
Xanti Schawinsky

Gr. 7 8987

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My dear Mr. d'Harnoncourt,
Today I visited the impressive Exhibition "Modern Art in your Life" and I take the liberty to include the Copy of a treatise, which just is off the Press. I should be delighted to discuss with you some day — problems of Decoration, which our country faces today.
Most respectfully yours, S. S. Bloch

XANIT SCHAWINSKY

space, matter, time
a visualization of

The realization of thesis of science, art, technology;

painting, sculpture, and architecture demonstrated as a part of a living organism, integrated and giving expression to our time;

microcosm and macrocosm - structures of molecule and atom, and astronomical observation and speculation;

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XANTI SCHAWINSKY

space, matter, time
a visualization of philosophy

The realization of a day dream: a new space conception - synthesis of science, art, technology;

painting, sculpture, and architecture demonstrated as a part of a living organism, integrated and giving expression to our time;

microcosm and macrocosm - structures of molecule and atom, and astronomical observation and speculation;

the newly discovered law of the proportion between matter and space (model) and the trends in painting paralleling this conception;

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March 17, 1948

Dear Xanti:

I hope you will forgive me for keeping so long your proposal for an exhibition demonstrating the relationship between various expressions of contemporary art. This is a plan which interested us very much and we are tempted with the idea of doing something along these lines for our Twentieth Anniversary exhibition and when our plans for this exhibition are a little further advanced, I hope to get in touch with you. Meanwhile I want to thank you for letting us see your most stimulating and provocative sketches, which we have returned under separate cover.

Sincerely yours,

/s/ Monroe Wheeler

Mr. Xanti Schwinsky
31 Washington Square West
New York 11, New York

*via registered mail

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	26 MAYA	27	28	29	30	
	31	32	33	34	35	
	36	37	38 CAROLINE	39 HAITIEN PAINTING FR	40 Peruvian Gourd	

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800 CHESTNUT STREET
SAN FRANCISCO 11, CALIF.
PHONE ORDWAY 3-2640

October 11, 1948

Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York City, N.Y.

Dear Mr. Wheeler:

In the light of our conversations last year, you might be interested to glance at the enclosed copy of my response to Mr. Braden's invitation to comment on the Museum's proposed anniversary shows.

I expect to be in New York in a few weeks, when I hope we may have a chat.

Yours sincerely,

Douglas MacAgy
Director

DM:C
Enc.

P.S. Under separate cover I am sending you a copy of our latest catalogue.

FACULTY: ANSEL ADAMS BALDASSARE ARMATO WHITNEY ATCHLEY FRANZ BERGMANN RAY BERTRAND ELMER BISCHOFF DORR BOTHWELL MILTON CAVAGNARO CLYDE CHILDRESS EDWARD CORBETT IMOGEN CUNNINGHAM RICHARD DIEBENKORN CLAIRE FALKENSTEIN PAUL FORSTER WILLIAM GAW EDMOND GROSS ROBERT HOWARD JEANNE KEWELL SQUIRE KNOWLES WALTER LANDOR ARCH LAUTERER DOUGLAS MACAGY ERNEST MUNDT DAVID PARK ALLEN PEARE SIDNEY PETERSON FREDERICK QUANDT HAL RIEGGER MAURICE SANDS ZYGMUND SAZEVICH DON SHORT ANTONIO SOTOMAYOR CLAY SPOHN JULIETTE STEELE JEAN VARDA RUTH CRAVATH WAKEFIELD EDWARD WESTON MINOR WHITE

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CALIFORNIA SCHOOL OF FINE ARTS

MAINTAINED BY THE SAN FRANCISCO ART ASSOCIATION · AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA · DOUGLAS MACAGY, DIRECTOR

800 CHESTNUT STREET
SAN FRANCISCO 11, CALIF.
PHONE ORDWAY 3-2640

COPY

October 8, 1948

Mr. Thomas W. Braden
Secretary
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Braden:

Thank you for your letter of September 22nd, in which you invite suggestions about your enclosed A Proposal for the Twentieth Anniversary Exhibitions, which I have studied with interest.

In responding with pleasure to your invitation, I should like to congratulate the Museum for its decision to review the field so thoroughly. The titles of the proposed series suggest contents of great potential value to the relatively un-informed section of your public, and at the same time they offer the Museum itself an opportunity to review the conclusions it has drawn from the same material during the past twenty years.

The latter opportunity, to which I believe you refer in part where you say that the shows are "intended to state the Museum's belief in creative activity at a time when, as we think, a statement needs to be made," will be of special interest to the more informed sections of your public. In the first place, it is gratifying to know that the Museum, which in the past has contributed so much, will be sponsoring fresh essays in a subject that needs insight and disciplined appraisal. In the second place, irresponsible scholarship and criticism, on occasion sponsored by ill-advised institutions, has obscured many of the critical issues.

It is in the Museum's critical outlook that I think your plans will interest educators and students throughout this country and abroad. Your recognition that the last word has not been said about these things, that exhibitions of twentieth century art are not to be conceived as cut-and-dried history, that "we might jointly" deal with mutual problems, suggests an open spirit that cannot be too warmly commended.

In this respect, section IV of your outline seems especially important. Publications could not only record information included in the shows, but also, along with lectures and courses, they could amplify ideas beyond the limits of exhibition techniques.

FACULTY: ANSEL ADAMS BALDASSARE ARMATO WHITNEY ATCHLEY FRANZ BERGMANN RAY BERTRAND ELMER BISCHOFF DORR BOTHWELL MILTON CAVAGNARO CLYDE CHILDRESS EDWARD CORBETT IMOGEN CUNNINGHAM RICHARD DIEBENKORN CLAIRE FALKENSTEIN PAUL FORSTER WILLIAM GAW EDMOND GROSS ROBERT HOWARD JEANNE KEWELL SQUIRE KNOWLES WALTER LANDOR ARCH LAUTERER DOUGLAS MACAGY ERNEST MUNDT DAVID PARK ALLEN PEARE SIDNEY PETERSON FREDERICK QUANDT HAL RIEGGER MAURICE SANDS ZYGMUND SAZEVICH DON SHORT ANTONIO SOTOMAYOR CLAY SPOHN JULIETTE STEELE JEAN VARDA RUTH CRAVATH WAKEFIELD EDWARD WESTON MINOR WHITE

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Physical and psychological factors of museum display are, of course, necessarily restrictive in terms of intentions to deal with art activity in the large sense. Overt reference to attitudes and points of view, vital as they are to creative activity, is difficult to make in a gallery context.

This difficulty may tempt exhibition directors to place undue emphasis on matters of immediate physical and perceptual concern. I note with some misgivings, for example, the stress that is put on such terms as "plastic means" and "style" in your sections II-A and II-B. In determining "timeless elements" in art, reference to similarities of physical form which do not account for related attitudes, in both philosophical and historical senses, may be deceptive and misleading.

Specifically, a claim of "constancy" for the "playful" aspect of line in Klee, prehistoric rock paintings and mediaeval drawings (page 4 of the outline) might be thought to require careful qualification in order to avoid misunderstanding.

I do not mean that a twentieth century attitude towards (e.g.) a sixteenth century product is irrelevant, but rather that the spectator should not be led to mistake the modern attitude for the older view simply because the object before his eyes was produced in the earlier period. A mistake of this kind would contradict the converse argument, which most of us favor, that twentieth century art may be approached with other than sixteenth or, say, nineteenth, century attitudes.

Parenthetically, it might be worth a word here to imagine two shows, or two ways of treating the same show, which would expose the points just mentioned. A sampling of art produced in periods and cultures previous to, or different from, our own, could be shown with evidence of the attitudes adopted by contemporaries to their own products. Differences and likenesses between those attitudes to their work and ours to the same work might then be made clear. Still more important, perhaps, would be a comparison of their attitudes to their work, and ours to our work.

To continue the parenthesis, another way to present the same objects could take the form of a narrative history of twentieth century evaluations of its own and previous art products. I should not be surprised to learn that the Museum itself, during this review of its field, will find many minor, and possibly some major, changes in its appraisals of the past twenty years. Surely the term "plastic means," for example, belongs to the vocabulary of twenty and more years ago -- to the thought of critics such as Roger Fry and A. C. Barnes. Yet it would be true to the spirit of Fry himself to acknowledge the function of criticism as a re-interpretation and revaluation of the cultural heritage to fit the needs of each generation.

Exhibitions organized along these lines might take the absolutist sting out of the word "timeless." They could direct public attention to the ferment of ideas which are involved in contemporary creative activity at

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all times. They might indicate that a given object of art may perform different roles for different peoples at different times, depending on changes in points of view, and that each role may be valid in terms of the determining circumstances. They could cancel out the false sense of security that is so often sought by the backward glance, and could introduce the public, as active participants, to experiences which underlie the Museum's belief in creative activity at this and all times.

Ideas are not meant to be stressed here at the expense of direct experiences before works of art. In this connection, I am completely in accord with your decision to keep the works and interpretations of them in separate galleries. The range of possible interpretation of most works, even at one moment in history, obviously exceeds the capacity of a single critic or institution, so that close juxtaposition would be bound to seem intrusive to some people. Your implied acknowledgement of this condition may be taken as a form of inviting the public into your confidence -- a gesture that might well facilitate your aim of opening the minds of individuals to the nature and scope of creative activity.

These observations are submitted in what I hope is the spirit of your invitation. On my side the spirit involves profound respect for the Museum's activities throughout its career. Last year I had the pleasure of discussing some of these points with several members of the Museum Board. For this reason, I hope that you will forgive me for assuming the liberty of sending copies of this letter to them. Their names are listed below.

I am glad to say that I shall be able to see your first show in a few weeks when I visit New York. I shall do so with more than usual interest because of this opportunity to consider the policies behind it and its successors. The opportunity is appreciated.

Yours sincerely,

(signed)

Douglas MacAgy
Director

CC: Nelson A. Rockefeller
Alfred H. Barr, Jr.
James Thrall Soby
Monroe Wheeler

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Amer Museum

THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79th STREET
NEW YORK 24, N. Y.

November 19, 1948

Dear Rene:

The photographs are beautiful and if anyone stops me when I try to see the show, I shall wave these at them.

With all best -

Sincerely yours,

Harry

Mr. Rene d'Harnoncourt
The Museum of Modern Art
New York 19

HLS:k

New York 24, New York

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cc: Dorothy Dudley

October 29, 1948

Dear Harry:

Thank you very much for giving us permission to borrow the Eskimo mask from the collection of the American Museum of Natural History for our exhibition "Timeless Aspects of Modern Art to be held from November 16 until January 23. I can assure you that it will be a very important contribution to the exhibition since it is one of the finest examples of Eskimo grotesque art that I have ever seen.

As agreed with Miss Weitzner, I will come by to pick up the mask either Monday or Tuesday morning, and our Museum will of course make itself responsible for the insurance of the piece and return it to you as soon as the exhibition closes.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

P.S. Please return to us our Registrar's loan form with your signature .

Dr. Harry Shapiro
Museum of Natural History
79 and Central Park West
New York 24, New York

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October 29, 1948

Dear Harry:

I am sending you here the green slip for the loan of the reconstruction of the "Venus of Lespuegues". I am extremely grateful to you for letting us have this piece which will, I hope, demonstrate successfully the point that conventionalization started pretty early and is not at all a bizarre invention of the last thirty years.

I cannot tell you how much I want to show you the exhibition and hope very much that you and Janet can come to the opening.

Once more a thousand thanks.

Faithfully yours,

Rene d'Harnoncourt

Dr. Harry Shapiro
American Museum of Natural History
77th Street and Central Park West
New York 28, New York

Enc.

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November 18, 1948

27.X.48

Dear Mr. d'Harnoncourt

Dear Harry:

I still feel terrible about the invitation mixup and only hope that th[illegible]rill wash off a little edge of my guilt feelings. I really think it turned out very well and shows the lady in all her glory.

Don't forget to let me know when you and Janet can come to see the exhibition because it would give me particular pleasure to act as your "cicerone."

Once more many thanks for all your cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Harry L. Shapiro
American Museum of Natural History
81st Street and Central Park West
New York 24, New York

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Timeless Elements

Timeless Aspects
Baker
TE 8-6580

WALTER C. BAKER
555 PARK AVENUE
NEW YORK CITY

27.X.48

Dear Mr. d'Harnoncourt,

Confirming my telephone talk with you of this morning, you can borrow the four objects mentioned in your letter of the 26th for the show "The Timeless Aspects of Modern Art": My man George Firestone will deliver them to you at the Museum at 4 a.m. on the 8th.

You better make your own photographs but do let me have copies. The forms you want signed are returned herewith. The objects are all covered in my policy of insurance so it would seem unnecessary for the Mus. of Modern Art to duplicate that!

Most sincerely,
Walter C. Baker

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With very best regards,

Faithfully yours,

Mr. Walter C. Baker
555 Park Avenue
New York 21, New York

Rene d'Harnoncourt

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Timeless Elements

Baker

October 26, 1948

My dear Mr. Baker:

The organization of our exhibition dealing with the basic affinities among works of art of all epochs has now progressed sufficiently for me to be able to approach museums and collectors with requests for the loan of specific objects. As you know, it has been our aim from the beginning to show only important works of art so that the enjoyment and appreciation of these pieces for their own sake should not be secondary to the understanding of the theme of the exhibition. Knowing your interest in it, I am sure you will be glad to hear that I have so far been successful in getting outstanding works of art from the Metropolitan Museum, the Walters Art Gallery, the University of Pennsylvania Museum, and many others. Sarasota is sending us their great Piero di Cosimo. I very much hope that you will be willing to let us borrow four works from your magnificent collection. They are:

DR - will lend -

The Etruscan warrior with shield and helmet,
The Greek bronze runner,
The largest of your Cycladic alabaster figures, and
The heavy-set female figurine, also from the Cycladic Islands.

These pieces would, of course, be shown in vitrines and to avoid all unnecessary handling, they would be placed in the vitrines immediately upon receiving them here. Our Museum would make itself responsible for the transportation and packing expenses and for the insurance of your loans from the time they leave your home until they are returned.

I need not tell you what a tremendously important contribution your objects would be to the exhibition and that we would do everything possible to present them in a manner worthy of their quality. The exhibition is scheduled to last from November 16 to January 23. Since the catalogue has to go to press this Saturday, I would be very grateful if you could let me have your decision.

It was indeed a great pleasure to meet you and to see your collection and I deeply appreciate the kindness you have shown me.

With very best regards,

Faithfully yours,

Mr. Walter C. Baker
555 Park Avenue
New York 21, New York

Rene d'Harnoncourt

Enc.

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January 28, 1949

Dear Mr. King:

This is to thank you again for the generous loan of works from your collection to our exhibition "Timeless Aspects of Modern Art." I cannot tell you which one of them has been most admired, but I myself heard particularly enthusiastic comments on the beauty of the Coptic Madonna and the Aztec Snake.

The exhibition was visited by close to 100,000 people and in behalf of the Trustees of the Museum and personally I would like to tell you how very much we appreciate your friendly cooperation and assistance.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Edward S. King
Walters Art Gallery
Baltimore , Maryland

Encs.

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Timeless 3
Baltimore

cc Mr. d'Harnoncourt

February 2, 1949

Dear Mr. King:

Thank you for your letter of January 31st. Since I shall be going to Philadelphia for the week-end, Miss Dudley has suggested that I return the Rayy plate and the Coptic Madonna to Baltimore.

If I do not hear from you to the contrary, I shall assume that this arrangement meets with your approval. I plan to take a morning train to Baltimore and should arrive at the Walters Art Gallery in the early part of the afternoon.

Sincerely yours,

Monawee Allen
Assistant Registrar

Mr. Edward S. King
Administrator
The Walters Art Gallery
Baltimore 1, Maryland

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THE MUSEUM OF MODERN ART

Date February 2, 1949

cc: Mr. d'Harnoncourt

To: Miss Ulrich

From: Dorothy H. Dudley

Re: Return of Loans to Timeless Elements Exhibition

Dear Ione:

We borrowed from The Walters Art Gallery, Baltimore, a Ravy plate and a Coptic Madonna. We have agreed to have these loans returned by hand. Monawee Allen will return them on Friday, February 4th. The train fare will be $ 12.74. Will you please send her $ 15.00 to cover the train fare and taxis.

Sincerely yours,

Edward S. King

Edward S. King
Administrator

ESK:mc

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THE WALTERS ART GALLERY
BALTIMORE 1, MARYLAND

January 31, 1949

Miss Monawee Allen
Assistant Registrar
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Allen:

Replying to your kind letter of January 26, we would prefer to have the Rayy plate and the Coptic Madonna returned by a member of our staff. Mr. Marvin Ross can come to the Museum this Friday around noon for that purpose. We feel that the expense of the trip, which will be made especially for the return of the two objects, should be properly charged to the Museum as an item of transportation. If you would rather have a member of the Museum staff return the two pieces, that will be entirely satisfactory.

With appreciation of your attention,

Sincerely yours,

Edward S. King

Edward S. King
Administrator

ESK:mc

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Timeless Exh

THE MUSEUM OF MODERN ART

Date Jan. 26, 1949

To: Harry Skevington

From: Monawee Allen

Re: Walters Art Gallery loans - by hand?

In regard to the following two items lent to Timeless Aspects exh. by the Walters Art Gallery, Baltimore which were delivered by hand, I have just written them a letter asking them if they would like to send someone to collect the items or what arrangements we should make. In the meanwhile, will you please hold them and as soon as we hear, we'll send you a release covering them.

48.1217 Persian Deep Plate, Rayy ware (48.1194)
48.1218 Coptic Madonna and Child, ivory (71.297)

we would appreciate it if you would let us know if you would like to send some member of your staff to collect these two pieces or what arrangements we should make to return them to you.

Sincerely yours,

Assistant Registrar

Mr. Edward S. King, Administrator
Walters Art Gallery
Baltimore, Maryland

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Timeless Aspects
Baltimore

cc Mr. d'Harnoncourt

THE WALTERS ART GALLERY
BALTIMORE 1, MARYLAND

November 1, 1948

January 26, 1949

Mr. René D'Harnoncourt
Museum of Modern Art
Street
New York 19, New York

Dear Mr. King:

Mr. d'Harnoncourt has suggested that I write to you in regard to the loans the Walters Art Gallery generously made to our recent exhibition "Timeless Aspects of Modern Art". The exhibition closed on January 24th and we are shipping to you in a few days the Aztec snake and the Palestine Canaanite Idol which you shipped to us by Railway Express.

The Rayy ware plate and the Coptic Madonna and Child were delivered to us by a member of your staff. Since they are both valuable and fragile, we assume that you would like them returned by hand.

We would appreciate it if you would let us know if you would like to send some member of your staff to collect these two pieces or what arrangements we should make to return them to you.

Sincerely yours,

Assistant Registrar

Mr. Edward S. King, Administrator
Walters Art Gallery
Baltimore, Maryland

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Timeless Elements

Baltimore

THE WALTERS ART GALLERY

BALTIMORE 1, MARYLAND

November 1, 1948

Mr. Renée D'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. D'Harnoncourt:

We are enclosing the forms for the objects which you have requested, together with values for insurance which we understand you will place with your company.

Please confirm acceptance of this loan within the week so that shipment can be made.

Yours very sincerely,

Winifred Kennedy

Winifred Kennedy
Registrar

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Timeless Elements

Baltimore
Walters Art Gallery

cc: Dorothy Dudley

October 22, 1948

Dear Mr. King:

Here is the list of objects which we hope to borrow from the Walters Art Gallery for our exhibition "Timeless Aspects of Modern Art," to be shown at the Museum of Modern Art next month.

1. Bronze idol - Canaanite (Palestine)
2. Coptic Madonna and Child (Syrian or Egyptian) - the piece is in the middle of the case. I was unable to get its catalogue number but the negative has No. 71297.
3. Deep Plate - Rayy ware - negative No. 48.1194
4. Aztec Stone Snake - negative No. 292

Our Museum will, of course, assume full responsibility for the packing and shipping expenses and the insurance of the objects from the time they are removed from your walls until they are returned. I am enclosing our Registrars forms and would appreciate it if you could fill them out and send them back to us.

You will be interested to know that we have been most successful in obtaining extremely important pieces for this exhibition including archaic Greek bronzes from the Metropolitan Museum, several pieces from the University of Pennsylvania Museum, and the Piero di Cosimo from Sarasota.

I cannot tell you what an important contribution the pieces from your collection would be to this exhibition and hope very much that your Trustees will find it possible to lend them to us.

The exhibition, which will last until January 23rd, will open on November 16 and since the time for the installation is running short we hope very much that we can have the objects here not later than the 8th of November.

Once more let me thank you for all your generous cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Edward S. King
Walters Art Gallery
600 North Charles Street
Baltimore, Maryland

Enc.

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Bliss

C.N.Bliss
One Wall Street
New York

January 19 1949

Mr Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19 N Y

Dear Mr. d'Harnoncourt:

Thank you for your letter of the 17th relative to the age of the two pre-historic sculptures in the exhibition which you are running at the Museum entitled "Timeless Aspects of Modern Art".

I am very much interested in the information which you have sent me.

With kind regards,

Sincerely yours,

Lincoln W. Bliss

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T Miles Aspects

Burton

cc. Dorothy Dudley

October 30, 1948

Dear Mr. Edgell:

Thank you very much for your good note of October 28. I greatly appreciate your generous cooperation. The bronze Apollo would be such an important contribution to our exhibition that we would be very happy to have him even if we cannot show him during the first few days and at the opening. If you would bring the matter up before your Committee on November 18 I would be very grateful.

We will, of course, make ourselves responsible for whatever insurance you feel should be placed on the bronze.

Once more let me thank you for your cooperation.

ok we'll send

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. G. H. Edgell
Director
Museum of Fine Arts
Boston 15, Massachusetts

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Timeless Elements
Boston
(Mus. of Fine Arts

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, N. Y.

c/o Dorothy Dudley

RECEIPT FOR RETURNED LOANS

Brooklyn, N. Y., January 25, 1949

I acknowledge receipt of the following objects lent by [illegible] Museum, and returned to me in good condition.

ACCESSION NO.	DESCRIPTION OF OBJECTS	VALUE
22.228 35.812 07.447.505		

October 26, 1948

Dear Mr. Edgell:

Our Museum is organizing an exhibition dealing with the basic affinities among works of art of all epochs and with their relation to modern art. All the works shown in this exhibition will be of outstanding quality and we have endeavored to find in each field the finest pieces in American museums and private collections. While the scope of the exhibition includes the archaic horizons of our own civilization, masterpieces of the Middle Ages and the Renaissance, the arts of the Far East and the so-called primitive civilizations, we are showing only a limited number of objects so as not to confuse the visitor.

ok will lend

It is our great hope that we may borrow for this exhibition your archaic, bronze Apollo, illustrated on Plate 65 of the catalogue on Master Bronzes published by the Albright Art Gallery in Buffalo in 1937. Our Museum would, of course, assume full responsibility for expenses connected with packing and shipping and the insurance of your loan from the time it leaves your collection until it is returned, and while on view here the bronze would be installed in a vitrine.

I feel very apologetic about coming to you with this request at this late date but a series of circumstances beyond our control has made it impossible for us to finish the selection of the objects to be requested until now. The exhibition opens on November 16 and will close on January 23. Because there is so little time left I would be most grateful if you could let me have your decision on this matter as soon as possible.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. George Harold Edgell
Director
Museum of Fine Arts
Huntington Avenue
Boston, Massachusetts

Enc.

Barbara Read

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Museum of Modern Art
11 W. 53rd Street
New York 19
New York
att: Dorothy Dudley

Tuesday Brooklyn

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, N. Y.

RECEIPT FOR RETURNED LOANS

Brooklyn, N. Y., January 25, 1949

I acknowledge receipt of the following objects lent by the Brooklyn Museum, and returned to me in good condition.

ACCESSION NO.	DESCRIPTION OF OBJECTS	VALUE
22.223	African mask	
35.812	Cycladic Islands marble torso	
07.447.505	Re-Dynastic Egyptian clay figurine	

Barbara Pond
Registrar

BMP 82A

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Timeless Aspect
Brooklyn

THE MUSEUM OF MODERN ART

Date November 5, 1948

To: Harry Skevington

From: Adele Hedges

Re: ~~Errand - Monday, Nov. 8th~~

Dear Harry,

On Monday morning, Nov. 8th, when Pete 1st gets in, will you please send him over to the Brooklyn Museum to collect 3 small objects for the Timeless Aspects of Modern Art Exhibition. Mr. d'Harnoncourt has suggested to Brooklyn that we would collect by taxi - he felt the shipment too small to involve Hahn.

Pick-up order is attached. Expenses are to be charged to Timeless Aspects Exh.

These objects will of course be insured by our Museum from the time they are removed from their cases until they are returned. Our Registrar will telephone your Museum to arrange for a convenient time to have these pieces picked up and we would appreciate it if you could let us have the signed loan requests back as soon as possible.

Once more let me thank you for all the assistance I have received.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Charles Nagel
Director
Brooklyn Museum
Eastern Parkway
Brooklyn ,17, New York

Encs.

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Timeless Aspects
MyC
Brooklyn Mus

cc: Dr. Spinden
Mrs. Reisstahl

October 29, 1948

Dear
Charles:

In accordance with my conversations with Dr. Spinden, Mrs. Zimmern and Mrs. Reisstahl, I am sending you here the list of works of ark we hope to borrow for our exhibition "Timeless Aspects of Modern Art" to be held from November 16 until January 23.

I cannot thank you enough to all the cooperation I have been shown at your Museum and want to assure you that these loans will make a major contribution to our exhibition. They are:

Clay figure of woman with raised arms - pre-dynastic Egypt
Marble torso (large) from Cycladic Islands
Wooden horned, circular mask from Africa

D k - well lent

These objects will of course be insured by our Museum from the time they are removed from their cases until they are returned. Our Registrar will telephone your Museum to arrange for a convenient time to have these pieces picked up and we would appreciate it if you could let us have the signed loan requests back as soon as possible.

Once more let me thank you for all the assistance I have received.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Charles Nagel
Director
Brooklyn Museum
Eastern Parkway
Brooklyn ,17, New York

Encs.

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THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, NEW YORK

TELEPHONE, MEVINS 8-5000 CABLE ADDRESS, BROOKMUSE

January 28, 1949

November 18, 1948

Dear Charles:

This is to thank you for your generous loans to our recent exhibition "Timeless Aspects of Modern Art." It has been dismantled on the 24th of this month and the objects, I trust, are safely back in your hands.

I can assure you that particularly the pre-dynastic Egyptian figure has aroused enormous interest among artists, in fact some came back to look at it several times. Altogether we had close to 100,000 visitors and I am sure that the important loans I received from your Museum were a major attraction.

Again let me thank you for all the cooperation you have given me.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Charles Nagel
Director
Brooklyn Museum
Eastern Parkway
Brooklyn 17, New York

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Brooklyn Museum

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

file 2

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, NEW YORK

TELEPHONE, NEVINS 8-5000 CABLE ADDRESS, BROOKMUSE

November 18, 1948

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. d'Harnoncourt:

Just a line to say how very much I enjoyed the exhibition last night even with the admiring crowd present. As I told Mrs. d'Harnoncourt I am afraid you cannot escape such words as "stimulating and provocative" being applied to an exhibition so well thought out and beautifully displayed.

I was, of course, very proud to have the loans from our Museum appear to such advantage and I am looking forward greatly to returning for a much closer and more detailed study of the fine show you have put on.

With kindest regards to you as always, I am,

Sincerely yours,

Charles Nagel, Jr.
Director

CNjr/g

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	MoMA Exhs.	393.3

Buchholz

January 31, 1949

Dear Curt:

This is just to thank you for the loan of the Lipchitz and the Klee.

They both contributed a great deal to our show and made a great hit.

I have asked our Registrar's Office to send you the Pipe Pedestal of the Lipchitz and hope that you will find it useful.

With very best regards,

Faithfully yours,

René d'Harnoncourt

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

Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.3

November 4, 1948

Dear Curt:

Here is the official request for the loan of the two works from your Gallery and one from your private collection. I am enclosing the green slips that make the loan respectable.

I want to take this opportunity to tell you how very grateful I am for all the assistance and help you have given me and to apologize for having taken so much of your time.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.3

cc: Dr. Spinden
Mrs. Reisstahl

October 29, 1948

Dear
Charles:

In accordance with my conversations with Dr. Spinden, Mrs. Zimmern and Mrs. Reisstahl, I am sending you here the list of works of ark we hope to borrow for our exhibition "Timeless Aspects of Modern Art" to be held from November 16 until January 23.

I cannot thank you enough to all the cooperation I have been shown at your Museum and want to assure you that these loans will make a major contribution to our exhibition. They are:

Clay figure of woman with raised arms - pre-dynastic Egypt
Marble torso (large) from Cycladic Islands
Wooden horned, circular mask from Africa

These objects will of course be insured by our Museum from the time they are removed from their cases until they are returned. Our Registrar will telephone your Museum to arrange for a convenient time to have these pieces picked up and we would appreciate it if you could let us have the signed loan requests back as soon as possible.

Once more let me thank you for all the assistance I have received.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Charles Nagel
Director
Brooklyn Museum
Eastern Parkway
Brooklyn ,17, New York

Encs.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Cleveland Health Mus

Cleveland HEALTH MUSEUM
8911 EUCLID AVENUE - CLEVELAND 6, OHIO
RANDOLPH 0600

OFFICERS
TRUSTEES
Director

November 30, 1948

December 16, 1948

Dear Dr. Gebhard:

Please forgive the long delay in writing to you to acknowledge your kind letter to Mr. d'Harnoncourt. After the exhibition "Timeless Aspects of Modern Art" opened at the Museum, he left town and I am holding your letter to him for his return.

In the meantime I am taking the liberty to send you a catalogue of the show and to express the hope that you will be able to come to see it.

Sincerely,

Asst. to Mr. d'Harnoncourt

Dr. Bruno Gebhard
Director
Cleveland Health Museum
8911 Eublid Avenue
Cleveland 6, Ohio

Enc.

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Cleveland HEALTH MUSEUM
INCORPORATED 1936 — NOT FOR PROFIT
8911 EUCLID AVENUE · CLEVELAND 6, OHIO
RANDOLPH 0606

OFFICERS
Lester Taylor, M.D., Pres.
Ralph S. Mueller, Vice-Pres.
Howard Whipple Green, Sec.
Warner Seely, Treas.

TRUSTEES
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Mrs. Alexander T. Bunts
N. H. Boynton
H. Van Y. Caldwell
Sidney B. Congdon
Russell B. Crawford, M.D.
John H. Dingle, M.D.
Howard Dittrick, M.D.
The Rev. Clarence Elwell
Harold Feil, M.D.
Albert P. Gegenheimer
Howard Whipple Green
John A. Hadden
E. R. Hankins
Anna Held
Gene C. Hutchinson
Elmer L. Lindseth
Ralph S. Mueller
W. F. Schultz, D.D.S.
Warner Seely
A. A. Stambaugh
Robert M. Stecher, M.D.
Lester Taylor, M.D.
Mrs. Herman L. Vail
Fred E. Watkins
Ralph M. Watkins, M.D.
Lee Wilson
Miss Virginia R. Wing
Herbert B. Wright, M.D.

Bruno Gebhard, M.D.
Director

November 30, 1948

SL

Mr. Renee d'Harnoncourt
Vice President
Museum of Modern Art
New York, N. Y.

Dear Mr. d'Harnoncourt:

I first want to congratulate you on your current exhibit on "modern art". I have only seen the pictures and descriptions in the NEW YORK TIMES, but it sounds very fascinating. I hope to be in New York before the exhibit closes, but would appreciate it if you could send us a catalog.

I am writing especially as I have heard that you have a loan exhibit, "Elements of Design". I do not know the extent or dimensions of this exhibit, but would appreciate more information as we might be able to use such an exhibit in the training of our interns.

With best regards.

Sincerely yours,

Bruno Gebhard

Bruno Gebhard, M. D.
Director

BG/mes

M. C. 12/3

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D'Harnoncourt

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date January 31, 1949

From Rene d'Harnoncourt Department CURATORIAL DEPARTMENTS

For

PRINTS

Please supply ..... (Quantity)

glossy ..... size .....

....

....

Date of completion .....

NEW PHOTOGRAPHS

Please have ..... (Photographer)

take ..... (Number of shots)

Date of completion .....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
One each of:		
Alberto Giacometti: THE PALACE AT 4 A.M. dull finish, cropped 11 x 14 8 A	8 A	
Piranesi: Prison Scene, etching dull finish, cropped 11 x 14	S - 8758	
Picasso: Ma Jolie " " 11 x 14		
Chimbaya Gold figure " " 11 x 14		
Maya bowl " " 11 x 14		
Lehmbruck: Standing Youth " " 11 x 14	S 8773	
Disk with two faces: " " 11 x 14	7 B	

Forwarded to ..... Amount ..... Date Billed .....

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	MoMA Exhs.	393.3

Devine

NOV 5 4 P.M.

To the Board of Trustees
Museum of Modern Art
New York, N. Y.

Gentlemen:

The invitation to the private opening of your first series entitled "The Timeless Aspects of Modern Art" has impressed me very much, not only because of its own charm and significance but because I am affiliated with a group which is preparing an exhibit and dramatization of the peoples of the Mesopotamian Valley, dating back as far as 4000 B. C.

I am taking the liberty of enclosing an announcement which I hope you will find time to read. Perhaps you may care to post the announcement in the Library or some other advantageous spot in the Museum.

Sincerely

Kathleen K. Devine

Mrs. Kathleen K. Devine (A member)
425 East 72 Street
New York 21, N. Y.

November 4, 1948

Sunday November 14 - 3:30 to 6 P.M. 8 to 10:30 P.M.

Admission $2.00 (tax included)

Write the Secretary for your tickets, enclosing check to

SOURCE TEACHINGS SOCIETY

154 East 63rd Street New York 21, New York

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Devine

4000 BC MESOPOTAMIAN FESTIVAL

Bridging
- TIME
- SPACE
- RACE

Presented in
the new home of
Source Teachings Society
154 East 63rd Street

1948

This Festival is an experiment in awakening the deeper sensitivities of the participant - - - beyond time, space, and race.

It is a project of Section members of the School of Applied Philosophy following MBM's method for the study of an ancient people.

You will mingle with the Mesopotamians (Mesopotamia: land between the two rivers—Tigris and Euphrates), learn of their lore, eat of their food, hear of their daily activities, see how they wrote, watch episodes from their lives, hear some of their chants, learn of their great psalms, and the wonderful teachings in their religion and mystic wisdom.

Out of this living study of an ancient people there can emerge a sense of brotherhood with all men everywhere. This deeper understanding is the spirit of the brotherhood which must eventually resolve national and racial conflicts.

Saturday November 13 - 3:30 to 6 P.M. 8 to 10:30 P.M.
Sunday November 14 - 3:30 to 6 P.M. 8 to 10:30 P.M.

Admission $2.00 (tax included)

Write the Secretary for your tickets, enclosing check to

SOURCE TEACHINGS SOCIETY

154 East 63rd Street New York 21, New York

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Farrell

31 S. Olden Ave.
Trenton, N. J.
Nov. 16, 1948

Modern Museum of Art
New York City, N. Y.

Gentlemen:

Would it be possible for you to give me any information as to where I could obtain some clippings for a notebook I must prepare for school on the following subjects:

Paleolithic Art)
Neolithic Art) Primitive
Egyptian Art
Pre-Greek and Greek Classic Art
Roman and Early Christian (4th to 6th Century) Art
Medieval Russian Art
Mohammedan Art
Persian Art
Romanesque Art
Gothic Art

I would very much appreciate any information you could give me, or if there any pamphlets available I would be very glad to have them. If there are any charges I would be glad to pay them.

Thanking you, I am

Yours very truly,

Gertrude E. Farrell

GERTRUDE E. FARRELL

Jas. H. Elson

NOV 17 P.M.

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Freeman

COPY

WU B 239 27 DL Collect-- San Francisco Oct. 18 1244P-

DOROTHY MILLER
MUSEUM OF MODERN ART

REGRET NECESSITY BUT OF COURSE ACCEDE TO YOUR REQUEST MAJOLIE WILL START BACK TO YOU LATTER PART OF THIS WEEK NO CHANCE FOR ARENSBERG LOAN REGARDS

RICHARD B. FREEMAN - 44 1P

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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

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter

= Cable Night Letter

Ship Radiogram

. M RCWUB239 QDY.....

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

WU B239 27 DL COLLECT=SANFRANCISCO CALIF OCT 18 1244P=

:DOROTHY MILLER ,

MUSEUM OF MODERN ART=

:REGRET NECESSITY BUT OF COURSE ACCEDE TO YOUR REQUEST MAJOLIE WILL START BACK TO YOU LATTER PART OF THIS WEEK NO CHANCE FOR ARENSBERG LOAN REGARDS=

RICHARD B FREEMAN=441P.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

in January.

Mr. Vincent Glinsky
9 East 17th Street
New York, N.Y.

AHB: kg

...ry much for your generous offer.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Vincent Glinsky
9 East 17th Street
New York 3, N.Y.

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	MoMA Exhs.	393.3

Mr. d'Harmoncourt ——— Glinsky

Dec. 22, 1948

Dear Mr. Glinsky:

Thank you for sending me the photographs of yor Venuses. I am passing them on to Mr. d'Harmoncourt, Director of our exhibition, "Timeless Aspects of Art".

Sincerely,

s/ Alfred Barr

Mr. Vincent Glinsky
9 East 17th Street
New York, N.Y.

AHB: kg

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December 23, 1948

Dear Mr. Glinsky:

Mr. Barr has referred to me your good note of December 14 and the fotographs of your "Fortuna."

As you can well imagine, I was exceedingly interested in seeing it but unfortunately it is too late now to incorporate any new works of art into the exhibition which will be closing in January.

Thank you very much for your generous offer.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Vincent Glinsky
9 East 17th Street
New York 3, N.Y.

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GR-7-4877

VINCENT GLINSKY
SCULPTOR
NEW YORK, N.Y.

Dec. 14/48

Dear Mr. Barr:

Enclosed photos of N.Y.C. Venuses

Seeing your current interesting exhibition there might add to the variety.

Sincerely yours,
Vincent Glinsky

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

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Samuel Goldwyn Prod. file

COPY

SAMUEL GOLDWYN PRODUCTIONS, INC.

R K O BUILDING
1270 Sixth Avenue
New York 20, N.Y.

September 10, 1948

September 7, 1948

Dear Mr. Farnol:

I am very glad to have your reaction to the proposal for the Twentieth Anniversary Exhibitions. I have passed it on to Rene d'Harnoncourt who I am sure will be as pleased as I was.

We have a chance here to clear up a lot of questions and at the same time bulwark the Museum's belief in creative activity as an ultimate goal at a time when the proposition most needs stating.

I am attaching the extra copies which you asked for.

In re-thinking the proposal Rene and Monroe Wheeler decided against an architectural exhibition in connection with the series because such an exhibition seemed peripheral to the main point as outlined in the proposal. As you know, the House in the Garden will be open in March 1949 and that I hope will help to draw attention to contemporary architecture in its most presently appealing form.

Sincerely,

Thomas W. Braden

Mr. Lynn Farnol
Samuel Goldwyn Productions, Inc.
RKO Building
1270 Sixth Avenue
New York 20, N. Y.

TWB:k
encs. 3

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	MoMA Exhs.	393.3

COPY

SAMUEL GOLDWYN PRODUCTIONS, INC.

R K O BUILDING
1270 Sixth Avenue
New York 20, N.Y.

September 7, 1948

Dear Mr. Braden:

Thank you for sending me "A Proposal for the Twentieth Anniversary Exhibitions" for the Museum of Modern Art.

It is an interest-stimulating and persuasive proposal. I hope the exhibition is as good as your account.

Could I have two or three extra copies.

You say nothing of the house - or houses - that I've heard of. Is there to be some demonstration or exhibition of contemporary architecture?

Sincerely,

Lynn Farnol

Mr. Thomas W. Braden
The Museum of Modern Art
11 West 53 Street
New York, N. Y.

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Timeless Aspects
Hartford

October 29, 1948

Dear Mr. Cunningham:

Mr. James Thrall Soby told me that your Trustees are willing to lend us "Les Cinq Etrangers" by Tanguy for our exhibition "Timeless Aspects of Modern Art" to be held from November 16 to January 23.

I cannot tell you how grateful I am for this loan which will be a very important contribution to the exhibition.

Since the time before the opening is running short, we would be grateful if we could have the painting here not later than November 8th. Our Museum will, of course, be responsible for all packing and shipping expenses and for the insurance of the work from the time it leaves your wall until it is returned. Please sign and mail back to us our Registrar's form which I am enclosing here.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. C. C. Cunningham
Director
The Wadsworth Atheneum
Hartford, Connecticut

Enc.

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	MoMA Exhs.	393.3

Hahn

January 27, 1949

Mr. Fred Hahn
Hahn Brothers
231 East 55 Street
New York 22, N.Y.

Dear Mr. Hahn:

Confirming our telephone request of January 27, 1949, please have your truck pick up at the Museum of Modern Art on January 31st, the following paintings and sculptures for delivery as indicated:

To: Buchholz Gallery, 32 East 57th Street, New York City

48.1226 Klee: Architecture, watercolor (frame and glass)
48.1227 Lipchitz: Prometheus, bronze
48.1225 " : Woman and Guitar, gilded bronze, and also the installation pedestal made at the museum for this sculpture.

To: Dr. Jacob Hirsch, 30 West 54 Street, New York City

48.1228 Head, Early Christian, stone

To: Mr. Sidney Janis, 1 West 85 Street, New York City. This delivery is to be made before 9 O'clock in the morning.

48.1199 Picasso: The Painter and his Model, oil on canvas

To: Mrs. Pierre Matisse, 320 East 72 Street, New York City. This delivery is to be made before 12 noon.

48.1247 Miro: Woman in the Night, oil on canvas

To: Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York City

48.1242 Christofel Jegher, after Rubens: Hercules Fighting Envy and Deception, woodcut (frame and glass)
48.1243 Piranesi: Prison Interior, etching (frame and glass)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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To: Weyhe Gallery, 794 Lexington Avenue, New York City.

48.1452 Lachaise: Female Nude, bronze

Our order #46655, covering this transportation, will be mailed to you under separate cover as soon as possible.

Very sincerely yours,

Registrar.

DHD:bcr

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THE MUSEUM OF MODERN ART

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

TO ~~Hahn Brothers~~

~~231 East 55 Street~~

~~New York 22, New York~~

Date ~~January 27, 1949~~
PLEASE PUT ORDER NUMBER ON INVOICE

№ 46655

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
TRIP FOR MONDAY, JANUARY 31st. 1949 Please have your truck pick up at the Museum the following paintings and sculptures for delivery as indicated: To:Buchholz Gallery,32 E. 57 St.: 2 sculp. 1 ptg. To:Dr.Jacob Hirsch,30 W. 54 St.: 1 sculpture To:Sidney Janis,1 W. 65 St. : 1 ptg.(deliver before 9:00 A.M.) To:Mrs. Pierre Matisse,320 E. 72 St.: 1 ptg.(deliver before 12:00 noon) To: Metropolitan Museum of Art,5th & 82 St.: 2 ptgs. To: Weyhe Gallery,794 Lexington Ave.: 1 sculpture (refer to our letter of Jan. 27, 1949) Ordered by Dorothy H. Dudley, Registrar. Authorized by For Timeless Aspects - returns		

Our order #46656, covering this transportation, will be mailed to you under separate cover as soon as possible.

Very sincerely yours,

Registrar

DHD:bcr

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Gmelins
Hahn

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Hahn Brothers
231 East 55 Street
New York 22, N.Y.

Date January 27, 1949

№ 46656

Mr. Fred Hahn
Hahn Brothers
231 East 55 Street
New York 22, N.Y.

January 27, 1949

Dear Mr. Hahn:

Confirming our telephone request of January 27, 1949, would you please send a station wagon to the Museum on February 1st, to pick up and deliver the following items as indicated: This delivery is to be made in the afternoon.

To: The Museum of the American Indian, Heye Foundation, Broadway at 155 Street.

48.1221 Northern Argentine, Disk with two faces, before 1500 A.D., copper.
48.1222 Panama, Mask representing deer, 19th Century, bark cloth with antlers, teeth, etc.
48.1249 Eskimo Mask, 19th Century, wood and feathers

Our order #46656, covering this transportation, will be mailed to you under separate cover as soon as possible.

Very sincerely yours,

Registrar

DHD:bcr

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THE MUSEUM OF MODERN ART

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

TO Hahn Brothers
231 East 55 Street
New York 22, N.Y.

Date January 27, 1949
PLEASE PUT ORDER NUMBER ON INVOICE

№ 46656

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
TRIP FOR TUESDAY, FEBRUARY 1st, 1949 AFTERNOON Please send your station wagon to the museum to pick up and deliver 2 masks and 1 disk to: The Museum of the American Indian, Heye Foundation, Broadway at 155th Street. (refer to our letter of January 27, 1949)		

Ordered by

Authorized by Dorothy H. Dudley, Registrar

For Timeless Aspects - returns

Assistant to the Registrar

Mr. Fred J. Hahn
Hahn Brothers
231 East 55th Street
New York 22, New York

Encl. - 2
h

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	MoMA Exhs.	393.3

Timeless
Hahn

THE MUSEUM OF MODERN ART

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

TO Hahn Bros.
231 East 55th Street
New York 22, New York

Date January 24, 1949
PLEASE PUT ORDER NUMBER ON INVOICE

No 44763

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price		Total
TRIP FOR TUESDAY, JANUARY 25th, 1949: Please collect from the Museum the following to be delivered to Mrs. Keck, 87 State Street, Brooklyn: 227.47 Shahn Willis Avenue Bridge, tempera Please collect from the Museum the following to be delivered to the Brooklyn Museum: 48.1229 African Mask, wood (22.223) 48.1230 Marble Torso from Cycladic Islands (35.812) 48.1231 Clay figure of woman with raised arms- pre-dynastic Egyptian, terra cotta (07.447.505)			

Ordered by Dorothy H. Dudley, Registrar

Authorized by

For Shahn: M.C. - repair
Brooklyn Museum trip - Returns from Timeless Aspects

Sincerely yours,

Assistant to the Registrar

Mr. Fred J. Hahn
Hahn Brothers
231 East 55th Street
New York 22, New York

Encl. - 2
h

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Twelve's A-S-P.
Hahn

17

c.c. Harry Skevington

Miss Ulrich

November 5, 1948

Dear Mr. Hahn:

Confirming my telephone conversation with your office, on Monday, November 8th will you please collect the following and deliver them to the Museum:

From Dr. Jacob Hirsch, 30 West 54th Street

Head, Early Christian, stone (13" high)

From Buchholz Gallery, 32 East 57th Street

Lipchitz: Prometheus, 1942, bronze
" Woman and Guitar, bronze
Klee: Architecture, watercolor

The stone piece especially requires extremely careful handling and should be protected in transit with quilts. Our pick-up orders for these collections are enclosed. The Museum order # 40172, covering this transportation will be mailed to you shortly.

Sincerely yours,

Assistant to the Registrar

Mr. Fred J. Hahn
Hahn Brothers
231 East 55th Street
New York 22, New York

Encl. - 2
h

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THE MUSEUM OF MODERN ART

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

TO Hahn Brothers
231 East 55 Street
New York 22, N.Y.

Date November 3, 1948
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 40173

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price		Total
TRIP FOR TUESDAY, NOVEMBER 9, 1948 Please collect the following from the Metropolitan Museum of Art and deliver to this Museum: Bronze horse, Greek 800 B.C. Alabaster figure from the Cycladic Islands #34.11.3 Mycenaean figurine, painted clay #35.11.18 Dragons in landscape, attributed to Ch'en Jung. Ink on paper Hercules fighting Envy and Deception, woodcut by Christoffel Jegher, after Rubens Prison Interior by Giovanni Piranesi, etching			

Ordered by: Dorothy H. Dudley, Registrar

Authorized by:

For: Exh:Timeless Aspects in Modern Art

Sincerely yours,

Assistant to the Registrar

Mr. Fred J. Hahn
Hahn Brothers
231 East 55 Street
New York 22, New York

Encl. - 1
AH/bcr

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	MoMA Exhs.	393.3

THE MUSEUM OF MODERN ART

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

TO ~~Hahn Brothers~~
~~231 East 55th Street~~
~~New York 22, New York~~

Date ~~November 5, 1948~~
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 40172

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
TRIP FOR MONDAY, NOVEMBER 8th Please collect the following and deliver them to the Museum: from Dr. Jacob Hirsch, 30 W. 54th St. 1 stone sculpture from Buchholz Gallery, 32 East 57th St. 2 bronze sculptures 1 watercolor (per our letter of Nov. 5th)		

Ordered by.....
Dorothy H. Dudley, Registrar

Authorized by.....

For Timeless Aspects of Modern Art Exhibition

Sincerely yours,

Assistant to the Registrar

Mr. Fred J. Hahn
Hahn Brothers
231 East 55 Street
New York 22, New York

Encl. - 1
AH/bcr

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Twelves Asp
Hahn

cc: Harry Skevington

November 5, 1948

Dear Mr. Hahn:

Confirming my telephone conversation with your office, on Tuesday, November 9th will you please collect the following from the Metropolitan Museum of Art and deliver them to this museum:

Bronze horse, Greek 800 B.C.
Alabaster figure from the Cycladic Islands #34.11.3
Mycenaean figurine, painted clay #35.11.18
Dragons in landscape, attributed to Ch'en Jung. Ink on paper
Hercules fighting Envy and Deception, woodcut by
Christoffel Jegher, after Rubens
Prison Interior by Giovanni Piranesi, etching

Our pick-up order for this collection is enclosed.

The Museum order # 40173, covering this transportation will be mailed to you shortly.

Sincerely yours,

Assistant to the Registrar

Mr. Fred J. Hahn
Hahn Brothers
231 East 55 Street
New York 22, New York

Encl. - 1
AH/bcr

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Tweedy Asp

c.c. Harry Skevington

November 1, 1948

Dear Mr. Hahn:

Confirming my telephone conversation with your office, on Thursday, November 4th will you please send a station wagon to the Museum of the American Indian, Heye Foundation, Broadway at 155th Street to collect and deliver to the Museum:

copper disk with two faces from Southern Andes
mask representing deer, from Panama, bark cloth

Our pick-up order is enclosed. The Museum order No. 40171, covering this transportation will be mailed to you shortly.

Sincerely yours,

Assistant to the Registrar

Mr. Fred G. Hahn
Hahn Brothers
231 East 55th Street
New York 22, New York

Encl.

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THE MUSEUM OF MODERN ART

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

TO Hahn Brothers
231 East 55th Street
New York 22, New York

Date November 1, 1948
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 40171

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price		Total
TRIP FOR THURS. NOV. 4th Please send a station wagon to collect 1 copper disk and 1 mask of bark cloth from the Museum of the American Indian, Heye Foundation, Broadway at 155th Street and deliver them to the Museum. (per our letter of Nov. 1st)			

Ordered by w a
Dorothy H. Dudley, Registrar

Authorized by

For TIMELESS ASPECTS OF MODERN ART Exh.

Sincerely,

Porter A. McCray
Director, Department of
Circulating Exhibitions

Mr. T. P. Wright
Harrison & Sons, Ltd.
44 St. Martin's Lane
London, W.C.2
England

PAM:eh

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THE MUSEUM OF MODERN ART

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

TO Hahn Brothers
231 East 55th St.
New York 22

Date October 28 1948
PLEASE PUT ORDER NUMBER ON INVOICE

No 44754

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
Please collect the following painting on Thursday, October 28 from Mr. Sidney Janis, 1 West 57th St. and deliver to the Museum:		
Picasso: "The Studio"		
Per our telephone conversation of this morning.		

Ordered by ma

Authorized by Dorothy H. Dudley, Registrar

For Exh'n: Timeless Aspects of Modern Art

Sincerely,

Porter A. McCray
Director, Department of
Circulating Exhibitions

Mr. T. P. Wright
Harrison & Sons, Ltd.
44 St. Martin's Lane
London, W.C.2
England

PAM:eh

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Harrison & Sons Ltd

CC to: Mr. Wheeler
Mr. d'Harnoncourt
Miss Ulrich
Miss Pernas
Work folder

AIR MAIL

May 11, 1949

Dear Mr. Wright:

Mr. Wheeler brought with him on his return from Europe the additional information dated March 29th relating to the packing and shipping costs of our projected Teaching Portfolio #3: Timeless Aspects of Modern Art.

Before we authorize you to proceed with this order I should like to be sure of two conditions which have not been made completely clear in our recent correspondence. Am I correct in assuming your figure of £ 120.0.0 for packing and shipping 2500 copies of this portfolio includes payment of all customs charges at the port of New York and is delivery according to my letter of March 2nd "within a maximum of 2 months following receipt of our final copy."

We expect to have all manuscripts and photographic material ready by June 1st before which time we should like to know the approximate total cost.

Sincerely,

Porter A. McCray
Director, Department of
Circulating Exhibitions

Mr. T. P. Wright
Harrison & Sons, Ltd.
44 St. Martin's Lane
London, W.C.2
England

PAM:eh

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Heye

Heye found.

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK 32, N. Y.

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

OFFICE OF
THE DIRECTOR

March 8, 1949

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt:

Besides the enclosed formal acknowledgement of your very generous gift I cannot refrain from adding my personal thanks. The figures are extremely interesting and the modelling of them is certainly beautiful. Due to your generosity we have now a representation of the culture from Tlatlico.

It was indeed good to see you the other day and I hope we can meet more frequently in the future.

Cordially yours,

Geo. G. Heye

GGH:b
enc.

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Heye

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK 32, N. Y.

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

OFFICE OF
THE DIRECTOR

March 8, 1949

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt:

On behalf of the Board of Trustees of the Museum of the American Indian, Heye Foundation, I beg to acknowledge with thanks your gift to this institution of . .

3 pottery figures

from Tlatlico, Mexico

These make a very valuable addition to our collections.

Very truly yours,

MUSEUM OF THE AMERICAN
INDIAN, HEYE FOUNDATION

Geo. G. Heye
Chairman

GGH:b

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Heye

March 2, 1949

Dear Mr. Heye:

I am sending you under separate cover the three figures from Tlatlico, of which I spoke to you.

I know they are of no importance but since each of them represents an entirely different style of face, I thought it might add to the evidence of the enormous variety of this site.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. George G. Heye
Museum of the American Indian
Broadway at 155th Street
New York 32, New York

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Heye Foundation

Heye Foundation

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK 32, N.Y.

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

OFFICE OF
THE DIRECTOR

November 20, 1948

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt:

I thank you for your very kind letter of November 18th and I assure you that it is a pleasure if we can help you out at any time in any way.

I hope to drop in and see your present exhibition and will give you a ring before I do so.

With kindest regards, believe me

Cordially yours,

Geo. G. Heye

GGH:b

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Heye Foundation

October 11, 1948

Dear Dr. Burnett:

Thank you very much for your kind note of October 9th. It was awfully good of you to go to the trouble of looking for a reference to the rock drawings.

I have found in the meantime that that particular one that I may try to locate comes from British Guiana and was included by mistake in the illustrations of Brazilian petrograph. Unfortunately, as far as I can discover, it was published only once fifty years ago in the Journal of the Anthropological Institute of London, in 1873, and is also represented there by a line drawing which may or may not be accurate.

I have written Mr. Heye asking for permission to borrow the bark-cloth mask from Panama, the copper disk with the two faces from the Southern Andes and the Eskimo Mask No. 9/3409 which you so very kindly lent us for the Indian exhibition in 1941. If this latter mask is among those that have been exchanged I believe there is one in your collection that is similar enough to serve the purpose.

Once more many thanks for all your kindness.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. E. K. Burnett
Museum of the American Indian
Heye Foundation
Broadway at 155 Street
New York 32, New York

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November 18, 1948

Dear Dr. Burnett:

I just received word from our mailroom that your invitation to the opening of our exhibition failed to go out and I am terribly sorry about this error. I had very much hoped to see you there and would now like to ask you when you could come so that I may have the pleasure of showing you through the galleries.

The response from press and public alike has been highly satisfactory and I hope you will be pleased with the scope and setting of the exhibition.

Once more let me tell you how very much I regret our failure to get the invitation out in time.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. E. K. Burnett
Museum of the American Indian
Heye Foundation
Broadway at 155th Street
New York 32, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 18, 1948

Dear Mr. Heye:

The exhibition "Timeless Aspects of Modern Art" opened the day before yesterday and has already aroused a great deal of interest on the part of the public and the press.

Let me take this opportunity to thank you again for your wonderful cooperation and to express the hope that you will visit the galleries. Please do let me know when you are coming so that I may have the pleasure of showing you the exhibition.

Once more many thanks for your generous cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. George G. Heye
President
The Museum of the American Indian
Heye Foundation
155th Street and Broadway
New York 32

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cc/ Dorothy Dudley

Mr. George G. Heye
Museum of the American Indian
Heye Foundation
Broadway at 155th Street
New York 32, New York

October 11, 1948

Dear Mr. Heye:

The Museum of Modern Art is organizing an exhibition called "Timeless Aspects of Modern Art," which is to show the affinities between the art of our day and the arts of other periods and civilizations. This exhibition will open on November 9th and will be on display until January 9th.

I very much hope that you will be willing to lend us for this exhibition three objects from your Museum which illustrate its purpose particularly well. They are

1. a mask representing a deer made of bark cloth, from Panama

2. a copper disk with two faces applied in raised lines, from the Southern Andean region, and

3. the Eskimo mask from Southwestern Alaska No. 9/3409, which you were kind enough to lend us several years ago for the exhibition "Indian Arts of the United States".

It is my hope that the exhibition will contribute considerably not only to an understanding of contemporary art but also to a broader approach to the art of all ages and all peoples.

Our museum will, of course, bear all costs of transportation and insurance for loans to this exhibition.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

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MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK 32, N. Y.

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

October 9, 1948

Mr. Rene D'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. D'Harnoncourt:

When I was at the library yesterday I checked all of our available material on Brazilian pictographs and found nothing illustrated resembling the figure you sketched for me when you were here on Thursday. In fact the only reference with any resemblance from your drawing is to be found in Figs. 4 and 5 in the title listed below by William Curtis Farabee. These, are again, only line drawings. They come from the Rio Honawau region.

Sorry I cannot be more helpful but will keep an eye peeled hoping that some illustration nearer the form of your interest will show up.

Sincerely yours,

E. K. Burnett

Farabee, William Curtis

Some South American petroglyphs. In Holmes Anniversary Volume, Washington, 1916, pp. 88-95; 2 pls., 5 figs.

EKB:b

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	MoMA Exhs.	393.3

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK 32, N. Y.

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

October 9, 1948

Mr. Rene D'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York 19, New York

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EKB:b

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NYC

Heye Foundation

January 31, 1949

January 31, 1949

Dear Dr. Burnett:

This is to thank you again for your generous cooperation in lending us important works from your collection for our exhibition "Timeless Aspects of Modern Art."

I don't need to tell you that the deer head from Panama, the disk from the Argentine, and the Eskimo masks greatly contributed to the success of the exhibition which showed itself not only by an attendance figure of close to 100,000 but by many enthusiastic comments and group discussions.

We hope your loans are by now safely back in your hands.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. E. K. Burnett
Museum of the American Indian
Heye Foundation
Broadway at 155th Street
New York 32, New York

Enc.

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Heye

Heye Foundation

January 31, 1949

Dear Mr. Heye:

Just a word to express to you our deep appreciation for your generous loans, which contributed so much to the success of our exhibition "Timeless Aspects of Modern Art."

The exhibition has been seen by about 100,000 people and has been received by the public with a great deal of enthusiasm. I was particularly impressed with the appreciation shown of the Panamaen mask and the disk from Argentine, both of which aroused exceptional interest among artists and connoisseurs.

With renewed thanks for your generosity and cooperation,

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. George G. Heye
Museum of the American Indian
Heye Foundation
Broadway at 155th Street
New York 32, New York

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NYC
Hirsch

January 31, 1949

Dear Dr. Hirsch:

This is to thank you again for your generous loan of the stone sculpture to our exhibition "Timeless Aspects of Modern Art."

I don't need to tell you that this work created a great deal of interest and contributed much to the success of the exhibition. It was among the most admired pieces.

With very best regards,

Faithfully yours,

René d'Harnoncourt

Dr. Jacob Hirsch
30 West 54th Street
New York 19, New York

Enc.

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	MoMA Exhs.	393.3

October 29, 1948

Dear Dr. Hirsch:

In accordance with our conversation I am sending you here the Registrar's form for the loan of the Early Christian stone head to our exhibition "Timeless Aspects of Modern Art" .

We are exceedingly grateful to you for letting us have this work which will be an important contribution to the theme of the exhibition.

The time for the organization of the show is running short since it opens on November 16 and we would like to have your work called for on or before November 8. The Museum will, of course, be responsible for all packing and transportation expenses and for the insurance from the time it leaves your gallery until it is returned.

Once more let me thank you for your interest and cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Jacob Hirsch
Antiquities and Numismatics
30 West 54th Street
New York 19, New York

Enc.

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October 29, 1948

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Once more let me thank you for your interest and cooperation.

With very best regards,

Faithfully yours,

René d'Harnoncourt

Dr. Jacob Hirsch
Antiquities and Numismatics
30 West 54th Street
New York 19, New York

Enc.

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Janis

January 31, 1949

Dear Sidney:

Just a word to thank you for your generous loan of the Picasso and to tell you how much it contributed to the success of the exhibition "Timeless Aspects of Modern Art."

You will be interested to know that we had an attendance of nearly 100,000, which is exceedingly high for such a relatively small show and I hardly remember one that aroused as much real interest among the public. The place was always filled with people carrying on a discussion and I think we succeeded in making visitors look at works of art who otherwise pass through the galleries in a routine way.

Once more many thanks.

Faithfully yours,

Rene d'Harnoncourt

Mr. Sidney Janis
1 West 85th Street
New York 24, New York

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Timeless Aspects
of Modern Art
Janis

February 1, 1949

Dear Sidney:

Just a word to thank you for your generous loan of the Picasso and to tell you how much it contributed to the success of the exhibition "Timeless Aspects of Modern Art."

You will be interested to know that we had an attendance of nearly 100,000, which is exceedingly high for such a relatively small show and I hardly remember one that aroused as much real interest among the public. The place was always filled with people carrying on lively discussions and I think we succeeded in making many visitors look at works of art with a new interest.

Once more many thanks.

Faithfully yours,

Rene d'Harnoncourt

Mr. Sidney Janis
1 West 85th Street
New York 24, New York

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Timeless Aspects
NYC
Paris

cc: Dorothy Dudley ✓

October 29, 1948

Dear Sidney:

This is to confirm our conversation about the loan of "The Painter and His Model" by Picasso for our exhibition "Timeless Aspects of Modern Art" to be held from November 16 to January 23rd.

First of all let me thank you for letting us borrow the painting which will be an important contribution to the exhibition and a perfect illustration of our theme.

I understand from Dorothy Miller that you have given us permission to call for the painting so that we can ascertain what may have to be done to it, and if we can do the job.

Our Museum will of course make itself responsible also for the return transportation and for the insurance of the painting for the time of its loan to us.

Once more many thanks for your kind cooperation and interest.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Sidney Janis
1 West 85th Street
New York 24, New York

Enc.

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Timeless Aspects
NYC
Paris

cc: Dorothy Dudley ✓

October 29, 1948

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Our Museum will of course make itself responsible also for the return transportation and for the insurance of the painting for the time of its loan to us.

Once more many thanks for your kind cooperation and interest.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Sidney Janis
1 West 85th Street
New York 24, New York

Enc.

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October 29, 1948

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I understand from Dorothy Miller that you have given us permission to call for the painting so that we can ascertain what may have to be done to it, and if we can do the job.

Our Museum will of course make itself responsible also for the return transportation and for the insurance of the painting for the time of its loan to us.

Once more many thanks for your kind cooperation and interest.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Sidney Janis
1 West 85th Street
New York 24, New York

Enc.

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Possible for Kochnitzky File
XX Anniversary show

LEON A. KOCHNITZKY
923 Fifth Avenue
New York 21
Tel.: BUtterfield 8-1136

CURRICULUM VITAE

1894	Born St. Josse-ten-Noode (suburb of Brussels, Belgium)
1908 to 1915	University of Brussels University of Utrecht University of Bologna (Ph.D., November 15, 1915)
1916-17	Musical studies in Florence
1918-19	Secretary to Belgian Mission in Rome
1919	Lauréat de l'Académie Francaise (Prix François-Coppée)
1919-20	Secretary to Gabriele d'Annunzio
1921	On Editorial Staff of "l'Osservatore Romano" Rome
1922-26	Lectured throughout Europe for Belgian Ministry of Education.
1927	Secretary to Belgian Ministry of Education
1928-29	Editor of "La Revue Musicale" Paris
1932	Lectures at Brazilian Academy of Arts & Letters, Rio de Janeiro
1930-39	Contributing Editor of "Les Nouvelles Litteraires" Paris
1942-46	In charge of Belgian Radio Program for O.W.I.; New York and Washington.
	Lectures on art at New School for Social Research and Art Institute of Chicago.

Publications: Seven volumes of poetical works.
French translation of Shakespeare's Sonnets (now in seventh edition)
Numerous articles in "Les Nouvelles Litteraires" (Paris); "Modern Music" (New York); "L'Arche" (Paris); "Le Peuple" (Brussels); "New York Herald-Tribune"; "Horizon" (London); "The Columbia Dictionary of Modern European Literature" (New York)

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	MoMA Exhs.	393.3

THE MUSEUM OF MODERN ART

Date July 16, 1948

To: Mr. d'Harnoncourt

From: Monroe Wheeler

Re: Leon A. Kochnitzky

Enclose herewith a "Curriculum Vitae" of Leon A. Kochnitzky who is now free to accept employment either on a steady or free lance basis. He is an excellent writer in English as well as French and a man of extraordinary sensibility and energy. I think that he might very possibly be the man you are looking for to do the research on the 20th Anniversary exhibition.

1922-26 Lectured throughout Europe for Belgian Ministry of Education.

1927 Secretary to Belgian Ministry of Education

1928-29 Editor of "La Revue Musicale" Paris

1932 Lectures at Brazilian Academy of Arts & Letters, Rio de Janeiro

1930-39 Contributing Editor of "Les Nouvelles Litteraires" Paris

1942-46 In charge of Belgian Radio Program for O.W.I.; New York and Washington.

Lectures on art at New School for Social Research and Art Institute of Chicago.

Publications: Seven volumes of poetical works.
French translation of Shakespeare's Sonnets (now in seventh edition)
Numerous articles in "Les Nouvelles Litteraires" (Paris); "Modern Music" (New York); "L'Arche" (Paris); "Le Peuple" (Brussels); "New York Herald-Tribune"; "Horizon" (London); "The Columbia Dictionary of Modern European Literature" (New York)

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LEON A. KOCHNITZKY
923 Fifth Avenue
New York 21
Tel.: BUtterfield 8-1126

CURRICULUM VITAE

1894	Born St. Josse-ten-Noode (suburb of Brussels, Belgium
1908	University of Brussels
[illegible]	University of Bologna (Ph.D., November 15, 1915)
1916-17	Musical studies in Florence
1918-19	Secretary to Belgian Mission in Rome
1919	Lauréat de l'Académie Francaise (Prix François-Coppée)
1919-20	Secretary to Gabriele d'Annunzio
1921	On Editorial Staff of "l'Osservatore Romano" Rome
1922-26	Lectured throughout Europe for Belgian Ministry of Education.
1927	Secretary to Belgian Ministry of Education
1928-29	Editor of "La Revue Musicale" Paris
1932	Lectures at Brazilian Academy of Arts & Letters, Rio de Janeiro
1930-39	Contributing Editor of "Les Nouvelles Litteraires" Paris
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	Lectures on art at New School for Social Research and Art Institute of Chicago.

Publications: Seven volumes of poetical works.
French translation of Shakespeare's Sonnets (now in seventh edition)
Numerous articles in "Les Nouvelles Litteraires" (Paris); "Modern Music" (New York); "L'Arche" (Paris); "Le Peuple" (Brussels); "New York Herald-Tribune"; "Horizon" (London); "The Columbia Dictionary of Modern European Literature" (New York)

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Lothrop

Send invitation & Pamphlets
Aspects to
Mrs. W. Lothrop
18 Trail Street
Cambridge Mass

it would fit into the sequence of works of art showing affinities between the old and the new. Although I admired very much the bronze from your collection, I unfortunately have no works in this particular show - consisting of a total of only 56 - which are related to your work.

It was extremely kind of you to write to me about it and I wish I could have included it.

Perhaps you will be able to come to the opening of this exhibition on Tuesday evening and if so, I hope very much to have the pleasure of meeting you.

With very best regards,

Faithfully yours,

Mr. Alastair B. Martin
"Guennol"
Glen Head
Long Island, New York

René d'Harnoncourt

Enc.

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Martin

November 12, 1948

My dear Mr. Martin:

As I wrote to you on November 8, I asked Mr. Wilkinson to show me your abstract Persian bronze in the hope that it would fit into the sequence of works of art showing affinities between the old and the new. Although I admired very much the bronze from your collection, I unfortunately have no works in this particular show - consisting of a total of only 56 - which are related to your work.

It was extremely kind of you to write to me about it and I wish I could have included it.

Perhaps you will be able to come to the opening of this exhibition on Tuesday evening and if so, I hope very much to have the pleasure of meeting you.

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"Guennol"
Glen Head
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René d'Harnoncourt

Enc.

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November 8, 1948

Dear Mr. Martin:

Thank you ever so much for your good letter of November 4th, offering us the loan of your abstract Persian bronze for our exhibition "Timeless Aspects of Modern Art."

I got in touch with Mr. Wilkinson at the Metropolitan Museum and will see the object within the next two days. I will write to you then immediately and hope I may borrow it if it fits into the sequence of objects planned for our show.

Once more let me thank you for your most generous interest and cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Alastair B. Martin
"Guennol"
Glen Head
Long Island, New York

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4 Nov 48

Dear Mr. d'Harnoncourt,

Called your office today but you were out. John Cooney told me yesterday that you had been borrowing from Brooklyn Museum for a show you were putting on. I understand you are showing so-called abstract objects. This being so, I thought you might be interested in seei ng an important abstract Persian bronze object which I have recently lent to the Metropolitan Museum, Mr. Wilk inson's dept. It is a beautiful, very rare small object, about 6 inches in height, and I am positive it will be worth your inspection. Am pleased you admired my lion-monster, and wish to congratulate you and Mr Kirstein on the Nadelman show.

Please take a look at my piece, I know you haven't seen it, unless you knew the Joseph Brummer objects very well, as it has never been on exhibition. Mr Wilkinson will be able to lend it to you, I am sure, as his new gallery is not yet ready for the new Persian objects.

Hoping to meet you soon, as Mr Kirstein said you were a great expert on objects.

Respectfully,

Alastair B Martin

A. B. Martin, "Guennol", Glen Head, Long Island NY

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Martin

January 6, 1948

Dear Mr. Martin:

Please forgive the long delay of this letter but I just got out of bed where I spent ten days with a nasty case of flu.

I am very glad that you liked the ivory cup and delighted to know that you loaned it to the Brooklyn Museum. I think their collection of primitive art and their manner of display deserve the highest credit.

The subject of Mound Builder art is a very difficult one. The only collectors I know of are people interested in it from an archaeological point of view and there are no stores that carry fine pieces selected for purely esthetic considerations. So you see it is a field in which it is particularly difficult to find pieces of great quality.

I wonder if you would care to lunch with me sometime when you are in town so that I could give you a few suggestions that might possibly be useful in looking for Pre-Columbian American objects. It would give me a great deal of pleasure to see you.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. A. B. Martin
Glen Head
Long Island, New York

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2 January 1948

Dear Mr. D'Harnoncourt,

When you were assembling material for your book "Indian Art of the United States", you must have canvased all the sources of Mound Builder art collectors. Would you please let me know the names of any dealers and private collectors who might sell such art? I have been to Carlebacks but he doesn't have anything at this time. I do not know of any other place to try, as none of the normal antique dealers carry American Indian Art. You must know friends who might part with one of their fine effigy pipes?

Thanking you for your trouble,

Sincerely,

A B Martin

A. B. Martin, Glen Head, Long Island New York

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28 December 1948

Dear Mr. D'Harnoncourt,

Just a short note to thank you again for letting me know about the Benin ivory piece, and to advise you that it is now on indefinite loan at the Brooklyn Museum. If you should ever come across anything very fine, in Indian, African, Eskimo, etc art, would you be kind enough to let me know about it, if it is of first quality?

I am reading with great interest your book on INDIAN ART of the United States, and admire all the objects. Since I see you collect in this field, do you know anywhere where I can get an example of Mound Builders art?

I recently purchased a set of six Mexican Popular Art paintings: They form a set of monkey pictures made for the Pulqueria "LA MONA", 19th century. They show monkeys acting as humans, dancing, bull-fighting, swimming, etc. We bought them right in Mexico, Mr Sheldon Keck has just finished cleaning them, and they are being framed at Butler's.

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Miss D. Miller has seen them before cleaning and liked them. If you are interested I will gladly send you a set of photos of them. They might amuse you.

Wishing you a Happy New Year,

Sincerely,

Alastair B. Martin

A. B. Martin, "Guennol", Glen Head, Long Island.

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hyc

Matisse

January 31, 1949

Dear Pierre:

This is just to thank you again for the generous loan of the Miro. I don't need to tell you how much it contributed to the exhibition due to the fact that it showed so clearly the affinities between all the various art forms displayed in the same gallery.

Once more many thanks.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Pierre Matisse
41 East 57th Street
New York 22, New York

Enc.

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November 4, 1948

Dear Pierre:

First of all let me thank you for your wonderful cooperation in connection with our show Timeless Aspects of Modern Art and for your willingness to lend us Joan Miro's Women in the Night.

Our Museum will, of course, make itself responsible for transportation and insurance from the time we have the painting picked up until it is returned. I am sending you here the official green loan slip from our Registrar's office and would appreciate it if you would fill it out and mail it back to us.

Once more many thanks for your helpfulness.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Pierre Matisse
41 East 57 Street
New York 22

Enc.

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Timeless Aspects of Art
NYC
Matisse

DD

When I called Matisse about collecting, they asked that we wait until Thurs. to collect so that they would have time to frame the picture. I told Chrystl - and she was going to check as it is possible Mr. d'H. would like to arrange the framing.

ah

ART

1948

Matisse. Please
ting is very small

Our Museum will, of course, make itself responsible for transportation and insurance from the time we have the painting picked up until it is returned. I am sending you here the official green loan slip from our Registrar's office and would appreciate it if you would fill it out and mail it back to us.

Once more many thanks for your help[illegible].

ARTIST or SUBJECT | NEGATIVE NUMBER

Gallery: Horse | S-5861 | 2

[illegible]: The Synagogue | S-3730 | 2

Lembruck: Standing Youth | S-256 | 2

to be picked up Thurs

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

loan of Mrs. Matisse

Mr. Pierre Matisse
41 East 57 Street
New York 22

Enc.

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Timeless Aspects of Cubism
Matisse

THE MUSEUM OF MODERN ART

Date November 8, 1948

To: Harry Skevington

From: Adele Hedges

Re:

Dear Harry:

Herewith the pick-up order for collection on Nov. 18th from Pierre Matisse. Please send Pete in the morning - but not before 10:00. They say the painting is very small & can easily be carried by hand.

With very best regards, to be returned

Faithfully yours,

Rene d'Harnoncourt

Mr. Pierre Matisse
41 East 57 Street
New York 22

Enc.

loan of Mrs. Matisse

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Dorothy Dudley

November 4, 1948

Dear Pierre:

First of all let me thank you for your wonderful cooperation in connection with our show Timeless Aspects of Modern Art and for your willingness to lend us Joan Miro's Women in the Night.

Our Museum will, of course, make itself responsible for transportation and insurance from the time we have the painting picked up until it is returned. I am sending you here the official green loan slip from our Registrar's office and would appreciate it if you would fill it out and mail it back to us.

Once more many thanks for your helpfulness.

to be collected

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Pierre Matisse
41 East 57 Street
New York 22

Enc.

loan of Mrs. Matisse

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Mazo

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date Oct. 20, 1948

From S. Mazo Department

For Mr. d'Harnoncourt - Exhibition: Timeless Aspects in Modern Art

PRINTS

Please supply 6 (Quantity)

glossy x size

Date of completion as soon as possible

NEW PHOTOGRAPHS

Please have (Photographer)

take (Number of shots)

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Callery: Horse	S-5861	2
Bloom: The Synagogue	S-3730	2
Lehmbruck: Standing Youth	S-236	2

Forwarded to Amount Date Billed

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Metropolitan Museum

February 1, 1949

Dear Francis:

Just a word to thank you again for the generous loans of the Metropolitan Museum to our exhibition "Timeless Aspects of Modern Art." The attendance of the exhibition, about 100,000, is not too impressive in terms of your records but it is quite remarkable for one of our small exhibitions. What particularly interested me was the attendance of organized groups who came to gather material for discussions. We also had an exceptionally large audience of artists and feel that the effort was very much worthwhile.

I don't need to tell you how much your loans contributed to the exhibition.

Once more many thanks for your wonderful cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Francis Henry Taylor
Director
Metropolitan Museum of Art
Fifth Avenue and 82nd Street
New York 28, New York

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THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N.Y.

November 10, 1948

January 31, 1949

Dear Francis:

Just a word to thank you again for the generous loans of the Metropolitan Museum to our exhibition "Timeless Aspects of Modern Art." The attendance of the exhibition, about 100,000, is not too impressive in terms of your records but it is quite remarkable for one of our small exhibitions. What particularly interested me was the attendance of organized groups who came to gather material for discussions. We also had an exceptionally large audience of artists and feel that the effort was very much worthwhile.

I don't need to tell you how much your loans contributed to the exhibition and can only say that it is with a great sense of nostalgia that we refer the visitors who still come to see the Greek Horse, the Chinese Scroll, etc., to Fifth Avenue and 82nd Street.

Once more many thanks for your wonderful cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Francis Henry Taylor
Director
Metropolitan Museum of Art
Fifth Avenue and 82nd Street
New York 28, New York

Enc.

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Timeless Aspects

Metropolitan

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N.Y.

OFFICE OF THE REGISTRAR

November 10, 1948

Miss Dorothy Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Dudley:

Will you please sign and return the enclosed receipt covering the delivery to you yesterday of six objects, which the Metropolitan Museum is lending you for exhibition from November 16, 1948 to January 23, 1949. The duplicate attached may be retained for your record.

You will note that the Museum will insure these pieces at the value given, against all risks for the full period of the loan including time in transit. As there is a reciprocal insurance agreement between our two museums, our bill will be for transit insurance only.

Yours very truly,

Robert P. Sugden
Registrar.

Enc.
MR

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cc: Dorothy Dr

Mr. Meyer says
Rex will be
ready to collect
any day now -
Since he may want only
prints, test to check
further on other loans
Thru Roz ?
M.

Rene Elemmes (Metropolitan) Can collect any day now says Meyer

1948

Dear Fran

In accord ce of your
Departmer to borrow
from the ng with
basic aff nnot tell
you how g nd kindness
I have re e works we
would lik 16 to January
23):

B
A 1.11.3
M 5.11.18
D

H

Rubens
Prison Interior by Giovanni Piranesi, + etching #7 of #14 - AHB Long list -

collect every thing 400.-

Our Museum will of course take the responsibility for any expenses connected with the packing and transportation of these works and for their insurance from the time they leave your walls until they are returned.

I think you will be interested to know that I went to see the Laurano in Baltimore and compared it with the photograph of the Piero di Cosimo in Sarasota. I finally decided on the Piero di Cosimo and have already their permission to show it. I am particularly grateful for these two suggestions you gave me because they helped solve a major problem in the exhibition.

Once more let me thank you for your interest and all your assistance.

With very best regards,

Faithfully yours,

Mr. Francis Henry Taylor
Metropolitan Museum of Art
New York 28, New York

Rene d'Harnoncourt

Encs. loan forms -

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cc: Dorothy Dudley

October 27, 1948

Dear Francis:

In accordance with your suggestion, I sought the advice of your Department Heads on the various works of art we hope to borrow from the Metropolitan Museum for our exhibition dealing with basic affinities among works of various epochs. I cannot tell you how grateful I am for the wonderful cooperation and kindness I have received at your Museum and am listing here the works we would like to have on loan for two months (November 16 to January 23):

Bronze horse, Greek 800 B.C.
Alabaster figure from the Cycladic Islands #34.11.3
Mycenaean figurine, painted clay #35.11.18
Dragons in landscape, attributed to Ch'ên Jung. Ink on paper
Hercules fighting Envy and Deception, woodcut by Christoffel Jegher, after Rubens
Prison Interior by Giovanni Piranesi, + etching #7 of #14 - AH8 horizontal -

Our Museum will of course take the responsibility for any expenses connected with the packing and transportation of these works and for their insurance from the time they leave your walls until they are returned.

I think you will be interested to know that I went to see the Laurano in Baltimore and compared it with the photograph of the Piero di Cosimo in Sarasota. I finally decided on the Piero di Cosimo and have already their permission to show it. I am particularly grateful for these two suggestions you gave me because they helped solve a major problem in the exhibition.

Once more let me thank you for your interest and all your assistance.

With very best regards,

Faithfully yours,

Mr. Francis Henry Taylor
Metropolitan Museum of Art
New York 28, New York

Rene d'Harnoncourt

Encs. loan forms -

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Thet. Mus. Art

THE MI



Mr René d'Harnoncourt
Modern Museum of Ar
New York City.

Dear Mr. d'Harnon

I am sorry to s hand of the
bronze object of the phone.
So I enclose a small sketch which I think will
give you a good idea of what it looks like. It is
not very thick as you can see despite the fact
that I have drawn no section.

I wasn't in my office when you called so I was
a little hampered - but call me up again
and I'll be pleased to go into the matter in
greater detail.

Yours Sincerely
Charles K Wilkinson.

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Met. Mus. of Art

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

DEPARTMENT OF EGYPTIAN ART

Mr. René d'Harnoncourt
Modern Museum of Art
New York City.

Dear Mr. d'Harnoncourt

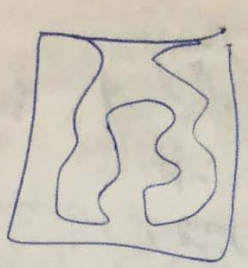
I am sorry to say I haven't a print to hand of the bronze object of which you spoke over the phone. So I enclose a small sketch which I think will give you a good idea of what it looks like. It is not very thick as you can see despite the fact that I have drawn no section.

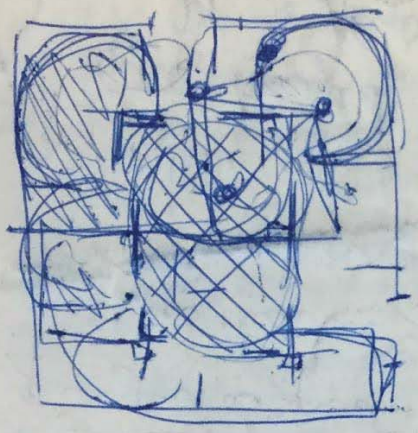
I wasn't in my office when you called so I was a little hampered - but call me up again and I'll be pleased to go into the matter in greater detail.

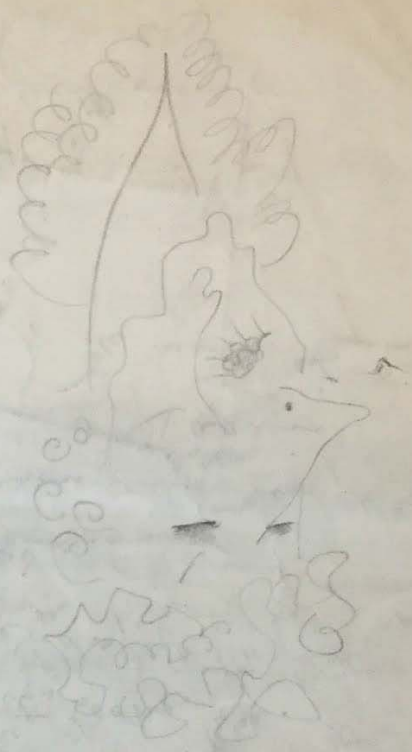
Yours Sincerely
Charles K Wilkinson.

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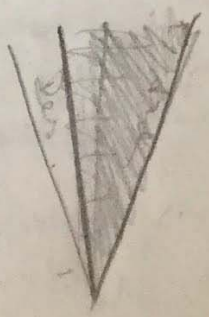
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INVITATIONS
To Mayor
Alexander
All Boro Pres
H. Shapiro
B. Waitzman
Burnett
Goldfarb
Ramey



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cc: Dorothy Dudley

October 27, 1948

Dear Francis:

In accordance with your suggestion, I sought the advice of your Department Heads on the various works of art we hope to borrow from the Metropolitan Museum for our exhibition dealing with basic affinities among works of various epochs. I cannot tell you how grateful I am for the wonderful cooperation and kindness I have received at your Museum and am listing here the works we would like to have on loan for two months (November 16 to January 23):

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Alabaster figure from the Cycladic Islands #34.11.3
Mycenaean figurine, painted clay #35.11.18
Dragons in landscape, attributed to Ch'ên Jung. Ink on paper
Hercules fighting Envy and Deception, woodcut by Christoffel Jegher, after Rubens
Prison Interior by Giovanni Piranesi, etching

Our Museum will of course take the responsibility for any expenses connected with the packing and transportation of these works and for their insurance from the time they leave your walls until they are returned.

I think you will be interested to know that I went to see the Laurano in Baltimore and compared it with the photograph of the Piero di Cosimo in Sarasota. I finally decided on the Piero di Cosimo and have already their permission to show it. I am particularly grateful for these two suggestions you gave me because they helped solve a major problem in the exhibition.

Once more let me thank you for your interest and all your assistance.

With very best regards,

Faithfully yours,

Mr. Francis Henry Taylor
Metropolitan Museum of Art
New York 28, New York

Rene d'Harnoncourt

Encs.

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DR. WARNER MUENSTERBERGER
120 CENTRAL PARK SOUTH
NEW YORK 19, N. Y.
CIRCLE 6-5420

Jan. 8, 49

Mr. René d'Harnoncourt
Museum of Modern Art
West 53rd St.
New York City

Dear Mr. d'Harnoncourt,

Last year I had the pleasure of meeting you. Perhaps you remember our short conversation about primitive art.

I am enclosing a photo of a Gouro mask which belongs to me. I find a striking similarity between this object and the Modigliani head you show in your present exhibition.

If you are interesbed in this and a few other pieces of mine I am certainly happy to show them to you.

Very truly yours,

Warner Muensterberger

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Muensterberger

The Morgan Defense Committee

March 1, 1949

Dear Dr. Münsterberger:

I feel very guilty about the long delay of this note. Unfortunately I was away from New York a great deal and my correspondence has therefore suffered badly.

The Gouro mask is indeed a wonderful piece that shows a great deal of affinity to Modigliani's work. I am very grateful to you for letting me see the photograph and would love to have a chance to look at your collection. If you should be free early next week I would like to suggest that we make an appointment and would appreciate it if you would give me a ring.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Warner Muensterberger
120 Central Park South
New York 19, New York

Enc.

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Morgan

The Morgan Defense Committee

G. P. O. Box 1253

George Zak, Sec.-Treas.

Columbus, Ohio
January 31, 1949

Dear Friend:

You are no doubt familiar with the Morgan Case at the Ohio State Museum in Columbus, Ohio. Briefly, Richard G. Morgan, for 12 years Curator of Archaeology of the Museum, was dismissed under a Policy of Employment including a "guilt by association" clause. Mr. Morgan, and other Museum employees knew nothing of this Policy which was secretly passed by the Board of Trustees. Furthermore, no specific charges were made against him and he was not given a chance for a fair hearing where he could face his accusers and demand justice.

Anthropologists and other educators from all over the country have protested this violation of academic freedom. They are aware that this case fits into the growing pattern of repression that is spreading through our educational institutions. Local and National organizations have entered the case with strong protestations. The American Anthropological Association has condemned Morgan's dismissal as a violation of his civil rights. At its Toronto meeting in December this Association authorized its Executive Board to take positive action in the Morgan Case. In addition, it established a Committee on Scientific Freedom to deal with all violations of academic freedom involving its members.

The Morgan Defense Committee recognizes the great value of the numerous protests that have been made in this case and wishes to thank the individuals and organizations that have taken action. While continued protests are essential, further steps must be taken. It has been decided, therefore, to take the Morgan Case to the Ohio Supreme Court. Victory in this case will not be Morgan's alone. It will help safeguard the positions of educators and scientists everywhere. To fight this case costs money. We are appealing to you, therefore, to make a donation to help defray legal expenses. One thousand dollars is needed immediately. This will cover the costs of depositions, filing and pleading the case in court. Your contribution will help make it possible to get this case into court. It would be very helpful to us if you would also send names of colleagues and friends who might be interested in aiding in this fight.

May we hear from you soon?

All contributions should be sent to the Morgan Defense Committee, Box 1253, Columbus, Ohio.

Yours sincerely,

George Zak

George Zak, Secretary-Treasurer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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20th Cy art
Timeless aspects
New York
(Mus Amer. Indian)

C.C. Dorothy Dudley

October 11, 1948

Mr. George G. Heye
Museum of the American Indian
Heye Foundation
Broadway at 155th Street
New York 32, New York

Dear Mr. Heye:

The Museum of Modern Art is organizing an exhibition called "Timeless Aspects of Modern Art," which is to show the affinities between the art of our day and the arts of other periods and civilizations. This exhibition will open on November 9th and will be on display until January 9th.

I very much hope that you will be willing to lend us for this exhibition three objects from your Museum which illustrate its purpose particularly well. They are

1. a mask representing a deer made of bark cloth, from Panama

2. a copper disk with two faces applied in raised lines, from the Southern Andean region, and

3. the Eskimo mask from Southwestern Alaska No. 9/3409, which you were kind enough to lend us several years ago for the exhibition "Indian Arts of the United States".

Not available

It is my hope that the exhibition will contribute considerably not only to an understanding of contemporary art but also to a broader approach to the art of all ages and all peoples.

Our museum will, of course, bear all costs of transportation and insurance for loans to this exhibition.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

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cc: Dor. Dudley

Primitive Arts
NY

February 11, 1949

My dear Mr. Heye:

I have been very much upset to hear that the Eskimo mask we borrowed from your Museum was returned to you damaged and repaired. We have a strict rule that if any damage occurs while objects are on loan to our Museum, these damages must be reported to the Director of the exhibition and the Registrar's Office and that no repair shall be made without specific instructions from the lending institution. Since in this case no damage was reported and an unauthorized repair was made I am investigating the case to insure that there will be no repetition of such an incident.

The particular mask in question was, as you know, picked out by myself at your Bronx annex. I also installed it personally at the time and at a hèight where it was way out of reach of the public. In installing it, the wooden forehead ornament, representing, I believe, air bubbles, was inserted by me in the hole on the mask. So I know that no damage could have happened to the pieace during the period of the exhibition itself. The lower end of the stick was, at the time, jagged and covered with some substance, but as Dr. Burnett tells me, on the return of the piece there were some nails driven into the stick to hold the break together which I know were not there when I installed it. In order to trace this repair I hope you will permit me to see the piece again so that I can give the Registrar an exact description of what happened to the mask so that we can interview people who had a chance to touch it in packing and shipping.

I need not tell you that the piece was insured and that we will be only too happy to claim any expenses connected with the damage.

The whole matter makes me indeed feel very badly and I hope we can in some way get at the root of it.

Very faithfully yours,

Rene d'Harnoncourt

Mr. George G. Heye
Museum of the American Indian
New York 32

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cc Dorothy Hedges

Adele

Timeless Aspects

N.Y.C

mus of Amer Ind.

November 8, 1948

OK-being collected 11/12/48

Dear Mr. Burnett:

In accordance with our telephone conversation I went to the Museum Annex in the Bronx on Saturday morning and found there an Eskimo mask that would serve our purpose admirably. I very much hope that your Museum will be willing to let us borrow this mask for our exhibition Timeless Aspects of Modern Art in addition to the two other pieces.

I cannot tell you how very much I appreciate all the wonderful cooperation you have given me.

With very best regards,

Faithfully yours,

AU3-2420

Rene d'Harnoncourt

Mr. E. K. Burnett
Museum of the American Indian
Heye Foundation
Broadway at 155th Street
New York 32, New York

Enc.

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Museum of Natural History

February 2, 1949

Dear Harry:

Many many thanks for the loan of your Venus. As you know, it created a great stir and excitement among the visitors and has contributed enormously to our exhibition.

I feel somewhat amiss because I remember having promised you to turn over to you the installation device that we were to use in showing the figure. But as you saw, we finally were able to make her stand up just with one wire inside a frame of two-by-fours so there is really no device that we can send you. I imagine you would not be very happy if you got two pieces of wood 12 feet long or two glass panes. If you would like me to design something for her for dramatic use I'll be glad to do it.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Harry L. Shapiro
Museum of Natural History
79th and Central Park West
New York 24, New York

Enc.

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Museum of fine Arts

January 28, 1949

Dear Mr. Edgell:

This is to thank you again for the generous loan of the bronze Apollo from your collection to our exhibition "Timeless Aspects of Modern Art." The exhibition has been dismantled on the 24th of this month and the work has, I trust, reached you by now.

Since I have personally taken some of our visitors through the gallery I have seen how tremendously impressed they were with the quality of this piece and what an important contribution it made to the success of the exhibition.

With very best regards and renewed thanks for all your cooperation,

Faithfully yours,

Rene d'Harnoncourt

Mr. G. H. Edgell
Director
Museum of Fine Arts
Boston 15, Massachusetts

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January 28, 1949

Dear Mr. Chase:

I need not tell you that the archaic Greek Apollo has been one of the most important works of art in our recent exhibition "Timeless Aspects of Modern Art," and has been greatly admired by connoisseurs, artists, and the general public. I trust that it is by now back in your hands and want to thank you again for your friendly cooperation and generosity in lending it to us. The exhibition has been seen by close to 100,000 people and if they found it not only stimulating but memorable it is because we were able to include such a magnificent work as the Apollo from your collection.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. George N. Chase
Museum of Fine Arts
Boston 15, Mass.

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MUSEUM OF FINE ARTS
BOSTON 15, MASSACHUSETTS

Department of Classical Art

1st November, 1948

Rene d'Harnoncourt, Esq.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt:

I know that Mr. Edgell has written you about the bronze statuette which you want for the exhibition "Timeless Aspects of Modern Art." I shall recommend the loan for action by the Committee on November 18th. I enclose the blank which you sent properly filled out, I hope.

Two glossy photographs have been ordered and will be sent to you shortly.

Sincerely yours,

George H. Chase

George H. Chase
Acting Curator

GHC:MEM

Enc.

Mr. George H. Chase
Acting Curator, Department of Classical Art
Museum of Fine Arts
Boston 15, Massachusetts

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November 17, 1948

Dear Mr. Chase:

Please forgive the long delay of this letter. However, the last two weeks have been so hectic that I was completely unable to keep up with my correspondence.

This is just a note to tell you how very grateful I am that you are willing to recommend the loan of the bronze Apollo to your committee and to assure you that it would be a most valuable and important addition to our exhibition.

I am very happy to report to you that the exhibition, at its opening last night, seemed to have met with the approval of both public and press.

Thanking you for your generous cooperation, I am,

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. George H. Chase
Acting Curator, Department of Classical Art
Museum of Fine Arts
Boston 15, Massachusetts

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October 30, 1948

Dear Mr. Edgell:

Thank you very much for your good note of October 28. I greatly appreciate your generous cooperation. The bronze Apollo would be such an important contribution to our exhibition that we would be very happy to have him even if we cannot show him during the first few days and at the opening. If you would bring the matter up before your Committee on November 18 I would be very grateful.

We will, of course, make ourselves responsible for whatever insurance you feel should be placed on the bronze.

Once more let me thank you for your cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. G. H. Edgell
Director
Museum of Fine Arts
Boston 15, Massachusetts

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October 26, 1948

Dear Mr. Edgell:

Our Museum is organizing an exhibition dealing with the basic affinities among works of art of all epochs and with their relation to modern art. All the works shown in this exhibition will be of outstanding quality and we have endeavored to find in each field the finest pieces in American museums and private collections. While the scope of the exhibition includes the archaic horizons of our own civilization, masterpieces of the Middle Ages and the Renaissance, the arts of the Far East and the so-called primitive civilizations, we are showing only a limited number of objects so as not to confuse the visitor.

It is our great hope that we may borrow for this exhibition your archaic, bronze Apollo, illustrated on Plate 65 of the catalogue on Master Bronzes published by the Albright Art Gallery in Buffalo in 1937. Our Museum would, of course, assume full responsibility for expenses connected with packing and shipping and the insurance of your loan from the time it leaves your collection until it is returned, and while on view here the bronze would be installed in a vitrine.

I feel very apologetic about coming to you with this request at this late date but a series of circumstances beyond our control has made it impossible for us to finish the selection of the objects to be requested until now. The exhibition opens on November 16 and will close on January 23. Because there is so little time left I would be most grateful if you could let me have your decision on this matter as soon as possible.

With very best regards,

Faithfully yours,

Mr. George Harold Edgell
Director
Museum of Fine Arts
Huntington Avenue
Boston, Massachusetts

René d'Harnoncourt

Enc.

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November 24, 1948

Dear Mr. Edgell:

The bronze Apollo arrived in excellent condition and was immediately installed in the gallery where it has already has attracted a great deal of attention and admiration. Let me take this opportunity to thank you for your cooperation and express the hope that you will come to New York in the near future and give me the pleasure of letting me show you the exhibition.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. G. H. Edgell
Director
Museum of Fine Arts
Boston 15, Massachusetts

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November 24, 1948

Dear Mr. Chase:

I had been hoping very much that the decision of your Trustees to lend us the magnificent bronze Apollo would be favorable and as it turned out, it arrived almost simultaneously with the good news.

I very much hope you will give me a ring when you come to New York. The exhibition does seem to arouse a great deal of interest among our visitors and if you can come I would love to show you around.

With renewed thanks for your cooperation,

Faithfully yours,

Rene d'Harnoncourt

Mr. George H. Chase
Department of Classical Art
Museum of Fine Arts
Boston 15, Massachusetts

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January 17, 1949

Dear Mr. Bliss:

Mrs. Parkinson asked me to send you some information on the age of the two pre-historic sculptures in our exhibition "Timeless Aspects of Modern Art." They are, as far as we know, among the first sculptures made by man and belong to the Aurignacian period.

A number of husky statuettes, with great emphasis on the fertility motif, were found on the foothills encircling the Alps from Northern Italy to France by way of Austria and Switzerland. These sculptures greatly antedate the famous rock paintings of Altamira. It is, however, a risky business to give objects of such great age a specific date since dating by geological evidence is, of necessity, not very precise. The estimate we used was that of Dr. Harry Shapiro, Chief Curator of Anthropology at the American Museum of Natural History, who believes that the Aurignacian Period falls between 85,000 and 50,000 B.C. Until quite recently the Aurignacian Period was thought to have been of more recent date lasting from about 70,000 to 25,000 B.C. But there never has been any question that these figurines were made by a species of homo sapiens that differed considerably from the historic races. I might add that human artifacts such as simple chipped flint adzes and chisels antedate our figurines by another 50,000 years or more.

I hope this sketchy note will give you the information you wished.

Faithfully yours,

Rene d'Harnoncourt

Mr. Cornelius N. Bliss
4 East 66th Street
New York 21, New York

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~~W. H. F.~~

Dear Mr Bliss

Mrs Parkinson asked me to send you some information on the age of the two stone age sculptures in our exhibition "Timeless aspects of modern art". They are as far as we know among the first sculptures made by man and belong to the Aurignacean period. A number of statuettes of musky bodies with great emphasis on the fertility motif were found on the foothills of the Alps circling the mountains from Northern Italy to France by way of Austria and Switzerland. They greatly antidate the famous Cave paintings of Altamira. It is always a risky business to give objects of such great age a specific date. since the dating of by geological evidence is by necessity not very precise — ~~the Aurignacean period has been estimated~~ the estimate we used was that of Dr Harry Shapiro chief curator of Anthropology at the American Museum of Natural history who believes that the Aurignacean period falls between 85000 and 50000 B.C. ~~other Scientists have made estimates~~ until quite recently the Aurignacean period was thought to have been of more recent date ~~however no one has there is no question that the figurines~~ lasting from about 40.000 to 25000 B.C. But there never has been any question about the fact that these figurines were made by a species of homo-sapiens

CHUSETTS

of
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97)

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That ~~was not yet~~ differed considerably from the historic races.— I may add to this that human artefacts such as simple chipped flint adzes and chisels antedate our figurines by another 50.000 years or more.

I hope this sketchy note will give you the information you wished

~~was~~ faithfully yours.

T.

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~~Work I~~

Edward Fuller

MUSEUM OF FINE ARTS

OFFICE OF THE DIRECTOR

BOSTON 15, MASSACHUSETTS

November 19, 1948

Dear Mr. d'Harnoncourt:

I am glad to say that at a meeting of the Committee on the Museum yesterday, it was voted to lend to the Museum of Modern Art the classical bronze Apollo (03.997) for an exhibition being held from November 16th, 1948, to January 23rd, 1949.

Will you communicate directly with our Registrar, Mr. David B. Little, in regard to transportation and insurance.

Sincerely yours,

G. H. Edgell.

G. H. Edgell, Director.

René d'Harnoncourt, Esq.
Director of Curatorial Departments
Museum of Modern Art
11 West 53rd Street
New York 19, New York

GHE:EBH

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~~Washington~~ National Gallery

February 2, 1949

Dear Miss Mongan:

Just a word to thank you for your generous loan of "The Cry" by Munch and to tell you how much it contributed to the success of the exhibition "Timeless Aspects of Modern Art."

You will be interested to know that we had an attendance of nearly 100,000, which is exceedingly high for such a relatively small show and I hardly remember one that aroused such real interest among the public. The place was always filled with people carrying on lively discussions and I think the response in general was gratifying.

Once more many thanks for your cooperation and assistance.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Miss Elizabeth Mongan
Curator of Prints
National Gallery
Washington 25, D.C.

Enc.

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November 4, 1948

Dear Miss Mongan:

Thank you very much for your wonderful cooperation in letting us have Munch's Cry for our exhibition "Timeless Aspects of Modern Art," to be held from November 16 to January 23. The print arrived in perfect condition and will be an important contribution to the show.

Enclosed I am sending you the official green loan slip for our records, and would appreciate it if you would fill it out for us.

I very much hope that you will have a chance to look at the show.

Once more many thanks for the loan of this print.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Miss Elizabeth Mongan
Curator of Prints
National Gallery
Washington 25, D.C.

Enc.

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N.Y. Public Library

THE MUSEUM OF MODERN ART

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

TO The New York Public Library
Fifth Ave. and 42nd Street
New York 18

Date July 25, 1949
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For Modern Art in Your Life exhibition

Dear Mr. Danes:

I was very glad to hear from you again and to find that you are at Ohio State University and liking it very much. I wish I had known when you were in New York so that I could have taken you through the exhibition Fireplaces in Forts of Modern Art myself.

I am sending a catalog of the show so that you can [illegible] you would like us to send you [illegible] supply you with either (slides for 60 cents each, photos 75 cents each). The exhibition is closing at the end of the week and I am happy to think that the opportunity for comparative studies it offered will be taken up in your classes.

With very best regards,

Sincerely yours,

courses that we should greatly appreciate having it on file. If photos are available, our photographer could make the slides. Since there is no intention of publication [illegible] there would be any copyright restriction.

With best regards,

Yours sincerely,

Gibson Danes

Gibson Danes
Associate Professor
of Art History

GD:ap

Mr. Gibson Danes
Associate Professor of Art History
The Ohio State University
Columbus 10, Ohio

Enc.

25TH ANNIVERSARY 25TH ANNIVERSARY 25TH ANNIVERSARY

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Ohio State Univ

THE OHIO STATE UNIVERSITY
COLUMBUS 10

January 12, 1949

January 21, 1949

Dear Mr. Danes:

I was very glad to hear from you again and to find that you are at Ohio State University and liking it very much. I wish I had known when you were in New York so that I could have taken you through the exhibition Timeless Aspects of Modern Art myself.

I am enclosing a catalog of the show so that you can indicate the works of which you would like us to send you photos or slides - we can supply you with either (slides are 60 cents each, photos 75 cents each). The exhibition is closing at the end of the week and I am happy to think that the opportunity for comparative studies it offered will be taken up in your classes.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Gibson Danes
Associate Professor of Art History
The Ohio State University
Columbus 10, Ohio

Enc.

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THE OHIO STATE UNIVERSITY
HOWARD L. BEVIS, *President*
COLUMBUS 10

SCHOOL OF FINE AND APPLIED ARTS
HISTORY OF THE ARTS
TRAINING OF ART TEACHERS
PAINTING
SCULPTURE
DESIGN
CERAMICS
COMMERCIAL ART
APPLIED ARTS

COLLEGE OF EDUCATION

Pearl Moeller

January 12, 1949

Mr. Rene D'Harnoncourt
Museum of Modern Art
10 West 53rd Street
New York, New York

Dear Mr. D'Harnoncourt:

You may or may not recall me after many changes and shifts during these hectic post-war years, but we had a brief interchange about aspects of Mexican art, etc., four or five years ago. At any rate, I am now at Ohio State University, (and as you also know Elizabeth Wilder is here too, but at the present is in Mexico) and I am enjoying it a great deal.

The purpose of this inquiry is to find out if it would be possible to obtain either slides or photographs of some of the objects in the present exhibition that you used for comparison with contemporary works. We should like very much to have the material in our archive for teaching purposes. The materials are so stimulating and provocative for some of our introductory courses that we should greatly appreciate having it on file. If photos are available, our photographer could make the slides. Since there is no intention of publication, I don't think there would be any copyright restrictions.

With kindest regards,

Yours sincerely,

Gibson Danes

Gibson Danes
Associate Professor
of Art History

GD:ap

Nov 8-1786

75th ANNIVERSARY 75th ANNIVERSARY 75th ANNIVERSARY
Growth through Service Growth through Service Growth through Service

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Pertsch

October 11, 1948

Dear Dr. Pertsch:

I thought you might be interested in looking over the enclosed prospectus for the Museum of Modern Art's Twentieth Anniversary Exhibitions which will take place this fall and will continue through next summer. I have been tremendously interested in the idea back of these exhibitions which are broader in concept and more truly educational in purpose than anything the Museum has ever done before. They are intended, in part, to answer some of the questions now being asked about modern art and indirectly, they state the case for creative activity at a time when we feel the statement needs to be made. Their principal concern, however, is with art as a reflection of history and it is this aspect which seems to me so important and which we should like to discuss with you.

In my opinion, the Museum and the high schools jointly could make a real contribution to general education if we could bring these exhibitions to the greatest possible number of high school students; not necessarily to those whose principal interest is in art, but to those who might better understand both the change and the permanence of society by seeing its parallels in art. I am very anxious to get your reaction to this thought, and am also writing to Dr. Jansen, Mr. Ernst and Miss Murphy in the hope that we can arrange a meeting the first part of next month. Upon my return from Venezuela, I will be in touch with you again. In the meantime, withbest wishes,

Sincerely,

Nelson A. Rockefeller
President

Dr. Frederic Pertsch
Associate Superintendent
110 Livingston Street
Brooklyn 3, New York

(Same letter sent to Dr. Jansen and Mr. Ernst)

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Philadelphia

February 2, 1949

Dear Froelich:

This is just a word to thank you for the most generous loans the Pennsylvania University Museum has made to our exhibition "Timeless Aspects of Modern Art." I cannot tell you how very much these works from your collection contributed to the success of the exhibition.

It is difficult to single out any one of the pieces as the most interesting but I have heard especially enthusiastic comments on the head from Saudi Arabia, the Chimbaya gold figure, the gold pendants and the Micronesian mask. All the artists who came were particularly delighted to find so many art forms they were not familiar with.

Once more many thanks for your wonderful cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Froelich Rainey
Director
University Museum
University of Pennsylvania
33rd and Spruce Streets
Philadelphia 4, Pennsylvania

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Philadelphia

February 2, 1949

Dear Miss Bruckner:

You have been so very kind and helpful when I came to gather material for our exhibition "Timeless Aspects of Modern Art," that I want you to know how much I appreciate your cooperation. The works from the University Museum were among the finest we were able to show and I think our attendance figure of 100,000 leaves no doubt that the effort was very much worth while.

I hope the loans from your Museum are safely back in your hands.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Miss Geraldine Bruckner
Registrar
University of Pennsylvania Museum
33rd and Spruce Streets
Philadelphia 4, Pennsylvania

Enc.

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Timeless Elements

Phila

cc: Dorothy Dudley

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

October 22, 1948

Dear Miss Bruckner:

After returning to New York I compared the notes I took at the University of Pennsylvania Museum with the material already assembled and reduced the list of requested items somewhat. Here are the pieces which we would like to borrow for the exhibition "Timeless Aspects of Modern Art," to be held from November 16 until January 23rd.

1. Mask from Mortlock Island, Mycronesia #18240
2. Metal covered head from Gabun, Africa
   (on left top corner of panel)
3. Painted bowl - Maya
   (I am sure you will recall the one we picked out
   - we tried but were unable to locate the number on it.)
4. Head from Saudi Arabia, in alabaster #3047-17A
5. Gold figure, Chimbaya, Columbia
6. & 7. Gold pendants (two) Chibcha, Columbia
8. & 9. Eskimo masks (two)
   the number of one of which is N.A. 5831A
10. Cast of a paleolithic figure, woman of Mentone

The Museum will, of course, be reponsible for packing and shipping expenses and the insurance of the objects from the time they leave your walls until they are returned.

Since the exhibition opens so very soon I am anxious to have the material here on or b efore November 5th. I am very apologetic to come to you in such a hurry for these loans but this time we got caught in deadlines and I can only assure you that the lack of time drives us all crazy.

A thousand thanks for your wonderful cooperation and all your kindness.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Miss Geraldine Bruckner
University of Pennsylvania Museum
33 and Spruce Streets
Philadelphia, Pennsylvania

P.S. I enclose our Registrar's forms and would appreciate it if you would fill them out and return them to us. Please send me also the photographs as soon as they are ready.

Encs.

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Rhode Island
file

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

February 24, 1949

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Rene,

We are enchanted with the photographs of the crucifix, and we all send you our warmest appreciation.

With warmest gratitude,

Sincerely yours,

Gordon.

Gordon B. Washburn
Director

GBW:bd

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Rhode Island
School of Design

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

February 16, 1949

Dear Gordon:

Here is the promised enlargement of the crucifix. I have to apologize for the smudge on the upper left-hand corner which is the result of a somewhat unsuccessful effort to make a ventilation vent disappear.

This shortcoming will not affect the reproduction of the photograph since it can easily be retouched before the plate is made.

The sculpture itself seems to me represented in its full glory.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Gordon B. Washburn
Director
Museum of Art, Rhode Island
School of Design
Providence, Rhode Island

Enc.

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Rhode Island
School of Design

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

February 16, 1949

Dear Gordon:

Here is the promised enlargement of the crucifix. I have to apologize for the smudge on the upper left-hand corner which is the result of a somewhat unsuccessful effort to make a ventilation vent disappear.

This shortcoming will not affect the reproduction of the photograph since it can easily be retouched before the plate is made.

The sculpture itself seems to me represented in its full glory.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Gordon B. Washburn
Director
Museum of Art, Rhode Island
School of Design
Providence, Rhode Island

Enc.

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MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

February 1, 1949

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Rene,

Thanks so much for your kind letter of January twenty-seventh and for your promise of new photographs of the crucifix.

I have been meaning to write you to tell you how thrilled I was to see it in the Museum of Modern Art. Your lighting of it was superb, far better of course than anything we have ever done. Some day I hope we will be able to imitate it.

With cordial greetings,

Sincerely yours,

Gordon

Gordon B. Washburn
Director

GBW:bd

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I can't tell you how much I enjoy working with you

Working with you is

I want to tell you how very much I enjoy working with you on ~~the fundraising~~ for a program and how very much I am looking forward ~~to~~

Tho

I hope ya have good trip and a

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Travelers
Providence

MUSEUM OF ART
RHODE ISLAND SCHOOL OF DESIGN

TO Museum of Modern Art
11 West 53rd Street
New York, New York

November 10, 1948 19

Received for Exhibition

43.195 Sculpture, Spanish Romanesque Crucifix

Received January 27, 1949

E. M. Malloy
Recorder

Rhode Island School of Design

the body and putting brass rods in ends of cross through holes in palms.

4. Bend up brass rods with pliers to hold arms more securely.
5. Raise cross to wall and secure. We had it secured by wire through screweyes; you may do whatever you want.

I understand through our telephone conversation that you are taking care of insurance.

If I can be of any further help, please let me know.

Sincerely yours,

Daniel Tower

Daniel Tower
Assistant to the Director

DT:em

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of

to cover
return trip

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Timeless Aspects
Providence

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

November 10, 1948

Barbara
pls copy for
Mr. d'Harnoncourt
Mr. Faeth

Miss Dorothy Dudley, Registrar
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Dudley:

Mr. Washburn has asked me to remind you that it is only with reluctance that our Museum Committee agreed to lend the crucifix because of considerations of safety. We trust you will take excellent care of it.

About the shipping: The two arms of the cross are sent separately. In the wooden box you will find two arms each packed separately, and the body which has attached to its legs the forepart of the right foot. Part of the right foot is loose and has been tied in place.

Assembling instructions: I think assembly will be quite obvious, but I will list various steps just the same.

1. Assemble cross by inserting two screws.
2. Lay cross on floor; hook body onto cross.
3. Put on arms by putting spikes into the holes in the body and putting brass rods in ends of cross through holes in palms.
4. Bend up brass rods with pliers to hold arms more securely.
5. Raise cross to wall and secure. We had it secured by wire through screweyes; you may do whatever you want.

I understand through our telephone conversation that you are taking care of insurance.

If I can be of any further help, please let me know.

Sincerely yours,

Daniel Tower

Daniel Tower
Assistant to the Director

DT:em

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Copied for: Mr. d'Harnoncourt
Mr. Paeth
Timeless Elements
Providence

MUSEUM OF ART

Rhode Island School of Design

Providence 3, Rhode Island

COPY

COPY

November 10, 1948

Miss Dorothy Dudley
Museum of Modern Art
11 West 53
New York, N.Y.

Dear Miss Dudley:

Mr. Washburn has asked me to remind you that it is only with reluctance that our Museum Committee agreed to lend the crucifix because of considerations of safety. We trust you will take excellent care of it.

About the chipping: The two arms of the cross are sent separately. In the wooden box you will find two arms each packed separately, and the body which has attached to its legs the forepart of the right foot. Part of the right foot is loose and has been tied in place.

Assembling instructions: I think assembly will be quite obvious, but I will list various steps just the same.

1. Assemble cross by inserting two screws.
2. Lay cross on floor; hook body onto cross
3. Put arms on by putting spikes into the holes in the body and putting brass rods in ends of cross through holes in palms
4. Bend up brass rods with pliers to hold arms more securely
5. Raise cross to wall and secure. We had it secured by wire through screw-eyes; you may do whatever you want.

I understand through our telephone conversation that you are taking care of insurance.

If I can be of any further help, please let me know.

Sincerely yours,

Daniel Tower
Assistant to the Director

Insurance for round trip

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11/3/48

AH

DD tried Providence and has to wait for them to call her back in about an hour. Meanwhile she is calling Hahn. When she hears from Providence, she will let you know.

M.

DD got her call from - Providence wishes to keep piece on exh. until Nov. 8th & when they take it off exh. they will try to disemble it & send down in their truck ——

I am sure you will be glad to know that I have been very successful and that we are getting the most wonderful pieces from the Metropolitan Museum, the Walters Art Gallery in Baltimore, the University of Pennsylvania Museum and many other museums and private collection up and down the East coast. Sarasota is sending us their huge Piero di Cosimo and the exhibition promises to be throughout of superb quality.

I hope very much that your Trustees will permit us to borrow your great Spanish crucifix which would be, in a sense, the culmination of the exhibition. We would, of course, take every precaution for the protection of the piece and make ourselves responsible for the costs of packing, shipping, and insurance from the time it leaves your collection until its return.

The exhibition opens on November 16 and will be on view until January 23. The time element, as you know, is very pressing in organizing it, particularly since the catalogue must go to press this Saturday or at the latest this Monday. I would therefore be very grateful if you could let me have your decision as soon as possible. And I would also like to ask you to send me two glossy prints of the crucifix.

Once more let me thank you for your cooperation and kindness in this matter.

With very best regards,

Faithfully yours,

Mr. Gordon B. Washburn
Director
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island

René d'Harnoncourt

Enc.

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Timeless Elements

Providence

cc: Dorothy Dudley
Rhode Island School of Design
Providence 3, Rhode Island

October 26, 1948

Dear Gordon:

I am terribly sorry about the delay of this letter but I had to leave town right after we talked together to round up other works of art for our exhibition dealing with the basic affinities among pieces of all epochs and various phases of civilization.

I am sure you will be glad to know that I have been very successful and that we are getting the most wonderful pieces from the Metropolitan Museum, the Walters Art Gallery in Baltimore, the University of Pennsylvania Museum and many other museums and private collection up and down the East coast. Saresota is sending us their huge Piero di Cosimo and the exhibition promises to be throughout of superb quality.

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Once more let me thank you for your cooperation and kindness in this matter.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Gordon B. Washburn
Director
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island

Enc.

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Rhode Island

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

November 15, 1948 !!

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. d'Harnoncourt:

Mr. Washburn has asked me to send you the enclosed copy (photostatic) of a page from our MUSEUM NOTES for September, 1943. We had no extra copies of this issue, hence the photostat. He hopes that it may be of some value to you in the exhibition.

The writer of the article in question is Mrs. Eric Budde. Her initials, "A.M.B." refer to Adelaide M. Budde (nee Davidson).

Very sincerely yours,

Mary K. Rubio

I found this on the Library
Table the other day -
must have gotten mixed
in with some thing.
Rene

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Rijksmuseum Voor Volkenkunde

RIJKSMUSEUM VOOR VOLKENKUNDE

March 18, 1949

Dear Mr. Gerbrands:

Thank you very much for your good letter of March 7th. I am sorry to say that we have not published a formal catalog on our comparative exhibition "Timeless Aspects of Modern Art." We only issued a folder, of which I am enclosing two copies, for the orientation of the visitors in going through the gallery. It is possible that we may publish a portfolio on the same subject, in which case I shall be very happy to advise you.

I am greatly looking forward to seeing the copy of the article by Mr. B. Hunningher on our 20th Anniversary Exhibition and the catalog of the exposition of African art that you were kind enough to send us.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr A. A. gerbrands
Head of African and American Department
Rijksmuseum Voor Volkenkunde
Leiden
Steenstraat 1A
Netherlands

Encs.

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RIJKSMUSEUM VOOR VOLKENKUNDE

No.

Inhoud:

Bericht op schrijven van:

Bijlagen:

LEIDEN, March, 7 1949.

INGANG: STEENSTRAAT 1 A
POSTADRES: 1e BINNENVESTGRACHT 33

The Museum of Modern Art
53d Street
NEW YORK, N.Y., U.S.A.

Dear Sir,

In the Saturdayevening supplement to one of our leading papers, the "Nieuwe Rotterdamse Courant" of March 5 an article was published of one of their New York correspondents B.Hunningher on the occasion of the 20th anniversary exposition in your Museum. As he describes it, it seems to be a comparative exhibition on primitive,Mediterranean,Asiatic and European (modern) art, with the intention to show the timeliness of art all over the world.

In 1947 an exhibition on African art was held in this Museum,the first ever held in Holland.After that we enlarged the base and made an experimental exposition on primitive art from Africa,Indonesia,Oceania and America. In doing this, we felt an urgent need for making a more profound study on the relations in the widest sense between European and non-European art.

It was for this reason that I read with great interest the above mentioned article, and I wondered wether we could have a catalogue. As it is for the moment still rather difficult to obtain the necessary dollars, I kindly ask you to "accept a payment" by the way of a set of photographs of pieces of primitive art belonging to the collections of our Museum. If you agree with this proposal, we should like to have three copies of the catalogue. Please state your preference for the region(s) from which we shall make a choice of the best pieces. You should however know that our American collection is rather poor.

I suppose you can understand more or less written Dutch, so I took the opportunity to send you under seperate cover and by ordinary mail a copy of the above mentioned article, and also a copy of the catalogue of the exposition of African art held in 1947.

Yours very truly,

A.A.Gerbrands
Head of the African and
American Department.

MAR 11 A.M.

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Ringling Museum

Rockefeller
November 6th, 1949

BASSETT HALL
WILLIAMSBURG, VIRGINIA

January 28, 1949

Dear Chick:

In accordance with your instructions, the Piero di Cosimo left for Smith College.

Our "Timeless Aspects of Modern Art" exhibition has been dismantled and we all feel a little nostalgic. The "Building of the Palace" is one of the most intriguing pictures I have ever seen. The strange transformations that take place in its details where statues become corpses and wooden beams, coffins, cast a magic spell on the big space in the foreground that can only be expressed by the Spanish word "inquietante."

Once more let me thank you for your generous loan and assure you that the painting contributed immeasurably to the exhibition.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. A. Everett Austin
Director
John and Mable Ringling Museum of Art
Sarasota, Florida

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Rockefeller
November 6th, 1948

BASSETT HALL
WILLIAMSBURG, VIRGINIA

Dear René,

Just a note to tell you how very happy I am that you are going to help us so generously at the "junior" tea on Monday November 15th at 4 P.M. I do appreciate your taking time to talk to the group as I know how very busy you are and will be that week. I hope the results of the outing will prove worthwhile!

I have asked Nelson and Alfred to be there to help us circulate among the somewhat "unknown" guests and I hope you will keep some mental notes on the people whom you converse with and who might seem like particularly

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desirable junior Council mumbrs.

I meant to call you by phone
bfore I left but didn't haar a chance.
So this is to tell you how appreciative
I am.

Sincerely,
Blanchette Rockefeller

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November 9, 1948

Dear Blanchette:

Thank you very much for your good note of November 6th. I am very much looking forward to the "junior" tea on Monday and am sure that the reactions of the group will prove very useful for the organization of guided talks and other educational ventures that are to accompany the exhibition.

Since I will be toting works of art all over the place all Monday, I hope your group won't be too disturbed if I arrive at your meeting somewhat the worse for wear.

Looking forward very much to seeing you then, I am, with

Very best regards,

Faithfully yours,

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Rockefeller

October 11, 1948

Dear Miss Murphy:

Mr. Braden has told me of your enthusiasm about the prospectus for the Museum of Modern Art's Twentieth Anniversary Exhibitions, which will take place this fall and will continue through next summer. I have been tremendously interested in the idea back of these exhibitions which are broader in concept and more truly educational in purpose than anything the Museum has ever done before. They are intended, in part, to answer some of the questions now being asked about modern art; indirectly, they state the case for creative activity at a time when we feel the statement needs to be made. Their principal concern, however, is with art as a reflection of history and it is this aspect which seems to me so important and which we should like to discuss with you.

In my opinion, the Museum and the high schools jointly could make a real contribution to general education if we could bring these exhibitions to the greatest possible number of high school students; not necessarily to those whose principal interest is in art, but to those who might better understand both the change and the permanence of society by seeing its parallels in art. I am very anxious to get your reaction to this thought, and am also writing to Dr. Jansen, Dr. Pertsch and Mr. Ernst in the hope that we can arrange a meeting the first part of next month. Upon my return from Venezuela, I will be in touch with you again. In the meantime, with best wishes,

Sincerely,

Nelson A. Rockefeller
President

Miss Virginia Murphy, Director of Art
Board of Education
110 Livingston Street
Brooklyn 3, New York

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Schawinsky

xanti schawinsky • 31 Washington Square W. • Pent House • Phone GRamercy 7-8987 • New York 11, N. Y.

April 7, 1948

Mr. Monroe Wheeler
Museum of Modern Art
New York

Dear Monroe:

Thank you very much for your encourageing letter. Now I like to ask you if it were at all possible to do some experiments in preparation of the exhibit plan.

This could be done on a small scale. The purpose would be to investigate certain principles in connection with the idea and its presentation. Mr. D'Harnoncourt's thought about the difficulty in coordinating various expressions contains a challenge -- to try it.

In a recent lecture, "time, matter, space and their visualization" I had an occasion to show, through projection, some of the material we discussed the other day. The temptation to build a model demonstration is very close.

Sincerely yours,

Xanti

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Schnakenberg

H.E.S.

October 30, 1948

Dear Henry:

Thank you ever so much for your good note of October 22. It was awfully good of you to go to the trouble of looking up the Hadda head in the catalogue and it looks to me as if you had something perfectly wonderful there. I wish I could use it in the exhibition but unfortunately we are by now so crowded for space that I had to give up the idea of adding any more Far-Eastern sculpture as I originally intended.

I very much hope to have a chance of seeing you sometime and would like to suggest that you give me a ring when you are in town. Knowing you interest in Mexican material I would like to show you some of the little things I have accumulated in past years.

Once more many thanks for your generous offer.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Henry Schnakenberg
Taunton District
Newtown, Conn.

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H.E.S.

Taunton District,
Newtown, Conn.
Oct. 22.

Rene d'Harnoncourt,
Museum of Modern Art,
11 West 53rd St.,
New York, N.Y.

Dear Rene;-

My Hadda head is not reproduced in the large Yamanaka catalogue as I thought it was. Perhaps I got it before it was published. However it is most like no. 1616 but the hair-do on mine is more elaborate and more beautiful. I'll be coming down to town in a week or so and should be only too happy to bring it along if you would really like to see it.

Let me know.

Yours most sincerely

Henry Schnakenberg.

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Similar aspects of ...

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NUMBER NAME OR SUBJECT	DATES OF LETTERS	ISSUED TO	DATE ISSUED
~~Exhibition Catalogue~~	~~N.R. Comes~~	~~Wadley~~	~~2-17-49~~
~~Exhibition Letter~~	~~Biagini~~	~~Burbank~~	~~10-6-49~~
~~Exhibition Letter~~	~~Claudia Comes~~	~~Dudley~~	~~11-26-49~~
Sarasota + Smith College	Comes	Dudley	2-23-50

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3/48

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Tunisian Aspects
Shapiro

cc Dorothy Dudley

October 29, 1948

Dear Harry:

I am sending you here the green slip for the loan of the reconstruction of the "Venus of Lespuegues". I am extremely grateful to you for letting us have this piece which will, I hope, demonstrate successfully the point that conventionalization started pretty early and is not at all a bizarre invention of the last thirty years.

I cannot tell you how much I want to show you the exhibition and hope very much that you and Janet can come to the opening.

DR will send here 11/3/48

Once more a thousand thanks.

Faithfully yours,

Rene d'Harnoncourt

Dr. Harry Shapiro
American Museum of Natural History
77th Street and Central Park West
New York 28, New York

Enc.

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Sloan

THE MUSEUM OF MODERN ART

CC: Miss Christl Ritter

Date November 18, 1948

To: Mr. Rene d'Harnoncourt **Re:**

From: Lavinia Sloan

Dear Mr. d'Harnoncourt:

I was devastated to find out last night that the Museum's invitations to your wonderful opening should be, in any instance, expected to go out from this office. - It was my understanding with Mr. Braden that this office was to be of all possible help in arranging dinners and certainly we have endeavored to do that to the best of our ability, but have in no way been aware that any further mailing was to go out over this desk.

When Miss Ritter, who is always so cooperative, gave us the beautifully compiled list I made every effort to get the "No. 1" names invited. It never occurred to me that anything further was required. Miss Ritter asked Miss Hanaway if the invitations had gone out. Miss Hanaway quite naturally said yes, as the dinners were well under way. Miss Ritter evidently meant invitations to the opening as well as to the dinners, but as neither Miss Hanaway's consciousness nor mine had been awakened beyond dinners, we simply were not aware of everything Miss Ritter referred to.

I am so distressed that something so embarrassing to you has occurred and I do hope you will take advantage of my offer to put any blame you wish on me.

May I suggest that in the future we have a very brief meeting between Mr. Braden and myself and whichever Curator is presiding over a show to review the hospitality situation before any invitations go out, so that I may find out exactly what the Museum wants done. - Be sure that it will not only be my duty but my great pleasure to be of assistance.

.....LMS

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Tracy

THE MUSEUM OF MODERN ART

Date December 1, 1948

To: Mr. d'Harnoncourt

Re: Bartlett Tracy

From: Margaret Miller

Dear Rene:

Attached is a copy of my reply to a painter who wrote the Museum to tell us of certain of her abstract pictures suggested by theoretical physics of Eddington, Jeans etc. She has read the proposal for Modern Art in the Modern World.

Judging from photographs of her work in our files I doubt that the pictures she describes would be of the quality you would want for the exhibition.

Steele Hill Inn
Laconia, N.H.

MM:ab

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December 1, 1948

Dear Mrs. Tracy:

The exhibition to which you refer in your letter, Modern Art in a Modern World, is still only tentatively formulated.

I am therefore unable to say whether the pictures you describe would fall within the scope of the show. However, when the plans of the exhibition are more advanced, I will bring your letter to the attention of the Director of the exhibition.

Meanwhile we will make a record of Mr. Luyber's pictures for our files.

Very sincerely yours,

Margaret Miller
Department of Painting
and Sculpture

Mrs. Lois Bartlett Tracy
Steele Hill Inn
Laconia, N.H.

MM:ab

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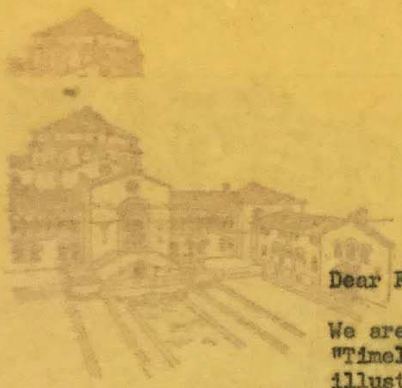
Univ. of Penn.



THE UNIVERSITY MUSEUM

UNIVERSITY OF PENNSYLVANIA

33RD & SPRUCE STREETS, PHILADELPHIA 4



June 8, 1949

Dear Froelich:

We are now preparing a publication on the exhibition "Timeless Aspects of Modern Art" and would like to illustrate in it the large wooden mask from Mortlock Island (No. 18240) and the alabaster head from Saudi Arabia from your collection.

We will of course give credit to your Museum.

The material for the publication is now being assembled and I would be very grateful to you if you could let us have a glossy print of each of these pieces.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Froelich Rainey
Director
University of Pennsylvania Museum
33rd and Spruce Street
Philadelphia, Pennsylvania

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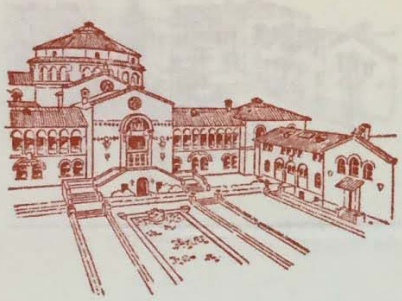
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Univ. Museum



THE UNIVERSITY MUSEUM
UNIVERSITY OF PENNSYLVANIA
...ETS, PHILADELPHIA 4

Univ of Penn.



THE UNIVERSITY MUSEUM
UNIVERSITY OF PENNSYLVANIA
33RD & SPRUCE STREETS, PHILADELPHIA 4

February 4, 1949

Dear Mr. d'Harnoncourt:

Thank you for your letter. The specimens have arrived, in perfect condition.

I was one of the hundred thousand and was most enthusiastic about the show -- I found our Colombian gold pendants with the Alexander Calder wire sculpture particularly entertaining.

Sincerely

Geraldine Bruckner

MR. RENE D'HARNONCOURT
The Museum of Modern Art
11 West 53d Street
New York, 19, N. Y.

...948

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... February 1934,
...HAEOLOGY, Vol.
...e collection

...Bruckner

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Univ. Museum



THE UNIVERSITY MUSEUM
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...ETS, PHILADELPHIA 4

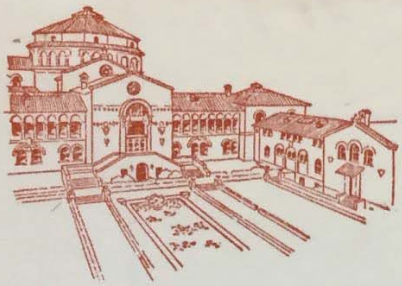
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...your letter
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...February 1934,
...HAEOLOGY, Vol.
...e collection

...Bruce Rainey



THE UNIVERSITY MUSEUM
UNIVERSITY OF PENNSYLVANIA
33RD & SPRUCE STREETS, PHILADELPHIA 4

June 9, 1949

Dear Rene:

Of course we will be pleased to have you illustrate the Mortlock Island mask with the usual credit to the Museum. I hope the exhibit meets with your usual success. This one I really must see.

Best wishes,

Froe

Froelich Rainey

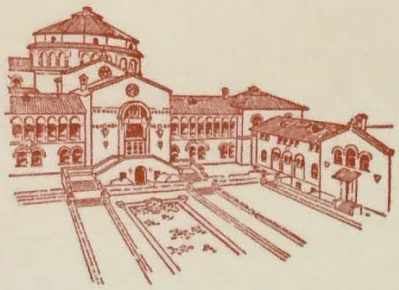
Dr. Rene d'Harnoncourt
Director of Curatorial Departments
The Museum of Modern Art
New York 19, New York

FR:GS

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Univ. Museum



THE UNIVERSITY MUSEUM
UNIVERSITY OF PENNSYLVANIA
33RD & SPRUCE STREETS, PHILADELPHIA 4

October 30, 1948

Dear Mr. d'Harnoncourt:

Dr. Rainey has handed me your letter about the Maya bowl and the Sabaean head.

We bought the bowl, so the dating has to be from the style as there was no information given us by its former owner. We think about eleventh or twelfth century.

The Sabaean head was published by Dr. Legrain in GAZETTE DES BEAUX ARTS, February 1934, and in the AMERICAN JOURNAL OF ARCHAEOLOGY, Vol. 38, No. 3, where he dates the whole collection between 150 B. C. and 200 A. D.

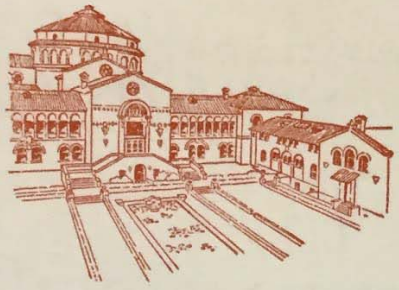
Sincerely

Geraldine Bruckner

MR. RÉNÉ D'HARNONCOURT
The Museum of Modern Art
New York City

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THE UNIVERSITY MUSEUM
UNIVERSITY OF PENNSYLVANIA
33RD & SPRUCE STREETS, PHILADELPHIA 4

October 30, 1948

Dear Mr. d'Harnoncourt:

Your loan collection is now packed and waiting for the Railway Express. I am declaring only a nominal value of five hundred dollars to them as I understand that your insurance covers the specimens. I am enclosing our loan receipts, one of which is to be signed and returned to me.

We are working on the idea of a few travelling shows to be circulated among the museums on the Pacific Coast and I am trying to get ideas on the type of contract we should use. Will you send me one of those used by the Museum of Modern Art? I'll be most grateful.

Query 8th- did you take care of this? ok

Sincerely

Geraldine Bruckner

Registrar

MR. RÉNÉ D'HARNONCOURT
THE MUSEUM OF MODERN ART
NEW YORK CITY

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Univ. of Penn. Museum



October 28, 1948

Dear Froelich:

First of all let me thank you for the wonderful promptness of your cooperation. I don't know of any museum anywhere that comes to the assistance of a fellow institution with such rapidity and vigor. The photos are beautiful and the objects admirably serve to make the point of our exhibition.

I hate to bother you with this detail. However, our checklist is going to press on Monday and I am sorely in need of approximate dates for both the Mayan bowl and the head from Saudi Arabia. Since I don't know if and where these pieces have been published I have to come to you for help.

It was wonderful to see you and I only wish we had had a little more time together.

With very best regards,

Faithfully yours,

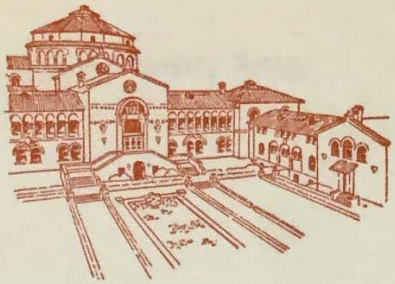
Rene d'Harnoncourt

Dr. Froelich Rainey
Director
University Museum
University of Pennsylvania
33rd and Spruce Streets
Philadelphia 4, Pa.

Encs.

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THE UNIVERSITY MUSEUM
UNIVERSITY OF PENNSYLVANIA
33RD & SPRUCE STREETS, PHILADELPHIA 4

October 26, 1948

Dear Mr. d'Harnoncourt:

Here are the loan slips for the specimens you have requested for your "Timeless Aspects of Modern Art" exhibition. All of the photographs are being mailed to you today under separate cover.

It was nice seeing you and I am looking forward to the show which sounds most interesting.

Sincerely

Geraldine Bruckner

Registrar

MR. RENE D'HARNONCOURT
The Museum of Modern Art
New York City

Miss Geraldine Bruckner
University of Pennsylvania Museum
33 and Spruce Streets
Philadelphia, Pennsylvania

Rene d'Harnoncourt

P.S. I enclose our Registrar's forms and would appreciate it if you would fill them out and return them to us. Please send me also the photographs as soon as they are ready.

Encs.

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Univ. of Penn.

cc: Dorothy Dudley

October 22, 1948

Dear Miss Bruckner:

After returning to New York I compared the notes I took at the University of Pennsylvania Museum with the material already assembled and reduced the list of requested items somewhat. Here are the pieces which we would like to borrow for the exhibition "Timeless Aspects of Modern Art," to be held from November 16 until January 23rd.

1. Mask from Mortlock Island, Mycronesia #13240
2. Metal covered head from Gabun, Africa
   (on left top corner of panel)
3. Painted bowl - Maya
   (I am sure you will recall the one we picked out
   - we tried but were unable to locate the number on it.)
4. Head from Saudi Arabia, in alabaster #3047-17A
5. Gold figure, Chimbaya, Columbia
6. & 7. Gold pendants (two) Chibcha, Columbia
8. & 9. Eskimo masks (two)
   the number of one of which is N.A. 5831A
10. Cast of a Paleolithic figure, woman of Mentone

The Museum will, of course, be reponsible for packing and shipping expenses and the insurance of the objects from the time they leave your walls until they are returned.

Since the exhibition opens so very soon I am anxious to have the material here on or b efore November 5th. I am very apologetic to come to you in such a hurry for these loans but this time we got caught in deadlines and I can only assure you that the lack of time drives us all crazy.

A thousand thanks for your wonderful cooperation and all your kindness.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Miss Geraldine Bruckner
University of Pennsylvania Museum
33 and Spruce Streets
Philadelphia, Pennsylvania

P.S. I enclose our Registrar's forms and would appreciate it if you would fill them out and return them to us. Please send me also the photographs as soon as they are ready.

Encs.

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Timeless Aspects

Valentin

Dorothy Dudley

November 4, 1948

Dear Curt:

Here is the official request for the loan of the two works from your Gallery and one from your private collection. I am enclosing the green slips that make the loan respectable.

I want to take this opportunity to tell you how very grateful I am for all the assistance and help you have given me and to apologize for having taken so much of your time.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

being collected Mon - Nov. 8th

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

Pieces requested: Paul Klee, Architecture , watercolor) Buchholz Gall.
Jacques Lipchitz: Prometheus, bronze)
" " : Woman & Guitar, gilded bronze, Curt Valentin.

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Hartford

Wadsworth Atheneum

January 28, 1949

Dear Mr. Cunningham:

This is to thank you again for your generous loan of The Five Strangers by Tanguy for our exhibition "Timeless Aspects of Modern Art". The exhibition has been dismantled on the 24th of this month and the work, I trust, is safely back in your hands.

Among the people who came to see the exhibition - there were close to 100,000 - the juxtaposition of the Tanguy, the Piero di Cosimo and the early de Chirico aroused more interest than any of the other groups in the exhibition.

With many thanks for your generosity and cooperation,

Faithfully yours,

Rene d'Harnoncourt

Mr. D. C. Cunningham
Director
Wadsworth Atheneum
Hartford 3, Connecticut

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Wadsworth Atheneum

Colt, Morgan and Avery Memorials

Hartford 3, Connecticut Telephone 7-2191

November 3, 1948

Mr. Rene d'Harnoncourt
The Museum of Modem Art
Director of Curatorial Departments
11 West 53rd Street
New York, N. Y.

Dear Mr. d'Harnoncourt:

We are sending you The Five Strangers today and I hope it will reach you in time to have it properly hung in your exhibition. As you will note by the form which we enclose, we are insuring the picture and will bill you for the insurance and packing charges. I hope this is satisfactory.

Very sincerely yours,

C. C. Cunningham

CCC:W
Enc.

C. C. Cunningham,
Director

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November 18, 1948

Dear Mr. Cunningham:

The exhibition "Timeless Aspects of Modern Art" opened the day before yesterday and has already aroused a great deal of interest on the part of the public and the press. Let me take this opportunity to thank you again for your wonderful cooperation and to express the hope that you will be in New York in the near future and visit our galleries. Please do let me know when you are coming so that I may have the pleasure of showing you through them.

Once more many thanks for your generous cooperation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. C. C. Cunningham
Director
The Wadsworth Atheneum
Hartford, Connecticut

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October 29, 1948

Dear Mr. Cunningham:

Mr. James Thrall Soby told me that your Trustees are willing to lend us "Les Cinq Etrangers" by Tanguy for our exhibition "Timeless Aspects of Modern Art" to be held from November 16 to January 23.

I cannot tell you how grateful I am for this loan which will be a very important contribution to the exhibition.

Since the time before the opening is running short, we would be grateful if we could have the painting here not later than November 8th. Our Museum will, of course, be responsible for all packing and shipping expenses and for the insurance of the work from the time it leaves your wall until it is returned. Please sign and mail back to us our Registrar's form which I am enclosing here.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. C. C. Cunningham
Director
The Wadsworth Atheneum
Hartford, Connecticut

Enc.

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Walters Art Gallery

THE MUSEUM OF MODERN ART

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

TO Walters Art Gallery
Charles & Center Streets
Baltimore 1, Maryland

Date July 22, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

Confirming Order

№ 48822

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

		Unit Price		Total	
1	8" x 10" glossy photograph of Syrian male figure, no. 54.788				.50
	mailing charge				.10
					0.60

Ordered by René d'Harnoncourt

Authorized by

Material Received and Checked by Miss Ritter

Date

For Portfolio No. III
Timeless Elements in Modern Art

Baltimore, Maryland

Mr. Edward S. King
Walters Art Gallery
Baltimore, Maryland

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Walters Art Gallery

June 8, 1949

Dear Mr. King:

We are now preparing a publication on the exhibition "Timeless Aspects of Modern Art" and would like to illustrate in it the bronze Canaanite Idol, from Palestine, which you were kind enough to lend us for the show.

We will of course give credit to your Gallery.

The material for the publication is now being assembled and I would be very grateful if you could let us have a glossy print of this piece.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Edward S. King
Walters Art Gallery
Baltimore, Maryland

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cc Mr. d'Harnoncourt ✓

January 26, 1949

Dear Mr. King:

Mr. d'Harnoncourt has suggested that I write to you in regard to the loans the Walters Art Gallery generously made to our recent exhibition "Timeless Aspects of Modern Art". The exhibition closed on January 24th and we are shipping to you in a few days the Aztec snake and the Palestine Canaanite Idol which you shipped to us by Railway Express.

The Rayy ware plate and the Coptic Madonna and Child were delivered to us by a member of your staff. Since they are both valuable and fragile, we assume that you would like them returned by hand.

We would appreciate it if you would let us know if you would like to send some member of your staff to collect these two pieces or what arrangements we should make to return them to you.

Sincerely yours,

Assistant Registrar

Mr. Edward S. King, Administrator
Walters Art Gallery
Baltimore, Maryland

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Walters art Gallery

cc Mr. d'Harnoncourt

February 2, 1949

Dear Mr. King:

Thank you for your letter of January 31st. Since I shall be going to Philadelphia for the week-end, Miss Dudley has suggested that I return the Rayy plate and the Coptic Madonna to Baltimore.

If I do not hear from you to the contrary, I shall assume that this arrangement meets with your approval. I plan to take a morning train to Baltimore and should arrive at the Walters Art Gallery in the early part of the afternoon.

Sincerely yours,

Monawee Allen
Assistant Registrar

Mr. Edward S. King
Administrator
The Walters Art Gallery
Baltimore 1, Maryland

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November 18, 1948

Dear Mr. King:

The exhibition "Timeless Aspects of Modern Art" opened the day before yesterday and has already aroused a great deal of interest on the part of the public and the press.

Let me take this opportunity to thank you again for your wonderful cooperation and to express the hope that you will be in New York in the near future and visit our galleries. Please do let me know when you are coming so that I may have the pleasure of showing you the exhibition.

Once more many thanks for your generous cooperation,

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Edward S. King, Director
Walters Art Gallery
Baltimore Maryland

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cc: Dorothy Dudley

October 22, 1948

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ive No. 292

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the pieces from your col-
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than the 8th of November.

cooperation.

ithfully yours,

ne d'Harnoncourt

THE WALTERS ART GALLERY
BALTIMORE 1, MARYLAND

November 2, 1948

Mr. René d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Mr. d'Harnoncourt:

Miss Dorothy Miner will bring the Rayy plate and the Coptic ivory Madonna and Child to you tomorrow (Wednesday) in person.

Cordially yours,

Edward S. King

Edward S. King
Administrator

ESK:mc

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cc: Dorothy Dudley

October 22, 1948

Dear Mr. King:

Here is the list of objects which we hope to borrow from the Walters Art Gallery for our exhibition "Timeless Aspects of Modern Art," to be shown at the Museum of Modern Art next month.

1. Bronze idol - Canaanite (Palestine)
2. Coptic Madonna and Child (Syrian or Egyptian)
   - the piece is in the middle of the case. I was unable to get its catalogue number but the negative has No. 71297.
3. Deep Plate - Egyy ware Persian - negative No. 48.1194
4. Aztec Stone Snake negative No. 292

Our Museum will, of course, assume full responsibility for the packing and shipping expenses and the insurance of the objects from the time they are removed from your walls until they are returned. I am enclosing our Registrars forms and would appreciate it if you could fill them out and send them back to us.

You will be interested to know that we have been most successful in obtaining extremely important pieces for this exhibition including archaic Greek bronzes from the Metropolitan Museum, several pieces from the University of Pennsylvania Museum, and the Piero di Cosimo from Sarasota.

I cannot tell you what an important contribution the pieces from your collection would be to this exhibition and hope very much that your Trustees will find it possible to lend them to us.

The exhibition, which will last until January 23rd, will open on November 16 and since the time for the installation is running short we hope very much that we can have the objects here not later than the 8th of November.

Once more let me thank you for all your generous cooperation.

With very best regards,

Faithfully yours,

Mr. Edward S. King
Walters Art Gallery
600 North Charles Street
Baltimore, Maryland

Rene d'Harnoncourt

Enc.

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Weyhe

THE WALTERS ART GALLERY
BALTIMORE 1, MARYLAND

November 8, 1948

Museum of Modern Art
11 West 53rd Street
New York 19, New York

Att: Mr. D'Harnoncourt

Dear Mr. D'Harnoncourt:

We are sending you in today's mail the rest of the prints for which you wired on Friday. I am sorry that we were unable to send prints of the Persian plate. Unfortunately, we no longer have a negative of this piece. Should you wish to photograph this piece, we would make no objection.

Very truly yours,

Winifred Kennedy

Winifred Kennedy
Registrar

mar

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Weyhe

February 2, 1949

Dear Mr. Weyhe:

This is to thank you for your generous loan of the Lachaise sculpture to our exhibition "Timeless Aspects of Modern Art."

I don't need to tell you that this work contributed much to the success of the exhibition and was very much admired.

Altogether we had close to 100,000 people come to see the exhibition and I would like to tell you how grateful I am for your friendly cooperation and assistance.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. E. Weyhe
794 Lexington Avenue
New York 21, New York

Enc.

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Spurgeon

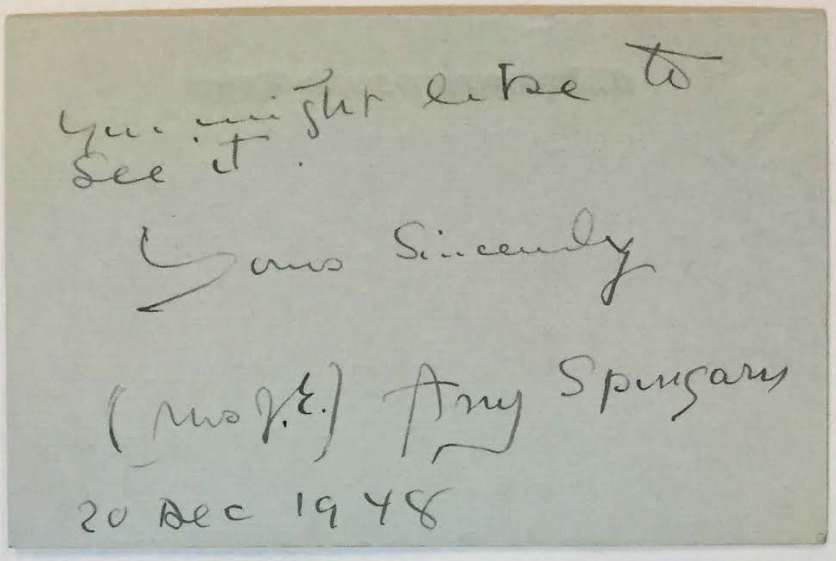
110 EAST SEVENTY-EIGHTH STREET

Dear Mr. d'Harnoncourt

I enjoyed your recent exhibition so much that I wrote this article on it for the Bulletin of the Analytical Psychology Club of New York and it occurs to me

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You might like to
See it.

Yours Sincerely

(Mrs P.E.) Amy Spingarn

20 Dec 1948