The Museum of Modern Art
FILM LIBRARY
Corporation

485 Madison Avenue, New York
Telephone PLaza 3-1981

Hope you get this. It was before the other letter. D.

July 10, 1935

Mr. Alfred H. Barr, Jr.,
c/o Chase Bank,
Paris, France.

Dear Alfred :

The enclosed very formal note will, I am sure, be self explanatory. It was brought up at the last meeting and it was felt that if you would have time to go to Rome and deal with the film thing it would be a great assistance to us. Our paying your train fare would be a most legitimate expense.

We are finally set up and functioning and our dealings with the industry are, I think, going forward successfully. I had a letter from Hays this week in which he was very nice for three pages and he is in Hollywood now talking with the industry itself about the films we want.

Iris tells me she is writing you another list of Italian films which I think Marga already has.

Nothing further has been done about any of the committees or the Secretary. We hope to complete that in September.

The reduction of the 35 mm films to 16 mm is entirely feasible but the devil of a lot of work. The process is still not as smooth as it should be. However, we hope that by remaking one machine almost perfect copies can be made.

This is a very disconnected letter because I am completely worn out by having to operate the machine here for three showings this afternoon because the "hired operator" didn't show up. Anyway things seem to be going along alright.

Love to you both,

Sincerely,

John E. Abbott

JEA/W

JOHN HAY WHITNEY
President
JOHN E. ABBOTT
Vice-President
EDWARD M. M. WARBURG
Treasurer

JOHN E. ABBOTT
General Manager
IRIS BARRY
Curator

The Museum of Modern Art
FILM LIBRARY
Corporation

485 Madison Avenue, New York
Telephone PLaza 3-1981

July 10th 1935

My dear Alfred

I was glad to have your letter and hear you agree about the two surrealist book collections. I am trying to get Chrysler to come across with the $400 for the Eluard lot though he is hard to get moving as he is involved in air-cooling, but I spoke to him today and thought he sounded on the verge of coming through.

As for the movies, all seems to go well: we just had what I suppose was our "ouverture", reporters came in and saw three films - one from 1896, "The Great Train Robbery" and the animated cartoon Marga saw "Joie de Vivre". We shall not give out any more publicity until August by which time we shall have erected a monumental tribute to Georges Melies and come out with a Melies story complete with films, letters, photographs, original drawings, sob story and all about him. It is nice to have our own little "theatre" and machine and see films here. The first press release we gave out was satisfactory especially from the important point of view of the trade press and a marked difference was felt by us immediately on the part of the film industry as a consequence. Whitney leaves for Hollywood Friday and I hope we shall clinch the American film thing within a few weeks so that we can get abroad.

We took a long weekend off over the 4th of July and went to Delaware to see the family's new cottage, which was a distinct relief as we are keeping rather long hours here and "going on" late. Monday we spent with the Antheil's: George I think will be a help and anyway he is now in the film business, to make operas for Paramount with Pabst and Fritz Reiner. And so it goes. Our car arrives from Hollywood next week. It is very hot here.

Oh the girl at the Metropolitan, Miss Sloane, is abroad: Mabry tried to get in touch with her and will I imagine do so when she gets back. No other news much. Our cat is very well. Collins brought him some grass in a box marked "Cat tonic". We also took the cat to Delaware for the weekend as Dick said travel was broadening.

I imagine this is a fiercely dull letter as I am tired from the reporters, but it brings all kinds of greetings to you both. I append rought list of Italian

films which the Library would like to have. I imagine the Italian government could help very much and why shouldn't it? Shall Italy be forgotten when the film is studied?

Ever

Iris

The Museum of Modern Art
FILM LIBRARY
Corporation

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TENTATIVE LIST OF ITALIAN FILMS FOR THE FILM LIBRARY

"Quo Vadis" 1912 probably made by Cines
"Cabiria"

One good example of the dramas of about 1914 in which there was always much rolling of eyes and waving of arms, opulent leading ladies and highly ornate wall-paper backgrounds

Italian war film

"Terra Madre"

"The Table of the Poor" directed by Blasetti, 1932

"Acciaio" directed by Walter Ruttmann, produced by Cines,1933

"Velocita" directed by Cordero & Martina, produced by Futuristafilm

Any good fairly recent documentary, propaganda, educational or experimental films? I know little or nothing about them. Information is needed as well as films. What about avant-garde movies?

ALSO

Books? Stills? Particularly anything there is about the early futurist literature and the film, the influence of the film on other arts, hailing of the film by the futurists etc.

The Museum of Modern Art
FILM LIBRARY
Corporation

JOHN HAY WHITNEY
President
JOHN E. ABBOTT
Vice-President
EDWARD M. M. WARBURG
Treasurer
•
JOHN E. ABBOTT
General Manager
IRIS BARRY
Curator

485 Madison Avenue, New York
Telephone PLaza 3-1981

July 10, 1935

Mr. Alfred H. Barr, Jr.
c/o Chase Bank
Paris, France

Dear Mr. Barr :

At a meeting of the board of directors of The Museum of Modern Art Film Library Corporation, I was instructed to ask you if it would be possible for you to go to Rome and negotiate for several films which this Library wishes to acquire. Your railroad fare from Paris to Rome and return would be paid by the Film Library.

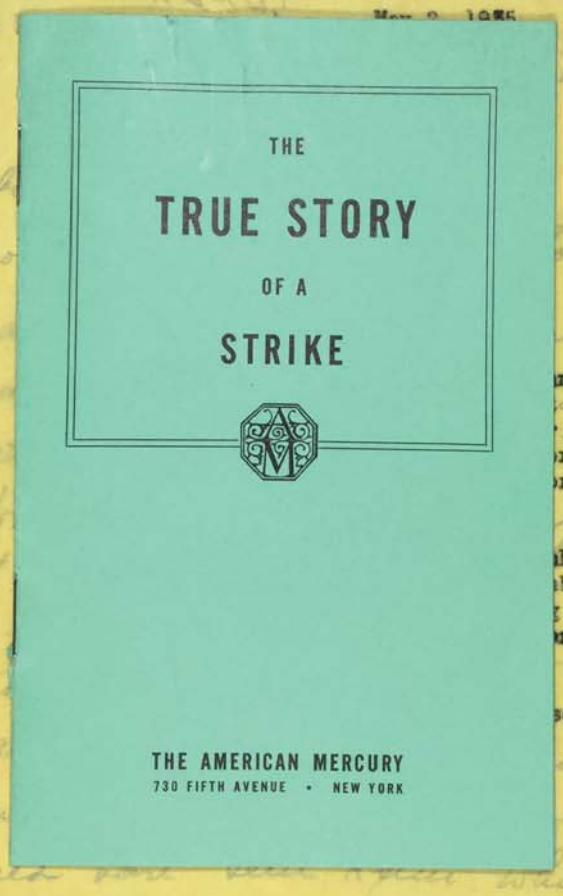
I do hope that you will find it possible to undertake this trip.

Very sincerely yours,

John Abbott.

John E. Abbott,
Vice President

JEA/W



Jere Abbott, Esq.,
Director
Smith College Museum of Art
Northampton, Massachusetts

THE ONONDAGA

May 2, 1935

SYRACUSE
NEW YORK

ON APRIL 30, SEVEN EMPLOYEES WALKED AMERICAN MERCURY OUT ON STRIKE...

■ Since then the offices of the magazine have been picketed, boycotting has been attempted, and false statements have been issued in an effort to damage The Mercury's reputation. At the time of the walk-out a list, containing the names and addresses of subscribers, disappeared from the office. Some of these subscribers are now receiving a circular urging them to cancel their subscriptions. The circular has been sent out by an undercover group calling itself "Committee in Suport (sic) of American Mercury Strikers." This is but the latest of a series of such anonymous attacks. So that there will be no further misunderstanding of The Mercury's position in

Jere Abbott, Esq.,
Director
Smith College Museum of Art
Northampton, Massachusetts

THE ONONDAGA

May 2, 1935

SYRACUSE
NEW YORK

this strike, the publisher and editor wish to present the following statement of the true and demonstrable facts.

The only issue in the strike, from The Mercury's point of view, has been the right of its editor to dismiss a confidential employee who had, in his opinion, proved unsatisfactory.

The strikers, however, have alleged that they walked out: (a) because two of their number were discharged for union activities, and (b) because certain demands they made were not met. An examination of the facts reveals the complete inaccuracy of these allegations.

The charge that two employees were dismissed because of union activities becomes absurd when account is taken of the following:

Jere Abbott, Esq.,
Director
Smith College Museum of Art
Northampton, Massachusetts

THE ONONDAGA

May 2, 1935

SYRACUSE
NEW YORK

1-

One of the employees, the secretary of the publisher, resigned five days before the strike, and her resignation was accepted.

2-

In testimony before the Regional Labor Board, and now of record, the strikers admitted that they had never informed the owners of The Mercury of the existence of the union prior to April 29, twenty-four hours before the walk-out. It was also testified that the union had been formed in secret, and that no employee other than those who struck knew of its existence until that date.

3-

Documentary proof exists in the office of The New York Times that on April 26, the editor of The Mercury sent to The Times an advertisement seeking "A secretary-stenographer for a magazine editor." The employee who was discharged—allegedly for union activities—was the only secretary-stenographer in the editor's office. It is therefore obvious that this employee could not have been dismissed for union activities, a specific advertisement for her successor having been inserted in The Times three days before the publisher or editor, according to the strikers' own testimony, knew of the existence of the union.

▪

The second allegation, that all the strikers' demands were refused by the publisher, also proves inaccurate in view of the following facts:

1-

The strikers stated that they were fighting for a minimum wage of $21 a week. The truth is

Jere Abbott, Esq.,
Director
Smith College Museum of Art
Northampton, Massachusetts

THE ONONDAGA

May 2, 1935

SYRACUSE
NEW YORK

that only one permanent and one temporary subscription clerk received $17; the other employees received from $21 to $35. Although a $17 wage was above the NRA minimum and above that paid by most publications for similar work, The Mercury agreed to establish a minimum of $21. The lowest salary now being paid by the magazine is $21.

2-

The strikers stated that they were fighting for two weeks' vacation with pay. The truth is that, on presentation of this demand, the Shop Committee was told that their demand was unnecessary because all employees were to be given two weeks' summer vacation with full pay, instead of the one week with pay and one without, allowed them last year by the former owners of the magazine. The present staff of The Mercury will be given vacations this summer on the new basis.

3-

The strikers stated that they were fighting for the restoration of pay cuts. The truth is that, since the present owners of The Mercury bought the magazine in January, 1935, there have been no pay cuts. The last reduction was made by the former owners in April, 1933. In spite of universally unfavorable business conditions, an increase was given to most members of the staff in January, 1934.

4-

The strikers stated that they were fighting for recognition of their union and for the principle of collective bargaining. The truth is that, when the existence of a union in his office was announced to the publisher, he replied that The Mercury would recognize the union and would deal with the Shop Committee.

These are the incontrovertible facts.

Jere Abbott, Esq.,
Director
Smith College Museum of Art
Northampton, Massachusetts

THE ONONDAGA

May 2, 1935

SYRACUSE
NEW YORK

The reader at this point may well inquire, "Then what was the strike all about?" It is sufficient to reply that the suddenness with which the strike was called, the unfairness of its grounds, the vehemence with which it was pressed, and the impossibility of effecting a settlement, confirm the owners' belief that a radical group fomented this trouble in an effort to damage The Mercury because of its recent swing back from the extreme left position of its last editor to the liberalism which had always been its tradition in the past.

The Mercury will continue its liberal policy regardless of such attacks, whether they come from the extreme left or from the extreme right.

LAWRENCE E. SPIVAK,
Publisher

PAUL PALMER,
Editor

730 Fifth Avenue, New York City

Jere Abbott, Esq.,
Director
Smith College Museum of Art
Northampton, Massachusetts

THE ONONDAGA

May 2, 1935

SYRACUSE
NEW YORK

Dear Jere:

Marga and I invite you to luncheon with us. I have not been able to get in touch with her since I received your letter this morning so that I cannot be absolutely certain whether it will be in our apartment or at a restaurant. I hope the former.

Just yesterday I wrote Vorenkamp a letter. We have just decided to go ahead with the van Gogh exhibition. I am seeing Schmidt-Degener in fifteen minutes to lay plans of attack.

Looking forward eagerly to seeing you, I am

Sincerely,

Jere Abbott, Esq.,
Director
Smith College Museum of Art
Northampton, Massachusetts

THE ONONDAGA

SYRACUSE
NEW YORK

July 9, 1938

I addressed my envelope to Alfred M. Barr, Jr. - but he knows what exclamation "Jr." works in Italian postal circles. I wrote another envelope!

Dear Alfred

I know how you hate to be told that you are a Brick, a Trump, a fraud Friend, and a few other enthusiastic encomiatic Superlatives - but I'm afraid you'll have to hear a little of that from the various members of the Art Department at Wellesley whom you gave an opportunity. Really, it was pretty nice of you to get that fellowship for Helen. And the way you announced it - "an Occasional fellowship" - was perfect - and like you.

If you could have seen Helen when she got the letter, you would have been interested. She was perfectly dazed. I didn't see her when she got it. She had just written a final paper on T.S. Eliot or done thing and was just about tired out, when she went up to her desk and found this letter -. She read it and

I had not mentioned the possibility of it to anyone - as it seemed to me so unlikely that anything so pleasant could be pulled off in the short time you had!

Burr

started to go home — and on the way down she stopped at Stone-Davis where Sarapie Dev Nersessian has her suite of rooms. Sarapie said she came in looking absolutely dazed. She said: "I wish you'd read this letter. It seems to say I have a scholarship to go to Smith this summer." It didn't take very long for Sarapie to convince her that she had read the letter correctly - and Helen "came to" and began making plans for immediate departure.

I was very glad you wrote me not to let her "waste her time at the Sorbonne" That was how we felt about it, and I had already said I'd guarantee that you would feel the same way. But still it was better to have the word come directly from you.

I do hope the mother-in-law will materialize with a car from some of the relatives in Luxembourg and take Helen to some of the places she could hardly get around to otherwise. Of course it is obvious that what Helen needs is not

any more lectures - but opportunity to see the works of these people she really knows quite enough about. I am most anxious to see what effect seeing the real things will have on her. I wish you could come to Wellesley some time and see her class in action. If we had our old "Lectures fund" - I'd ask you to come and give us a lecture - though I know you are terribly busy even at that. If you and Mrs Barr are likely to be anywhere in the vicinity next winter, do let me know. You would be interested, I am sure in seeing her students at work. What are you going to be involved in about next May? I think you'd be surprised to see what our students are doing now in practical art - it is really considerably more - and better - than when you were at Wellesley. The ~~expected~~ exhibition of their work will be in our gallery through

October. That is a pretty good time to visit Wellesley, too. Couldn't you and Mrs Barr take a trip to Boston next October and let us entertain you at Wellesley?

Helen France seems to have made good with Miss Greene and that is a big relief.

I have decided not to go to Europe this summer but to return to Wellesley and try to finish my book on the Scullet Rolls. (just preceding it) I have just taken copy of my volume of descriptive notes which is to be incorporated in the ~~orig~~ portfolio of plates, to Princeton and left it with Mr Morey to be sent to Berlin for printing and am returning to Wellesley via Syracuse where I have to make an annual visit to a friend who is not well. I am much disappointed about not going to Rome - and indeed I ought to do so for several reasons, but have decided that my first job is to get this book out.

With all my best wishes to you and Mrs Barr, and unexpressible appreciation of the interest you took in Helen -

Yours truly.

The Rawlings were back in Princeton but I was too busy the few days I was there to see any of them or Mr Morey. They apparently didn't find Chicago a very good place to work and were glad to get home. McCormick had was being torn to pieces in the middle very thoroughly.

Barr

THE AMERICAN MERCURY

730 FIFTH AVENUE · NEW YORK

June 18, 1935

Dear Mr. Barr:

We are sorry that it has been impossible to answer your letter sooner, and we hope you will overlook the delay.

The enclosed leaflet will tell you the story of the Strike, and THE MERCURY'S real attitude towards its employees. Those who know the facts and are unprejudiced agree that the strike against the magazine was called without reason, and was conducted outrageously.

We hope after you have read the leaflet that you will want to renew your subscription to THE AMERICAN MERCURY. We are therefore enclosing a subscription blank for your convenience.

Cordially,

J W Ferman

J. W. Ferman
Circulation Manager

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

Am. Mercury

BOYCOTT THE AMERICAN MERCURY!

PROTEST ARBITRARY POLICE METHODS

DEVELOPMENTS IN THE AMERICAN MERCURY STRIKE: Up to last Saturday, 52 pickets have been arrested, some of them roughly handled by the police. One girl had her hand cut while the arrest was being made - 11 pickets were kept in solitary confinement while awaiting trial. All this, in spite of complete vindication of all strikers' claims, by the Regional Labor Board. The American Mercury strikers depend now upon their own persistence, and the support of the public. IN THE INTERESTS OF FAIR PLAY, DO YOUR SHARE TO FORCE THE AMERICAN MERCURY OUT OF ITS UN-AMERICAN POSITION TOWARD ORGANIZED LABOR.

WHY WE ARE STRIKING

1. The staff of the American Mercury struck April 30 when Mr. Lawrence Spivak, the publisher, fired two people alleged "inefficiency". One of those dismissed had been in the employ of the magazine for 11 years, the other, for 4 years.
2. Why did he suddenly decide these two people were "inefficient"? Because, the day before, our newly organized Local of the Literary Trades Section of the Office Workers Union had demanded:
   (a) Two weeks' vacation with pay
   (b) A minimum salary of $25 a week and restoration of the last 4 successive wage-cuts for those making more than $21
   (c) Recognition of our union for collective bargaining of grievances.

The "inefficiency" Mr. Spivak didn't like was our effort to defend collectively our standards of living. The dismissals were in violation of Section 7A of the N.R.A. and an underhanded attempt to frighten us away from organization.

WHAT YOU CAN DO TO HELP!

1. DON'T BUY THE AMERICAN MERCURY

2. DON'T PATRONIZE AMERICAN MERCURY ADVERTISERS. Some have already withdrawn their advertising, and other will follow when they feel the pressure of public opinion.

3. Tell your bookseller and newsdealers you won't trade with them unless they refuse to stock the American Mercury.

4. Pass this leaflet to your friends.

5. Send a contribution, however small, to American Mercury Strike headquarters, 66 W. 56th St. c/o Scott, or hand it to any of our pickets.

THANKS!

THE AMERICAN MERCURY STRIKERS

May 27, 1935

American Mercury Strike Headquarters
care Scott
66 West 56 Street
New York City

Gentlemen:

I have cancelled

Cancel my subscription to the

AMERICAN MERCURY.

Very truly yours,

BOYCOTT THE AMERICAN MERCURY!

PROTEST ARBITRARY POLICE METHODS

DEVELOPMENTS IN THE AMERICAN MERCURY STRIKE: Up to last Saturday, 32 pickets have been arrested, some of them roughly handled by the police. One girl had her hand cut while the arrest was being made - 11 pickets were kept in solitary confinement while awaiting trial. All this, in spite of complete vindica tion of all strikers' claims, by the Regional Labor Board. The American Mercury strikers depend now upon their own persistence, and the support of the public. IN THE INTERESTS OF FAIR PLAY, DO YOUR SHARE TO FORCE THE AMERICAN MERCURY OUT OF ITS UN-AMERICAN POSITION TOWARD ORGANIZED LABOR.

WHY WE ARE STRIKING

1. The staff of the American Mercury struck April 30 when Mr. Lawrence Spivak, the publisher, fired two of us for alleged "inefficiency". One of those dismissed had been in the employ of the magazine for 11 years; the other, for 6 years.
2. Why did he suddenly decide these two people were "inefficient"? Because, the day before, our newly organized shop local of the Literary Trades Section of the Office Workers Union had asked for
   (a) Two weeks' vacation with pay
   (b) A minimum salary of $21 a week and restoration of the last 4 successive wage-cuts for those making more than $21
   (c) Recognition of our union for settlement of grievances.

The "inefficiency" Mr. Spivak didn't like was our effort to defend collectively our standards of living. The dismissals were in violation of Section 7A of the N.R.A. and an underhanded attempt to frighten us away from organization.

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2. DON'T PATRONIZE AMERICAN MERCURY ADVERTISERS. Some have already withdrawn their advertising, and other will follow when they feel the pressure of public opinion.
3. Tell your bookseller and newsdealers you won't trade with them unless they refuse to stock the American Mercury.
4. Pass this leaflet to your friends.
5. Send a contribution, however small, to American Mercury Strike headquarters, 66 W. 56th St. c/o Scott, or hand it to any of our pickets.

THANKS!

THE AMERICAN MERCURY STRIKERS

Am. Mercury

May 15, 1935

The American Mercury
730 Fifth Avenue
New York City

Gentlemen:

Kindly cancel my subscription.-

for obvious reasons.

Very sincerely yours,

Miss M. Barr

Telephone: MURRAY HILL 2-0313

Cable Address: AMRUSCULT

THE AMERICAN RUSSIAN INSTITUTE
FOR CULTURAL RELATIONS WITH THE SOVIET UNION

FIFTY SIX WEST FORTY-FIFTH STREET
NEW YORK

December 10, 1934

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

Dear Mr. Barr:

Barr Finkus

THE AMERICAN RUSSIAN INSTITUTE
FOR CULTURAL RELATIONS WITH THE SOVIET UNION

invites you

to

A RECEPTION IN HONOR

of

THE HONORABLE WILLIAM C. BULLITT
American Ambassador at Moscow

on

TUESDAY AFTERNOON, MARCH 26th

99 PARK AVENUE

R. S. V. P. Members $1.00, Guest $1.25 5 to 7 p. m.

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invited to join
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check 5
dues
Feb 1935
sent
1/4/35

2. Dues and Contributions: The ARI must of necessity depend for financial support entirely upon its members. It is they alone who make possible our activities and who must determine whether the 1934-35 program is to be carried out. Hence, it is not only essential that dues be received promptly and regularly, but that an appeal be made at this critical time for special contributions.

3. Participation: Please examine the enclosed program and see if you do not think the activities outlined worthy of your interest and active participation. If so, please let us have tangible evidence of that interest by your suggestions and possible service on special committees that are being organized in the fields of art, music, the theatre, education, architecture, medicine, law, etc.

Anticipating your prompt response,

Sincerely yours,

Agnes Leach

Enclosure

Mrs. Henry Goddard Leach
Vice President.

Miss M. Barr

Telephone: MURRAY HILL 2-0313

Cable Address: AMRUSCULT

THE AMERICAN RUSSIAN INSTITUTE

FOR CULTURAL RELATIONS WITH THE SOVIET UNION

FIFTY SIX WEST FORTY-FIFTH STREET

NEW YORK

December 10, 1934

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

Dear Mr. Barr:

This year the American Russian Institute expects to have the most active and interesting season in its history. The past months have proved that the establishment of diplomatic relations between the United States and the Union of Soviet Socialist Republics has greatly stimulated interest in cultural interchange on the part of the peoples of both countries. New opportunities and a wider scope for continuous intellectual cooperation present themselves. The work of the Institute must expand in order to take advantage of these opportunities and to meet the increased interest.

check $5.00 dues for 1935-36 sent 1-4-35

You will find enclosed a list of activities which are being organized for the present season. Many of these have already been launched. Unfortunately, others must be postponed until our membership and our financial resources are augmented.

As a valued member of the Institute your active cooperation is urged in the following three ways particularly:

1. Members: Among your friends and associates there are no doubt many potential members. They should be invited to join either by you personally or by the Institute, at your suggestion.

2. Dues and Contributions: The ARI must of necessity depend for financial support entirely upon its members. It is they alone who make possible our activities and who must determine whether the 1934-35 program is to be carried out. Hence, it is not only essential that dues be received promptly and regularly, but that an appeal be made at this critical time for special contributions.

3. Participation: Please examine the enclosed program and see if you do not think the activities outlined worthy of your interest and active participation. If so, please let us have tangible evidence of that interest by your suggestions and possible service on special committees that are being organized in the fields of art, music, the theatre, education, architecture, medicine, law, etc.

Anticipating your prompt response,

Sincerely yours,

Agnes Leach

Enclosure

Mrs. Henry Goddard Leach
Vice President.

Auditorium P/

ARE YOU INTERESTED

IN

AMERICAN RUSSIAN INSTITUTE
For Cultural Relations with the Soviet Union
FIFTY-SIX WEST FORTY-FIFTH STREET
MUrray Hill 2-0313 NEW YORK, N. Y.

PURPOSE: To bring together those interested in fostering cultural understanding and intellectual cooperation between the peoples of the U. S. A. and the U S S R.

I desire to be enrolled as a member in accordance with the classification checked below.

Student	$3.00	Associate	$10.00
Active	$5.00	Sustaining	$25.00
Contributing	$100.00		

Name _____

Address _____

AMERICAN RUSSIAN INSTITUTE

FOR CULTURAL RELATIONS WITH THE SOVIET UNION

56 West 45th Street, New York

Anti-Am P/

ARE YOU INTERESTED

IN

SOVIET RUSSIA?

IF SO

YOU SHOULD BE A

MEMBER OF THE

AMERICAN RUSSIAN INSTITUTE

FOR CULTURAL RELATIONS WITH THE SOVIET UNION

56 West 45th Street, New York

WHAT IS THE AMERICAN RUSSIAN INSTITUTE

The American Russian Institute for Cultural Relations with the Soviet Union is a meeting ground for those who, regardless of political opinions, want to know what is happening in Soviet Russia in the arts, physical and social sciences, and education. It is also a channel through which American achievements in these fields of culture may be made known in the Union of Soviet Socialist Republics.

The American Russian Institute was founded in 1926 by a group of Americans who believe that world progress depends in part on a constant cultural interchange between great nations. Its consequent purpose is to develop an informed public opinion and to foster intellectual cooperation between the peoples of the United States and the Soviet Union.

WHAT HAS THE AMERICAN RUSSIAN INSTITUTE DONE?

Since its foundation the Institute has maintained an information and library service pertaining to cultural activities in the Soviet Union. Among its other numerous and varied activities it has:

Participated in presenting the first Soviet Exposition of Peasant Handicrafts, Theatre Arts, Education, Science and Industry, New York, 1928.

Organized, under the chairmanship of Dr. John Dewey, the first delegation of American educators to visit the Soviet Union, 1928.

Sent an exhibition of "American Elementary School Work" to the USSR, in collaboration with Teachers College of Columbia University, for the All-Union Pedagogical Exhibition in Leningrad, 1930.

Cooperated in the first public showing of the film "Mechanics of the Brain," illustrating the work of the great Russian physiologist, Prof. Ivan Pavlov, 1929.

Sponsored research studies by Dr. Susan M. Kingsbury and Dr. Mildred Fairchild of Bryn Mawr, on "Women in Industry in a Socialist State."

Arranged for an exhibition of Icons loaned by the USSR Museum Authorities, which was shown in the principal art museums of the United States, 1932.

Published an Icon Monograph in conjunction with the above mentioned exhibit.

Sponsored and arranged tours to the USSR under outstanding American leaders on art, economics, education, and the sciences.

Presented lectures by Maurice Hindus, Anna Louise Strong, and Julien Bryan at Town Hall, New York, 1933-34.

Provided a Soviet Section in the International Exhibition of Theatre Arts, Museum of Modern Art, New York, 1934.

The Institute has also participated in sponsoring and arranging:

A reception to the Soviet Aviators who flew from Moscow across Siberia to New York, 1929.

A luncheon to Sergei Eisenstein, foremost Soviet Cinema Director, 1929.

A dinner in honor of Maxim Litvinov, Commissar for Foreign Affairs, New York, 1933 (In cooperation with the American Russian Chamber of Commerce).

A dinner in honor of Ambassadors Alexander A. Troyanovsky and William C. Bullitt, 1934.

A dinner to Professors Otto Schmidt and George Ushakov of the "Cheliuskin" Arctic Expedition, 1934.

WHAT IS THE AMERICAN RUSSIAN INSTITUTE DOING?

The A.R.I. begins the season of 1934-35 with:

A reception to the members of the Architectural Commission of the Palace of the Soviets, October 25, 1934.

A dinner for Dr. Julius Hecker of Moscow State University. Subject: "My Thirteen Years in the Soviet Union," November 13, 1934.

An Educational Exhibit, showing the system and organization of education in the various Autonomous Republics of the USSR, December 1934.

Other immediate plans include:

Monthly Dinners with authoritative speakers in various fields of cultural achievement in the USSR.

Conference Luncheons on topics of special interest to particular groups.

Concerts and Musical programs.

Pre-views of noteworthy Soviet films.

Exhibitions of Soviet Paintings: First showing arranged by the Philadelphia A.R.I. in Philadelphia, December 1934.

Establishment of a regular Press Release of material of cultural interest pertaining to the USSR.

Publication of a Monthly Bulletin containing news of the activities of the A.R.I. and affiliated groups in other parts of the country—Boston, Chicago, Philadelphia, San Francisco—as well as information on cultural developments in the USSR.

Establishment of Fellowships for American students wishing to do research in the USSR, and of Exchange Fellowships.

The AMERICAN RUSSIAN INSTITUTE for Cultural Relations with the Soviet Union is, in brief, a clearing house for the interchange of information between the USA and the USSR. Its information Bureau has at all times served individuals and organizations, giving them the benefit of its direct sources of information, the aid of its library, its collection of periodicals, charts and educational and scientific data. It provides speakers for schools, institutions and organizations, and establishes contacts for Americans who wish to study in the Soviet Union and for Soviet scholars and scientific workers visiting in the United States.

Anthrop P/

THE AMERICAN RUSSIAN INSTITUTE

welcomes into its membership those who are interested in its purpose and activities:

Student Member	$ 3.00
Active	5.00
Associate	10.00
Sustaining	25.00
Contributing	100.00

ADVISORY COMMITTEE

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Auction P/

Barr

MRS. EDWARD ALBERT NORMAN 1160 PARK AVENUE NEW YORK

My dear Mr. Barr -

Thank you so much for your generous cooperation. It is greatly appreciated -

Sincerely yours -

Dorothy Norman

1160 Park Avenue
New York City

Most sincerely yours,

Dorothy S. Norman

Anderson P/

November 13, 1935

November 11, 1935

My dear Mr. Barr,

It is becoming more and more apparent that the far reaching significance of AN AMERICAN PLACE is being recognized in an increasingly spontaneous manner by individuals and institutions from all parts of America, who seem to realize more clearly than ever before the value of St[illegible] for clarity and leadership. Not only is the non-institutional, non-commercial character of the Place [illegible] stood at the present time than formerly, but people are actually contributing [illegible] Place may continue to exist.

However, in order that the FUND to which you have so generously contributed [illegible] secured, so that there may be no question of the Place continuing from year to year, I feel that you will undoubtedly wish to have a renewed opportunity to contribute to the Guarantee Fund, which is used, as you know, solely for rent, light, telephone, printed matter and cleaning. As you also know, Stieglitz receives absolutely no remuneration in any form whatsoever, and both Stieglitz and the artists themselves contribute to the Fund.

I would again like to thank you for your interest and cooperation which have been of such great value — and I would like to point out that even if you cannot contribute [illegible] fore, whatever you may pledge w[illegible] help in maintaining the Fund.

Most sincerely yours,

Dorothy S. Norman

Dear Mrs. Norman:

Of course I want to continue my contribution to the fund for An American Place. I enclose my check.

Sincerely yours,

Mrs. Edward A. Norman
1160 Park Avenue
New York City

Barr

Art Front

MRS. EDWARD ALBERT NORMAN 1160 PARK AVENUE NEW YORK

November 11, 1935

My dear Mr. Barr,

It is becoming more and more apparent that the far reaching significance of AN AMERICAN PLACE is being recognized in an increasingly spontaneous manner by individuals and institutions from all parts of America, who seem to realize more clearly than ever before the value of Stieglitz's faculty for clarity and leadership. Not only is the non-institutional, non-commercial character of the Place better understood at the present time than formerly, but people are actually contributing voluntarily so that the Place may continue to exist.

However, in order that the FUND to which you have so generously contributed, may be absolutely secured, so that there may be no question of the Place continuing from year to year, I feel that you will undoubtedly wish to have a renewed opportunity to contribute to the Guarantee Fund, which is used, as you know, solely for rent, light, telephone, printed matter and cleaning. As you also know, Stieglitz receives absolutely no remuneration in any form whatsoever, and both Stieglitz and the artists themselves contribute to the Fund.

I would again like to thank you for your interest and cooperation which have been of such great value -- and I would like to point out that even if you cannot contribute the same amount as before, whatever you may pledge will be of enormous help in maintaining the Fund.

Most sincerely yours,

Dorothy S. Norman

Barr

Art Front

ART FRONT

52 WEST 8TH STREET, NEW YORK, N. Y.

TEL. GRAMERCY 7-5525

Feb. 20, 1935

Mr. Alfred H. Barr, Jr., Director?
The Museum of Modern Art
11 West 3rd St
New York City

My dear Mr. Barr:

I am very sorry for our failure to comply fully with your request, but our clerical "staff" is woefully inadequate.

I have placed your name on our subscription list for two copies, a bill for which is herewith enclosed. Under separate cover I am mailing you two copies of our current issue (No. 3).

Very cordially yours

H S Baron

H.S. Baron

February 19, 1935

The Editor
ART FRONT
54 West 8 Street
New York City

Dear Sir:

On February 15th I ordered 2 copies each of your ART FRONT Volume 1, nos. 1, 2, and 3. Today I received the copies of nos. 1 and 2, but none of no. 3. I have already sent you payment. Will you please forward the copies?

I also asked you to let me know the cost of annual subscription.

Please put me on your list to receive 2 copies of each issue as it appears, with bill for same.

Very truly yours,

P.S. I enclose 6¢ postage for the 2 copies of no. 3.

February 15, 1935

The Editor
ART FRONT
54 West 8 Street
New York City

Dear Sir:

I find on my desk this morning a copy of ART FRONT, Volume 1, no. 3. It is certainly one of the most interesting numbers of an art periodical I have ever read.

Our Library has not received the first two numbers of Volume 1. I should like them also for my personal library.

I enclose 35 cents in stamps for two copies each of Volume 1, nos. 1, 2, and 3, togetherwith postage. I would like also to know the cost of annual subscription.

Very sincerely yours,

AH

I-1 + I-2 came 2-19-35

Mrs Barr

Barr

July 8, 1935.

Dear Marga:

In Miss Mallette's absence, I am sending you a copy of a postcard from Miss Jarde and a bill for Alfred's insurance.

I hope you are enjoying your trip.

Sincerely,

Mrs. Alfred H. Barr, Jr.,
% Chase Bank,
41 Rue Cambon,
Paris, France.

lf

July 8, 1935.

Department of Art & Archaeology
Princeton University
Princeton, N. J.

Mrs. Alfred Barr
Museum of Modern Art
New York City, N. Y.

Dear Mrs. Barr:

In your last card you said that you had already begun to work on the translation of Mr. Morey's Introduction to the Museo Cristiano Catalogue. Mr. Morey would like to know whether he can count on its being finished by the time you return?

Yours sincerely,

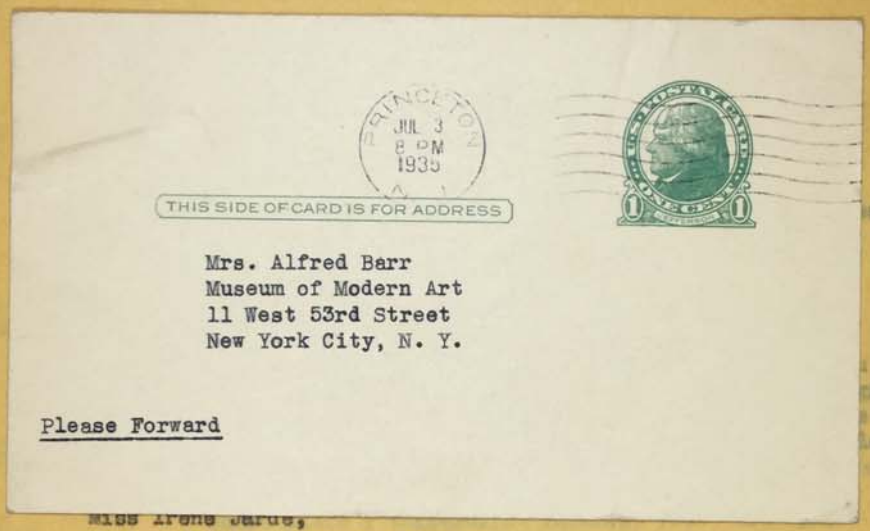
Irène Jardé

Irène Jardé

Dept. of Art and Archaeology,
Princeton University,
Princeton, N. J.

lf

July 8, 1935.



Miss Irene Jarde,
Dept. of Art and Archaeology,
Princeton University,
Princeton, N. J.

lf

July 8, 1935.

My dear Miss Jarde:

Mrs. Barr is at present abroad and I have sent her a copy of your card concerning the translation of Mr. Morey's Introduction. You will doubtless hear from her as soon as she receives the letter.

Very sincerely yours,

Ernestine M. Fantl,
Department of Architecture

Miss Irene Jarde,
Dept. of Art and Archaeology,
Princeton University,
Princeton, N. J.

lf

ABarr

November 29, 1935

Dear Andrew:

Here are the two documents signed and witnessed by a notary.

Here is a bill against Father's estate from George Meunier for work on the chimney of the library.

And here is an annuity plan which I wish you would look over if you can possibly take the time and give me your opinion. Please return the plan when you get time to answer this letter. I hope it won't be too much trouble.

Andrew H. Barr, Esq.
169 Rivard Boulevard
Grosse Pointe, Michigan

A Barr

November 22, 1935

Dear Androsh:

Here is a copy of a tribute to Father included in the calendar of the Baltimore church. You may remember Miss Pope who was Father's secretary when we were in Baltimore. Dr. Knox sent me the copy.

How is the house coming? I certainly don't envy you your problem.

Have you looked through the Architectural Forum for October 1935? There are some houses in there which I think might interest you. You will find it probably in any architect's office or, of course, in the library.

Andrew W. Barr, Esq.
369 Rivard Boulevard
Grosse Pointe, Michigan

Barr Jr.

Mrs. A. Barr

MUSEUM OF MODERN ART

1228 A

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

Sept 19-35

MRS. ANDREW BARR
GREENSBORO VERMONT

ARRIVING BURLINGTON EARLY FRIDAY MORNING PLEASE HAVE MRS HALE PREPARE DINNER FRIDAY EVENING WILL LEAVE HER CRAFTSBURY WHEN WE VISIT BURLINGTON

Alfred

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

139 Los Robles Street
Pasadena, California

Barr Jr.

Barr

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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(31)

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LC = Deferred Cable
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NAU283 12=BURLINGTON VT 18 202P

ALFRED H BARR JR,MUSEUM OF MODERN ART=

11 WEST 53 ST=

LEAVE BURLINGTON AFTER LUNCH FRIDAY MRS HALE ACCEPTS WILL BE IN CRAFTSBURY=

EDA.

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

139 Los Robles Street
Pasadena, California

Barr Jr.

Barr

AB Barr

1228 A

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August 20, 1935

Andrew Barr
Greensboro
Vermont

EXPECT ARRIVE BURLINGTON EARLY THURSDAY MORNING WILL GO TO HOSPITAL

ABOUT NINE

ALFRED

139 Los Robles Street
Pasadena, California

Barr Jr.

May 4, 1935

THE GARDEN OF ALLAH
HOTEL AND VILLAS
8152 SUNSET BOULEVARD - - HOLLYWOOD CALIF

Dear Father:

Here is a letter from Baldwin Smith. What is the mysterious incident?

Hastily,

Prof. A. H. Barr
139 Los Robles Street
Pasadena, California

THE GARDEN OF ALLAH
HOTEL AND VILLAS
8152 SUNSET BOULEVARD • • HOLLYWOOD, CALIF.

July 22nd 1935

My dear Alfred

The Abbotts are here, in the thick of the movie metropolis and likely to be here for another two weeks at least. It was all decided very suddenly, as Whitney was coming out. As it turns out, it was a very good thing we did come, as we should certainly not have secured a single film from any of the people here otherwise. I had forgotten what a long way Hollywood is from New York: they read different papers, have different values. We have had to start in one way from the beginning and do a lot of educational and promotional work before our aims and objects were at all clear to anyone here. And it is all slow work anyhow with so many different people to see, and see just right - there are hierarchies indeed and it is easy to make false steps and see the wrong people first. ~~Also the~~ jealousies..... I hope we bring it all off properly.

Meanwhile the New Mork office seems to be toddling along quite efficiently, we hear from them every day: and we've traced a copy of the first animated cartoon called Gertie the Dinosaur! The collection of films and books etc. bought from the old lady Mrs. Leroy turned out magnificently. There was a wealth of Melies material and several Melies films not to mention masses of other stuff.

I shall remain very worried however until we actually have in our hands films from 1910 to 1932 as well as from 1896 to 1910! I think Mary Pickford will give us 75 of her pictures.....but what is more important that she herself will (next week, as she is away now) launch a big "give these people your best old films" campaign. It is all being planned very carefully, to suit the necessities

and peculiarities of the film business and I trust it will come off. It means personal persuasion of many "key" people - one Warner brother, Chaplin, old Laemmle and whoever the mysterious beings are that preside over Fox, Metro and Paramount. At the moment the whole structure is seething like dough, big changes are taking place, new alliances etc.etc. Which makes it rather more difficult.

But films we must have.

It really is quite lovely here, tho' incredibly chilly night and morning and burning all day and we have unsuitable clothes - Dick especially as men in white flannels and tweed coats escort incredibly lovely women in super evening dress. Also I am having massage and ache in every muscle. We are glad Charles Laughton and John Collier are here, as one could be very lonely otherwise with intensive hospitality at intervals.

Goodness knows when and where this note will reach you, as I have only the Paris address: but I wanted to send you a line to let you know roughly what was up. I forget whether Marga prefers Clark Gable or Franchot Tone, but they are both in the picture Charles is in so we have gazed our fill.

I shall be glad when you are both back and we can all exchange tall stories of our summer's exploits

Love from both of us

Ever

Iris

Barr

Barr

THE GARDEN OF ALLAH
HOTEL AND VILLAS
8152 SUNSET BOULEVARD · · HOLLYWOOD, CALIF.

August 27th 1935

Dearest Alfred

I imagine you must be back by now: words fail me in which to describe our sojourn here. It is thank heaven proving successful: but oh the difficulties!

You will doubtless have heard or read of the great banquet of last Saturday night, in which Dick finally addressed the assembled moghuls of the film industry about the Elgin marbles and the movies of yesteryear. They most of them wept and all were much moved and convinced (chiefly by a speech by Will Hays, of which more later) and in brief the banquet turned the trick - it was of course arranged by Whitney weeks ago but everything here is in slow motion. Hence the delay. We are now really getting the films, no fooling, and nobody will ever know how hard it was. They are not interested in films here, only in making them. That is really the truth, not a phrase.

But Alfred you have got to come out here: it is not to be missed and nobody could appreciate it as you would - particularly the Disneys who are the nicest people in Hollywood and who incidentally are giving us anything and everything we want - also the Arensbergs who are darlings (I have a fairly complete note on their collection) and then there are the movies. We have a thousand stories for you but you must come out here next year, no question.

If there is any rumbling and grumbling about our being out here so long, there ought not to be. This is no bed of roses. We begin at 8.30 and we go till 1 a.m. and it is fascinating but nerve-racking and often not much fun. And we twitch in our sleep. But we have kept wishing you were here, so very much. And are looking forward to seeing you vastly.

I am SO glad about the surrealist collections I wrote a heart-breaking letter to Chrysler about them fro

here, and heard nothing - so you can imagine how glad I was to learn that we have them.

By the way the people at the Frankfurt Institut fur Kulturmorphologie are back from Africa (Frobenius) and Douglas Fox, the young American with whom the whole idea about the exhibition of African rock paintings was initiated, writes that they would like to get the dates etc. settled. I know you had this in mind in June but thought I would remind you. Frobenius is willing to have the whole collection copied by the same artists who did the first set of facsimiles and they need plenty of time - and especially official assurance from the MMA that the exhibition will take place. Fox himself now suggests the last two months of 1936 or early 1937. I suppose there is no burning need to cope with them right away - but all the correspondence is in the library except this last letter.

Frobenius is putting on in Berlin in October a show of Swedish, Italian, French, Spanish, African and Arabian "felsbilder" to show the differentiation and the connection between the various styles. The Museum could have that or else only the African stuff, as it wishes.

I have to rush out now to a studio: we are dining with Mrs Thomas Ince tonight: she is giving us a "Thomas Ince Collection". Hope to see Chaplin at 5.

Lord, what a place. We hope by the way to get away by the end of this week but I know you will understand that now, after all this delay, when they are hot and sold on the proposition is the time we have to stay a little longer and grab. What is a Film Library without films?

We shall undoubtedly have to postpone sending out a program - I cant see one ready by October. But all this can be arranged as soon as we get back.

With much love from both of us to you and Marga

Frenziedly, but fairly contentedly

Iris

PS I think we should break our journey long enough in Chicago to have a good talk with the Art Institute people - hope Rich is back.

Bauer E. Bauer

18 EAST 83RD STREET

Dear Mr. Bauer,

Here is Betty Bauer's address – which I meant to send you last week –

Mrs. B. Mock
Hauptgasse 62
Solothurn
Switzerland

I'm very sorry to have been so careless + slow in sending it to you.

It was so very nice and thoughtful of you to ask me to lunch last week. I do hope I wasn't very fresh – I thought afterwards that I had been – at any rate, I had a very good time and especially enjoyed seeing you again.

Very sincerely, Nathalie Swan

Benson

Barr

Beddington

Telephone
TEMPLE BAR 1234

Telegrams
SHELBEEPEE RAND LONDON

SHELL-MEX HOUSE
VICTORIA EMBANKMENT
LONDON, W.C.2

21st May 1935.

Dear Mr. Barr,

I was delighted to receive from Mrs. Resor your letter of introduction. I had, as a matter of fact, already met her before she gave me the letter, but I was able yesterday to take her to see a quite good exhibition of English Paintings for the last twenty-five years. She tells me that you will be over before long, and I do sincerely trust that you will look me up as soon as you arrive, and call on me for anything you want.

Looking forward to seeing you, and with kind regards to Miss Barry.

Yours sincerely,

Jack Beddington

Benson

March 21, 1935

Dear Mr. Benson:

I am very much surprised that you have not received the Guggenheim for your very exceptional program. I should certainly try the Carnegie.

Sincerely,

Mr. E. M. Benson
601 West 115 Street
New York City

Bossange

NEW YORK UNIVERSITY
SCHOOL OF ARCHITECTURE AND ALLIED ARTS

Blackburn

1228 A

$

Charge to the account of

COLLECT

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Tuesday
601 W. 115 St.,
N.Y.

Dear Mr. Barr,

The Guggenheim's decision is "NO" to our project. It's hard to understand.

Do you think there's any use in trying out "The Artist Speaks" on the Carnegie Corp. before shelving it?

Best wishes and many thanks for the support you gave our project.

Sincerely,
E. W. Benson.

1071 Sixth Avenue
New York City

Bossange

NEW YORK UNIVERSITY
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
[illegible] AVENUE
NEW YORK

Blackburn

COLLECT

1228 A

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Jan 10 '35

Alan R Blackburn Jr
The Broadmoor
Connecticut Avenue at Porter Street
Washington DC

SUGGEST PERUSAL THOREAUS WALDEN MARX CAPITAL VEBLENS THEORY OF LEISURE CLASS AND NEW TESTAMENT SUGGEST WRITING DR CHARLES WEBBER UNION THEOLOGICAL SEMINARY BROADWAY AT ONE HUNDRED TWENTIETH STREET FOR PAMPHLET GIVING ALL NEW TESTAMENT QUOTATIONS ON PROPERTY AND WEALTH GREETINGS

Alfred

E. R. Bossange, Esq.,
Dean
School of Architecture and Allied Arts
New York University
1071 Sixth Avenue
New York City

Bossange

NEW YORK UNIVERSITY
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
1071 SIXTH AVENUE
NEW YORK

Barr

R Bliss

Charge to the account of MUSEUM OF MODERN ART 1328 A

$

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

Oct 28-35

Mrs. ROBERT WOODS BLISS
DUMBARTON OAKS
GEORGETOWN WASHINGTON DC

MY MOTHER JUST OUT OF HOSPITAL AFTER SERIOUS OPERATION PASSING THROUGH TOWN WEEKEND OF TENTH REGRET MORE THAN I CAN SAY THAT I CANNOT COME THAT SUNDAY

Alfred H Barr Jr

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

E. R. Bossange, Esq.,
Dean
School of Architecture and Allied Arts
New York University
1071 Sixth Avenue
New York City

Bossange

NEW YORK UNIVERSITY
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
1071 SIXTH AVENUE
NEW YORK

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	RADIOGRAM

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1935 OCT 28 AM 1 00

WB WASHINGTON DC 27

ALFRED BARR

DIRECTOR MUSEUM MODERN ART 11 WEST 53 ST NYC

WILL YOU GIVE US PLEASURE OF SPENDING SUNDAY TENTH WITH US CANNOT ALAS URGE YOU SPEND WEEKEND EVERY ROOM BEING OCCUPIED BUT OUR CAR WILL MEET YOU AT 8 SUNDAY MORNING TAKING YOU TO MIDNIGHT TRAIN AFTER DINNER HERE THAT EVENING GREATLY LOOKING FORWARD TO YOUR VISIT GREETINGS

MILDRED BLISS.

E. R. Bossange, Esq.,
Dean
School of Architecture and Allied Arts
New York University
1071 Sixth Avenue
New York City

Bossange

NEW YORK UNIVERSITY
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
WASHINGTON SQUARE
NEW YORK

BRYANT PARK CENTER September 14th, 1935 TELEPHONE: ATWATER 7-2909

September 19, 1935

Mr. Alfred H. Barr
11 West 53d Street
New York City

My dear Mr. Barr:

On September 25th from 3.00 to 6.00 p.m. we shall open an exhibit on community planning at our Bryant Park Center, 1071 Sixth Avenue. The exhibit will consist of maps, drawings and photographs covering the various phases of planning from the rehabilitations of blighted areas to [illegible] regions such [illegible]

I hope very much that you will be able to attend. Tea will be served in [illegible] hear we shall have the pleasure of seeing you.

Sincerely yours

E. R. BOSSANGE, Dean
School of Architecture & Allied Arts

ERB:EJ

My dear Dean Bossange:

May I thank you for your invitation to the opening of the exhibit on community planning at the Bryant Park Center.

I regret to say that I am leaving town tonight and shall not be back until October first.

With kind regards to you and Mrs. Bossange, I am

Sincerely yours,

E. R. Bossange

E. R. Bossange, Esq.,
Dean
School of Architecture and Allied Arts
New York University
1071 Sixth Avenue
New York City

NEW YORK UNIVERSITY
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
1071 SIXTH AVENUE
NEW YORK

BRYANT PARK CENTER

TELEPHONE: SPRING 7-2000

September 16th, 1935

Mr. Alfred H. Barr
11 West 53d Street
New York City

My dear Mr. Barr:

On September 25th from 3.00 to 6.00 p.m. we shall open an exhibit on community planning at our Bryant Park Center, 1071 Sixth Avenue. The exhibit will consist of maps, charts, models, drawings and photographs covering the various phases of planning from the rehabilitations of blighted areas to plans of extensive regions such as the New York Regional plan and others.

I hope very much that you will be able to attend. Tea will be served in the Women's Club Room.

Trusting to hear we shall have the pleasure of seeing you,

Sincerely yours

E. R. Bossange

E. R. BOSSANGE, Dean
School of Architecture & Allied Arts

ERB:KJ

Blume

Barr

COPY

Gaylordsville, Conn.
April 17th 1935

Dear Alfred,

I have an appointment in New York on the 25th of April at 12 noon. We'll start down for the city on the afternoon of the 24th and call you when I get in.

The question of Ebie's coming along with me is still undecided, because it depends on whether the Cowley baby whom Muriel has brought up for a couple of weeks, to get the benefit of some fresh air and sunshine, will like it up here, in which case Ebie of course will remain here with Muriel. Little Robert pale and city bred as he is hates sunshine, is kept awake by the twittering of the birds and the peeping of the frogs and seems to be made generally uncomfortable by a breath of fresh air. "What's this I smell", he seems to wince and he missed the noise of the 9th Ave. El frightfully. Samuel doesn't care much for the object of our affection and everything is disarranged. See you soon.

Best regards,

Peter

original to Dr. Garthe

Blume

April 10, 1935

Dear Peter:

Please let me know as soon as you can exactly when you expect to come to town. You and Ebie must come to dinner at our house. It is just possible I may be out of town but I hope not. Don't forget to let me know.

Sincerely,

AB

Mr. Peter Blume
Gaylordsville
Connecticut

Gaylordsville, Conn.
April 8, 1935

Dear Alfred:

Thank you very much for the beautiful catalogue you sent us. It was refreshing to see those grand African things again. I wish I were capable of writing something which would do justice to the show or even the book, but I'm afraid I had better give up the pretense.

I've been working away on my picture. (a painter can be blissfully inarticulate about African sculpture when he wants to be) It's coming along very slowly. I feel a little sometimes as if I were fighting against the historical processes of time, as if Fascism, at least in the classical aspects in which we've been trying to depict it will be abandoned as an economic policy before I get finished saying those things I started saying about it some years back. Well so much the better.

The important addition to our life up here in the country is not an infant Blume, but a black cocker spaniel named Samuel. We are nutty about him as I'm sure you will be too when you see him. I'm training him for the hunting season. And he is going to make a fine hunter.

We have to be in New York around the 25th of this month. I thought we might arrange to see each other then, for dinner or something.

Best regards to Marge and yourself.

As ever

Peter.

CITY OF NEW YORK
MUNICIPAL ART COMMITTEE
30 ROCKEFELLER PLAZA
CIRCLE 7-3258

OFFICE OF CHAIRMAN

December 13th, 1935

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

My dear Mr. Barr:

Confidentially, the subject on which Mayor La Guardia wishes to make announcement at the meeting of the Municipal Art Committee on Monday, December 16th at 4:00 o'clock in the Board of Estimate Room at City Hall, is plans for the erection of the Municipal Art Center.

For a number of years individuals and organizations interested in all phases of art have recommended and desired the construction of an adequate art center; therefore, now that we have the opportunity to make this dream a realization, it is most important that a unity of effort be concentrated in securing the very best in technical constructions and in service to the people.

The Mayor is counting on the assistance of every member of the Committee.

Very sincerely,

Mrs. Henry Breckinridge

MRS. HENRY BRECKINRIDGE
CHAIRMAN

HB:ft

CITY OF NEW YORK
MUNICIPAL ART COMMITTEE
30 ROCKEFELLER PLAZA
CIRCLE 7-3268

OFFICE OF CHAIRMAN

January 7, 1935

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

My dear Mr. Barr:

Enclosed you will find a copy of the application blanks as revised by the House Committee and members of the Advisory Committee.

This seems to be satisfactory to the Mayor and everybody concerned. I have a feeling the artists themselves and the public will in the future eliminate any artist who seeks unwarranted publicity or who would submit for exhibition any work which would be injurious to the best interests of all the artists in the City.

Very sincerely,

MRS. HENRY BRECKINRIDGE
CHAIRMAN

HB:ft

CITY OF NEW YORK
MUNICIPAL ART COMMITTEE
30 Rockefeller Plaza

APPLICATION FOR EXHIBITION SPACE IN THE TEMPORARY GALLERIES

OF THE

MUNICIPAL ART COMMITTEE, 62 WEST 53RD STREET, NEW YORK, N.Y.

The Temporary Galleries of the Municipal Art Committee have been designated by the Hon. Fiorello H. La Guardia, Mayor of the City of New York, and by the Committee on Art Plans and Exhibits, a sub-committee of the Municipal Art Committee, for the exhibition and sale of original works by the practitioners in the various creative arts, who are residents of the City of New York. The Municipal Art Committee, with Mrs. Henry Breckinridge, Chairman, will conduct the exhibitions.

Applications from existing groups and from groups of individual artists formed for the purpose of exhibiting in these Galleries, will be received and exhibition space will be allotted to not less than 10 and not more than 15 artists working in the same field or medium , who shall apply in a body and qualify for exhibition space. As nearly as possible, the members of each group will be allotted the space of one gallery, so that they may exhibit as a body. Each group will select a representative to work with the staff of the Municipal Art Committee on details of the exhibition. Exhibitions will run for a period of two weeks.

An artist who has been a resident of the State of New York for one year and of Greater New York City for six months is eligible to exhibit in the Temporary Galleries.

An edition of mimeographed check lists will be supplied each group. Printed catalogs may be furnished by the exhibiting group for free distribution.

All works exhibited shall be the property of the exhibitor.

COMMITTEE ON ART PLANS AND EXHIBITS
Herbert E. Winlock, Chairman

Alfred H. Barr, Jr.
Dr. S. A. Blan
George Blumenthal
James C. Boudreau
Holger Cahill
George Pearse Ennis
Joseph H. Freedlander
Wood Gaylor
Helen Harmon
Mrs. Alexandrina Harris
Mrs. J. B. Handley-Greaves
Mrs. Ripley Hitchcock
Mrs. Leonebel Jacobs
Leon Kroll
Jonas Lie
Michael Loew
Louis Lozowick
Mrs. Audrey McMahon
Wallace Morgan
Vernon C. Porter
Mrs. John T. Pratt
Ellen Ravenscroft
Mrs. James C. Rogerson
Hardinge Scholle
Mrs. John S. Sheppard
John Sloan

F. Ballard Williams

AN APPLICATION FOR EXHIBITION SPACE IS ATTACHED

CITY OF NEW YORK
MUNICIPAL ART COMMITTEE
30 Rockefeller Plaza

APPLICATION FOR EXHIBITION SPACE IN THE TEMPORARY GALLERIES

OF THE

MUNICIPAL ART COMMITTEE, 62 WEST 53RD STREET

The following artists, as a group, understand the qualifications for exhibition space in the Temporary Galleries of the Municipal Art Committee, and request that the Municipal Art Committee exhibit and offer for sale their works in the field of

_____

(PLEASE STATE FIELD OF EXPRESSION AND MEDIUM EMPLOYED)

NAMES	ADDRESSES	BOROUGHS

Please check name and address of person to act as representative to whom future correspondence will be addressed.

Exhibitors shall be responsible for the transportation of their works to and from the Temporary Galleries of the Municipal Art Committee. Paintings in all media shall be framed; prints and drawings matted. Exhibitions cannot be withdrawn from the Galleries between the dates of reception and distribution.

The Municipal Art Committee charges no exhibition fees and takes no commission on the sale of works.

All works exhibited shall be the property of the exhibitors.

The Municipal Art Committee does not insure exhibits, and is therefore not responsible for losses by fire, theft or damage.

An artist who has been a resident of the State of New York for one year and of Greater New York City for six months is eligible to exhibit in the Temporary Galleries.

CITY OF NEW YORK

MUNICIPAL ART COMMITTEE

30 Rockefeller Plaza

FOR IMMEDIATE RELEASE:

Mrs. Henry Breckinridge, Chairman of the Municipal Art Committee, announced this evening that a meeting of the artist members of the Advisory Committee and of the House Committee of the Temporary Galleries, 62 West 53rd Street, the following motion was carried unanimously:

"An artist who has been a resident of the State of New York for one year and of Greater New York City for six months is eligible to exhibit in the Temporary Galleries".

It was also decided by the Committee of Artists that the exhibitors be given freedom in the choice of their own works.

"The purpose of this Gallery and the great desire of the Mayor is to give to the resident artist of this City of Greater New York a gallery that they may use to show their work. The Gallery is the first of its kind in any municipality, is temporary and experimental and upon the success of this experiment depends the continuance of the plan in the Municipal Art Center which I hope later may include invitations to other states and foreign countries to exhibit", Mrs. Breckinridge continued.

Those present were George Pearse Ennis, Wood Gaylor, Mrs. Alexandrina Harris, Leon Kroll, Jonas Lie, Michael Lowe and Vernon Porter.

CITY OF NEW YORK
MUNICIPAL ART COMMITTEE
30 Rockefeller Plaza

Practitioners in the various creative arts, applying for exhibition space in the Temporary Galleries of the Municipal Art Committee, 62 West 53rd Street, are requested to fill in this Questionnaire and return it promptly to the Municipal Art Committee, 30 Rockefeller Plaza.

Date _____

1. Mr., Miss, or Mrs. _____

   Address _____ Borough _____

   Birthplace _____ Date of Birth _____

   Length of residence in New York City _____

   Occupation: If engaged in work other than the creative arts _____

2. Applicant will please state type of creative work (i.e. Painting, Sculpture, Graphic Art, Commercial Design, Crafts, etc. _____

   Medium Employed _____

3. Education: Applicant will please outline briefly general education and training in the arts _____

4. Accomplishments: Applicant will please state briefly the record of his accomplishments including Exhibitions in which he has shown _____

5. I understand: that all exhibitors shall be responsible for the transportation of their works to and from the Temporary Galleries of the Municipal Art committee; that works not called for on the day of distribution will be removed to and stored at W. S. Budworth & Son, 424 West 52nd Street at the expense of the exhibitor; that the Municipal Art Committee does not insure exhibits and is therefore, not responsible for losses by fire, theft or damage; that works may be withdrawn between the dates of reception and distribution; that the Municipal Art Committee takes no commission on the sale of works and charges no exhibition fees; that an artist who has been a resident of the State of New York for one year and of Greater New York City for six months is eligible to exhibit in the Temporary Galleries and that their works may be shown but once a year in these galleries.

Signature _____

Colby

Barr

November 21, 1935

Dear Miss Colby:

Mr. Barr will be delighted to see you on Friday, November 22nd, at 12:15 o'clock. Could you telephone to confirm the appointment.

Very sincerely yours,

Secretary to the Director

Miss Elinor Colby
Hotel Murray Hill
New York City

Coan

Barr

March 7, 1935

4512 - 47th Street,
Long Island City, N.Y.,
13 March, 1935.

Dear Alfred,

Thanks so much for your so prompt and amiable reply. You may never be bothered — and again, you may. Anyhow, I'm grateful.

I took a bunch of your posters in to see

Barr

Mrs. Constance Rogers Coan
4312 47 Street
Long Island City, New York

Coan

Barr

March 7, 1955

probable — say some day when you've only a few better things to do.

Thanks again —

Louise

your Gaston Lachaise things a while ago — it was very good for them (i.e. the youngsters!).

I'd love to see you again sometime — my telephone is Stillwell 4-9068 — call me up some day when you've nothing better to do. No, that's too im-

Mrs. Constance Rogers Coan
4312 47 Street
Long Island City, New York

Coan

Barr

March 7, 1955

Dear Connie:

Of course I would be glad to write letters for you.

I have thought of you often but you know how it is in New York. People might as well be living a thousand miles away. We are so busy and so occupied.

I do want to see you. Please write me your telephone number.

Sincerely,

Mrs. Constance Rogers Coan
4512 47 Street
Long Island City, New York

Columbia U.

Columbia University

4312 - 47th Street,
Long Island City, N.Y.,
6 March, 1935.

Dear Alfred,

I hope that when you looks at the signature on this you won't say to yourself "And who in the name of Heaven might that be?" — but still and all, I should think you would!

The reason for my insisting on recalling myself to your mind is this — Howard and I were divorced last summer and I am now engaged in the complicated business of trying to find myself a job. This morning when I was writing down a list of people I could

New York City

others will share your attitude towards your subject.

Very sincerely yours,

William Ball Dinsmoor

W. B. Dinsmoor,
Executive Officer.

Columbia U.

I was honest and well intentioned, if you were asked!

I spent part of my time last summer taking Mr. Sachs' course in French painting — and really, the greater part of the last quarter of the course consisted of references to, and long quotations from yourself. It was too frightfully impressive!

Very sincerely,
Connie Rogers Coan

use as references, as I wrote down humbly & dreary, your name flashed into my mind by a sequence of thought you'll doubtless be able to follow. Hastily, lest I lose my nerve at the idea of addressing the famous, I have followed the impulse to write to you. Could I, might I, would you let me, use your name as a reference? For any-one hunting jobs in the Fine Arts line, it would be such a frightfully impressive name to use. Of course you don't know whether I'm any good as a teacher or whatever, but still you do know a little something about me, and could probably conscientiously say that

be grat[illegible] suggest the names of one or two others [illegible] your attitude towards your subject.

Very sincerely yours,
William Bell Dinsmoor

W. B. Dinsmoor,
Executive Officer.

Columbia University
New York City

Columbia U.

Columbia University
in the City of New York
DEPARTMENT OF FINE ARTS AND ARCHAEOLOGY

December 10, 1955
December 11, 1955

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

Dear Mr. Barr:-

We are anxious to have in our Summer Session this year (July 7 to August 14) a lecture course to be entitled "Symposium on Contemporary Art", in which the present painting points

lecturers, two representing each of the major arts, each to lecture for four successive days, contemp his own week wo purpose member records

I should be task of discussing modern painting during the four days August 10 - 13 (Monday to Friday), from 3 to 3:50 p.m., in Room 408 Avery Hall, Columbia University. If you desired, one or two of the four lectures could be given at such museums as may contain sufficient illustrative material. The honorarium allowed by Summer Session would be $40. for each of the four lectures. The Fine Arts Department would cooperate with you in every possible way in the matter of furnishing lantern slides, etc., at your desire.

I hope that you will be able to accept this proposal. As soon as possible I shall send you the names of lecturers in the course.

If you do not accept, I should be grat suggest the names of one or two others your attitude towards your subject.

Very sincerely yours,

W. B. Dinsmoor,
Executive Officer.

Dear Mr. Dinsmoor:

Thank you for your letter of December 10th. I am much honored by your invitation to lecture this summer. Unfortunately I have had to refuse all lecture invitations during the past five years; to accept them would have involved more time than I can spare from my work.

I would suggest the following lecturers: James Johnson Sweeney (a scholarly but not popular lecturer); Jerome Klein; A. Everett Austin, Director of the Hartford Atheneum; Daniel Catton Rich, Associate Curator of Painting at the Art Institute of Chicago; Jere Abbott, Director of the Smith College Art Museum; Adolph Glassgold, formerly educational director of the Whitney Museum and editor of Creative Art.

I am sorry that I cannot be of service myself.

Very sincerely yours,

Mr. W. B. Dinsmoor,
Executive Officer
Department of Fine Arts and Archaeology
Columbia University
New York City

Columbia University
in the City of New York
DEPARTMENT OF FINE ARTS AND ARCHAEOLOGY

December 10, 1935

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

Dear Mr. Barr:-

We are anxious to have in our Summer Session this year (six weeks, July 7 to August 14) a lecture course to be entitled "Symposium on Contemporary Art", in which the present trends in architecture, sculpture, painting will be discussed and criticized from differing points of view.

The idea would be to ask six lecturers, two representing each of the major arts, each to lecture for four successive days, 50 minutes on each day, discussing contemporary movements in his field in accordance with his own sympathies and tastes. The fifth hour of the week would be assumed by one of our staff for the purpose of coordination, tests or museum visits; this member of the staff will also assume care of the class records and examinations.

I should be delighted if you could assume the task of discussing modern painting during the four days August 10 - 13 (Monday to Thursday, inclusive), from 3 to 3:50 p.m., in Room 408 Avery Hall, Columbia University. If you desired, one or two of the four lectures could be given at such museums as may contain sufficient illustrative material. The honorarium allowed by Summer Session would be $40. for each of the four lectures. The Fine Arts Department would cooperate with you in every possible way in the matter of furnishing lantern slides, etc., at your desire.

I hope that you will be able to accept this proposal. As soon as possible I shall send you the names of the other lecturers in the course.

If by any chance you cannot accept, I should be grateful if you would suggest the names of one or two others who share your attitude towards your subject.

Very sincerely yours,

William Bell Dinsmoor

W. B. Dinsmoor,
Executive Officer.

WBD/PSW

Barr

Cone

November 22, 1935

Dear Miss Cone:

I want to thank you for the really magnificent catalog of your collection. I think this is by far the finest catalog of a collection of modern paintings that has ever been published. The reproductions are magnificent and the notes are interesting and complete. I can't tell you how grateful I am to you.

I hope you have a chance to see the van Gogh exhibition.

With kindest regards from Mrs. Barr and myself, I am

Very sincerely yours,

Miss Etta Cone
1701 Eutaw Place
Baltimore, Maryland

Cosmopolitan Club

Barr

October 30, 1935

Dear Mrs. Palmer:

I think the exhibition "THE MURAL ART OF THE MODERN STATE" at the Cosmopolitan Club a most interesting project. I shall be glad to be a member of your reception committee providing that as a member of the committee I am in no way responsible for the exhibition.

With best wishes for the success of your undertaking, I am

Very sincerely yours,

Mrs. Carleton H. Palmer
The Cosmopolitan Club
122 East 66 Street
New York City

Ede

THE COSMOPOLITAN CLUB
122 EAST 66TH STREET
NEW YORK

October 10, 1935.

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

My dear Mr. Barr:

In behalf of the Cosmopolitan Club, I am writing to ask you to be a member of the reception committee for the exhibition of THE MURAL ART OF THE MODERN STATE which the Club has asked me to put on from November 26th to December 15th.

Several European countries have promised to send exhibits, and by courtesy of the United States Treasury Department we will show the first awards in the national and regional competitions for post offices and the national competition for the Department of Justice murals.

The exhibition will be free and open to the public.

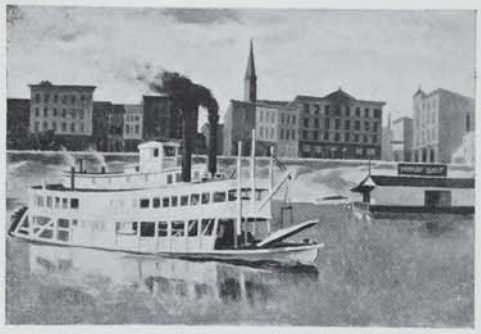
Committee members will not be asked to contribute anything but their good will and their presence, if possible, at the opening reception on November 26th from four to seven at 129 East 65th Street, the gallery entrance to the Club.

Yours sincerely,
Whitthorp Palmer
(Mrs. Carleton H. Palmer)

London S. W. 1
England

THE MURAL ART OF THE MODERN STATE

November 26th—December 15th



PANEL FOR POST OFFICE AT PORTSMOUTH, OHIO
By RICHARD ZOELLNER

AT THE COSMOPOLITAN CLUB

129 EAST 65TH STREET, NEW YORK

An International Exhibition of Decorations for Public Buildings, chosen and paid for by the Governments of

DENMARK · FRANCE · GERMANY · GREAT BRITAIN
HOLLAND · ITALY · JAPAN · SWEDEN
SWITZERLAND · UNITED STATES · U. S. S. R.

By courtesy of the U. S. Treasury Department, Designs for the First Awards in the National Competition for Murals for the Department of Justice Building and the Washington Post Office, will be shown for the first time in New York

Ede

April 16, 1935

Dear Jim:

It is a pleasure to introduce to you Mrs. Stanley J. Resor, a new member of our Board of Trustees and one of the really active and interested pillars of our institution. She has a small collection of pictures but is particularly interested at the moment in studying methods of fund raising in European museums.

I have given her a note to Mr. Manson but think that she would find a conversation with you equally valuable. Anyway, I think you will like meeting her and I would much appreciate any courtesy that you can show her.

Best regards from Marga and me.

Sincerely,

AHB

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

Ede

March 5, 1935

Dear Jim:

This is an in between note to thank you for your help with Epstein and to tell you how much I appreciate your writing me about the confidential matter.

I am buried under the African exhibition at the moment but will write you at greater length as soon as I emerge.

You have been terribly good.

Sincerely,

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

Eisenhart

Confidential

5: 2: 35

SAM!

Dear Alfred – Four days ago I was brought to a nursing home to have a sudden operation for appendicitis – now all is going well & I hope to be a new man when I come out. I got your letter of Jan 19th day before yesterday & have been thinking over the Epstein business as I sat up in bed, & really feel it a bit monstrous that he won't lend, so I've had another attack at him, have just written him a charming & impassioned letter – I only hope to God he's not left Town, & I hope more to God that it might ring a bell for you, because I'm such an admirer of your reasonable that I always want to be of use to it – you are a real virtuous thing, & that brings

Eisenhart

me to another point — no first there is the Reber business & the Lausanne agent. Just I sent you his address. Paul Vallotton (avocat) rue Grand Chêne * Lausanne (I hope I haven't forgotten his address, but anyhow its a well known name in Lausanne) say you are my friend — its better you should deal direct through him, & for Reber I got you lots of Dope but I've tried to get no more. I guess he's prepared to sell anything as long as he is approached in the right way. Wasn't I told that he was really Tannhauser of Lucern (I mean sold through him; Tannhauser is dead now isn't he?)

You want a Picasso from him, don't you? I was very disappointed that you didn't get the Rousseau. Vallotton has his address of the two spinsters who own it in Lucerne. I expect, to serve Bing's ends, they've been buttered up with the idea that it is fabulously valuable.

* I believe this is wrong, perhaps its rue Chêne d'or — Vallotton is a Lausanne lawyer.

It's Chêne d'or — the name appears on the envelope.

Eisenhart

such a job at a smaller salary than £300 a year (I would hope it to be more!) with travelling expenses extra (I'm always economical!) – provided that it really did leave me free (more or less) for say a quarter of each year. I have never been an ambitious person, & the prospect of Directorships of the Tate has no thrill for me as compared to my liberty – I feel I've been completely enslaved long enough (after all they snapped me up for the war 21 yrs ago & since then I've never sat idle or done what I wanted!) & now I begin to feel that provided I can do without money I can with my savings, supplemented by a low paid job, have a much more <u>real</u> time. Think it over – remember me if such a post seems advantageous & possible to you. The salary I suggest is I think absurdly low, perhaps you can raise it?!

Failing such a post I should feel very flattered if you could associate my name with your activities a while I'm at the Tate

Yours sincerely
Ernst Eisenhart

Cut & for the respect & deep gratitude I feel for your service & any service I can

Essenhart

And this brings me to my own concerns, it's as well I start a new bit of paper, for you can keep it separate.

It is to her plan – but one of which we have talked & of which I spoke to Goodyear I suppose 5 (or is it six) years ago. Will you ever want an European agent, someone this side who can carry out your visits & investigations & will you have enough cash to have such a person, even if you wanted him. If you had I do think that I'm not being unduly immodest in thinking that I could do it & I think do it well. Now that I'm 40 I want release & job which gave me more freedom, was my own job & occupied a great deal less time than the Inter. I've been calculating my own resources & I could not accept

Eisenhart

Barr

February 19, 1935

Dear Mrs. Eisenhart:

M. and Mme. Lopez left a card with your letter when I was out of the Museum. I am going to get in touch with them as soon as we find a maid. We have had most exasperating domestic confusion for months.

How are you? How are Katharine, and Anna, Mr. Eisenhart and Churchill? My best to you all.

Sincerely,

AB

Mrs. L.F. Eisenhart
Wyman House
Graduate College
Princeton, New Jersey

WYMAN HOUSE
GRADUATE COLLEGE
PRINCETON NEW JERSEY

Fantl

Yours very sincerely

Latham Hibbard

Feb 3rd 1935

WYMAN HOUSE
GRADUATE COLLEGE
PRINCETON, NEW JERSEY

My dear Alfred

M. and Madame Lopez, an architect and his artist wife, from Paris have been travelling in America for the past three months and recently visited Princeton.

I was very much pleased with them and thought you & Mrs Barr would enjoy them.

Miss Ernestine Fantl
The Museum of Modern Art

Fantl

January 18, 1935

Dear Miss Fantl:

Tonight at the Kelekian auction at Rains you are to bid for lot 85, Still Life by Juan Gris, top bid is $775. If the Gris goes over $775. bid on lot 90, Rouault, Seated Woman, top bid to be $475.

Sign the slip with your name saying that you are bidding as my agent. If they ask any further security leave this letter with them.

Truly yours,

AB

Miss Ernestine Fantl
The Museum of Modern Art

Forbes

Aug 8th

Cumberland Hotel.
Marble Arch.
London, W.1.

Telephone: Ambassador 1234.
Telegrams: Cumberwind, Wesdo, London.

Dear Mr. Barr,

I am exceedingly pleased to have seen you again after such a long time and I hope that we shall now remain in connection. It was very important for me and my Dutch friend that you told me about the Van Gogh gallery, and it would be very interesting if you could find out, which gallery would

Forbes
Folio

Flood

work with me and for what gallery I could be useful. But don't forget that I lost all my money and all my pictures. The only things I didn't lose that are my name – my experience my knowledge of nearly every French modern picture my connections in Europe. I hope that you will soon succeed to find the money for the return back. This, in my opinion, most important modern German work of art is nearly the only thing I saved.

Forbes
Forbes

Barr
Barr

F. Lond

Please write me always
to the Maya Gallery
Oak St. 18 E.1.
with kindest regards
to Mrs. Barr I am,
dear Mr. Barr, yours
sincerely
Alfred Hedtheim

Forbes
Forbes

Barr
Barr

F. Lloyd

Our + Thus
Barr

Finch
Sch

11-23-35
Barr

Finch School

The Fine Arts Department

requests the pleasure of your company

on Wednesday, December 4th at 4.30 p.m.

for tea, to meet Louise Lentz Woodruff

William Zorach will speak on "Creative Sculpture"

The favor of a reply is requested

Please use the entrance at 52 East 78th Street

Forbes
Forbes

Barr
Barr

Floyd

Barr

Finch
Pub.

try

FINCH SCHOOL

Sixty One East Seventy Seventh Street
New York City

The pleasure of

Mr. Barr's company

is requested at a STUDIO TEA in honor of

Edward Bruce, N. A.
Leon Kroll, N. A.
Maurice Sterne, N. A.

on Wednesday afternoon, April seventeenth
from four thirty to six thirty o'clock

THE FAVOR OF A REPLY IS REQUESTED To Mrs. Galway Tead.

Forbes
Forbes

Barr
Barr

Floyd

Mr. and Mrs. Alfred H. Barr, Jr.
accept with pleasure the kind
invitation of William Floyd and
Louise Adams Floyd for Wednesday,
March twentieth, at eight-thirty

Forbes

March 7, 1935

March 6, 1935

To meet Katherine Dreier
Annot and Rudolf Jacobi
Rudolf Bellinger

William Floyd

and Louise Adams Floyd

will be at home

Wednesday March Twentieth
Half after eight

114 East Thirty-first Street

R.S.V.P.

accept

Mrs of Thos

but I could not vouch for the soundness of his ideas.

I wish I could give you more exact information.

Sincerely,

P.S. I think he is rather inclined to Spenglerian analogies.

Edward W. Forbes, Esq.,
Director
Fogg Art Museum
Cambridge, Massachusetts

Forbes
Forbes

Barr
Forbes

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

March 7, 1935

March 6, 1935

Ordway Tead
56 Groton St F Hills

ideas. fidential remarks you are willing to make
will be much appreciated.

I wish I could give you more exact information. sincerely

Sincerely,

Edward W. Forbes

Edward W. Forbes EWF

P.S. I think he is rather inclined to Spenglerian analogies.

Edward W. Forbes, Esq.,
Director
Fogg Art Museum
Cambridge, Massachusetts

Forbes

Barr

March 7, 1935

March 6, 1935

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

Dear Alfred:

Dear Mr. Forbes:

I have known Ralph Flint for four or five years but I have never heard him lecture. He writes with great facility.

The principal ideas of his lecture are, I think, included in his essay called "Post Impressionism" in the recent book "AMERICA AND ALFRED STIEGLITZ." I had luncheon with him the other day and he told me that he proposed to develop his lectures on the basis of this essay. I think he would probably speak interestingly but I could not vouch for the soundness of his ideas.

I wish I could give you more exact information.

Sincerely,

Edward W. Forbes

Edward W. Forbes

P.S. I think he is rather inclined to Spenglerian analogies.

Edward W. Forbes, Esq.,
Director
Fogg Art Museum
Cambridge, Massachusetts

Fwd Fowler

Barr

Forbes

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

March 6, 1935

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

Dear Alfred:

You probably know Ralph Flint, a former Harvard student, who lives in New York. He has written to me proposing to give a lecture at the Fogg Museum. Paul Sachs and I should be glad to know what you think of him.

I have known him for many years and have wondered a little bit whether he was of the dilettante class or how serious he really is. I remember seeing an exhibition of his paintings in one of the galleries of New York and thinking it was interesting and more or less original, but somewhat mannered. However, I have no idea whether he would be a suitable lecturer at the Fogg Museum.

Any confidential remarks you are willing to make will be much appreciated.

Yours sincerely

Edward W. Forbes

Edward W. Forbes

Fang

Fan, Hsing-Yuan

Hsiao, Ch'ien

Hsiao, Kung-Ch'in

Fowler

April 30, 1935

Dear Mr. Fowler:

I enclose a detailed drawing of the fireplace. I am able to secure a one-half inch boiler plate, 2x3 feet in size, here in New York. It weighs 124 pounds. I shall not send it up until I hear from you whether Mr. Meunier believes this to be the right size. He may need a plate slightly wider than 24 inches.

Have you or Mr. Hoyt any material suitable for a grill to serve as a screen in front of the boiler plate?

I am sending a copy of this detailed drawing to George Meunier in Hardwick.

Will you please answer the following questions:

1. How large should the boiler plate be? Please consult Mr. Meunier.

2. How wide are the stiles of the 17 inch doors?

Don't bother about the transom over the bedroom door. Put screens on 5 bedroom windows, bathroom window, the 2 windows in the maid's room, 2 kitchen windows, and the 2 narrow casements on the eastern side of the living room.

My brother Andrew will be in Greensboro Friday of this week with Mr. and Mrs. Jackson. He will see you about my cottage and will ask you more questions.

Sincerely yours,

Mr. George Fowler
Greensboro, Vermont

Fry Fund

Barr

TELEPHONE: WHITEHALL 5056
PRIVATE EXCHANGE.
TELEGRAPHIC ADDRESS:
CHRISTIART PICCY, LONDON.

CHRISTIE MANSON & WOODS

P. HANNEN, C.B.E.
GORDON HANNEN.
T. M. MCKENNA.
CAPT. SIR HENRY FLOYD, BART.
SIR ALEC MARTIN.
C. BROCKLEHURST.
W. S. ANDERSON.

Barr

8, King Street,
St. James's Square,
London, S.W.1.

18. 1. 35

Dear Mr Barr

In the absence of Sir Alec Martin, at present on his way to New York, I beg to thank you, on his behalf, for your generous contribution of £1 to the Roger Fry Memorial Fund.

Sincerely yours
E. N. Heather

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

Fry Fund

Barr

January 10, 1955

Dear Mr. Martin:

I want to subscribe one pound to the Roger Fry Memorial Fund.

I remember very well a most delightful two hours spent with Mr. Fry in 1927. He was a great and generous personality. It is a privilege to assist in a small way in purchasing a painting as a memorial to him.

Very sincerely yours,

Sir Alec Martin
8 King Street
St. James's Square
London S. W. 1, England

Barr

(35)

V Fry

No. 20357

THE NEW YORK TRUST COMPANY

FOREIGN DEPARTMENT
100 BROADWAY
NEW YORK, N. Y.

5

FRY

CUSTOMERS STATEMENT OF FOREIGN DRAFT

JANUARY 10 1935
DATE

£1-0-0
AMOUNT

IN FAVOR OF ROGER FRY MEMORIAL FUND.

FOR ONE POUND STERLING. . . . . .

DRAWN ON
BARCLAYS BANK LTD.
168 FENCHURCH STREET,
LONDON, E.C.3, ENGLAND.

Noted Au.

PROTECTED BY

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ADVISED PER S/S

SOLD TO	RATE	NET DOLLAR AMOUNT
ALFRED H BARR JR	4.93 PL.25	$5.18

X DEBITED YOUR ACCOUNT
PAYMENT RECEIVED
WE AWAIT REMITTANCE

Very truly yours,

Alfred Barr

Alfred H. Barr, Esq., Junr.,
Director of The Museum of Modern Art,
11, West 53rd Street,
New York.

(35) Barr V Fry

TELEPHONE: WHITEHALL 5056
PRIVATE EXCHANGE.
TELEGRAPHIC ADDRESS:
"CHRISTIART PICCY, LONDON."

CHRISTIE MANSON & WOODS

L. HANNEN, C.B.E.
GORDON HANNEN.
T. M. MCKENNA.
CAPT. SIR HENRY FLOYD, BART.
SIR ALEC MARTIN
C. BROCKLEHURST.
W. B. ANDERSON.

8, King Street,
St. James's Square.
London, S.W.1.

AM/BW

27th December, 1934

Dear Sir,

I would like to draw your attention to the enclosed appeal of the Committee of the Roger Fry Memorial Fund, in the hope that you can see your way to subscribe to it.

I have little doubt that you will personally approve of the project, on the grounds which are stated in the appeal, and I hope that I shall have the pleasure of receiving a contribution from you and so help the members of the Committee towards realising their aim of purchasing an old Master Picture worthy of Roger Fry's Memory.

I do not need to emphasize the great services of Professor Roger Fry to Art and letters generally.

In anticipation of a favourable reply.

Very truly yours,

Alec Martin

Alfred H. Barr, Esq., Junr.,
Director of The Museum of Modern Art,
11, West 53rd Street,
New York.

(35) Barr V Fry

ROGER FRY MEMORIAL

WE believe that the friends and admirers of Roger Fry in this country and abroad may feel that so great a figure in contemporary civilization, and so charming a character, should be commemorated by something more than his own splendid bequest to the Courtauld Institute.

We have, therefore, formed a Committee, to which Sir Alec Martin has kindly offered to act as Honorary Secretary, for the purpose of collecting funds for a "Roger Fry Memorial." We hope to raise a sum sufficient to buy a Picture worthy of Roger Fry's memory, and worthy to be hung in the National Gallery.

Subscriptions—and quite small ones from artists, students and his younger friends, will be most welcome—should be forwarded to Sir Alec Martin, 8, King Street, London, S.W. 1, and cheques should be made out to the Roger Fry Memorial Fund.

Christabel Aberconway
Balniel
Clive Bell
Ivor Churchill
Kenneth Clark
W. G. Constable
Samuel Courtauld
Augustus Daniel
Duncan Grant
Henry Harris
Aldous Huxley
Augustus John
William Jowitt
Maynard Keynes
Desmond MacCarthy
Eric Maclagan
Jenny de Margerie
Margot Oxford
Herbert Read
Michael Sadler
Sandwich
Robert Witt
Virginia Woolf

Mr. Varian Fry
214 East 11 Street
New York City

(35)

Barr

V Fry

January 16, 1935

Dear Varian:

I was shocked and troubled to hear of your sudden departure from Raymond & Raymond. I called up Mr. Raymond to ask him about it. He said that he had spoken to you several times in the past suggesting very definitely that your relations were not working out very satisfactorily to him. He did not say anything very specific but gave a general criticism that your temperament was not very well suited to pleasing customers and that he felt you would do very much better if you were to go into teaching.

He mentioned that two or three weeks ago he had suggested that you ought to plan to go ahead with your graduate work beginning this term. He says that he will be very glad to write you a letter of recommendation.

He also said that he had originally recommended that you should not resign your other position and that you should not take the position with him.

I am terribly sorry this has happened and I will certainly watch out for another position. In any case I think you ought to secure the letter of recommendation which Raymond offers to write.

I have always found Mr. Raymond to be a man of extraordinary fairness and generosity so that it is difficult for me to believe that he would have treated you unfairly. You must pardon me for having been at least partially responsible for this unfortunate venture.

Sincerely,

Mr. Varian Fry
214 East 11 Street
New York City

Barr

Gardner

THE ART INSTITUTE OF CHICAGO

214 East 11 Street
New York, N.Y.
Jan. 14, 1935

Dear Alfred

Mr. Raymond fired me last week without offering any explanation for doing so. As you see him often, I wonder if you will be good enough to ask him why? I'd like very much to know, to satisfy my own curiosity and to tell my next prospective employer.

Barr

Gardner

THE ART INSTITUTE OF CHICAGO

And if you hear of another job – best of all teaching or lecturing – I'd be most grateful to be told of it.

Faithfully,
Varian

Barr Gardner

THE ART INSTITUTE OF CHICAGO

OFFICE OF THE SCHOOL
TELEPHONE CENTRAL 7080

March 4, 1935

Dear Mr. Barr,

Please pardon my very tardy acknowledgement of the photographs of architecture and sculpture. I've had a pretty bad bronchial pneumonia attack & influenza so that all work has been at a stand-still. I will write you later about one or two details and then, I believe, this job will be done.

Sincerely
Helen Gardner

Gardner

THE ART INSTITUTE OF CHICAGO

February 15, 1935

Dear Miss Gardner:

I am sending you the following photographs:

Lovell House, Neutra
Bauhaus, Gropius
Tugendhat House, Miës van der Rohe, garden façade
Kolbe, Assunta, front view
Lachaise, Standing Figure, bronze

We would appreciate the courtesy of acknowledgment under the photograph.

You may reproduce the Tugendhat plan from our catalog for which it was especially drawn.

I presume you mean the early Lachaise Standing Nude begun in 1912. We do not have the Lipchitz.

We do not have a photograph of the Lehmbruck Kneeling Woman but there is an excellent photograph reproduced in the DIAL portfolio of which I am sure the Art Institute has a copy. Should you need permission to reproduce it I am sure it can be obtained from Dr. James Sibley Watson, 6 Sibley Place, Rochester, New York.

Sincerely yours,

AB

Miss Helen Gardner
The Art Instituteof Chicago
Chicago, Illinois

OFFICE OF THE SCHOOL
TELEPHONE CENTRAL 7080

THE ART INSTITUTE OF CHICAGO

February 9,1935

My dear Mr.Barr,

Many thanks for Prof.Whittemore's address. When I failed to reach him at New York University and the time for securing the photographs was becoming very short (I sent the text to New York Feb.I),I cut the Gordian kmot abruptly and reproduced what I needed from Grabar. I shall write Mr.Whittemore,however,for there are two or three last minute things which he can perhaps help me with.

I am wondering if you have negatives of the following,or photographs which you could lend:

Lovell House,Neutra, your cat.of Mod.Arch.,p.167
Bauhaus,Gropius, Ibid.,p.67
Tugendhat House,Miës van der Rohe,garden facade
(we have a slide of yours # 159)
,, may I reproduce its plan from your catalogue?
Lembruck,Kneeling Figure,profile
Kolbe,Assunta,¾ front view
La Chaise,Bronze Nude
Lipchitz,Joy of Living in its garden setting

Yours very sincerely

Helen Gardner

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

January 29, 1955

Dear Miss Gardner:

I have been able to get Prof. Whittemore's address. I am afraid the previous address, New York University, may not have reached him. The correct address is Thomas Whittemore, 712 Sears Building, Boston, Massachusetts.

I spoke with him and he said he would be willing to help you with your photographs of Russian architecture. He is back for several weeks to raise money for his great project of uncovering the mosaics of Saint Sophia.

Very sincerely yours,

Miss Helen Gardner
The Art Institute of Chicago
Chicago, Illinois

THE ART INSTITUTE OF CHICAGO

FACULTY CORRESPONDENCE

December 28,1954

January 8, 1955

My dear Mr.Barr,

Now that the crowded Christmas mails are ebbing of the past I am returning to you the photographs of Russian painting which you so generously loaned me;in fact so generously that I [illegible] month for a few items from your museum for the chapters on Modern Art [illegible] in New York [illegible] but have [illegible] to you I [illegible] you for a happy and profitable New Year,I am

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

Dear Miss Gardner:

Have you had any luck with your Russian architecture photographs? I think I could send you a few postcards which might possibly be used for small cuts.

I have talked with Miss Helen Black of Sovfoto, 723 Seventh Avenue. She tells me she has already been in touch with you and that she has very few photographs of medieval Russian architecture, nothing for instance of Vladimir or Novgorod. She does have the Blashenny church on the Red Square in Moscow. I suppose that you want earlier and more characteristic churches. I think that probably the best and surest way of securing photographs is to write Prof. Whittemore, care of New York University. He has just returned from Constantinople. As you may know he has a large collection of Russian and Byzantine photographs.

Very sincerely yours,

Yours very sincerely

Helen Gardner

Miss Helen Gardner
The Art Institute of Chicago
Chicago, Illinois

THE ART INSTITUTE OF CHICAGO

FACULTY CORRESPONDENCE

December 28,1934

My dear Mr.Barr,

Now that the crowded Christmas mails are a thing of the past I am returning to you the photographs of Russian painting which you so generously loaned me;in fact so generously that I am afraid that I shall impose upon you again next month for a few items from your museum for the chapters on Modern Art.

At your suggestion I wrote to the Russian Institute in New York about photographs of Russian medieval architecture but have had no reply. So if any other source happens to occur to you I should be grateful for a hint.

With best wishes to you for a happy and profitable New Year,I am

Yours very sincerely

Helen Gardner

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

German Consul

regret? yes
Dec 11-20-35

The German Consul General and Mrs. Borchers
request the pleasure of the company of

Mr. and Mrs. Barr

at a Reception in honor of

Dr. Kurt F I E D L E R
of the Reichsschrifttumskammer in Berlin

on Tuesday evening, November twenty-sixth

at 8:30 o'clock.

Black tie.

R.s.v.p.

Fifty-five East
Seventy-seventh Street

Goeller

Barr

Barr

Mr. and Mrs. Alfred H. Barr, Jrl
regret that they are unable to ac-
cept the kind invitation of the
German Consul General and Mrs.
Borchers for Thursday evening,
February twenty-first, at eight-
thirty. Unfortunately they have
already accepted an invitation
to the Symphony on that night.

Barr

Goeller

My dear Mr Barr,

Relying on the telephone directory and assuming that you're the same Alfred Barr with whom I've been corresponding through the Modern Museum I'm taking

The German Consul General and Mrs. Borchers

request the pleasure of the company of

Mr. and Mrs. Barr

on Thursday evening, February twenty-first

at 8:30 o'clock

Black Tie.

R.s.v.p.

Fifty-five East
Seventy-seventh Street

and Nan Watson.

There's some doubt of Nan Watson's coming, as Forbes Watson will be in Washington and I don't want to press my invitation too strongly unless I can arrange to have her called-for. I think Elsie will help me.

For some time I've been wanting to meet you more personally, as I've discovered that two friends of mine were acquainted with you at various points of your career. Don Finlayson was a pupil of Frank Mather at the same time you were, and Harold Smith

Barr

Goeller

My dear Mr Barr,

Relying on the telephone directory and assuming that you're the same Alfred Barr with whom I've been corresponding through the Modern Museum, I'm taking advantage of a promise you once made to visit me.

I should be very glad if you and Mrs. Barr could come to my place this Thursday, March the fourteenth, anytime between five and ten o'clock P.M.

I recognize your refusal to visit artists' studios, and have kept to your admonition to tell noone that you might come. It's been quite easy for me as I know very few artists, having found most of them abominable. The only one you'd meet here is an exception whom you perhaps already know: Elsie Driggs. The other people will be Mary Marquand, daughter of your late professor, and Nan Watson.

There's some doubt of Nan Watson's coming, as Forbes Watson will be in Washington and I don't want to press my invitation too strongly unless I can arrange to have her called-for. I think Elsie will help me.

For some time I've been wanting to meet you more personally, as I've discovered that two friends of mine were acquainted with you at various points of your career. Don Finlayson was a pupil of Frank Mather at the same time you were, and Harold Smith

was organist at Vassar during your time. They're both very nice fellows, and have mentioned trying to renew their acquaintance with you, should they be in New York again. Just now, both are holding tottering assistant professorships at Cornell, where I'd met them during my own appointment ('31-33)

I sincerely hope that you and Mrs. Barr can come this Thursday and stay for a spaghetti dinner.

Yours
Charles L. Goeller

207 East 19th Street
New York City

March 10th 1935

P.S. Incidentally, if my bell doesn't answer, ring that of my brother-in-law, John M. Newell. We may be in his apartment, my own being too much like a barracks for any entertaining.
CL. G

The Museum of Modern Art

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

July 13, 1935
Hotel Matignon
Elys. 28-46

A. Conger Goodyear Esq.
Savoy Hotel
London

Dear Mr. Goodyear:

Here is a letter from van Deventer stating his initial position on the van Gogh loans from the Krüller-Müller Foundation.

I shall not write a long commentary in this letter since the matter is so complicated that I think we must talk it over. I expect to hear from you shortly whether you prefer van Deventer to come to Paris or whether you would like to meet at the Hague and when.

It is hard to say ~~whether it is~~ which of the 2 would be better strategically ~~to meet here or in the Hague. At The Hague we might perhaps bring some pressure to bear through Mr. Emmet,~~ I do not think that the Dutch Government is party to van Deventer's proposal but so far as I can make out the Government does not yet have the final say. I have tried to explain the complexities in the letter which you received in New York just before sailing. In Paris van Deventer might put us off by saying that he had to consult Mme. Krüller; on the other hand we might act as hosts to van Deventer here gaining a slight advantage.

I am sorry to involve you in this complicated and delicate situation but I feel that it is primarily a business problem and that you can carry it through ~~and that you can carry it th~~ ~~through~~ more to our advantage than I can.

If worst comes to worst we can put on a fair van Gogh show without any Krüller pictures or with a very few lent as a courtesy.

Barr News.

The Museum of Modern Art

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

September 6, 1935

Dear Mr. Barr:

$15-00 (?) claimed
ask Mr. Mabry

Mr. Ekstrom tells me that you were here when the Masson pastel arrived and that you saw the nail marks. They seem to be very faint; do you want anything done to remove them entirely, or shall I have a new glass put on now? The pastel seems to be quite firm but remembering our previous experience I am inclined to get it back in its frame. Will you let me know what you want? I assume there is no insurance claim??

yes - ask Pichetto

I enclose copy of letter from Mme. Annot, notice for Mrs. Barr, and two notes.

Am I to record the Masson pastel, and entire French lot as Museum property? Are the 3 rolled Légers for the ABSTRACT show? Do you want these left rolled until your return, or is Pichetto to get them on the stretchers?

yes
no
yes
no - for Léger show
23/.00 all he wants @ his place
ask him how much

Alice Mallette

but not yet announced or passed by committee

June 28, 1935
c/o Chase Bank
Paris.

A. Conger Goodyear, President
Museum of Modern Art
11 West 53rd St.
New York

Dear Mr. Goodyear:

Here is a bulletin on the van Gogh exhibition.

Engineer van Gogh. The Engineer V.W. van Gogh is an idealistic but difficult man, inconsistent and anxious. At first he seemed willing to lend almost anything but for some reason which I cannot understand he became reluctant to lend his things in the Stedelijk Museum. After a good deal of persuasion he has agreed definitely, though verbally, to lend three of the best paintings and five or six drawings and watercolors from the Stedelijk group and four first rate paintings from those in his house at Laren. These seven paintings include the famous Self-Portrait before an Easel, the Sunflowers equal in quality to those in the Munich and london Museums, the Fish Boats at Ss. Maries and the Potato Eaters, the most important painting of the Dutch period.

It is possible that he may be persuaded to lend more, specially more drawings of which he has more than 120. I have written to the Mayor of Amsterdam and have asked Mr. Emmet to do so too since van Gogh's pictures are partly controlled by a municipal committee.

Kröller-Müller. Mme. Kröller has turned out to be very far from the difficult and vain crank which I have always heard about. She was most hospitable and charming. Mr. S. van Deventer is a kind of adopted son, now the active head of the firm of W.H. Müller (financiers, mines, steamships etc.). I have known van Deventer in New York. He has proven most friendly and cooperative.

The great Kröller-Müller collection is in a state of complicated transition from private to public ownership. Without elaborating details there are two great undertakings projected by the K.M.s in their days of wealth.

A. The Kröller-Müller Collection of painting and sculpture formed by Mme. Kröller.

B. The National Park at Hoenderlo, Eastern Holland.

These two projects were to be united for the public good by placing the collection in an elaborate museum in the center of the Hoenderlo estate. About ten years ago the collection was incorporated as a foundation (Stifting). On the board were Mr. and Mrs. K.M., van Deventer, H.P. Bremmer aesthetic high priest and guide to Mme. K.M., and the Secretary General of Fine Arts and Education who is at present a Prof. van Poelje. The Hoenderlo estate was incorporated under the control of W.H. Müller.

When the K.M.s lost their money, circa 1930, they tried to devise a method of realizing their dream in spite of their reverses. After years of negotiation the State has bought the Hoenderlo property for a sum far less than its real estate value if broken up and as a part of the transaction the K.M. collection (Stifting) was definitely made over to the State on condition that the State would provide 10.000 florins a year ($7000) upkeep until the Museum at Hoenderlo hsould be ready for the pictures; the final date to be about three years from now.

Responsibility for building the museum rests, so far as I can make out, upon the Collection Foundation. The plans by van de Velde are for a building costing about 2.000.000 florins. Mme. K.M. and van Deventer are trying to raise this money.

Meanwhile the collection is housed in the large house at Wassenaar (Hague suburb). The K.M.s could not afford to keep up the large house in the Hague itself ehich had been a kind of semi-public museum. One can see about half the pictures at Wassenaar, the other half are in storerooms including all the van Goghs - 150 oils and about as many drawings. They were pulled out for me to se e, a process taking about two days.

All this complication bears directly upon our exhibition. If this had not been a transitional moment while the van Goghs were in storage we would have had almost no chance. As it is we can, I believe, borrow as much as we wish and for the whole nine months on one condition - that we pay some form of rental, possibly a division of admission charges.

It appears that in the grand tour which the van Goghs made in 1927-28, Belgian, German and Swiss museums made a great deal of money from admissions. The Berlin Museum made enough to buy a good van Gogh, presumably $20.000 or more. At that time, as van Deventer explained, Mme. K.M.

was not interested in gate receipts and was very happy to have the museums profit but now, with the K.M.Foundation trying to raise money, she wants it to profit by the American van Gogh tour.

I of course explained that we had previously charged only twice a week at which times attendance was very low and that I had no idea of the possible income from a van Gogh admission charge which in any case we had been considering merely as a means for paying for the exhibition.

The whole matter is tentative pending your coming to Europe when you and van Deventer and myself and possibly Me. K.M. can meet to talk it over either in Paris or at The Hague. I do not think that they will be unreasonable. I think we had a comparable arrangement with the Louvre for Whistler's Mother and our rental fee of $500 for the Bliss Collection is a case in point. I of course did not speak of either of these precedents.

For the New York exhibition a division of admissions might be arranged. For the other four cities a flat fee would be preferable though we cannot exceed the maximum of $1750 each, which three cities have already agreed to pay.

Of course the other lenders complicate the problem though the loans from the Engineer van Gogh are alone comparable; with his and the Kröller pictures we need borrow very little else in Europe, possibly one or two paintings from Rosenberg, a painting from Gachet and scattered watercolors and drawings

Of course I regret this condition but its consideration is unavoidable. I am quite willing to go ahead on my own responsibility to drive the best bargain I can, but as the problem is primarily a business arrangement, I would greatly appreciate your direct participation.

Mr. Emmet has been most helpful and considerate. Although all the essential arrangements had been made with van Deventer before Mr. Emmet and I called on Mme. K. I feel that his diplomatic tact, charming manner and prestige helped our cause with Mme. K. and were most influential with van Poelje and the Government. He and Mrs. Emmet hope to see you in July.

<u>The Vienna Problem.</u>

Should we have to count heavily on admission charges it is important that the New York show run for eight weeks that is opening about November 1st instead of Nov. 18th, a

date which would accomodate the Rijksmuseum's obligations to the Vienne Museum, i.e. to arrange a small van Gogh show in October in exchange for Rembrandt loans now. The Vienna show would not affect the Kröller pictures but may still interfere seriously with the Eng. van Gogh loans. He is not yet decided whether to lend to Vienna or not. If he does lend things we want we can let them come late; a few late arrivals make good secondary publicity.

I am cabling today to find out when you are coming. I would suggest that you include in your itinerary: Brussels (grand impressionist show and old masters), Rotterdam (important Delft School exhibition :Vermeer, de Hooch, de Witte etc. in new museum), The Hague (the new Gemeente Museum as well as a possible K.M. conference), Amsterdam (Rembrandt exhibition).

I have just arrived in Paris and have seen no shows.

I hope this letter is not too confused. The important conclusion is that we have pretty well in hand a really magnificent show of van Gogh.

Looking forward to seeing you in Paris.

Goodyear

The Museum of Modern Art

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

May 29th, 1935.

Mr. Alfred H. Barr, Jr.,
c/o American Express Co.,
The Hague,
Netherlands.

Dear Alfred:

I enclose copy of letter I have written to Mrs. Rockefeller in regard to the pictures she has given to the Museum. Talking to her this morning I found that she thought of giving the pictures on the exchange list to some other institution. As I looked over the list the only pictures on it that seemed to be of any value or importance were the six pictures I have listed in my letter to her. I will try to negotiate an exchange of the Burchfield and Hopper as you have suggested but I do not feel qualified to handle the Marins. They can be left until you return.

I had a very satisfactory talk with Mrs. Rockefeller. She is not willing to become one of the Incorporators of the Film Library without setting up a more definite control over the films that are selected for the Library and used for circulation, but I think that this can be arranged. I think that the selection of films should be subject to the approval of a committee, of which Mrs. Rockefeller or her nominee would be a member. I do not believe there will be any difficulty in getting any films passed except possibly certain films that may be objectionable on what Mrs. Rockefeller calls fraudian grounds.

I believe she talked with you about this before she left and you have told her that Miss Barry is in sympathy with her ideas. However, I think a positive check will be necessary.

Mrs. Rockefeller was also thoroughly in sympathy with the plan for getting the Mona Lisa over for a good will tour. She talked with Mr. deLorey about it and he has talked with some of the officials of the Department of Fine Arts in Paris and found them sympathetic, but it appears that the Government does not permit the moving of the Mona Lisa at all, even with-

in the Louvre. However, I am going to try to follow this up. She also discussed with Mr. deLorey the proposal to have an exhibition of American artists in Paris. He suggested that the best time for such an exhibition would be in 1937, which would give us ample time to arrange for it.

I spoke to Mrs. Rockefeller about her American primitives and I think she is inclined to turn them over to John III, but she is going to think it over and let me hear from her.

We discussed the desirability of having a new building for the Museum and I explained the necessity of getting a site. I think that there is some real prospect that Mr. Rockefeller might be willing to donate a site if we could get the money from the Government for the erection of a building. He has a large amount of surplus real estate, of course, and I judge from what Mrs. Rockefeller said that he is somewhat less prejudiced against the Museum than he has been. I have some little hope, therefore, that this project may be carried through. The less we say about it for the time being, the better, however.

I expect to be in Paris sometime in July but if you see Mr. deLorey I suggest you discuss with him the Mona Lisa loan and the exhibition of American artists.

Very truly yours,

A. Conger Goodyear

President.

Barr

Goodyear

The Museum of Modern Art

11 West 53rd Street, New York, N. Y. Telephone: Circle 5-7470 Cable Address: Modernart

570 Lexington Ave.,
May 29th, 1935.

Mrs. John D. Rockefeller, Jr.,
10 West 54th Street,
New York, N. Y.

Dear Mrs. Rockefeller:

It is my understanding that you are willing to have me arrange for an exchange of the Burchfield watercolor called "The Willow Trees", the Hopper watercolor called "Charleston Doorway", and the four Marin watercolors called "Fir Trees and Sea", "Small Point, Maine", "Spring", and "Maine Coast. The pictures obtained in exchange could be included in the Permanent Collection of the Museum as a part of your gift.

It is my further understanding that in case I cannot make an exchange that is satisfactory, these pictures will be returned to you and may then be given by you, together with any other pictures you may choose from the list of thirty pictures, to some other institution. If I am incorrect in this understanding, will you not kindly advise me?

A. Conger Goodyear

Sincerely yours,

President.

President.

Barr

Goodyear

The Museum of Modern Art

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

February 1, 1935.

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

Dear Alfred:

I have yours of the 31st in which you refer to the possibility of someone putting up money for the construction of a new building for us.

I think that this is well beyond the range of possibilities and we will only be getting ourselves involved if we try to pursue it.

Very truly yours,

A. Conger Goodyear

President.

Goodyear

Barr

January 31, 1955

Dear Mr. Goodyear:

I had a talk with Raymond who suggests that we might consider the plot at the corner of 54th Street and Madison Avenue formerly occupied by the Convent of the Sacred Heart which has recently been demolished. The land, I believe, belongs to the Kahns. He thinks that probably our best solution would be to build.

He thinks that he knows someone who might well put up the money in exchange for a Trusteeship.

Sincerely,

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

Barr

January 19, 1935

Dear Mr. Goodyear:

There has been some misunderstanding about our under cover negotiations for a new gallery through Mr. Bernard Raymond of Raymond & Raymond. I asked him to look into it and to make his report to Mr. Blackburn. Both Mr. Blackburn and I were under the impression that he was investigating American Art-Anderson on Madison and 57th but it turns out that all along he has been looking into the Park Avenue Andergon Gallery which I believe is the building which interests you also.

He reports that they were interested in a figure of $15,000. a year and would be glad to make over the property to us with some kind of revocation clause. They said that they would not bargain until they knew the identity of the possible purchaser. Both Raymond and I feel that they would come down a good deal.

What is the next step? Perhaps we ought to have a committee which could use their influence or experience in investigating a possible property.

Sincerely,

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

January 8, 1935

Dear Mr. Goodyear:

This is to confirm our telephone conversation the other day about the Architectural Department. As Philip Johnson worked as a volunteer we have no money in the budget to fill his place and no one in sight to follow him as a volunteer worker.

We have, however, on the Museum staff Miss Ernestine Fantl who worked as his assistant for two years and knows the rather complicated ropes of the Architectural Department very well indeed. Miss Fantl before coming on the Museum staff was secretary to William Lescaze so that she also knows modern architecture from the inside. She has assisted Mr. Johnson in most of the exhibitions which he has put on. It is my recommendation that she be made the executive of the Architectural Department possibly with the title of Curator.

The Department should, I think, be under the supervision of a committee. I would suggest for the chairman Mr. Philip Goodwin because he is a Trustee, an architect, and very sympathetic to modern architecture. He has been in the past a great admirer of Philip Johnson's work. As the expert on the committee Henry-Russell Hitchcock is the obvious choice. Hitchcock has worked with Johnson on several of our exhibitions and is, I think, the foremost critic and scholar of modern architecture in the United States. Both Hitchcock and Goodwin feel that Dean Hudnut of the Columbia Architecture School would be a valuable member. Within two years he has transformed the Columbia School from the usual Beaux Arts Academy to a genuinely modern architectural training school. Lewis Mumford might be a fourth member of the committee with the Director a member ex-officio. I should think it might be a good idea to appoint Goodwin with the power to name his own committee possibly with the approval of the Executive Committee.

With this setup I think the Architectural Department could proceed without much waste of time or confusion. I would like to be able to announce this arrangement as soon as possible, perhaps in the February Bulletin.

Sincerely,

A.H.B.

A.Conger Goodyear, Esq.
570 Lexington Avenue

THE DOWNTOWN GALLERY

113 WEST 13 STREET · NEW YORK

CONTEMPORARY AMERICAN ART

February 13, 1935

February 12, 1935

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

Dear Mr. Barr:

Thank you for your note. I am very glad that we had the opportunity of cooperating with you by lending some canvases to the magnificent show you assembled.

Mr. Wehle asked us to send some [illegible] as a result of his in[illegible] however, as I mentioned to [illegible] back to us. It is [illegible] the assistance in that organization and the artists are having a pretty tough time for it seems that the same feeling exists throughout the country. New York sets the pace and the [illegible] very slowly.

Do you think it would be advisable [illegible] call on Mr. Clark? I want to propose that the Metropolitan Museum spend a good portion of its accumulated Hearn fund for living American art at once, selecting artists who are considered museum material. These artists would sign an agreement to the effect that the pictures selected by the Metropolitan Museum for immediate purchase could be exchanged any time within five years for an example better liked by the Committee. As a matter of fact, the artist could agree to give first choice to the Museum of any pictures produced within that period until a most satisfactory canvas will have been selected. Does this sound unreasonable? I know very definitely that if the Metropolitan Museum makes this gesture that all other museums throughout the country will fall in line. The present situation is becoming so desperate that only an event of this kind can solve the problem for [illegible] artists.

Your suggestions [illegible] will be most heartily appreciated.

Sincerely yours,

Edith Gregor Halpert
Director

Edith Gregor Halpert
ara

Dear Mrs. Halpert:

I think that you might have some luck with Mr. Clark. I wish that I could offer to act as go-between but I feel that I have no influence with him at all of any kind although we are on friendly terms.

Blessings on you.

Sincerely,

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 · "POP" HART · STEFAN HIRSCH · BERNARD KARFIOL · YASUO KUNIYOSHI
ROBERT LAURENT · REUBEN NAKIAN · KATHERINE SCHMIDT · BEN SHAHN · CHARLES SHEELER · NILES SPENCER
DOROTHY VARIAN · CARL WALTERS · MARGUERITE ZORACH · WILLIAM ZORACH · AMERICAN PRINT MAKERS

113 WEST 13 STREET · NEW YORK
TELEPHONE · WATKINS 9-1535

CONTEMPORARY AMERICAN ART

February 12, 1935

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

Dear Mr. Barr:

Thank you for your note. I am very glad that we had the opportunity of cooperating with you by lending some canvases to the magnificent show you assembled.

Mr. Wehle asked us to send several Kuniyoshis to the Museum as a result of his interest in "The Mirror", selected by you. However, as I mentioned to you previously, the entire group was sent back to us. It is still very difficult to break down the resistance in that organization and the artists are having a pretty tough time for it seems that the same feeling exists throughout the country. New York sets the pace and the others follow very slowly.

Do you think it would be advisable for me to call on Mr. Clark? I want to propose that the Metropolitan Museum spend a good portion of its accumulated Hearn fund for living American art at once, selecting artists who are considered museum material. These artists would sign an agreement to the effect that the pictures selected by the Metropolitan Museum for immediate purchase could be exchanged any time within five years for an example better liked by the Committee. As a matter of fact, the artist could agree to give first choice to the Museum of any pictures produced within that period until a most satisfactory canvas will have been selected. Does this sound unreasonable? I know very definitely that if the Metropolitan Museum makes this gesture that all other museums throughout the country will fall in line. The present situation is becoming so desperate that only an event of this kind can solve the problem for the more important artists.

Your suggestions in the matter will be most heartily appreciated.

Sincerely yours,

Edith Halpert
Director

Edith Gregor Halpert
nrc

COPY

C. Hall

Barr

Clifton R. Hall, 15 Boudinot Street
Princeton, New Jersey, June 1, 1935

June 10, 1935

Dear Alfred,

I am surprised that you heard anything about my lectures in American art. They were given merely as a part of my senior course in American Democracy, in which I attempt to deal historically with as many phases of American culture as the time allows. I can claim for them only that they may have value in opening up new lines of interest to young students. Obviously I have no pretensions to authority in the subject.

The lectures have no particular title except "American Art." There are three of them. I attempt to show how architecture, painting and sculpture reflect the character of American society in its various stages, including, of course, the entrance of foreign influences, and covering the whole record from the beginning to the present. The lectures come at the end of a course in which politics, economics, race elements, education, religion and literature have been touched upon - all too superficially. As I said, I am only trying [illegible] Much of my material is cribbed from well-known works. I hope the rearrangement and interpretation give it vitality; but you would not think a new planet had swum into your [illegible] if you [illegible].

I have something [illegible] which I devoted much care. They are a stimulating record. The lectures are built around them..

I realize that this is not the detailed information for which you write: but it really is the whole story. The lectures are [illegible] any consideration beyond the walls of my classroom. One of my graduate students asked me to show the slides at the Graduate College, and I did so, with a running comment. That has been my only venture into unfamiliar waters. Even then I wondered if I was not travelling too far.

Thanks so much for writing me. I appreciate your interest. I have already had kind cooperation from Miss Barry in obtaining slides of sculpture, and I am likely to torment the Museum of Modern Art in the future.

Needless to say, it is always a keen pleasure for me to see you. I hope to live long enough to listen to you, a battle-scarred veteran of a victorious campaign, relating your adventures by the fire. The victory, of course, is already won. The only question is as to when you will have sufficient leisure to be garrulous.

With best regards to you and Mrs. Barr and wishes for a restful summer,

Prof. Clifton R. Hall
15 Boudinot Street
Princeton, New Jersey

My dear Prof. Hall:

I have forwarded your letter of June first to Mr. Barr who is at present in Europe.

Very sincere y yours,

Secretary to the Director

Orig to Mr Barr 6-3-35
copy to John Marshall - Rock. Found. 7-15-35

COPY

Clifton R. Hall, 15 Boudinot Street
Princeton, New Jersey, June 1, 1935

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I have something over a hundred slides to the selection of which I devoted much care. They are a stimulating record. The lectures are built around them..

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With best regards to you and Mrs. Barr and wishes for a restful summer,

Faithfully yours,

Clifton R. Hall

orig to Mr Barr 6-3-35
copy to John Marshall - Rock. Found. 7-15-35

C. Hall

CLIFTON R. HALL
18 BOUDINOT STREET
PRINCETON, NEW JERSEY

May 28, 1935

Dear Beppo:

Could you write me a list of the lectures you gave at Princeton on American art in American history? Possibly you have some announcement or gloss which would describe something of their content. I spoke of them to a member of one of the Foundations the other day and he was very much interested in what you are doing.

I hope you have an ggreeable summer. I hope that next year we can see each other more often.

Very sincerely yours,

Prof. Clifton R. Hall
Graduate College
Princeton, New Jersey

copy kept here

Barr

Hall

CLIFTON R. HALL
15 BOUDINOT STREET
PRINCETON, NEW JERSEY

June 1, 1935.

Dear Alfred,-

I am surprised that you heard anything about my lectures in American art. They were given merely as a part of my senior course in American Democracy, in which I attempt to deal historically with as many phases of American culture as the time allows. I can claim for them only that they may have value in opening up new lines of interest to young students. Obviously I have no pretensions to authority in the subject.

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Needless to say, it is always a keen pleasure for me to see you. I hope to live long enough to listen to you, a battle-scarred veteran of a victorious campaign, relating your adventures by the fire. The victory, of course, is already won. The only question is as to when you will have sufficient leisure to be garrulous.

With best regards to you and Miss Barr and wishes for a restful summer.

Faithfully yours,

Clifford R. Hall

March 21, 1935

Dear Mrs. Hepburn:

I wish to apologize for my failure to come to the opening of the exhibition at Beekman Tower. It was the night after the opening of our large African Art Exhibition on which I had been toiling for the previous three weeks. I had been up until half-past two Sunday night and until after twelve on Monday night. Tuesday night I was in no condition to go out at all and went to bed immediately after dinner.

I know that you will understand the strain we have to go through in preparing these large exhibitions. I shall certainly come in to see y ur exhibition in the next few days.

Very sincerely yours,

Mrs. Barton Hepburn
2 Beekman Place
New York City

Barr

Hitchcock

Wesleyan University Architectural Exhibitions

Henry - Russell Hitchcock, Jr., Director

Middletown, Connecticut

Nov. 22, 1935

Dear Alfred,

I called Ernestine this morning about coming down to N.Y. So I could not get down until this evening and as neither she nor the printer could be there Saturday it seemed better that I should not come until the first of the week. I will get in to town about 6:00 on Monday and stay all day Tuesday so that the last details of the printing could be worked out. Ernestine is to make sure the printer is there.

So I am not coming down this evening I will write out for you here a copy of the II in Philip G.'s letter in which you expressed an

interest.

" Oct. 29, 1935

. . . . . .

" I have written to Mr. Goodyear to say that I recommend strongly a regular arrangement for an architectural director for the department. It would not mean necessarily an all-time job, because I think this director should be in active practice as well, but a good half-time job is necessary, especially if advantage is to be taken of the possibilities of the 1939 exhibition and future housing developments. The matter has been under consideration anyway, and something will probably happen in that line before long."

. . . . . .

Do let me hear as soon as Goodyear's OK. of the book comes through. Until then I don't dare tempt fate by feeling completely assured.

Until Tuesday

Regards Russell.

ALBERT B. ASHFORTH

INCORPORATED

REAL ESTATE ~ MORTGAGES

APPRAISALS ~ INSURANCE

OFFICERS
GEORGE D. ARTHUR, CHAIRMAN
H. ADAMS ASHFORTH, PRESIDENT
WM. G. ARMSTRONG, VICE PRESIDENT

DIRECTORS
GEORGE D. ARTHUR
H. ADAMS ASHFORTH
ALBERT B. ASHFORTH, JR.
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THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Hitchcock

1201-S

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PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILL
FIRST VICE-PRESIDENT

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DL = Day Letter
SER = Serial
NM = Night Message
NL = Night Letter
CDE = Code Cable
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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

Received at 36 East 52nd Street, New York, N. Y.

NAU187 8= HARTFORD CONN 3 104P

1935 OCT 3 PM 1 14

MINUTES IN TRANSIT

FULL-RATE	DAY LETTER

ALFRED H BARR JR, MUSEUM OF MODERN ART=
11 WEST 53 ST=

PLANNING TO SEE MCMILLIANS SATURDAY AND YOU ALSO=
RUSSELL.

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

ALBERT B. ASHFORTH

INCORPORATED

REAL ESTATE ~ MORTGAGES
APPRAISALS ~ INSURANCE

12 EAST 44TH STREET
NEW YORK

TELEPHONE MURRAY HILL 2-1100

May 22, 1935.

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

Dear Mr. Barr:

We enclose herewith decorating agreement covering the lease of apartment 9-C at 2 Beekman Place, in which we have made the changes requested by you in your letter of May 16th.

Very truly yours,

ALBERT B. ASHFORTH, Inc.

John E. Holland, Jr.

John E. Holland, Jr.
Manager, Apartment Dept.

M

C

Ashforth

May 16, 1935

Dear Mr. Holland:

Thank you for the copies of the lease. I am prepared to sign them providing you will amplify the decorating and repair agreement to include painting of all the walls and waxing of floors and repair of casement and shade fixtures. Perhaps "standard decoration" throughout" implies this but I am not sure.

I enclose the two copies of the decorating and repair agreement. I am leaving town for the week-end but will return Tuesday and will sign the lease at that time.

Very truly yours,

Mr. John E. Holland, Jr.
Albert B. Ashforth, Inc.
12 East 44 Street
New York City

ALBERT B. ASHFORTH

INCORPORATED

REAL ESTATE ~ MORTGAGES
APPRAISALS ~ INSURANCE

12 EAST 44TH STREET
NEW YORK

TELEPHONE MURRAY HILL 2-1100

April 18th, 1935

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

RE: 2 Beekman Place.
Apartment 9-C

Dear Mr. Barr:

As you probably know, the lease for your apartment expires on September 30th and we are writing regarding its renewal.

As rents have fallen during the last five years, owners of income producing real estate have had to substantially reduce their expenses to meet lower income or to relinquish their buildings to those in a position to make further reductions in expenses. There are virtually no properties today producing any return for their owners and 2 Beekman Place is not an exception. It is necessary to eliminate services which are not customary in other buildings and it has been decided to have gas meters installed in the apartments and after October 1st to bill the tenants monthly for their gas consumption.

Real estate, like some other investments, is fortunately showing signs of improvement but we are looking for improved income more through an increase in occupancy than through an increase in the level of rents.

As a present tenant you should receive consideration not accorded a new one and we have, therefore, set a rental for your apartment for next year at the lowest possible figure consistent with the service which must be maintained.

We will be happy to renew your lease for one or two years at $2125. per annum and shall communicate with you within a few days regarding it.

Very truly yours,
ALBERT B. ASHFORTH, Inc.

John E. Holland Jr.

John E. Holland, Jr.
Manager, Apartment Dept.

Last year 1800
This year 1900
M

TABLEAUX
Anciens et Modernes

Alex. Jouvène
Expert près les Tribunaux

39, Rue Paradis
MARSEILLE

Tél. Dragon 63.32
Ch. Px. Marseille 208.68
Reg. du Commerce 52.306

25 août 1935.

Monsieur Alfred H. Barr Jr
Directeur général
du Musée de l'Art Moderne
New-York.

Monsieur —

J'apprends par les journaux d'art, que vous êtes actuellement en Europe pour rechercher des peintures de Cézanne et de Van Gogh, en vue d'une future exposition d'art moderne à New-York.

Si vous venez dans le Midi, à Marseille, je serai heureux de vous montrer des tableaux dignes de vous intéresser. Si au contraire vous ne devez pas venir, je vous prie de m'indiquer à quelle époque vous serez encore à Paris.

Veuillez croire, Monsieur, à l'expression de mes salutations distinguées.

Alex Jouvène

Philip Hofer.

Chairman, Exhibitions Committee

The Pierpont Morgan Library
29-33 East Thirty-sixth Street
New York City

Telephone: Caledonia 0008
Cable address: Morglib Newyork

Sept. 25. 1935.

Dear Alfred:-

my

gea

have

tha

Mrs. Wheeler that you are pleased with the Modern Book-Print-Show we have planned for next Spring. Faithfully yours,

Philip Hofer.

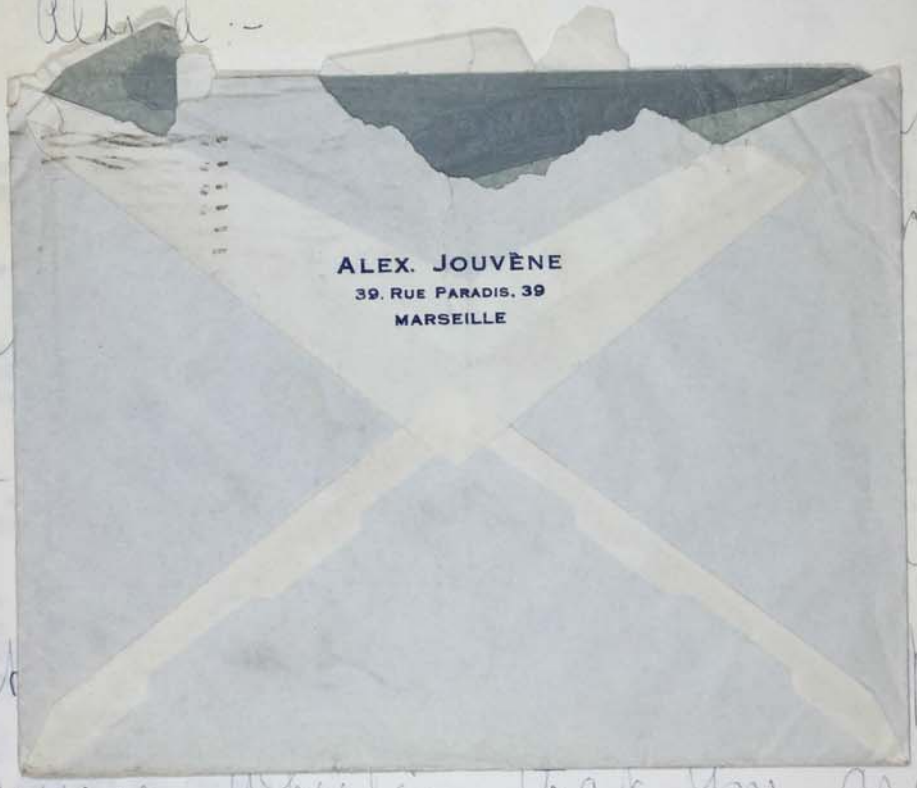
Chairman, Exhibitions Committee

The Pierpont Morgan Library
29-33 East Thirty-sixth Street
New York City

Telephone: Caledonia 0008
Cable address: Morglib Newyork

Sept. 25. 1935.

Dear Alfred –



my
gea
have
that
Nurse Wheeler that you are
pleased with the Modern Book
– Print – Show we have planned
for next Spring. Faithfully yours
Philip Hofer.

Tuesday. Chairman, Exhibitions Committee

The Pierpont Morgan Library
29-33 East Thirty-sixth Street
New York City

Telephone: Caledonia 0008
Cable address: Morglib Newyork

Sept. 25. 1935.

Dear Alfred:-

I want to offer you my most sincere sympathy for the great loss, which I understand, you have had.

I also want to say that I am delighted to hear from Monroe Wheeler that you are pleased with the Modern Book-Print-Show we have planned for next Spring. Faithfully yours,

Philip Hofer.

Curator, Chairman, Exhibitions Committee

COPY

The Pierpont Morgan Library
29-33 East 36 Street
New York City

24 September 1935

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

Dear Alfred:

Under separate cover I am sending you a prospectus of The Pierpont Morgan Library's publication "Illustration of the Book of Job by William Blake", which has been over four years in preparation, and is only just now ready for distribution.

It contai s not only the most authoritative text on the subject, but also one of the finest series of full color collotype plates ever reproduced in any art reference book. The names of those connected with its production make further comment upon the quality of the work unnecessary.

In the prospectus it is stated that the underwrites do not wish to make any profit from its sale. Actually, the cost to them is considerably in excess of the net price ($75.00 in America, £ 15.15.0 in Europe) at which the 500 copies in the complete edition will be sold. Fo this reason, The Pierpont Morgan Library cannot distribute any presentation copies as it has so often done in the past.

In view of the above facts, I trust that you will see fit to include this book in your present, or coming budget, as a reference work indispensable to your curators and readers.

Very truly yours,

Philip Hofer (signed)
Assistant Director

PH:fdd

P.S. I'll bet you will refer this to the Library Committee - but be "warned" - I am a member !!!

p.h.

Wednesday. Chairman, Exhibitions Committee

Prose from Philip in 1930!

Johnson

SITY
ISETTS

May 1930

Philip Johnson

Stephanie Hofer

New York Junior League
221 East Seventy First Street

Dear Mr. Barr,

Will you and Mrs. Barr lunch with us in the country this Sunday, June 2nd? Your telephone is disconnected, but I am writing this note in the hope that you may still be in town. Would you be so kind as to let Philip know, for telephoning to the country is complicated. His number is Caledonia 5-0008. We hope may have the pleasure of seeing you then.

Sincerely

Frances L. Hofer

Barr

Hofer

[illegible] cracking. when everything seemed to be breaking into little pieces, i just read your letter, and here i am all cured and looking forward with a clear mind to my exams on friday.

if you see russell give him my best and tell him how much i love him in prospect. (i seem to be loving quite a few people tonight) no, seriously, i really do love you.

excuse the dumb letter; i am more than a little worn out by the heat and things.

love and bon voyage,

phil

Wednesday. Chairman, Exhibitions Committee

Johnson

Rome from Philip in 1930! just when I was about to start to get re-married?

NOT FILMED BY AAA.
BROUGHT TO BARR ACTIVE BY MRS BARR 3/28/82; MRS. BARR OWNS ORIG (EX 90th SR.).

ITY
SETTS

May 1930
from Philip Johnson

dont mind my saying so when
se, but what i would have
have the faintest idea.
d nature and i dont think
ll and everything is going
spleadidly. i have been an awful mollycoddle all my life and i do hope this means turning over a new leaf. the only thing that makes me so ashamed is that you and cary should know what a mollycoddly i really am.

cary has been a dear and written me often this week, thus making me feel not in the least lost. my feeling for him hasnt changed in the least, ut i know it will when i get going with other tyings that interest me,

can you imagine what a surprise it was to hear that you and alfred were to be married. alfred is very funny about his friends' general jubilation. i think he feels the insult of having people tell hi it is time he should be married. i wish there was something concrete i could do to express me joy at it all. if i could see you i could vent it in words. you know in a way it is your fault you didnt get something more than a note to the boat. i havent stirred from the studying today or i should have ordered something from s.s. pierces which would at least been good to eat, but as it is i shall wait till we all get on the other side. i am taking the car and i hope you all have a chance to use it with me somehow. i sail around the 1 t of june and my address will be morgan in paris. i shall come to rome whenever you think yould be a good time.

i did not have to clench my teeth till the cracked this time, but it was such fun using what will power i had, that i almost wish something would come along that could use all i have and then some, just to see for fun. as it was your letter served for the teeth cracking. when everything seemed to be breaking into little pieces, i just read your letter, and here i am all cured and looking forward with a clear mind to my exams on friday.

if you see russell give him my best and tell him how much i love him in prospect. (i seem to be loving quite a few people tonight) no, seriously, i really do love you.

excuse the dumb letter; i am more than a little worn out by the heat and things.

love and bon voyage,

phil

Wednesday. Chairman, Exhibitions Committee

Johnson

HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS

May 1930
from Philip Johnson

dear marga,
you really are wonderful. i hope you dont mind my saying so when you are going off to marry so eone else, but what i would have done without that letter to read, i have the faintest idea. by now of course work has become second nature and i dont think much about things. i sleep pretty well and everything is going spldndidly. i have been an awful mollycoddle all my life and i do hope this means turning over a new leaf. the only thing that makes me so ashamed is that you and cary should know what a mollycoddly i really am.

cary has been a dear and written me often this week, thus making me feel not in the least lost. my feeling for him hasnt changed in the least, ut i know it will when i get going with other tyings that interest me,

can you imagine what a surprise it was to hear that you and alfred were to be married. alfred is very funny about his friends' general jubilation. i think he feels the insult of having people tell hi it is time he should be married. i wish there was something concrete i could do to express me joy at it all. if i could see you i could vent it in words. you know in a ay it is your fault you didnt get something more than a note to the boat. i havent stirred from the studying today or i should have ordered something from s.s. pierces which would at least been good to eat, but as it is i shall wait till we all get on the other side. i am taking the car and i hope you all have a chance to use it with me somehow. i sail around the 1 t of june and my address will be morgan in paris. i shall come to rome whenever you think yould be a good time.

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phil

Wednesday. Chairman, Exhibitions Committee

Barr

Johnson

36

WASHINGTON, D.C.

The BROADMOOR
Washington's Fine Apartment Hotel
CONNECTICUT AVENUE AT PORTER STREET

[1935]

Saturday

Dear Alfo,

What a wonderful book that pamphlet is going to be. We can't use Marx or Veblen, we need T. R. Roosevelt, Lincoln and such. The Bible human is good. We found quite a lot in the O.T. The best help we found human are the endless Dictionaries of Quotations that there are in the Congressional Library.

I had hoped we could get to N.Y. soon but I don't know. We are not working for Senator Long directly but we see something of him. I don't know whether you approve his program. It certainly is for the laborer, but then you might say

Wednesday.

Mrs. Stewart (Beach)
Chairman, Exhibitions Committee

Hitler's was too.

New Orleans was quite an experience. They are very loyal to Long there and well they might be. There were no paved roads before him and if you have seen the mud down there. He has refused the sales tax, increased income and corporation & tobacco taxes. Abolished taxes on farms assessed under $2000. The only people who hate him now are the rich, especially Standard Oil. Have you noticed the favorable reports in the Times on his recent speeches, quite an about-face for that august journal.

How is Museum? How Marga? But I shall be visiting you soon. Thanks again for telegram.

Philip

Wednesday.

Mrs. Stewart Beach
Chairman, Exhibitions Committee

Johnson

Barr

January 24, 1935

Dear Philip:

If you have anything definite against Mabry please write it to me in a letter marked "personal". I would appreciate it.

I am going to try to dig up that pamphlet. I can't understand what happened. Writing again soon.

Hurriedly,

Mr. Philip Johnson
The Broadmoor
Connecticut Avenue at Porter
Washington, D. C.

Wednesday.

Mrs. Stewart (Beach)
Chairman, Exhibitions Committee

Johnson
+B.

Barr

January 16, 1955

Dear Pippo and Alan:

Many thanks for your letters. I hope the pamphlet from Union Seminary was what you wanted.

I have had no letter from a representative of Sen. Long. Someone telephoned from the Plaza when I was out. I called him back twice and could not get in touch with him and concluded that he wasn't very serious in his inquiries. Of course I should be glad to write letters for both of you. In this connection it may be useful to have several copies of our current Bulletin. I am sending you half a dozen. I hope you will not be displeased with the blurb which I wrote originally for Nelson to incorporate in the minutes of the Trustee meeting where I think it will appear as well as in the Bulletin.

We have not yet hit on a successor to Alan. Among the current candidates are Freddy Robinson, assistant to the directors at the Fogg; John Walker III; Thomas Dabney Mabry; and a man named James Welles who says that he worked with Alan on the catalog of the preColumbian show. I would much appreciate your opinions pro or con on any of these candidates.

Sincerely,

Mr. Philip Johnson
Mr. Alan Blackburn
The Broadmoor
Connecticut Avenue at Porter Street
Washington, D. C.

Wednesday.

Mrs. Stewart Beach
Chairman, Exhibitions Committee

WASHINGTON, D.C.

The BROADMOOR
Washington's Fine Apartment Hotel
CONNECTICUT AVENUE AT PORTER STREET

Jan 5 '35

Dear Alfred.

Senator Huey P. Long or his representative may write to you in the near future asking about Philip and me; we gave your name as reference.

Please assure the Senator that we are honest lads who actually did work in the Museum. We shall of course be terribly grateful.

We shall be here a little while and may come to N.Y. soon for a weekend. We have a lot to tell you.

Sincerely

Alan & Philip

Wednesday.

Mrs. Stewart Isaacs
Chairman, Exhibitions Committee

Junior L.

Johnson

THE OHIO MILK RACKET

A Radio Address by Philip Johnson over WTAM, 12 noon, Saturday, December 21, 1935.

This is Phillip Johnson speaking, milk farmer from New London, Huron County, Ohio.

When a farmer gets mad enough to come all the way up to Cleveland to talk on the radio, you can bet that someone has really got his goat. You can bet, too, that he comes with blood in his eye, and no ordinary set of wrongs to be put right.

I am not speaking for myself, or for any organization. I speak for the plain, ordinary Ohio farmer that raises cows, milks them, ships the milk to the city, and tries to make a living doing it.

I am speaking for them to the people in the city who drink our milk. These are the farmers who get up before dawn to milk the cows. These are the farmers who take endless pains to see that the milk you drink is pure.

You milk drinkers in the city pay 10 cents a quart for your milk. 10 cents. Now, how much do you think it costs us to get our milk from the cows and ship it to the city? Remember, ,we raise the cows, care for them, feed them, buy them feed when the pasture is bare, milk them, and then pay to ship that milk to the city. Our cost, and that's cost only, is 4 cents a quart. It costs us 4 cent to produce the milk sold to you for 10 cents.

And now, how much do you think we get as our share out of the 10 cents you pay?

How much do we get for our share so that we can cover our cost of 4 cents and maybe have a little more besides for fair profit? How much have we been getting out of that 10 cents? I'll tell you. We have been getting exactly 2 cents. We have been losing 2 cents on every quart of milk we send to the city.

How can we afford to do that? How can we afford to go on producing milk and losing 2 cents on every quart we send to the city? The answer is we cannot afford to do so.

Come out to the farm and see what sacrifices we have made to ship our milk to you in the city. You can see what it has cost the farmer to ship this milk. You will see our unpainted barns and our unpainted homes. You will find them dilapidated and ready to fall apart. You can see our worn-out tractors and our skinny horses. You can read the foreclosure notices, you can look through our unpaid bills. You can eat a meal with us but it won't be pork. And you can meet our children, they won't be off to school, because the milk farmer can't spare his children. They help him with the chores. He can't send them to the public schools that his taxes helped to build.

Josephine Beach
(Mrs. Stewart Beach)
Chairman, Exhibitions Committee

Wednesday.

Junior L.

City folks couldn't last a month in a business like ours. But it 's the farmer's ill-luck, that he can live on his farm without money for a while—until the sheriff sells him out. The farmer can raise his food and pump water from his well. It takes time to starve him out.

This is the plight, my city friends, of the milk farmer who lives just an hour's auto ride from your home in the city.

Now if you pay 10 cents a quart for your milk, and the farmer receives only 2 cents, where my friends, does the 8 cents go? Read the names of the companies painted on the sides of the milk wagons that go through the city streets. Then you will know where the 8 cents goes. That 8 cents goes into the pockets of the dealers in milk, the middlemen, the milk brokers. His prosperity is just as open to view as is the poverty of the farmer. No attempt has been made to hide the fact that somebody is making money out of the milk business.

This is your problem too, my city friends, because you contribute every time you buy a quart of milk, whether you buy it at the corner grocery store, or pay the milk man at the end of the month. You pay the 2 cents that goes to the farmer and you also pay the 8 cents that goes to the dealer. It is all your 10 cents after all.

With this in mind and with the facts I have told you about the farmer also in mind, drive down Carnegie Avenue, if you live in Cleveland, and look through the prosperous portals of the Milk Dealers' offices, then you can see there is no depression in the milk dealing business. And recall that it is by the farmers' stint, by the sweat of his brow, and by your own generous cooperation that all this business magnificence is made possible.

Now you can see that the farmer cannot afford to sell his milk at a loss of 2 cents a quart. I want to ask you this question, my friends in the city. Can you afford to pay 10 or 11 cents for your quart of milk? Can you afford to support the milk dealers in their elegant quarters? Can you afford to contribute to their swollen profits You can't afford to buy your milk for 10 or 11 cents; and the farmer can't afford to sell his milk for 2 cents. Understand, that without you who drink the milk, this racket could not exist. Because the milk dealer, to do business must have two suckers, one sucker to buy the milk from, and another sucker to sell the milk to.

There are 165 dealers in milk in the city of Cleveland alone.

And no wonder there are so many milk dealers. It's a profitable business. It doesn't cost a dime to go into the milk dealing business, my friends.

Here's how it works. The farmer ships his milk to the dealer. The dealer pays not one red cent for that milk. The dealer doesn't even tell the farmer what he intends to pay him for that milk. The dealer then takes that milk and sells it to you who drink the milk in the city. He then collects the money for that milk from you. With this money of yours, the dealer lines his own pockets. And then, six weeks later, he sends back to the farmer just exactly what he feels like sending.

I received my milk check just yesterday from the dealer I shipped my milk to on November 1. And every other milk farmer had to wait just as long as I did for his money, and got just as little.

Now, I want to turn and speak directly to the farmer. But we want our friends in the city to listen in. The dealers claim that if the price paid to the farmer is raised, that then it will be necessary to raise the price to you people in the city. My friends, that is not true. The farmer asks that a fair price be paid to him for his milk, not by raising the price to you, but out of the swollen profits of the dealers. And if there are not enough profits for the 165 dealers in Cleveland, then let some of these dealers look elsewhere for employment. The price to you folks in the city need not be raised. We honestly believe it can be lowered. We want your sympathetic support in the fight we are making to save our farms and keep our livlihood

And now, milk farmers of Ohio, you have heard me tell the people in the cities about our grievances which you know about only too well.

I am ging to show you how we can save ourselves. The dealers have told us that we are too dumb to stick together. We can show them they lie. I have a plan I am going to tell you about. I told this plan to 300 milk farmers from four counties at New London last Tuesday night. Every farmer there said he would back that plan to the limit. It is because of the loyal support of those farmers, that I am talking to you now over the radio.

I am a member of no farm organization. I shall back those organizations that back the farmer. I oppose those organizations that oppose the farmer. I have only one axe to grind here. I want for the farmer a fair price for his milk. I want you milk farmers to help me sharpen that axe.

I propose a peaceful settlement of this problem. I have been accused of agitating for a milk strike. That is not true. But if the farmer does not get his just due then I shall certainly urge upon all of you a 100 per cent strike, and I will not hesitate to take responsibility for such a strike.

But a milk strike is our last resort. Today there is something we can do which may avoid a strike.

Now I give you my plan. You have all heard of the Carey-Creesy Milk Bill. That Bill is a good bill. It can help the milk farmer. It was amended from its original form and passed by the House of Representatives of the Ohio Legislature last week. It was then sent to the Senate. And the Senate referred the bill to its Committee on Taxation. That is where the Carey-Creesy Milk Bill is now—with the Committee on Taxation. The Carey-Creesy Bill is a good bill for the farmer, because it sets up a Milk Commission, regulates the price of milk to the farmer according to the cost of production, and controls the dealers. The dealers do not want this milk bill passed. They are doing everything they can to stop its passage in the Senate.

Now we want three things, but before I go on please get a pencil and some paper, because I am going to ask you to write down something in a a minute. We want three things. First, we want the Committee on Taxation to reject the amendments to the bill so it will read again as it did when it was first submitted. The amendments only weaken the commission. We want a farmers' commission, not a dealers' commission. That is the first thing we want. Cut out the amendments to the Carey-Creesy Milk Bill.

The second thing we want is to have the committee bring out the bill at once on the floor of the Senate so our Senators can vote on it. And the third thing we want is to see our Senatrs vote for the Carey-Creesy Bill.

Those Senators made promises to us when we sent them down to Columbus. Now is their chance to make those promises good. And if they don't make thoe promises good, they aren't going back to Columbus.

Josephine Beach
(Mrs. Stewart Beach)
Chairman, Exhibitions Committee

Wednesday.

Junior L.

Now take your pencils. I am going to ask you to write this down so we can get the amendments cut off the Carey-Creesy Milk Bill and get it out where our Senators can vote on it.

First, I want you to know that Senator Keith Lawrence is the Chairman of the Committee on Taxation. He is the man who calls this committee together for its meetings. It is Senator Lawrence's Committee on Taxation which can cut out the amendments to the Carey-Creesy Bill. It is his committee that can get the things we want. Now, I am going down to Columbus next week and I am going to see Senator Lawrence, and I am going to ask him to cut out the amendments and to get the bill out of his committee and on to the floor of the Senate. And I am going to tell him I want his committee to tell the other senators to pass this bill.

Now we can't all go down to Columbus. If we all went down to Columbus, we couldn't milk our cows, and the people in the city wouldn't have any milk. But, my friends, I am not going down to Columbus to speak for myself alone. I am not talking over this radio now for myself. I am talking for those 300 milk farmers from four counties who were at the meeting Tuesday and who are backing me now in this talk. When I go down to Columbus I am going to speak for them. I want also to speak for every farmer within the sound of my voice. When I speak for 300 milk farmers, Senator Lawrence is going to listen a little bit. If I can speak for 1000 farmers he is going to listen a little more. Then when I see Senator Lawrence he is going to get those amendments cut out and he is going to get that bill out where the senators can vote on it right away.

So now what I want you to do, if you are interested in our fight, is to write to me today. Write to me and tell me you back my stand. Tell me you agree to two things. One, that we want those amendments cut out of the Carey-Creesy Bill; and two, tell me you want the bill voted on at once. Tell your friends who could not get to hear this talk—tell them to write, too.

Now please take your pencils and put down my address. Philip Johnson, JOHNSON, New London, Ohio. Tell me you want the amendments cut out of the Carey-Creesy Bill—that bill is spelled this way—CAREY-CREESY—Cut the amendments out of the bill and get the bill out at once where the senators can vote on it.

For your trouble, and a 3-cent stamp, or a 1-cent post card, you will receive a higher price for your milk.

But if Senator Lawrence does not get the amendments cut out, and does not get the Bill out of the Committee for the senators to vote on, he will hear from us again. All the farmers will have to do will be to tell me you are not getting what you want, and I will be on the air again. And if the senators do not vote for this bill they will hear from us, too, not only right away, but next November, at the polls.

Remember, Senator Lawrence has no way of knowing what we think about this bill unless we tell him. If we don't tell him what we want, he is going to believe the dealers when they tell him we don't want this bill. Write to me, Philip Johnson, New London, Ohio. Tell me you want the amendments cut out. Tell me you want the bill voted on. Tell me you want the bill passed. Write today.

☛ Write to Philip Johnson, New London, Ohio, for more copies and further information on this fight.

Being a member

and I

Susan

I may

Very sincerely —
Josephine Beach
(Mrs. Stewart Beach)
Chairman, Exhibitors Committee

Wednesday.

Junior L.

February 14, 1935

Dear Mrs. Beach:

I regret that I cannot serve as a judge at the exhibition of members' work at the Junior League. I cannot take on any more engagements until after the opening of our African art exhibition on March 20th.

Many thanks to you for your kind invitation.

Very sincerely yours,

Being a member [illegible] work is, of course, chief of a different character, though in fact years of [illegible] brought forth some fine instances. The exhibition [illegible] following classes — oil, watercolor, [illegible] and sculpture. The judging [illegible] at 3:30, and we will be [illegible] your fair o'clock.

William Zorach is to be one of our judges, and I hope Leon Kroll will be the third.

As the time is short, could you call me Tuesday afternoon (Rhinelander 4-3693) so that I may know whether I may count on you.

Very sincerely —

Josephine Beach
(Mrs. Stewart Beach)
Chairman, Exhibitions Committee

Mrs. Stewart Beach
114 East 81 Street
New York City

Wednesday.

Klein

Barr

114 EAST 81ST STREET

Dear Mr. Barr -

Would you be kind enough to serve as one of three judges at the exhibition of members' work at the New York Junior League, 221 East 71st Street, on next Tuesday afternoon, February 19th?

Mr. Jerome Klein
Department of Fine Arts and Archaeology
Columbia University
New York City

Klein

Being a members' show the work is, of course, chiefly of a student character, though in past years it has brought forth some quite interesting endeavors. The exhibition includes the following classes — oils, watercolors, drawings and sculpture. The judging will begin at 3:30, and tea will be served from four o'clock on.

William Zorach is to be one of our judges, and I hope Leon Kroll will be the third.

At the time is short, could you call me Bronxville afternoon (Rhinelander 4-3693) so that

Mr. Jerome Klein
Department of Fine Arts and Archaeology
Columbia University
New York City

Being a members' show the work is, of course, chiefly of a standard character, though in part years of has brought forth some quite interesting endeavors. The exhibition includes the following classes — oils, watercolors, drawings and sculpture. The judging will begin at 3:30, and tea will be served from four o'clock on.

William Zorach is to be one of our judges, and I hope Leon Kroll will be the third.

As the time is short, could you call me tomorrow afternoon (Rhinelander 4-3693) so that I may know whether I may count on you.

Very sincerely —

Josephine Beach
(Mrs. Stewart Beach)
Chairman, Exhibitions Committee

Wednesday.

Klein

Columbia University
in the City of New York

February 21, 1935

Dear Jerome:

Many thanks for your letter. I had supposed the L'Evènement shown in the portrait of his father reading to be related to Zola's defense but was troubled by the date of 1863 given by two "authorities." 1866-68 fits in with the Thannhauser picture.

I corrected and defined Mack's chronologies for these years somewhat in a letter which I wrote him.

Thanks for the Schapiro reference. I am writing him for page references if he has them.

Many thanks.

Sincerely,

Mr. Jerome Klein
Department of Fine Arts and Archaeology
Columbia University
New York City

Klein

Columbia University
in the City of New York

DEPARTMENT OF FINE ARTS AND ARCHAEOLOGY

February 20th, 1935

Dear Alfred:

I have at last been able to get back to the Cézanne problems after my illness, and have struck something of interest relative to your inquiry of January 16th regarding the ~~pax~~ dating of the portraits of Empéraire and Cézanne père. I suggested at the time that 1863 was out of the question and 1868 a little too late. You will recall that Zola's defense of Manet appeared first in L'Evènement after the Salon of 1866. Tristan Klingsor, in his book on Cézanne (pp. 15, 16, Eng. tr. of Manson) stresses the fact that Cézanne's father is shown reading the paper in which Zola had ~~xxfxd~~ defended Manet.

There are three portraits of Cézanne père reading, but this is the only one in which the name of the paper appears. Such documentary realism is clearly alien to the spirit of Cézanne's art. To show what paper his father read would obviously be of no interest to him (and it is highly unlikely that his family would read a liberal Parisian paper). Therefore the title must have reference to something of special interest to Cézanne, namely the admirable expression of his friend Zola's ~~of his~~ attitude toward progressive art. This to me indubitably topical detail thus strengthens the case for a date not before 1866, and not long after, since Cézanne would be most likely to introduce it while he was still worked up over the issue.

According to G. Mack, Cézanne was in Paris in the spring and summer of 1866, in Aix in the fall of 1866, in Paris in the winter, and back in Aix for the spring and summer of 1867. The two most likely periods for production of the portrait, then, are the fall of '66 or the spring-summer of '67. If you have some way of checking the movements of Empéraire, you might be able to narrow the date further between these two periods. If not, I think a date of 1866-67 for both works is reasonable. (The style and setting I think permits us to treat them as pendants, and of the same period.)

I have no dope on the Valabrèque question, but shall keep it in mind.

I mentioned to Meyer Schapiro that you were touching on the revolutionary interests of artists of the period. He thought you might want to refer to Marx' comments on the radical Parisian intellectuals of the time, in his letters to Kugelmann.

Fritz Novotny's address is: Kunsthistorisches Institut, 6 Hörlgasse, Vienna. You willremember I asked you to send him a copy of the Bliss Catalog if possible. Regards Jerome

Klein

HARVARD UNIVERSITY

THE GRADUATE SCHOOL OF ARTS AND SCIENCES

24 University Hall, Cambridge, Massachusetts

January 21, 1935

Dear Jerome:

Here is a copy of the letter from Dean Chase.

Sincerely,

Mr. Jerome Klein
410 West 115 Street
New York City

Barr

Klein

HARVARD UNIVERSITY

THE GRADUATE SCHOOL OF ARTS AND SCIENCES

24 UNIVERSITY HALL, CAMBRIDGE, MASSACHUSETTS

January 18, 1935

Dear Mr. Barr:

Thank you for your letter of January 17 in regard to Jerome Klein. The letter will be most helpful to the Committee, and I know that Mr. Klein's candidacy will receive very serious consideration, since all of us here, I am sure, share your high opinion of him.

I suppose competition for the Sachs will be very keen this year, as will competition for all other travelling fellowships.

With cordial greetings and best wishes, I am

Sincerely yours,

George H. Chase

Mr. Alfred H. Barr, Jr.

copy to Klein 1-21-35

Klein

Barr

January 17, 1935

Dear Dean Chase:

Jerome Klein tells me that he is applying for a Sachs Fellowship, and at Mr. Sachs' suggestion has asked me to write you a letter about his candidacy.

I have known Mr. Klein for five years and have followed carefully his project to write a catalogue raisonné of the works of Paul Cézanne.

In my opinion this needs doing very badly. In view of the fact that Cézanne is now generally acknowledged to be one of the greatest artists of the nineteenth century the uncertainties and inaccuracies which surround his life and his work are almost incredible. Divergent dates of fifteen to twenty years exist in various books on his art. Fortunately a young English writer, Gerstle Mack, has written an excellent and sound biography which is to appear next fall but no work exists upon the oeuvre.

In my opinion Jerome Klein is the leading authority on Cézanne's work in this country. He has developed a very fine critical eye both as to authenticity and as to dating. Gerstle Mack, mentioned above, has talked with almost all the European authorities on Cézanne. He feels that Klein's methods in dating Cézanne's work are highly convincing.

So persuaded were we of Klein's importance as a critic and scholar that we had him do the Cézanne section of the catalog of the Bliss Collection bequeathed to our Museum. This involved the expertising of some twenty works of Cézanne and the writing of an excellent brief analysis of Cézanne's work.

In my mind there is no question about the desirability of such a work as Mr. Klein proposes to do, and I think he is far and away the leading American author-

DCR

ity on his subject. I hope he may qualify for the Sachs Fellowship not only for the sake of his own work but because I feel that genuinely scholarly work in the field of modern art has been very gravely neglected by American universities.

Very sincerely yours,

Dean George Davis Chase
Harvard University
Cambridge, Massachusetts

Barr

C. Klein

January 16, 1935

Dear Jerome:

Here I am pestering you again about Cézanne. I want to ask your opinion of the date of two early Cézannes, "Cézanne's Father Reading L'Evénement" and the "Portrait of Emperaire". Rivière dates both these pictures in 1868. Fry and Meier-Graefe date them both in 1866. What is your opinion?

In the Matinn letters I find this quotation from a letter to Marion from Valabrèque: "Paul (Cézanne) sera sans doute refusé à l'exposition. Un philistin du jury, c'est écrié en voyant mon portrait, que c'était peint mon seulement au couteau, mais encore au pistolet. Une série de discussions se sont élevées déjà ..... Daubigny a prononcé quelques mots de défense. Il a dit qu'il préférait les tableaux chargés de hardièsse aux nullités accueillies à chaque salon. Il n'a pas en l'avantage."

So far as I can make out no one has recordéd that Cézanne sent more than two pictures to the Salon of '66 though Valabrèque definitely implies that Cézanne also submitted a portrait of him. I wonder if you have run across any reference to it.

Sincerely yours,

AHB

Mr. Jerome Klein
410 West 115 Street
New York City

C Kennedy

December 3, 1935

Dear Mr. Kennedy:

It is very nice of you to ask Mrs. Barr and myself to visit you in January. Unfortunately I shan't be able to leave New York during that month because of an exhibition which is to open shortly afterwards.

I am much interested in your photographic experiments. I have done some further work on the Pollaiuolo drawing but there is so little time that I have not been able to carry it through. Panofsky has made some interesting iconographical discoveries and John Walker has found a drawing in Turin related to the engraving called Hercules and the Giants.

Again with many thanks, I am

Sincerely yours,

AHB

Mr. Clarence Kennedy
Department of Art
Smith College
Northampton, Massachusetts

SMITH COLLEGE
DEPARTMENT OF ART

THE HILLYER ART GALLERY

NORTHAMPTON, MASSACHUSETTS
December 1, 1935.

Dear Barr,

It has been so long since I have seen you -- not, indeed, since the famous correspondence in regard to the Pollaiuolo drawing. Jere Abbot and I are getting up a show that we are having great fun with, and I understand that he has written you in the hope that you and your wife might make it the excuse to come up to see us in January. This is just a note to reinforce his invitation, and to suggest that we would be glad to have you stay with us when you do,

Cordially,

Clarence Kennedy

Knox

State of Maryland
Department of Health

Bureau of
Child Hygiene
J. H. MASON KNOX, JR., M. D., Chief

November 22, 1935
2411 N. CHARLES ST. BALTIMORE

November 22, 1935.

Mr. Alfred H. Barr,
Museum of Modern Arts,
11 W. 53rd St.,
New York City.

My dear Alfred:

I know you will b
father prepared by
adopted at the me
copies to your mother and to Andrew?

With kind regards, believ

Very truly yours,

Dear Dr. Knox:

Thank you very much for the copy of Miss Pope's tribute to my father. My mother has already seen a copy, which she sent me. I am forwarding one to Andrew. It was most thoughtful of you to think of sending them to me.

Sincerely,

J. H. Mason, Knox, Jr., M.D.
2411 North Charles Street
Baltimore, Maryland

State of Maryland
Department of Health

ROBERT H. RILEY, M. D., DR. P. H., DIRECTOR
2411 N. CHARLES ST., BALTIMORE

Bureau of
Child Hygiene
J. H. MASON KNOX, JR., M. D., CHIEF

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HERBERT R. O'CONOR,
ATTORNEY GENERAL

November 20, 1935.

Mr. Alfred H. Barr,
Museum of Modern Arts,
11 W. 53rd St.,
New York City.

My dear Alfred:

I know you will be interested in this tribute to your father prepared by Miss Martha S. Pope who was his secretary. It was adopted at the meeting of the Session. Won't you send the additional copies to your mother and to Andrew?

With kind regards, believe me

Very truly yours,

J. H. Knox Jr.

Kuhn

Barr

March 1, 1935

Dear Charles:

Many thanks for your letter of February 27th. I am using your information with the utmost discretion. I think that no definite decision will be made until you have a chance to make your offer providing you can make it within the next month or so and not later.

Yours discreetly,

AHB

Mr. Charles L. Kuhn
Germanic Museum
Harvard University
Cambridge, Massachusetts

Lange

Baker

October 30, 1935

Dear Mr. Lange:

May I congratulate you on a really extraordinarily interesting program which has been announced for your concern on November 11th. If I may make a confession I very rarely attend the orchestra concerts in Carnegie Hall because the programs ordinarily seem so uninteresting. I prefer to sit at home and play my victrola but your program should command the attendance of everyone seriously interested in music in New York.

Yours enthusiastically,

AHB

Mr. Hans Lange
Philaharmonic Chamber Orchestra
Carnegie Hall
New York City

Little Brown

Barr

April 18, 1955

Dear Mr. Blanchard:

Concerning Joni's "Confessions of a Painter": it was I who sent the copy of the Italian edition to Mr. Forbes. Joni is a very famous copyist of old paintings, is (confidentially) reputed to have made several originals which were too exactly in the style of 14th century paintings.

I read the Italian edition superficially but my wife has read it quite thoroughly and found it highly entertaining especially because of the veiled references to various famous art critics and historians whom Joni believes he has taken in at one time or another. Mrs. Barr will be glad to give you her opinion of the book though she would not wish to be paid for this.

I think a more authoritative opinion on the book could be had from Prof. Daniel Thompson of the Courtauld Institute, Portman Square, London.

Sincerely yours,

AB

Mr. Charles B. Blanchard
Little, Brown & Company
34 Beacon Street
Boston, Massachusetts

GEORGE PLATT LYNES

LITTLE, BROWN & COMPANY
PUBLISHERS
34 BEACON STREET, BOSTON

EDITORIAL DEPARTMENT

April 13, 1935.

Mr. Alfred Barr,
Museum of Modern Art,
11 West Fifty-Third Street,
New York, New York.

Dear Mr. Barr:

We have been offered the U. S. publication rights of a book written in Italian called, "Confessions of a Painter," by I. F. Joni.

As none of us here read Italian, we asked Mr. Edward Forbes of the Fogg Art Museum if he could help us. What we are looking for is a professional opinion for which we are willing to pay a fee -- an opinion which would give us some idea as to whether this book was interesting enough and unusual enough to warrant our publishing the translation.

Mr. Forbes tells us that he believes you are familiar with the book. If so, we would be very grateful for some word from you as to its value and as to its probable

GEORGE PLATT LYNES

selling success in this country.

If you have not read the book, would you be willing to read it for us professionally, or, can you suggest any one who could?

Sincerely yours,

Charles B. Blanchard

CBB:F LITTLE, BROWN & COMPANY

GEORGE PLATT LYNES

Dear Mr. Barr — Please excuse my delay in sending these to you. If you wish any for yourself, they sell at ten dollars each for the first two and at five dollars each thereafter.

214 EAST 58TH STREET, NEW YORK
TELEPHONE: PLAZA 3-8666 — CABLES: VAUGIRARD NEW YORK

In any case, will you be so good as to return the proofs at your convenience.

Sincerely yours.

E M Lynes

January eleventh –

Mr. Lincoln Edward Kirstein

Mrs. Henry Tomlinson Curtiss
230 East 50th St.
Friday March 1st
After the Ballet.