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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 103

Kaminsky

, 19

October 11, 1943

Oct 8, 43

Dear Miss Kaminsky:

I received your letter of October 8th today and am hastening to write to say that I answered your letter about the Guggenheim Fellowship application the end of last week, but, as you did not put an address on your letter, we were forced to send it to you in care of the Norlyst Gallery. If by now you have not heard from them, I would suggest that you get in touch with them right away, as they are perhaps holding the letter for you there.

Sincerely,

Miss Dora Kaminsky
 31 St. Mark's Place
 New York City

AHB:ljs

My dear Miss Kaminsky,
I received your letter of October 8th today and am hastening to write to say that I answered your letter about the Guggenheim Fellowship application the end of last week, but, as you did not put an address on your letter, we were forced to send it to you in care of the Norlyst Gallery. If by now you have not heard from them, I would suggest that you get in touch with them right away, as they are perhaps holding the letter for you there.
Sincerely,
Miss Dora Kaminsky
31 St. Mark's Place
New York City
AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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31 St. Mark's Pt.

Oct 8, 43

Mr. Alfred H. Barr
 Director, The Museum of Modern Art,
 " " W. 53 St. NYC
 Dear Mr. Barr,

I know you will not mind my writing to you again in reference to the photographs & samples I left at the museum for you last Friday. As the application form for the Simon Guggenheim Fellowship award must be in by the fifteenth of this month, just one more week, I will be most grateful if you would again spare the time to write me, and I must confess, I am hoping that your answer will be a favorable one. Thank you, Mr. Barr, and I remain,
 Sincerely yours
 Dana Kaminsky

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Kaminsky

THE MUSEUM OF MODERN ART

NEW YORK, 19

October 7, 1943

cc. Miss Dudley
Miss Miller

October 7, 1943

Dear Miss Kaminsky:

Thank you for letting me see examples of your work and photographs of other pieces. I am always willing to write letters about Guggenheim applications, saying frankly and exactly what I think of the work or programs. I should tell you, however, in all frankness that I do not like particularly the medium in which you work. This is perhaps my fault, but it would prevent my writing with unqualified enthusiasm. We are holding your work here expecting that you will call for it shortly.

Sincerely,

Miss Dora Kaminsky
c/o Horlyst Gallery
59 West 56th Street
New York 19

AHB:ljs

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THE
NEW

ALFRED H

Sept 29, 43

10/5

STREET
5-8900
W-YORK

Mr. Alfred H. Barr, Jr.
Director Museum of Modern Art
11 W. 53 ST NYC

Dear Mr. Barr,

Thank you so much for
taking the time to see my
work. All the work of
this nature is the Japanese
resist process which I
have been developing into a
free style, using the brush
instead of the Japanese
fainting. I hope that you
will find the work worthy
of your endorsement of
the Guggenheim Fellowship
for which I am trying

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this year. I have been working
in this medium for almost
eighteen years. Thank you
again, Mr. Barr,
Sincerely yours
Lora Saminsky

STREET
5-8900
W-YORK

AHB:ljs

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THE MUSEUM
NEW YORK, 19

ALFRED H. BARR, JR., DIRECTOR

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

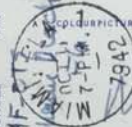
September 20, 1943



Mr. A.H. Barr jr.
Museum of Modern Art
New York city.

1045 PUBLICATION, CAMBRIDGE, MASS., U. S. A.

THIS SPACE FOR WRITING MESSAGES



Many thanks for
yr. fine letter.
Busiest season at
now here too - hence
card, & gratitude for
book, but no chance
to read for at least a week
more. yrs. Edgar

Dear M
Th
I shou
work,
you wi
Desk o

H. S. Kaufmann Jr.
633 Rivington Plaza Hotel
New York City

Sincerely,

Miss Dora Kaminsky
c/o Norlyst Gallery
59 West 56th Street
New York 19

AHB:ljs

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 103

THE
NEW

ALFRED H. B.



Dear Miss Kaminsky:

Thank you for your letter of September 17th.

I should be very glad to see some examples of your work, and whatever photographs you may have, if you will be good enough to leave them at the Front Desk of the Museum in my name.

Sincerely,

Alfred H. Barr

Miss Dora Kaminsky
c/o Norlyst Gallery
59 West 56th Street
New York 19

AHB:ljs

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

ALFRED H. BA

THE MUSEUM OF MODERN ART · 11 WEST 53 STREET · NEW YORK

Dear A. Many many thanks for your duplicate report. The picture does sound interesting - far more than the earlier one. We are so damned rushed, wish I could write more. All the best,

E.K.B.

4/14

T 53rd STREET
CIRCLE 5-8900
ART, NEW-YORK

1943

Dear Miss Kaminsky:

Thank you for your letter of September 17th.

I should be very glad to see some examples of your work, and whatever photographs you may have, if you will be good enough to leave them at the Front Desk of the Museum in my name.

Sincerely,

Alfred H. Barr

Miss Dora Kaminsky
c/o Norlyst Gallery
59 West 56th Street
New York 19

AHB:ljs

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THE
NEW Y

ALFRED H. BARR



53rd STREET
APR 12 1943
APR 12 9-PM
1943
CIRCLE 5-8900
ART, NEW-YORK

THIS SIDE OF CARD IS FOR ADDRESS

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

1943

Dear Miss Kaminsky:

Thank you for your letter of September 17th.

I should be very glad to see some examples of your work, and whatever photographs you may have, if you will be good enough to leave them at the Front Desk of the Museum in my name.

Sincerely,

Miss Dora Kaminsky
c/o Norlyst Gallery
59 West 56th Street
New York 19

AHB:ljs

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THE MUSEUM OF MODERN ART
NEW YORK, 19

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

ALFRED H. BARR, JR., DIRECTOR

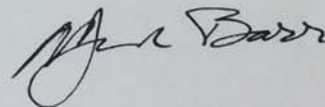
September 20, 1943

Dear Miss Kaminsky:

Thank you for your letter of September 17th.

I should be very glad to see some examples of your work, and whatever photographs you may have, if you will be good enough to leave them at the Front Desk of the Museum in my name.

Sincerely,



Miss Dora Kaminsky
c/o Norlyst Gallery
59 West 56th Street
New York 19

AHB:ljs

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

, 19

September 20, 1943

Dear Miss Kaminsky:

Thank you for your letter of September 17th.

I should be very glad to see some examples of your work, and whatever photographs you may have, if you will be good enough to leave them at the Front Desk of the Museum in my name.

Sincerely,

Miss Dora Kaminsky
c/o Worlyst Gallery
59 West 56th Street
New York 19

AHB:ljs

Sept 17, 43

I take the liberty of
answering to you in
reference to the Dora
Memorial Suggestion
for which I am
very glad to hear
you are interested and
hope to see you and Mr.
Worlyst in the future.

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Kates

May 26, 1943

Sept 17, 43

Mr. Alfred Barr
President
The Museum of Modern Art
NYC

Dear Mr. Barr,
I take the liberty of
writing to you in ref-
erence to the Simon
Memorial Guggenheim
fellowship I am
trying for this year.
Mr. Harry Wickey,
the etcher and sculptor,
Mr. Adolph Dehr,
the painter and Mr.
John Graham, Curator
of Decorative Arts at the

NORL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Bklyn Museum are my
endorses. I will be very
glad to bring some ex-
amples of my paintings
in tapestry. I am enclosing
an announcement of my
exhibition at the Norliff
Gallery which was on for
the summer. I am very
sorry you didn't have
the opportunity of seeing
the show at the gallery.
I have photographs of
some and hope very
earnestly that you will
give me an interview.
Respectfully yours
Lara Kamenisky

arm
reached
PAINTINGS IN TA
Exhib
prevented
has
on doing

ary to the
for

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 103



package of books and
pamphlets. One of them
went back to you upon
arrival; and I hope it
reached you safely.

Extreme business has
prevented me from doing

Sincerely,

Leslie Switzer
Secretary to the
Director

Mr. George N. Kates
114 Fifth Street, NE
Washington, D.C.

S

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NORLYST GALLERY
 59 WEST 56th STREET, N.Y.C.
 Summer Exhibition Beginning July 7

●

PAINTINGS In TAPESTRY
 BY
DORA KAMINSKY

●

Gallery Hours for the Summer:
 2 P.M. to 6:30 P.M. Daily
 Wednesday & Thursday to 10 P.M.

package of books and
 pamphlets. One of them
 went back to you upon
 arrival; and I hope it
 reached you safely.

Extreme business has
 prevented me from doing

Sincerely,

Leslie Switzer
 Secretary to the
 Director

Mr. George N. Kates
 114 Fifth Street, NE
 Washington, D.C.

*to my friends from other
 houses but of our own
 Get the days in
 Washington are so full
 that
 place
 fresh air, can I begin
 to catch up.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 103

Kates

114 FIFTH STREET, N. E.
WASHINGTON, D. C.

June 3rd, '43.

Dear Miss Switzer,

A brief message, to
thank you for your note of
May 26th; and the second
package of books and
pamphlets. One of them
went back to you upon
arrival; and I hope it
reached you safely.

Extreme business has
prevented me from doing

Sincerely,

Leslie Switzer
Secretary to the
Director

Mr. George N. Kates
114 Fifth Street, NE
Washington, D.C.

to my friends from other
houses but I can't
get the days in
Washington are so full
that I can't get away from the
place after sleep in
fresh air, can I begin
to catch up.

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more, up to the present, than merely dip into the material.

Get plans are clarifying nicely, if slowly; and once they are definite, I shall write, before leaving, again.

Very sincerely,

Miss Leslie Switzer
Museum of Modern Art
New York City.

George N. Kates

eventually be returned to us by the Post Office.

to my friends from other houses but I am...
Get the days in Washington are so full that
Mr. George N. Kates
114 Fifth Street, NE
Washington, D.C.
fresh air, and I began to catch up.

Sincerely,

Leslie Switzer
Secretary to the
Director

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

May 26, 1945

Dear Mr. Kates:

In Mr. Barr's absence I am taking the liberty of answering your letter asking about the shipment of Latin American books and pamphlets, which came today. Upon investigation I find that the shipment was sent through error to your Newport address, so I have had a second shipment rushed to you today to the address mentioned in your letter. I very much regret that this error took place and I trust that the package will arrive in plenty of time.

I assume that the package sent to Newport will eventually be returned to us by the Post Office.

Sincerely,

Leslie Switzer
Secretary to the
Director

Mr. George N. Kates
114 Fifth Street, NE
Washington, D.C.

S

Handwritten notes:
 This is a copy of the letter...
 I assume that the package sent to Newport will eventually be returned to us by the Post Office.
 I got the days in Washington are so full that I don't have time to write you after sleep in...
 I hope to catch up...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 6, 1943

respectus of
 erican
 Portinari
 1942.

Geo. Kates

FARNLEY
WHITE POST, VIRGINIA

Sunday, May 23rd.

Dear Alfred,

It seems my destiny,
 these days, always to write
 to my friends from other
 houses but } own.

Yet the days in
 Washington are so full
 that only away from the
 place, and after sleep in
 fresh air, can I begin
 to catch up.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Did all that
pleasant haul of Latin
American material go astray;
or did you send it to

L. Mary, 11
 Street
 C. W. M. 13
 2
 R. I.
 20
 C. S.

114 Fifth Street, N.E.

Washington, D. C.

Such is } permanent
address.

I really want it badly,
the more so since once
I am in the government
service, which how may
finally be arranged
any day, I shall either

THE M
REC
Kindly
paper
cloth
To: G R M
For: D
Request

it would
may occur
ion you

It was good to see you, even though the visit was too short.

Sincerely,

Mr. George N. Kates
Harbour Court
Newport, Rhode Island

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FARNLEY
WHITE POST, VIRGINIA

be too busy here,
 or else be so occupied
 on way to China,
 & do it proper
 justice. And on con-
 versation with you, if
 I can get to New York
 again before leaving,
 will be worth more than
 ten of these fugitive
 little notes.
 Sincerely,
 Genpe.

THE M
 REC
 Kindly s
 paper
 cloth
 To: G H M
 For: D
 Request
 it would
 may occur

It was good to see you, even though the visit was too short.

Sincerely,

Mr. George N. Kates
Harbour Court
Newport, Rhode Island

AHB:ljs

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

THE MUSEUM OF MODERN ART

DATE May 6, 1945

REQUEST FOR PUBLICATIONS

Kindly send 1 each copies of the following publications:

paper
cloth

Latin American Collection of the MOMA; 20 Centuries of Mexican Art; Prospectus of Hemisphere Poster Competition and Organic Design Competition (Latin American sections); Bulletin on these two competitions; Organic Design catalog; Portinari and Orozco bulletins, The Museum and the War bulletin, bulletin of February, 1942.

To: George N. Kates
Harbour Court
Newport, Rhode Island

For: Director's Office

Requested by AHB, per ljs

NO. _____ DELIVERED _____

Orozco bulletins
The Museum and the War bulletin
(see page on Latin America)

These I think will give you some idea of the kind of work we have been doing with Latin American material. The Industrial Design and Poster bulletins may interest you especially.

Rather than trying to give you any further account I think it would be best perhaps to look these over and then ask any questions that may occur to you.

Needless to say we shall be very glad to have any information you can send us about your plans.

It was good to see you, even though the visit was too short.

Sincerely,

Mr. George N. Kates
Harbour Court
Newport, Rhode Island

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 6, 1943

Dear George:

Thank you for your good note. I am sending you copies of the following:

HARBOUR COURT
NEWPORT, R.I.

Latin American Collection of the Museum
20 Centuries of Mexican Art
Prospectus of the Poster Competition and
Prospectus of the Organic Design Competition
(Latin American sections) and the
Bulletin describing these competitions
Organic Design catalog
Portinari and
Grozco bulletins
The Museum and the War bulletin
(see page on Latin America)

These I think will give you some idea of the kind of work we have been doing with Latin American material. The Industrial Design and Poster bulletins may interest you especially.

Rather than trying to give you any further account I think it would be best perhaps to look these over and then ask any questions that may occur to you.

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It was good to see you, even though the visit was too short.

Sincerely,

Mr. George N. Kates
Harbour Court
Newport, Rhode Island

AHB:ljs

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HARBOUR COURT
NEWPORT, RHODE ISLAND

Monday morning
Mar 3rd, '43.

Dear Alfred,

To speed things
up just a little
I've just written a
note to Washington,
& during the course
of the week, I
hope you'll get a
pamphlet published

A million and a half
to the troubles of your
back. I hope it's been

a light little burden; I hope that you
3/29

prize
please
you had
was
likely
the
in the
my
on you
back

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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41.2
41.1
A90

of the State Department
on Cultural Relations.

My I ask, also,
that you have sent
to me,

114 Fifth Street,
N. E.,
Washington, D. C.

any printed matter
you may have, &
help me grasp
what you have

wanted to make out
of some of the
S. A. shows.

As the State Dept.
program will show
you, China comes
in three years after
the above; but it
will undoubtedly grow
to.

Then, if I can
plan ahead enough,

the 3/29
prize
please
you had
ideas
nicely.
the
in the
my
on you.
make
is been

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I mean and mean
 to the troubles of your book. I hope it's been

and things work out
 as they seem likely
 to, we may have
 one good talk, in
 which I should
 like to catch your
needs, (future).

Ever best & biggest.
 What floods of things
 I have to say &
say!
 Always,
 Serge.

a light little burden, so I hope that the 3/29
 all the best

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 103

July 21, 1943 7/23

Dear Mr. Barr:

Just a note in haste to advise Edgar Kaufmann, Jr. has a new A.P.O. number

It is.....A.P.O. 929

The remainder of his address is the same.

E. Clinton,
Secretary to Mr. Edgar J. Kaufmann

Lt. E.J.K.Sr.
449 Bomb. Sq.
APO 929 - San Francisco, Calif.

must think me a prize
 letter that difficult phone
 letter. I'm sure you had
 ridge, unless Philip was
 time, and that's unlikely.
 more and more - the
 and thicker. And in the
 had to unload my
 the concupisence on you.
 way to bring you back
 deck. I hope it's been

3/29

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a light little burden, as I hope that the 3/29
 Dear Alfred - you must think me a prize
 boor, to wait so long after that difficult phone
 call, before sending this letter. I'm sure you had
 a fine time in Cambridge, unless Philip was
 too excited about his future, and that's unlikely.
 We are warming up more and more - the
 rumors fly quicker and thicker. And in the
 middle of all that I had to unload my
 sudden and unreasonable concupiscence on you.
 A mean and crude way to bring you back
 to the troubles of your desk. I hope it's been

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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a light little burden; as I hope that the
note to Dick was satisfactory. All the best
to folk in general, yours

Edgar
I'm having Ruiz trouble - but letting all
hang, as I've no time, nor means, of
'negotiating?'

Dr. Edgar Kaufmann
403 Rarabazant Squadron
24 47
2211000000

4/13/43

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Registered
Airmail
Special delivery

Lt. Edgar Kaufmann
499 Bombardment Squadron
WA AF
Walterboro

South Carolina

from: Mrs. Liliane Kaufmann
400 Fifth Ave.
Pittsburgh Pa.

return to this address in case of absence

Sent
4/13/43
Matta
Pt. 9.

at Devons, but expects to arrive at Delvoir shortly to go into camouflage.

I asked Pierre Matisse to send you a photograph of the big Matta. He did so yesterday. I have gone in to see the picture twice and feel this way about it: it has many exciting passages in Matta's recent style, brilliant clusters of flame and jewels, but it has to the right of the center a curiously dead, flat yellow area which becomes simply uninteresting tinted canvas, and right above this is a rather clumsy veil of dripping paint. These two adjacent passages are for me rather hard to digest. Jim Soby does not like them either, but feels that the picture on the whole is better than Clifford's. I do not feel this to be true. The Clifford picture seems to me more thoroughly worked out, though it may lack certain brilliant moments. Marga is lunching with Matta today and may bring back some interesting comments, as I asked her to pass on to him my criticism.

Pierre has had no serious bites so far, and I think would take considerably less than \$2500. In spite of its faults the picture would certainly be something to look at for a long time. It is somewhat larger than the Clifford picture. Matta will probably

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Kaufman

be drafted unless we can get the British consul to intercede. My proposal to camouflage
the indices of numbers so that the crew will not be frightened. March 24, 1945

Dear Edgar:

I am back from Cambridge to find several very interesting notes from you. I am glad you are pleased with the Mexican items. I think the show is going to be very interesting, particularly, of course, in the Mexican section, on which we have had eight years instead of a few months.

I have passed on your paragraphs about the snipers' suits and aeroplane to Alice Carson and Monroe, who is at work on an air show. I think Jim Soby could get the camouflage suit from Mitchel Field, which we visited last Sunday, going through the camouflage section there.

Lincoln writes of very hard physical work at Belvoir. Philip Johnson is still at Devons, but expects to arrive at Belvoir shortly to go into camouflage.

I asked Pierre Matisse to send you a photograph of the big Matta. He did so yesterday. I have gone in to see the picture twice and feel this way about it: it has many exciting passages in Matta's recent style, brilliant clusters of flame and jewels, but it has to the right of the center a curiously dead, flat yellow area which becomes simply uninteresting tinted canvas, and right above this is a rather clumsy veil of dripping paint. These two adjacent passages are for me rather hard to digest. Jim Soby does not like them either, but feels that the picture on the whole is better than Clifford's. I do not feel this to be true. The Clifford picture seems to me more thoroughly worked out, though it may lack certain brilliant moments. Marga is lunching with Matta today and may bring back some interesting comments, as I asked her to pass on to him my criticism.

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2.

be drafted unless he can get the Chilean consul to intervene. He proposes to camouflage the insides of bombers so that the crew will not be frightened.

I was very much entertained by your account of Duchamp's Marinée.

I appreciated your phoning about your fund. So far as I can see at this time all is well. Betty is hired and I am going over the plans for the show with her and Philip Goodwin on Friday morning. I think Dick is right in principle. At the same time I should not like to see your money simply go into the budget when moral and financial help is so necessary for these two sometimes neglected departments.

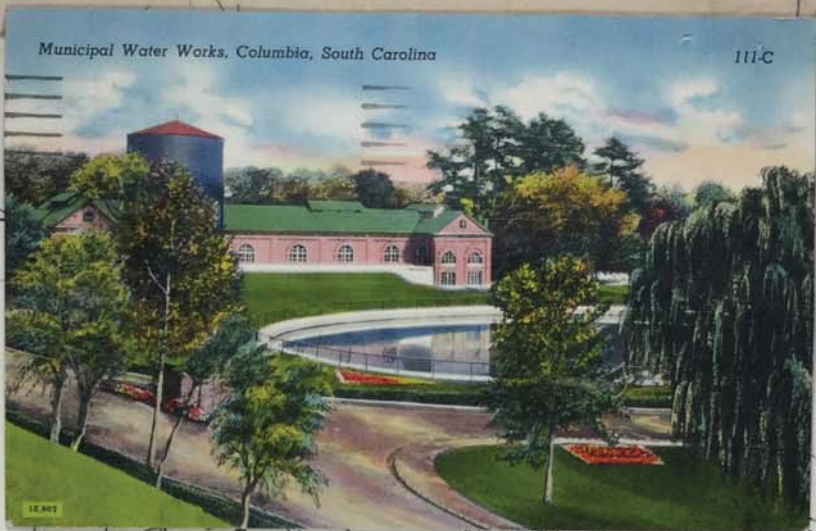
In any case you may be happy to know that your interest and money have really helped a great deal in reviving architectural activities.

Sincerely,

Lt. Edgar J. Kaufmann, Jr.
499 Bomb. Sqdn. CAAB
Columbia, South Carolina

AHB:ljs

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to a a H

Walter Stone

one unconvincingly successful, & I think we should have color photos of them in use, too. They are the only completely wonderful war product I've seen (except some few planes -

Alfred - the I've said everything in the past, thanks again for your considerate response to Alex's pictures. I'm quite proud and happy to have my name in the arms of those you checked out. Several times, I've tried to ask if the museum has the truly beautiful painted cotton developed by the engineer's visits. I've seen a greener and a version, there may be others. Then check on this, we ought to be able to arrange some. They are unconvincingly successful, & I think we should have color photos of them in use, too. They are the only completely wonderful war product I've seen (except some few planes -

Perhaps you'd like to hear about the latest adventures. I'd bought one of those nice in the army. I'd bought one of those the pug, and marginally talked it on the locker The new hive made a fine

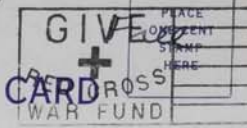
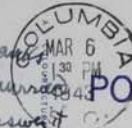
July - 1945

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H. E. Kaufman, jr. 499 Bowler Sq.
 C.A.B. THIS SPACE FOR WRITING MESSAGES
 Columbia S.C.

2/9

Dear Alfred: Many thanks
 for your letter - we are so hampered
 at the moment I must answer it
 thus till later. I'm glad the gift
 isn't too small to make no real
 difference to the two depts.
 The new list of Alex & Cuban
 purchases delights me, of
 course. But please don't feel
 that it matters deeply to me
 how you allocate items - the main
 wish is to help complete the picture
 as you wish it. Best



Mr. Alfred Barr
 Museum of Modern Art
 New York City.

to
 one in a family successful, & I think we should have
 color photos of them in use, too. They are the only completely
 wonderful war product I've see (except some few planes -
 Waltham 2-7-45

several times, I've tried to ask if the museum
 the of the truly beautiful painted cotton developed
 bags, sniper's suits. I've seen a greener and a
 version, there may be others. These check or
 us, we ought to be able to wrangle some. They
 are in a family successful, & I think we should have
 color photos of them in use, too. They are the only completely
 wonderful war product I've see (except some few planes -

Perhaps you'd like to hear about the latest adventures return
 I'd bought one of those
 the pug, and marginally tacked it on the locker
 The new hive made a fine

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3/17

Dear Alfred - tho' I've said everything in the hasty card, thanks again for your considerate reshuffling of the Alex. pictures. I'm quite proud and happy to have had any hand in the acqui. of those you checked against the fund.

Several times, I've tho't to ask if the museum has lengths of the truly beautiful printed cottons developed for camouflaged sniper's suits. I've seen a greener and a browner version, there may be others. These Cheek or St. Gaudens, we ought to be able to wangle some. They are uncannily successful, & I think we should have color photos of them in use, too. They are the only completely wonderful war product I've see (except some few planes -

about the latest adventures return
 I'd bought one of those
 hargenly taped it on the locker
 The raw pine made a fine
 inating parts for my eye were
 hopes (a quality I admire in
 the lower right corner, with
 carries.
 a high school band leader,
 found numerous musical
 He also said: my, I know women
 were completely pieces of machinery
 note. But I never thought they were so bad as that.
 with more ingenious soul
 ors rather the way God looked
 it even knew the title, as
 revision was of someone taking
 of course. This seems quite
 seemed) chemical - retorts, etc,
 as list a note with the implication
 of experimental connections.

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this I think there will be a great spate of good new plane designs, post mess. The fascinating geometry of ~~goggles~~ helicopter elevations, almost like d'Homecourt, are a passage). I have noticed an unusually good machine here, in the great slip-cover tradition, but reasonably & successfully so. It's a Western Union teleprinter. I can see no bad points, except a badly proportioned label, & lots of noise. But the main box is a very elegant shape in dull black, with a glass top panel - and the exterior appendages are frank without undue contrast, a great roll of yellow paper, & some weighted bars.

We hope to be here a little while.
all the best to everyone
yours
Edgar.

499th. Bomb. Sq.
Army Air Field
Wallerboro S.C.

as about the latest adventures return
my. I'd bought one of those
marginally tacked if on the locker
e. The raw pine made a fine
inating parts for my eye were
lopes (a quality I admire in
the lower right corner, with
& carries.
a high school bond leader,
found numerous unrecial
He also said: my, I know women
were complicated pieces of machinery
note. but I never that they were so bad articles.
such more ingenious soul
nots rather the way god hoped
but even know the title, as
resein was of someone taking
of course. This seems quite
seemed chemical - retorts, etc,
as with a note with the implication
of experimental connections.

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Perhaps you'd like to hear about the latest adventures ^{July - pls return} of Duchamp's Mariée in the army. I'd bought one of those french prints at the gag, and brazenly tacked it on the locker door next to my bed, at Columbia. The raw pine made a fine aura around it. The most fascinating parts for my eye were the great freedom of scale in the shapes (a quality I admire in Wright too) and the importance of the lower right corner, with all the Chirican implications it carries.

First comments were from a highschool band leader, who, generally scoffing, however found numerous musical instruments incrustated in the whole. ^{He also said; my, I knew women were complicated pieces of machinery but I never that they were as bad as that.}

Last night, tho', a much more ingenious soul stopped to gape - Lt. Wood who looks rather the way God hoped Glenway Wescott would. He didn't even know the title, as the other guy did. His first impression was of someone taking a picture (upper right), a photo of course. This seems quite à propos to me. The mechanisms seemed chemical - retorts, etc, to him, and here again I that he hit a note with the implication of experimental connections.

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Then he began to find isolated objects - not too interesting.
But he was entirely fascinated by the power to evoke
definite moods, the play for eye and mind in combination - in
both these men there was no hesitation about looking.
This gets nothing across, but I'll send it to you anyway.

Best
E.

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Ranfuam
SW

March 2, 1943

Dear Edgar:

I am really bowled over by your letter of February 25th with its very generous gift. It will certainly be very useful, not only for what it can buy, but also as a pump-primer.

The situation is better so far as Philip Goodwin is concerned. His blaze of Brazilian glory is subsiding a little bit and I have had some success in reviving his patriotism, so that I believe we shall be able to get Betty, but it will probably require some of your money.

Of course you will have more formal thanks from other quarters, but I want to repeat that your gift may mean the difference between life and suspended animation so far as these departments are concerned.

Let me tell you what I have finally done with the Mexican money. I had originally credited you with the gift of the Galvan drawing and the two Castellanos lithographs, but after your telegram I felt that we should keep something over \$200 to spend on the Psalens. Your list now stands as follows:

O'Gorman: Tetelpa	-1000 pesos	c. \$215.00
Bermudez: Balcony		50.00
Meza: Giantess, drawing	100	c. 22.00
Alvarez Bravo: 4 photos	200	c. 44.00
Mendez: 2 lithos	50	c. 11.00
Kahlo: Self-portrait		<u>225.00</u>
		\$567.00

I hope this is satisfactory. You understand, I would not have spent so much of your fund if I had not needed to raise an extra \$150 to help pay for the \$300 Galvan painting of Dick's.

Sincerely,

Lt. Edgar J. Kaufmann, Jr.
 499 Bomb. Sqdn. CAAB
 Columbia, South Carolina

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A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. G. WILSON
FIRST VICE-PRESIDENT

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CMA 33 15=COLUMBIA ARMY AIR BASE SOCAR 26 1020A 2/27
 ALFRED BARR= 11W 535T
 :MUSEUM OF MODERN ART NYK=

YOUR LIST AGREEABLE. SOME REGRET OVER LIMITED BRAVOS AND
 NO WORK OF BOTH PAALENS BEST=
 :EDGAR.J

W

CIR 5-8900-MC
 str. 11A -mailed

BRAVOS PAALENS. (2)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

were as an exception
 We are officially nearer to moving out, but I expect it's a matter of two months till the real event, more or less.
 In another envelope, I'm sending you an army news sheet that gets very wide distribution. Perhaps some connection will suggest itself, between this and the Museum - a word about some or all of the Museum war shows, an influence on the art work used, or

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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This should be acknowledged - now?

Dear Alfred: enclosed is a cheque for the amount we've already talked of - please spend it as you see fit.

I was glad to get the news of the Latin-American and 10-year Architecture shows. The price for the Kahlo is, as far as I can guess, quite in line, while the picture is certainly one of Frida's best, as well as an exceptional document.

We are officially nearer to moving out, but I expect it's a matter of two months till the real event, more or less.

In another envelope, I'm sending you an army news sheet that gets very wide distribution. Perhaps some connection will suggest itself, between this and the Museum - a word about some or all of the Museum war shows, an influence on the art work used, or

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what not.

Kind regards to all of you

Edgar.

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Feb. 25. 43.

Dear Alfred - as usual in too much haste, I've finally been able to get clear on my finances, with the following results: starting March first, and every 3 months after, you'll receive a cheque made out to the Museum, for \$750⁰⁰. Until I can live a life of ease again, at least. I hope there'll be enough work going on in the Industrial Design, & Architecture departments, for all or most of it to be used there. It is in the hope that the money will make their continued functioning more lively, that I'm sending it. I would like you personally to decide how the money is spent, if you'll take that trouble. This will be my only contribution to non-profit institutions during the war (except war bonds) so you can decide for yourself how strongly I feel about the importance of the two departments. Kindest regards,

Edgar.

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Kaufmann

c. Miss Ulrich
Miss Dudley

February 23, 1943

Dear Edgar:

I am delighted to change the Reyes from your gift to your mother's. We will send her a fancy receipt and of course list her among the donors in the catalog, which is now upon us.

After the purchase of the Frida Kahlo - did I tell you how pleased the Committee was with it, especially Mr. Clark - there is a balance of \$575.00. In order to add Dick's big Galvan we shall need \$300.00. I would like to propose that we add as your gifts the following works which I think you particularly like - and this will free the money for the Galvan:

O'Gorman: <u>Landscape</u>	1000 pesos - about	\$215.00
Bernandez: <u>Balcony</u>		50.00
Big Meza drawing:		
<u>Giantess</u>	100 pesos - about	22.00
Galvan drawing of a girl	100 pesos - about	22.00
Castellanos print:		
<u>The Injured Eye</u>	40 pesos - about	9.00

making a total of around \$320.00. Won't you let me know if this is satisfactory? Please make any other suggestion that comes to mind, but do so quickly if you can, since we must go to press soon. *but be frank*

I am forwarding your note to Russell, although he is now doing research work in another department.

Incidentally, the Bernandez is going to be reproduced in ^athe Sunday Times.

I wish you were here. We certainly need your advice and help with this catalog, not to mention plans for the future of Industrial Design.

Lt. Edgar J. Kaufmann, Jr.
499 Bomb. Sqdn. CAAB
Columbia, S.C.

Sincerely,

P.S. If it isn't too much trouble, won't you wire collect whether you approve of the list above?

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This stayed
unmailed about a
week!

2/23

Dear Alfred: It was good to get your letter of the 4th, after the wire - especially to know you really like the little Kahlo. I'll not mail this till I hear about the amount of the cheque tho'.

I think the nationalizing of Velasco a damn smart move. ~~It~~ ought to tickle my old man, too - for his, while not very good, is big and certainly no longer exportable. Have you heard about an American lady just recently buying a couple - and do you know if they are big, good, or what? I hope you take Coquet's exhibit - really I believe the American audience generally (not the critics or collectors) are so very retardataire they'd thoroughly enjoy Velasco.

It's good too, to know you like the Castellanos & Ruiz, & that the llex. pictures are rounding out. I wrote Ruiz a most touching letter, direct, and spiced with the best linguistic ingenuities, enclosing a cheque. If successful, the Mineros will be shipped to you thru' Mrs. I'm very skeptical, tho'. Should it appear, would you please keep it, at home, for me; lending it or course if you wish?

news women who write about art for Chicago newspapers - have you ever read the one whose adjectives lie like so much dandruff on a collar, & whose name is somewhere in the series between Endora Welty and Edith Wetmore? Anyway, Odenheimer's on the Post. She deserves to be crushed from either her curatorship or her sinecure, as far as I can see.

hope

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We are engaged in "manoeuvres", which consist in a gross intensification of our many discomforts: physically because field conditions and hours are more nearly approximated; and mentally because all our many lacks become clear. But, very much as a hospital patient learns much of hospital routine and even of medicine, tho' its a world apart and seems to him to function at a sub-normal temperature, so we too are learning the facts and tricks of this hypnotic existence.

It may entertain you to know I'm trying to claim the Rivera tapestry deal as a tax-exempt loss? and somewhat for the same purpose, you'll find enclosed an army letter, returned because addressee was unknown. I think you will know his present whereabouts.

I thot the Brazilian catalog really a fine job thruout, and write so to Goodwin. Perhaps, if you wish, he'll show you the note.

If it's not a lot of fuss, could you send one of your elegant Diplomas of thanks to my mania, for the 2 Reyes. It was really she who gave them, & I think the paper would please her quite a lot. Altho' all such matters are most vague, we expect to go to a staging area in a ~~very~~ few weeks. How long we'll wait there to leave, is quite indeterminate, but usually very long indeed. All the best
Edgar

news women who write about art for Chicago newspapers - have you ever read the one whose adjectives lie like so much dandruff on a collar, & whose name is somewhere in the series between Endora Welty and Edith Wetmore? Anyway, Odenheimer's on the Post. She deserves to be cuffed from either her curatorship or her sinecure, as far as I can see.

hope

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[Edgar Kaufman c. Nov. 1943?
o.g.]

84A Dear Allice - I read Dorothy ^{12/2}
Odenheimers execration on Mexican
churches. Besides its pretense, it has
several serious faults. ① It makes
stupid remarks about the Mexican
people. ② It contains at least one, probably
more, factual errors (fine at Cottlan. I don't
really believe the church at Tepozotlan
is S. Martin. He's nowhere represented I
can remember.) ③ While she canvassed
a few Eastern colleges for photos & slides
and found, ^{almost} none, she's seemingly
ignorant of the serious documentation
carried on in the last years by Texan
institutions (Danes at Austin & others).
I note she's joined the select group of
news women who write about art for
Chicago newspapers - have you ever
read the one whose adjectives lie like
so much dandruff on a collar, & whose
name is somewhere in the series between
Endora Welty and Edith Wetmore?
Anyway, Odenheimer's on the Post. She
deserves to be cuffed from either her
curatorship or her sinecure, as far as I can see.

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Kaufmann

February 10, 1945

Dear Edgar:

I am delighted to have your telegram with its good word about your interest in going ahead with the purchase of some Mexican works. \$800 would be a great help now. Naturally, we will adjust our acquisitions to what funds we have. The accounts of Nelson's funds are still unsettled because of expenses of exhibition and publication, so that I am not yet quite sure what balance we shall have for purchases - probably rather little - which will make your fund all the more useful.

After receiving your wire I got the little Frida Kahlo sent over by Julien, and I am glad to report that both Lincoln and Jim Soby like it almost as much as I do. Possibly \$225 is a good deal to pay for it, but it is like Ruiz in its detailed finish, so that in spite of its small size, we are perhaps not paying too much.

The architectural problem is still unsettled though I think Philip Goodwin is still well inclined. My guess is that we will go ahead with the Ten Years show with Betty. Philip seems to be stalling at the moment in order to get some money out of the Museum Budget.

Lincoln and I are buried under the South American catalog at the moment. I hope it will interest you when it comes out.

Sincerely,

Lt. Edgar J. Kaufmann, Jr.
499 Bomb. Sqdn. CAAB
Columbia, South Carolina

AHB:ljs

*If you could write a note with check
giving me power to spend money directly
it wd be useful - if you want to -
A.*

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WAB55 20-COLUMBIA AIR BASE SOCAR 6 14P

ALFRED BARR=

1943 FEB 6 PM 2 14

MUSEUM OF MODERN ART:

11WT3

WOULD EIGHT HUNDRED INCLUDE ALL YOU HAVE IN MIND THINK HAIRCUT

FINE IDEA WILL MAIL CHECK WHEN YOU REPLY BEST:

=EDGAR,

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

well represented, with the exception of Frida Kahlo. I have my eye on the small self-portrait of Frida sitting in a chair with close cropped hair, the floor strewn with the hair which she has just cut off, with some touching inscription up above, such as "will you love me in December even with my hair cut off." Do you think this is a good picture? Would it be something you would like to have your money spent on? I like it very much. Julien is asking the Museum \$225.00. Please give me your expert opinion.

Henry Clifford is back by plane from Mexico and says that although all the Velascos have been pronounced national monuments and therefore could not be exported, Coquet has arranged to make available to American museums a selection of some 25 pictures. I am much tempted to have them here, especially as the Metropolitan spurns them.

Let us hear from you.

Sincerely,

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Kayman

Air mail

February 4, 1943

Dear Edgar:

Our Acquisitions Committee accepted without a moment's hesitation the two handsome gouaches by Chucho.

The Castellanos and Ruiz have arrived. Rather to my surprise I am not a bit disappointed about the former. It seems to me better than I had remembered it. I like the Ruiz more than ever.

Anita Brenner brought in a really frightening grotesque face called The Witch, by Goitia, which we are to have on indefinite loan. She doesn't know whether it belongs to the artist or to the government.

So now we have practically every Mexican artist whom we would like to have well represented, with the exception of Frida Kahlo. I have my eye on the small self-portrait of Frida sitting in a chair with close cropped hair, the floor strewn with the hair which she has just cut off, with some touching inscription up above, such as "will you love me in December even with my hair cut off." Do you think this is a good picture? Would it be something you would like to have your money spent on? I like it very much. Julien is asking the Museum \$225.00. Please give me your expert opinion.

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Let us hear from you.

Sincerely,

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

January 25, 1943

Dear Edgari:

Thank you for your clarifying letter about the fund. I have approached Philip, who is interested, but wants to have some assurance from the Museum of money for architectural work. It looks as if there would be some delay and that I will have to do some promoting. I had hoped that Philip himself might be willing to go ahead with the 10 Years show.

We had a cable from John Yeon saying that he is safe in Africa. (Perhaps I had better put "safe" in quotes.) I find that Leslie Cheek is St. Gaudens' right-hand man. I am going to write him to see if anything can be done about getting a commission for John. I very much doubt it at this late stage - and in his present location.

Henry Clifford, recently back from Mexico, felt sure that from what Rhiz said that you could buy the little picture if you want. In fact, Clifford seemed to think that this was a message, but not an extremely positive one.

We miss you a great deal, especially in trying to plan for Industrial Design.

More later,

Sincerely,

Lt. Edgar J. Kaufmann, Jr.
499 Bomb. Sqdn. CAAB
Columbia, South Carolina

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CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

WANT A REPLY?
"Answer by WESTERN UNION"
or similar phrases may be
included without charge.

LT. EDGAR J. KAUFMANN JR.
499 BOMB. SQDN. CAAB
COLUMBIA S.C.

COULD USE MONEY NOW TO FILL OUT MEXICAN COLLECTION. COULD YOU LET ME KNOW
HOW MUCH ALSO WHETHER YOU APPROVE BUYING FRIDAS SELF PORTRAIT WITH HAIRCUT
JULIEN ASKS TWO TWENTYFIVE.

ALFRED.

discover that
you let
pression
less at
nds what
ould like

you to write such a 2/3
you say, results are
he has some possibility
aired.

I want to give you that
for my grand mother's estate
now. So this is the case,
I know, not my father, &
I know, not my father, &
at it later, better continue
has my power-attorney 1x

I know much the 10 year show
with a note, but I'm weary, &
the curious life here seem
the best
Edgar

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Dear Alfred: It was fine of you to write such a ^{2/3} strong letter about Yvon - as you say, results are doubtful but it's good to know he has some possibility of having his belated desires aired. I'll write about the Ruiz.

Also, I've enough dough in the bank to give you that Mex. money without waiting for my grandmother's estate to be settled, if you can use it now. If this is the case, to avoid complications, let me know, not my father, & I'll attend to it. If you want it later, better continue to correspond with him; as he has my power-of-attorney, & later I may be elsewhere.

Have you any ideas about how much the 10 year show would cost?

It's beastly to write you such a note, but I'm weary, & only at rare moments does the curious life here seem worth trying to describe. All the best
Edgar

- Tex
- HOTEL ALICE
- Ariz
- HOTEL
- STEPHEN E. AUSTIN
- Ill
- HOTEL EDISON
- By Spring
- HOTEL SETTLES
- Ill
- HOTEL BROWNWOOD
- HOTEL SOUTHERN
- Calif
- HOTEL LAGUNA
- El Paso
- HOTEL CORTEZ
- Tex, Wash
- HOTEL TEXAS
- Calif
- HOTEL BECKMAN
- HOTEL GARVEY
- HOTEL PLAN LITTLE
- CORONADO COURTS
- LACE TAP COURT
- SEABLAIR COURT
- HOTEL CASALIER
- Laurel
- HOTEL PLAZA
- Laurel
- HOTEL LUSBOCK
- Mo
- HOTEL FALLS
- San Diego
- HOTEL CACTUS
- San Antonio
- ANGELES COURTS
- *
- Yonkers
- Mountain Lake
- HOTEL
- MOUNTAIN LAKE
- *

I'd like to see your project, and that would mean that it, too, needs yr. final word. Does this help prevent any misunderstanding? If so use it. If not, throw away. All the best
E.

design more or less at

make up our minds what be.

I think you would like see you.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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HOTEL WADE HAMPTON

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COLUMBIA, SOUTH CAROLINA

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Lubbock
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Los Angeles
HOTEL CACTUS
San Antonio
ANGELS COURTS
★
- Virginia
Mountain Lake
HOTEL MOUNTAIN LAKE
★

1/20
Alfred - in haste.

The first \$1000 was given for a ^{FULL W.} model & had no strings attached since then. I told Alice she could transfer it from Arch. to Ind. Des. or not as she chose.

The next \$900 or so, as you know, needs your O.K. according to a letter written before I left - copy with Alice.

IF first sum not yet allocated, I'd like to see both pooled for a good project, and that would mean that it, too, needs yr. final word.

Does this help prevent any misunderstanding? If so use it. If not, throw away.

all the best

Σ.

Dear Edg

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to see the Brazilian show very much and of course we would like to see you.

Sincerely,

Lt. Edgar Kaufmann, Jr.
499 Bomb. Sqdn. AAB
Columbia, S.C.

AHB:ljs

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*Letter
checked 9/13
to desk
sent 1/17*

January 15, 1943

Dear Edgar:

Many thanks for your letter and for the check for \$50.00. I have phoned Losada to add the Bernaudes which the Museum is buying and all is well. You will have the Boys and Kite and the Museum will keep the Cuban Interior.

The letter from your friend about Jimenez' party was really wonderful.

You will be glad to know that all the Cuban things passed the Committee, but the relief by that Spanish folk sculptor on my recommendation was put into the reserve collection. Otherwise our Mexican things were accepted, though I regretted the Chavez Morado.

I have spoken with Betty and have had several encouraging conversations with Philip Goodwin, though I have not yet popped the question as his Brazilian show opened yesterday and he was very preoccupied.

I have talked the question over with Alice. We were both amused to discover that each felt each had the say as to how your \$1900 should be spent, but that unless you let me know to the contrary I will assume that I have the final say. She had the impression that you had agreed to let her spend some part of it on industrial design more or less at her discretion.

Your letter was both encouraging and useful in trying to make up our minds what the next undertakings in architecture and industrial design should be.

I hope very much you will be able to take another leave. I think you would like to see the Brazilian show very much and of course we would like to see you.

Sincerely,

Lt. Edgar Kaufmann, Jr.
499 Bomb. Sqdn. AAB
Columbia, S.C.

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I can't get Virginia Woolf out of my mind - Death of a Moth
 is the latest group of essays. Pretty marvellous at their best,
 Penelope on the way in Street Haunting.

1/8

Dear Alfred - I was impossibly oppressed by time; my manner
 and that's must have been quite trying - forgive me.
 You were right to criticize my reasons against shows on the future.
 But the 10 year retrospect I hope Betty can work on, will be able
 to demonstrate that putting architectural ideas to the test of
 practice, produces as much novelty and fresh beauty as inventive
 dreaming. At least that is what I take to be the important
 inquiry - its degree of intensity is just what the show will reveal.
 Betty, and other vague possibilities hinted at, make me very
 hopeful, and the desire to be back at work is overwhelming.
 I saw H. Russell. H. in Washington, he seems happy in his new
 milieu, tho' it may have been the punch he'd been absorbing.
 It made me think of John, who seems so lost, but perhaps
 isn't any more than H. R. H. - but yet I think more than John
 year, who writes very alive letters - saddened only by his
 lack of a commission. I think he is really sad not to be in
 camouflage (and not too sad about



The great beast trampled them into the muck
35

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Crivello's say - First invention I'm

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The Natl gallery is so crammed with wonders its heady.

his rank) and certainly it is extraordinary that St. Gaudens has never even been in touch with Johns C.O. Would it be worth a prod do you think?

I enclose a Cuban note which may amuse you - from that painter I knew there. And the check for Bernudez.

If architecture - 10 years - falls thru, couldn't Betty be put on the portfolio of classic industrial design? a little extra dough would probably be forthcoming in time - I can't spend much abroad - and this sort of work could be eked out piecemeal so much better than a show.

No did I tell you about Mouroe's Xmas card. When I thanked him for it, he said, oh that's like the telegram an editor of Life (?) sent out "We are sending thousands of these. Regards." Isn't he the cutie! I didn't react.

Please be sure to ask Dorothy to keep on the family's tail about the Blume.

No thanks could be enough for that wonderful New Year's yours, still hectically E



The great beast trampled them into the muck 35

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Dec-23



The great beast trampled them into the muck

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Nov-22

were somebody else. The thought raised a question in Craig's mind: What could inspire such terrifying fear in this man? What horror walked through these jungles that a man would fear more than he feared a dragon?

Craig looked up at his squad on the bank of the ravine. "Be on your guard," he said.

"Aye, aye, sir," the answer came floating down. It was an order the sailors would not be likely to need. They would be on the alert.

Michaelson was so eager to reach the man that he dashed ahead. When Craig reached him, he was bending over the man. The scientist was wildly excited. "He is human," Michaelson was babbling. "Look for yourself if you don't believe me. See, he has all the characteristics of true man."

The scientist was acting as if he expected Craig to argue the point. The big man didn't. "Of course he's human," he said. "What's so strange about that?"

"You do not understand," Michaelson explained. "He is the dawn man. He belongs to the first race of true humans ever to appear on earth. We have found a dawn man. That is of great scientific importance. See!" The scientist pointed to the club. "He has begun to use tools but he has not yet learned to chip flint. He is pre-stone age, definitely pre-stone age, but he is also definitely human, with the capacity to learn, as is shown by his use of the club. He has already made one of the first great inventions, a club. He has not yet made the second invention, fire, or the third great discovery, how to shape stone. I cannot begin to tell you how important this is."

The scientist was beside himself with excitement. Craig grinned. Science had its thrills as well as adventure. Michaelson was apparently experienc-

ing one of science's great thrills—discovery.

The scientist promptly began to try to communicate with the man. But first he had to win the man's confidence. This he did by talking softly and gently. The man sat up to stare in dazed wonder at the scientist. Back in the shallow cave the woman crouched without moving. Craig saw what she was protecting, a child. This was a family they had saved from the dragon. From fearful eyes the woman watched her lord and master talk to the strangers.

"HIS name is Guru," Michaelson said, indicating the dawn man. "I am able to understand a little of what he says. His language is as yet undifferentiated into complex grammatical forms, hence I can follow his meaning without too much difficulty. He says he has lived here all his life and that many more of his people live near here. He says they live in families. Do you know what that means?" the scientist excitedly challenged Craig.

Craig, unable to get Michaelson to leave the dawn man, had left two men to guard the scientist and had taken the others on a wide scouting trip. He had just returned.

"No, I don't know what that means," he answered.

"It means that Guru and his people have not yet reached the tribal stage in their existence!" the scientist triumphantly pronounced. "They are still in the family stage but they have not yet learned to live together in tribes."

Michaelson sounded as if he thought this discovery was of the utmost importance. Scientifically, it probably was important. But Craig had other things on his mind.

"Ask him who he thought we were when he first saw us," he said. "Ask him why he was so badly scared of us."

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 brillos say - First in the field I'm

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Dec-22
Dear Edgar,

Just got the news, through a friend of mine whom I sent to see you and who learned it through your secretary, that you do already your military service. So all my best wishes and heaps of luck in your new life and for the new year! And please send me a line at least ~~the~~ how you are getting along.

I was very sorry and disappointed of course that you didn't show up - there were a hundred things I wanted to talk to you - but as you were not your own master this time - I suppose it wouldn't be helped.

I'm still en la lucha - as we luba say - which is not so easy either - Tony has almost stopped with her work for utter lack of materials - which throws my whole plans to hell - de modo que tengo que inventar - as we criollos say - First invention I'm

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doing pentell portraits for 20 pesos
 as my first two victims were both ex-
 traordinarily beautiful it was all wight,
 after that - vechemo -

Max Jiménez had an exhibition and
 afterwards a party - The scores are:

1. fight (featherweights)

Maria Luisa ag- bride of former friend
 technical K-O. in the 2. round.

2. fight (catch as you can)

Max against French Art Dealer ^{Loeb?}

Max couldn't catch - the other ran
 away.

3. fight

Max against heavy odds:

Enrignez and Carero go down, the
 later with ^{my} master man^(s)manship hits him
 in the forehead with a wine-glass -

Epilogue

in the police-station -

As Tony ^{with} forced me to leave the arena
 after fight 2 - couldn't enjoy the rest. Just
 like women -

Your old Pallo

Muchísimas felicidades en las Pascuas ^{con} los deseos

Tony

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Kaufmann

November 13, 1942

Dear Edgar:

I have had a long letter from Ruiz in which he confirms his willingness to accept our offer for Nouveaux Riches with Ines Amor as a gobetween.

In the same letter occurs the following paragraph:

"Ya escribí al señor Kaufmann diciendole la determinación que he tomado para la venta de mi cuadro, y ahora espero que después de tantas cartas y después de haberle quitado tanto su tiempo todo quede perfectamente bien."

I presume that he is speaking of the little painting of miners. If you still want this painting, I would suggest that you write directly to Ines Amor as soon as you can, enclosing a draft so that both paintings can be shipped to the Museum along with the Castellanos, as indicated in my letter to Ines Amor, a copy of which I enclose. Of course you may not have received any word directly from Ruiz since it might have been delayed in forwarding and so forth.

Sincerely,

Lt. Edgar Kaufmann, Jr.
Box 431
Barrisburg, Pa.

AHB:ljs

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Gladstone
117-122 East 52nd Street at Park Avenue
New York

11/18

Dear Alfred: thanks for both your notes - forgive me if I answer them hurriedly, catalog fashion:

I have no recent word from Ruiz, but every communication we've had leads me to think he won't sell the miners. In the paragraph you quote, I see nothing to suggest he's referring to anything but the nuevosricos. So while I'm very grateful for your thinking of it, I'm afraid it's a false lead.

You liked Paalen's Sitka best - a gray and brown burst, as I remember. I think you had several photos of it. Certainly for fifty bucks extra, it's the one to get, if you're inclined. I've seen few enough of Alice Paalen's things - all water colors. But liked those few a lot. Perhaps it would be less embarrassing for the Museum

Alice, isn't it rather a risk to have them sent up here? Would you authorize me to write for photographs?

I have given your message to Elodie.

Sincerely,

Lt. Edgar Kaufmann, Jr.
Box 481, Harrisburg, Pa.

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if we could ask to have a package sent up for my (or someone's) personal inspection? I may be wrong, but I believe it would be well worth while, even if a bit out of the way. At any rate, originals would be as easy to ship as photos, unless she's had a change of medium. A sort of Emily Dickinson (certainly more so than McIver).

Let's shoot the works on Bravo.

I'm still cooking over a new Metta drawing.

Longish pleasant letter from John. I guess this really is all, tho' I didn't have time to mail it in N.Y. Shall write Ines.

I hope you weren't too appalled at the exaggeratedly off-hand manner I took my good time in N.Y. It was so good.

yours
Edgar

Dear Edgar,

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Ines Amor

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Alice, isn't it rather a risk to have them sent up here? Would you authorize me to write for photographs?

I have given your message to Elodie.

Sincerely,

Lt. Edgar Kaufmann, Jr.
Box 481, Harrisburg, Pa.

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October 12, 1942
November 15, 1942

Dear Edgar:

Many, many thanks for the very fine letter about Bravo and Paalen. If you would really like to pay for the Bravo photographs that would be fine. I have already over-spent in buying the Ruiz so that any outside help would be welcome. And that reminds me that I had forgotten in the most negligent manner to tell you that in the shipment from Ines Amor there was an extra Bravo photograph for you inscribed as a present. It shows a worn plaster wall, apparently outdoors, with a girl standing at the left with a jug on her shoulder, all very grey and even in value. He also sent me one which I have turned over to the Museum. In your case, however, there is no reason why you should not keep it. Please let me know.

I am rather puzzled about your offer to buy a Paalen. Which Paalen do you mean, or do you have a specific one in mind? I have three listed in my notes as pictures I liked. They are

Sitka, 40 x 30, 1940, 41	\$150.
Nude, 30 x 20, 1941	100.
Head, (Black) 10 x 8	50.

I cannot remember which of these three I liked the best. Your memory is so much better so perhaps you can.

Nor do I know much about the work of Alice Paalen. Do you know it well? I would of course be delighted to have a Paalen for the Museum, perhaps the \$100 one, but as for Alice, isn't it rather a risk to have them sent up here? Would you authorize me to write for photographs?

I have given your message to Elodie.

Sincerely,

Lt. Edgar Kaufmann, Jr.
Box 481, Harrisburg, Pa.

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Dear Alfred: What a good time you & Daisy showed me!
I'm quite tempted by the Matta (one Pierre had home) & by both Flamagan alligators. Also I may have some money from my Grandmother's estate, but when?

But two things occurred to me. What about the Museum and Paalen - do you want to buy, have you dough. And the extra for Alvarez Bravo - did you have a chance to get any?

So before I spend money on things I won't see for an indefinite period - I hereby offer to buy the Paalen, and make up enough for A.Br. if you are still searching. Also, don't you think the Mus. sh'd have still more Bravos? and wouldn't you like Alice Paalen to send up a bunch to select from? If the answers are yes, I'll foot the bill. If you understand, I don't know when the cash

ation to which, as you know, are added Dorothy Miller's and mine for the really excellent abstract composition.

Official and unofficial thanks,

Sincerely,

Lt. Edgar J. Kaufmann, Jr. AAC-OTS
623 Roney Plaza Hotel
Miami Beach, Florida

AHB:ljs

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will materialize - but in the next month or two, I'd suppose at the worst. Perhaps the ^{gals*} Paalen could be given in her* name - father would like it; and she was a crusty old number who wouldn't have balked at Paalen's ideas. This is probably the kind of minor extra problem you could cheerfully murder me for piling on top of your regular work - but I guess I can blame it on you for showing me the Mattas. Best to all,
Edgar

Box 431
Harrisburg Pa.

Could you tell Etodie I'm trying hard to answer her last letter? E

ation to which, as you know, are added Dorothy Miller's and mine for the really excellent abstract composition.

Official and unofficial thanks,

Sincerely,

Lt. Edger J. Kaufmann, Jr. AAC-OTS
625 Roney Plaza Hotel
Miami Beach, Florida

AHB:ljs

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Kaufmann

October 26, 1942

Dear Edgar:

I hope the Mexican book arrived and that you like it as much as Ferns did. I did not realize your father's Valance was not framed, but anyway I think the Framed Valance will be very glad to have it. No won't trouble to get the mail out

Dear Edgar:

Here is the formal receipt for your gift, the painting by Irene Rice Pereira. This was the first meeting of the Board since the Acquisitions Committee accepted the gift last July.

The Board asked me to express their appreciation to which, as you know, are added Dorothy Miller's and mine for the really excellent abstract composition.

Official and unofficial thanks,

I don't understand your reference to the painting Valance with - well The Peggy Guggenheim Museum opened with a bang last night. The pictures and people agitated by similar gadgetry. I wish you could have seen it. Hope will write you about it in detail.

Sincerely,

Lt. Edgar J. Kaufmann, Jr. AAC-OTS
623 Roney Plaza Hotel
Miami Beach, Florida

AHB:ljs

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Kaufmann

Dear Alfred - I'm looking forward to the book, many, many thanks. The big push is over here, for our class, and there may be time for it (what use)

October 23, 1942

Dear Edger:

I hope the Mexican book arrived and that you like it as much as Marge did.

I did not realize your father's Velasco was not framed, but anyway I think the Fogg and Justino will be very glad to have it. We won't trouble to get the small one out since the Fogg has already asked for the larger.

I think that perhaps the cast of the Moore is too complicated for you under present conditions. I will go ahead and write him on Philip Johnson's behalf. If he consents to one cast he will probably consent to another if you should make up your mind later on. In any case I can let you know what his reply is.

I would expect him to charge something of course over and above the cost of casting. I will not propose to him that the cast be destroyed but he may ask that since he is hipped on direct cutting.

I don't understand your reference to the Byzantine Cubans with - what?

The Peggy Guggenheim Museum opened with a bang last night, The pictures and people agitated by Kiesler gadgetry. I wish you could have seen it. Marga will write you about it in detail.

Sincerely,

Edgar
2d Lt. E. Kaufmann, Jr. AAC-OTS
623 Roney Plaza Hotel
Miami Beach, Florida

AHB:ljs

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10/4

Dear Alfred - I'm looking forward to the book, many many thanks. The big push is over here, for our class, and there may be time for it (what luck).

I've written father you may ask for his Velasco. It's in his office - large but not weighty. My little number is much less exciting & less original, and the new canvass backing has buckled it a good deal, so that stretching is needed. It could be excavated from Hahn's storage if la encantadora (and mule) Twining would help you. Big one unframed, little one badly framed. If Justino can use them, by all means go ahead in any way.

Don't let harebrained gabor concern you - I hope it didn't take yr. time!

The dove seems dubious to me, but not impossible at all. Questions - a - would it look decent in cast stone? b - how much, about? c - could we get the old man to shell out? d - if the cast is decent, why destroy it; could go to a school or small museum? e - Shouldn't money go to artists where possible rather than to casters etc? The only important questions of course are the 1st two.

Glad about J's article, too. Never a word from him since Mex.

What is the status of the Byzantine Cubans with dove?

Yrs
Edgar.

General regards, not least to Mrs. Switzer.

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Kaufmann

, 19

November 10, 1943

c. Mr. Sobh

Dear Edgar:

To my embarrassment the Acquisitions Committee has turned down Paalen's oil and the three watercolors by Mrs. Paalen. To tell the truth I agree with this decision, after having looked at all four works quite carefully over a period of many weeks. Alice Paalen's things seemed in the end rather feeble - perhaps they were not well selected - and Paalen's picture, which we liked in his studio, seemed on longer study to be too casual. You will be amused to know that Mr. Clark was the only one of the Committee to favor it.

I enclose a letter which I have written to Paalen. Jim, who is now head of the Department of Painting and Sculpture, will also write him and write you officially.

Both Jim and I hope that we will find something of Paalen's which will really seem better than this canvas.

I hope you won't be too seriously disappointed by this decision. Reviewing Paalen's work I really think that his northern forest pictures of four or five years ago are perhaps his best.

Let me add that Jim is particularly embarrassed about this, for although he honestly does not like the picture very much, he had in the past some minor quarrel with Paalen about Chirico. He hopes that neither you nor Paalen will feel that this has affected the situation. I am sure that it has not.

I sent on the letter from Neurath to your father.

We have just had your V-mail letter with its confirmation of your good news. Of course we are curious as to what you are up to, but are delighted that you find it so much more satisfactory.

Sincerely,

Lt. Edgar J. Kaufmann, Jr. 0916626
HQ. Advance Echelon
Fifth Air Force
APO 929, c/o Postmaster
San Francisco

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Kaufmann

, 19

c. Mr. Soby

October 29, 1945

Dear Edgar:

I have been gravely remiss in not answering your letter from Sydney before this. As you can guess from the letter I wrote you a day or so ago I have had some preoccupations.

Your letter is so valuable and amusing that I am turning it over to Jim Soby for his Australian file, having a paragraph or so copied for Monroe and Elodie. I am asking Jim to write to the McQuarrie Galleries for a photograph of the Drysdale Mother and Child.

The catalogs and the little Lymburner sketch arrived today. The books I am sending to the Library and the sketch I have turned over to Dorothy Miller to hold for you until we hear from you just what you want us to do with it. It is a very nice sketch. I like the Friend book too, and wish I could see his diaries.

Curiously enough about the same time I had a long letter from Beaumont Newhall from Palestine full of much the same kind of excitement as your Australian letter - the Tel Aviv backwardness is however not comparable since Beaumont, I think justly, says it reminds him of pre-Hitler Germany with its museums full of Vlaininck, Corinth and its Mendelssohn school architecture. He too reports a great interest in the Museum and of hope to do something in collaboration with it.

We are sending on the gift memberships to the three people whom you mention and the bill will be sent to Miss Clinton.

I am so glad that the McClure-Smiths gave you such a good time. I shall write her to tell her so.

Although we have heard from you frequently Marga and I have a certain uncertainty about your health and general state of mind. Won't you let us know?

I should add that what you write about Australia encourages me to think that after the War the Museum will have immense possibilities and responsibilities as a center not only for this country and the "hemisphere" but also for Australia, the Mediterranean and South Africa, and perhaps more actively in Europe, particularly in England.

Under separate cover I am sending you LIFE's 1940 questionnaire on the war. Pass it on or throw it away.

Sincerely,

Lt. Edgar J. Kaufmann, Jr. 0916626
499 Bomb. Sqdn. 545 Group
APO 929, c/o Postmaster
San Francisco

from Betty McClure-Smith
I have about you from
Grew
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Kaufmann

, 19

September 20, 1943

Dear Edgar:

This is not a reply to your wonderful letters but simply a bulletin on the use of your fund. I have gone on the theory that since you did not designate any very specific division between Industrial Design and Architecture, that approximately 50/50 might well be satisfactory to you, especially as you were eager to see the Fifty Buildings show go through with Betty Mock acting as Director of the Exhibition.

As Betty Mock's salary was not budgeted for the last few months of the year ending June 30th, I approved paying her salary out of your fund. This came to \$570. Then toward the expenses of the exhibition during the year 1943-44 I have approved \$1710; this makes a total of \$2280, a little more than half of the total of \$4500, which is the total of 6 quarterly payments of \$750 each over the period of March 1, 1943-June 1, 1944.

I should say that it is quite possible that Philip Johnson will make a contribution toward the exhibition too, so that the total of your contribution toward the Architectural Department might be somewhat reduced.

Philip Goodwin has come through most generously, contributing some \$7000 toward the show, the book and the Department. I must tell you that your contribution was the lever which we used to encourage him to help with such a generous amount. Philip Johnson also seems inspired by the example of both you and Philip.

There has been a long controversy with Hudnut about the jury; all of us (Mock, Johnson, Goodwin and myself) feeling that the Museum should keep the power of final decision; Hudnut feeling that a professional architect should make the final selection.

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British Labor Marks Time

I am asking Betty to send you a copy of the long letter she wrote Hudnut explaining our position and also outlining the general technique of the show. I hope you will approve of our stand in the matter since Hudnut has been quite insistent, although he has finally given in with good grace.

Chermayeff has been away but has returned recently and I have been trying to get in touch with him. I am very glad to know that you approve of his working on the Industrial Design section of the 15th Anniversary show.

Will write very soon but wanted to get this financial report off to you now.

Sincerely,

Lt. Edgar J. Kaufmann, Jr.
 499 Bomb. Sqdn. CAAB
 APO 929 c/o Postmaster
 San Francisco, Calif.

AHB:ljs

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JULY 12, 1943

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British Labor Marks Time

THE YOUNGER MEMBERS of the Labor Party are getting used to their feelings of disappointment over the party's annual conferences. This year was no exception. The leaders of the party said "no" too firmly on too many occasions; when they said "yes," as they did about the Beveridge Report, it was with no conviction. The Labor Party, together with the trade unions, is a great movement and on it may depend the whole future of Britain. But the conference recently completed in London did nothing to answer the many critics who say that the Labor Party has lost its drive, that it has become too respectable, that it no longer has a clear message for the youth on whom any party must depend for vitality.

The leaders said "no" to the electoral truce. Ever since Labor entered the National Coalition Government there have been skirmishing attacks on the electoral truce. Labor is unable to fight bye-elections against Conservatives, with the result that Common Wealth, Sir Richard Acland's new party, has been able to cash in on the hostility which many people have felt for the government, and on the marked leftward trend of the British middle classes. The Labor members of Parliament have been unable to vote against the government, for the Cabinet contains their own representatives in the colorless Attlee, the weighty Bevin and the agile Morrison. Only twice—on the Beveridge Report and a recent bill on old-age pensions—have the Labor Members revolted against party discipline. In asking for the endorsement of the electoral truce the Executive spokesman said that the party would never be able to hold up its head if it left the government at a time when great new battles were opening in Europe and when national unity was more than ever necessary. For this view there is a very great deal to be said, but many of the skirmishers feel that the party could have remained in the government and at the same time tried to end the crippling *political* truce.

They said "no" to the Communists, who have been campaigning for many months for affiliation with the Labor Party. Over the last year the Communist Party has been gaining rapidly in membership—from 10,000 to 60,000—and has remarkable influence in many of the nation's war factories, while the Labor Party has been losing both membership and influence. Consequently the Executive has been taking up much time and paper in warding off the inroads of the Communists and replying, blow for blow, to the various moves in the Communist campaign. In the debate, party leaders called the CP a "snake" and "unclean." There were 1,951,000 votes against Communist affiliation and 712,000 for. The only large unions to vote for the Communists were the miners and the engineers.

They even said "no" to Mr. Herbert Morrison, the only Labor leader whose star is most certainly in the ascendant. His term at the London County Council, and more lately as Home Secretary, and Minister of Home Security, in charge of Britain's Civil Defense, has revealed him as a competent and hard-headed administrator. Recent speeches have shown him well aware of the political struggles which lie ahead. "Trust-busting" has been one of the keynotes of these speeches. "Monopolies," said Mr. Morrison at Leeds in April of this year, "are restrictive in their very essence. You will never alter their nature by patching and tinkering with them—their whole set-up and relation to the community must be profoundly altered." Finally, he has an attractive political personality, even if the Gallup Poll shows him right out of the running for the next Prime Minister as compared with Eden and Cripps. Morrison's very energy and ability were said to be one of the reasons why the trade unions preferred Arthur Greenwood for treasurer; as a result Morrison was removed from the National Executive for the first time in twenty years. Another reason was that Morrison had to speak for the government in the Beveridge debate when most of his own party members voted against him. Yet the general opinion is that Morrison is more popular since his defeat than before, and that his bid for leadership of the party has been strengthened.

The conference has given no definition to the future of the party. Nothing else could be expected. Because the fact is that Britain's economy has never worked better than it is now doing in the middle of World War II. Wages are higher; there is no unemployment; there is a feeling of security; the needy are looked after better. And there is a sense of common purpose. In these circumstances political unity is not an empty phrase. The testing time for Labor will come when the necessities of war are replaced by the choices of peace and when, if the Conservatives have their own way, the old problems of purchasing power and unemployment and industrial restriction must again be met.

The showdown may, of course, be delayed for some time. The biggest political factor for some years after the war will be Winston Churchill. Churchill made it clear in his radio speech of March 21 that he does not see his work as finished when the war is over and that he hopes to become an architect of peace as well as of victory. Britain's first Four-Year Plan, he said, will have "to be presented to the country, either by a National Government formally representative, as this one is, of the three parties in the state, or by a National Government comprising the best men in all parties who are willing to serve." Churchill, then, proposes to head a post-war coalition, and the Labor Party will be asked

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to collaborate. Clement Attlee promised at the conference that Labor would remain in a coalition after the war only if a specially convened party conference approved. It is, however, doubtful whether the trade unions and the rank and file of the Labor Party would feel that the moment when Germany, but probably not Japan, was defeated, when the economy was still working well and when Churchill's reputation was unassailable, was the moment to pull out of the government.

What the leaders of the party are not seemingly so aware of is that an ultimate showdown is inevitable. Some of them do not see that the Conservatives, who gave blind support to Mr. Chamberlain for so many years, will not for long acquiesce in the essential measures for ensuring that there be a secure and more equal

society with a higher standard of living in Britain and beyond. But the basic political issues will become clearer as the years progress and it is doubtful if the coalition could remain united for long. The time would then be ripe for the formation of a new Labor Party, not tied so closely to the trade unions and comprising many of the Communists, members of Common Wealth and middle-class people who are now made so unwelcome. Whether the Labor Party is aware that it must recapture its early drive and tolerance if the forces of the Right are not to gain the day—at the second post-war election—may be indicated at next year's conference. Many of Britain's young people, in the services and in the factories, will be waiting.

London

MICHAEL YOUNG

New Guinea Letter

Selden: your April poem¹ in hand
Reduced four times in size and fanned
Ten thousand miles to a savage land,
This miniature I hope received
In the graceful attitude conceived,
Good friendship thought out and believed.
I'm not too cocksure of my grip;
I need some meter that won't trip,
More vision, and much less censorship.
But take this effort for what it means
To you, a group of warlike scenes,
A gesture, a letter, or a row of beans.
A gremlin whispers in my ear,
"You're rather lucky to be here;
Think what it means to your career."
I push the creature, I push him hard;
He thinks he's caught me off my guard.
No, I am not your New Guinea bard,
Not half heroic as you imply
But anonymous like the other guy,
Doing my duty, wondering why.

"Are men more nearly brothers?" This
Asks for inspired synthesis.
Question declined, but from my tent
Hot with rank vegetable scent,
Where dark inexorable green
Conceals me in an unfriendly screen
I offer this: our old bromide
That history repeats, is wide
Of the mark. I'd rather think we move
Generally forward, not in a groove
But eccentrically like Moses' band
Threading its road to the Promised Land
(Which venture failing—this is my clue—
The old gave way and supplied the new).
And war does not cleanse, fear isn't canny,
If I may differ with Orphan Annie,
And Superman never was our god

But a kind of superior flying clod.
The ads show a future minus the pain,
Dad coming home in a Ford airplane,
No unemployment, scientific sex,
The salesman our Emperor Rex,
Tennyson's fudge, the overflowing cup . . .
Give me a future you can't dream up,
Men as they are, as they were begun
With a nice right emphasis on Number One.
Keep to the Left but if it gets hectic
Take a powder on Papa and the dialectic.
Each nation has a nose, but international man
We'd better put down as Also Ran.

Since one of my kinder critics throws a
Bouquet to me by way of Spinoza,
Let me add this: I want to go home
To the gas-station age and Capitol Dome.
I'm an amateur, would like to find my size
In a shaving-mirror and my wife's blue eyes,
Get a Guggenheim grant and a Chevrolet
And write about Akron and Santa Fe.
The above you'll think is a sorry boast,
Suitable for Elk or The Satevepost.
Look, Selden, let's not follow the gleam;
It's dynamite now to try to dream.
I'm sorry. I'm letting you down I know,
But I'm disappointing myself also.

My visions are mine. Since I began
I've wanted to be a private man,
Pale in winter, in the summer tan.
I want to retrace my steps and find
The start of the maze within my mind,
The exquisite pattern of mankind.
Quiet I want to grace my page,
Whole toleration for a gauge
To improve the manners of our age;
And some day when the skies are fine
And seas have lost their incarnadine,
Dinner with you, your wife and mine.

¹"V-Letter to Karl Shapiro in Australia," a poem by Selden Rodman, appeared in *The New Republic* of June 14, 1943.

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Aug. 7.

Dear Alfred and Daisy: I've had some rare tranquility (comparative) in the last few hours; and have quickened it with contemplations that centered around you. Not least, I've the Metta drawing out; its brilliance and gaiety are great topics, far beyond the few reproductions I've written you about. It would be insensate to have it around in the usual hurrieturm, however; so such eye rinsers are rare, too rare. Also, because of a couple of phrases in both your letters, I reread the L.A. catalog. I don't know what carping that, or half-that, I wrote about Lincoln's essay - but I was wrong. It is a really amazingly rewarding piece to read, and a most enviable flight of scholarship and understanding, to have produced. I may have been tripped by some fancy phrasing; but it was most unperceptive of me. I see too, that in my unflinching tactlessness, I've never said a word to thank you for your choice of items, to be tagged with my name. I know that you were most considerate, perhaps even allowed the matter to become a minor problem. Be sure that, for all my rude dumbness, this care was noted and entirely appreciated. The Kahlo, the O'Gorman

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the photos, the prints, are all things I'd gladly have for my own; the Bernudez I've come to admire very much - with more tenderness than it likely deserves. The Ibez drawing, alone among so many, remains an object of reasoning respect. If any item kept me from thanking you at the convenient date, for such thoughtful care, it was embarrassment. So redoubled, was it, that tho' I could admit it to Daisy, I couldn't at all, to you. It was flabbergasting to find one's name printed so often (occasionally mercifully small) in so few pages. Anonymity from now on!

Ray Bolger was duly convulsive, by flashes, and very good natured - but he deserved more build up than was possible. The tranquility has quite departed - numberless interruptions, culminating in a shower so chlorinated that my sinuses are solidified. Tant pis; till another time. Yet yours most devotedly, gratefully, and happily. I hope Tony's later summer has been as enjoyable as the start; and send my respectful kind regards to Mrs. Barr.

Edgar.

something in print.

I enclose a postcard to encourage you to answer the questions about Velasco and Moore at the least trouble to yourself.

Sincerely,

Lt. E. Kaufmann, Jr. AAF-OTS
623 Roney Plaza Hotel
Miami Beach, Florida
AHB:ljs

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Kaufmann

October 14, 1942

Dear Edgar:

I have sent the book. Hope you have some time to look at it. Merga thinks it is fine. I have not had the time to read it.

I have had a letter from the Fogg (George Stout) asking if we could lend them anything to help illustrate Justino Fernández' lectures there, the schedule of which I attach. It occurs to me that your Velasco, or is it your father's, would be extremely useful to him. May I suggest one or both - and where are they?

Philip Johnson is still crazy to have the Moore "Reclining Figure" which belongs to the Tate. It occurred to me that possibly Moore might be willing as a wartime substitute to have an artificial stone cast made, possibly with the understanding that after the war the cast would be destroyed, the payment minus the cost of casting to count against ^{an} ~~the~~ original stone piece. If Moore should consent for one he might consent for a second, if you are still interested. Perhaps this is too much of a bother.

John's article on the 16th Century classic style arrived. I thought it dull in subject but well handled. Millard Meiss is enthusiastic about it, both the text and pictures and I of course am very much relieved that he is at last about to get something in print.

I enclose a postcard to encourage you to answer the questions about Velasco and Moore at the least trouble to yourself.

Sincerely,

Lt. E. Kaufmann, Jr. AAF-OTS
623 Roney Plaza Hotel
Miami Beach, Florida
AHB:ljs

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Mr. Kaufmann, cont.

2

P.S.

Your father phoned me from Pittsburgh the other day to ask me about some film material which Gabor had written for. Unfortunately they were short stock shots, of which we have none. When Gabor forgot to send the list of the subjects we referred him to the leading stock shot provider. I do hope he did not think we had let him down.

Dear AHB:Ljs (Fred): I hope the above provides adequate iconology for your amusement.

Enclosed is an encouraging answer from Ruiz. Excuse my not translating it, but free moments are few, and I have no dictionary. Perhaps Lubeta? He scored the margin next to the seemingly critical paragraph the price he said I discussed, & that I wrote about, as you know, was over 2500.

I write Ruiz explaining my present location, and hence why I will be in rather than your town, so he will answer his question.

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Kaufmann



Dear Edger:
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Dear Alfred: I hope the above provides adequate iconology for your amusement.

Enclosed is an encouraging answer from Ruiz. Excuse my not translating it, but free moments are few, and I've no dictionary. Perhaps Zuketa? I've scored the margin next to the seemingly critical paragraph. The price he and I discussed, & that I wrote about, as you know, was pesos 2500.

I'll write Ruiz explaining my present location, and hence why it will be you rather than you-thru-me, who will answer his question.

Sincerely,

2d Lt. E. Kaufmann, Jr. AAC-OTS
 623 Roney Plaza Hotel
 Miami Beach, Florida

AHB:ljs

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 Annual Report
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Kaufmann

This will also give you Ruiz' address in case you've not got it (I'll keep it on envelope). By the way, envelope is postmarked Mexico, Sept. 21. I've had the letter 2 days now.

I'm enjoying the school very much - it's high pressure, but well integrated.

The most wonderful thing would be to hear news of you and Daisy and the Mus - on the understanding that answers must be rare & telegraphic. The news of others, like John & Yeon, to whom I've written cards, would be more than welcome too. Have you a new Carroll; and a new Russo?

Best to Mrs. Switzer & on down the line (I don't expect you to burden yourself with messenger service, as you can guess!)

Yours

Edgar

I still can't get over what a superb trip that was!

Dear Edgar:
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I will write soon again when the report is off my shoulders.

Sincerely,

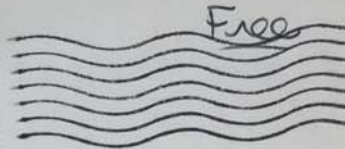
2d Lt. E. Kaufmann, Jr. AAC-OTS
 623 Roney Plaza Hotel
 Miami Beach, Florida

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2d Lt. E. Kaufmann jr. AAC-OTS.
623 Roney Plaza Hotel, Miami Beach,



Mr. Alfred H. Barr, jr.
Museum of Modern Art
New York City.

Dear Edgar:

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Marga think
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but I am writing him to assure him that he may borrow the painting. I think he has been pretty silly about the whole business and really dishonest about the exhibition here in New York. As I told you, Julien Levy had never heard of him and Perls, who might have given him a show, has no intention whatever of doing so. Such a nice man, too, in appearance - certainly not a typical Mexican.

Our life here goes on in the usual frenzy. For three days I thought we had the garden pavilion demolished but Uncle Philip has counter attacked in an atmosphere of polite blackmail so that his masterpiece will apparently be with us another season.

I think Marga has written you about the family news. I have had no more word from John, who obviously plans to stay in Mexico, and since that is financially possible, I think his decision is probably wise. He says that both Lincoln and Francis Taylor are much impressed with how well he is conducting himself and how valuable he is in goodwill.

I will write soon again when the report is off my shoulders.

Sincerely,

2d Lt. E. Kaufmann, Jr. AAC-OTS
623 Roney Plaza Hotel
Miami Beach, Florida

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Kaufmann

September 17, 1942
October 2, 1942

Dear Edgar:

It has been good to get your letters. I am giving every moment to the Annual Report so you must forgive me if I do not write at any length now. I did want to ask you one thing: have you a copy of "The Days of Ofelia" - a book by Gertrude Diamant about Mexico? Marga thinks it is good and I would like to send you a copy if you have any time at all for reading and have not yet got one.

I have not the slightest belief that Ruiz will sell us the picture for 2500 pesos, but I am writing him to assure him that he may borrow the painting. I think he has been pretty silly about the whole business and really dishonest about the exhibition here in New York. As I told you, Julien Levy had never heard of him and Perls, who might have given him a show, has no intention whatever of doing so. Such a nice man, too, in appearance - certainly not a typical Mexican.

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I will write soon again when the report is off my shoulders.

Sincerely,

Ed Lt. E. Kaufmann, Jr. AAC-OTS
623 Roney Plaza Hotel
Miami Beach, Florida

AHB:ljs

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Industrial
Design

September 17, 1942

It is clear now, when a large part of American industry has abandoned its regular schedules, is the best possible moment for influencing the designs to be produced after the war, designs which will have to be expressions of what we all hope of the post-war world.

Dear Alfred and Dick:

We have been talking over the work and policies of the Industrial Design Department for some time and I thought it would be helpful to put some of our main ideas in this letter.

Because of the nature of industrial design and because of our financial position in the Museum, there has always been a tendency for this department to deal with problems of immediate interest; in fact, since we have become a separate department, we haven't had any exhibitions except ones dealing with actualities of the moment. However, the Museum itself and our nearest associated department, the Architecture Department, have gained their weight in the minds of the general public and the esteem of professionals by many exhibitions and publications that help to clarify our understanding of the recent past. Most particularly in architecture because of this careful scrutiny and courageous understanding of past modern work it has been possible to exert a healthy influence on the work of the immediate present. Therefore, I firmly believe that we should do more of this kind of exhibition and publication. Not only would we thus follow the successful experience of the Museum, but such retrospective knowledge and sifting is particularly needed in our field.

as possible for this show but keep it in abeyance until such time as

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production for civilian use ^{that} to look really promising again. He
feels that in this way we will be able to influence the industry as a
whole. It is clear now, when a large part of American industry
has abandoned its regular schedules, is the best possible moment for
influencing the designs to be produced after the war, designs which will
have to be expressions of what we all hope of the post-war world.
Design, besides its technical problems, speaks along with other arts a
symbolic language intuitively understood by the public. Just because
this design language is the environment of people in their daily life,
there is a special need to do everything possible so that designs for
civilian life after the war may start on a much higher level than was
possible before the war. Now is the time when experimental drawings are
being made in every big plant and design office and now is the time when
retooling as well as an open-minded discussion is possible.

Therefore our position and the position of industry
seem to point toward the same activities. Alice Carson has suggested a
big automobile show which would look back at automobile design over a
long period of years all over the world, in an attempt to find the best
efforts of the past, but would include a discussion of why the last five
years of automobile design in this country have been so indefensibly bad.
Beyond this, a section about the car of the future, in which many varied
solutions, experimental and practical, would be on view. There also was
talk of a symposium of designers representing: the industry; design offices;
and new plants that have been talking of going into the automobile business
after the war. Mr. Abbott has suggested that we collect as much material
as possible for this show but keep it in abeyance until such time as

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production for civilian use begins to look really promising again. He feels that in this way we will be able to influence the industry at a crucial moment, just before it jells on new designs. If we can gauge the moment properly, such a show would affect plant designing departments and the eager public in a most tremendous way. If we do this show properly with ample funds and ample space, if we do a thorough and well selected research in the past, I am sure this is one of the most important shows that we could have. I hope you will exert every effort to bring it to fulfillment.

Less spectacular but, I believe, solidly influential over a long time, would be the publication of a series of booklets on the best industrial design between the two wars. Such a selection doesn't exist anywhere and could be of the greatest value to design of items smaller than automobiles. We have thought of these booklets as a series of well printed photographs, perhaps looseleaf, each booklet devoted to a specific section of industrial design (such as, chairs, lamps, or table glassware, or factory equipment). I think that the task of selection and the price of publication would both be helped by issuing booklets rather than a single big volume. The individual items should be fully identified, but beyond this we could afford to keep any critical comments and explanations to a strict minimum. These publications could become widely used in schools and designers offices, and many would appeal to the general public as well. By picking items which are most clear expressions of the design principles we believe in, we will be creating a typical image, definite enough to be a good foundation for new designs.

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You know that there is a fund already earmarked for this work though it isn't very big, and I hope that you will be able to use it in the near future. The best person to do these booklets I know of, is Betty Mock.

Our department should act as sponsors of new designs. I feel the need of a clear cut policy along these lines: first, we should sponsor new, well-designed articles whenever they appear, always without charge, and in any way possible. I am thoroughly in favor of the Museum's name being used in connection with such articles as we single out for our permanent collection or for exhibition. I know that up to now we have made some discrimination between the Museum's name being used in publicity and its being used in advertising. Frankly, I don't see any reason why we shouldn't allow people to use our name in their advertising about a specific item as long as that item has our deliberate support.

In helping manufacturers and designers join forces, I think that we should always charge a fee, even if a modest one. I think that we should where possible watch over the development of the product and should then be extremely cautious of allowing our name to be used in connection with the final result. Of course, if we have been able to make a good arrangement, the article may well turn out to be so satisfactory that we would choose to single it out even had we had no earlier interest in it. At that point I think we should revert to the first part of the policy as above.

We have two rather dangerous temptations -- first, to dissipate our time and energy in war work not directly constructive in the field of industrial design; second, to have recourse to "applied painting". While the use of good painters as designers proved successful in the rug show, it would be a shame if similar efforts were to become a big portion of our

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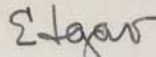
activity. After all, this represents mere trimming on large and more important work.

If there is something that the Industrial Design Department can do to help the war, it is quite clear that we should do it as well and as promptly as possible, and my only hesitation in such matters is lest we make the mistake of considering such efforts part of our regular program. It would be better in the long run, I am sure, to admit that we had to abandon temporarily our real activities in order to do war work than it would be to kid ourselves that by doing certain kinds of war work we were building up the department or helping industrial design in this country.

As you know, I feel that we should do everything possible to abet the program which promises so well in Washington -- I mean d'Harnoncourt's Inter-American Handcraft Project. I still feel that it would be of great value to have a preliminary show and one after a period of time in order to show the exact direction which such an effort had taken.

If we can begin to really accomplish most of the things outlined above, it would, of course, be an enormous achievement and I don't in the least envy your having to determine which of them is most possible and most profitable during the immediate future.

Yours truly,



Edgar Kaufmann, Jr.
Chairman, Committee on Industrial Design

ek:at

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Kaufmann
Picasso

cc. Miss Miller
Miss Dudley ✓

September 16, 1942

Dear Edgar:

Dear Edgar: Thank you for \$100.00, which I will turn back to you
with a check. This is to acknowledge immediately the receipt
of an extension of your extended loan to the Museum of the Picasso
painting, "Girl with Dark Hair," listed in our Picasso
catalog, #859. We are insuring it for \$2000 at your
request and you have given permission to the Museum
to lend the picture to other Museums as it would if
the picture belonged to it.

I am asking Dorothy Dudley to prepare the routine
release that we ask our lenders to sign.
I want to thank you very much for letting us
have this excellent piece for the duration, or until
you want to withdraw it.

Sincerely,

Mr. Edgar Kaufmann, Jr.

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Kaufmann

August 15, 1942

August 15, 1942

Dear Edgar:

Thanks for the check for \$100.00, which I will turn back to the Museum with a certain reluctance, since you contributed so much to the trip. I am enclosing a check for \$17.96 from the Compania Mexicana de Aviacion, which I have made over to you. As I recall you were to get both refunds.

I enclose, too, the drawing by Ponce, which he did for you, though you may have forgotten about it.

Thanks for the photographs which I will take to Greensboro and bring back carefully since the negatives are also in the envelope.

Here is the Portocarrero drawing of an angel which you liked. I wish you would accept it as a present from me - a very small present in recollection of our adventures in Cuba. I would like to frame it for you, but only under your direction and if you want it framed.

Sincerely,

Mr. Edgar Kaufmann, Jr.
Bear Run, Pennsylvania

AHB:ljs

Edgar, I intended to write you an "eloquent" letter but it seemed so stupid to write - you know how very grateful I am to you. You were most generous. Affectionately,

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	AHB	I . A . 103

file Kauf Kaufmann

OUTLINE OF UNIVERSITY DESIGN COURSE

At the end of each Wednesday class period, members will be asked to observe during the next week some object or occurrence in their daily life, which illustrates an important point of the last lecture. A brief written report, accompanied by sketches if the member desires, will be required at the Session of Modern Art, as well, no later than six P. M. of the next Tuesday. Each class period will open with a short review of the more interesting reports. Then the main lecture will be given, followed

August 18, 1942

Dear Edgar:

Aline just phoned me suggesting that I phone Professor Keeble at Carnegie about John. I did so, but Keeble seemed never to have heard of McAndrew at first; then when I mentioned his being in Mexico he said perhaps he had heard some reference to him, and would I not please suggest to him that he write an application for the position.

In other words, Muller-Munk really seems to have let the McAndrew suggestion slide.

I have written to John, suggesting that he write to Keeble, sending him complete data and applying for the position. If you could write John, describing the position to him, which I cannot do, it would, I think, help.

Hope you are having a good rest.

Sincerely,

Mr. Edgar Kaufmann, Jr.
Fallingwater,
Mill Run, Pennsylvania

AHB:ljs

P.S. Perhaps you would let Aline know. I don't have her address.

stability
stability
efficiency
economy
naturalness
harmony

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1/3/42

file Kaufman

OUTLINE OF INDUSTRIAL DESIGN COURSE

7. The great engineers; Telford, Brunel, Bessemer, Paxton, Washington.
 At the end of each Wednesday class period, members will be asked to observe during the next week some object or occurrence in their daily life, which illustrates an important point of the last lecture. A brief written report, accompanied by sketches if the member desires, will be required at the Museum of Modern Art, by hand or mail, no later than six P. M. of the next Tuesday. Each class period will open with a short review of the more interesting reports. Then the main lecture will be given, followed by a discussion period. Several times during the course, guest speakers will be invited to give informal talks. During the discussion period, special effort will be made to emphasize the relation of the afternoon's talk to daily life.

INDUSTRIAL DESIGN
 INTRODUCTORY

1. { teaching teachers
 how the period will be divided
 design in democracy; the war
 design as symbol, as more than visual
 trenchency of visual expression
 items handed out to each member, who is to bring an example
 of good design to next class.

ESSENTIALS OF MODERN DESIGN → 2.

- { 10+ items discussed
 essentials of modern design discovered,
 noted on blackboard, their interrelation
 made clear
 list of useful books
 { simplicity
 sturdiness
 efficiency
 economy
 naturalness
 harmony



3. Essentials illustrated historically; how they were regarded or disregarded in other cultures and times, - with emphasis on their evaluation since the Industrial Revolution; some American views
 4. ... to bring an example of good design to next class. Examples exhibited during class period will be acceptable if member cannot find a better object.

BACKGROUND: THE FINE ARTS

5. The form world of modern painting and sculpture from 1880 to abstract art; roots, revaluations, philosophies
 6. Abstract art to the present; roots revaluations, philosophies

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THE

Kaufman
May 6

Kaufman
ART

Mr. Barr.

From Mr. Kaufman: re Garden Chairs and Tables.

To:

From:

Dear

Washington, Museum's Def present it wi features of original home their jobs as sure as do ju values or kn purchases about to find famil spending on e form a vital the fol be an date informat critics' clea formation on floor plans a third, to dr furniture, w the above sci nate furnish furniture wit very lishb;v tional secti chandise.

The height of the new tables has been adjusted to the chairs. However, Mr. Kaufman is about to order the three tables which will have umbrellas in the centers, and wondered, since the other tables are rather low, 27 inches, whether we might not use the old chairs, formerly in the garden, with these new tables, so that they could be 30 inches high, rather than as low as the tables already ordered. Mr. Kaufman would like an answer on this today, as he would like to get the order in as soon as possible.

LSS _

specific loc cent to the their stocks the same info Office of the project. The basic information will also be published in trade journals so that manufacturers and dealers will have general cognizance of it before any local work is done. It is hoped that, in most of the projects a demonstration house will be furnished by the local retailers, within the limits of the requirements set up by the Council, or as closely as possible. Supervision of this work will be exercised by the Council Selection Office of the project, and by the field workers of the Consumer Council, already in existence over the country.

42
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Kaufmann

THE MUSEUM OF MODERN ART

Date January 28, 1942

To: Mr. MR. KAUFMANN Barr, Mr. Wheeler

Re: Possible Furnishings Manual
in Defense Housing Show

From: Mr. MR. BARR

Dear Edgar:

As the result of two meetings with the Consumer Division of ODM in Washington, I read through your answer to FORTUNE and would like to go over the Museum's Defense Housing show, and related activities of the Consumer Division. At present it with you with the original article in hand, which I did not read. Features of furnishings in defense housing. The tenants are often far from their original homes. I do think the tone is unnecessarily condemnatory. It would do just as much good without quite so much irateness. I'd like to ask about a few particular points. I'd like to ask checking values or knowing how to shop in a strange community. They are often asked to select appropriate and overpriced stock. It is not rare to find families skimping on nourishment, clothing, and medical care because of expense. This is not to say that such a compendium of errors should not be answered: first, to secure from the Defense Housing Manual constant up-to-date information about new projects, including their completion dates. (Since all priorities' clearances have to go through this agency, this means that they will have information on private enterprises, as well as government work); second, to see typical floor plans and project plans, and from them determine a desirable demonstration house; third, to draw up several alternate furniture arrangements, and a list of essential furniture, with maximum dimensions for practical use. Starting now, simultaneously with the above activities they will begin work on a furnishings manual. In it will be alternate furnishings' layouts of the most typical Defense dwelling plans; lists of needed furniture with maximum dimensions; suggested budgets for typical defense workers' incomes, very liberal; and provided for various kinds of home merchandise. They also hope to have additional sections of the manual devoted to desirable characteristics in each kind of merchandise.

With the background of this general manual and with information about the specific local project, they will then hold meetings with retailers in localities adjacent to the Defense Housing project, so that the latter will have a chance to compare their stocks and prices with the recommendations of the Consumer Division. After this the same information will be given to the local newspapers, and to the Tenant Selection Office of the project. The basic information will also be published in trade journals so that manufacturers and dealers will have general cognizance of it before any local work is done. It is hoped that, in most of the projects a demonstration house will be furnished by the local retailer, within the limits of the requirements set up by the manual, or as closely as possible. Supervision of this work will be exercised by the Tenant Selection Office of the project, and by the field workers of the Consumer Division, already in existence over the country.

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Kaufmann

THE MUSEUM OF MODERN ART

Date January 6, 1942

To: ✓ Mr. Noyes, Mr. Barr, Mr. Wheeler

Re: Possible Furnishings Section

From: Mr. Kaufmann

in Defense Housing Show

As the result of two meetings with the Consumer Division of OPA in Washington, some progress has been made about a possible furnishings section in the Museum's Defense Housing show, and related activities of the Consumer Division. At present the Consumer Division is aware of the variety of misfortunes which have been features of furnishings in defense housing. The tenants are often far from their original homes. They are earning larger pays than they have for a long time, and their jobs are more secure than usual. They are therefore easy victims of high pressure credit salesmen and high interest loan sharks. They often have no way of checking values or knowing how to shop in a strange community. They are often asked to select purchases from a very limited and inappropriate and overpriced stock. It is not rare to find families skimping on nourishment, clothing, and medical care because of unwise spending on cars and home equipment. The Consumer Division is aware that it could perform a vital service by a concerted drive to better these conditions, and contemplates the following steps: first, to secure from the Defense Housing ~~Group~~ constant up-to-date information about new projects, including their completion dates, (Since all priorities' clearances have to go through this agency, this means that they will have information on private enterprises, as well as government work); second, to see typical floor plans and project plans, and from them determine a desirable demonstration house; third, to draw up several alternate furniture arrangements, and a list of essential furniture, with maximum dimensions for practical use. Starting now, simultaneously with the above activities they will begin work on a furnishings manual. In it will be alternate furnishings' layouts of the most typical Defense dwelling plans; lists of needed furniture with maximum dimensions; suggested budgets for typical defense workers' incomes, very likely divided for various kinds of home merchandise. They also hope to have additional sections of the manual devoted to desirable characteristics in each kind of merchandise.

With the background of this general manual and with information about the specific local project, they will then hold meetings with retailers in localities adjacent to the Defense Housing project, so that the latter will have a chance to compare their stocks and prices with the recommendations of the Consumer Division. After this the same information will be given to the local newspapers, and to the Tenant Selection Office of the project. The basic information will also be published in trade journals so that manufacturers and dealers will have general cognizance of it before any local work is done. It is hoped that, in most of the projects a demonstration house will be furnished by the local retailer, within the limits of the requirements set up by the manual, or as closely as possible. Supervision of this work will be exercised by the Tenant Selection Office of the project, and by the field workers of the Consumer Division, already in existence over the country.

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THE MUSEUM OF MODERN ART

Date _____

To:

Re: _____

From: _____

It is against the background of this campaign to educate all the various people involved in the furnishing of the defense workers' homes that the Consumer Division is anxious to see a section on Defense Dwelling Furnishing in the Museum's show. They will undoubtedly do everything they can to further it. The following steps are being taken:

The Defense Housing Corporation is being asked for help in securing the loan of a demountable house from one of the manufacturers now producing them, in the hope that the house could be set up in the Museum garden, perhaps immediately adjoining the building in a manner similar to the construction built during the Organic Design show. Problems of transportation, erecting, and demounting cannot very well be discussed until we find out from which company the house will be borrowed.

The project will gladly supply photographs illustrating what not to do in furnishing a defense dwelling, although of course anonymity of project and tenant will have to be maintained.

It is hoped that the demonstration house will be furnished by the Museum staff from items available on the market, and as strictly in accordance with the Consumer Division's manual as possible. The Consumer Division hoped also that the color schemes of the Defense House could be those actually O K'd for the particular project in which it is being used, so that the reality of the solution could be made striking.

They hope that the Museum would ask one or more designers to work on the problem of ideal furnishings for Defense dwellings in the hope that these could be presented in a dramatic manner. They were particularly impressed by the idea of photographs of models similar to the Saarinen entry in the Organic Design contest, since it created the illusion of reality forcibly. They suggested the designers' ideas be checked by a representative of the Museum and of the Consumer Division before they had gone too far.

The Consumer Division will attempt to send an outline of the manual at the earliest possible date.

The Consumer Division will attempt to clear \$3000 from its budget for such work as the Museum will contribute to the show.

They of course expect in this case, that this section of the show, in some form, become part of the Traveling Exhibitions.

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Kaufmann

, 19

Advisory

November 10, 1945

Dear Edgar:

Here is a letter which I think Junior wants me to forward to you. We heard from him this morning from his new job. He seems to be extremely happy and excited. I wish I knew what it was.

Sincerely,

Mr. Alexander Calder
Mr. Edgar Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

AHB:ljs

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Kaufmann

, 19

November 8, 1943

Dear Sandy:

November 1, 1943

I have had a letter from Mrs. Edgar Kaufmann, 400 Fifth Avenue, Pittsburgh. She says:

"It was nice of you to write me about Sandy Calder. The first time I am in New York I shall certainly communicate with you and with him and go up to his town apartment."

I know you and Daisy will be interested to know that I had a letter from Edgar this morning (perhaps you had one too) in which, among other things, he mentioned a new address due to a new job. He seems to be very pleased about the letter and says that he got it without asking, which as you know means a great deal to me. He says it includes the assembling of material for the staff files and the presentation technique whatever that letter means; perhaps you know. I am sure I don't. I am very glad for his sake he wants to be so involved about it, but I wonder whether his new address means that he is closer to the front. What do you think? The address is as follows:

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

Edgar Kaufmann 2-612212
Headquarters Advance Section
Fifth Airforce
A. P. O. 225 o/o Postmaster
San Francisco, California

AHB:ljs

My best to you and Daisy. I hope she has found a child. Tell her I spoke to my friend about it, and as far as was possible to have been available.

Sincerely yours,

Lilias

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LILIANE KAUFMANN 400 FIFTH AVENUE PITTSBURGH, PENNA.

November 1, 1943

Dear Alfred:

It was nice of you to write me about Sandy Calder. The first time I am in New York I shall certainly communicate with you and with him and go up to his town apartment.

I know you and Daisy will be interested to know that I had a letter from Edgar this morning (perhaps you had one too) in which, among other things, he gives his new address due to a new job. He seems to be very pleased about the latter and says that he got it without asking, which as you know means a great deal to my child. He says it includes the assembling of material for the staff files and the presentation technique (whatever that latter means; perhaps you know, I am afraid I don't). I am very glad for him since he seems to be so thrilled about it, but I wonder whether his new address means that he is closer to the front. What do you think? The address is as follows:

Lt. Edgar Kaufmann 0-916626
Headquarters Advance Echelon
Fifth Airforce
A. P. O. 929 c/o Postmaster
San Francisco, California

*FA - c - 90 check
changed
noters*

My best to you and Daisy. I hope she has found a maid. Tell her I spoke to my friend about it, but so far no one seems to have been available.

Sincerely yours,

Liliane

Kaufmann Department Stores
Pittsburgh, Pa.

AHB:ljs

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Kaufmann

, 19

October 25, 1943

Dear Lilliane:

I thought you would be glad to know that Sandy Calder has moved in from the country and is now in his town apartment at 255 East 72nd Street, Rhineland 4-1489. I know that he would be very much interested in talking with you about the possibility of buying one of his things.

My best to you,

Sincerely,

Mrs. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

AHB:ljs

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*Kaufmann
Sr.*

Miss Willa
Miss Kelley

May 28, 1945

Dear Mr. Kaufmann:

In Mr. Barr's absence I am writing you to say that the Matta "Convict of Light" arrived at the Museum today in good condition, and that we are delighted to have it as an extended loan.

With many thanks for your generosity,

Sincerely,

Leslie Switzer
Secretary to the
Director

Mr. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

B

WESTERN
UNION

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A. N. WILLIAMS NEWCOMB CARLTON J. C. WILLEVER
 PRESIDENT CHAIRMAN OF THE BOARD FIRST VICE-PRESIDENT

\$ _____

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Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

MAY 25, 1943

WANT A REPLY?
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 or similar phrases may be
 included without charge.

MR. EDGAR J. KAUFMANN
 KAUFMANN DEPARTMENT STORES
 PITTSBURGH PA.

LETTER SENT MAY TWENTYFIRST DELIGHTED TO HAVE MATTIA LOAN FOR AT LEAST ONE
 YEAR

ALFRED BARR

Mrs. Switzer

I'll be glad to go to
 the reception!
 L.

bought it very fine. I saw only the
 e you sometime ago.
 Mrs. Kaufmann,

Sincerely,

would you be willing
 certain insurance?
 what is the
 valuation?

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Form 16

N. GB604 (TEN) 19 NL=PXXPKF PITTSBURGH PENN 24
 =MR ALFRED J BARR JR = MMA LL MAY 25 AM 12 40
 MUSEUM OF MODERN ART 11 WEST 53RD STREET (NEWYORK NY)=
 =ANXIOUS TO RECEIVE REPLY FROM YOU REGARDING THE HANGING OF
 JUNIORS PICTURE " CONVICT OF LIGHT" NOW AT MATISSE GALLERY
 =EDGAR J KAUFMANN ==

CFN " CONVICT OF LIGHT " MATISSE =

dition. It is considerably bigger
 ought it very fine. I saw only the
 e you sometime ago.
 rs. Kaufmann,

Sincerely,

Mrs. Switzer

I'll be glad to go to
 the reception!
 L.

would you be willing
 certain insurance?
 what is the
 valuation?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I . A . 103

cc. M
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, 1943

Dear

Mrs. Switzer

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I'll be glad to go to
the reception!
L.

Matta,

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Just before his things were packed Jim Soby saw a full-size charcoal study of the new composition. It is considerably bigger than the Eternal City. Soby thought it very fine. I saw only the smaller studies of which I wrote you sometime ago.

My very best to Mrs. Kaufmann,

Sincerely,

Mr. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

AHB:ljs

P.S. Would you be willing
to maintain insurance?
If not what is the
valuation?

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cc. Miss Miller
Miss Dudley

KAUFMANN DEPARTMENT STORES
INCORPORATED
PITTSBURGH, PENNSYLVANIA

May 21, 1943

May 17, 1943

Dear Mr. Kaufmann:

We would be delighted to take care of the Matta, Junior, just prior to leaving for the South American, Convict of Light, for a period of at least a year. We may not be able to keep it on exhibition but it would be a real privilege to have it here. I think it a very fine picture and a magnificent gesture on Edgar's part.

Peter Blume has gone back to the country but just before his things were packed Jim Soby saw a full size charcoal study of the new composition. It is considerably bigger than the Eternal City. Soby thought it very fine. I saw only the smaller studies of which I wrote you sometime ago.

My very best to Mrs. Kaufmann,
Alfred J. Barr, Jr.
The Museum of Modern Art,
12 West 53rd Street,
New York City

Sincerely,

Mr. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

AHB:ljs

P.S. Would you be willing
to maintain insurance?
If not what is the
valuation?

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cc. Miss Miller
Miss Dudley

KAUFMANN DEPARTMENT STORES
INCORPORATED
PITTSBURGH, PENNSYLVANIA

May 21, 1943

May 17, 1943

Dear Mr. Barr:

Dear Mr. Kaufmann:

We would be delighted to take care of the Matta, Junior, just prior to moving off from South Carolina. I asked the artist to loan the picture to the Museum of Modern Art for a period of at least a year. We may not be able to keep it on exhibition but it would be a real privilege to have it here. I think it a very fine picture and a magnificent gesture on Edgar's part. It occurred to me that you might take a look at it and see if you would like to have it on one of the walls here in the apartment. What do you think?

Peter Blume has gone back to the country but just before his things were packed Jim Soby saw a full size charcoal study of the new composition. It is considerably bigger than the Eternal City. Soby thought it very fine. I saw only the smaller studies of which I wrote you sometime ago.

My very best to Mrs. Kaufmann,
Mr. Alfred J. Barr, Jr.
The Museum of Modern Art,
12 West 53rd Street,
New York City

Sincerely,

Mr. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

AHB:ljs

PS. Would you be willing
to maintain insurance?
If not what is the
valuation?

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KAUFMANN DEPARTMENT STORES
INCORPORATED
PITTSBURGH, PENNSYLVANIA

OFFICE OF THE PRESIDENT

May 17, 1943

Dear Mr. Barr:

Junior, just prior to shoving off from South Carolina, asked me to complete arrangements of a purchase of a painting by Matta "Convict of Light" from Pierre Matisse Gallery. I have concluded this transaction but the problem I have now is - what to do with it. It occurred to me that you might take a look at it and see if you might hang it at the Museum thereby taking care of it until Junior's return. The only other alternative would be for us to have it brought to Pittsburgh and hang it on one of the walls here in the store - it is much too large for any of the walls in our apartment. What do you suggest?

With kind personal regards, remain

Sincerely,

Fredrick Kaufmann

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

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A. N. WILLIAMS
PRESIDENT

Send the following telegram, subject to the terms on back

EDGAR J. KAUFMANN
KAUFMANN DEPARTMENT STORES
PITTSBURGH PENNA

PIERRE MATISSE GALLERY

W

don't

Matta
Convict of Light
measures
77 x 99"
(Kaufmann)

forget

1206

CHECK
ACCOUNTING INFORMATION
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OVER
IDENT

WANT A REPLY?
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or similar phrases may be
included without charge.

REGARDS
BARR

a hell of burning structures, and to the left stretching back in the distance is the foreshortened skeleton of a giant thorax, through the ribs of which one can see a modern house clearly related to Bear Run.

I am fully aware of the rather bizarre effect of the above description, but both James Soby and I were very much impressed by the composition drawings. I think you would be too.

It is possible, however, that Peter may soon have to go into the Army, which would be a very frustrating experience for him and perhaps disappointing for you, for he is working with great energy and enthusiasm at the present moment.

I am sending a copy of this letter to Junior, because he would be interested, I think.

My best to Mrs. Kaufmann,

Sincerely,

Mr. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

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A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

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"Answer by WESTERN UNION"
or similar phrases may be
included without charge.

COLLECT

Apr. 14

EDGAR J. KAUFMANN
KAUFMANN DEPARTMENT STORES
PITTSBURGH PENNA

PIERRE MATISSE GALLERY 51 EAST 57 STREET EL DORADO 5-6289 REGARDS

ALFRED BARR

a hell of burning structures, and to the left stretching back in the distance is the foreshortened skeleton of a giant thorax, through the ribs of which one can see a modern house clearly related to Bear Run.

I am fully aware of the rather bizarre effect of the above description, but both James Soby and I were very much impressed by the composition drawings. I think you would be too.

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I am sending a copy of this letter to Junior, because he would be interested, I think.

My best to Mrs. Kaufmann,

Sincerely,

Mr. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A. 103

*Kaufmann
SR*

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Form 16

N GA98(FIVE) 20=PKF PITTSBURGH PENN 14 1157A=
ALFRED BARR MUSEUM OF MODERN ART=
11 WEST 53RD ST (NEWYORKCITY NY)=

HOW DO I GET IN TOUCH WITH PIERRE MATISSE JUNIOR HAS ASKED ME
TO COMPLETE SOME ARRANGEMENT WITH HIM REGARDS=
EDGAR J KAUFMANN=

a hell of burning structures, and to the left stretching back in the distance is the foreshortened skeleton of a giant thorax, through the ribs of which one can see a modern house clearly related to Bear Run.

I am fully aware of the rather bizarre effect of the above description, but both James Soby and I were very much impressed by the composition drawings. I think you would be too.

It is possible, however, that Peter may soon have to go into the Army, which would be a very frustrating experience for him and perhaps disappointing for you, for he is working with great energy and enthusiasa at the present moment.

I am sending a copy of this letter to Junior, because he would be interested, I think.

My best to Mrs. Kaufmann,

Sincerely,

Mr. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

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Kaufmann
SR

c. c. E.K., Jr.

April 6, 1943

Dear Mr. Kaufmann:

This is a confidential report on Peter Blume. I visited his studio the other day and find that he is hard at work in preparation for a big composition which he calls the Kaufmann picture. He has done a great many drawings both of details and composition studies.

The picture he is planning will be considerably larger than the Eternal City. Roughly it consists in a kind of heaven and hell landscape with the sphere of the earth on a kind of hillock in the middle distance. The sphere is imperfect, damaged, eaten into and is a modification of the rock illustrated in the drawing, page 29, top, in our recent catalog, Realists and Magic Realists.

Underneath this earth-boulder is a kind of cavern in the ground, somewhat like the above-mentioned drawing, in which men are working, hewing out the rock. To the right is a hell of burning structures, and to the left stretching back in the distance is the foreshortened skeleton of a giant thorax, through the ribs of which one can see a modern house clearly related to Bear Run.

I am fully aware of the rather bizarre effect of the above description, but both James Soby and I were very much impressed by the composition drawings. I think you would be too.

It is possible, however, that Peter may soon have to go into the Army, which would be a very frustrating experience for him and perhaps disappointing for you, for he is working with great energy and enthusiasm at the present moment.

I am sending a copy of this letter to Junior, because he would be interested, I think.

My best to Mrs. Kaufmann,

Sincerely,

Mr. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

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Kaufman

March 22, 1943

Dear Mrs. Kaufmann:

On behalf of the Museum Trustees I am very happy

to Dear Mr. Kaufmann: receipt for your gift of two pictures.

I must apologise for not writing before this to thank you for sending us so promptly a photograph of your Velasco. It arrived on time to have it reproduced in our catalog "Latin American Art in the Museum Collection." Of course the reproduction is used in the historical introduction. The cut came out very well. I hope you will like it.

Cordially,

Mr. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

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Kaufmann

KAUFMANN DEPARTMENT STORES
PITTSBURGH, PENNSYLVANIA

March 20, 1943

Dear Mrs. Kaufmann:

On behalf of the Museum Trustees I am very happy to send you a formal receipt for your gift of two gouaches, Angel and Clown, by Jesus Reyes Ferreira.

The Museum has heretofore had no work by Chuchu Reyes in its collection so that your gift is doubly welcome.

We expect to show these two works in a large exhibition of Latin American art in the Museum Collection, which is to open toward the end of this month. I hope you will be able to see this show.

With very kind regards to Mr. Kaufmann, I am,

Sincerely yours,

Mrs. Edgar J. Kaufmann
c/o Kaufmann Department Stores
Pittsburgh, Pa.

AHB:ljs

*talked with Edgar in the plane yesterday - he seems very well
AB*

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THE MUSEUM OF MODERN ART

Date Feb. 15, 1943

To: Mr. Barr

Re: Collect telegram

From: E. Clinton, Secretary
to Mr. Edgar Kaufmann, Sr.

Glossy photo Velasquo will be sent you Wednesday of this week without fail

mc
6:00 p.m., by phone

D

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Sincerely,

Edgar Kaufmann

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

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3243 **WESTERN UNION** (29)
 A. N. WILLIAMS PRESIDENT
 NEWCOMB CARLTON CHAIRMAN OF THE BOARD
 J. C. WILLEVER FIRST VICE-PRESIDENT

1201

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NT	= Overnight Telegram
LC	= Deferred Cable
NLT	= Cable Night Letter
Ship Radiogram	

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ALFRED H BARR JR= **DUPLICATE OF TELEPHONED TELEGRAM** FEB 15 PM 5 30
 MUSEUM OF MODERN ART 11 WEST 53 ST NYK=

GLOSSY PHOTO VELASCO WILL BE SENT YOU WEDNESDAY OF THIS WEEK WITHOUT FAIL=

E CLINTON SECRETARY TO EDGAR J KAUFMANN.

CIR-5-8900

VELASCO.

62 5 PM 5 39
JMC
69 54P Mailed

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Sincerely,

Edgar Kaufmann

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

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A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

Kaufman

\$
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ACCOUNTING INFORMATION
TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

WANT A REPLY?
 "Answer by WESTERN UNION"
 or similar phrases may be
 included without charge.

EDGAR J. KAUFMANN
 KAUFMANN DEPARTMENT STORES
 71 TOWNSHIP PA.

FEBRUARY 13, 1948

URGENTLY NEED GLASSY PHOTOGRAPH YOUR BIG VELASCO FOR REPRODUCTION IMPORTANT WORK
 LATIN AMERICAN ART. PLEASE WIRE COLLECT HOW SOON WE MAY EXPECT IT.

ALFRED H. BARR, JR.
 MUSEUM OF MODERN ART

Sincerely,

Edgar Kaufmann

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

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Kaufman

KAUFMANN DEPARTMENT STORES
INCORPORATED
PITTSBURGH, PENNSYLVANIA

OFFICE OF THE PRESIDENT

Jan. 28th, 1943

1/29

Dear Mr. Barr:

In reply to your letter of January 25th, many thanks for writing me regarding Peter. On my next trip to New York I intend to 'phone him and try to have a little chat. I received a very nice letter from him within the past week.

Regarding the 15 copies of "What is Modern Architecture" I intend to distribute them to people in our store who are interested in store building and interior decorating, as well as to the store managers of the Pittsburgh Retail Merchants Association who have to do with interiors of all department stores.

With kind personal regards, remain

Sincerely,

Fayard Kaufman

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

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Kaufmann

KAUFMANN DEPARTMENT STORES
PITTSBURGH, PENNSYLVANIA

c. EJK, Jr.

January 28, 1943

January 28, 1943

Dear Mr. Kaufmann:

Just had a few lines from Junior in which he advised me that he had received some of the money my Mother left to me about the sum which Junior offered me to buy Mexican works of art for the Museum - an amount, as you say, between \$500 and \$1000. I am sure that some time before you let me know if you will advise me when you need the money. Will you not let me know when the money is available, if this is convenient? Many thanks for your trouble. plenty of thrilling experiences.

Sincerely,

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

Mr. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

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KAUFMANN DEPARTMENT STORES
INCORPORATED
PITTSBURGH, PENNSYLVANIA

OFFICE OF THE PRESIDENT

January 25, 1943
1126

Dear Mr. Barr:

Just had a few lines from Junior in which he advises that he had promised you the use of some of the money my Mother left him to complete some purchases contemplated by the Museum during the Mexican tour - somewhere between \$500 and \$1,000. Junior asked me to advise that it will be at least a year before this money is available although he further states it will be some time before you need it. If you will advise me when you need the money I will let you know promptly if it is available.

Junior wrote he took his first dive bombing trip in note - the trees sure get close. He will probably have plenty of thrilling experiences.

With kind personal regards, remain

Sincerely,

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

Fredrick Kaufmann

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Kaufmann

KAUFMANN DEPARTMENT STORES
PITTSBURGH, PENNSYLVANIA

January 25, 1943

Jan. 25, 1943

Dear Mr. Kaufmann:

We are delighted to send you the copies of the publications mentioned in your letter of January 20th.

Peter Blume has recently come to town for several months and I had a talk with him about your problem. I gathered that he had his obligations to you very much on his mind, that he wanted to paint an important picture which would be satisfactory to you, and that in any case the large number of drawings which he made he was holding for you. For this reason he has never exhibited these drawings, although at my request he is letting us show two of them in our coming show. They will not be for sale.

I think that he is now in a very good state of mind, and may well go ahead to produce something that you would be very pleased with. He is very much concerned about you.

I am going to keep you informed of any further developments, for it would be a relief to me, as it would to you and to him, if he could do something to your satisfaction.

Could I, without seeming over-curious, ask you how you intend to use the 15 copies of "What is Modern Architecture?"? This is a rather large order and it would interest us to know what it is for.

My very best regards to Mrs. Kaufmann,

Sincerely,

Mr. Edgar J. Kaufmann
Kaufmann Department Stores
Pittsburgh, Pa.

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KAUFMANN DEPARTMENT STORES
INCORPORATED
PITTSBURGH, PENNSYLVANIA

OFFICE OF THE PRESIDENT

Jan. 20, 1943

Dear Mr. Barr:

1/22

5/1/43

Please send to me and bill - 15 additional copies of "What is Modern Architecture?" and 3 additional copies of "Painting and Sculpture in the Museum of Modern Art".

You were to write me about how to get in touch with Peter Blume and the result of your evening with him. May I hear from you? I expect to be in New York the end of this month for a few days.

I have heard from Junior that he is moving along in good shape, digging himself out of mud most of the time. He had an extremely interesting experience in a dive bomber in the nose which brought him too close to the tree tops, he thought.

Thanking you, and with kind personal regards, remain

Sincerely,

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

Fred Kaufmann

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Kelemen

c. Mr. Zulueta

April 26, 1943

April 26, 1943

Alfred H. Barr, Jr., Esq.,
Director, The Museum of Modern Art,
New York, N.Y.

Dear Mr. Barr :

With steady interest I have followed the activities of your museum since more than ten years. I remember well your telegram from Stuttgart, published in reference to the amazing variety of museums in the last European cities. Since the exhibition, "The Sources of Modern Art," which has been

Dear Mr. Kelemen: Institution toward furthering the study of the pre-Columbian art of the Americas, of which you are justly proud, having started the publication of your "Medieval American Art." I shall try

to come to the reception, or I shall send a representative. Comprehensive work in any language covering the artistic cultures, from our continent down to Asia. Vol. I. contains 416 pages of text and 101 illustrations, on 206 plates. The Carnegie Institution and Harvard University, under whose aegis I worked since 1928 on this project, gave us permission to include important unpublished material from their recent excavations.

The Macmillan Company is giving on this occasion a reception, on the 11th of the Park Lane Hotel, between 8 and 9, and I would be much honored if we could have the pleasure of your company then.

With the expression of my esteem,

Mr. Pal Kelemen
Norfolk
Connecticut

Yours very truly,

AHB:ljs

Pal Kelemen

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Kellemen
please return

PÁL KELEMEN
NORFOLK
CONNECTICUT

April 24, 1943

43

Alfred H. Barr, Jr., Esq.,
 Director, The Museum of Modern Art,
 New York, NY.

4/26

Dear Mr. Barr :

number of first
 several who
 be are:

With steady interest I have followed the activities of your Museum since more than ten years. I remember well your telegram from Stuttgart, published in reference to the amazing variety of museums in smaller European cities. Since the exhibition, " American Sources of Modern Art, " much has been done by your Institution toward furthering wider public appreciation of the pre-Columbian, Colonial, and modern arts of Latin America, of which you and your staff can feel justly proud, having started it in years when the Good Neighbor policy was not so generally promulgated.

ask you to
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 , providing

In May, the Macmillan Company is bringing out my survey of the pre-Columbian civilization of the Americas, " Medieval American Art, " in two quarto volumes. It is the first comprehensive work in any language covering all the artistic cultures, from our Southwest down to Chile. Vol. I. contains 414 pages of text and Vol. II, 960 illustrations, on 306 plates. The Carnegie Institution of Washington and Harvard University, under whose aegis I worked since 1932 on this project, gave me permission to include important unpublished material from their recent excavations.

st you to
 se there

The Macmillan Company is giving on this occasion a reception, on May 11th at the Park Lane Hotel, between 5 and 7, and I would be much honored if we could have the pleasure of your company then.

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 ions.

With the expression of my esteem,

Yours very truly,

Lewis

Pál Kelemen

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Kleeman

19

Knoedler

WINDMILLER'S CO. INC.
 11 EAST 57th STREET
 NEW YORK
 PHONE 67 11 11
 11 EAST 57th STREET
 NEW YORK

July 9, 1943

May 26, 1943

Dear Mr. Kleeman:

I am sorry I missed your call.
 Mr. Alfred H. Barr, Jr.
 Museum of Modern Art
 11 West 53rd Street
 New York, N. Y.
 are associated with one of these three galleries in

Dear Mr. Barr:

Mexico:
 We enclose herewith a list of
 the paintings *Linea Amor* in our current ex-
 hibition, *América del Sur* at the *Galería de Arte Mexicano*
 1750. *Milan 18*
 Mexico, D.F.

If you should expect to be in
 New York during *Maria Asunsolo* Gallery, we hope
 that you will *Reforma 157, 78* to see this
 very interesting *Mexico, D.F.* if you cannot do so,
 and are interested in any individual items,
 we would welcome *José Chávez Morado*

Espiral Gallery
Ignacio Ramirez No. 7, Dep. 7
 Mexico, D.F.
 the American paintings from the *Colonials to Contemporaries* currently repre-
 sented in our collection. There has been a
 substantial increase of interest in these paintings
 you but I believe you will have no trouble in finding
 and several have found this list of paintings
 them through these sources.
 collections.

Good luck to you.

W. F. Davidson

Sincerely,

W. F. Davidson
 M. KNOEDLER & COMPANY, Inc.

Mr. Henry C. Kleeman
 65 East 57th Street
 New York City

AHB:ljs

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Knoedler

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK
PARIS, 22 RUE DES CAPUCINES
LONDON, 14 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

May 26, 1943

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

Dear Mr. Barr:

We enclose herewith a list of the paintings included in our current exhibition, American Landscape Painting from 1750.

If you should expect to be in New York during the next few weeks, we hope that you will certainly come in to see this very interesting show. If you cannot do so, and are interested in any individual items, we would welcome any inquiries.

Also enclosed is a list of all the American painters from the earliest Colonials to Contemporaries currently represented in our collection. There has been a substantial increase of interest in our own school of painting among the museums recently, and several have found this list helpful in checking the gaps that exist in their American collections.

Yours faithfully,

W. F. Davidson

W. F. Davidson
M. KNOEDLER & COMPANY, Inc.

AHB:ljs

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Knoedler

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK
PARIS, 22 RUE DES CAPUCINES
LONDON, 15 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

May 3rd, 1943.

Alfred H. Barr, Jr., Esq.,
Director,
The Museum of Modern Art,
New York City.

Dear Mr. Barr,

As requested in your letter of April 26th to Mr. Henschel, I am enclosing with this the back press releases and catalogues of exhibitions that contain biographical material. I hope that they will serve your purpose.

I shall be very glad to include your name on our list for press releases that we send out in the future.

Sincerely,

Elizabeth King

Elizabeth King
M. Knoedler & Company.

AHB:ljs

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Knoedler

January 9, 1943

Dear Mr. Henschel:

Dear Mr. Henschel:

I have talked over your generous suggestion that someone might give the Museum a painting by Ting Chu with Mr. Soby, our Chairman on Acquisitions, who, as you know, was with me when I saw the painting. I am sorry to say that we have come to the conclusion that the paintings are not quite suitable for the museum collection.

Many thanks to you for your kind offices, and I hope you will put the matter tactfully to the putative donor.

Mr. Charles R. Henschel
Knoedler and Co.
14 East 57th Street
New York City

AHB:ljs

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Kocher

, 19

Sept 26 1943
October 8, 1943

*Mr. Alfred Barr, Director,
Museum of Modern Art,
1047 52nd St.,
New York City*

Dear Mr. Kocher:

Many thanks for sending me your plan for an architectural center. It seems to be beautifully got up and I am very glad to have it.

Dear Mr. Barr

Sincerely,

You may be interested in the enclosed proposal for a design center as a means for coordinating various research, planning and design with various agencies.

Mr. A. Lawrence Kocher
630 Fifth Avenue
New York City

AHB:ljs

*allfully yours,
A. Lawrence Kocher*

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A. LAWRENCE KOCHER
A R C H I T E C T
830 FIFTH AVENUE
NEW YORK CITY

Sept 26 /43

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

9/28

Dear Mr Barr

You may be interested in
the enclosed proposal for a design
center as a means for coordinating
various research, planning and design.
With sincere regards,

Faithfully yours,

A. Lawrence Kocher.

8:30

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

Highlight of 1944.

March 30, 1948

Dear Léon:

Marga and James Soby and I have now read your interesting piece on the Museum for *Pour La Victoire*. It is very gratifying to have such praise on the part of so discriminating a critic.

Since you have been good enough to ask for any suggestions about the article, I am putting down here a few comments, most of them of minor importance.

All three of us feel that the first part of the article was perhaps more relevant than the latter part, which seems to over-emphasise the importance of Tchelitchev, Berman, Léonid and Bérard in the general picture of the Museum. Much as we admire Pavlik's work, it does seem somewhat exaggerated to give up 2½ pages of his work out of 17 pages on the Museum as a whole.

I am sending you under another cover a history of the first 10 years of the Museum written and published by A. Conger Goodyear, President of the Museum during this decade.

Although it is probably too late to revise your article you may find some additional matters of interest in this volume.

Now, for a few specific suggestions:

- page 5: The homage to Farcy and Alazard is deserved, but it scarcely does justice to the 20 or so Museums throughout the rest of Europe which in the past have been far more advanced than any museum in France. I would refer to Rotterdam, the Civic Museum of Amsterdam, Stockholm, Oslo, Prague, Zurich, Basel, and in pre-Nazi Germany, Essen, Hamburg, Berlin (Kronprinzenpalais), Dresden, Stuttgart, Halle, Frankfurt, Cologne, Munich, Darmstadt, Mannheim. These advanced German museums were one of the principle inspirations of our Museum in its early days.
- page 6: note credit to Mr. Goodyear.
- page 7: note correction
- page 14: Soby points out that Tchelitchev himself admits the strong influence of Cubism and abstract art on some of his early work and surely there is more than a little influence of Picasso on his work of the mid-20s and even as late as the

over files

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923 Fifth Avenue
New York City
Tel. MU-2-1136

2.

Bullfight of 1934.

Le 24 mars 1943.

In conclusion let me say that I would have preferred somewhat more emphasis upon the departments of the Museum other than painting, particularly Architecture, Industrial Design and the Film Library; but I realise that this article is informal and ^{would} should not be published as an effort to give a complete view of the Museum.

Thank you very much for letting me see it and for the generous spirit in which it is written.

"officielles" (!) ne laissent peu de loisir. Enfin tout arrive et cet article est terminé.

Je viens vous rappeler votre promesse. Cordialement, d'envoyer ce papier à "Pour la Victoire" qui me l'a demandé, je désire le soumettre à Alfred Barr et compte sur votre aimable intermédiaire pour le lui faire lire. Je me suis placé dans cette étude constamment du côté de l'observateur européen qui juge les choses et les gens comme s'il les voyait encore de ses fenêtres de Montparnasse. N'est-ce pas là ce que certains de nos amis peintres appellent un effet de double perspective ? Quel qu'il en soit, j'apprécie énormément, vous le savez, votre sentiment à tous les deux et je serai heureux de recevoir vos critiques et peut-être aussi vos conseils.

Meanwhile, je trouve vraiment que je passe trop de temps sans vous voir. Mais je ne désire plus, hélas, et vous êtes trop "sociale" pour que je puisse espérer vous voir se consacrer un dîner.

A vous-même, chère amie, et à Alfred Barr, mes pensées très cordiales. Mon attention avait été rejointe tous deux,

Mr. Leon Kochnitzky
923 Fifth Avenue
New York City

AHB:ljs

Leon A. Kochnitzky

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923 Fifth Avenue,
New York City.
Tél. BU-8-1136.

Le 24 mars 1943.

Chère amie,

Il y a trois mois, je pense, que je vous parle de cet article. Vous savez combien mes occupations "officielles" (!) me laissent peu de loisir. Enfin tout arrive et cet article est terminé.

Je viens vous rappeler votre promesse : avant d'envoyer ce papier à "Pour la Victoire" qui me l'a demandé, je désire le soumettre à Alfred Barr et compte sur votre aimable intermédiaire pour le lui faire lire. Je me suis placé, dans cette étude, constamment du côté de l'observateur européen qui juge les choses et les gens comme s'il les voyait encore de ses fenêtres de Montparnasse. N'est-ce-pas là ce que certains de nos amis peintres appellent un effet de double perspective ? Quoi qu'il en soit, j'apprécie énormément, vous le savez, votre sentiment à tous les deux et je serai heureux de recevoir vos critiques et peut-être aussi vos conseils.

Meanwhile, je trouve vraiment que je passe trop de temps sans vous voir. Mais je ne déjeûne plus, hélas, et vous êtes trop "sociale" pour que je puisse espérer vous voir me consacrer un dîner.

A vous-même, chère amie, et à Alfred Barr, mes pensées très cordiales. Mon attentive amitié vous rejoint tous deux,

Leon A. Kocornitzky

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TELEPHONE MESSAGE

Date May 7

For Alfred

By Mr Kootz

Phone CH-4-4420

Time please call

Remarks after 6:30 at home.
RH-4-7953.

answered and has to know if
you are going to
appear on his radio
Rec'd by program week
after next.

Unique Ptg. & Sta. Co., Inc.—No. 420

TELEPHONE MESSAGE

Date Jan 5

For AHB

By Wm Sansen

Phone Knoodler

Time

Remarks Tip Chu
printings will
be taken away
tomorrow afternoon.
Hope you will get
in to see them.

Rec'd by