Barr Abbott

SMITH COLLEGE MUSEUM OF ART

JERE ABBOTT, *Director*
ELIZABETH H. PAYNE
Assistant

NORTHAMPTON
MASSACHUSETTS

January 26, 1934

Barr J Abbott

SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

June 18, 1934

Dear Alfred:

Thank you for your letter about the Corot. I don't know whether I can swing it here or not, but I am still working on the matter.

Do let me know when you get to Greensboro.

Always,

Jere.

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Barr Abbott

SMITH COLLEGE MUSEUM OF ART

JERE ABBOTT, *Director*
ELIZABETH H. PAYNE
Assistant

NORTHAMPTON
MASSACHUSETTS

January 26, 1934

Dear Alfred:

I was very sorry to be unable to accept Mrs. Bliss' invitation which Alan phoned me the other day to speak about the Bliss Collection at a tea that she is giving on February 7. I should have liked very much to have been able to have helped in some way, but you will understand that the seventh being the date of Chick's opening in Hartford I couldn't get away.

Alan tells me that the fund is coming along very well and I am glad to hear it. I had intended getting into town this week-end but simply can't make it as I am leaving here on the twelfth for a week in Maine before I sail and the work ~~here~~ is beginning to push a little bit.

Always sincerely,

Jm.

Barr Abbott

SMITH COLLEGE MUSEUM OF ART

JERE ABBOTT, *Director*
ELIZABETH H. PAYNE
Assistant

NORTHAMPTON
MASSACHUSETTS

January 18, 1934

Dear Alfred:

What a complete success the opening Monday night was, and what a party! Such a continual battery of flashlights was completely impressive. I saw you and Marga numerous times across the crowded large gallery but every time I got up my courage to break through the crowd, someone side-tracked me in conversation.

I did have an awfully good time and want now to come to look at the show carefully. I expect to come down to New York around the twenty-seventh and will see you and Marga then.

Always,

Jere.

Barr

John Abbott

Boettcher-Newton & Co.

Members
New York Stock Exchange
Chicago Stock Exchange
New York Cotton Exchange

52 Wall Street

New York City

August 3, 1934

Mr. Alfred H. Barr, Jr.
2 Beekman Place,
New York, N. Y.

Dear Mr. Barr:

We acknowledge receipt of $4,800. transferred from your regular account to my #5 account. This account will be managed and administered as hereinafter stated:-

1. Account #5 is a multiple account to be managed and administered in all particulars as one account. Mr. Eric W. Staight, partner of Boettcher-Newton & Co. has delegated to me the power of giving orders for purchases and sales for this account, subject to his supervision.

12
~~13200~~ ~~12~~ ~~33~~ 11

2. All members will share equally, pro rata, in the profit or loss incurred.

3. Entrance to the account shall be made by a cash payment, based on the liquidation value of a $400. unit, at the closing prices of the exchange on the day of entrance.

4. Withdrawal from the account shall be accomplished, on written notice from you, by a transfer of your fractional interest in account No. 5 to your regular account on the day following the receipt of your written notice. The money may then be secured by you, as desired, with no delay.

5. A statement of the standing of account No. 5 will be mailed to you at the end of each month, showing portfolio at cost, undistributed profit or loss, your cash balance and fractional participation.

6. You will be notified of any admission or withdrawal and informed of the resulting change in your fractional participation.

Your participation of $4,800. represents at present an interest of 12/33ds in the total sum of $13,200.

If this is in accordance with your understanding, please indicate by signing the enclosed copy of this letter.

Yours very truly,

John Abbott

JEA:McS
Encl.

Abraham L. HS

ABRAHAM LINCOLN HIGH SCHOOL
Ocean Parkway and West Avenue
Brooklyn, N. Y.
GABRIEL R. MASON, Principal
Tel. MAyflower 4-[illegible]

November 7, 1934

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

Dear Mr. Barr:

The writer is chairman of a group of teachers responsible for planning the school's regular monthly conferences which all the teachers of the school are required to attend. The project this term centers around art in its various manifestations. The purpose is to bring to the attention of the school (some two hundred) something of

-a- an appreciation [illegible] carrying a [illegible] that [illegible] and your [illegible]

-b- a [illegible] improve- [illegible] by the layman (teacher of Mathematics, French, English, etc.)

-c- an [illegible] ity of [illegible] in this field [illegible]

Can you give us a twenty-minute or half-hour talk on Monday, November 19th, let us say, "Modern Art" or "What to See in a Modern Picture"? You could undoubtedly suggest a topic [illegible] fitted to initiate laymen (see above) to an understanding and sympathy for an art which they do not understand. I am certain that with such a beginning, many teachers will be started in the pursuit of what is to most of them a new and untouched field of interest. Please.

Yours very truly

[illegible] Friend, Chairman
[illegible] Department

F.af

P.S. We have a from[illegible] sample of a Cezanne, Van Gogh, Gauguin, Monet, Derain, which you might use if you so desire.

Dear Mr. Friend:

I apologize for not answering your letter of November seventh before this. I have been away from the Museum for four or five days working on the catalog of our coming exhibition.

Unfortunately I have made it a rule not to speak. I have so many requests for lectures that, were I to accept them, I would not have time to carry on my work in the Museum.

Very sincerely yours,

Mr. Leon Friend,
Chairman, Art Department
Abraham Lincoln High School
Ocean Parkway and West Avenue
Brooklyn, New York

ret. sw. I [illegible] Stokowski AV

ABRAHAM LINCOLN HIGH SCHOOL

Ocean Parkway and West Avenue
Brooklyn, N. Y.
GABRIEL R. MASON, Principal
Tel. MAyflower 9-4555

November 7, 1934

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

Dear Mr. Barr:

The writer is chairman of a group of teachers responsible for planning the school's regular monthly conferences which all the teachers of the school are required to attend. The project this term centers around art in its various manifestations. The purpose is to bring to the attention of the school's teachers (some two hundred) something of

-a- an appreciation of the subject carrying a small fraction of the enthusiasm that people always associate with you and your work
-b- a suggestion of how self-help or improvement might best be begun by the layman (teacher of Mathematics, French, English, etc.)
-c- an acquaintance with the personality of some of the outstanding leaders in this field

Can you give us a twenty-minute or half-hour talk on Monday, November 19th, at 10:30 a.m. on, let us say, "Modern Art" or "What to See in a Modern Picture"? You could undoubtedly suggest a topic better fitted to initiate laymen (see above) to an understanding and sympathy for an art which they do not understand. I am certain that with such a beginning, many teachers will be started in the pursuit of what is to most of them a new and untouched field of interest. Please.

Yours very truly

LEON FRIEND

Leon Friend, Chairman
Art Department

F.af

P.S. We have a framed facsimile example of a Cezanne, Van Gogh, Gauguin, Monet, Derain, which you might use if you so desire.

Allen

The Cultural Group Fund Inc.

THE ARTISTS AND WRITERS DINNER CLUB

OFFICE, HOTEL ASTOR, 44 FIFTH AVE., N. Y. C.

PHONE PLEASANT 9-4674

December 4, 1934

November 28, 1934.

Dear Mr. Allen:

Please let me know where you are going to stay in New York. I am going to try to arrange a meeting with Dr. Panofsky.

Sincerely yours,

My dear Mr. Barr:

We gratefully acknowledge your contribution of ten dollars to the Artists and Writers Dinner Club.

We are doing all we can to keep our doors open and absorb many more applicants for relief. Your sympathetic response to our appeal is certainly encouraging to us and will no doubt aid us in our resolution that 'the artist shall not starve.'

Sincerely yours,

John Sloan

js;rk

Mr. George C. Allen
2190 Delaware Drive
Cleveland Heights, Ohio

Barr

The Cultural Group Fund Inc.

THE ARTISTS AND WRITERS DINNER CLUB

OFFICE, HOTEL BREVOORT, 11 FIFTH AVE., N. Y. C.

PHONE STUYVESANT 9-4674

November 28, 1934.

My dear Mr. Barr:

We gratefully acknowledge your contribution of ten dollars to the Artists and Writers Dinner Club.

We are doing all we can to keep our doors open and absorb many more applicants for relief. Your sympathetic response to our appeal is certainly encouraging to us and will no doubt aid us in our resolution that 'the artist shall not starve.'

Sincerely yours,

John Sloan

js;rk

Actors + Writers Din Cl.

The Cultural Group Fund Inc.
THE ARTISTS AND WRITERS DINNER CLUB
OFFICE, HOTEL BREVOORT, 11 FIFTH AVE., N. Y. C.
PHONE STUYVESANT 2-4674

November 26, 1934

My dear Mr. Sloan:

I enclose a check for ten dollars for the Artists and Writers Dinner Club. You are doing a great work. I wish that I could give more.

Sincerely,

Mr. John Sloan
The Artists and Writers Dinner Club
Hotel Brevoort
11 Fifth Avenue
New York City

The Cultural Group Fund Inc.

THE ARTISTS AND WRITERS DINNER CLUB

OFFICE, HOTEL BREVOORT, 11 FIFTH AVE., N. Y. C.

PHONE STUYVESANT 9-4674

November 23, 1934.

My dear Mr. Barr:

We make this last appeal to lovers of American art to help the creative person in this present crisis. Five thousand dollars must be raised by the Artists and Writers Dinner Club to continue providing free dinners daily to needy artists and writers.

This is not a circular letter, Mr. Barr. As a friend of the arts, we are writing to you to aid us in our efforts to keep our doors open.

A great many of the artists we have helped and are still providing for are non-residents who therefore must appeal to private relief agencies like our own for immediate aid. These artists have come from all sections of the country in the hope of finding economic security in New York.

Any amount you can afford to contribute will assist us materially in maintaining the morale of the artists and writers who have been driven to the starvation level by the depression.

Sincerely yours,

John Sloan

js;rk

September 17, 1934

Dear Mr. Allen:

It is very nice of you to have the Simplicus copy sent me. I liked having luncheon with you very much and hope you weren't too much surprised at what might have seemed forwardness on my part. I have a passion for travelers' tales especially in Germany.

Don't forget to look up Harry Francis in Cleveland. If you should meet Ralph Coe, the collector, or William Milliken, the director of the Museum, give them my cordial regards.

Please remember to let me know when you return to New York so that I may arrange to have you and Panofsky to tea or dinner. This would give Mrs. Barr and myself really great pleasure.

Sincerely,

Mr. George Allen
care Cleveland Commonwealth Fund
41 East 57 Street
New YorkCity

Bart

A Avery

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

February 12, 1934

April 4, 1934

Mr. Alfred H. Barr
Museum of Modern Art
11 W
New

Dear

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are all enthusi

Please tell
ceive this letter, which Prof will have some good news to
report.

With many
helpful letter,

Sincerely,

Myrtilla Avery

Myrtilla Avery
Director

HOTEL PENNSYLVANIA
NEW YORK

As from "For Cleveland
c/o Commonwealth Fund
41 E 57
N.Y."

Dear Mr Barr

Thank you for lunch and for so much of your time. It was good of you to befriend me.

I was lucky enough to discover Simplicius here, so I hope

In the letter any references to Randall's ability as an "expounder" of music as an art would be valuable perhaps more valuable than enthusiasm over his conducting, composition, or choir work.

Randall needs this job but more important than his personal need is the great value of his fine personality to Princeton. I hope you can do this.

Sincerely,

Prof. Myrtilla Avery
Farnsworth Museum
Wellesley College
Wellesley, Massachusetts

Barr

A Avery

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

February 12, 1934

April 4, 1934

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

Dear

it will be amusing for you. They should send you a couple more after this one, which is the number I wanted.

With best wishes for the exhibition

Yours sincerely

George Allen

In the letter any references to Randall's ability as an "expounder" of music as an art would be valuable perhaps more valuable than enthusiasm over his conducting, composition, or choir work.

Randall needs this job but more important than his personal need is the great value of his fine personality to Princeton. I hope you can do this.

Sincerely,

Myrtilla Avery

Prof. Myrtilla Avery
Farnsworth Museum
Wellesley College
Wellesley, Massachusetts

Barr

Avery

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

February 18, 1934

April 4, 1934

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

Dear Alfred:

Thank you very much for your kindly note about the Kolbe. I hope you will be astounded at my business sense when I tell you that $400 [illegible] I was about to [illegible] Unfortunately, $500. was [illegible] the asking [illegible] out of the [illegible] we to say that [illegible] committee is [illegible] delighted to hear [illegible] we are all enthusiastic [illegible]

Please tell [illegible] receive this letter, [illegible] will have some good news to report.

With [illegible]

Sincerely,

Myrtilla Avery

Director

Dear Myrtilla:

I am sorry we could not talk with each other over the telephone the other day. What I wanted to say was this.

Randall Thompson is being considered by Princeton to found the department of music. Apparently he has strong competition from other candidates. What I wanted to suggest is that you write a letter to Morey about his work at Wellesley asking Morey to put it in the hands of some member of the music committee perhaps President Dodds himself. Don't mention my name.

In the letter any references to Randall's ability as an "expounder" of music as an art would be valuable perhaps more valuable than enthusiasm over his conducting, composition, or choir work.

Randall needs this job but more important than his personal need is the great value of his fine personality to Princeton. I hope you can do this.

Sincerely,

Prof. Myrtilla Avery
Farnsworth Museum
Wellesley College
Wellesley, Massachusetts

Barr

Avery

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

February 16, 1934

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

Dear Alfred:

Thank you very much for your timely note about the Kolbe. I hope you will be astounded at my business sense when I tell you that $400.00 is exactly the amount which I was about to suggest as our limit to Weyhe! Unfortunately, $500. was not the asking price, but as I have so far kept out of the negotiations, I think it will be suitable for me to say that upon consideration of the purchase, our committee is willing to pay $400. but no more. I am delighted to hear your opinion of this small bronze for we are all enthusiastic about it.

Please tell Mrs. Barr that I think by the time you receive this letter, Helen Franc will have some good news to report.

With many thanks for your helpful letter,

Sincerely yours,

Myrtilla Avery

Myrtilla Avery

Director

Barr

Avery

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

Barr

February 15
1934

Dear Miss Avery:

I have been looking up data on the bronze Klage of Kolbe. We have shown it, I think three times. I think it is the best small bronze by Kolbe. $500. is not a low price. Is it the asking price or a compromise price? If the former, I suggest offering $300. and paying $400.

Hurriedly.

Sincerely

Director

Professor Myrtilla Avery,
Wellesley College,
Wellesley, Mass.

Barr

Avery
Ethel D Roberts

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

February 6, 1934

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

Dear Alfred:

Will you give me a bit of practical advice? We are considering the purchase from Weyhe of Kolbe's bronze figure entitled "Klage". It is illustrated on page 27 of Binding's book on Kolbe, if you happen to have that book available. He has agreed to let us have it for $500. which seems to me to be not exorbitant, but after all not a particularly low price. The height is 16" and the spread of the arms from the tips of the fingers is 22". Could you give me off hand and confidentially your idea as to the acceptability of this price.

I saw in one of the New York papers that your collection had been enhanced by some models from Russia. I am sure you must be delighted to have them for I remember how interested you were in the Russian theatre.

After I saw Mrs. Barr in New York at Christmas time I wrote to Helen Franc saying exactly what Mrs. Barr and I thought should be said about the possible openings in the next few years. I also sent a resumé of the letter to Walter Cook. He replied saying that he thought that she ought to go on with her work and I have heard nothing at all from Helen. In the meantime I have been asked to come to a committee meeting at which her credentials are to be considered for a scholarship to be awarded here. I shall do all I can to have one of these awards given to Helen, but of course the competition is extreme at this time.

Please send me just a note about the Kolbe. I do not expect you to give it any time, but I should like to have your "reaction".

With best wishes,

Sincerely yours,

MA.

Myrtilla Avery
Chairman

Barr

MASSACHUSETTS DISTRIBUTORS
INCORPORATED
85 DEVONSHIRE STREET
BOSTON

GENERAL DISTRIBUTORS
Massachusetts Investors Trust

July 20, 1934

MASSACHUSETTS INVESTORS CUMULATIVE TRUST UNITS

COMPOUNDING SERIES "G"

This Massachusetts voluntary Association was organized July 3, 1930, and is to be dissolved on April 30, 1936.

The Merchants National Bank of Boston, Trustee under the Agreement of Trust, in accordance with the terms of the Agreement, made an initial purchase of shares of Massachusetts Investors Trust, aggregating . . . . . 2,346 shares

Through retention of stock distributions and the reinvestment of cash distrubutions received on holdings of Massachusetts Investors Trust the Trustee has acquired an additional 640 shares, making a total holding at this time of . . . . . 2,986 shares

Thus the investment of each $500. Unit of Series "G" was initially represented by the investment in shares of Massachusetts Investors Trust totalling . . . . . 11.73 shares

Through retention of stock distributions and the reinvestment of cash distributions the investment in shares of Massachusetts Investors Trust for each $500. Unit series "G" held by the trust has been increased to . . . . 14.93 shares

Increase in number of shares Massachusetts Investors Trust held per unit - 27.3%

The present valuation of a $500. Unit of Series "G" can be determined by multiplying the number of shares, namely 14.93, by the price of Massachusetts Investors Trust as published in the daily papers.

Because of the reinvestment of cash distributions in additional Trust shares since July 3, 1930, these Units will appreciate 27.3% faster and the amount of cash distributions will be 27.3% greater than would have been the case had the investor purchased shares of Massachusetts Investors Trust on July 3, 1930 and withdrawn the distributions. This advantage of 27.3% increases as each distribution is collected by the Trustee Bank and reinvested in more Trust shares.

MASSACHUSETTS DISTRIBUTORS
Incorporated

C. H. LEAROYD, Vice President

Barr — Mass Inv Tr 1,

STATE STREET TRUST COMPANY

BOSTON MASSACHUSETTS

TRANSFER DEPARTMENT

March 16, 1934.

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

Dear Sir:

Thank you for your letter of March 15, enclosing check to our order for $7.38 to cover dividend on shares of the Massachusetts Investors Trust as set forth in our letter of November 23, 1933.

We have arranged our records so that future dividends on the following certificates of Massachusetts Investors Trust will be sent to you at the above address:

#A3381	- 8	shares	- n/o Alfred Barr
A5876	6	"	n/o Alfred H. Barr, Jr.
5561	1	"	n/o Alfred H. Barr, Jr.

With reference to the December 30, 1933, dividend, we wish to state that our records show that this check, in the amount of $3.15, was sent to you and we hold the cancelled check bearing your endorsement, together with that of the New York Trust Company.

We very much appreciate your attention to this matter.

Very truly yours,

A. W. Blodgett,
Asst.Transfer Clerk.

AWB:L

Mass Inv Tr

Barr

March 15, 1934

Mr. A. W. Blodgett,
Asst. Transfer Clerk
State Street Trust Company
Boston, Massachusetts

Dear Sir:

Replying to Mr. T. J. Harper's letter of December 16th, I enclose check in the amount $7.38, covering two items $3.78 and $3.60 owing to Alfred C. Barr of Boston and mistakenly sent to me. The mistake is mentioned in Mr. Harper's letter of November 23rd.

Replying to your letter of December 26th may I confirm that my present address is 11 West 53 Street, New York City, and that my previous addresses have been 730 Fifth Avenue, New York City, and 6 Wiswall Circle, Wellesley, Massachusetts, and that my holdings (outside of re-investment units) in the Massachusetts Investors Trust are as follows:

Dec.21,1928 -Ctf.#A3381 - 8 shs. - n/o Alfred Barr
Feb.21,1929 - " A5876 - 6 " n/o Alfred H.Barr,Jr.
Aug.10,1932 - " 5561 - 1 " n/o Alfred H.Barr,Jr.

I await dividend of 21 cents per share payable December 30th which you are holding up pending this letter of confirmation.

I trust this confusion is now at an end.

Very truly yours,

AHB

MASSACHUSETTS DISTRIBUTORS
INCORPORATED
85 DEVONSHIRE STREET
BOSTON

GENERAL DISTRIBUTORS
Massachusetts Investors Trust

February 26, 1934

REINVESTMENT ASSOCIATES SERIES "B"

This Massachusetts voluntary association was organized January 26, 1929, and is to be dissolved on January 31, 1935.

The Merchants National Bank of Boston, Trustee under the Agreement of Trust, in accordance with the terms of the Agreement, made an initial purchase of shares of Massachusetts Investors Trust, aggregating . . . . . 3,756 shares

Through retention of stock distributions and the reinvestment of cash distributions received on holdings of Massachusetts Investors Trust the Trustee has acquired an additional 1,238 shares, making a total holding at this time of . . . . . 4,994 shares

Thus the investment of each $500. Unit of Reinvestment Associates Series "B" was initially represented by the investment in shares of Massachusetts Investors Trust totalling . . . . . 9.39 shares

Through retention of stock distributions and the reinvestment of cash distributions the investment in shares of Massachusetts Investors Trust for each $500. Unit Reinvestment Associates Series "B" held by the trust has been increased to . . . . . 12.48 shares

Increase in number of shares Massachusetts Investors Trust held per unit - 32.9%

The present valuation of a $500. Unit of Reinvestment Associates Series "B" can be determined by multiplying the number of shares, namely 12.48, by the price of Massachusetts Investors Trust as published in the daily papers.

Because of the reinvestment of cash distributions in additional Trust shares since January 26, 1929, these Units will appreciate 32.9% faster and the amount of cash distributions will be 32.9% greater than would have been the case had the investor purchased shares of Massachusetts Investors Trust on January 26, 1929 and withdrawn the distributions. This advantage of 32.9% increases as each distribution is collected by the Trustee Bank and reinvested in more Trust shares.

MASSACHUSETTS DISTRIBUTORS
Incorporated

C. H. LEAROYD, Vice President

STATE STREET TRUST COMPANY

BOSTON MASSACHUSETTS

December 26, 1933.

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

Dear Sir:

We wish to again call your attention to our letters of November 17 and December 16, 1933, relative to dividend checks paid you on shares of the Massachusetts Investors Trust.

From the fact that we have received no reply to these letters, we are wondering if we are addressing them to the proper address.

Inasmuch as the Trustees of the above Trust have declared a dividend of 21¢ per share, payable December 30 to stockholders of record December 15, we feel that if we have not the proper address we should hold up this dividend.

Will you therefore kindly reply to our previous letters by return mail.

Very truly yours,

A. W. Blodgett,
Asst. Transfer Clerk.

B.
REG.

STATE STREET TRUST COMPANY

BOSTON MASSACHUSETTS

Dec. 16, 1933.

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

Dear Sir:

On November 23, 1933, we wrote you in regard to shares of the Massachusetts Investors Trust standing in your name and also in regard to dividends paid you on shares belonging to Alfred G. Barr, copy of which letter we are enclosing herewith, and would request that you give this your attention in order that we may adjust the matter and reconcile the accounts.

Wishing you the Compliments of the Season, and trusting that we may hear from you by return mail, we are

Very truly yours,

T. J. Harper,
Transfer Clerk.

TJH:L
Enc.
REG.

MASSACHUSETTS DISTRIBUTORS
INCORPORATED
85 DEVONSHIRE STREET
BOSTON

GENERAL DISTRIBUTORS
Massachusetts Investors Trust

December 8, 1933

MASSACHUSETTS INVESTORS TRUST

DECEMBER DIVIDEND

Ten of the sixty-nine companies in which you are interested as a shareholder of Massachusetts Investors Trust have either increased their regular dividends or declared extras during this quarter. Only one of the sixty-nine has reduced its dividend rate. The changes are as follows:

COMPANY	INCOME CHANGE
Air Reduction	Declared extra dividend of 75¢
du Pont	" " " " 75¢
Owens-Ill. Glass	" " " " 25¢
General Motors	" " " " 25¢
Monsanto Chem.	" " " " 75¢
U.S.Smelting & Ref.	" " " " 50¢
Continental Can	Increased reg. dividend from 50¢ to 62½¢
Draper Corp.	" " " " 50¢ " 60¢
Texas Gulf	" " " " 25¢ " 50¢
Torrington Co.	" " " " 50¢ " 75¢
Cons. Gas of N. Y.	Decreased " " " 85¢ " 75¢

These additions to the dividend account of Massachusetts Investors Trust plus certain reserve adjustments, indicate an increase in this quarterly disbursement of over ten percent as compared with the previous quarterly dividend.

Recovery from the depths of depression carries with it both increases in the value of invested capital and also increases in income return. The year of 1933 has been one of slow but sure recovery and the last quarter is particularly gratifying from an income standpoint.

The Trust shares will sell ex-dividend on December 15. Purchases made prior to that date will receive this disbursement payable on December 30. We are enclosing an order blank for your convenience and suggest that you take this opportunity of increasing your holdings in the oldest Boston type trust in the United States.

Very truly yours,

MASSACHUSETTS DISTRIBUTORS, INC.

Henry B. Sawyer
President

Henry B. Sawyer

STATE STREET TRUST COMPANY

BOSTON MASSACHUSETTS

Nov. 23, 1933.

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

Dear Sir:

Replying to your letter of November 21, our records show that you are the holder of 15 shares of the Massachusetts Investors Trust being issued as follows:

Dec.21,1928	-Ctf.#A3381	- 8 shs.	-	n/o Alfred Barr
Feb.21,1929	" A5876	- 6 "		n/o Alfred H.Barr,Jr.
Aug.10,1932	" 5561	1 "		n/o Alfred H.Barr,Jr.

If you will send the above certificates to us, endorsing certificate #A3381 "Alfred H. Barr,Jr., incorrectly described as Alfred Barr", we will send you a certificate for 15 shares. It will not be necessary to endorse the other two certificates.

On the above certificates you have now received the full dividends to date; and you have also received the dividend payable September 30, 1932, for $3.78, and the dividend payable December 31, 1932, for $3.60, on shares issued in the name of Alfred G. Barr, a Boston shareholder, and we would thank you to send us your check for the amount of these two dividends at your early convenience.

Very truly yours,

T. J. Harper,
Transfer Clerk.

TJH:L

-c-o-p-y-

STATE STREET TRUST COMPANY

Boston, Mass.

Nov. 23, 1933.

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

Dear Sir:

Replying to your letter of November 21, our records show that you are the holder of 15 shares of the Massachusetts Investors Trust being issued as follows:

Dec. 21, 1928	- Ctf.	#A3381	- 8 shs.	- n/o Alfred Barr
Feb. 21, 1929	"	A5876	6 "	n/o Alfred H.Barr,Jr.
Aug. 10, 1932	"	5561	1 "	n/o Alfred H.Barr,Jr.

If you will send the above certificates to us, endorsing certificate #A3381 "Alfred H. Barr, Jr., incorrectly described as Alfred Barr", we will send you a certificate for 15 shares. It will not be necessary to endorse the other two certificates.

On the above certificates you have now received the full dividends to date; and you have also received the dividend payable September 30, 1932, for $3.78, and the dividend payable December 31, 1932, for $3.60, on shares issued in the name of Alfred G. Barr, a Boston shareholder, and we would thank you to send us your check for the amount of these two dividends at your early convenience.

Very truly yours,

T. J. Harper,
Transfer Clerk.

TJH:L

Barr

Mass Inv Tr

STATE STREET TRUST COMPANY

BOSTON MASSACHUSETTS

November 21,1933

November 17, 1933

Mr. Alfred H. Barr
11 West 53rd Street
New York, N. Y.

Dear Sir:

Dear Mr. Hunter:

Thank you for your letter of November 17th. I wish to ask you as auditor for the Massachusetts Investors Trust to bring to their attention what seems to be a chronic confusion.

I believe that I am down in their b oks as Alfred G. Barr, Alfred Barr, and Alfred H. Barr, Jr., the last being my correct name. I have written repeatedly to them, at least four times, asking them to change the other two names on their books to Alfred H. Barr, Jr.

In order to confirm the f ct that these three names are really mine let me explain that while I was living at Wiswall Circle, Wellesley, Massachusetts, a friend of mine purchased shares for me under the name of Alfred Barr. Subsequently shares were purchased under the name of Alfred H. Barr, Jr. In New York my business address was first 730 Fifth Avenue and at present, as you will see from the letterhead, is 11 West 53 Street. The Alfred G. Barr is apparently a misreading of my signature.

I would appreciate your recommending to the Trust that they clear up this matter of names. It makes for confusion all around.

Very truly yours,

AHB

Mr. E. W. Hunter, Auditor
State Street Trust Company
Boston, Massachusetts

STATE STREET TRUST COMPANY

BOSTON MASSACHUSETTS

November 17, 1933

Mr. Alfred H. Barr
11 West 53rd Street
New York, N. Y.

Dear Sir:

Upon examining our Massachusetts Investors Trust Dividend checks for the dividend due September 30, 1932 for whom we are transfer agent, we find a check payable to Alfred G. Barr of 11 West 53rd Street, New York, in the amount of $3.78 which is endorsed Alfred G. Barr by Alfred H. Barr, Jr.

This check through error was sent to you rather than to another stock holder in the name of Alfred G. Barr, as there was more or less of a misunderstanding regarding the address of yourself and Mr. Alfred G. Barr, both Stock Holders in the Massachusetts Investors Trust.

We would appreciate it if you would send us your check in the amount of $3.78 in order that we may adjust this matter.

Very truly yours,

E. W. Hunter

E. W. Hunter
Auditor

RC/BC

Mass. Inv.

October 31, 1933

Dear Mr. Blodgett:

I have been abroad a year and fear that the divident checks, # 26233 (amount $3.12, dated January 20, 1930) and # 26232 (amount $4.16, dated January 20, 1930), of the Massachusetts Investors Trust must have been lost in the mail.

May I trouble you to stopp payment on these checks and send me duplicates.

Very truly yours,

JHB

Mr. A. W. Blodgett,
Asst. Transfer Clerk
State Street Trust Company
Boston, Massachusetts

Mass Inv. Tr.

STATE STREET TRUST COMPANY

BOSTON MASSACHUSETTS

IN REPLY PLEASE REFER TO
Transfer Dept.

October 20 1933 31-33

Alfred H. Barr, Jr.
6 Wiswall Circle,
Wellesley, Massachusetts

Dear Sir:

Our records, as Dividend Disbursing Agent for Massachusetts Investors Trust ~~Company~~ show that the below listed dividend check issued to you has never been cashed:

Date	Check No.	Amount
January 20, 1930	26833	$3.12

P.S. The above applies also, I believe, to check # 142445 dated September 30, 1932, in the amount $3.15.

As we are anxious to close out this account on our books, we will greatly appreciate your cashing this check at your early convenience.

If you have not received this check, or have lost or mislaid , we would suggest that you write us to that effect, instructing us to stop payment on this and issue and forward to you a duplicate .

Yours very truly,

A. W. Blodgett,
Asst. Transfer Clerk

STATE STREET TRUST COMPANY

BOSTON MASSACHUSETTS

IN REPLY
PLEASE REFER TO
Transfer Dept.

October 27, 1933 .

Alfred H. Barr, Jr.
6 Wiswall Circle,
Wellesley, Massachusetts

Dear Sir:

Our records, as Dividend Disbursing Agent for Massachusetts Investors Trust ~~Company~~ show that the below listed dividend check issued to you has never been cashed:

Date	Check No.	Amount
January 20, 1930	26233	$3.12

As we are anxious to close out this account on our books, we will greatly appreciate your cashing this check at your early convenience.

If you have not received th is check , or have lost or mislaid , we would suggest that you write us to that effect, instructing us to stop payment on same and issue and forward to you a duplicate .

Yours very truly,

A. W. Blodgett,
Asst. Transfer Clerk.

STATE STREET TRUST COMPANY

BOSTON MASSACHUSETTS

IN REPLY
PLEASE REFER TO
Transfer Dept.

October 27, 1933

Alfred Barr, Esq.
11 West 53rd Street,
New York, N. Y.

Dear Sir:

Our records, as Dividend Disbursing Agent for Massachusetts Investors Trust ~~Company~~, show that the below listed dividend check issued to you has never been cashed:

Date	Check No.	Amount
September 30, 1932	142445	$3.15

As we are anxious to close out this account on our books, we will greatly appreciate your cashing this check at your early convenience.

If you have not received th is check , or have lost or mislaid it , we would suggest that you write us to that effect, instructing us to stop payment on same and issue and forward to you a duplicate .

Yours very truly,

A. W. Blodgett,
Asst. Transfer Clerk.

H

STATE STREET TRUST COMPANY

BOSTON MASSACHUSETTS

IN REPLY
PLEASE REFER TO
Transfer Dept.

October 27, 1933.

Alfred Barr, Esq.
6 Wiswall Circle,
Wellesley, Massachusetts.

Dear Sir:

Our records, as Dividend Disbursing Agent for Massachusetts Investors Trust ~~Company~~, show that the below listed dividend check issued to you has never been cashed:

Date	Check No.	Amount
January 20, 1930	26232	$4.16

As we are anxious to close out this account on our books, we will greatly appreciate your cashing this check at your early convenience.

If you have not received this check, or have lost or mislaid it, we would suggest that you write us to that effect, instructing us to stop payment on same and issue and forward to you a duplicate.

Yours very truly,

A. W. Blodgett,
Asst. Transfer Clerk.

Avinoff

CARNEGIE MUSEUM
THE CARNEGIE INSTITUTE
PITTSBURGH, PENNSYLVANIA, U.S.A.

A. Avinoff
Director

October 4, 1934

October 10, 1934

My dear Mr. Barr:

Since I wrote you my last letter I received your kind communication and your excellent essay on "Russian Icons" which I find illustrated by many important documents which are not found in any other publications. It is a [illegible] addition to my collection of material on ancient Russian art. From the wide [illegible] in your concise account I notice that you [illegible] in my letter in regard to the i[illegible] History of Russian Art by Graber, [illegible] liar.

In regard [illegible] ld like to tell you that we are in t[illegible] specimens of Papilio nitra from Mount Judith. The female is a very poor specimen and we have only one fema[illegible] ek. It belongs to a small series composed besides of a set of five males. It must be apparently a rare species, and females seem to be particularly scarce as is the case with many Papilios. I wonder if you [illegible] encounter it in your entomological rambles?

Cordially yours,

A. Avinoff

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

Dear Dr. Avinoff:

I was asking about Papilio nitra because I have among my things (if I can find it) a small plaster parris case with as I recall it a specimen of Papilio nitra female. This was given to me when I was a boy about twelve years of age by a naturalist, Dr. Cooper, who has since, I believe, taken a position in Washington or Oregon. He was primarily an entomologist and I think knew Dr. Holland.

It seems quite possible that the identificati n is incorrect.

Sincerely yours,

AHB

Dr. Andrey Avinoff,
Director
Carnegie Museum
Pittsburgh, Pennsylvania

CARNEGIE MUSEUM
DEPARTMENT OF
THE CARNEGIE INSTITUTE
PITTSBURGH, PENNSYLVANIA, U.S.A.

A. AVINOFF
DIRECTOR

October 4, 1934

My dear Mr. Barr:

Since I wrote you my last letter I received your kind communication and your excellent essay on "Russian Icons" which I find illustrated by many important documents which are not found in any other publications. It is a real addition to my collection of material on ancient Russian art. From the wide erudition you exhibit in your concise account I notice that you scarcely needed the quotation included in my letter in regard to the inferences of Anisimoff as given in "The History of Russian Art" by Grabar, with which you must be quite familiar.

In regard to your entomological inquiry I would like to tell you that we are in the possession of the pair of "type" specimens of Papilio nitra from Mount Judith. The female is a very poor specimen and we have only one female more from Calgary -- Head Pine Creek. It belongs to a small series composed besides of a set of five males. It must be apparently a rare species, and females seem to be particularly scarce as is the case with many Papilios. I wonder if you ever encounter it in your entomological rambles?

Cordially yours,

A. Avinoff

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

Avinoff

CARNEGIE MUSEUM
DEPARTMENT OF
THE CARNEGIE INSTITUTE
PITTSBURGH, PENNSYLVANIA, U.S.A.

A. AVINOFF
DIRECTOR

October 4, 1934

Dear Dr. Avinoff:

I wish to thank you very much for your letter of October third with your interesting references to Theophanes. I did not mention Theophanes save in passing in the short article which I sent you because I had planned at that time to prepare an exhaustive study of his work. I have not had time to complete this study which has extended in a very fragmentary way over a period of eight years. It is almost time for my annual letter to Grabar asking for his monograph. While I do not expect to find much new data in it I would be interested in his interpretation of the words izograph and iconograph, especially the former.

I will appreciate your letting me know any new books you may come across on this subject which interests us both so much.

Cordially yours,

AHB

Dr. Andrey Avinoff,
Director
Carnegie Museum
Pittsburgh
Pennsylvania

CARNEGIE MUSEUM
DEPARTMENT OF
THE CARNEGIE INSTITUTE
PITTSBURGH, PENNSYLVANIA, U.S.A.

A. AVINOFF
DIRECTOR

October 3, 1934

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

My dear Mr. Barr:

Let me tell you once more how deeply I was impressed by your remarkable knowledge of ancient Russian art. I have never encountered an American who was so thoroughly versed in the schools of Russian icons.

I am sorry to say that my library does not contain the work of Grabar on Theophanes, the Greek. I find, however, in the sixth volume of Grabar's "History of Russian Art" a rather extensive assortment of illustrations in black and white of the frescoes in the Church of Theodore Stratilate in Novgorod belonging to the period of about 1370. Anisimoff considers these frescoes among the earlier works of Theophanes. He made a report to this effect at the meeting of the Moscow Archaeological Society on December 30, 1912. He was led to this conclusion by a comparison of the frescoes in Theodore's Church with the fragments of decorations found in the same year in the Church of the Saviour and Transfiguration in Novgorod, in regard to which a reference is contained in "The Chronicles of Novgorod" which reads as follows:

> "In this year by the order of the noble and God-loving boyar Vasili Danilovich with his neighbors from the Street of Elia, the Church of our Lord Jesus Christ was adorned by the Greek master Theophanes."

These frescoes have a particular importance for the history of Russian art because its author was apparently the instructor of Rublev and other Russian iconographers. In accordance with data contained in chronicles Theophanes left Novgorod at the end of the fourteenth century and made paintings on the walls of the Cathedral of the Emunciation in Moscow together with Rublev in 1395. Several other facts and interpretations pertaining to the art of Theophanes are contained in the quoted "History of Art" by Grabar. He indicates the connection of the Russian icons with the contemporaneous paintings in Byzantium which was living through the Renaissance of the Paleologus.

I think I have ways of securing the missing work of Grabar and if I obtain it I shall not fail to inform you about it. You may be assured that I shall consider it a real pleasure to be of any service to you in connection with your studies of ancient Russian art. I was only too sorry that our meeting was so brief and that I was deprived of an occasion to discuss at greater length some questions of mutual interest.

Cordially yours,

A. Avinoff

P. S. Since you are interested in Novgorodian icons I wonder whether you have seen the excellently illustrated work on "The Frescoes of the Therapont Monastery" painted chiefly by Dionysi.

Barr

Avinoff

October 1, 1934

My dear Dr. Avinoff:

Under another cover I am sending you a short essay on Russian icons. Although it is intended for merely popular consumption it may interest you to have it in your collection.

I enjoyed so much our all too brief talk and hope to hear from you that you do have Grabar's monograph on Theophanes the Greek.

Sincerely yours,

AHB

Dr. Andrey Avinoff,
Director
Carnegie Museum
Pittsburgh, Pennsylvania

Barr

Baetjer

The Trustees of

The Walters Art Gallery

request the honour of your presence

at a Preview of

The Walters Collection

as rearranged

on Friday, the second of November

at nine o'clock in the evening

The favor of a reply is requested

regrets sent Oct 18-34

Bartjer

March 30, 1934

Dear Dr. Bartjer:

Here is a copy of Dr. Blair's report of December 1930. You might put it with my other papers as it gives a rather thorough statement of my condition at that time. Perhaps something in it will give you a clue.

Sincerely,

Dr. Walter Bartjer
1115 St. Paul Street
Baltimore, Maryland

Barr

March 2, 1934

My dear Dr. Baetjer:

I enclose report from Dr. Thomas Davis, Wyckoff which arrived after Mr. Barr left this morning.

Very truly yours,

Secretary to Mr. Barr.

Dr. Walter Baetjer
1115 St. Paul Street
Baltimore, Maryland

Baetjer

Barr

March 1, 1934

Dear Dr. Baetjer:

I am enclosing a copy of a letter from Dr. Thomas Davis who looked me over a couple of years ago. I thought you might wish to have this before we meet on Friday afternoon.

Sincerely,

AHB

Dr. Walter Baetjer
1115 St. Paul Street
Baltimore, Maryland

Mrs. Barr's

December 8, 1934

Dear Mother:

I enclose a letter from Margaret Perry together with a copy of my reply to her. I am afraid both you and Father will think me hard-hearted but I am surrounded by people in New York who are incomparably worse off than Doris. It seems to me that we are paying for Doris' pride in not approaching her rich relatives.

You have already made a dent in Albert Young's conscience. Had you ever approached Mrs. Campbell? Could you approach either of them or both of them again on behalf of Doris on the grounds that they are doubtless ignorant of Doris' condition because of her reluctance to approach them for help?

The one thing I don't want either of you to do is to send her any money. You must let me do that if you think that is the only way out.

While this operation may effect a cure if her trouble is merely an abscess it may merely lead to a long series of operations should her trouble be tubercular.

Remember I am writing you only on condition that you let me provide the money if you think we should do so.

Sincerely,

P.S. Have you been following Barth's fight against Nazi suppression? He and Hindemith, the most important modern composer in Germany, seem to be getting it in the neck at the same time. The Nazis are trying to destroy everything in Germany that you and I care about. Only recently they have thrown out the last modern paintings and sculpture from museums. I hope someone will shoot Hitler, Goering, and Goebbels as soon as possible. I have a cold which may explain why I am both hard-hearted and bloodthirsty.

Barr

October 20, 1934

Dear Father:

Here is another copy of a letter to Mr. Fowler. I don't want to trouble you in these last days but could you speak to him about where to put the trees, to use principally as screens. I hope I have answered the questions in Mother's letter.

If you should come to New York suddenly the hotel we recommend is the Beekman Tower, Fifst Avenue at 49th Street (Pan Hellenic Tower). If you will wire as soon as you know definitely when you are coming we will reserve rooms.

Prof. Alfred H. Barr
Greensboro, Vermont

Barr

Barr

October 18 , 1934
~~October 9, 1934~~

Dear Father:

Here is a copy of a letter I have sent Mr. Hoyt. I am sorry you and Mother had such a bad time on the telephone. Certainly we ought not to pay for such a bad connection.

The 12x12 panes are all right. I don't see why Mr. Fowler can't shave off a ½ inch strip at the top and bottom of the two single casements so that the line of sill and lintel can be maintained.

Using 12 inch panes, the two French doors need not be 17 inches unless Mr. Fowler wants them.

I hope the snow has cleared away and that it has got warm again. I am so glad that you had enough heat.

AHB

Prof. Alfred H. Barr
Greensboro, Vermont

A. H. Barr Jr.

October 9, 1934

Dear Father:

I am enclosing two letters which I have written Mr. Fowler recently. I have a feeling that he won't write any letters and that he may just go ahead if he doesn't understand. I thought I would send these copies in case any questions arose.

I hope to send him the wiring diagram tonight.

I am having your "Art in America" book sent to our apartment. The Museum catalogs and bulletins will be kept here until you have a somewhat more permanent address.

Marga is looking at Pan Hellenic rooms today. It is in the same block as our apartment, fairly quiet and near the River. I am afraid the rooms aren't so large as they are in the other hotels which Mother mentioned in her letter. Let us know as soon as you can when you are coming but don't leave Greensboro if the weather is good.

Barr

Barr

McBarr

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

July 13/34

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

DEFERRED CABLE

Scolari Pierpalestrina 63 Rome

Dick recommends sale only for current expenses Greensboro tonight writing

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Mrs. Alfred H. Barr, Jr.
63 via P. L. da Palestrina
Rome, Italy
via REX

Mrs Barr

Barr

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1280

CLASS OF SERVICE

This is a full-rate Cablegram unless its deferred character is indicated by a suitable sign preceding the address.

WESTERN UNION CABLEGRAM

(09) 1021..

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS	
	Full-Rate Cablegram
LCO	Deferred Cablegram
NLT	Night Letter
WLT	Week-End Letter

Received at 1934 JUN 27 AM 8 10

NU23 CABLE VIA SI=ROMA 15 27/1120

LC BARR MODERNART (BARR & MUSEUM OF MODERN ART)=
NEWYORK (11 WEST 53 ST)=

WHEN RENTING SAFEGUARD SILVER GOOD CHINA INSIST LINEN SHEETS WASHED PRIVATELY.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Mrs. Alfred H. Barr, Jr.
63 via P. L. da Palestrina
Rome, Italy
via REX

Barr

June 20, 1934

Dear Marga:

Could you try to get a photograph of the Houdon écorché (flayed figure) after which Cézanne made his drawing on the reverse of one of the water-colors in the Bliss Collection. The figure is supposed to be in the French Academy in Rome. Don't take any trouble about it if it presents difficulties.

Freddy Stohlman has just been here and is on his way to Rome. He expects to arrive in Rome about the fourth of July and will get in touch with you. In case you do not hear from him by the sixth you might drop him a card at the American Express. He suggests this precaution for fear he may lose your address.

He wants you to go with him to the Museo Cristiano to look over enamels with him in preparation for the catalog. He and his mother will be in Rome for a few days only and expect to return to Rome early in August.

AHB

Mrs. Alfred H. Barr, Jr.
63 via P. L. da Palestrina
Rome, Italy
via REX

Blair

February 21, 1934

Dear Dr. Blair:

I wonder if I may trouble you to have your secretary copy off the report of my physical examination of several years ago. I have lost the copy which you sent me at that time. Of course you must let me pay her for that time.

I went abroad last year for a rest and came back very much better but I am checking up with a physician, Dr. Baetjer, in Baltimore. He felt it would be valuable to have your report for comparison.

With many thanks and best wishes, I am

Sincerely yours,

Dr. A. M. Blair
Southern Pines
North Carolina

Blume

Barr

Copy Rec'd ANB 7/12/34

WESTBURY
LONG ISLAND

July 13th
1934.

Dear Mr. Barr

I thank you very much for your trouble about my two pictures. I meant to come up with them myself but through carelessness mistakes everything

Mr. Peter Blume
Gaylordsville
Connect cut

Mr. Peter Blume
Gaylordsville
Connecticut

went wrong that day — and I had to rush to get back to the country.

Of course there is plenty of time for the work — and I only hope they have not gone too far.

I hope you are to

Blume

Have a Real holiday after that crowded summer —

With best wishes and very many thanks for doing all this for me.

Very sincerely yours
Alfred C. Barr

Mr. Peter Blume
Gaylordsville
Connect cut

Blume

December 3, 1934

Dear Peter:

Mrs. Rockefeller has agreed to exchange your drawing of the Two Harps which she now owns for the drawing Old Woman Among Ruins, which you have in your possession, paying you in addition $250.

I believe this was according to the arrangement which you suggested when we last talked.

I am very pleased that this drawing will come into her possession as I feel it is one of your finest works.

How are you surviving the very doubtful pleasure of winning the Carnegie prize? The latest development which amuses me and also exasperates me is the charge made by one of the most active Communist painters that the award was made primarily through my influence and with conscious intention of belittling or ignoring proletarian art. Apparently because we did not give a prize to the Raphael Soyer which was, I think, the only painting with a proletarian bias, we are guilty of counter revolutionary activity. Knowing your political opinions I thought this charge might amuse you. I think Malcolm Cowley might be amused too. Hard is the road of the fellow traveler.

My best to Ebie.

Mr. Peter Blume
Gaylordsville
Connect cut

October 23, 1934

Dear Peter:

I shall make the proposal suggested in your letter to Mrs. Rockefeller and feel sure she will accede to it.

I wish we could come up to see you but my time is completely absorbed until the end of November. I hope you shoot lots of rabbits.

Don't mind the critics. They should stop to think what they would have chosen as first prize. I venture to say in most cases it would have been "South of Scranton."

My love to Ebie.

Sincerely,

Mr. Peter Blume
Gaylordsville
Connecticut

Sunday

Dear Alfred:

Bayleardsville feels very nice after the recent excitement connected with the getting of a Carnegie Prize. The hunting season opened yesterday and I arose to the occasion by jumping out of bed at 6 a.m. It was all to no avail however as there was no game to be seen, neither the pheasant or partridge, nor even the lowly rabbit. There simply was nothing to shoot at and we wandered around for the entire day, Nathanael West with his beautiful points and Bob Coates with his dog and I with my new gun and hunting coat with its voluminous pockets guaranteed to hold the limit of six birds. It has since occurred to us that it would have been more practical to spend the money that my hunting equipment cost me on something more useful.

But I wish to thank you again Alfred, despite your protestations, for the prize the Carnegie gave me and for a whole string of other things for which you were directly responsible, which have helped me more than I can express.

I haven't heard from Mrs Rockefeller anything relating to the "old woman" drawing nor have I made any effort myself to negotiate a deal for the drawing on the basis of an allowance for the return of the old "Harps" drawing. But it would be personally agreeable to any terms that you and Mrs Rockefeller may come to about it. My own tentative suggestion would be to the effect that Mrs Rockefeller pay $250. for the "old women" drawing and return the "Harps" drawing, but I mean to give you the authority to make any deal to Mrs Rockefellers satisfaction which would assure the drawings acquisition by the Modern Museum where I would certainly be very happy to see it. You have "carte blanche" on this matter.

Please write and tell us whether Margarete and you can come up to see us next weekend. We would love to see you.

As ever
Peter

P.S. The trains are on the Harlem Division - Grand Central and you get off at Irvingdale, N.Y.

(over)

Monday –

Somebody has passed on some clippings to me. The voices of the critics. Well, how can a first prize winner vindicate himself? He can't, can he?

Then again it occurs to me that I may have been presumptuous in putting this matter of the drawing in your hands. I suggested it only as a possible way of getting into the museum and not in eagerness to sell it. As a matter of fact it has been my general plan to withhold it from exhibition until I get all the pictures together for a one-man show. But none of this really matters. You can suggest the thing to Mrs. Rockefeller or I can.

The Middtown Galleries with amazing enterprise and ingenuity have been connecting my name with their gallery altogether without my authority, rather, I should imagine without any possible authority, ever since the Carnegie thing broke, and I can't seem to tell them to desist too bluntly. They are hard hitting guys alright.

Well let us know if you can come up next weekend.

Peter

Blume

Gaylordsville, Conn
October 13th

October 16, 1934

Dear Alfred:

I've been so bogged down by the added weight of the Carnegie Award that I haven't had any pleasure (even indeed the gratitude where I am to-day. I daresay I shall recuperate and will be [illegible] on Wednesday. May I see you then at the Museum? Regards to Margarette and yourself

Peter

Dear Peter:

Don't feel insulted at having got the Carnegie. Its chief value is to tell people in Pittsburgh to look at the picture which they will now do and dislike it heartily.

I am speaking over the radio for one reason only and that is to make clear that the awards was unanimous, the initiative coming from the two older judges. I was preparing to put on a fight for your picture but did not have to; in fact, I was quite swept off my feet by the enthusiasm of Mr. Beal and Miss Cary.

I want to ask you again whether Mrs. Rockefeller has taken any steps toward acquiring your drawing of the old woman seated among ruins. I want to be sure this comes to the Museum eventually. I recall that you consented to make some kind of allowance if she were to return to you the drawing of Harps. Would you let me know what allowance you would make and what amount she would have to pay.

Sincerely,

Mr. Peter Blume
Gaylordsville
Connecticut

Gaylordsville, Conn.
October 13th

Dear Alfred:

I've been so bogged down by the added weight of the Carnegie Award that I haven't had a chance to express my pleasure (even indignation) and very personal gratitude to you for putting me where I am to-day.

I dashed back to the country to recuperate and will be down in New York again on Wednesday. May I get in touch with you at the museum? Best regards to Margarite and yourself

Peter

Barr

Blume

SNAKE RIVER RANCH

POST OFFICE
WILSON, WYOMING
TELEGRAPH
JACKSON, WYOMING

Thursday

Dear Alfred:

When the snapshots are developed I will send you a particularly touching one of the "painter on horseback". I'm really having a wonderful time out here. The Resors are grand people and Mrs Resor is even better than your discription of her. Old man Myers hasn't put his nose to the drawing board as yet, nor traced a single line of Resor physiognomy. This is still part of my vacation and everybody is considerate of my feeble frame shaken by the long train journey.

We came into the west in the midst of the most terrific heat wave of which I need tell you nothing. The private pullman on which we came was kept at a comfortable temperature of 70°. The lower classes were wilting, poor darlings, it was 119° in the shade at Omaha, and close to 150° in the train. According to the Resors, Communism must have won at least fifty converts, at least these were the people that were struck by the contrast between our car and

RAILROAD STATION . . . . . VICTOR, IDAHO

Barr Blume

Weyhauwville, Conn.
June 5th

SNAKE RIVER RANCH

POST OFFICE
WILSON, WYOMING

TELEGRAPH
JACKSON, WYOMING

there, as they moved through to get to the observation car. It's a great world.

Best regards

Peter

I am writing to Mrs. Reese to tell her how pleased I am to do the drawing and how next to painting pictures I like children best, which I do, except, well, have you ever heard of a more amusing qualification for an artist to have.

I have finished the last of the drawings for the big picture. The "mob scene" I told you

Barr Blume

Weybridgeville, Conn.
June 5th

Dear Alfred:

I am delighted that the Wyoming thing developed so nicely. It will be a great adventure. How can I express my gratitude for all the trouble you've taken in all the negotiations? Eve alone is a little crestfallen. She had half hoped that the plan would not materialize. Wyoming is so far away. It will be our first real separation in four years. Quite touching.

I am writing to Mrs. Reese to tell her how pleased I am to do the drawing and now next to painting pictures I like children best, which I do, except, well, have you ever heard of a more amusing qualification for an artist to have.

I have finished the last of the drawings for the big picture. The "mob scene" I told you

about. Horses, soldiers, men, women. As romantic as a picture of mine can ever be. I'll take it along with me when I see you in town.

Evie is trying to make flowers and vegetables grow on the side of a hill. They all (neighbors) thwarted our intention of building a magnificent terrace garden. We are going to have crooked flowers, crooked squash. Our first experience with the soil.

When is Margarite sailing? Let us know we would like to see you both before she sails.

Best regards and many thanks

Peter

Gaylordsville, Conn.

March 15, 1934

June 1, 1934

Dear Alfred:

I think that the working out of a whole family group [illegible] fact, be even more [illegible] portrait [illegible] this coming [illegible] day and will try to see [illegible] touch with [illegible] during [illegible] sample portraits [illegible] unorthodox [illegible] and the studies for my [illegible] picture. See you soon. Best regards

Peter -

Dear Peter:

A few days ago I sent Mrs. Resor a letter copy of which I enclose. This morning she telephoned that my letter described her understanding of our arrangement in every detail. Will you let me know if you feel the same way about it?

She also told me this morning that she and her family are leaving for their ranch on July fifteenth to be gone until September fifteenth. They are going in a private car in which there will be plenty of room for you if you wish to go out with them. She says seven children will go along together with maids and so forth and that you are not to come if you don't like children. They plan to stop for a day at the World's Fair on the way out and perhaps more time on the way back.

You are invited to stay the full two months if you wish or for as long or short a time as you may require. In other words you could go out the first of August and stay for six weeks returning with them.

She will take my word as to your character and charm. In other words she does not feel it necessary to see you.

Please let me know what you plan to do so she may make her plans.

Let me know how your big picture is coming along. Give my best to Ebie. I hope we can see you before Marga sails.

Sincerely,

AHB

Mr. Peter Blume
R. F. D.
Gaylordsville
Connecticut

Barr Blume

Haylordsville, Conn.

March 15, 1934

Dear Alfred:

I think that the working out of a whole family group would, as a matter of fact, be even more interesting than doing individual portrait drawings. I am coming into town this coming Sunday and will try to get in touch with you, at the museum, sometime during Monday. I will bring whatever sample portraiture I have (all very unorthodox, to be sure) "The Light of the World" and the studies for my next picture. See you soon. Best regards

Peter -

Blume

Gaylordsville Conn
March 17, 1934

March 14, 1934

Dear Alfred:

It was very nice to hear from you. You know you have left us both in a considerable flurry with your proposal of portrait drawings of children, Wyoming, the great open spaces [illegible] reminiscence of early masters [illegible]. I have done many portraits, (including Jesus Christ and Malcolm Cowley) [illegible] would be singled out as [illegible] extremely flattered by this [illegible], for it is every artist's latent ambition, despite [illegible] have his powers of representation [illegible] recognized, even unto portrait likenesses. I am grateful to you for bringing this business to my attention, and I believe I might enjoy doing this thing, going to Wyoming, etc, provided I can meet all the qualifications (of course no portrait work that I can show, though I haven't the slightest doubt that I can do it) and providing the remuneration

Dear Peter:

I am glad to know you are interested in doing portraits. I have talked again with the possible patron and find that what she has in mind is even more difficult than I had originally understood. She would like a roup portrait of the three children, average age about twelve, and her husband and herself. Is there any kind of drawing or a head or full length portrait drawing which I might show her? For instance, the study for the figures in the "Light of the World" or studies for the old woman in the big picture you are working on now?

Please be sure to let me know when you are coming to New York next week.

Meanwhile if you can get the drawings to me - the sooner the better. My best to Nbie.

Sincerely,

Mr. Peter Blume
Gaylordsville
Connecticut

Haywardsville, Conn.

March 12, 1934

Dear Alfred:

It was very nice to hear from you. You know you have left us both in a considerable flurry with your proposal of portrait drawings of children, Wyoming, the great open spaces and reference to my early master Ingres. While it is true that I have done many portraits, (more recently Mussolini, Jesus Christ and Malcolm Cowley) I never thought I would be singled out as a portraitist. I am extremely flattered by this recognition, for it is every artist's latent ambition, despite his protestations, to have his powers of representation fully recognized, even unto portrait likenesses. I am grateful to you for bringing this business to my attention, and I believe I might enjoy doing this thing, going to Wyoming, etc, providing I can meet all the qualifications (I have of course no portrait work that I can show, though I haven't the slightest doubt that I can do it) and providing the remuneration

well justify a still further break into what I am now doing.

I have not actually started painting the big picture. I have done several drawings for it, which seem to have clarified its problems to an amazing degree. I am besides highly pleased with the drawings themselves. The whole approach to this picture varies radically in method and execution from any of my previous pictures, as I will tell you when I see you, and although the thing has been greatly interrupted what with the "blizzard of 1934" and the necessity of getting hold of a little money, I have held the original concept firmly in hand. So that I'm not nearly as distressed as I would have been had been evolving the picture from day to day. I am in fact even more enthusiastic about it to-day than I was when I told you about it in the little restaurant in Rome over a year ago.

I am planning to be in town sometime next week and I certainly will make every effort to see you. Our best regards to you and Margarite

Peter -

M. THERESE BONNEY
82 rue des Petits Champs
PARIS 2ème- OPERA 00-26

July 24, 1934

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

My dear Mr.Barr:

I thank you for your note concerning the decoration. It was nice of you to have thought of me. I hope that next fall we may all be a little less busy and have more opportunity of seeing each other.

Sincerely yours.

M. T. Bonney

T Bonney

Bavr

July 12, 1934

Dear Miss Bonney:

Congratulations on your ribbon. Or is it a button? You certainly deserve both.

Sincerely,

AHB

Mr. Samuel Borchard
has the honor of announcing
the marriage of his daughter
Evelyn Ruth
to
Mr. Thomas Arthur Metzger
on Thursday the twenty-eighth
Nineteen hundred and thirty four
New York

Miss Thérèse Bonney
25 East 30 Street
New York City

Brearley

Barr

, 1934

My dea

your letter
J. Sweeney.

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Mrs. Samuel Borchard
has the honour of announcing
the marriage of her daughter
Evelyn Ruth
to
Mr. Herman Arthur Metzger
on Thursday, the twenty-eighth of June
Nineteen hundred and thirty-four
New York

Very sincerely yours,

Alfred H. Barr, Jr.

AHB

Miss Mary M. Ward,
Secretary to the Head
The Brearley School
610 East 83 Street
New York City

Brearley

Barr

May 28, 1934

THE BREARLEY SCHOOL
610 EAST 83rd STREET
NEW YORK

May 28, 1934

My dear Mr. Barr: Dear Miss Ward:

Mr. and Mrs. James J. Sweeney have applied to the Brearley School for the admission of their daughter, Ann, and have given your name as a reference.

The Brearley School would appreciate any information you can give us in the consideration of this application.

Sincerely yours,

Secretary to the Head

It is a pleasure to answer your letter of May 26th concerning Mr. and Mrs. James J. Sweeney.

James J. Sweeney is a well-known art critic and collector. At present he is the director of the African art exhibition which our Museum is organizing for next year. The Renaissance Society of Chicago University is about to publish a series of lectures which Mr. Sweeney gave this last fall. He has also been appointed lecturer in modern art at New York University for next year. He studied for three years under C. K. Ogden in philosophy of aesthetics at Cambridge University, England, and later at the University of Dublin.

I do not know what further information would be of use to you save that I consider Mr. and Mrs. Sweeney people of distinction and cultivation, and their daughter Ann a most charming child.

Very sincerely yours,

Alfred H. Barr, Jr.

AHB

Miss Mary M. Ward,
Secretary to the Head
The Brearley School
610 East 83 Street
New York City

Calder

THE BREARLEY SCHOOL
610 EAST 83rd STREET
NEW YORK

May 26, 1934

My dear Mr. Barr:

Mr. and Mrs. James J. Sweeney have applied to the Brearley School for the admission of their daughter, Ann, and have given your name as a reference.

The Brearley will appreciate any information you may give that will help in the consideration of this application.

Sincerely yours,

Mary M. Ward
Secretary to the Head

Alfred H. Barr, Jr.

But I would consider it a great compliment were you to acquire this one in addition to the other — and

Calder

Mr. and Mrs. Alfred H. Barr, Jr. acknowledge with thanks the invitation of the Trustees of the National Gallery of Canada to be present at the opening of an Exhibition of Contemporary American Painting on Tuesday, November 6th, 1934. Mr. and Mrs. Barr regret that they will be unable to leave New York at that time.

CALDER
PAINTER HILL ROAD
R.F.D. ROXBURY
CONN. U.S.A.
TEL & TEL. WOODBURY 2272

Calder

Barr

Oct. 6 1934

Dear Alfred

I get occasional pamphlets from your museum. They are invitations to join one a member. This last one is addressed to Louisa, but that is practically the same thing as being addressed to me.

The one before that (addressed to me) enumerated various considerable sums of money which had been acquired by the Museum. Probably this money was to be used in holding exhibitions and in the purchase of works of art.

Now you have had a object of prime under consideration since last spring, and I hope you haven't forgotten about it. Your intention, I believe, was to consider exchanging for it the one you originally purchased. (Naturally I expected that you would pay the difference in price if you acted something more important.)

But I would consider it a great compliment were you to acquire this one in addition to the other — and

October 16, 1934

Dear Sandy:

As a matter of fact I wrote Mrs. Rockefeller on May 15th, 1934, suggesting that she exchange the first mobile for the second, adding $75. I have now written her again and will let you know what she says. She may offer $75. and she may offer the full $90. ($90. plus $60. equals $150.) or she may not be interested at all. I cannot prophecy.

Sincerely,

AHB

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

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

TEL. & TEL. WOODBURY 122-2

Oct. 6 1934

Dear Alfred

I get occassional compliments from your museum. They are invitations to become a member. This last one is addressed to Louisa, but that is practically the same thing as being addressed to me.

The one before that (addressed to me) enumerated various considerable sums of money which had been recently acquired by the Museum. Presumably this money was to be devoted to the holding of exhibitions and to the purchase of works of art.

Now you have had an object of mine under consideration since last Spring, and I hope you haven't forgotten about it. Your intention, I believe, was to consider exchanging for it the one you originally purchased. (Naturally I expected that you would pay the difference in price if you selected something more important).

But I would consider it a great compliment were you to acquire this one <u>in addition</u> to the other — and

2/ I think the two objects are sufficiently dissimilar to stand being in the same collection.

I discovered the other day that Matisse still had the mechanical part, I now have it, and will be glad to bring it, and set the object up, if you care to consider its acquisition. The price I ask is $150.00

I am still on the trail of some good snapshots of my "mobiles for the garden", but the scarcity of sunny days makes it difficult.

Yours very cordially

Sandy Calder

Barr

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

TEL. & TEL. WOODBURY 122-2

Mar 13/34

Calder

Dear Alfred

Barr

Dear Alfred, Fri Sept. 14/34
I was unable to get in to N.Y. yesterday, and now have to go to Boston tomorrow. Before I come in again I'll have some snapshots of the objects of which I spoke — which will be more to the point.
Cordially Sandy Calder
Roxbury, Conn.
tel: Woodbury 122-2

Sho a
apri in
inte might
a field
might like a photo of the
object you have of mine —
and if possible to borrow it
one night — George Hynes
might make a good photo
of it (with me?)
We leave for the country
tomorrow morning →

Barr

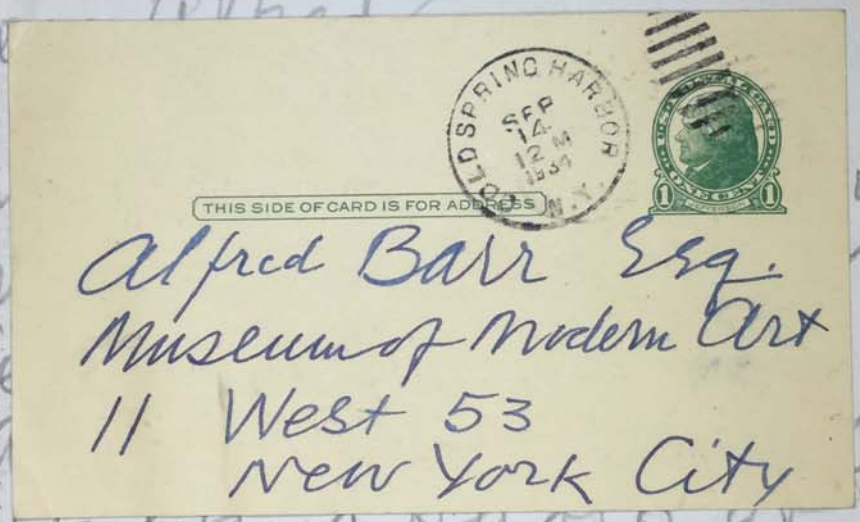
CALDER
PAINTER HILL ROAD
R. F. D. ROXBURY,
CONN., U. S. A.

TEL. & TEL. WOODBURY 122-2

Mar 13/34

Calder

Dear Alfred Barr



Sho a
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inte might
A field
might like a photo of the
object you have of mine —
and if possible to borrow it
one night — George Daynes
might make a good photo
of it (with me?)
We leave for the country
tomorrow morning →

Dear Alfred Barr

Calder

I am to have a show at Pierre Matisse's in April ~~and~~ thought that might interest you.

Also – Mr Cromwinshield might like a photo of the object you have of mine – and if possible to borrow it one night – George Lynes might make a good photo of it (with me?)

We leave for the country tomorrow morning →

but I'll see Lynes about it if you'll let me know whether you can approve of this proposed ghoulish act

Sandy

Roxbury, Conn.

tel: Woodbury 122-2

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 7-7470

March 5, 1934.

At the Museum of Modern Art, 11 West 53 Street, New York, Amelia Earhart, Professor John Dewey of Columbia University, and Professor Charles R. Richards of the Museum of Science and Industry acted as judges today to choose the most beautiful object in the Exhibition of Machine Art, which is composed of springs, gears, cables, ball bearings, steel T sections, propellers, medicine and kitchen cabinets, kitchen stoves, carpet sweepers, pots and pans, teakettles, paper cups, precision and dental instruments, slide rules, and other useful objects which are not ordinarily considered beautiful.

Miss Earhart individually chose_____ as most beautiul
Professor Dewey " " _____ " " "
Professor Richards " "_____ " " "
The Judges united on_____ as the most beautiful object in the Exhibition.

Miss Frances Perkins, Secretary of Labor, will judge the Exhibition by catalog in Washington, and will wire her nomination for the most beautiful object.

Before the Exhibition closes, April 30, the composite choice of public and judges will be announced.

Alfred Barr

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

TEL. & TEL. WOODBURY 122-2

Mar 13/34

Dear Alfred Thanks for your note. I'll take advantage of this arrangement as soon as I get down to New York again, and am writing Lyons to arrange for it.

I would like very much to make the acquaintance of the manufacturers of the large baker's bowl (Lel.... + G?) I've forgotten the name — but I think you said Marvel knew them personally — so would you please send me his full name + proper address — and that manufacturers name. They probably wouldn't make anything for me especially — but I might be able to combine some of their existing forms.

I don't know whether or not you are at all familiar with

Varèse's music. I feel very much interested in it. Would you mind posting this handbill in your lobby?

When the roads are better I hope you + Mrs. Barr will come up and see us here in the country — its useless to ask people for the moment, I know

Cordially
Sandy

I am going to send your article on Mr. Read to my father-in-law + tell him he's the missing link.

Barr

Chatterley

The Hanover Fire Insurance Co.

New York

Harry Y. Chatterley Special Agent
Frank T. Weaver Asst. Special Agent
Nos. 804-09 Garrett Building Baltimore, Maryland

25 March. 34.

My dear Mr. Barr:

I was fortunate in being in New York when Whistler's portrait of his Mother was on exhibition at the Museum and enjoyed seeing it and the other pictures, but, I regret to say that our inquiry just informed you were away; abroad I think they advised me. And, now I am glad to congratulate you on the getting the Blue paintings, certainly a wonderful achievement in these days when everyone is pleading "no money". I shall look forward with pleasure to seeing these paintings and you, when next in N.Y. We still attend the "Just Church" when Mrs. C's strength permits for we live on University Parkway and it's quite a journey there. When you write your Father give him, please, my warm regards, and say that if I go Europeward this summer it will be as much to see him as the Exhibition.

With best wishes, Sincerely,

Harry Y. Chatterley

Mr. Alfred H. Barr, Jr.,
New York.

THE ART INSTITUTE OF CHICAGO

Chicago

March 5, 1934

March 7, 1934

Dear Mr. Barr:

We are arranging our lecture course for the season of 1934-35, and should like very much to include one of your lectures. The course is given Tuesday afternoons from October to March, and I am wondering whether you could come early in October, say October 9. We can offer an honorarium of $150 for this purpose. [illegible] possible for you to [illegible] hear from you as soon [illegible]

Yours faithfully,

Director

Mr. Alfred H. Barr, Jr., Director
Museum of Modern Art
11 W. 53 St.
New York, N. Y.

Dear Mr. Harshe:

I feel greatly honored that you should have considered me as a lecturer at the Chicago Art Institute. Unfortunately during the past three years I have had to give up lecturing because it took too much time and energy from my work at the Museum.

If I can find time to come to Chicago I will let you know but meanwhile you had better count me out.

Sincerely,

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

THE ART INSTITUTE OF CHICAGO

March 5, 1934

Dear Mr. Barr:

We are arranging our lecture course for the season of 1934-35, and should like very much to include one of your lectures. The course is given Tuesday afternoons from October to March, and I am wondering whether you could come early in October, say October 9. We can offer an honorarium of $150 for this purpose. I hope very much that it may be possible for you to do this for us, and should like to hear from you as soon as convenient.

Yours faithfully,

Rob B Harshe
Director

Mr. Alfred H. Barr, Jr., Director
Museum of Modern Art
11 W. 53 St.
New York, N. Y.

Barr

Copy sent A.H.B. Jr. 7/19/34.

STEPHEN C. CLARK
SINGER BUILDING
149 BROADWAY
NEW YORK

July 18, 1934.

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

Dear Mr. Barr:

On my return to town today I received your letters of July 9th and July 13th, in reference to the Reber Picasso and the Rousseau, and am greatly obliged to you for the interest which you have been kind enough to take in this matter.

I am sorry to say, however, that, owing to the financial situation, it will not be possible for me to purchase the Picasso and give it to the Museum. I have given up all idea of purchasing this picture or the version belonging to Rosenberg, although he has been pestering me to do so, and has greatly reduced his price. The same considerations apply to the matter of the purchase of the Rousseau.

Sincerely yours,

Stephen C. Clark

July 26

Mr Barr wrote p. V T, asking for Rosenberg's lowest

Barr

STEPHEN C. CLARK
SINGER BUILDING
149 BROADWAY
NEW YORK

August 8, 1934.

Mr. Alfred H. Barr, Jr.,
Greensboro,
Vermont.

Dear Mr. Barr:

I have received your letter of July 26th and regret that absence from town has prevented me from answering it sooner.

So far as the Picasso which belongs to Rosenberg is concerned I did not go into the matter with him far enough to find out what his lowest price would be, and, in any event, there was an understanding that he would take another picture belonging to me in part payment. All that I can say is that there was every indication that he would sell it for considerably less than his asking price.

Sincerely yours,

Stephen C. Clark

TELEPHONE JOHN 4-5858
CABLE ADDRESS: CARBLUE
CODES BENTLEYS SCOTTS
CODEM

NEW ORLEANS OFFICE
CANAL BANK BUILDING
CABLE ADDRESS CARGULF

INSURANCE SECURITY SERVICE

FRANCIS C. CARR & COMPANY, INC.

INSURANCE BROKERS AND AVERAGE ADJUSTERS

80 MAIDEN LANE, NEW YORK

REPRESENTED AT
LONDON
BOSTON
BALTIMORE
SAN FRANCISCO
GREAT LAKES BUFFALO, N.Y.

ANDREW F. DERR, JR.
ASSOCIATE

September 25, 1934.

FRANCIS C. CARR & CO., INC.
80 MAIDEN LANE
NEW YORK

Mr. Alfred H. Barr, Jr.
11 West 53 Street,
New York, N. Y.

Introducing: Mr. Andrew F. Derr, Jr.

hereto and I would be grateful if you would advise me when it would be convenient for me to call.

Very truly yours,

Andrew F. Derr, Jr.

AFD:GF

ENC.

TELEPHONE JOHN 4-5858
CABLE ADDRESS: CARBLUE
CODES: BENTLEYS SCOTTS
CODEM

NEW ORLEANS OFFICE
CANAL BANK BUILDING
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INSURANCE SECURITY SERVICE

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LONDON
BOSTON
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SAN FRANCISCO
GREAT LAKES BUFFALO, N.Y.

ANDREW F. DERR, JR.
ASSOCIATE

September 25, 1934.

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

Dear Mr. Barr:

Today while having lunch with your brother, he asked me if I could arrange to see you for a few minutes to discuss the subject of an Annuity which he said he had already talked to you about and would like me to explain further to you.

He gave me a letter of introduction to you which I attach hereto and I would be grateful if you would advise me when it would be convenient for me to call.

Very truly yours,

Andrew F. Derr, Jr.

AFD:GF

ENC.

Clark

July 13, 1934

Dear Mr. Clark:

I am leaving tonight for Vermont so that I am afraid we shall not have a chance to talk as I understand that you are out of town at present.

I think you should know that I have confidential information that the Three Musicians or Three Masks by Picasso, 1921, formerly in the Reber collection, is now apparently in the possession of a bank following Reber's recent collapse on the Paris bourse. The friend who gave me this information tells me he thinks 80,000 100,000 francs French would take the picture. This would be an astonishing bargain, perhaps less than one-quarter of Rosenberg's lowest price for his version which is about the same size.

Which of the two is better is difficult to say. I think that I prefer Rosenberg's by a little bit though Reber's is richer and more complex and is the later and therefore presumably the finer version. Léger, the painter, likes Reber's better. Other critics usually hesitate between the two.

I wish I could talk with you for I feel I might have a chance of persuading you to make a bid for this painting as a gift to the Museum. I feel it really to be one of the greatest twentieth century paintings, a picture which would distinguish our collection and above all would remove immediately the stigma of our not being sufficiently modern.

Jim Ede (H. S. Ede), assistant keeper of the Tate Gallery, writes me that the famous Rousseau La Bohémienne Endormie, formerly in the Quinn Collection, is now in Switzerland, that it was for a time in the possession of the dealer Bing but now seems to be controlled by two women, apparently creditors of Bing. In any case negotiations can be opened through Mme. Paul Gregory, 47 Quai des Grands Augustins, Paris VI. Ede thinks that a minimum price for this picture would be 4000 pounds. He thinks it is the greatest picture of the nineteenth century. I can't quite agree about this but feel that it is a very remarkable work. I cannot believe that it is not by Rousseau and even if it were not it would still be a very extraordinary painting. I should not, however, start with a bid of 4000 pounds but suggest $15,000.

Please let me know if you want me to take any steps.

I want to thank you again for the loan of the masterpieces in your collection for our Fifth Anniversary show. With these pictures already in my bag I can pry almost anything loose in New York. You have been a great help.

Sincerely,

Stephen C. Clark, Esq.
140 Broadway
New York City

Colby

Thursday.

46 EAST SEVENTIETH STREET

Dear Mr. Barr:-

Last night you were kind enough to offer to ascertain the price of Picasso's Picasso for me but on thinking the matter over I do not think that there is any use in bothering you, as I could not consider buying the picture at the present time. Also I think that it would be better to get that picture for the show next fall as there is no chance that I will get Rosenberg's reserve

Colby

Colby

unless the gentlemen reduces his price and will take one of my pictures in exchange.

I was glad to talk things over with you last night & if you will call me on the telephone on Monday or Tuesday. I can arrange to have you come to the house to see the Russian pictures some time next week

Very sincerely yours

George E. Colby

we can change it by merely attaching an amendment at no cost.

Trusting that you are well pleased

Mr. George E. Colby
Greensboro, Vermont

Yours truly,

Geo. E. Colby

VERMONT FARMS
TIMBER LANDS
AND
BUSINESS
PROPERTIES
SURVEYING
ALL CONNECTIONS

CARMEN LAKE
AND
SEYMOUR LAKE
COTTAGES
COTTAGE LOTS
AND
VERMONT SUMMER
HOMES
A SPECIALTY

Colby

November 22, 1934

GEORGE E. COLBY
REALTOR
THE TRAVELERS COMPLETE INSURANCE LINES

GREENSBORO, VT. Nov. 5, 1934 193

Mr. Alfred H. Barr, Jr.,

New York City.

Dear Mr. Barr:-

Mr. Fowler tells me that he has your cottage closed in and well along.

I am wondering if you have overlooked advising me to write you some protection onit.

We can write approximately what you estimate the total cost when complete and give you permission to complete next spring.

This will protect you against risk of fires during the fishing season and also from electrical storms during the spring months.

Just advise us to the amount that you consider right, and I will do the rest.

When the building is complete if the actual costvary from your estimat we can change it by merely attaching an amendment at no cost.

Trusting that you are well I am

Yours truly,

Geo. E. Colby

Dear Mr. Colby:

Thank you for your letter of November 5th. Why should I insure the half finished cottage for 80 per cent of its total cost?

You may insure it for $1,000. until March first 1935, and $2,000. from that time on.

Do you think this is all right?

Very sincerely yours,

Mr. George E. Colby
Greensboro, Vermont

CASPIAN LAKE

VERMONT FARMS
TIMBER LANDS
AND
BUSINESS
PROPERTIES
SURVEYING
TEL. CONNECTIONS

CASPIAN LAKE
AND
SEYMOUR LAKE
COTTAGES
COTTAGE LOTS
AND
VERMONT SUMMER
HOMES
A SPECIALTY

GEORGE E. COLBY
REALTOR

THE TRAVELERS COMPLETE INSURANCE LINES

GREENSBORO, VT., Nov. 5, 1934 193____

Mr. Alfred H. Barr, Jr.,

New York City.

Dear Mr. Barr:-

Mr. Fowler tells me that he has your cottage closed in and well along.

I am wondering if you have overlooked advising me to write you some protection onit.

We can write 80% of approximately what you estimate the total cost when complete and give you permission to complete next spring.

This will protect you against risk of fires during the fishing season and also from electricical storms during the spring months.

Just advise as to the amount that you consider right, and I will do the rest.

When the building is complete if the actual costsvary from your estimat e we can change it by merely attaching an amendment at no cost.

Trusting that you are well, I am

Yours truly,

Geo. E. Colby

Barr Collier

P. F. Collier & Son Corp.

250 Park Avenue
New York

October 22, 1934

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

Dear Mr. Barr:

I am very glad to hear that you and Mr. Johnson will prepare the articles on "Painting and Sculpture" and "Architecture" for the Revision Service of our National Encyclopedia.

I am exceedingly sorry that you did not receive the proofs we sent to you last year and you may be assured that we shall do everything in our power to see that you get three proofs of each of the articles when they come from the press.

We appreciate very much your kindness in writing for us "Painting and Sculpture in 1934" and "Architecture in 1934" and we shall be looking forward to seeing your articles.

Sincerely yours,

P. F. COLLIER & SON CORPORATION

W. W. Beardsley

Book Editorial Department.

HTupper/f

Colliers

P. F. Collier & Son Corp.
250 Park Avenue
New York

October 19, 1934

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

Dear Mr. Barr:

I was very glad to have the opportunity of talking with you and making preliminary arrangements for the articles on "Painting and Sculpture" and "Architecture" for the Revision Service of the National Encyclopedia.

I am very sorry to hear that the proofs of the last year's articles did not reach you, and as you requested, I am enclosing duplicates. [illegible] 1,000 words and the "Architecture" to 1,200. We would like to have the same word lengths for this year's articles.

We were very pleased [illegible] and Miss Franc consented to write on these articles in 1933 and we sincerely hope that you will be [illegible] this year. The rate of payment -- $12.50 per thousand words -- of course remains the same.

Very truly yours,
P. F. COLLIER & SON CORP.
[illegible]

Secretary to the Director

HTupper/k

Mr. Harman Tupper,
Book Editorial Department
P. F. Collier & Son Corp.
250 Park Avenue
New York City

Dear Mr. Tupper:

Mr. Barr has asked me to tell you that he and Mr. Johnson will see that the articles are done and that they reach you before January 15th. Mr. Barr's one condition is that you send him at least three proofs of each of the articles. We did not receive any last year.

Very sincerely yours,

Harman Tupper

Secretary to the Director

Barr

Collier

P. F. Collier & Son Corp.

250 Park Avenue
New York

October 3, 1934.

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

Dear Mr. Barr:

I was very glad to have the opportunity of talking with you and making preliminary arrangements for the articles on "Painting and Sculpture" and "Architecture" for the Revision Service of the National Encyclopedia.

I am very sorry to hear that the copies of the last year's articles did not reach you, and as you requested, I am enclosing duplicates. The "Painting and Sculpture" runs to 3,000 words and the "Architecture" to 1,200. We would like to have the same word lengths for this year's articles.

We were very pleased that you, Mr. Johnson and Miss Franc consented to write on these articles in 1933 and we sincerely hope that you will be able to give us your help this year. Our rate of payment -- $12.50 per thousand words -- of course remains the same.

Very truly yours,

P. F. COLLIER & SON CORP.

Harmon Tupper

Book Editorial Department

HTupper/k

cc corres. Van Hook

Barr

Collier's
THE NATIONAL WEEKLY
P. F. COLLIER & SON COMPANY
250 PARK AVENUE
NEW YORK

February 6, 1934

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

Dear Mr. Barr:

I am enclosing copies of your and Mr. Johnson's articles on Painting and Sculpture and Architecture for whatever corrections both of you may wish to make. We shall of course do everything in our power to make printer's proof conform to your corrected manuscripts.

Will you and Mr. Johnson kindly return the copies to me as soon as you have made such changes as you may think necessary?

Very sincerely yours,

P. F. COLLIER & SON COMPANY

Harmon Tupper

Book Editorial Department

HTupper/t

Barr

Collier's
THE NATIONAL WEEKLY
P. F. COLLIER & SON COMPANY
250 PARK AVENUE
NEW YORK

February 9, 1934

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

Dear Mr. Barr:

We are enclosing herewith a check for $31.25 in payment of the article on Painting and Sculpture. Won't you please forward this check to Miss Helen Frano.

Sincerely yours,

W. W. Beardsley

W. W. Beardsley
Editorial Director, Book Department.

WWB:F

Colliers

Book

February 3, 1934

Dear Mr. Tupper:

I am enclosing the article on painting and sculpture in 1933 for Colliers Encyclopedia. This article has been prepared jointly by Miss Helen Franc and myself. According to our verbal agreement I will expect you to list her name with mine as responsible for the article. Payment for the article is to go entirely to her. The check should be made out to Helen Franc and sent to me.

The article as it stands is considerably over fifteen hundred words. In a good many places indications have been made for suggested cuts. You as editor might cut it or if you wish you may send it back to me and I will reduce it to any size you suggest. Doubtless you will find some statements which you will wish to eliminate in any case. If you make radical alterations I would like to see the manuscript before it goes to press. I would also appreciate having a proof to correct for spelling and so forth. I would be glad to go over the article with you at any time.

Very sincerely yours,

Mr. Harmon Tupper
Colliers Book Editor's Dept.
250 Park Avenue
New York City

Bare

Collins
Thompson

April 26, 1934

The Trustees of
The Walters Art Gallery
request the pleasure of
Mr. and Mrs. Alfred Barr
company at dinner
on Friday evening, the second of November
at half after six o'clock
Merchants Club

The favor of a reply
is requested

regrets sent
Oct 18-34

I feel very strongly that the best interests of music at Princeton can be served by starting a department with a man who has had experience both in and outside the academic world. This man should be the heart of the department. It seems to me questionable to aim at immediate popularity by way of large lecture courses although these might follow after a sound and integrated core has been established.

For these reasons I think that Randall Thompson himself would make an excellent head of the Princeton department. I have the greatest faith both in his knowledge and in his judgment, and in his integrity. He has been brilliantly successful as a teacher at Wellesley and as a composer. He understands the academic problem both through his own experience and his survey made under a Carnegie grant. He could conduct the choir and play the organ and teach corses in theory and composition. He is at his best with small groups and would not, I think, be interested in giving a large lecture course in appreciation but I feel that if he were the head of the department he could be depended upon to find the very best

Barr

Collins - Thompson

April 26, 1934

The Trustees of

The National Gallery of Canada

invite

Mr. & Mrs. A. H. Barr

to be present at the Opening of an

Exhibition of Contemporary American Painting

on

Tuesday, November 6th, 1934

at 4.30 P.M.

The Honourable the Minister of the United States will open the Exhibition

I feel very strongly that the best interests of music at Princeton can be served by starting a department with a man who has had experience both in and outside the academic world. This man should be the heart of the department. It seems to me questionable to aim at immediate popularity by way of large lecture courses although these might follow after a sound and integrated core has been established.

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Bate

Collins - Thompson

April 26, 1934

Dear Mr. Collins:

George Rowley has told me something about the problem which confronts Princeton in the formation of a department of music. I have also talked with Randall Thompson who tells me that he was consulted by the committee as an expert on the question of music in American universities but he is not sure whether or not he is being considered as a possible organizer of the department.

George Rowley says that the committee is uncertain as to whether Princeton should start with a popular lecturer on the appreciation of music or with a man who is primarily interested in directing and composition.

It so happens that I have followed Randall Thompson's two years research into the position of music as an academic study and have had many discussions with him; also, as an undergraduate, graduate student, and instructor at Princeton I have had the greatest interest in the formation of a department of music. Otherwise I would not presume to write you what may seem to you my gratuitous opinion.

I feel very strongly that the best interests of music at Princeton can be served by starting a department with a man who has had experience both in and outside the academic world. This man should be the heart of the department. It seems to me questionable to aim at immediate popularity by way of large lecture courses although these might follow after a sound and integrated core has been established.

For these reasons I think that Randall Thompson himself would make an excellent head of the Princeton department. I have the greatest faith both in his knowledge and in his judgment, and in his integrity. He has been brilliantly successful as a teacher at Wellesley and as a composer. He understands the academic problem both through his own experience and his survey made under a Carnegie grant. He could conduct the choir and play the organ and teach corses in theory and composition. He is at his best with small groups and would not, I think, be interested in giving a large lecture course in appreciation but I feel that if he were the head of the department he could be depended upon to find the very best

person to give appreciation courses, someone who would not cheapen or unduly popularize the art of music.

I am writing this letter on my own initiative for I know that Mr. Thompson is in something of a quandary. He has received overtures from several other institutions yet does not wish to enter into negotiations with them if there is still a possibility of the Princeton position.

I do not know whether Princeton will definitely go ahead next year or not but if it were possible to clarify Randall Thompson's position I know it would be of the greatest help to him in planning his future.

I hope you will not think this combined letter of advice and inquiry impertinent. It is as much out of loyalty to Princeton as out of friendship for Randall Thompson that I write.

With cordial good wishes to Mrs. Collins and to Lansing, I am

Sincerely yours,

Mr. V. Lansing Collins, Secretary
Princeton University
Princeton, New Jersey

Cott

November 28, 1934

December, 5, 1934

Mr. Alfred H. Barr
Museum of Modern Art
11 West 53d St.
New York City

Dear Mr. Barr:

I take pleasure in sending you a catalogue of an Exhibition of Contemporary Paintings by Artists of the United States, arranged by the Carnegie Corporation to be circulated during the next two years in the British Dominions, including Canada, South Africa, Australia and New Zealand.

It was my privilege to organize this Exhibition at the request of Mr. Frederick [illegible] Carnegie Corporation, on a [illegible] exhibition of American [illegible] Art Museum in 1933.

The present exhibition [illegible] employed for the [illegible] hibition of paint[illegible] by which the arti[illegible] remuneration of o[illegible] per month during the course of the circuit of the Exhibition. In addition, the dealer thr[illegible] ed receives a "se[illegible]

It will be readily se[illegible] artist and the art merchant are compensated in some degree commensurate with the effort and time [illegible] them in contributing to exhibitions of American art.

Sincerely yours,

Perry B. Cott
Associate Curator

Mr. Perry B. Cott,
Associate Curator
Worcester Art Museum
Worcester, Massachusetts

Dear Perry:

Thank you for your interesting letter of November 28th describing the exhibition of American paintings which you organized for the Carnegie.

I think I have not seen you since we used to meet at the Rowleys' in Princeton. I want to tell you how frequently I have heard of your good work at the Worcester Museum. Francis Taylor is loud in your praises. You certainly have fulfilled the Rowleys' expectations.

I hope when you come to New York I may have the pleasure of seeing you again.

Sincerely yours,

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A.

November 28, 1934

Mr. Alfred H. Barr
Museum of Modern Art
11 West 53d St.
New York City

Dear Mr. Barr:

I take pleasure in sending you a catalogue of an Exhibition of Contemporary Paintings by Artists of the United States, arranged by the Carnegie Corporation to be circulated during the next two years in the British Dominions, including Canada, South Africa, Australia and New Zealand.

It was my privilege to organize this Exhibition at the request of Mr. Frederick P. Keppel, President of the Carnegie Corporation, on a basis similar to that of the first biennial exhibition of American Painting of Today held at the Worcester Art Museum in 1933.

The present Exhibition embodies certain features employed for the first time in connection with a traveling exhibition of paintings. These are, briefly, a "rental plan" by which the artist lending a picture receives a financial remuneration of one per cent of the net price of his painting per month during the course of the circuit of the Exhibition. In addition, the dealer through whom paintings have been borrowed receives a "service fee" of ten dollars per oil painting.

It will be readily seen that in this way both the artist and the art merchant are compensated in some degree commensurate with the effort and time spent by them in contributing to exhibitions of American art.

Sincerely yours,

Perry B. Cott

Perry B. Cott
Associate Curator

Crane

Dave

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P
Y

PENZANCE CAUSEWAY
WOODS HOLE, MASSACHUSETTS

August 23, 1934

Dear Alfred:

I will be in New York next Monday and Tuesday at the Colony Club, 564 Park Avenue, sailing Wednesday for six weeks in Mexico. I would like to have a talk with you, or if you are not to be in town, with Mr. Blackburn, about the arrangements for the Stein lecture.

My secretary will be in town during my absence, and I will be glad to have her help in any way she can. Her address is Mrs. Anna L. Holladay, 125 Washington Place, New York City.

My address in Mexico City will be Ritz Hotel, Mexico City, Mexico.

I will not be at all aurprised if the lady in question does not come after all, but I hope she will.

Sorry you and Margaret could not get here this summer, but hope that you will make us a visit next summer.

Please excuse a typed note.

Very sincerely yours,

(SIGNED) JOSEPHINE B. CRANE

P.S. Is there anything you would me to look up for the Museum in Mexico?

NOTE: Dear Alfred: I have written Mrs. Crane telling her I have forwarded the note to you and saying that I shall be glad to talk with her. Hlan

F Davis

Copy sent AHB 7/18/34

PENZANCE CAUSEWAY
WOODS HOLE, MASSACHUSETTS

July 14, 1934.

Dear Alfred:

Of course you may use my name in writing Mrs. Clark.

I am sorry we cannot have the pleasure of having you here at Woods Hole. Perhaps some other time.

Hoping you have a real vacation,

Always sincerely,

Zoë B Crane

Crane

70 East 77 Street
New York City

T Davis

March 1, 1934

Dear Dr. Davis:

Many thanks for your trouble in sending me the copy of your letter to Dr. Wyckoff concerning my condition two years ago.

Sincerely yours,

AHB

Dr. Thomas K. Davis
70 East 77 Street
New York City

February 21, 1934

Dear Dr. Davis:

I wonder if I could trouble your secretary to make me a copy of the report of my physical examination made two years ago, June 1932.

As I recall Dr. Wykoff made some of the tests but I believe he sent all the data to you. I am having examination in Baltimore and my doctor wishes to check with these reports.

Sincerely yours,

AHB
Helen

Dr. Thomas K, Davis
70 East 77 Street
New York City

W C Davis

June 1, 1934

Dear Mr. Davis:

I have been so busy during the past week that I have had no time to write you the note which should accompany my paragraphs of reminiscences about Boys Latin School many years ago.

The paragraphs themselves were hastily written and I hope will not fall too far below the standard of your paper. If you decide to publish them I will appreciate having several copies. Would you also kindly send copies to each of my classmates who might be entertained as well as interested in the INKWELL.

Sincerely yours,

Mr. W. C. Davis
5 Stratford Road
Guilford
Baltimore, Maryland

W Davis

Contrib

W. C. DAVIS
GUILFORD
BALTIMORE, MARYLAND

(5 Stratford Rd.)

May 21st.

Dear Mr. Barr:

Upon receiving your letter of several weeks ago, I was disappointed to learn that you had not received the copy of the "INK WELL." We at once despatched another, but, not having heard from you still, supposed that this, too, had miscarried. However, as it was sent to your business address, it may be that some secretary considered it advertising matter and did not give it to you. At this moment I am having sent you under separate cover a third copy of the paper to your home address and would appreciate it greatly if you would return me the appraisal of it as the earliest possible moment, since copy for the Commencement Issue is already on the press.

Yours very truly,

W. Carroll Davis

W. Carroll Davis

Mr. W. C. Davis
5 Stratford Road
Guilford, Baltimore

W. Davis

April 21, 1934

Dear Mr. Davis:

I have not answered your interesting letter of April third because I was waiting for the copy of the "Ink Well" which you wrote you were sending.

I will be glad to write one or two paragraphs for the "Ink Well" but would like to have this current copy as inspiration.

Sincerely,

Mr. W. C. Davis
5 Stratford Road
Guilford, Baltimore

WILLIAM CARROLL DAVIS
5 STRATFORD ROAD, GUILFORD
BALTIMORE, MARYLAND

Tuesday, April 3rd.

Dear Mr. Barr:

As editor of the "Ink Well," monthly paper of the Boys' Latin School, from which you graduated some years ago, I have assumed the privilege of sending you, under separate cover, a copy of our latest issue in the belief that it may prove of interest. Since, at the time of your graduation, the Ink Well was in its infancy, it occurred to me that you might not be unwilling to send me a short letter relating your remembrances of the school and its pupils as they both were in those days. Any short article of two hundred or more words would, I am sure, prove splendid "copy" for our next issue and be of great interest to the present student body. If you cared, you might describe the Ink Well as it was during your stay at Latin; what the boys did then for amusement after school or during the play periods; and numerous other things which will naturally occur to you. The Ink Well Board would be quite gratified if you could find the opportunity to help us in this matter; but if you find it impracticable, let me, at least, hope that you find your issue of the Ink Well enjoyable.

Yours very truly,

W. C. Davis

December 4, 1934

Dear Mr. Derr:

Thank you for calling to my attention my suggestion that we discuss an annuity some time this month.

I have decided to do nothing about an annuity at present because of the probability of inflation. If I should change my mind I will certainly get in touch with you.

Sincerely yours,

AHB

Mr. Andrew F. Derr, Jr.
Francis C. Carr & Co., Inc.
80 Maiden Lane
New York City

Derr

Derr

September 29, 1934

Mr. Barr:

Mr. Derr wants an appointment to see you this week or next.

Mr. Andrew F. Derr, Jr.
Francis C. Carr & Co., Inc.
80 Maiden Lane
New York City

Derr

Derr

September 29, 1934

Dear Mr. Derr:

Thank you for your letter of September 25th enclosing the introduction from my brother Andrew. I should like to talk with you about the annuity plan but not before December. I shall keep your letter for reference and try to make an appointment then.

Very sincerely yours,

AHB

Mr. Andrew F. Derr, Jr.
Francis C. Carr & Co., Inc.
80 Maiden Lane
New York City

New York, September 25, 1934

Dear Alfred:

This will introduce Mr. Andrew F. Derr, Jr., who will explain to you the annuity I was talking to you about the other day.

He is a classmate of mine, and I will appreciate anything you can do for him.

Yours,

Andrew

Mr. Alfred H. Barr, Jr.
11 West 53 Street,
New York, N. Y.

TATE GALLERY,

MILLBANK, S.W.1.

2-10-1934

Dear Alfred

The Bohémienne Cadomine was exhibited at the Salon des Indépendants in 1897.

~~the~~ I have a list copied from the catalogue - He showed 10 things in that year & The B.E. was no 1020 & was for sale along with 3 others.

I don't think I kept the correspondence re the Roker

1934

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I hope these suggestions will be of some use. I hope he will write an account of what he sees and will let me have a copy. I wish I could give him letters to friends but as I have said they are practically all out of office though I understand that Hanfstaengl in the Kronprinzenpalais in Berlin is very courteous and open minded.

Picasso – but a safe
go between is Paul a Vallotton
avocat
& Rue Du grand-chêne
Lausanne.

He's a friend of mine.

I may find the previous letter at home. (no – I'd torn it up as I don't remember all of the names with a pen I expect I made a mistake)

Manson won't get gone to Germany!

God knows when I'll get to the U.S.:
I'd love to come.

I'm sending Teddy Wolff to
you with a small note – he's
very bright.

Love to you always
yours Gi

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Barr Ede

TATE GALLERY,

MILLBANK, S.W.1.

28. 9. 1934

Dear Alfred

This is to introduce my friend Teddy Wolfe, whose paintings you probably know already – he's over for a few months & hopes I believe to have an exhibition in New York.

Anyhow I'd like him to meet you & Mrs Barr

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Ede

& perhaps you could
put him on to a few
people interested - I
don't know if Mrs Rockefeller
is well again yet - but
they will have several
friends in common.

Yours ever
John Ede

, 1934

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TATE GALLERY,

MILLBANK, S.W.1.

.....19.....

PPS.

How dont you give me away! It would be disastrous – I've got all this hope almost out of his house!! Pitt

You ought to make me an English friend of your museum!! I'm terribly sorry really to give up our chances here of the Rousseau & if you do get it I'll

, 1934

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Ede

you'd have to come over to see it - perhaps you will need someone to bring it over — a great lion like that shouldn't travel alone.

En reprise — my director (Barr) is to go to Germany to look at "modern" French pictures (modern is I suppose impressionist for us) Can you give him advice as to where he had best go.

Yours Jim

, 1934

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TATE GALLERY,

MILLBANK, S.W.1.

P.S. 4- 6- 1934

very confidential

We have got all the dope on Dr. R.

There isn't much bluff maintained in Lausanne where he lives & where most of his pictures now are. He shelters mostly now behind Rosenberg, but really deals with any other dealer from Paris who has some root in Lucerne & for good reasons nearly all the Paris dealers have bureaus in Lucerne! His name is however never mentioned.

, 1934

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He is said to be in a very bad financial state & his stuff is put at in banks & private houses. A month ago he sold a Cézanne – but he never sells directly! always through someone else.
I believe that everything he has is for sale – he quotes (to his agents) enormous prices but is I think prepared to consider no matter what price. It is best to buy in Lausanne where there isn't so much bluff. The 3 musicians Renoir is at his house – suggested price 80 to 100,000 frs (French). I can get a friend of mine to negotiate – he lives in Lausanne & is O.K.

, 1934

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TATE GALLERY,

MILLBANK, S.W.1.

.....19.....

supposed to belong to two women (they owed Bing money or Bing owed them money) or now I fancy the right entremetteuse is

Madame Paul Gregory
47 Quai des Grands Augustins
Paris VI – she came to see me about it a couple of months ago – she's a friend of Bings! But in our conversation Bing was never mentioned until I rudely brought

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Edel

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Kurt Hirsch-

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Cassel, Elber-

him in as she was leaving.
Anyhow if you want the picture you could approach her & I don't believe it is any good offering less than £4000.

For Reber – I know nothing of him really – I heard that he was allied to a dealer (recently dead) in Lucerne.
I'll write to a friend in Lausanne & see if I can get any dope on him.
When will I see you & Marya again – I hope soon – I often think of you & am yours affectionately John

I hope these suggestions will be of some use. I hope he will write an account of what he sees and will let me have a copy. I wish I could give him letters to friends but as I have said they are practically all out of office though I understand that Hanfstaengl in the Kronprinzenpalais in Berlin is very courteous and open minded.

TATE GALLERY,

MILLBANK, S.W.1.

5. 6. 1934

Dear Alfred -

I was glad to have your letter -

Ben Nicholson & David Jones are the fellows I back but after them I'm not so sure I wouldn't fall for Stanley Spencer but not Gilbert Ottz - nor Gwen John - nor Lewis (W) nor Augy John. Still qui sait, least of all I.

For La Bohème Gaudenzio - it would be grand if you got it

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I feel sure it's one of the most important if not the most important picture of the 19th century. It was Exhibited at Independents in 1897 and ~~1898~~ as Sweeney suggests. I've always been meaning to write to them to confirm this.

I have always also held the dream that the picture might come here but I doubt if that will be possible – particularly now if you have the courage to get it.

It is in Switzerland – perhaps a little tied up with Bing – if the Sin Art Soc. do

, 1934

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Edel

Paper

Paper Edel

TATE GALLERY,

MILLBANK, S.W.1.

20 . 9. 1934

Dear Alfred - Fantl done

Will you send us a catalogue - I would send the money now only our cashier is away - and anyhow it is easier to get it out of him by presenting a bill - there are ramifications of red tape which I need not go into. I wonder if I am still on

, 1934

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Paper

your free list for catalogues.
I hope so.
I feel a little pang that she has lost her name of Lizzie.
How are you? I hope that now you are sleeping regularly. When will you both come over here – it would be nice to see you – my tiny salary will never allow me to get to U.S.A. again.

Love to you both

Lizzie

, 1934

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Barr Ede

TATE GALLERY,

MILLBANK, S.W.1.

, 1934

POST CARD.

HAMPSTEAD 3 30PM 1 DEC 1934

Alfred Barr Esq
The Museum of Modern Art
11 W 53 St. N.Y.
New York City
U.S.A.

U.S.A. I've written Ether
saying — too absurd stuff
this — so on — so forth —
but I expect that she is really
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Barr Ede

TATE GALLERY,

1934

Barr Ede

NATIONAL GALLERY,

MILLBANK, S.W.1.

1. 12. 1934

Dear Alfred — we are of
one mind! all our stationery
should now be Tate
Gallery, Millbank S.W.1,
for that is our official name;
we are being economical in
using the above! The seal
for Disabled Men is a form
of propaganda — I believe that
lots of Gov. offices use it — but
I doubt if it brings in a
halfpenny! I got no further
about the Henri R. though I
a "stinker" !!! yours ever

but I suspect that he is really
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He will be likely to find [illegible] pressed [illegible] ures in each of the smaller museums such as Ulm, Weimar, Karlsruhe, Cassel, Elberfeld, Dusseldorf, Barmen, and so forth.

I hope these suggestions will be of some use. I hope he will write an account of what he sees and will let me have a copy. I wish I could give him letters to friends but as I have said they are practically all out of office though I understand that Hanfstaengl in the Kronprinzenpalais in Berlin is very courteous and open minded.

TATE GALLERY,

MILLBANK, S.W.1.

8. 10. 1934

Dear Alfred

Mrs Gregory has written to me — her letter & your cable arrived together. Her excuse is that it is too dangerous to send a painting of that calibre to USA. She written Bher Gregory — too absurd. It's this & so on — so forth — but I suspect that she is really in the hands of Berning or

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somewhere. However I will let you know her reply as soon as it comes.

If you get it I feel I must somehow come over to see it!

Everyone sincerely

Yours

Jim Ede

, 1934

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October 16, 1934

Dear Jim:

I wish that I could give Mr. Manson some really useful up to date information about modern French painting in Germany. It is hard to find out exactly how much of it is still on exhibition. Almost all the directors whom I knew well three years ago have now been thrown out not because they were Jews but because they were interested in modern painting.

Mr. Manson would find the following museums rewarding although he may have to look for some of the pictures in the storerooms. In my list I am going clockwise around Germany starting with Essen which is easily reached from Amsterdam.

ESSEN, Folkwang Museum: magnificent French paintings in magnificent museum
Also private collections of Georg Hirschland and Kurt Hirschland
KREFELD (near Essen): private collection of Herr Lange
BREMEN: half a dozen first rate French paintings
HAMBURG: a dozen first rate French paintings
BERLIN, Kronprinzenpalais, of course
Of the private collections I don't know what remains. He should, of course, try to see the great collection of Daumiers. Also the Bernard Kohler collection.
LEIPZIG: not much
DRESDEN: very fine
HALLE: principally good modern Germans
FRANKFORT: excellent French
STUTTGART: a few good French
COLOGNE: first rate French
MUNICH: superb French, now in an annex of the Deutsches Museum
BRESLAU: not much
MANNHEIM: fine French

He will be likely to find one or two good pictures in each of the smaller museums such as Ulm, Weimar, Karlsruhe, Cassel, Elberfeld, Dusseldorf, Barmen, and so forth.

I hope these suggestions will be of some use. I hope he will write an account of what he sees and will let me have a copy. I wish I could give him letters to friends but as I have said they are practically all out of office though I understand that Hanfstaengl in the Kronprinzenpalais in Berlin is very courteous and open minded.

May I suggest that Mr. Manson keep his eye peeled for some of the fine German Romantics especially Caspar David Friedrich and Wilhelm von Kobell. Friedrich seems to me one of the few really great nineteenth century painters though practically unknown outside his native country.

My best wishes to Mr. Manson.

Sincerely,

AHB

H. S. Ede, Esq.
National Gallery
Millbank, London

Eke

October 16, 1934

Dear Jim:

Many thanks for the confirmation of the exhibition of the Rousseau in 1897. I still have some hope but very faint of securing it for our show.

Sincerely,

H. S. Ede, Esq.
National Gallery
Millbank
London, England

Ede

Ede

1228 A

Charge to the account of Museum pf Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	X
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to Oct 6/54

H. S. Ede
Tate Gallery, Millbank, London

MRS. GREGORY REFUSES ROUSSEAU MUCH DISAPPOINTED CAN YOU ATTEMPT PERSUASION WITHOUT TROUBLING YOURSELF TOO MUCH

BARR MODERNART

H. S. Ede, Esq.
National Gallery
Millbank
London S. W. 1, England

Barr

Ede

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1280

CLASS OF SERVICE

This is a full-rate Cablegram unless its deferred character is indicated by a suitable sign preceding the address.

WESTERN UNION CABLEGRAM

(19)

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS	
	Full-Rate Cablegram
LCO	Deferred Cablegram
NLT	Night Letter
WLT	Week-End Letter

Received at 36 EAST 52 STREET, N. Y.

NJ254 CABLE=PARIS 8 5/1815

LC BARR MODERNART(BARR CARE THE MUSEUM OF MODERN ART)=
NEWYORK (11 WEST 53RD ST)=

FEGRET ACTUALLY IMPOSSIBLE=
GREGORY.

H. S. Ede Tate Gallery ~~Millbank~~ London HAY 5048

Mr Gregory refuses Rousseau
much disappointed can you
attempt ~~urge~~ persuasion ~~best~~ without
troubling yourself too much Barr

(LV)

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

H. S. Ede, Esq.
National Gallery
Millbank
London S. W. 1, England

October 4, 1934

Dear Jim:

Thanks for your postcard. I hope you got your complimentary copy as well as the copy for the Tate. By the way, on your stationery I notice Tate Gallery, now on the postcard National Gallery, Millbank. What is your official title, and why do you have the seal, National Scheme for Disabled Men on the Tate Gallery stationery? This is not a rebuttal for our having changed Lizzie to Lillie. I like Lizzie better too.

Any dope on the Rousseau? I am asking to borrow it anyway.

Yours,

H. S. Ede, Esq.
National Gallery
Millbank
London S. W. 1, England

Barr

Ede

September 20,1934

Dear Jim:

Have you found out anything definite about the Rousseau "La Bohémienne Endormie" having been exhibited in the Independents of 1897?

I made roundabout inquiries concerning Rêber's Picasso "Three Musicians" and found that he is asking 35,000 francs Swiss, not French as you had suggested. This price he gave directly to my agent in Switzerland. Do you think it possible that French francs are the real price and Swiss francs the asking price? It would seem to me super bargaining to reduce his price by three-quarters. Anyway we haven't any money.

With guilt I read the postscript of your letter asking about French pictures in Germany. I forgot to answer this and suppose that Manson has gone and returned already. Probably he found a good many paintings hidden away in closets or cellars painted by the non-Aryan French.

When are you coming to the United States?

Love from Marga and me. She saw Ellis Waterhouse several times in Rome and heard great scandals.

Alfred

Mr. H. S.Ede
Tate Gallery
Millbank
London S.W.1, England

Barr

Ede

UNIT ONE

May 25, 1934.

H. S. Ede,
National Gallery,
Millbank, London, England.

Dear Jim:

I did go to see Nicholson's work at the exhibition in the British building, twice in fact, before your letter came. He seems to me far and away the best of the English group shown at that exhibition. I can't say so much for the others. I think Paul Nash has gone down a lot. Wadsworth has still got craftsmanship. I don't like Burra much. I know you disagree with me but I feel that the most interesting Englishmen are still Stanley Spencer and his brother, Windham Lewis. And Gwen John, what is she doing now?

I wonder if you still have any line on the Russo, "La Bohemian Endor Mie", which you spoke about three years ago, as hidden in Switzerland, following the rumours about this being an authentic Russo. Jim Sweeney says he has a record of it's being shown on the Independence, 1898.

If you do anything about this picture and about the price asked for it, I would much appreciate the information, also, and equally confidential, if you can give me any information about Rebar, who controls his pictures, for instance, his wife or a bank. I will much appreciate it. Have you heard by any chance, what is asked for his large cubist "Three Musicians", similar to the one owned by Paul Rosenberg.

I came across an article by you on the Clouets in Burn's magazine. What are you working on now? We are getting out a catalogue on the Bliss Collection. How much harder it is to secure accurate information about modern pictures than about 15th century pictures.

I had a nice talk with Samuel Courtuald, at Eddie Warburg's. What a nice man but rather hard to fathom.

Marga sends her best.

Sincerely,

P.S. My respects to Manson.
AHB:CD

UNIT ONE

TATE GALLERY,

MILLBANK, S.W.1.

26.6.1934

Dear Alfred

I wonder if you have time to look at Ben Nicholson's paintings at Arundel Clarke's Gallery British Empire Building. They are there till May 26th & he's one of our most interesting painters at the moment.

I believe I posted you a letter 2 days ago – but forgot to ask you about this.

Yours John Eden

CASSELL

UNIT ONE

EDITED BY

HERBERT READ

ART connoisseurs will remember the formation in the latter part of 1933 of a new group of artists, known as *Unit One*. The group consists of painters, sculptors and architects, who have much in common in their outlook and principles.

The painters are Paul Nash, now for some years acknowledged as one of the best living English painters ; Ben Nicholson and Edward Wadsworth, the most challenging of this country's abstract painters ; John Armstrong, whose most recent work, the *décor* for *Measure for Measure* at the Old Vic, has been so much admired; and three less known but rising painters: John Bigge, Tristram Hillier, and Edward Burra, whose satiric paintings have already commanded a great deal of attention.

There are two sculptors: Barbara Hepworth and Henry Moore. Both are well known, and the work of each has attracted an unusual amount of praise, mixed with furious indignation—in the case of Moore, particularly, amounting to abuse.

Two architects complete the list: Wells Coates and Colin Lucas. Both have carried out a number of extremely interesting constructions, and the work of the former inside the B.B.C. building in Portland Place is well known.

Under the general editorship of Professor Herbert Read, each member of the group has been asked to make a statement of his artistic tenets, with a given questionaire as a basis to stimulate his thoughts. Few have confined themselves merely to answering the questions, but each has produced a considered statement of some length. These essays, together with Professor Read's introduction, form a commentary of extraordinary interest on the activities of a most important artistic group.

Each essay is followed by a number of reproductions of the artists' work—Sculpture, Paintings, and Architecture—together with photographs of the Artists' studio, so that the reader can form some idea of the surroundings in which the work is done, and judge how the views each has propounded in the preceding pages have been carried out.

The greatest attention has been paid to the production of the book, which has been carried out under the supervision of the artists themselves, and the reproductions attain a high standard. When, in addition, the low price of the book is considered, it is remarkable.

Unit One's first exhibition opens at the Mayor Gallery, Cork Street, London, on April 14th. The publication of this interesting book describing the tenets and reproducing the activities of the group will coincide with the opening of what will certainly rank as one of the art events of the year.

10×7¼. 128 pages, including 77 half-tone illustrations. 10/6 net

CASSELL

Farnsler

TATE GALLERY,

MILLBANK, S.W.1.

24. 4. 1934

Dear Alfred,

I'm so delighted to see that your museum has raised so much cash – it seems a really very wonderful – with all this depression one had forgotten that there was so much. Of one thing I'm certain & that is that you thoroughly deserve it – The museum of modern art has been an excitement to the whole art loving world.

Farnsler

And how are you? And your business? Hope that you sleep well now & are able to take things more easily. I'd like to see you again, will you be coming over? I've just been to Tangier for 10 days - struck a patch of rain alas. I'd love to come to New York. Please remember me to Conger Goodyear or to anyone who might like to remember me if there are any such

& to yourselves my love

always yours Ed

the art
of relief

Farnsler

Fantl

Oct 1/34

Miss Fantl:

Mr. Barr asks that you hold all publications intended for Mr. and Mrs. Barr Sr. He will notify you when their address becomes permanent.

A. Mallette

Fansler

January 15
1933

Dear Mrs. Fansler:

May I ask whether you know of any Relief Agency or Employment Bureau for scholars? You perhaps know my friend Edward S. King who is now out of a job. He was trained in Fine Arts at Princeton and Harvard and has given several courses at Bryn Mawr. The reduction in college budgets has closed several positions which otherwise would be open to him.

He married a Princess Galatzin and has one child. In a few months they will be quite penniless. He is equipped especially for teaching or research work particularly in Nineteenth Century American Architecture and Medieval Art.

In this connection I wonder if Mr. Keppel has considered what might be done for unemployed scholars? I know of four or five in the art field. There seems to be no regular channel of relief for them.

Sincerely yours,

Mrs. Roberta M. Fansler
Carnegie Foundation
New York City

January 15
1933

Dear Mrs. Fansler:

May I ask whether you know of any Relief Agency or Employment Bureau for scholars? You perhaps know of my friend Edward S. King who is

Fansler

January 13
1934

Dear Mrs. Fansler:

Mrs. Barr tells me that Miss Helen Franc is coming to you on Monday for an interview concerning a job. I do not know what position she is applying for, but I would like to recommend her whole-heartedly as an extremely conscientious and industrious scholar. She is a girl of exceptional intelligence, works rapidly, is a good secretary, although not an expert stenographer.

She has had thorough training under Miss Avery at Wellesley, primarily Medieval Art although she has done a good deal of study in other fields.

She has worked for me recently on our Theatre Art Catalog in the German section and the Renaissance-Baroque section. At present she is preparing an article with me for Collier's Encyclopedia.

She reads French and German and Italian and speaks the last language very well. Her great interest is in archaeological research.

I do hope that you may be able to help her.

Very sincerely yours,

AHB

Mrs. Roberta Fansler
Carnegie Foundation
522 Fifth Avenue
New York City

Fowler

October 23, 1934

Dear Mr. Fowler:

I enclose my check for $200. (two hundred dollars) which with my check sent yesterday completes the payment of the $500.

Sincerely yours,

Mr. George Fowler
Greensboro, Vermont

Franc

Barr

February, 10, 1934.

Dear Helen:

I am enclosing a check from Collier's.

I do hope you don't think it is too small considering all the work you did.

I have gone through the article twice and think it is surprisingly interesting.

I am so sorry to hear that you have a bad knee.

My best to your parents.

Sincerely

Miss Helen Franc
38 East 85th Street
New York, N.Y.

THE ART INSTITUTE OF Chicago

Barr

French dinner

Regrets

The France-America Society of New York
The American Society of the French Legion of Honor
The French Institute in the United States
The Alliance Française de New York

request the honor of the presence of

Miss Maud Mc Barr

at dinner on Tuesday evening, February sixth
Nineteen hundred and thirty-four
at half after seven o'clock
at
The Waldorf-Astoria, New York City

being the
Anniversary of the signing at Paris,
on February sixth, Seventeen hundred and seventy-eight, of the
Treaties of Alliance and of Amity and Commerce
between the United States and France

R. s. v. p.
The France-America Society of New York
36 West 44th Street
New York City

Coöperating Societies

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Chairman Executive Committee

Jean de Sièyes
Treasurer

H. H. Charles
Secretary

THE ART INSTITUTE OF Gardner

November 22, 1934

Dear Miss Gardner:

Of course you may have slides made from my photographs of medieval Russian painting. I am delighted to have them used.

Sincerely yours,

Miss Helen Gardner
The Art Institute of Chicago
Chicago, Illinois

THE ART INSTITUTE OF CHICAGO

FACULTY CORRESPONDENCE

October 27,1934

Dear Mr.Barr,

How very kind it was of you to send the photographs of Russian painting whose receipt I hasten to acknowledge - twenty-five in number.

You may be sure that I shall take the most cautious care of them and return them as soon as possible,insured at the valuation which you mention. Those which I use I shall have photographed as the plates are to be made in New York sometime after January next. I am assuming that you do not object to our having some lantern slides made from the photographs for use in my history of art classes. If there is any objection will you kindly let me know?

With appreciation of your generous co-operation,I am

Yours very sincerely

Helen Parsons

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

Gardner

October 23, 1934

Dear Miss Gardner:

I have picked out some photographs which I think may be useful to you. Fairly complete information is written on the back of each. The information written in pen and ink has been checked with Grabar.

As it is extremely difficult to secure photographs from Russia may I ask you to take good care of them and to insure them for $50. (fifty dollars) when you return them to me.

Very sincerely yours,

AHB

P.S. Some of these photographs required six years' correspondence to secure.

Miss Helen Gardner
The Art Institute of Chicago
Chicago, Illinois

Gardner

THE ART INSTITUTE OF CHICAGO

October 22, 1954

Dear Miss Gardner:

I am sorry I cannot send you any photographs of Russian architecture. I can, however, send you a fairly large number of photographs of ikons and a few frescoes if you will be careful of them and return them in good condition. I shall send these on to you in the next two or three days.

As for photographs of Russian architecture I suggest that you write the American Russian Institute, 56 West 45 Street, New York City.

May I say how delighted I am that you are going to include a chapter on Russian medievan art. I feel it to be a very important and much neglected phase of the Byzantine tradition.

Very sincerely yours,

P.S. Although you do not list the beautiful church of Spas Neriditza near Novgorod it is possible that you may wish to use a reproduction of it. There are several very beautiful photogravures in Sychov's publication on this church which is probably in the Art Institute library. It is very beautifully situated and you could probably make halftones from the large photogravures. Date 1199.

Miss Helen Gardner
TheArt Institute of Chicago
Chicago, Illinois

THE ART INSTITUTE OF CHICAGO

FACULTY CORRESPONDENCE

October 18,1934

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

My dear Mr.Barr:

In your reply to a letter from Miss Abbot of the Ryerson Library in regard to a translation of Grabar's "History of Russian Art",some time last winter,you suggested that you might be able to assist me in securing some photographs of Russian subjects -- a suggestion which I have been cherishing,and now proceed to act upon.

In revising my "Art Through the Ages" I have added a brief chapter on Russian medieval art and am in search of the best photographs that I can obtain as copy for half tones. The following I have in mind:

Church of the Intercession,near Vladimir
Detail of the carving of Saint Dmitri, ~~xxxx~~ VLadimir
Church of Our Lady of Vladimir,Balaya Sluda
Church of the Transfiguration,Kizhi
Saint John the Baptist,Yaroslav
Church of the Ascension,Kolomenskoe
A characteristic iconostasis

Besides these illustrations of buildings,~~I~~ need some of the ikons. While we have color prints of them,we lack good photographs.

Any help that you can give me in directing me to a source for obtaining this material,I shall genuinely appreciate.

With best wishes,I am

Yours very sincerely

Helen Gardner

J Garrett

Barr

Barr

, 1934

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

February 28th,1934.

Dear Mr. Barr:

Mrs. Garrett wishes me to write you that it will be perfectly all right for you to make any engagements you wish while in Baltimore.

Except for the lecture, Mrs. Garrett has made no engagements for you, as she knew you would like to have a good rest.

Very truly yours,
D.F. Wacker.
Secretary.

Mrs. John W. Garrett
Evergreen House
Charles Street Avenue
Baltimore, Maryland

Barr

J Garrett

February 27, 1934

Dear Mrs. Garrett:

Mrs. Barr and I expect to arrive at Evergreen House in time for dinner Friday evening so that we may go with you and your guests to hear your lecture.

I wonder if I may impose upon your hospitality by arranging an appointment with my oculist, Dr. Alan Woods, at ten-fifteen Saturday morning. If this interferes with your plans I will, of course, cancel the appointment. I have been so busy this fall that I have not been able to get to Baltimore to have Dr. Woods check upon my eyes, and fear that I may not be able to visit Baltimore again for many weeks to come.

Mrs. Barr and I look forward to our visit with keen expectancy.

Sincerely,

AHB

Mrs. John W. Garrett
Evergreen House
Charles Street Avenue
Baltimore, Maryland

Barr

R. Garrett

February 12
1 9 3 4.

Dear Mr. Garrett:

Many thanks for your letter of February 8th about Edward S. King. I quite understand why you wish to defer any decision about Mr. King until you have determined upon your Director.

I am glad to know that you will give Mr. King every serious consideration.

With kind regards.

Sincerely,

Director.

Mr. Robert Garrett
Robert Garrett & Sons
Baltimore, Md.

Barr

ROBERT GARRETT & SONS
ESTABLISHED 1840
INVESTMENT BANKERS

ROBERT GARRETT
JOHN W. GARRETT
T. STOCKTON MATTHEWS
EDWARD K. DUNN
GEORGE D. LIST

BALTIMORE , February 8th, 1934.

8 / money prog

Mr. Alfred H. Barr, Jr., Director,
The Museum of Modern Art,
No. 11 West 53rd Street,
New York, N. Y.

Dear Mr. Barr:

Your letter of February 5th is received, and I am glad to have heard from you about Mr. Edward S. King. I am to see Mr. King before long and expect to put him in touch with Mr. Morgan Marshall another of the Trustees of the Walters Art Gallery.

I intend to say to Mr. King that the immediate outlook with regard to further additions to the staff of the Gallery is uncertain in my judgment. A determination has not been reached as to the directorship, and until this is done and a new director takes up his task I doubt if the Trustees would feel that they can go very far with special studies and cataloging. We expect, however, to develop the Museum as rapidly as possible consistent with the funds available and the necessary care that the whole task shall be done well.

I regret extremely to learn about your father's illness but am glad to know that he is convalescing. I shall try to write to him very soon.

With kindest regards,

Yours very sincerely,

Robert Garrett

Garrett

February 5, 1934

Dear Mr. Garrett:

I hear that five or six positions in curating and cataloging are available at the newly opened Walters Gallery of which I understand you are a trustee.

I would like to recommend very heartily Mr. Edward S. King, formerly of Baltimore, as a cataloger especially in medieval work. Mr. King is the son of Henry S. King, an elder of the Brown Memorial Church. He was a classmate of mine at Princeton and has gone through the mill in the Princeton Graduate College Department of Art and Archaeology working especially with Professor Morey. He taught for some years at Bryn Mawr but the reduction of the Bryn Mawr budget and Professor C. C. King's desire to have a foreign professor has now left him without a job. He has married the Princess Tatiana Galitzin and has one child. Through his father's business reverses and his own joblessness his position is rapidly growing very difficult.

It is not upon these grounds that I am urging his candidacy but rather because I think he would be extremely able especially in the medieval section of the cataloging. As Mr. Morey can tell you he did an excellent job on his section of the Museo Cristiano of the Vatican. You will find him experienced and industrious, an able scholar.

Though I think I have not seen you since you visited me in my Princeton room, freshman year, my father and I often speak of you. He has recently had a severe stroke and is convalescing in Florida, Hotel Seminole, Winter Park. I know that if you had a moment he would appreciate very much hearing from you.

I hope this letter about Edward King will not seem importunate.

Faithfully yours,

A.B.

Robert Garrett, Esq.
Charles Street Avenue
Baltimore, Maryland

March 28, 1934

Dear Dr. Carthe:

I am delighted to know that you are getting better so quickly and may hope to return to Stuttgart in June.

I am not convinced by your bad memory. I recall that you made several telegrams and long distance calls as well as giving considerable time to the work of our Theatre exhibition. I am enclosing, therefore, a check for 25 Swiss francs payable at the Banque Commerciale de Bale. I trust you will have no trouble in cashing it.

I am keeping in mind your request for letters by artists. I have already picked out about half a dozen and will send them to you as soon as I have more.

As to stamps we will be very happy to send you any that may come to the Museum although I am afraid none of them will prove extraordinary.

I hope to write soon at greater length. Meanwhile, my best wishes to Frau Carthe and your daughter.

Sincerely,

P.S. You do not say whether you wish some brief characterization of the "interesting people" whose letters I am to send you.

Dr. Otto Carthe
Villa Paul
Davos-Dorf, Suisse

Barr

Gateway

FRANCIS K. DECKER
ATTORNEY AND COUNSELLOR AT LAW
36 WEST 44TH STREET
NEW YORK

TELEPHONE
MURRAY HILL 2-4543

December 15, 1933.

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

Dear Mr. Barr:

Please excuse this tardy reply to your letter concerning Gateway. Although you have tendered your resignation for the third time, it hath been thrice refused. The Club takes the position that you cannot resign until the $100 in dues are paid and even if you could resign, you would not thereby be relieved from the obligation to pay the $100 in dues. Furthermore the fact that you have not used the Club since graduation has no affect on your obligations. I might add that while you were using the Club, the amount paid for board, etc., did not entirely pay for the use you had of the Club, called "the privileges of the Club". The alumni members were paying dues at that time thereby relieving the undergraduates to the extent of the payment. In the same way the undergraduates are asking you now to help them out of a difficult situation.

Won't you reconsider the whole matter in this light and send in your check for at least a part of the dues in arrears?

Sincerely,

Francis K Decker

FKD/hm

Fansler

Barr

CARNEGIE CORPORATION
OF NEW YORK
522 FIFTH AVENUE
NEW YORK

January 18, 1934

January 31, 1934

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

Dear Mr. Barr

I wish I did know of a relief agency for scholars, but I don't. I have an informal file here of names of scholars looking for jobs, and Mr. Keppel and I keep hoping to effect a placement some time. So far our efforts have been crowned with only one success.

I do know Edward King, I suppose I put his name on our list just in case? I wish I had something to suggest now.

Yours very sincerely

Roberta M. Fansler

Mrs. Roberta M. Fansler
Carnegie Corporation
522 Fifth Avenue
New York City

Dear Mrs. Fansler:

Thank you for putting Edward King on your list of unemployed scholars. I have seen him recently and his condition both psychologically and financially is really pretty bad.

Sincerely,

AHB

RMF:BS

CARNEGIE CORPORATION
OF NEW YORK
522 FIFTH AVENUE
NEW YORK

January 18,1934

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

Dear Mr. Barr

I wish I did know of a relief agency for scholars, but I don't. I have an informal file here of names of scholars looking for jobs, and Mr. Keppel and I keep hoping to effect a placement some time. So far our efforts have been crowned with only one success.

I do know Edward King, and suppose I put his name on our list just in case? I wish I had something to suggest now.

Yours very sincerely

Roberta M. Fansler

Roberta M. Fansler
Art Adviser

RMF:ES

Barr

Fansler

CARNEGIE CORPORATION
OF NEW YORK
522 FIFTH AVENUE
NEW YORK

January 15,1934

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

Dear Mr. Barr

I am expecting Miss Franc this morning, and I am awfully glad to have your letter before seeing her.

Unfortunately, there is no definite position that she can apply for. Miss Abbot merely suggested that there would be no harm in our having her name in our file. Of course, Mr. Keppel does hear of jobs occasionally. Thanks very much for your letter.

Cordially yours

Roberta M. Fansler

Roberta M. Fansler
Art Adviser

RMF:ES

February 5, 1934

Dear Monsieur Gimpel:

When next you come to America we must certainly arrange to have a leisurely conversation with Mrs. Barr about art and politics. We are both so much interested in these subjects about which you are so well informed. Germany seems to be favored by fortune in her attempts to achieve the Anchluss.

May I thank you for your subscription to the Museum. I am having forwarded to you a membership card. As an out of town member you will now receive the catalogs of the Museum which I hope will interest you.

Very cordially yours,

AHB

M. René Gimpel
15 rue Spontini
Paris, France

FILE No.

The Museum of Modern Art

Director:

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

$40 attached

The Madison
Hotel and Restaurant
MADISON AVENUE AT 58TH STREET
New York
TELEPHONE VOLUNTEER 5-5000

Dear Mr Barr.

Your letter is so nice and I thank you very much for it. I would also have been so happy to see Mrs. Barr.

Barr

Signed

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York City

FILE No.

The Museum of Modern Art

Director:
Alfred H. Barr, Jr.
Executive Director:
Alan R. Blackburn, Jr.

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

I tried all day long
to come and see you
but I could not.
In a few minutes I
go to take my Ile
de France -
I hope to see you
both very soon in Paris
I remain
Yours very sincerely
Alfred H. Barr Jr.

570 Lexington Avenue
New York City

I tried all day long
to come and see you
but I could not.
In a few minutes I
go to take my
de France -
I hope to see you

both very soon in Paris

I remain
Yours very sincerely
René Crevel

Please accept those 40
dollars for the museum

FILE No.

The Museum of Modern Art

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

November 22, 1934

Dear Mr. Goodyear:

I enclose a letter and copy of a contract between Joseph Winterbotham and the Art Institute of Chicago, which may have some bearing on the Metropolitan situation.

Sincerely,

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York City

JOSEPH WINTERBOTHAM
BAXTER BIRCHES
BURLINGTON, VERMONT

May 12, 1934.

Mr. Barr, Director,
Museum of Modern Art,
111 West 53d St.,
New York, N. Y.

My dear Mr. Barr:

You will find attached herewith a copy of an agreement which explains itself. The writer wishes to point out the following as being possibly an improvement, based upon his experience of the working of this agreement so far:

First, There should not be allowed at any one time an accumulation of increase (note paragraph 2, page 1) to exceed $5,000. This would force the authorized representative into action.

Second, the 11th clause, page 2, should be changed so that the intention of this purchase of paintings should serve as a feeder to the Museum itself and should act in room form the same as the Luxemburg does today to the Louvre. In other words, when there is a set number of paintings in this "trial" room, then the Museum itself should have the privilege of taking any picture- with the label of the donor on it- it desired from this room and absorb it in its general collection.

But if no painting is desired by the Museum after a fixed number has been established in the "trial" room, then one should be sold and the proceeds should be added to the price available for the next picture to be purchased. **Clause 7 should be omitted.**

I trust that these minor suggestions and this copy of the contract itself will be of some service to you, or your directors. Undoubtedly they themselves can think of other improvements which I have overlooked.

The Japanese situation is perfectly sound and satisfactory, provided our friend, Prof. Yashiro, does not "jump the traces". I sent him a cable suggesting the line of thought you gave me in regard to his selection of pictures, and he now awaits my letter further explaining same. Mr. Tanaka-- agrees with me that we need not have any fear but that the show will proceed as arranged.

Again extending to you my kindest regards,

Very sincerely,

Joseph Winterbotham

Enc.

Mr. Soby

file

September 25, 1934

Dear Mr. Goodyear:

I am glad to have your letter about the Fifth Anniversary Show and to know that you feel it unnecessary to go over the lists with our Exhibition Committee. I have your advice in mind and have as a matter of fact already tried to keep the loans fairly well distributed.

The really difficult problem concerns our policy in representing American painting. If the Exhibition is to give some indication of how we should like our Museum collection to look within our present limitation of space it will naturally involve our policy toward American art, unless we change somewhat the plan and title of the show.

I have outlined my own opinions in this matter at some length in the report on the Permanent Collection. Very briefly my points are these:

1. Between them the Metropolitan Museum and the Whitney Museum spend some $30,000. a year on American painting and sculpture. The Brooklyn Museum also spends a good deal more on American than on European.

2. Neither the Whitney Museum nor the Metropolitan spends a cent on European painting since Cézanne, nor has the Metropolitan been given any post-Cézanne paintings. (The Metropolitan does buy some European sculpture, but, with the exception of the big Maillol Torso, their purchases have not been of much consequence.)

3. We ought, therefore, to concentrate on European art so far as our Permanent Collection is concerned until some arrangement is made with the Metropolitan, continuing as in the past to put on American loan shows.

4. We have very little room. I have made a careful calculation and believe we cannot show without overcrowding more than twenty-four pieces of sculpture on the ground floor. This will include about four large pieces. On the second floor we can show some thirty-three paintings. On the third floor some twenty-seven oils of moderate size, eighteen watercolors, thirty-five drawings (hung in two rows), and about thirty prints (hung in two rows).

The fourth floor I intend to reserve for architecture, photography, industrial art, and one room probably for primitive and folk art as related to modern.

To sum up, we can show about sixty oils and eighteen watercolors. To represent adequately European painting in this limited scope is difficult enough but when American painting is added with its problems of personal jealousy and prejudice on the part of artists and their supporters I feel somewhat baffled. I have four solutions to suggest, none of which involves an attempt to represent American painting comprehensively:

1. Abandon showing American paintings in the present exhibition on the grounds that our arrangements with the Metropolitan Museum are undecided and we prefer not to commit ourselves until some decision is made.

2. Make the show frankly a European Exhibition.

3. Try to bring together a small group of very vigorous and striking American pictures which will compete to some extent with the European pictures, including so far as possible painters who are not represented in the Metropolitan (this might eliminate Homer, Ryder, and Eakins who are magnificently represented at the Metropolitan, as well as Weber, Benton, Karfiol, Speicher, Hopper, Burchfield, Miller, Gifford Beal, Kroll, Kent, McFee, O'Keeffe, Sterne, Poor, all of whom are well represented.

4. Concentrate on American sculpture and watercolors which we would have room to handle with some adequacy.

I am inclined toward the first choice. I realize that politically it might not be wise but I feel that our past record of exhibitions, predominantly American as they are, has shown an intensive and well maintained interest in American art so that we can run the risk of subordinating American painting in this exhibition. Of course, we will be criticized by our anti-foreign friends but on the grounds of quality, and of common sense distribution of work among New York museums I think we are justified in making the Fifth Anniversary show predominantly European. What do you think?

Sincerely yours,

AHB

P.S. I am perfectly willing to decide all these problems myself and am troubling you only because general policy is implicated.

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York City

The Museum of Modern Art

11 West 53 Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

Barr

JUILLIARD SCHOOL OF MUSIC
GRADUATE SCHOOL

The Opera School cordially invites you to attend the
Première Performance
of
"Helen Retires"

Music by George Antheil
Libretto by John Erskine

Wednesday Evening, February Twenty-Eighth
Nineteen-hundred and thirty-four
at Eight-thirty o'clock

in the

Concert Hall
130 Claremont Avenue
New York City

R. S. V. P.

Frederick Kiesler

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art world thoroughly especially as regards American art.

Miss Miller worked as editor and proof reader on our Theatre Art catalog. I have the greatest faith in her intelligence, exactness, and also in her charm which is important in meeting people.

Miss Miller and Miss Christensen would complement each other perfectly.

The Museum of Modern Art

11 West 53 Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

May 31, 1934

Dear Mr. Goodyear:

It seems to me that the possibility of taking on Miss Christensen depends pretty much on whether the Trustees wish to have the Museum carry on active educational work. This would involve docent talking in the Museum, a good deal of lecturing outside of the Museum especially in clubs and schools near New York both in connection with the Museum's exhibitions and with modern art in general, and the care of slides and photographs for the use of other lecturers and students. Miss Christensen might also take on the curatorship of prints which will be a large job as soon as we take over Mrs. Rockefeller's collection. Curatorship of prints would involve not merely cataloging and caring for prints in itself a rather complicated, time taking procedure, but also the preparation of exhibitions for circulating purposes.

Almost all the duties above outlined are scarcely touched upon in our present setup.

Miss Christensen's usefulness as a linguist would be most essential.

The more urgent position is that of assistant to the director. I am perhaps mistaken but I feel at present my value to the Museum is considerably curtailed by the amount of routine letters, interviewing, hanging, exhibition details, cataloging, and so forth which an assistant could perform quite adequately under my direction. For assistant to the director I think that Miss Dorothy Miller is exceptionally qualified. She has had about eight years experience as a museum worker in Northampton and Newark. During the past three months she has been Cahill's chief assistant at the two large exhibitions at Rockefeller Center. She has had the curatorial training both in painting and other fields. Above all she knows the New York art world thoroughly especially as regards American art.

Miss Miller worked as editor and proof reader on our Theatre Art catalog. I have the greatest faith in her intelligence, exactness, and also in her charm which is important in meeting people.

Miss Miller and Miss Christensen would complement each other perfectly.

If I had these two assistants I feel that my end of the Museum's work would proceed with complete efficiency. Since Jere Abbott's leaving the Museum I have had to depend upon temporary assistance in carrying out the artistic, educational and scholarly side of the Museum's work - a side which is now greatly complicated by the Permanent Collection. I feel that other departments in the Museum such as publicity, registrar, circulating exhibitions, membership work, and bookkeeping, have each a special secretary.

570 Lexington Avenue,
December 3, 1934.

Mr. Gordon Washburn,
Albright Art Gallery,
Buffalo, New York.

Dear Gordon:

Your letter is about what I was afraid it would be, especially as I know your interest in so-called Modern Art is not your chief interest.

Nevertheless I am disappointed of course, as I had a faint hope we might lure you.

With best wishes,

Sincerely yours,

President.

Colby M. Barrett

Bart

Gyr

Personal

570 Lexington Avenue,
November 27, 1934.

Mr. Gordon Washburn, Director,
Albright Art Gallery,
Buffalo, New York.

Dear Gordon:

Alan Blackburn, who has for some time past been Executive Director of the Museum, has decided that he wants to discontinue museum work and go into some other field. He will probably leave sometime before the end of February.

Some of your friends and mine have told me at various times that you would like to become connected with a Museum in New York and they have even gone so far as to say that you would like to be with the Museum of Modern Art. I have been discussing with Alfred Barr a possible successor to Alan Blackburn and I am writing this letter with his full approval and concurrence. Would you be at all interested in a place of this character?

The duties of Executive Director include the management of the business affairs of the Museum; the direction of schedules for travelling exhibitions; work with the various standing committees of the Museum; handling of the finances as Assistant Treasurer (the Treasurer being a Trustee who really has no active part in the finances); the direction of publicity; and supervision of the secretarial and maintenance staff (guards, etc).

Alan Blackburn has not had the training that you have enjoyed in museum work. How far you could become useful in the "art" side of the Museum would be a matter to be developed in time. Alfred, I know, has found himself a good deal overworked from time to time. In some cases we have used outside assistance in arranging for exhibitions, as for example the Theatre Arts Exhibition, and possibly some of this work would be assigned to you when your other duties permitted you to undertake it.

Barr

The Museum of Modern Art

11 West 53 Street, New York, N. Y. Telephone: Circle 7-7470 Cable Address: Modernart

Philip Johnson, who has been head of the Architectural Department, is leaving at the same time that Alan Blackburn leaves, but we will probably make no appointment to Johnson's position, the work of the Architectural Department being taken over by the general staff.

Would you be at all interested in such a place as I have described? It seems to me that while it is not the kind of work that you perhaps best enjoy, it would give you a wider field of acquaintance and a certain experience that you possibly will not find in Buffalo.

I shall not be at all surprised if you say you are not interested but I would very much like to see you connected with the Museum. If you are interested, will you please let me know about what salary you would expect to receive, in case it was decided that the position should be definitely offered to you?

Very truly yours,

President.

Dear Alfred:

Mrs. Rockefeller told me yesterday that she would like very much to buy something of importance by an American artist to give to the Museum, with the understanding that she would be free to borrow from the Museum from time to time whatever she might give.

Will you please keep this in mind and let me know if you find anything that seems to be worthwhile?

Very truly yours,

Conger Goodyear

President.

Copy to Mr. Barr

Barr

The Museum of Modern Art

11 West 53 Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

Personal November 9, 1934.

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

Dear Alfred:

Mrs. Rockefeller told me yesterday that she would like very much to buy something of importance by an American artist to give to the Museum, with the understanding that she would be free to borrow from the Museum from time to time whatever she might give.

Will you please keep this in mind and let me know if you find anything that seems to be worthwhile?

Very truly yours,

Conger Goodyear

President.

The Museum of Modern Art

11 West 53 Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

Personal

July 9, 1934

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

Dear Alfred:

I hand you copy of letter which I have just received from Miss Christensen which explains itself.

I think if you had anything she could do you could get her for half-time at $50.00 a month. It might give you a chance to try out someone who seems to have unusual qualifications although some of the reports that you have had on her are not so favorable. However, the matter is entirely in your own hands.

Very truly yours,

A. Conger Goodyear

President

July 5, 1934

Copy

Mr. A. Conger Goodyear
570 Lexington Avenue
New York City

My dear Mr. Goodyear:

It was very kind of you to write after I had already received the official notice from Mr. Barr that "at a recent meeting of the Board of Trustees no funds were made available . . ."

I do hope my own salary statement was not the final cause of this decision against me, since I indicated clearly to both you and Mr. Barr that I would be willing to consider a salary proposal on your part.

There has, however, for some time been a suggestion in my mind which I wish to put before you on this occasion. If there are any funds at all, would you consider giving me a half-time job at a definite salary? I am reasonably sure of one other part-time job in New York, which has been offered me. By combining both (each one in the field of art) I could make ends meet and have a double stimulation added to my work.

I shall not take any further steps before hearing again from you. Shall enclose copy of this letter to be submitted to Mr. Barr, who, I believe, has left New York for the summer.

I should perhaps explain that since my correspondence with you I have had to undergo a sudden appendix operation, which has so lowered the state of my finances that I should try under all circumstances to secure a position rather than indulge in my late decision to go to Harvard for a year's study under Professor Sachs.

Hoping this will reach you in New York, I am,

Very sincerely yours,

June 8, 1934

Dear Mr. Goodyear:

During the past two years the Museum's work has greatly increased. The staff has expanded so that now special departments of publicity, registry, circulating exhibitions, publications, membership work, and bookkeeping have been established each with a special secretary. On the other hand the staff of the Museum concerned primarily with art work has been reduced by Jere Abbott's leaving. No substitution for his work has been made though the scholarly side of the Museum's work has been aided somewhat by a librarian.

Aside from the volunteer staff of the Architecture Department I remain the only person in the Museum authorized to carry on our artistic work. In a recent report Alan Blackburn made an interesting division in the Museum's work between that of production and that of distribution. It seems to me that the distribution now seriously outweighs the production. The result is that our production cannot fail to be lowered in quality.

At the present moment most of my time is taken up with organizing and supervising our radio program for next year, getting out a revised edition of the BRIEF SURVEY for which there is great demand and which has been out of print for several months, supervising the Theatre Art Corpus financed by the Rockefeller Foundation grant, drawing up plans for necessary improvements in our galleries, carrying on negotiations with Washington over our October P W A P exhibition, revising our Bliss insurance list, and in the recent past working on the Bliss catalog. In addition to this I have a large amount of correspondence, much of it of a routine nature. It seems to me I should be doing three things at the present time - pushing through the Bliss catalog (about two weeks editorial work and writing), preparing Mrs. Rockefeller's collection for transfer to the Museum preliminary work on which will take at least two weeks, and finally and most important of all working on our November Anniversary Exhibition which I have scarcely touched.

I realize that I may have made a mistake in taking on the radio at all but it is, I feel, a very important educational work.

But whether I have acted wisely or not the fact remains that I am at present, in June, presumably at the end of the season, so completely snowed under that I feel it necessary

to ask once more for assistants.

It is true that in the past year I have had temporary assistance. In some cases this is the best plan but it is certainly not the best plan in such jobs as the Bliss catalog or any curatorial work in which the experience of the assistant is of great value in her future work in the Museum. I think that the value of a permanent curator is scarcely debatable.

I also need an assistant to the Director. I should like also to have the long promised secretary. At the present time with no loan exhibitions Miss Mallette can be spared from her registrar's work but during the winter in some weeks I have used as many as five different stenographers, most of them inferior. This is, I realize, a natural part of the Museum's program of economy.

For the position of Assistant to the Director I wish to propose Miss Dorothy Miller who, I think, is exceptionally well qualified. She has had about eight years experience as a museum worker in Northampton and Newark. She has been Cahill's chief assistant in the two large exhibitions at Rockefeller Center. In our Museum she has done important work in the catalog of the American Painting and Sculpture exhibition and the Theatre Art exhibition. She has had curatorial training both in painting and other fields. She knows the New York art world thoroughly especially as regards American art. She has a pleasing personality, tact, and endurance.

If the Museum wishes to carry on more active educational work I feel Miss Christensen has excellent qualifications though I have not seen her. This would involve docent talking both in and outside the Museum, and the care of slides and photographs. Miss Christensen might also take on the curatorship of prints and drawings which will be a large job as soon as we take over Mrs. Rockefeller's collection. Curatorship of prints would involve not merely cataloging and caring for prints, in itself a rather complicated, timetaking procedure, but also the preparation of print and drawing exhibitions for circulating purposes.

Miss Christensen's usefulness as a linguist is obvious.

Of the two I consider Miss Miller more essential.

As the time is short I am sending a copy of this letter to Nelson as chairman of the Finance Committee which should also consider certain essential improvements in our galleries. I hope I may have your opinion and your support in so far as you feel able to give it.

Sincerely,

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York City

May 31, 1934

Dear Mr. Goodyear:

It seems to me that the possibility of taking on Miss Christensen depends pretty much on whether the Trustees wish to have the Museum carry on active educational work. This would involve decent talking in the Museum, a good deal of lecturing outside of the Museum especially in clubs and schools near New York both in connection with the Museum's exhibitions and with modern art in general, and the care of slides and photographs for the use of other lecturers and students. Miss Christensen might also take on the curatorship of prints which will be a large job as soon as we take over Mrs. Rockefeller's collection. Curatorship of prints would involve not merely cataloging and caring for prints in itself a rather complicated, time-taking procedure, but also the preparation of exhibitions for circulating purposes. (print and drawing)

Almost all the duties above outlined are scarcely touched upon in our present setup.

Miss Christensen's usefulness as a linguist would be most essential.

The more urgent position is that of assistant to the director. I am perhaps mistaken but I feel at present my value to the Museum is considerably curtailed by the amount of routine letters, interviewing, hanging, exhibition details, cataloging, and so forth which an assistant could perform quite adequately under my direction. For assistant to the director I think that Miss Dorothy Miller is exceptionally qualified. She has had about eight years experience as a museum worker in Northampton and Newark. During the past three months she has been Cahill's chief assistant at the two large exhibitions at Rockefeller Center. She has had the curatorial training both in painting and other fields. Above all she knows the New York art world thoroughly especially as regards American art.

Miss Miller worked as editor and proof reader on our Theatre Art catalog. I have the greatest faith in her intelligence, exactness, and also in her charm which is important in meeting people.

Miss Miller and Miss Christensen would complement each other perfectly.

If I had these two assistants I feel that my end of the Museum's work would proceed with complete efficiency. Since Jere Abbott's leaving the Museum I have had to depend upon temporary assistance in carrying out the artistic, educational and scholarly side of the Museum's work - a side which is now greatly complicated by the Permanent Collection. I feel that other departments in the Museum such as publicity, registrar, circulating exhibitions, membership work, and bookkeeping, have each a special secretary.

work

augmented

"non-art"

Without permanent assistants and expert in the art world, I cannot do the work I should like to do.

The Museum of Modern Art

11 West 53 Street, New York, N. Y. *Telephone:* Circle 7-7470 *Cable Address:* Modernart

Personal April 25, 1934

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

Dear Alfred:

I have your suggestion contained in your personal letter of the 21st.

I quite agree with what you say and will be glad to bring the matter up at the meeting of the Finance Committee when that is held.

Very truly yours

Conger Goodyear

President

March 23, 1934

CONFIDENTIAL

Dear Mr. Goodyear:

Here are some notes on the Trustees committees which you read me over the telephone. In the left-hand column I list the committees as you named them. In the middle column changes and suggestions, if any. In the right-hand column additional names for consideration including both Trustees and outside people. The idea of adding some non-Trustees' names to the committees comes from Alan together with some of the names.

	EXHIBITION COMMITTEE	
Mrs. Rockefeller	omit Lewisohn	
Warburg	add Clark	
Lewisohn		
	ACQUISITION COMMITTEE	
Clark	omit Nelson	Mrs. Duncan Reed
Nelson R.	add Lewisohn	George L. K. Morris
Whitney		
	LIBRARY COMMITTEE	
Mrs. Rogers		Johnson
Barney		Rosenbach
Crowninshield		Hofer
		Mrs. Liebman
	MOVIE COMMITTEE	
Mrs. Rumsey		Chrysler Jr.
Warburg		
Whitney		
	EXTENSION COMMITTEE	
Mrs. Rockefeller		Mrs. Sabin
Whitney		
Sachs		

I do not feel strongly about any of these committees and think you have made very good suggestions. I do not think Nelson Rockefeller would wish to take the time to serve on the Acquisition Committee. I question

the advisability of having both Warburg and Lewisohn on the Exhibition Committee. Besides, I would like to have Lewisohn present at discussions concerning the Permanent Collection. I think some indirect moral pressure can be brought to bear during such discussions.

The Library Committee is the weakest. For this reason it might be well to add some of the names in the right-hand column especially Philip Johnson's for by far the most complete section of the library is the architectural.

May we talk about this on Monday? I will telephone your office at ten.

Sincerely,

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York City

Goodyear

THE MUSEUM OF MODERN ART

Barr

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

PERSONAL:

570 Lexington AVenue,
January 16th, 1934.

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

Dear Alfred:

When the present By-laws of the Museum were adopted, we did not have the office of Executive Director. Article III of the By-laws sets forth the duties of the director, some of which have now been transferred to the executive director. I think, therefore, that this Article should be revised.

It is a little difficult to exactly define the duties of the two offices. I would suggest for consideration the following changes in the By-laws:

Article III, THE DIRECTOR. "The Director, who shall not be a member of the Board of Trustees, shall be elected by the Trustees by ballot, and hold office during the pleasure of the Board.

"He shall be the official administrative head of the Museum, subject to the direction and control of the Board of Trustees and the Executive Committee. He shall devote his entire time to the affairs of the Museum.

"He shall make such reports as the Executive Committee shall require, and shall submit to the President at the close of each year'a written annual report of the operations of the Museum for the preceding year.

"He shall attend all meetings of the Board of Trustees and of the Executive Committee except when such meetings are executive meetings.

"He shall have the arrangement and placing on exhibition of all the property belonging to or loaned to the Museum and the preparation of all guides and hand-books of the Museum."

Article IV, THE EXECUTIVE DIRECTOR:

"The Executive Director, who shall not be a member of the Board of Trustees, shall be elected by the trustees by ballot, and hold office during the pleasure of the Board.

THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

"He shall be responsible for the performance of the duties of all employes of the Museum.

"He shall prepare at the end of each year conjointly with the Treasurer a budget, or detailed statement, showing the amount of money required for the coming year for the current expenses of the administration of the Museum, and submit the same to the Executive Committee and Trustees for adoption.

"He shall attend all meetings of the Board of Trustees and of the Executive Committee, except when such meetings shall be executive meetings.

"He shall have authority and power to appoint and remove subordinate employes.

"He shall have power to employ extra assistants and labor whenever in his judgment the necessities of the Museum require it, provided the expenses so incurred are within or provided for in the budget.

"He shall prescribe and publish general rules for the opening and closing of the Museum, the attendance of employes and other matters of administration."

Will you please go over these changes and advise me of any alterations that you think should be made?

Sincerely yours,

Conger Goodyear

President.

Barr

Grand Rapids

February 13, 1934

February 20, 1934

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

Dear Mr. Barr:

Several months ago we appealed to the Museum of Modern Art for information to assist us in assembling an exhibit of children's art in relation to the adult art of various ages and parts of the world. Your suggestions were helpful and we were able to gather quite a range of examples.

You asked that we furnish you a list if we published one. We have not found it possible to do so but have a partial outline of what we [illegible] photographs of four of the [illegible] exhibition. They are being [illegible] ate having the photo[illegible] find them of some [illegible]

Would you consider that there would be any value in such a publication? If so, would it be for a general public or a school public? The exhibition was much more stimulating than the usual school art exhibit. Any comment or criticism you might have on this exhibition undertaking and its results, as far as you can judge, would be exceedingly welcome.

Sincerely yours,

Marion L. Creaser

Associate Supervisor of Art
Public Schools
143 Bostwick Ave. N.E.
Grand Rapids, Michigan

Photos + documents

Dear Mr. Creaser:

May I thank you for the photographs of the comparative children's exhibition which you held in Grand Rapids. They are exceedingly interesting and I am most grateful to you for sending me documents.

Very sincerely yours,

AHB

Mr. Marion L. Creaser,
Associate Supervisor of Art,
Public Schools
143 Bostwick Avenue, N. E.
Grand Rapids, Michigan

February 13, 1934

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

Dear Mr. Barr:

Several months ago we appealed to the Museum of Modern Art for information to assist us in assembling an exhibit of children's art in relation to the adult art of various ages and parts of the world. Your suggestions were helpful and we were able to gather quite a range of examples.

You asked that we furnish you a list if we published one. We have not found it possible to do so but have a partial outline of what we did and also photographs of four of the screens as they hung in the exhibition. They are being sent you today. I would appreciate having the photographs returned unless you would find them of some special interest.

Would you consider that there would be any value in such a publication? If so, would it be for a general public or a school public? The exhibition was much more stimulating than the usual school art exhibit. Any comment or criticism you might have on this exhibition undertaking and its results, as far as you can judge, would be exceedingly welcome.

Sincerely yours,

Marion L. Crosser

Associate Supervisor of Art
Public Schools
143 Bostwick Ave. N.E.
Grand Rapids, Michigan

November 8, 1934

Dear Maurice:

A friend of my father's wants to have a portrait painted of John Symington of Baltimore. Her name is Katharine B. Houston. She is coming to New York for the 18th and 19th of November, staying with cousins, Mr. Collier Marshall, at 355 East 72 Street. Would you drop her a note there saying that you can come to see her, or try to telephone her.

All this, of course, if you are interested in painting the portrait. She says she can pay a few hundred dollars. You will have to arrange a price with her.

If you cannot see her or are not interested please let me know as soon as possible.

Sincerely,

AHB

P.S. A friend of mine wants to buy an autograph of Gertrude Stein with a line or two in her handwriting before the autograph. I think he would pay a pretty good price for it if you know of any for sale.

Mr. Maurice Grosser
care Mrs. Alfred H. Barr, Jr.
2 Beekman Place
New York City

Barr

Hagen

Salzburg - Nonntal
Almgasse 3
March 22

Dear Mr. Barr

It seems a long time ago since I last heard from you. Did your European sojourn do you good? And are you developing the M. of M. A. with renewed strength? I am quite sad not to know anything about it.

I am living the contemplative life and must confess, all told, I like it. Sometimes I have qualms about being too 'retired' and not 'doing' enough. But after a while one gets into the philosophical trend of the people here. It seems to be good for one for I am growing very healthy. It did take a long time to change into a calmer rythm after a good many stren-

years in the States. One has to be immersed in all this different 'tempo' for a while until it penetrates. Of course politically things are complicated enough - but these are, after all, matters of the day - what counts is the physical mental + spiritual pace of the people. Finally one falls in with it. Often enough when one is under the impression (I suppose everywhere else as well as here) that this so-called civilization is decaying pretty rapidly - but somehow they do it more gracefully here.

Do please write me how you are (do you sleep better now?) and how your foster-child, the Museum is. I hope, it is not as tremendous a strain for you as at the beginning.

With many kind greetings

Sincerely yours

Angela E. Hagen

When are you coming over here again?

Halpert

Barr

THE
DOWNTOWN
GALLERY

[illegible] STREET · NEW [illegible]
TELEPHONE WATKINS [illegible]

1934

[illegible] MERICAN AR[illegible]

Gletscher-Zufahrtsstraße
mit Tourenwagen

504

Wildspitze 3770 m.
Gletscherbahn
3900 m

Mr. Alfred B[illegible]
Museum of Mod[illegible]
11 West 53rd [illegible]
New York, N.

Dear Mr. Barr:

Many thanks f[illegible] them with me when I went off for [illegible] sm in peeps. I thin[illegible] large public would h[illegible] mater-ial. These ar[illegible] activities in Germany at [illegible] unbiased manner that th[illegible] sive record. Have you tried Harp[illegible] blication would be the most li[illegible] great deal of sense to ac[illegible] field and has neg-lected art and [illegible] such material was presented.

I am taking ad[illegible] the articles to several fri[illegible] in such material. They are being [illegible] rned to you with-in the next tw[illegible] sooner.

I appreciate y[illegible] the Artists Print Makers catalogue and hope that you and Mrs. Barr will come in to see this show. In-cidentally, the very special exhibition to which I referred previous-ly is now open and is really very exciting. During the month of December we are open Wednesday evenings from 8 to 10. Perhaps it would be more convenient for you to drop in in the evening. In any event, I look forwar[illegible]

cles as long
many other
feel that the
ted to inter-
this con-

to get down

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

Sincerely yours,

Director

Edith Gregor Halpert
ere

Halpert

Barr

THE DOWNTOWN GALLERY

113 WEST 13 STREET - NEW YORK
TELEPHONE WATKINS 9-

1934

AMERICAN

Mr. Alfred Barr
Museum of Mode
11 West 53rd S
New York, N. Y.

Dear Mr. Barr:

Many thanks fo... them with me when I went off for... cles as long ...em in peace. I thin... many other ... large public would h... feel that the ...ater-ial. These ar... ted to inter- ...activities in Germany at ... this con- ...each an unbiased manner that th... sive record. Have you tried Harp... blicatiation would be the most li... to get down ...great deal of space to ac... ield and has neglected art and ... uch material was presented.

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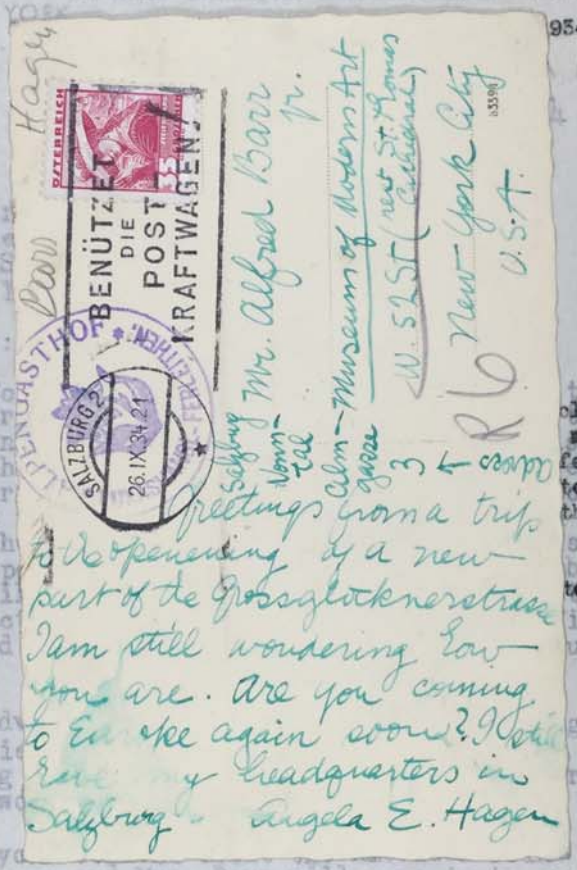
I appreciate yo... Makers catalogue and hope that you and Mrs. Barr will come in to see this show. Incidentally, the very special exhibition to which I referred previously is now open and is really very exciting. During the month of December we are open Wednesday evenings from 8 to 10. Perhaps it would be more convenient for you to drop in in the evening. In any event, I look forwar... od.

Sincerely yours,

Director

Edith Gregor Halpert
prc

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City



Halpert

Barr

THE DOWNTOWN GALLERY

113 WEST 13 STREET · NEW YORK
TELEPHONE WATKINS 9-1833

CONTEMPORARY AMERICAN ART

December 18, 1934

December 14, 1934

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

Dear Mr. Barr:

Many thanks for sending us your articles. I took them with me when I went off for the weekend and ha[illegible] them in peace. I think the[illegible] large public would have a[illegible] material. These articles [illegible] in Germany at the time [illegible] manner that the fac[illegible] unbiased [illegible]pressive record. Have you tried Harpers Magazine? It seems that this publication would be the most likely for the artic[illegible] great deal of space to activiti[illegible] in every other field and has neglected art and architecture, probably because no such material was presented.

I am taking advantage of your suggest[illegible] showing the articles to several friends who are particularly interested in such material. They are being well taken care of and will be returned to you within the next two weeks unless you have need for them sooner.

I appreciate your comment about the American Print Makers catalogue and hope that you and Mrs. Barr will come in to see this show. Incidentally, the very special exhibition to which I referred previously is now open and is really very exciting. During the month of December we are open Wednesday evenings from 8 to 10. Perhaps it would be more convenient for you to drop in in the evening. In any event, I look forwar[illegible]

Sincerely yours,

Director

Edith Gregor Halpert
nro

Dear Mrs. Halpert:

Please keep the articles as long as you want. I did try Harper's and many other magazines but all of them seemed to feel that the subject of the articles was too limited to interest their readers. I disagree with this conclusion but then I am prejudiced.

I am certainly going to get down to see your show.

Very sincerely yours,

AHB

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

THE
DOWNTOWN
GALLERY

REPRESENTATIVES FOR: ALEXANDER BROOK · NICOLAI CIKOVSKY · GLENN O. COLEMAN · STUART DAVIS · ERNEST FIENE
DUNCAN FERGUSON · ANNE GOLDTHWAITE · SAMUEL HALPERT · "POP" HART · STEFAN HIRSCH · BERNARD KARFIOL
YASUO KUNIYOSHI · KARL KNATHS · ROBERT LAURENT · REUBEN NAKIAN · JULES PASCIN · JOSEPH POLLET
KATHERINE SCHMIDT · BEN SHAHN · CHARLES SHEELER · NILES SPENCER · DOROTHY VARIAN · A. WALKOWITZ
MAX WEBER · CARL WALTERS · MARGUERITE ZORACH · WILLIAM ZORACH · AMERICAN FOLK ART GALLERY

113 WEST 13 STREET · NEW YORK
TELEPHONE · WATKINS 9-1535

CONTEMPORARY AMERICAN ART

December 14, 1934

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

Dear Mr. Barr:

Many thanks for sending me your articles. I took them with me when I went off for the weekend and had an opportunity to read them in peace. I think they are splendid and certainly wish that a large public would have an opportunity of reading this remarkable material. These articles present such a clear picture of activities in Germany at the time specified and are written in such an unbiased manner that the facts presented make a most impressive record. Have you tried Harpers Magazine? It seems that this publication would be the most likely for the articles as it has devoted a great deal of space to activities in Germany in every other field and has neglected art and architecture, probably because no such material was presented.

I am taking advantage of your suggestion in showing the articles to several friends who are particularly interested in such material. They are being well taken care of and will be returned to you within the next two weeks unless you have need for them sooner.

I appreciate your comment about the American Print Makers catalogue and hope that you and Mrs. Barr will come in to see this show. Incidentally, the very special exhibition to which I referred previously is now open and is really very exciting. During the month of December we are open Wednesday evenings from 8 to 10. Perhaps it would be more convenient for you to drop in in the evening. In any event, I look forward to seeing you soon.

Sincerely yours,

Edith G. Halpert

Director

Edith Gregor Halpert
nrc

Halpert

December 7, 1934

Dear Mrs. Halpert:

I enclose copies of the articles about which I spoke the other day. I am sending the rough draft of the introduction because in its final form a good many details which may interest you were omitted. The notes to the introduction and to the painting section seem to have been lost. Will you return these at your leisure? Please feel free to show them to anyone who might be interested in them.

Of course, these articles concern only the first two or three months of the regime. This period was followed by a more liberal attitude at which time Schardt was appointed director of the Kronprinzenpalais in Berlin. Schardt, however, was removed in a couple of months for his interest in modern painting.

At present by a report only two weeks old from someone just come from Germany a revival of the most stringent regulations has just occurred eliminating all modern paintings from the walls of all German museums. How far this policy will be carried through I have not yet heard.

Sincerely yours,

AHB

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

Hemingway

October 29, 1934

Dear Mr. Hemingway:

You are certainly right about revolutions in New York. I read about the Macauley picketing but I had not heard about the tea which is pretty disgusting. I hope you are going to do a piece about it reproducing the invitation if possible.

I am awfully sorry to hear about Quintavilla. How serious is it for him? I mean, will he be shot or simply imprisoned if he is found guilty?

I am very glad to know that I was of some help. I think the Pierre Matisse is an ideal gallery for the show.

Sincerely,

P.S. By the way, just how large is "The Farm"?

Ernest Hemingway, Esq.
Box 406
Key West, Florida

Hound & Horn

THE HOUND & HORN INC

July 9, 1934

Dear Miss Levine:

I can't tell you how sorry I am to hear that the HOUND AND HORN is really discontinuing. I had hoped that we might have the proposed numbers on Melville and Hawthorne. I don't think for a moment that THE MAGAZINE will fill the place of the dear departed. However, I would rather have my subscription transferred than get my money back.

Sincerely,

Miss Doris R. Levine
The Hound & Horn, Inc.
545 Fifth Avenue
New York City

THE HOUND & HORN INC

EDITORS
BERNARD BANDLER II
LINCOLN KIRSTEIN
A. HYATT MAYOR

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

Dear Mr. Barr:

It is with deep regret that we must announce the discontinuation of HOUND & HORN, with the publication of its Summer 1934 number. However, we feel that this step is a little less deplorable, now that THE MAGAZINE has come into existence as the only periodical, in our estimation, that could in any way replace HOUND & HORN.

Among recent contributors to THE MAGAZINE are Achilles Holt, Leane Zugsmith, Janet Lewis, William Carlos Williams, Elizabeth Bishop, Caroline Gordon, Benjamin Appel, Logan Gray, Josephine Herbst, Alfred Mendes, Albert Guerard, Jr., William Saroyan, Karlton Kelm, Evelyn Scott, Don Stanford, Yvor Winters, Howard Baker, J.V. Cunningham, Lincoln Fitzell, Howard McKinley Corning, R.P. Blackmur, Rowena Lockett, Henry Ramsey, Clayton Stafford, Bunichi Kagawa, Norman Macleod, and others. About four-fifths of each issue is given over to short stories, and the remaining fifth to poetry.

We are wondering if you would care to have us transfer your unexpired subscription to THE MAGAZINE, which has consented to take it over, if this plan is agreeable to you, and send you copies of their periodical each month until your subscription has expired. We should greatly appreciate hearing from you about this matter at once. If we do not hear from you within two weeks, we shall assume that you consent to the transfer. Otherwise we shall send you a refund, should you so desire.

In the meantime, please believe us most grateful to you for your continued interest and support.

Yours very sincerely
THE HOUND & HORN INC.

Doris Rhemie

(For the Editors)

July 1, 1934
DRL/Y

545 FIFTH AVENUE NEW YORK CITY TELEPHONE VANDERBILT 3-4418

Houston

December 13, 1934

Dear Mrs. Houston:

Thank you for your letter of December 11th. I think that both McFee and Brook are very good portrait painters. There are many others too who have reputations similar to theirs but all of them will charge you between $1,000. and $3,000. Then there are fashionable portrait painters who will charge you between $3,000. and $10,000. It was because your first letter spoke of having only a few hundred dollars to spend for your portrait that I suggested a young painter such as Maurice Grosser.

I have lived with Grosser's portrait of Mrs. Barr for two years now and find it beautifully painted and highly satisfactory characterization. He seems to me a better portrait painter than McFee, perhaps not so good as Brook, and about one-fourth or less as expensive as eitherof them.

Alexander Brook's address is 218 East 12 Street, New York City. Henry Lee McFee's address is 16 Saragossa Street, St. Augustine, Florida.

I hope you secure a satisfactory portrait.

Did you come to the Museum opening? I hope I didn't miss you there for I expected to see you.

Sincerely,

Mrs. Katharine Baker Houston
"Kennoway"
Rodgers Forge
Baltimore County, Maryland

Hamilton

Barr

"KENNOWAY"
RODGERS FORGE
BALTIMORE COUNTY
MARYLAND

Nov. 5th 1934.

Dear Mr. Barr:

You haven't heard of me, but I have been hearing of you many a time since you left Maryland. I rarely come up to New York, but I am coming up next to be there November the 19th. That's a Monday. Will you be in town, and could I see you at nine-thirty at the Museum of Modern Art? I want your advice. Is it possible to get a portrait painted (Avant

Baltimore County, Maryland

Hamilton

Baker

to see about getting a
portrait painted of
John Lymington) for a few
hundred dollars.
In these strange and
difficult days it seems,
maybe, a queer thing to
spend your savings
in a portrait, but that's what
I want to do. I want to
ask you to steer me a bit,
give me your advice.
I wish I could catch

Hamilton

Bahr

up with your dear Father & Mother.
I heard that they had been in
Baltimore. It will be a
pleasure too to see you.

Yours sincerely
Katharine B. Hamilton.

I'll be staying from Sunday
November the 18th until
Monday 19th in the afternoon,
with my cousins the
Collier Marshalls at 355 East
72nd Street.

Houston

Barr

"KENNOWAY"
RODGERS FORGE
BALTIMORE COUNTY
MARYLAND

Dec. 11th 1934.

Dear Mr. Barr;
Could you get the address of Mr. Henry L. McFee for me, also the address of Alexander Brook? The museum here could give the summer address of Mr. Brook and they think Mr. McFee has gone South. It seems as tho' I was farther from getting the portrait than ever.
Desire to see Mr. Rehn

Baltimore County, Maryland

Houston

Baker

while I was in New York - He was delightful, but the amount of money asked for portraits was more than I could pay.

If you could have your secretary send me the addresses of Mr. McFee & Mr. Brook I might be able to see them; have them stop here.

I certainly would appreciate it if you could.

Yours sincerely

Katharine Baker Houston

I wish your Father & Mother lived near. Old friends count more and more.

Rodgers Forge
Baltimore County, Maryland

Houston

Barr

Barr Houston

"KENNOWAY"
RODGERS FORGE
BALTIMORE COUNTY
MARYLAND

Nov. 12th 1934.

Dear Mr. Barr;

Thank you for telling me about Maurice Grosser. I hope he is just the one I am looking for - at any rate I am obliged to you -

"The worst day of the year" will soon be over. I think I will stay ~~over~~ and see the Exhibition on the 20th, and you some other time.

Sincerely
Katharine B. Houston.

Kennoway
Rodgers Forge
Baltimore County, Maryland

Houston

Berr

November 8, 1934

My dear Miss Houston:

The nineteenth of November is the worst day of the year. It is the day before the opening of our Fifth Anniversary Exhibition and I shall be frantically busy. For this reason I am writing you to suggest the name of the portrait painter whose work I think would please you and who would, I think, do the picture for an amount within the price you suggest.

Maurice Grosser is the name of the painter. He is a native of Tennessee, has lived for a good many years in Paris where he has had several noteworthy exhibitions, and has recently returned to this country. I am asking him to get in touch with you at your cousins', the Collier Marshalls'. I am terribly sorry to have to do this in such an impersonal way but I am really overwhelmed with work at the Museum. I wish you could stay longer and come to the opening of the Exhibition on the 20th.

Very sincerely yours,

Miss Katharine B. Houston
"Kennoway"
Rodgers Forge
Baltimore County, Maryland

Howland

January 24, 1934

Dear Mr. Howland:

It isn't very easy to recommend books on modern art to laymen without knowing the individual. For instance, a very interesting book has just appeared called "Art Now" by Herbert Read, until recently professor at the University of Edinburgh. The book is written from the point of view of philosophy and aesthetics. I am sure you would find it illuminating because you have had some training in systematic philosophy. It is by all odds the most up to date book in English so far as its illustrations and text are concerned.

Usually up to date books are not useful to the layman who is confronted in this country at least with pictures painted in fashions of five, ten or fifteen years ago. A useful, entertaining, and comprehensive book is Sheldon Cheney's "Primer of Modern Art" providing the layman is not interested in the last ten years. It might be well to start with this book anyway. It has lots of illustrations.

Insight into modern painting can often be gained through biography. I suggest Meier-Graefe's "Van Gogh" especially if the layman is interested in religion for it is an account of the spiritual life of an evangelist who turned to art and became the archetype of expressionist painting. The opposite and equally important kind of modern artist is well illuminated by Ambroise Vollard in his small book on Renoir. -g-

Whoever is interested in modern painting in relation to Christianity and the spiritual life would also find Laurence Binyon's books on the paintings of William Blake very valuable.

A lucid analysis of the aesthetics of design in relation to painting can be had in Ralph Pearson's "How to See Modern Pictures."

I think these books especially if read in sequence - perhaps the Pearson after the Cheney book - would help. Let me know if you want any further suggestions.

With kindest regards to Mrs. Howland, I am

Cordially yours,

Reverend M. S. Howland
First Presbyterian Church
Binghamton, New York

FIRST PRESBYTERIAN CHURCH
BINGHAMTON, N. Y.

MINISTERS
MURRAY SHIPLEY HOWLAND
LLOYD D. ROHRBACH

CHURCH SECRETARY
MISS INA M. STEVENS

Jan. 23, 1934

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

My dear Alfred:

I wonder if you would be willing to do methe great favor of suggesting two or three books that would give to a layman the best interpretation of modern art. By that, I should perhaps mean, art in this century. I have found difficulty in discovering illuminating books of this sort and should greatly appreciate your help.

With kind regards and very sincere congratulations on the splendid work you are doing,

Yours very sincerely,

Ma. S. Howland

MSH:S

Jacobson

October 23, 1934

My dear Dr. Jacobson:

I can't thank you enough for sending me your new book on relaxation. I enjoyed so much our talk at Mrs. Rockefeller's and hope that I may have the pleasure of seeing you again.

I shall read the book with care and I am sure with great profit.

Gratefully yours,

Dr. Edmond Jacobson
310 South Michigan Avenue
Chicago, Illinois

Jackson

June 14, 1934

Dear Katharine:

I opened Marga's letter by mistake. She sailed last Saturday for Italy.

I am taking the liberty, therefore of returning her proof with the urgent request that the last two sentences be deleted and the word belated inserted as indicated. I am sure she will wish this done.

I forgot to send you a copy of a funny letter we had from Farley. Here it is.

We are having a Trustee meeting today and after that I will have time to think of when we can have luncheon.

Sincerely,

AHB

Mrs. Katharine Gauss Jackson
Charles Scribner's Sons
597 Fifth Avenue
New York City

Jackson

Barr Jackson

CHARLES SCRIBNER'S SONS
PUBLISHERS - IMPORTERS - BOOKSELLERS
597 FIFTH AVENUE
NEW YORK

SCRIBNER'S
MAGAZINE

March 26, 1934

Dear Alfred:

Thanks a lot for your trouble. I'm sure the girl you suggest will be able to do a good job. (I've passed the letter on and do not remember her name.) Was it not up Marga's street at all? At any rate I appreciate your taking care of it.

Sincerely yours,

K. G.

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

Jackson

March 20, 1934

Dear Katharine:

I have given the book by John Dewey to Laurence Stapleton. She was graduated from Smith College two years ago and comes as near being a genius as any girl I have ever known. Genius is perhaps not quite the right word since it is her genelly brilliant and critical intelligence wh is so remarkable rather than any ability along special lines.

She had some training in systematic philosophy and psychology at Smith and is also much interested in art. She is not famous now but I feel sure she will be. She said she would get the review down and to you by the 26th.

Sincerely,

AHB

Mrs. Katharine Gauss Jackson
Chas. Scribner's Sons
597 Fifth Avenue
New York City

Barr

Kates

PENNSYLVANIA MUSEUM OF ART

Memorial Hall, Philadelphia

February 3, 1934.

January 31, 1934

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

Dear Alfred Barr:

Thank you for straightening out the Rockefeller subscription matter.

I can't tell you how I value your help.

Faithfully yours,

Dear George:

I am turning your very interesting letter about Chinese furniture over to Philip Johnson who has all our work in architecture and in interiors in charge. I am afraid we can't do much about it because our funds are so low. The only thing I can suggest is to photograph at least three or four of the things that you like so much so that we may have something concrete to look at. We have very little money, China is a long way off, and the Chinese furniture is still aight unseen. As you say most of the stuff we see in this country is gaudy and bad.

Interesting as your account is I wish you would write at least a postscript about yourself.

With best wishes from Marga and me,

Sincerely,

AHB

Mr. George N. Kates
care College of Chinese Studies
Peking, China

Barr

Kimball

DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM OF ART, FAIRMOUNT
STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE
RODIN MUSEUM
THE PARKWAY AND 22ND STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONES
MEMORIAL HALL, GREENWOOD 1135
OTHER BUILDINGS, POPLAR 0500
CABLE ADDRESS
PENNMUSE

Memorial Hall, Philadelphia

February 3, 1934.

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

Dear Alfred Barr:

Thank you for straightening out the Rockefeller subscription matter.

I can't tell you how I value your help.

Faithfully yours,

Fiske Kimball

Fiske Kimball

Kimball

PENNSYLVANIA MUSEUM OF ART

Memorial Hall, Philadelphia

January 29, 1934. January 31, 1934

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

My dear Barr:

With some trepidation I wrote a line to Mrs. Rockefeller about the Corpus, and she [illegible] that she had signed a subscription form on the per volume basis, but that she would be happy to change it to a paid-up subscription if [illegible] form. Offner's own office [illegible] that she had [illegible] this line to you to see if [illegible] I may get it back for her. I [illegible] Miss Wolf at New York Uni[illegible]

I appreciat[illegible] that Mrs. Rockefeller did was entirely due to your kind intercession.

Copy to Miss Gertrude Wol[illegible]
New York University,
Washington Square, New Yo[illegible]

Dear Mr. Kimball:

Yesterday I telephoned Miss Kelly about the subscription blank to Offner's Corpus. She said that she remembered Mrs. Rockefeller's having signed the subscription but that she could not remember to what address it had been sent. Offner's office has no record of receiving it.

I told Miss Kelly that Mrs. Rockefeller had written you that she would be glad to change her subscription from "per volume" to "paid up" and that I would telephone Offner to send her another blank on which was to be written "this subscription cancels Mrs. Rockefeller's previous subscription." Offner agreed to do this yesterday so that I think the matter will be cleared up before he sails.

I trust this is in accordance with your wishes. I am delighted that Mrs. Rockefeller has agreed to help in Offner's great work.

Sincerely yours,

AHB

Fiske Kimball, Esq., Director
Pennsylvania Museum of Art
Memorial Hall
Philadelphia, Pennsylvania

DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM OF ART, FAIRMOUNT
STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE
RODIN MUSEUM
THE PARKWAY AND 22ND STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONES
MEMORIAL HALL, GREENWOOD 1135
OTHER BUILDINGS, POPLAR 0500
CABLE ADDRESS
PENNMUSE

Memorial Hall, Philadelphia

January 29, 1934.

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

My dear Barr:

With some trepidation I wrote a line to Mrs. Rockefeller about the Corpus, and she replied very kindly that she had signed a subscription form on the per volume basis, but that she would be happy to change it to a paid-up subscription if she could get back the form. Offner's own office in New York didn't have it (it was news to them that she had subscribed at all), and I am now writing this line to you to see if you have it or know where it went, so that I may get it back for her. I am also sending a copy of this to Miss Wolf at New York University, in case it went to her.

I appreciate that what Mrs. Rockefeller did was entirely due to your kind intercession.

Sincerely yours,

Fiske Kimball

Copy to Miss Gertrude Wolf,
New York University,
Washington Square, New York.

handwriting analysis Barr

15.37
16.41
16.55
17.16

LENA MAYER-BENZ
GRAPHOLOGIN - SCHULE KLAGES
GERICHTL. VERBEIDIGTE
SCHRIFTSACHVERSTÄNDIGE

ESSLINGEN-NECKAR
FERNRUF 6416

14. März 1933.

Ströbel-Hehlau
Museum Lindenstr.

Deutung d ... uttgart,
... 31.

E King

360 NASSAU ST.
PRINCETON, N. J.
June 28 '34

Dear Alfred:

Be assured that your very small letter is fully appreciated. The news that it was your effort that brought about earlier appointment with the Walters Gallery puts me in a very flush of gratefulness.

I am extremely sorry to learn your parents have been having such a rough time. I knew, of course, that they had been far from well, but I knew nothing of later development. I have their Chicago address and if that still holds I would like to write to them.

Putting sentimentality aside, I stopped in to see Dick this morning and he was very agreeable to helping me out, and thinks there is a very good chance of $300 with the first of the month. It seems his own position has been,

... tehenden
über die ... den Ein-
druck, da ... dass er
frei und ... en seines
Alltags ... gsame Aus-
senseite ... st ja auch
einer je ... n, durch
ihren na ... on sich
überzeug ... hkeit aus -
wer lässt ... ides ver-
fügt: üb ... ultivierten
Intellek ... e differen-
zierten ... bt ungemein
viel Anr ... und ebenso
stark un ... ussetzt,
sich hin ... nfluss Men-
schen si ... aft. Es ist
nicht etwa Einfachheit, was aus seinem Wesen entgegenkommt - man würde ein Wesentliches in seiner Natur unterschätzen, würde man unbeachtet lassen, dass hinter den seltsamen Verkleidungen und Masken seiner Interessen eine durchaus problematische und das Geheimnisvolle verbergende Wesens- und Begabungstotalität steht. Aber weil so viel leichte, flüssige Bewegung, eine solche Natürlichkeit und Unbefangenheit sein Auftreten umgibt, so wird nur der, der ebenso oder ähnlich

15.37
16.41
16.55
17.16

Bass

LENA MAYER-BENZ
GRAPHOLOGIN - SCHULE KLAGES
GERICHTL. VERBIDIGTE
SCHRIFTSACHVERSTÄNDIGE

ESSLINGEN-NECKAR
FERNRUF 6416

14. März 1933.

Ströbel-Hehlau
Deutsches Museum Düsseldorf

Deutung Stuttgart,
31.

and still is somewhat precarious, the most of his father's estate having been invested in mortgages. Sometimes the return is threatened altogether, and usually much curtailed.

I hope to get a little something from the Drexel affair; I haven't heard from them since sending in my plan of procedure about a week ago and suspect that they may have struck a snag.

Helping people out may not be a 'pure' joy, but I certainly have a distinct kind of thankfulness that I could do something for Tania's family.

—

Looking over Maritain recently (Art et Scolastique, p. 282) the following recalled your machine art show:

"C'est la logique qui fait la valeur esthétique de l'utile, et la logique déborde l'utile" —

with much love — Kinzibus —

...stehenden
über di... den Ein-
druck, ..., dass er
frei un... ...gen seines
Alltags ...egsame Aus-
senseit... ist ja auch
einer j... ...en, durch
ihren n... von sich
überzeug... ...chkeit aus -
wer lässt ...eides ver-
fügt: üb... kultivierten
Intellek... ...ie differen-
zierten ...ibt ungemein
viel An... - und ebenso
stark ur... aussetzt,
sich hin... ...influss Men-
schen si... ...haft. Es ist
nicht etwa Einfachheit, was aus seinem Wesen entgegenkommt - man würde ein Wesentliches in seiner Natur unterschätzen, würde man unbeachtet lassen, dass hinter den seltsamen Verkleidungen und Masken seiner Interessen eine durchaus problematische und das Geheimnisvolle verbergende Wesens- und Begabungstotalität steht. Aber weil so viel leichte, flüssige Bewegung, eine solche Natürlichkeit und Unbefangenheit sein Auftreten umgibt, so wird nur der, der ebenso oder ähnlich

handwriting analysis Bass

15.37
16.41
16.55
17.16

LENA MAYER-BENZ
GRAPHOLOGIN - SCHULE KLAGES
GERICHTL. VERBEIDIGTE
SCHRIFTSACHVERSTÄNDIGE

ESSLINGEN-NECKAR
FERNRUF 6416

14. März 1933.

Ytröbel-Hebrlau
(aus Museum Lindenstr.)

Deutung der Schrift "29jähriger Amerikaner" für Dr.Otto Garthe, Stuttgart, Robert-Bosch-Strasse 31.

Das äussere Bild dieses Lebens täuscht wohl manchen Aussenstehenden über die innere, die seelische Beschaffenheit. Der Schreiber erweckt den Eindruck, dass weder innere noch äussere Behinderungen für ihn bestehen, dass er frei und unbehindert, ohne Konflikte und Problematik die Unternehmungen seines Alltags zum Erfolg führt, und dass seine so gewandte, gewinnende, biegsame Aussenseite Symbol sei einer harmonischen, geschlossenen Totalität. Er ist ja auch einer jener Menschen, die der Erfolg begleitet, die ungemein bestechen, durch ihren natürlichen Charme Menschen leicht für sich gewinnen und auch von sich überzeugen. Wer setzt sich nicht gerne dem Bann dieser feinen Sinnlichkeit aus - wer lässt sich nicht gerne umschmeicheln von einem Wesen, das über beides verfügt: über eine ausgeprägte ästhetische Verfeinerung und über einen kultivierten Intellekt, der erst eigentlich zu seiner rechten Wirkung kommt, wo die differenzierten und feinen Zusammenhänge aller Lebensvorgänge beginnen. Er gibt ungemein viel Anregung an die Menschen weiter - er reisst mit und befruchtet - und ebenso stark und willig, wie er sich dem Einfluss von Situation und Mensch aussetzt, sich hinnehmen und hinreissen lässt, so zieht auch er durch seinen Einfluss Menschen sicher an sich und bestimmt sie zu einer weitgehenden Gefolgschaft. Es ist nicht etwa Einfachheit, was aus seinem Wesen entgegenkommt - man würde ein Wesentliches in seiner Natur unterschätzen, würde man unbeachtet lassen, dass hinter den seltsamen Verkleidungen und Masken seiner Interessen eine durchaus problematische und das Geheimnisvolle verbergende Wesens- und Begabungstotalität steht. Aber weil so viel leichte, flüssige Bewegung, eine solche Natürlichkeit und Unbefangenheit sein Auftreten umgibt, so wird nur der, der ebenso oder ähnlich

geartet ist, durch diese Verkleidungen hindurchsehen oder mindestens ahnen, dass dahinter sich noch ein Anderes, Allereigenstes und eigentlich auch Allerintimste verbirgt, das sich nicht so leicht erkennen lassen möchte. Es muss sich damit ja auch so höchst wahrscheinlich verhalten, dass er eine Jugend erlebte, die ihm ein leichtes, freies und unmittelbares Herausstellen seines persönlichen Ichs nicht möglich machte und demnach Einwicklungen verursachte, die heute noch als Egozentrizitäten weiter bestehen.

Der ihm innewohnende natürliche Rhythmus lässt auf angeborene Musikalität schliessen. Und wäre er auch nicht ausübender Musiker, so muss doch Bewegung, Sprache und Ton diese natürlichste Beziehung zur Musik zum Ausdruck bringen. Sinnenhafte Einfühlungsfähigkeit vermittelt ihm auch ohne allzuvieles Wissen intuitiv den tiefsten und schönsten Kern der Dinge, und so fällt ihm fast mühelos nicht nur Wissen und Erkenntnis, sondern auch Urteil und Verständnis oft in den Schoss. Er ist ungemein vielseitig und also ein Mensch, dem das Leben in mancherlei - man ist fast verführt zu sagen: in unbegrenzter Weise offensteht, und der vor allem den Zugang zu den Menschen so leicht findet, dass ihm auch nicht nur der Erfolg, sondern Liebe, Zuneigung und Beglückung zufallen muss.

Er selbst ist ein Menschenverbraucher - ein Menschenfresser, und seine Tage sind erfüllt vom Wechsel der Gesichter und auch von dem der Erlebnisse und Interessen. Er bedarf der Anregung, der Abwechslung und Veränderung - der Reiz des Neuen bedeutet ihm stets Erfrischung, Aufmunterung und Belebung. Er ist aber nicht nur etwa an das gebunden, was ihm die Menschen geben - Bereicherung bringt ihm auch ein erfülltes Phantasieleben. Trotzdem aber wird dieses Bedürfnis nach Abwechslung und Vielfältigkeit die Anhänglichkeit an Einzelne und Einzelnes nicht zu zerstören vermögen, und insbesonders ist er in der Erinnerung an das Erlebte gebunden. Es ist nicht nur die Frau, der sich sein Interesse, seine Zuneigung und seine Hingabe schenkt; viele Männer ziehen in mindestens ebenso stark an, und er empfindet in der Beziehung zu ihnen oft eine ebenso starke und befruchtende erotische Spannung wie in den Beziehungen zur Frau.

LENA MAYER-BENZ

Ursache hiefür ist ein stark femininer Einschlag. So unfixiert wie die Aeusserung seines Wesens ist seine Triebrichtung. Gemäss dieser könnte er alle Formen erotischer und sexueller Erlebnisse durchlaufen. Doch nicht nur ihre Formen, auch ihre Stufen: das Infantile ebenso noch wie das Kultivierte, ja das Raffinierte - die Einmaligkeit ebenso wie die hohen Grade der Ungebundenheit und der Treulosigkeit. Eine derart labile, unbestimmte Triebartung entspricht natürlich nicht mehr dem Begriff des "Normalen" und "Gesunden". Und gerade diese Unausgesprochenheit ist es, die zu den Störungen im Leben des Unterbewussten und damit natürlich auch im Ablauf seiner Tagesäusserungen beiträgt. Nicht nur dass die immense Unruhe dadurch erzeugt wird, die ihn oft umgibt, sondern bedeutsamer und folgenschwerer ist es, dass diese Vielfältigkeit der Triebäusserung m e h r physische und psychische Kräfte erfordert als ihm zur Verfügung stehen. Er ist seelisch und gemüthaft zu fein organisiert für die Anforderungen seines Unterbewussten und seiner Triebsphäre. Es ist unmöglich, dass alles, was sich hier meldet und ablöst, von seinem Tagesbewusstsein ergriffen und in eine befreiende Tat umgesetzt werden kann. Damit aber ist die ruhelos machende Jagd nach dem Endlichen, Endgültigen - nach dem bindenden Dauerzustand entfesselt. Kaum setzt das innere Erlebnis seine Aktivität in Bewegung und errichtet ein neues Ziel, so vollzieht sich auch schon die Geburt eines neuen Impulses und gebietet eigentlich die Ablösung der alten Vorstellung. Immer lockt also ein Neues - lockt die Ferne und ein Nichterfülltes und entfernt ihn immer weiter von der Möglichkeit einer ausreichenden, beruhigenden Gleichgewichtslage. Er wird immer wieder demselben Erlebnis ausgesetzt sein: der Verlockung durch eine Sehnsucht, die die Rolle der unerreichbaren, immer wieder vor ihm entschwindenden Fata morgana in seinem Leben einnimmt.

Dies alles könnte nun zwar bestimmte Konsequenzen auslösen, doch müssten sich nicht derartig problematische Konstellationen daraus ergeben, wie sie hier tatsächlich vorhanden sind, bestünde nicht die Gleichzeitigkeit von

Hemmungen und Enthemmungen. Was zur Enthemmung drängt, wird durch Hemmungen an der freien Entfaltung und Abstossung gehindert, sodass keine ungestörte Möglichkeit der Ablösung des inneren Bilderlebnisses entstehen kann. Zu vieles muss in seinem Unterbewussten (ich unterscheide hier sehr entschieden zwischen Unterbewusstem und zwischen Phantasieerlebnis) ungelöst, ja steril verbleiben, weil es nicht bis an die Oberfläche der Aeusserung heraufgetragen werden kann. Aber nichtsdestoweniger ist es da und wirksam und trägt nicht nur zur Beunruhigung, sondern tatsächlich auch zur Zerstörung seiner positiven Energieen bei.

Eigentlich gibt es hier keine andere Therapie als eine so lang dauernde Einschränkung der Aussenweltserlebnisse bis sich verdrängte Innenerlebnisse in genügendem Masse und Grade abgelöst haben. Das bedeutete nichts anderes als eine vielleicht Monate, ja Jahre währende Zurückgezogenheit auf ganz wenige Dinge und Interessen, und die Möglichkeit einer versenkenden Rückkehr bis zu jenen Jugenderlebnissen, bei denen dieser Schreiber d a r u m stehen blieb, weil er sie nicht abstossen und also in Erfahrung, Entwicklungssubstanz und Reife verwandeln konnte. Würde ihm das gelingen, so würde eine Wiederherstellung der Gleichgewichtslage erfolgen, die zugleich alle störenden, ihn bedrängenden Infantilismen mit einem Schlag zu beseitigen vermöchte.

Aber gerade für dieses Einzige Gebot für die Wiederherstellung und Vermehrung seiner Leistungskräfte wird er am wenigsten zu gewinnen sein.

October 10, 1934

Dear Kingibus:

Of course there is not hurry about the hundred.

Hanging pictures is very difficult, I find, and takes a lot of practice. Marceau might surprise you by his versatility but he has had a great deal of experience. I feel that I am just entering the second stage of hanging when I can experiment with asymmetry. Heretofore I followed perfectly conventional methods, alternating light and dark, vertical and horizontal.

I hope things are going all right and that Tania had a good trip to Europe. My best love to her.

Sincerely,

Mr. Edward S. King
105 Woodlawn Road
Baltimore, Maryland

WALTERS ART GALLERY
BALTIMORE, MD.
Oct 3 '34

Dear AH :

Gratitude, no doubt, might have dictated some sort of communication before now; aside from such, however, there is little in particular to write about.

I find there are a large number of problems in the Walters situation which I have never before encountered, and, of course, I am not called upon to solve the greater part of them. In this regard I think Marshall deserves a big hand - he is very versatile.

I have found that I suffer from too de vetement in patterning the hanging of pictures. Marceau, who is in general supervision of this, is, on the other hand, very resourceful and clever. I feel I've been rather a flop in the matter, tho with a little more leisure I believe I could have produced something condign.

The picture gallery is, I would say, hardly one of the country's great collections; the tendency has been, in my opinion, to overestimate it. (Confidential admission). Berenson has been rather kind to us; taking some pieces out of the "school of" and assigning them to the masters.

The staff gives an impression of tender youth - particularly Hamilton (AB '32) - an alert and attractive chap.

(It's a bit painful not to have anything after Monet)

Will you be down for the opening? - sometime late this month, I believe - the pre-view, that is

I ran into Paul on the street - he has grown into a hard-boiled look, legally provoked no doubt — otherwise, I've seen no one we know.

My family does well - Alyosha is a year to-day.

Will it be all right to wait 'till about Xmas before returning the hundred?

With much love to you and Marga and to your Mother and Father. I know very well I can never forget them.

ESK

Home address:
105 Woodlawn Road.
(just about vis-a-vis the Bensons -!)

Don't bother about making answer to this.

June 27, 1934

Dear Kingibus:

I am delighted to know that the Walters job has finally come through. About two weeks ago I telephoned Francis Taylor to make the finan inquiry and was told that you would in all probability have the job but that it would probably not begin until January or February. I told him that you were very hard up and that some way should be found by which you could be used in cataloging in the interim if it were possible. He said that he would try to do something about it and apparently has. I am happier than I can say at this outcome of a long campaign.

I am sorry I have not been able to send any money this month. Marga went abroad rather suddenly to see her mother taking with her a letter of credit. Our insurance is due early next month and my father and mother have just had a very expensive convalescence at Atlantic City where my father fell ill again. Trained nurses, doctors, and hotels have come beyond their means so that I have had to help out. If you could borrow two hundred dollars from Dick Lindsbury it might be better. I will be good for another one hundred dollars. On the other hand, if you feel embarrassed about approaching Dick you can count on me. We must be frank about this.

Mr. Edward S. King
360 Nassau Street
Princeton, New Jersey

Barr

E King

May 28, 1934

Dear Kingibus:

I think I will be able to lend you the money though not all at once. I am enclosing a check for one hundred dollars and will send some more in the near future.

You must not let this loan worry you. I am very glad to be able to help you out.

I looked into the Walters situation again when recently in Baltimore and since you already have had so much encouragement I think I can tell you what was told me confidentially, namely that you were definitely considered as an assistant professor in what I suppose may be called the Walters Institute or some such thing to give lectures at the gallery and also, as you say, at Goucher and Hopkins. I think there will be one other lecturer who would have the rank of professor. This man and yourself were the only two people mentioned in any of the discussions so while I do not wish to confirm any false hopes I think there is every chance that your appointment will go through.

I am sorry to hear of Tania's aunt's illness. Please give her our best love.

Sincerely,

AHB

Mr. Edward S. King
380 Nassau Street
Princeton, New Jersey

Ed King

Barr
Bar

April 10, 1934

Dear King:

I have heard from Agnes Rindge. She says that they are filling in their own gap made by her half year's absence next year. Sorry. Let me know if I can ask any more questions.

Sincerely,

AHB

Mr. Edward S. King
360 Nassau Street
Princeton, New Jersey

Barr

E King

March 30, 1934

Dear Kingitus:

I am looking into the Vassar business though I think Kate Elderkin knows more than I do. I have written Agnes Rindge.

Sincerely,

AHB

Mr. Edward S. King
360 Nassau Street
Princeton, New Jersey

Ekling

Barr

Money, in passing, said he hadn't heard further, that was definite about the brothers Goldberg, but that he believed the matter was temporary.

360 NASSAU ST.
PRINCETON, N. J.
March 27

Dear Alfred:

Kate Elderkin remarked to me this afternoon that Agnes Rindge at Vassar will be away next year and that there would be an opening there for a year in consequence. I am wondering if possibly you know anything about the situation. I am interested even tho it is only a fifty-in affair. (Mary would be interested, of course, in view of the sexual men he would like to place). Don't bother about a reply if you have nothing on the matter and are busy.

I was really extremely glad to see you Sunday; tho your short stay made it rather bitter-sweet.

Affectionis — E.S.K.

Mr. Alfred H. Barr
360 Nassau Street
Princeton, New Jersey

AHB

E King

January 23
1934

Mr. Edward S. King
360 Nassau Street
Princeton, New Jersey.

Dear King:

I have just had a letter from Miss Fansler of the Carnegie. She does not know of any agency for unemployed scholars.

She has put your name on her list, for she says that Mr. Keppel does succeed from time to time in filling positions.

I wish I had better news to send you. Looking forward to this week.

Sincerely

AHB

King

January 10, 1934

Dear King:

I am afraid the C W A committee to which I belong concerns painters and sculptors only. I have not heard ~~that~~ yet of any C W A fund for scholars though there certainly should be one. I am going to look into the matter.

Looking forward to seeing you on the 27th about tea time, I am

Sincerely,

Mr. Edward S. King
360 Nassau Street
Princeton, New Jersey

Kuhn

8 Jan '34.
Tac Nassau St

Dear Alfred:

I am inquiring as follows more or less as a matter of policy, for I had surmised, perhaps incorrectly, that the CCA applies to architects rather than to scholars. However, does their program entail anything like a sort of Monuments Historiques in collaboration with their other project? If there are any such possibilities, can you advise me regarding steps to be taken?

We'll probably leave here around noon on the 27th and look around town awhile before coming to your place. I will inform you more precisely later on. People speak well of "Shu Lomm the Not."

Tant d'amour —

Kingsley —

LETTERS WILLIAMSBURG
TELEGRAMS ASHFIELD VIA SHELBURNE FA
TELEPHONE ASHFIELD 52-2

Dear Alfred
I will
to send
art. I am
disposition
of the mus
fer it as
ever I am
ments of
possibility
center of
had with
disinterest
and say. (

Kuhn

Bara

C Kuhn

GERMANIC MUSEUM

Bar

Watkin

Personal

LETTERS WILLIAMSBURG
TELEGRAMS ASHFIELD VIA SHELBURNE FALLS
TELEPHONE ASHFIELD 52-2

CHAPELBROOK
ASHFIELD
MASSACHUSETTS.

Wednesday

Dear Alfred:

I will be glad to instruct the Chicago museum to send my head back to the museum of mod. art. I am somewhat confused abt. the future disposition of this object. I said I'd give it to the museum and it seems to me a good place for it as I don't much care for it personally. However I am more and more troubled by the fulminations of political implication and by the possibility of the museum (without you) as a center of a lot I hate. Conversations I have had with Nelson convince me of his ultimate disinterest in any thing which does not, as he wd. say (directly or indirectly,) pay for itself

Kuoy

Bara

C Kulm

GERMANIC MUSEUM

The presence of Philip and Alan in the museum seems to me the hatching of paranoia and prejudice which may be tolerable, necessary and uninjurious but which is also, to say the least, not without its threats. Hence I will exert the only authority I have: The museum may have my head as a loan for as long as it chooses to exhibit it up to three years: after which time we'll see. It's been a very bad summer for me for the worst and heaviest of reasons. Eddie has been more understanding than I could have imagined and my head is sizzling with coals of wrath. (self doused.) I've written a lot of verse and the start of my History of Theatrical Dancing.

Yours for (almost any) revolution (except Nazi)

Lincoln

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Barr

C Kuhn

GERMANIC MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE, MASS.

April
twenty-eighth
1933

Alfred Barr, Esq.,
Pension Haag,
Hölderlinstrasse, 4
Stuttgart, Germany.

Dear Alfred:

Thanks very much for your letter of April tenth and the programme of the Kampfbund. The latter I found extremely interesting, if rather non-committal.

Your tentative plans for an exhibition of German Romantic painting appealed to me very much. Perhaps you know that Gustav Pauli is being brought to this country next year by the Carl Schurz Foundation. He might have some suggestions to make to you and through him you might be able to get some financial aid from the Carl Schurz Foundation.

The Germanic Museum would, of course, be more than glad to have such an exhibition but I am afraid we could not be of much help financially. Our budget has been cut to the bone and we have already committed ourselves to one or two exhibitions for next year, so that our exhibition funds are nearly exhausted.

I scarcely know whether the revolution has affected the interest in this country for Germanic things. Occasional articles continue to appear in periodicals on contemporary German things and the attendance at the Germanic Museum has not fallen off. Enrollment, however, in the Department of Germanic Languages and Literatures has appreciably fallen off at Harvard and I feel that it would be extremely difficult to raise money from German-

GERMANIC MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE, MASS.

Alfred Barr, Esq. 2.

Americans who are not actually in sympathy with the Nazis.

I received your card from Tiefenbronn for which many thanks. I would have acknowledged it sooner had I known your address. It is a nice little town but I was somewhat disappointed in the Moser altar when I saw it some years ago.

If I can do anything for you here in Cambridge, please do not hesitate to call on me.

Sincerely -

Charles L. Kuhn

Knox

State of Maryland
Department of Health

Bureau of
Child Hygiene
J. MASON KNOX, JR., M. D., CHIEF

2411 N. CHARLES ST. BALTIMORE

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[illegible], M.D., CHPH

December 14, 1934

December 13, 1934.

Mr. Alfred H. Barr, Jr.,
11 W. 53rd St.,
New York, N. Y.

My dear Alfred:

Won't you send me, as soon as possible, your father's address in Pasadena? I have not heard from him since he wrote me October 31st from New York. I do not know whether he knows of Dr. Hodge's death. Dr. Hodge died suddenly from pulmonary embolis about five weeks after what we thought was a very successful abdominal operation.

I hope you are all well and happy. Perhaps you can come up with Gordon some time. He is on the staff of the News Week at 1270 6th Ave., Rockefeller Center. He seems to be enjoying his work greatly and is hard at it with very little free time.

Cordially yours,

J. H. Mason Knox, Jr.

J. H. Mason Knox, Jr., M.D.
2411 N. Charles Street
Baltimore, Maryland

Dear Dr. Knox:

Here is my father's address in Pasadena: care of Mrs. George R. Stewart, 520 Jackson Street, Pasadena, California.

I am very sorry to hear of Dr. Hodge's death and I know that my father will be too.

It was very nice to have a note from Mrs. Knox with the letter which I forwarded to my mother.

Cordially,

State of Maryland
Department of Health

Bureau of
Child Hygiene
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2411 N. CHARLES ST., BALTIMORE

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December 13, 1934.

Mr. Alfred H. Barr, Jr.,
11 W. 53rd St.,
New York, N. Y.

My dear Alfred:

Won't you send me, as soon as possible, your father's address in Pasadena? I have not heard from him since he wrote on October 31st from New York. I do not know whether he heard that Dr. Hodge died suddenly from pulmonary embolis about five weeks after what we thought was a very successful abdominal operation.

I hope you are all well and send you greetings. Perhaps you can come up with Gordon some time. He is on the staff of the News Week at 1270 6th Ave., Rockefeller Center. He seems to be enjoying his work greatly and is hard at it.with very little free time.

Cordially yours,

J. M. Knox Jr.

Barr

Knox

State of Maryland
Department of Health

Bureau of
Child Hygiene
J. H. MASON KNOX, JR. M. D., CHIEF

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R. R. [illegible]

February 27, 1934

Feb. 26, 1934.

Mr. Alfred Barr, Jr.,
11 W. 53rd St.,
New York, N. Y.

My dear Alfred:

Your let[illegible] made an appointment at Dr. Walter Baetjer's, [illegible] Friday afternoon, March 2nd. His four o'[illegible]

I also made an appoint[illegible] Cathedral St., at 10:15 [illegible] in his office on Friday afternoon.

Mrs. Knox [illegible] sorry to miss your visit but I am very glad you are going to have the opportunity of staying with Mrs. John Garrett and seeing her lovely home. I th[illegible] said she expected to hear Mrs. Garrett's lecture on Friday evening and maybe I will accompany her. I hope you will at least look in upon u[illegible] in Baltimore.

Cordial greetings to Marga, believe me

Sincerely yours,

J. H. Mason Knox Jr.

Dr. J. H. Mason Knox, Jr.
2411 N. Charles Street
Baltimore, Maryland

Dear Dr. Knox:

You are certainly very kind to have made appointments for me at Dr. Baetjer's (5 on Friday) and Dr. Woods' (10:15 a.m. Saturday).

Marga and I hope to see you and Mrs. Knox, if not at the lecture then perhaps some time Saturday. Again with many thanks and greetings, I am

Sincerely,

A. H. Barr Jr.

State of Maryland
Department of Health

ROBERT H. RILEY, M. D., DR. P. H., DIRECTOR
2411 N. CHARLES ST., BALTIMORE

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R. H. RILEY, M. D., DR. P. H.

Feb. 26, 1934.

Mr. Alfred Barr, Jr.,
11 W. 53rd St.,
New York, N. Y.

My dear Alfred:

Your letter of the 24th is at hand. I have made an appointment at Dr. Walter Baetjer's, 1115 St. Paul St., at 5 o'clock on Friday afternoon, March 2nd. His four o'clock hour was filled.

I also made an appointment for you with Dr. Woods, 906 Cathedral St., at 10:15 Saturday morning. Dr. Woods is not in his office on Friday afternoon.

Mrs. Knox and I are sorry to miss your visit but I am very glad you are going to have the opportunity of staying with Mrs. John Garrett and seeing her lovely home. I think Mrs. Knox said she expected to hear Mrs. Garrett's lecture on Friday evening and maybe I will accompany her. I hope you will at least look in upon us while you are in Baltimore.

Cordial greetings to Marga, believe me

Sincerely yours,

J. H. Mason Knox Jr.

State of Maryland
Department of Health

Bureau of
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ROBT. P. WOOD, M. D., M. P. H.

February 24, 1934

Dear Dr. Knox:

Mrs. John Garrett has asked Marga and me to come down for the week-end of March second. I would like during this week-end to see Alan Woods to check up on my eyes and also to see Dr. Baetjer again. We are not expected at the Garrett's until dinner time Friday evening so that I could make an appointment on Friday afternoon preferably at four o'clock or after as I have an appointment in New York for Friday morning. I think also that I could take time Saturday morning.

Do you think I could trouble your secretary to make these appointments for me and let me know so that I can confirm them directly? I do not know Alan Woods' address.

Marga and I realize that you and Mrs. Knox had asked us to stay with you when I had to come down again but as Mrs. Garrett has asked us I am sure that you and Mrs. Knox will pardon our staying with her. We hope to see you, perhaps at the lecture at the Baltimore Museum which Mrs. Garrett is giving Friday evening.

Cordially yours,

Dr. J. H. Mason Knox, Jr.
2411 North Charles Street
Baltimore, Maryland

Barr

Knox

State of Maryland
Department of Health

ROBERT H. RILEY, M. D., DR. P. H., DIRECTOR
2411 N. CHARLES ST., BALTIMORE

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R. H. RILEY, M. D., DR. P. H.

January 10, 1934.

Mr. Alfred H. Barr, Jr.,
11 W. 53th St.,
New York, N. Y.

My dear Alfred:

I have your letter of the 9th and have made an appointment for you at Dr. Baetjer's office on Friday afternoon at 2 o'clock.

Mrs. Knox and I want you to come directly to 211 Wendover Road while you are in Baltimore. Any time on Friday will suit us.

You will be interested to know that Katharine has recently announced her engagement to Dr. Morgan Cutts, the lad who was with her last summer in Greensboro. We are all very much pleased.

Bring Mrs. Barr with you if you can.

Looking forward to seeing you on Friday, I am

Sincerely yours,

Jim Knox Jr.

January 9, 1934

Dear Dr. Knox:

My mother wrote me several months ago that you still felt strongly that I should come down to Baltimore to be looked over by Baetjer and that you would make an appointment for me.

I have had this constantly in mind but have not been able to get away during a busy fall. Now after this week's work is done I expect to have a little more free time and could come for an appointment Friday afternoon or Saturday, the 12th and 13th.

I hate to trouble you to make an appointment with Dr. Baetjer but feel that if you will telephone him my chances will be much better. It is certainly very kind of you to concern yourself with my health.

Please give my love to Mrs. Knox and to Katharine and Helen or whoever else of your children is in Baltimore. It would be a pleasure to see them all again.

Sincerely yours,

AHB

P.S. I want also to talk with you a little about Father.

Dr. J. H. Mason Knox, Jr.
Bureau of Child Hygiene
2411 North Charles Street
Baltimore, Maryland

Barr

Lane

St. James, L.I.
April 10, 1934

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

Dear Barr:

I am enclosing the letter written me after the First Municipal Art Exhibition broadcast I gave in March. The Macy broadcast and lecture during Macy's Hobby Week were given in February. As I mentioned to you when I had the pleasure of seeing you last week, I think that as far as the "Art in America" program was concerned, my best work would be done in the period from the Hudson River School to the present day, with especial emphasis upon contemporary trends and painters.

Yours sincerely,

James W. Lane

James W. Lane

Lexington

Hotel Lexington
New York

LOCATED IN GRAND CENTRAL ZONE
AT 48TH STREET AND LEXINGTON AVE.

July 9, 1934

July 3rd, 1934

Mr. Alfred H. Barr, Jr.
11 East 53rd St.
New York City

Dear Mr. Rochester:

Dear Mr. Barr:

The reason I have not patronized the Hotel Lexington is because I found the noise of radios in the adjoining rooms intolerable and because I found a larger and much quieter room at the Gladstone around the corner.

For some time I have wanted to write to you to inquire, if I may, why you have not [illegible] a year.

Very truly yours,

Please do not misconstrue my [illegible] over-zealous. I know that many people do not have occasion to use a New York hotel frequently and also that [illegible] our own records are [illegible]

But, possibly there is some other reason, perhaps a failure in our service, which has kept you away from the Lexington.

If you will write your reason, no matter how briefly, you will find me an appreciative [illegible] envelope which requires no postage is enclosed.

Sincerely, [illegible] Service,

Charles E. Rochester
General Manager

CER:PC

Mr. Charles E. Rochester
Hotel Lexington
Lexington Avenue at 48 Street
New York City

Telephone Wickersham 2-4400

hotel Lexington
New York

LOCATED IN GRAND CENTRAL ZONE
AT 48TH STREET AND LEXINGTON AVE.

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HOTELS NEW YORKER, NEW YORK; BOOK-CADILLAC, DETROIT; NETHERLAND PLAZA, CINCINNATI; RITZ-CARLTON, ATLANTIC CITY; VAN CLEVE, DAYTON

July 3rd, 1934

Mr. Alfred H. Barr, Jr.
11 West 53rd St.
New York City

Dear Mr. Barr:

For some time I have wanted to write to you to inquire, if I may, why you have not been a guest here for about a year.

Please do not misconstrue my efforts as aggressive and over-zealous. I know that many people do not have occasion to use a New York hotel frequently and also that sometimes our own records are in error.

But, possibly there is some other reason, perhaps a failure in our service, which has kept you away from the Lexington.

If you will write your reason, no matter how briefly, you will find me an appreciative reader. An envelope which requires no postage is enclosed.

Sincerely at your service,

Chas. E. Rochester

Charles E. Rochester
General Manager

CER:PC

FIRST MUNICIPAL ART EXHIBITION

THE FORUM · RCA BUILDING · ROCKEFELLER CENTER · NEW YORK, N. Y.

SPONSORED BY THE HONORABLE F. H. LA GUARDIA · MAYOR OF THE CITY OF NEW YORK

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March 19, 1934

Mr. James Lane
St. James
Long Island

My dear Mr. Lane:

May I take this opportunity of extending thanks in behalf of the First Municipal Art Exhibition and its participating artists for your kind and courteous cooperation in assisting us to further the cause of American art on our daily radio programs.

I am sure that your talk was not only enlightening to the people who heard you at the exhibition, but was also very interesting and enjoyable to our vast number of radio listeners.

Thanking you again for your cooperation, I am

Yours very truly,
Francis C. Healey (M.W.)
Francis C. Healey
Daily Radio Programs
For the F.M.A.E.

fch/mw

Levy

June 28, 1934

Dear Julien:

I have found someone who will pay $250. for the Dali watch picture as a gift to the Museum.

I realize that this offer is considerably below the last price that you mentioned at Cary Ross' party which was, I think, $400. About a month before that when in your gallery with Sweeney I asked you for a price and you mentioned $300. It was with this price in mind that at that time I spoke to this friend who has now come through with the offer of $250. Let me know how you feel about it.

The gift would be announced at the time of our Anniversary Exhibition in the fall.

Are you spending the summer on this side? If so I wish you would stop in the Museum and have luncheon when you come into tow.

Sincerely,

AHB

Mr. Julien Levy
602 Madison Avenue
New York City

Lurçat

October 23, 1934

Dear Mr. Lurçat:

I feel very guilty at not having answered your very interesting letter. As you can imagine I have been frantically busy during the past weeks.

I wonder what effect the Swiss landscape of which you speak has had on your painting. I understand your pessimism about the Paris situation but isn't it true that there is a very strong anti-Fascist movement made possible by a co-operation of left wing parties?

I realize that the Valery is usually looked upon as a formalist but I feel that he also grants the importance of the impulsion of the idea especially in his studies of the method of Leonardo da Vinci.

I had great pleasure in talking with Mr. and Mrs. Catesby Jones and seeing their collection.

Mrs. Barr and I look forward to seeing you this year. I hope that your English has improved because my French is just as bad.

Sincerely,

Alfred H. Barr, Jr.

Mr. Jean Lurçat
care Mr. and Mrs. T. Catesby Jones
53 East 92 Street
New York City

McMahon

January 19, 1934.

Dear Mr. McMahon:

About ten days ago Walter Cook telephoned me and asked me to recommend a lecturer on modern art for the New York University. I suggested James Sweeney and understand that you are considering him quite seriously. I told Walter about Sweeney's training but in any case you would be more interested in the work he has done than would Walter. For this reason I am taking the liberty of writing you a little about Sweeney who is so modest that he might fail to inform you about himself.

Sweeney is a business man and has inherited a large oriental rug importing business with offices in Europe and the middle west, as well as in New York. He studied at a Catholic college in America and then at Cambridge in England, where he specialized in English literature and aesthetics under I. R. Richards. While at Cambridge he saw a good deal of both Ogden and Richards. His interest in painting developed. He also spent sometime in Dublin, although he was not officially a student at the University. He could not finish the third year at Cambridge so did not receive his degree. After his return to America he began to write art criticism for the New York Times, then for Creative Art, the Arts, the Chicago Post and more recently for French periodicals, such as Formes and Cahiers d'Arts. He is especially interested in the four masters of cubism, Henri Rousseau and Cezanne. In his own collection he has fine pictures by Picasso, Klee, Gris, Rouault, and one of the best Legers in America.

I have never heard him lecture but I can testify to his serious, scholarly and thoughtful study of painting during the last hundred years.

Very sincerely,

AHB
Blum

Professor A. Philip McMahon,
138 West 12th Street,
New York, N. Y.

Marvel

November 23, 1934

Dear Joe:

I looked all over the Museum for you yesterday after I had said goodbye to Margaret Lewisohn and could not find you.

I wonder if you are still looking for something to do. Would you be at all interested in talking over a position with Raymond and Raymond? Bernard Raymond says that he knows you or knows of your work and experience and would be very much interested in having a talk with you. His office is at 40 East 49th Street.

I would look into this both because Raymond is an extraordinarily decent person to work with and because he may have something interesting to offer.

Sincerely,

Mr. Josiah P. Marvel
East Hampton, Long Island
Please forward

Barr

copy Miller

Lexington, Va.
June 29, 1934

Dear Mr. Barr:

Your letter was forwarded to me from Montclair and has just reached me. Needless to say, I am delighted, and look forward with the greatest pleasure to working at the Museum next year.

I am leaving for New York tomorrow and shall hope to see you within a few days.

Sincerely,
Dorothy C. Miller

Miss Dorothy Miller
47 South Fullerton Avenue
Montclair, New Jersey

Barr

copy Miller

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

June 27, 1934

July 18, 1934

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

Dear Miss Miller:

We have had considerable difficulty with our budget but I think I can now assure you that we can take you on next year beginning September first.

I have one condition to make: that is, that you study German as intensively as you can. You will not need to speak it but a reading knowledge you will find almost essential for your work at the Museum. It is not that we have much to do with German painting but many of the best works on French and European painting in general are in German. Moreover, German is necessary for many of our catalogs.

I look forward with the greatest pleasure to having you as an assistant.

Sincerely,

AHB

Miss Dorothy Miller
47 South Fullerton Avenue
Montclair, New Jersey

Barr

Copy sent AHB. 7/24 Morey

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art and Archaeology

July 18, 1934

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

Dear Alfred:

Thank you very much for the photograph, and I will be honored by a quotation in your catalog.

No golf for me this year in Greensboro. I've got this catalog of Vatican ivories on my hands, and I am going to finish it.

With best wishes,

Sincerely yours,

C R Morey

CRM/Y

Barr Morey

PRINCETON UNIVERSITY

PRINCETON NEW JERSEY

Department of Art and Archaeology

February 16, 1934

Mr. Alfred Barr, Director

Museum of Modern Art

11 W. 53rd St.

New York City

Dear Alfred:

Thanks a lot for your letter of February 13th, and copy of Garrett's letter. I am sending on your previous letter, and one I received from Renss Lee, to Garrett, to put in his docket concerning Ed. It does look as if something might happen.

Sincerely yours,

CRMorey

CRM/F

Barr

February 13
1934.

Dear Mr. Morey:

I am sending youaa copy of a letter I have just received from Robert Garrett about King. The letter is certainly not discouraging. I tried in the accompanying letter to say as much as I could for King's interest in modern painting. I wish I could say more, but he seems to me to have paid only superficial attention to recent art during the past few years. With the exception of architecture I suppose he would be of little use in a curatorial position. I wish I could say something about his first hand contact with works of art so far as the actual handling and expertizing are concerned, but I simply do not know about King's work along these lines.

Of course it is this last qualification which I think makes Riefstahl such an abvious choice, at least for the Near Eastern field. I am under the impression howevey, that there are four or five potential jobs in the Walters Gallery.

I suppose I should not put in a letter what I have heard about the Baltimore objections to Riefstahl. I I got them first-hand and am quite certain that the Baltimore Trustees have mistaken or misconstrued the facts in Riefstahl's past. Doubtless you know to what I refer and might if you have the opportunity, speak to Mr. Garrett about it, for it seems to be he who has been most troubled by Riefstahl's past.

I hope with all my heart that you will be able to place King in the Baltimore job. I think he would be happy and well adapted there.

With kindest regards, I am

Very sincerely

Director

Proffessor C. R. Morey
McCormick Hall
Princeton, New Jersey

February 12, 1934.

Dear Mr. Morey:

I am very glad to know that you are working actively on Edward King's behalf. While I think that he is best equipped to work in mediaeval and far eastern field, I know that he has been much interested in modern art as well. The great variety of lecturing experience which he has had at Bryn Mawr would, I think add greatly to his value in many fields.

What impresses me most about his work is his thorough and high scholarly standard. I feel that he gets to the bottom of the problem and this seems to me to be of primary importance in any curatorial or cataloging work.

I hope Walters Art Gallery Trustees will consider his candidacy very carefully, not only because he is a Baltimorian, but even more because he is so very well equipped.

Very sincerely yours

Director.

Professor C. R. Morey
McCormick Hall
Princeton, New Jersey

Barr

Morey

PRINCETON UNIVERSITY

PRINCETON NEW JERSEY

Department of Art and Archaeology

February 7, 1934

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

Dear Alfred:

I have been working on the Walters Art Gallery - Ed King problem for a year, and hope that I have made some impression. At present, you can help me a lot if you would do the following:

Renss Lee and I talked over the matter of Ed's fitness for such a position when Renss was here this last week-end, and in answer to my querying, he pointed out Ed's excellent competence in the field of Oriental Art, which would make him almost uniquely valuable to a museum in this country. I asked him if he would be willing to write me a letter to that effect, and he said he would.

You, on the other hand, are particularly competent to speak of Ed's ability in the modern field, and if you could write me a letter giving me your opinion in that respect, it would supplement Lee's letter very well, particularly as Ed, of course, appears in my eyes as a mediaevalist, and the three opinions ought to give a pretty clear idea of Ed's unusually comprehensive knowledge of the history of art, and the value thereof in the huge and miscellaneous job of cataloguing the Walters Collection.

With best wishes,

Sincerely yours,

CRMorey

CRM/F

Morey

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

February 5, 1934

Dear Mr. Morey:

I hear a fairly convincing rumor that the Walters Art Gallery is to take on five or six catalogers. Don't you think there might be a chance of finding a job for Ed King in the Medieval or Near Eastern division of this work? All our efforts to secure a position for Riefstahl seem to have been in vain but I feel that we would have more chance of success with King as a Baltimorean. I am writing a short note to Mr. Robert Garrett on the chance that he may have influence. I do hope we can help King out in this difficult year.

Sincerely,

Prof. C. R. Morey
McCormick Hall
Princeton, New Jersey

Barr

Morey

PRINCETON UNIVERSITY

PRINCETON NEW JERSEY

Department of Art and Archaeology

October 27, 1933

Mr. Alfred Barr, Director

The Museum of Modern Art

11 W. 53rd St.

New York City

Dear Alfred:

I wish very much we could publish the Nereditza frescoes, but our publications are limited to work done at or under the supervision of Princeton, except in the case of the illuminated manuscripts. Beside that, our publication budget is pretty well mortgaged for three or four years ahead, at present. If I can think of any way in which this valuable material could be gotten out, I will let you know.

Tisserant has not let me know yet when he is going to be here, but as soon as he comes along I will query him on the matter of the translation. I hope, too, that we will have the pleasure of Mrs. Barr's assistance in that matter.

Sincerely yours,

CRMorey

CRM/F

Morey

October 25, 1933

Dear Mr. Morey:

I have been in communication with Mr. Cherniavsky of the U. S. S. R. Society of cultural relations with foreign countries concerning an article by the scholar, restorer and painter, Tolmatshevskaia upon the frescoes of Nereditza. So far as I can make out the article is primarily a statistical analysis and should be illustrated with about twelve or fourteen photographs and a few color plates (the latter, I presume, would be almost impossible at the present time).

As you know the Nereditza frescoes near Novgorod are the most complete monument of Russian Byzantine fresco painting of the 12th Century. If you are interested at all I suggest that you write Mr. Cherniavsky, Chairman, Art Section, V O K S, Cruzinsky Square 17, Moscow 56.

Marga is much interested in the translation which you have mentioned to her and hopes that it may come her way. We hope to come to Princeton for one of the games when we will try to see you and Mrs. Morey.

Cordially,

Prof. C. R. Morey
McCormick Hall
Princeton, New Jersey

Morey

Barr

September 17, 1934

Dear Mr. Morey:

Under another cover I have sent you a complimentary copy of the catalog, Lillie P. Bliss Collection. I want to thank you for the note on the Coptic textile which I think no one else in America could have provided.

This morning in glancing through the Museum News of September 15th I came upon your article "Research ~~and~~ Art Museums." I hope what you have written will be as widely read as it deserves. I wish underlined copies could be sent to every art museum trustee in the country. I think the chief fault lies with trustees who have no interest or sympathy in research or even in decent accuracy. Certainly American museum life as it exists at present provided more handicaps than it does opportunities for research.

In the same magazine I read of King's appointment as head of the Department of European Painting and Oriental Art in the Walters Gallery. I wonder if this is really true. If so, isn't it a more important position than that to which he was originally appointed?

I really missed your golf this summer in Greensboro.

Sincerely yours,

AHB

P.S. We would appreciate any corrections or additions which you may be able to make to the catalog.

Prof. C. R. Morey
Mc Cormick Hall
Princeton, New Jersey

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