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	AHB	I.A.16

*McMahon*

# COLLEGE ART ASSOCIATION

*Jarr*

ALBERT W. MCGRAW, Executive Secretary  
 137 East 57th Street, New York 17, N.Y.  
 Telephone: MU 2-1100

March 11, 1935

Mr. Edward A. Davis, Director  
 Museum of Modern Art  
 11 West 53 Street  
 New York City

Dear Mr. Davis:

I am writing you in regard to the prizes for the exhibition in the Art Department of the Museum of Modern Art. I am sure that all of the judges would have suggested that the prizes be in cash. Unfortunately, the Board of Trustees of the Museum of Modern Art could not agree on this point. I am sure that you will understand the position of the Board.

Dear Mrs. McMahon:

I think your solution of the

problem of deciding prizes for the Anti Lynching

exhibition is excellent.

Sincerely yours,

Cordially,  
*Audrey McMahon*

Dictated by Mrs. McMahon and signed in her absence.

Mrs. Audrey McMahon  
 College Art Association  
 137 East 57 Street  
 New York City



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# COLLEGE ART ASSOCIATION

AUDREY McMAHON, Executive Secretary

March 7, 1935

137 East 57th Street, New York, N. Y.

THE ART BULLETIN  
PARNASSUS  
EASTERN ART  
INDEX OF 20th CENTURY ARTISTS

Cable Address: "ARTSOCIMATE"  
Telephone WICKERSHAM 2-0537

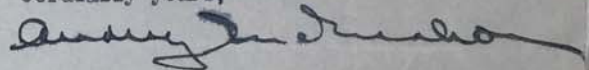
Mr. Alfred H. Barr, Director  
Museum of Modern Art  
11 West 53 Street  
New York City

Dear Mr. Barr:

A quandry has arisen about awarding the prizes for the exhibits in The Art Commentary on Lynching. The original idea was that all of the judges should meet together. Unfortunately the first time that Mr. Locke could come I could not and I asked to have the meeting postponed in order that you, Mr. Broun, Mr. Locke and I might meet together, but as it was impossible for Mr. Locke to return to New York it was suggested that he make his selection, and that we make independent selections, and chaos resulted.

Mr. Broun did not make his selection and this left the burden on the shoulders of the other judges. I attach the report of the judges. We have been asked to come to an agreement in order to award the prizes. As five of the artists are mentioned on two lists, would it be in order, do you think, to divide the \$75 and give \$15 to each one of the five? These are Reginald Marsh, Harry Sternberg, Julius Bloch, Paul Cadmus, and William Mosby. If not, what other adjustment do you feel can be brought into this situation?

Cordially yours,



Dictated by Mrs. McMahon and signed in her absence.

John Shapley, President      Charles R. Morey, Vice-President      A. Philip McMahon, Secretary      Blake-More Godwin, Treasurer  
BOARD OF DIRECTORS: Alfred V. Churchill, Mrs. Frances M. Pollak, David M. Robinson, Paul J. Sachs, Francis H. Taylor, Clarence Ward

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REPORT OF JUDGES ON ART COMMENTARY ON LYNCHING

ALFRED H. BARR, JR.

Propaganda

1. Reginald Marsh  
"This is Her First Lynching"
2. Harry Sternberg  
"Southern Holiday"
3. Daniel Fitzpatrick  
"Shall This Be Our Administration  
of Justice"
4. Edmund Duffy  
"California Points with Pride"

Art

- Benjamin Kopman  
"Lynching" (Oil)
- William Mosby  
"Dixie Holiday" (Wood  
Carving)
- John Steuart Curry  
"The Fugitive"
- Bernar Gussow  
"Hysteria"

\*\*\*\*\*

MRS. AUDREY MCMAHON

1. Julius Bloch  
"Negro"
2. Paul Cadmus  
"On the Way to the Lynching"
3. Harry Sternberg  
"Southern Holiday"
4. William Mosby  
"Dixie Holiday" (Wood Carving)

\*\*\*\*\*

DR. ALAIN LOCKE

Original Drawing

1. Reginald Marsh  
"This is Her First Lynching"
2. Warren Wheelock  
"Mob Justice"
3. Paul Cadmus  
"On the Way to the Lynching"

Etching or Lithograph

- Julius Bloch  
"Prisoner"
- Orozco  
"Negroes"



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*McMahon*

*Dear  
Darr*

January 9, 1935

*Mr. McMahon:*  
Dear Philip:

Thank you for your postcard giving me the exact title of the Plotinus book.

I am most grateful to you for asking me out to luncheon and clarifying my knowledge of the famous passage in the Philebus which has so often been used and misused in modern art criticism.

I have only one suggestion to make concerning your article which I think is excellent. This is that you might mention the fact that I suggested your writing it especially as the article is a criticism of the use of the passage in our catalog. Of course, you may not wish to do this and I am perhaps impertinent in suggesting it.

Sincerely,  
*PAH*

Mr. A. Philip McMahon  
10 East 9 Street  
New York City

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*McMahon*

*John*

April 15, 1955  
January 7, 1955

McMillin Academic Theater  
Columbia University

Dear Mr. McMahon:

Glad to lunch with you tomorrow.

Will you stop at the Museum? I will try to telephone you tonight but I shall be at a meeting at six o'clock.

Sincerely,

*John*

Mr. A. Philip McMahon  
10 East 9 Street  
New York City



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*McMillin*

The Museum of Modern Art

*Barr*

41 West 53rd Street, New York, N. Y. Telephone: GRace 5-3126 Cable Address: MUSEARTS

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Edward M. M. Warburg  
John Hay Whitney
- Director:**  
Alfred H. Barr, Jr.
- Executive Director:**  
Thomas Delaney Meyer, Jr.

August 2, 1935.

April 15, 1935

Dear Alfred:

We were all delighted to have your cable that the Kröller-Müller collection is assured us. I am certain the diplomacy that was necessary would surpass the combined forces of Machiavelli, Harold Nicolson's father, Castiglione, Mister Morrow and Bismarck.

I have postponed answering your last letter in the hope that I could give you definite information about insurance and admission charges.

**McMillin Academic Theater**

**Columbia University Shipping.** Farjeon has cabled London in **New York City** bloc policy quotation. It seems that marine insurance is not figured according to time but according to **Gentlemen's**. The rate in this case is 16 2/3% *(over 100)* I believe. The domestic rate is, as you know, 4% per month. Farjeon assumes that I enclose the invitation which I was a bloc policy quotation which, by definition, is a compromise between a **have received to the spring concert on Mon-** day, **May 6th, in Riverside Church.** I would **Dr. Venter.** This quotation will be not over 55 and includes the entire **much appreciate having two cards of ad-**

**mission.** checked our original estimate of expenses and found them approximately correct. Actually, I have little more informat**With many thanks, I am** had because I do not yet know what the total value of the exhibition will be. On the assumption, however, **Very truly yours,** Muller will form 80% of our show and is valued at \$200,000, the total value of the show would be \$1,300,000. At present currency rates (\$.65) this amounts to about \$1,250,000. The insurance on this amount at the bloc policy rate of 5% would be \$62,500 a month. You remember our original estimate was for \$600 per month (4% on \$1,700,000).

The only trouble with the above estimation is that I am not at all certain that it is based on the total valuation of the pictures. I have checked up the average value on the van Goghs shown in our old show and the average is more than \$50,000.

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## The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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A. Conger Goodyear

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The Lord Duveen of Millbank

Raymond B. Fosdick

Philip Goodwin

Mrs. Charles S. Payson

Duncan Phillips

Mrs. Stanley Resor

Nelson A. Rockefeller

Paul J. Sachs

Mrs. John S. Sheppard

Edward M. M. Warburg

John Hay Whitney

#### Director:

Alfred H. Barr, Jr.

#### Executive Director

Thomas Dabney Mabry, Jr.

August 2, 1935.

Dear Alfred:

We were all delighted to have your cable that the Kröller-Müller collection is assured us. I am certain the diplomacy that was necessary would surpass the combined forces of Machiavelli, Harold Nicolson's father, Castiglione, Mister Morrow and Bismarck.

I have postponed answering your last letter in the hope that I could give you definite information about insurance and admission charges.

(1) Insurance and Shipping. Farjeon has cabled London in order to get a bloc policy quotation. It seems that marine insurance is not figured according to time but according to voyage only. The rate in this case is 16 2/3%, *(against this)* I believe. The domestic rate is, as you know, 4% per month. Farjeon assumes that the quotation made by van De Venter was a bloc policy quotation which, by definition, is a compromise between a straight marine insurance and domestic insurance quotation. It is on this assumption that Farjeon has guaranteed us a quotation lower than the 5 3/4% quoted by van De Venter. This quotation will be not over 5% and includes the entire nine months.

I have checked our original estimate of expenses and found them approximately correct. Actually, I have little more information than we originally had because I do not yet know what the total value of the exhibition will be. On the assumption, however, that the Kröller-Müller will form 80% of our show and is valued at fl. 1,500,000, the total value of the show would be fl. 1,875,000. At present currency rates (\$.69) this amounts to about \$1,293,750. The insurance on this amount at the bloc policy rate of 5% would be \$646. a month. You remember our original estimate was for \$680 per month (4% on \$1,700,000).

The only trouble with the above estimation is that I am not at all certain that it is based on the total valuation of the pictures. I have checked up the average value on the van Goghs shown in our old show and the average is more than \$50,000. *for each picture.*



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Mr. Barr

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8/2/35

Farjeon requests that the shipment be divided in half so that the whole collection does not come on the same ship (not all eggs in the same basket idea). He would like to know as soon as possible the amount of the shipment on each boat and the boat's name. The estimate of shipping charges is necessarily still more indefinite on account of our not knowing the weight. Your Mr. Brady has "gone into the matter," however, and reports an estimate roughly of \$1600<sup>00</sup> for shipping <sup>non-quantity</sup> both ways on 60 paintings and 40 water-colors and drawings, including picking up, packing & shipment to New York, customs clearance and unloading at museum. From here back to Europe, \$900.00

(2) Admission Charges. I assume from your cable that some agreeable arrangement has already been effected so that all of this may be by now an unnecessary complication. The only possible plan would be one such as you suggest where we would pay Kröller-Müller the difference, if any, between our fixed charge to other museums and the actual expense to us, plus a portion of our gate receipts.

I wrote to Boston, Philadelphia, Cleveland and San Francisco, as you requested. I am enclosing the answers from Philadelphia and Cleveland. Mr. Edgell is in Europe. I have written for his address so that you might discuss the matter with him there, if possible. I have not yet heard from Heil. As you see from the two enclosed letters (attached (a) and (4)), the idea of making special admission charges fills them with fright and horror.

(3) Surrealist Collections. I talked to Mr. Chrysler and told him that we were desolate over the probability of losing both the Dausse and Eluard collections. He agreed then to underwrite the purchase of both provided that the cost would not exceed \$800 and that shipping charges, etc. were met by the museum itself. I therefore wired Dausse an offer of \$400, which he accepted, on the condition that we make an advance payment of \$200 before August 4th. I am cabling him this amount today. We should appreciate exceedingly your investigating the shipping charges on this collection and making whatever arrangements you see fit. Would it be possible to let the collection come over as personal property of Miss Courter, Mr. Goodyear or perhaps yourself? Brady tells me there will be no duty on these foreign language books. Dr. C. D. Dausse lives at 16 Avenue de Lowendal. I suppose Dausse is reliable but I should feel a little easier if you investigated the collection to assure its arrival here complete.

I also cabled Jeanne Bucher an offer of \$350 for the Eluard collection. I have not yet received an answer from her. Mr. Raymond tells me that she may be in Switzerland. Will you be kind enough to call at her place about the matter?

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This new estimate is the same as the original one: \$2500.



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Mr. Barr

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(4) Librarian. I received a letter today from Miss Margaret Sloane from London. She says that she is grateful for the honor, etc. but that the work she is doing at the Metropolitan is so interesting that she cannot bear to think of leaving.

Russell Hitchcock has suggested the possibility of getting Henry P. McIlhenny. He is <sup>now</sup> not being too happy with Fiske Kimball, according to Russell. Do you think I might write him or should he be approached by an officer of the Museum? Or do you think the idea of having him at all is impossible?

Another possibility is Beaumont Newhall. I have interviewed him and like him very much. Philip Hoefer has talked to him and liked him so much that he is willing to add \$100 or \$200 to his salary. He talked to him for a long time and found him familiar with various phases of librarianship and 19th century books. I am enclosing a letter (attached <sup>(c)</sup>) from Paul Vanderbilt about Newhall which quite overwhelms me. I spoke of him to Eddie Warburg who says he is a "plodder," having enormous information but no gift of serving it up to the public. Mr. Chrysler interviewed him and was impressed by his knowledge but did not think he was "presentable" enough for ladies who might donate books, or even for gentlemen, who might donate books.

Newhall tells me that he has met you, has been to tea at your place. As for myself, I am much taken <sup>with</sup> him: I think he will build up our library of slides and photographs and will be quite valuable to the entire Museum staff. However, you know that I am not yet inoculated with the social presentability virus; hence, I should like your opinion on Newhall first hand.

(5) Corbusier. Miss Fantl has been quite successful in arranging for the Corbusier lectures. I believe there are 17 definitely booked and several more pending. Will you please see him and insist that he bring over plenty of material for his exhibition here at the Museum as well as illustrative material for his lectures?

(6) Rockefeller Collection, etc. I have looked at the Rockefeller pictures with the idea of putting them in the large room on the second floor, and it seems quite impossible to me. I agree with you that they would look out of scale and I am altogether against putting them there. The eleven Légers, on the other hand, would fill the room adequately. You spoke of Léger drawings. Are you bringing any over or do you want us to do something about getting some here? I think we should give over the first floor and the third and fourth floors to the Rockefeller collection. I am not absolutely certain that Rockefeller pictures in the small front room on the second floor would look ridiculous that near the Leger pictures. But then, I am against harmony.

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Mr. Barr

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8/2/35

I have just talked to Miss Miller, who is back from her vacation, and she is more or less in agreement with me that the Legers should go on the second floor.

My frank opinion about the reaction to our summer show is that the public was disappointed not to see what they thought would be the enormous brocaded and impressive insides of the Rockefellers. It is not our fault that the insides were not, in that particular sense, enormous. And I do not think we should worry in the least about the vocal few who have said "Where are the Rockefeller pictures?" On the other hand, I should like to see us give a month to the showing of as nearly all of them as possible. I hope you return so that we can make these exchanges and get all the pictures up by the second week in September. You see, Miss Miller is somewhat stymied on adding to the summer exhibition. Mrs. Rockefeller left word with Kraushaar that no Prendergast exchanges were to be made without her seeing them first. She also, on her own initiative, went down to the Downtown Gallery to approve the Zorach, Davis, Spencer and Sheeler exchanges which are now at the Museum.

We cabled Wheeler to get Wiemeler to design the catalogue for his exhibition. He has agreed to do so and Miss Fantl hopes the catalogue will be an item for bibliophiles.

Mrs. Rockefeller writes that she has talked to Edsel Ford and that it looks as though he might become a Trustee. She told him that we are hoping that Trustees will contribute at least \$5,000 a year.

Mrs. Resor keeps after me about importing a Britisher to speak at Mrs. Rockefeller's luncheon, which will open the membership drive on November 5th. If you have any ideas along this line.... *May we assume that the van Gogh show will open Nov. 5?*

I am awfully pleased about the Cassandre show. Your letters to Sandy Calder, Susanna Wilson and Miss Knoblauch were mailed. Sweeney has been notified of the additional Léger canvas.

Doubtless, you have heard directly from the Abbots in California. Dick telephoned me yesterday (he flew back from Hollywood for a day or so in New York). He says that Mary Pickford has agreed to become the chairman of the West Coast committee and that she plans to give a large dinner for motion picture heads at which Miss Barry and Dick will speak.

(Attached *(d)*) An article by Elizabeth Cary praising you.

Sincerely,

*Alfred H. Barr, Jr.*

Mr. Alfred H. Barr, Jr.,  
 4 The Chase Bank, Paris, France.

Enc.  
 TDM:lf



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(copy)

PENNSYLVANIA MUSEUM OF ART  
THE CLEVELAND MUSEUM OF ART  
Cleveland, Ohio

Fairmount, Philadelphia

July 31, 1935.

Dear Mr. Mabry:

I have your letter of July 29th, and can view with sympathetic understanding the situation regarding the Kroller-Muller Collection, which you make very clear.

I am replying at once upon receipt of your letter concerning the proposition of As things have stood here, however, and as they will in all probability continue to stand, we are absolutely prevented from charging admission to any exhibition, under the policy of our landlords, the Commissioners of Fairmount Park. This policy we would like to see reversed as to exhibitions, but I think there is very small chance we would succeed in an effort to persuade the Commission to reverse it -- in any case it would take time, could not be attempted until fall, and the outcome would remain meanwhile entirely uncertain. I think we should take the situation to be that it is impossible for us to charge admission.

more, had we been allowed to charge admission, it would have been one way. I can see this would mean that you might be sorry we are one of the exhibiting institutions for the van Gogh show. On the other hand I trust you will by no means propose that we should drop out to give place to someone else who can charge. I believe we were the very first to take up the invitation to participate, as we wired Barr, on the very day of receiving his letter, as follows: "We will take the whole van Gogh show on basis outlined at cost not exceeding eighteen hundred dollars provided we can have first showing after yours namely say January 13 to February 10 and provided we can know within four weeks preferably sooner that we can actually count on the exhibition." Barr accepted our proposition and wrote, as to the last point: "I feel fairly sure I can let you know within a month, that is, shortly after the middle of June."

The situation is made worse for us by the fact that, to accept the van Gogh exhibition, we abandoned the great exhibition of El Greco which we had been planning. Having no word to the contrary on van Gogh in June we have broken up for the summer without taking any steps on El Greco which would otherwise have been held in November-December. Accordingly we are very eager that our inability to charge a fee for the van Gogh should not deprive us of it. I realize of course that if Madame Kroller-Muller desires cannot be met her pictures perhaps cannot be had at all and that the whole exhibition may fall through. I pray that this may not be the case and beg that Barr will keep us constantly informed of the prospects, in case it might be necessary to substitute something. It is earnestly hoped that this will not be the case.

Sincerely yours,

(signed) Fiske Kimball, Director

Mr. Thomas Dabney Mabry, Jr.



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(copy)

July 31, 1935

THE CLEVELAND MUSEUM OF ART

Cleveland, Ohio

Dear Tom,

Station E

(b)

I think you have done a good job to secure so many lectures for Gerbaier. I hope that a courier-gram later has been secured to conduct him. Philip Dear Mr. Mabry: I have been seeing him here in Paris. I had to leave for Holland before I heard the final results. I am replying at once upon receipt of your letter concerning the proposition of charging admission for the van Gogh exhibition. I can well understand the feeling of Mme. Kroller-Muller and the effort on Alfred Barr's part to cooperate in an enterprise mutually important, but we are in a difficult position here.

First of all, we have a rule which has never been infringed upon that we cannot charge admission for any exhibition, lecture or concert, and in Mr. Milliken's absence since he as yet knows nothing of the fact that we are taking the show, we must necessarily adhere strictly to the Trustees' request. Furthermore, had we been allowed to charge admission, it would have been one way of bringing the exhibition here. As it is, due to the fact that we had, prior to the Modern Museum's announcement of the van Gogh exhibition, filled and signed contracts for a full budget quota of exhibitions on our winter's schedule, I had to go out and raise the money privately to bring the show here at all. Hence, you see where I stand.

I am sure you will appreciate my regret at having to reply thus and I realize fully as do the Trustees the privilege of having these pictures. Still I have no alternative.

Very sincerely yours,

(signed) Henry Sayles Francis  
Curator of Paintings

Mr. Thomas D. Mabry, Jr.

All these arrangements are done for the benefit of the museum. 30,000 admissions at a price of 25 cents each for the K.M. pictures. In addition to this we are to receive 100,000 subscriptions without cost. It is very sorry we could not find this for us as an alternative way to support the work of the museum and thereby support the interest of the A.C. exhibition. Van Gogh publicity will be of urgent importance and we must keep it decent. Miss Housinger should read Housinger's biography and all the English translations of the letters.



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2.

July 31, 1935

I have spent hours trying to get photographs of the paintings themselves will arrive in about the 15th of October on the condition making possible a more publicity photographs. The exhibition will really be absolutely and fully representative.

Dear Tom,

I think you have done a grand job to secure so many lectures for Corbusier. I hope that a courier-translator has been secured to conduct him. Philip Goodwin has been seeing him here in Paris. I had to leave for Holland before I heard the final results.

I am delighted to have the good news from Cleveland.

The Leger exhibition is not intended to be comprehensive but is a rather ambiguous affair which we seem to have taken less seriously than may have been intended. ~~Leger~~ Leger himself though he keeps trying to add pictures considers the exhibition preliminary to a possible full length show five years from now. I think we should show the Rockefeller things through September-October, confining Leger to the second floor, possibly a little over.

The Corbusier show is quite vague in my mind. It would be possible to show it on the ground floor even while we are closing the rest of the building for the van Gogh hanging.

I hope by now all blurbs arrived as well as the cable announcing the conclusion of van Gogh negotiations, which were long and complicated. Without details matters stand as follows: We have about 35 paintings and thirtyfive drawings from the K.M. Foundation for ten months. We are to pay the Foundation \$7500 but the Foundation will pay all expenses of packing and shipping to New York and back again ~~insurance~~. The insurance valuation will come to about 1,000,000 guilders, around \$700,000 at present ~~exchange~~ exchange, payable in guilders. The K.M. asked \$10,000 at first. Van Gogh will lend a minimum of 6 important pictures and 6 drawings at an approximate valuation of 200,000 guilders. ~~sending the parts to Newark I forget about the "instructions by six Americans". We could limit our loan.~~ All these arrangements are with Mr. Goodyear's approval.

30,000 admissions at a quarter each would pay for the K.M. pictures. In addition we shall have to charge the four subscribing museums the maximum fee.

I am enclosing a list of the van Gogh paintings which we are showing. I am sorry we could not avoid this fee but the alternative was to abandon the tour entirely and greatly diminish the interest of the N.Y. exhibition.

I hope the weather has not been too unpropitious. It has been Van Gogh publicity will be of urgent importance but we must keep it decent. Miss Newmayer should read Meiergraefe's biography and all the English translations of the Letters.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.16

2.

I have spent hours trying to get photographs of the paintings themselves will arrive about the 12th of October on the Statendam making possible more publicity photographs. The exhibition will really be absolutely first rate and fully representative.

I spoke to Harry Wehle about Miss Sloane. He seemed to think she would stay at the Met. and even hinted that they intended to pay her. Now that I recall as a proper young man, I think not interested in modern art. Does Mrs. Holzhauser know French well, it is much more important than German.

Go ahead with Mrs. Fansler on Russell's book.

Davis's letter makes me very sad. Aside from matters of opinion he is definitely mistaken in one fact namely that he would not be represented in the Museum's collection if he did not consent to make a trade. As I recall we have definitely accepted one, may be two, of the ink drawings. I think we should let the Davis exchanges lapse entirely though I can't feel we owe him an apology. Money for food would help him more. Incidentally I spent more time trying to sell pictures for him last year than on any two other painters.

I have already talked with Egstrom about the Kress method of packing. We are adopting the ~~inexpensive~~ permanent box around the frame and should investigate rubber linings and so forth.

After Miss Mallette's ominous postscript "Rancheray cables numerous items damaged" I lost much sleep. I have phoned Pottier the packer and find that the damages are not very serious, though Pottier reports the packing to have been "negligent and insufficient". We have learned a lesson which might have proven far more costly ~~xxxxxx~~. Two of the reported damages are the broken face of the small Guillaume ivory (which occurred on the way from Paris to NY) ~~xxxx~~ and the Guillaume ivory trumpet which is an old break mended with a dowel before the object was sent to NY.

When I approved sending the Harts to Newark I forgot about the "watercolors by six Americans". We could limit our loan to a month.

On second thought I don't think the hundred dollars is too high for the Légers providing they do all the work.

I am enclosing a list of the van Gogh paintings which we have ~~xxxx~~ borrowed with a note to Miss Miller about some preliminary work for the catalogue.

I hope the weather has not been too unendurable. It has been quite possible here since I returned from the second trip from



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Here is the title of the book you want:

Turnbull, Grace H., The Essence of Plotinus. Extracts from the Six Enneads and Porphyry's Life of Plotinus. Based on the translation by Stephen Mackenna. Oxford University Press, New York. 1934.

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He plans to get the books of Eluard, books and catalogues which I have bought or taken with me and the paintings and drawings listed on the enclosed sheet. Most of these have been bought for the museum with Mrs. R's money, a few are mine. The three Legers are for the exhibition (rolled up). The small Rousseau belongs to El., I want to show it to Mrs. Recke. The books should be kept in one place till I return, except the five volumes of de la Faille v. Gogh which Miss Miller may need. All the pictures and books may be imported as for the Museum. The only dutiable item is the frame of the Rousseau worth maybe five dollars. The Rousseau and the three Legers are to be entered with A PASSAVANT permitting them to be returned to France. All this will arrive on the Champlain around the 15th of August.

I asked Lerondelle about American receivers, specifically about Hudson and he replied that Hudson was très sérieux mais ~~très cher~~ très cher. He highly recommends Penson and Co. 8-10 Bridge St. as being equally dependable and less expensive. I am therefore giving Penson a try on this shipment. You might telephone them notification. I hope this meets with your approval. I do not know the results of your investigation of Hudson. Good enough to

My own plans are still uncertain. I am leaving for England this weekend to look into the abstract renaissance in London. I shall probably sail from England arriving in NY in the middle of August rather than going to Italy. I feel pretty fagged after this double campaign. I shall expect to be away ~~about September~~ the remainder of August and all of September.

In London I'll try to find somebody to talk on van Gogh though I know of no one better than several Americans who would not be much good for Mrs. Resor's conspiracy.



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"OYYIN ICBOH  
NATIVE AFRICAN OPERETTA  
The Nigerian Warriors

Momodou Aderede  
Director  
254 W. 136th St.

L. D'Phrepaulezz  
Manager  
326 Lenox Avenue  
Tel. HA. 7-9507

Mon. 2-9630

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~~books~~  
g to fill them in  
ary - about 300

francs worth. El. also has and excellent small Dada  
collection which I have bought for 200 francs more (that  
is plus above mentioned threehundred).

The books are being collected today for packing  
and shipping by Lerondelle, 76 r. Blanche. Lerondelle  
is highly recommended by many people here and is  
used by the Carnegie, Penn. Museum, Chicago Art Inst. etc.  
He plans to get the books of Eluard, books and catalogues  
which I have bought or taken with me and the paintings  
and drawings listed on the enclosed sheet. Most of these have  
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though I know of no one better than several Americans who  
would not be much good for Mrs. Resor's conspiracy.



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## PENNSYLVANIA 3 NEWS OF ART

Memorial Hall, Philadelphia

The wire offering Eluard 350 dollars for his books was phoned to him by Mme. Bucher's secretary. He accepted without question. Mme. B. was outraged at the low offer because Eluard is penniless and the books bibliophilically speaking are probably worth more - though not to us. Some of the books on El. 's list ~~and which he expected to~~ but which he did not own, expecting to fill them in by purchase, we already had in the Library - about 300 francs worth. El. also has an excellent small Dada collection which I have bought for 200 francs more (that is plus above mentioned threehundred).

The books are being collected today for packing and shipping by Lerondelle, 76 r. Blanche. Lerondelle is highly recommended by many people here and is used by the Carnegie, Penn. Museum, Chicago Art Inst. etc. He plans to get the books of Eluard, books and catalogues which I have bought or taken with me and the paintings and drawings listed on the enclosed sheet. Most of these have been bought for the museum with Mrs. R's money, a few are mine. The three Legers are for the exhibition (rolled up). The small Rousseau belongs to El., I want to show it to Mrs. Rocke. The books should be kept in one place till I return, except the five volumes of de la Faille v. Gogh which Miss Miller may need. All the pictures and books may be imported as for the Museum. The only dutiable item is the frame of the Rousseau worth maybe five dollars. The Rousseau and the three Legers are to be entered with A PASSAVANT permitting them to be returned to France. All this will arrive on the Champlain around the 15th of August.

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(copy)

PENNSYLVANIA MUSEUM OF ART

Memorial Hall, Philadelphia

July 25, 1935.

Dear Mr. Mabry:

I have your letter of yesterday regarding the candidacy of Beaumont Newhall for the position of Librarian in the Museum of Modern Art.

Newhall is probably the best man in the country for the job. I think I know the requirements of the position and its possibilities, and I know Newhall very well, as he is one of my best personal friends. People who really know anything comprehensive about the literature of the fine arts are in any case few and far between. And of young men who have genuine bibliographical genius, not only in terms of their own personal reading and private field of interest, but in the light of modern information-engineering in general, Newhall is top.

Qualifications:

- a) Born bookman. Perfectly at ease in any library.
- b) Extraordinary natural curiosity and intellectual flair.
- c) Long experience gathering personal information of value on library technique, bibliographical method, ways of doing things in information-centres, filing systems, etc. He has supplied me and others with excellent out-of-the-way data which has been of first-rate assistance.
- d) Strict, sound bibliographical technician, thoroughly experienced.
- e) Unusual ability to find with ease minute data hidden in obscure books.
- f) Long, profitable interest in typography, photography and cinema.
- g) Limited experience as a book reviewer.
- h) Good traveller; knows monuments, people, bookstores, libraries both in America and Europe.
- i) Competent linguist. (German, French, Italian)
- j) Long interest in and fairly detailed knowledge of "modern art".
- k) Genuine enthusiasm for passing on information to others.
- l) Good organizer, neat and methodical.
- m) Versatile, imaginative man; many varied experience.
- n) Patient thorough worker, in love with his work. Good enough to know, plan and administer; at the same time not too good to plug away for weeks on end at the trying details involved in library work.
- o) Up-to-date perspective on most important things.

I say Beaumont Newhall is the best man in the country for the job, in all seriousness. There are plenty of men who know more about modern art, who know more about library work. Where is there a man you could get who knows a good deal about both? There are plenty of more brilliant men. Where is there one who knows as much as he who will settle down to the thankless job of dealing



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(-2- Letter from Mr. Vanderbilt)

in other people's information? Newhall is no library school graduate. They don't teach anything about the kind of library you have in any library school. He knows more about that type of work than any library school graduate I ever met. On the other hand many libraries would not be the place for him. But he has ~~has~~ long been working in precisely the direction in which I think you are heading. If you take your library seriously, it would seem to be a marvellous opportunity both for the Museum and for Newhall. Congratulations to whomever first thought of the idea.

You know, no doubt, about other positions he has held. I believe he was fired from the Metropolitan. No harm done. Too much sense of humor and too little room for expanding his particular abilities. I think part of the job was to go through the catalogue of objects, looking for cases in which an inviting object was insufficiently documented. Then Newhall would look up similar objects in other museums, find salient supplementary information and add his notes to the catalogue data. Take him, by all means, regardless of what Eddie Warburg may say. Warburg doesn't know him (well). Neither does J. J. Rorimer.

Dear Bob: Sincerely yours,

(signed) Paul Vanderbilt, Librarian, I am

afraid tardily, on your carriage. How

David is a most distinguished and wonderful

Thomas Dabney Mabry, Esq.

girl. I think you very lucky.

Sincerely yours,

Mr. Robert MacGregor  
 Dolzhaev Pirogovskaya  
 Box 11, Lv. 190  
 Moscow, U. S. S. R.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Hotel Fairfax  
110 East 57th Street  
New York

TELEPHONE  
WYANDHOLM 2-1400

21 September 1935

September 17, 1935

*copy in Barr 7-23-*

*MacGregor*

Dear Mr Barr:-

Your letter of the 17th has just been forwarded to me, and I want to thank you for your very kind words on the subject of "Paul Cézanne". I need not tell you that your interest and encouragement have meant a great deal to me, far more than I was able to express in the few words of formal acknowledgment in my preface.

I sincerely regret that you are unable to find the time to undertake a review of the book for the Herald Tribune. I should have valued such a contribution most highly, but I can readily understand that you are fully occupied with other and more pressing duties. I do not know whom the Herald Tribune people have chosen for the job, but since you are not in a position to do it yourself, I hope that they have selected Jerome Klein as the reviewer. *Dear Bob: I want to congratulate you, I am afraid tardily, on your marriage. Emma Davis is a most distinguished and unusual girl. I think you very lucky.*

I shall be in New York, at the above address, for two or three months, and hope to have the pleasure of seeing Mrs Barr and yourself in the very near future. My warmest greetings to you both, and again my thanks.

Very sincerely,

*Gertrude Mack*

Mr. Robert MacGregor  
Bolshaya Pirogovskaya  
Dom 51, iv. 590  
Moscow, U. S. S. R.



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*Barr*  
Hotel Fairfax  
116 East 56<sup>th</sup> Street  
New York

TELEPHONE  
WICKERSHAM 2-1600

21 September 1935

*copy to Mr Barr 9-23-*

Dear Mr Barr:-

Your letter of the 17th has just been forwarded to me, and I want to thank you for your very kind words on the subject of "Paul Cézanne". I need not tell you that your interest and encouragement have meant a great deal to me, far more than I was able to express in the few words of formal acknowledgment in my preface.

I sincerely regret that you are unable to find the time to undertake a review of the book for the Herald Tribune. I should have valued such a contribution most highly, but I can readily understand that you are fully occupied with other and more pressing duties. I do not know whom the Herald Tribune people have chosen for the job, but since you are not in a position to do it yourself, I hope that they have adopted your suggestion and have selected Jerome Klein as the reviewer.

I shall be in New York, at the above address, for two or three months, and hope to have the pleasure of seeing Mrs Barr and yourself in the very near future. My warmest greetings to you both, and again my thanks.

Very sincerely,

*Gertrude Mack*

*Mack*

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Mack

September 17, 1955



ALFRED A. KNOPF, Inc.  
750 FIFTH AVENUE  
New York

September 5, 1955

in the letters  
ish is a paragraph  
"Paul (Cézanne)  
etin du jury,  
point son seulment  
de discussion se  
quel note de  
moyens de

Dear Mr. Barr,

Dear Mr. Mack:

At the suggestion of Mr. Mack, I have just sent a complimentary advance review of it that the Herald Tribune requested. Unfortunately I simply can't do it. I have recommended, however, that they ask Klein or some other well qualified person to give it the review it deserves.

I hope that you will find it or otherwise comment. I feel very proud that an American scholar should have written so complete and excellent a biography of Cézanne and one that is so readable.

Mrs. Barr joins me in kindest regards. She looks forward to reading the book as do I.

Sincerely,

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

Mr. Gerstle Mack  
care Alfred A. Knopf, Inc.  
750 Fifth Avenue  
New York City



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

*Mack*



ALFRED A. KNOFF, Inc.  
 730 FIFTH AVENUE  
 New York

*copy to Barr  
 9-5-*

September 3, 1935.

Dear Mr. Barr,

At the suggestion of Mr. Gerstle Mack, I have just sent you, under separate cover, a complimentary advance copy of his book, PAUL CEZANNE, a biography which we shall publish on September 23. We have Walter Pach's word for it that it is the most complete -- really definitive -- biography of Cezanne in existence.

I hope that you will want to review it or otherwise comment on it.

Yours faithfully,  
 for ALFRED A. KNOFF INC.

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

New York City

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Barr

Mack

January 16, 1935

Dear Mr. Mack:

I wonder if you noticed in going over the letters from Marion to Marstatt the following passage which is a paragraph quoted from a letter from Valabrègue to Marion: "Paul (Cézanne) sera sans doute refusé à l'exposition. Un philistin du jury, c'est écrit en voyant mon portrait, que c'était peint non 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 préférerait les tableaux chargés de hardiesse aux nullités accueillies à chaque salon. Il n'a pas en l'avantage."

No one seems to have recorded what Valabrègue definitely implies, namely that Cézanne sent a portrait of Valabrègue to the Salon of '86 in addition to the two paintings which everyone mentions. Have you any comment on this?

I have written Klein asking him his date on the portrait of Cézanne's father reading L'Événement and the portrait of Empereur. Rivière dates them both in 1863; Fry and Meier-Graefe in 1865.

How surprising that there should be so many uncertainties about the life and work of such an important artist. Certainly your biography will fill a very sore need.

Sincerely,

Mr. Gerstle Mack  
Hotel Fairfax  
116 East 56 Street  
New York City



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*Burr*

*Meunier*  
452 →

May 8, 1935

Dear Mr. Meunier:

Dear Mr. Meunier: See detailed drawing of the fireplace in the cottage which Mr. Fowler is building for me in Greenboro. You will recall that I have been very anxious to get to my letter. It is quite important to keep the boiler stone front of the fireplace 4 feet high and 5 feet wide. The rest of the fireplace including the chimney breast is to be of brick. The chimney breast will be covered by wood boardings, of the wall as indicated in the drawing. The drawings of the fireplace and chimney is, of course, up to you. I have been indicated in a general way. Mr. Fowler has the stone in the cottage. You should communicate with him. I have not to permit adequate supports on either side. I can not a wider plate here in. I am sending you in a day or so a drawing which I think will eliminate any trouble caused by expansion or buckling of the boiler plate backing. I have sent Mr. Fowler a duplicate of this drawing. He has the stone, I believe, but no brick or mortar as yet. Will communicate with him at Greenboro.

*DB*  
74  
Sincerely,  
With best wishes to Mrs. Meunier, I am

Mr. George Meunier  
Mr. Hardwick, Vermont  
Hardwick, Vermont

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# Institute of International Education

*Meunier*

STEPHEN DODDSON, EXEC., L.L.D.  
DIRECTOR

EDWARD R. MURKOW  
ASSISTANT DIRECTOR  
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EXECUTIVE SECRETARY

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Cable Address "Internat"



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Deutscher Jugend-Austausch  
East American Student Exchange  
Fellowship of American of English, (Toronto)  
French American Student Exchange

April 30, 1935

April 3, 1935

Dear Mr. Meunier:

Mr. Alfred E. ...  
The Museum of ...  
11 West 82nd St ...  
New York ...

I enclose detailed drawing of the fireplace in the cottage which Mr. Fowler is building for me in Greensboro. You will recall that I came to see you last September to discuss a fireplace and especially the problem of the boiler plate backing which I wish put in so that heat may radiate from the back of the fireplace into the bedroom.

My dear Mr. Borz:

Thank you ...  
who has made my ...  
administered by ...  
small part that ...  
to the Committee ...  
the world.

I want the proportions of the mantelpiece kept exactly as indicated in the drawing. The structure of the fireplace and chimney is, of course, up to you. I have merely indicated in a general way how I want the boiler plate inserted. It may be that a plate 24 inches wide will not be wide enough to permit adequate supports on either side. I can get a wider plate here in New York but you must let me know exactly how large you want the plate.

Sincerely yours,

I have sent Mr. Fowler a duplicate of this working drawing. He has the stone, I believe, but no brick or mortar as yet. Will you kindly communicate with him at Greensboro?

With best wishes to Mme. Meunier, I am

Sincerely,

*[Handwritten initials]*

Mr. George Meunier  
Hardwick, Vermont



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*Barr* *Mongan*

## Institute of International Education

*Incorporated*

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DIRECTOR

EDWARD R. MURROW  
ASSISTANT DIRECTOR

MARY L. WAITE  
EXECUTIVE SECRETARY

STUDENT BUREAU

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Telephone Vanderbilt 3-1924

Two West Forty-fifth Street, New York

Cable Address "Intered"



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Postes d'Assistant d'Anglais, (France)

Swiss American Student Exchange

April 2, 1935

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

My dear Mr. Barr:

Thank you for your letter of March 28, concerning Miss Agnes Mongan who has made application for one of the Art and Archaeology scholarships administered by the Institute for study in Paris during the summer. We shall see that your letter together with her other credentials are presented to the Committee on Award when it meets some time during the latter part of the month.

Sincerely yours,

*Stephen Duggan*  
Director

SD/AS

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*A. Morgan*

*Barr*  
HARVARD UNIVERSITY  
WEEKS DEPARTMENT  
CAMBRIDGE, MASS., U.S.A.

March 28, 1955

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

Dear Alfred:

My I had a fervor I've just learned that  
Mr. Sachs is not **Dear Agnes:** all summer in Cambridge  
which means that I won't need to either. I've decided  
at the last minute to apply **I have written to Duggan.**  
given out by the Institute of International Education for  
a summer course in **Good luck.** not exactly excited at the  
prospect of attending lectures all summer, but at least I  
could have a part of every day to **Sincerely,** write and at  
this point I certainly feel the need of sending easy originals.  
I will search through I certainly will *MS* finance alone,  
therefore, my decision.

Would you write for me a letter of recommendation  
before April 1st to Mr. Duggan of the Institute of Inter-  
national Education, 2 West 42nd Street, New York? I am  
sorry to bother you with this, but Mr. Sachs seems to feel  
a letter from you would have considerable weight.

My last lecture of the series is over tomorrow.  
Will Duggan I'll write her as soon as it is finished.

Affectionately,

Miss Agnes Morgan  
Fogg Art Museum  
Cambridge, Massachusetts

*Agnes*

*Mr. Stephen or Susan Duggan - I'm sorry I don't know which*



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

March 27, 1935

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

Dear Alfred:

May I ask a favor? I've just learned that Mr. Sachs is not going to spend all summer in Cambridge which means that I won't need to either. I've decided at the last minute to apply for one of the scholarships given out by the Institute of International Education for a summer course in Paris. I'm not exactly excited at the prospect of attending lectures all summer, but at least I could have a part of every day to look at drawings and at this point I certainly feel the need of seeing many originals. A full summer abroad I certainly could not finance alone, therefore, my decision.

Would you write for me a letter of recommendation before April first to Mr. Duggan of the Institute of International Education, 2 West 45th Street, New York? I am sorry to bother you with this, but Mr. Sachs seems to feel a letter from you would have considerable weight.

My last lecture of the series is over tomorrow. Tell Marga I'll write her as soon as it is finished.

Affectionately,

*Agnes*

AM EB

*Mr. Stephen or Steven Duggan - I'm sorry I don't know which.*

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

*Morgan*

March 28, 1935

Dear Mr. Duggan:

Miss Agnes Morgan of the Fogg Art Museum, Harvard University, has written me that as a result of Prof. Sachs' sudden decision to remain in Cambridge all summer she has decided to apply for one of the scholarships provided by the Institute of International Education for a summer course in Paris. She has asked me to write you about her candidacy.

I have known Miss Morgan for several years and believe her to be one of the most brilliant younger students of the history of art and one of the finest connoisseurs of drawings so far developed in the United States. I believe that she would use her scholarship wisely. At this point in her work upon the catalog of the magnificent collection of drawings in the Fogg Art Museum she needs definitely to see as many European originals as possible.

I cannot write too highly of Miss Morgan's intelligence and ability.

Sincerely,

*AY*

Miss Elizabeth Morgan  
Fogg Art Museum  
New London, Connecticut

Mr. Stephen Duggan  
Institute for International Education  
2 West 45 Street  
New York City



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*E. Morgan*

LYMAN ALLYN MUSEUM  
NEW LONDON CONNECTICUT

February 15, 1935

February 14, 1935

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

Dear Mr. Barr:

I do want to thank you  
week. It was very  
ations when you were already

The Cohn and Weitzner  
goes slowly, but I hope to get it done.

It occurs to me that you may have overlooked the very perfect reproduction of Paul Klee's "Plan for a Garden" published by the Berlin Photographische Gesellschaft in its *Steg der Farbe* series. You can borrow a copy, I think, from Raymond and Raymond, 40 East 49 Street, New York.

I do hope you get the Bassano from Weitzner. It worked out very nicely. The rest goes slowly, but I hope to get it done. We are looking forward to Agnes' visit. When you come again to New York let us know ahead of time. Both Mrs. Barr and I were overwhelmed during the time you were here.

Elizabeth Morgan  
Sincerely yours,

*EM*

Miss Elizabeth Morgan  
Lyman Allyn Museum  
New London, Connecticut

EM:F

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LYMAN ALLYN MUSEUM  
NEW LONDON CONNECTICUT

February 14, 1935

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

Dear Mr. Barr:

I do want to thank you many times for all your help last week. It was very good of you to stop and give me suggestions when you were already overwhelmed with other things.

The Cohn and Weitzner leads worked out very nicely. The rest goes slowly, but I hope to get it done.

Sincerely yours,

*Elizabeth Mongan*

Elizabeth Mongan

EM:F



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*Morey*

*Burr*

March 11, 1955

May 4, 1955

Dear Mr. Morris:

Many thanks for your three letters.

Dear Mr. Morey: There has been an exhibition until the Museum was closed for the installation of the Negro show. You could call for it any time you want if you Here is a copy of our last Bulletin. It has been a great help. I hope you are not going to miss this very important show which closes on the 19th of May. A score of museums and many private collectors have participated in the show which is the most important of its kind ever assembled. So far as I know no members of the Princeton Art Department have seen it. I would like to call it to their attention and to the attention of the students. I have tried to do this twice, first when we moved into the building, and last summer, but the Dr. Panofsky has told me about your interest in the Princeton membership committee of the Museum. We feel very pleased indeed that you should have joined Mrs. Prentice's committee.

I had hoped to Sincerely,  
temporary false ceilings of cheesecloth such as we had for the Washington Art Exhibition but we have already exceeded our budget on the Negro show. I realize that many things about the Museum's installation seem negligent to outward critical eyes. I agree with you and sympathize with your point of view. The answer to your criticism, however, is money, plus convincing the Trustees how badly our galleries really look.

P.S. I think you will be especially interested in the small terra cotta heads excavated at Ifa by Frobenius. They are on the first floor rear.

George D. McCornack Hall  
14 East 93rd Street  
New York City

Prof. C. R. Morey  
McCornack Hall  
Princeton, New Jersey



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*Bar* *Morris*

March 11, 1935

Dear Mr. Morris:

Many thanks for your three letters.

The Helion has been on exhibition until the Museum was closed for the installation of the Negro show. You could call for it any time you want if you will give us an hour's notice. It has been a great help to have the Helion which I think is one of the finest pictures by that painter.

I am glad to have your letter about the bad light on the "Three Musicians" and the Corinthian excrescences on the first floor. I wish you had also mentioned the even worse Louis Seize plaster ceilings on the second floor. It has been extremely difficult to persuade the Trustees to put money into a permanent false ceiling. I have tried to do this twice, first when we moved into the building, and last summer, but the Trustees felt the Museum's funds were not sufficient to invest more in alterations in what is probably a temporary building. I think more letters such as yours might persuade them of the advisability of making the interior more presentable.

I had hoped for the African Art Exhibition to put in temporary false ceilings of cheesecloth such as we had for the Machine Art Exhibition but we have already far exceeded our budget on the Negro show. I realize that many things about the Museum's installation seem negligent to your and other critical eyes. I agree with you and sympathize with your point of view. The answer to your criticism, however, is money, plus convincing the Trustees how badly our galleries really look.

Sincerely,

George L. K. Morris, Esq.  
14 East 90 Street  
New York City



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CYRUS C. MILLER  
C. S. BRITTON, CLERK  
MUSEUM BOARDMAN

MILLER, BRITTON & WERE BOARDMAN  
ATTORNEYS AT LAW  
NO. 291 BROADWAY  
NEW YORK

Mountain View  
CC

Sept. 10

BROOKHURST  
LENOX  
MASS

Dear Alfred,

I want to extend to you my sympathy in regard to your father's death about which I read in the newspaper. I know how badly you must feel, and how many things there must be on your mind aside from the Modern Museum.

I accept your offer to have me have the Léger Show, which I count

Yours very truly,

Cyrus C. Miller

CCM: JLE

Mr. Cyrus C. Miller  
291 Broadway  
New York City

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CYRUS C. MILLER  
C. S. BRITZELDER  
MEMBER BOARDMAN

MILLER BRITZELDER BOARDMAN  
ADMISSIONS BY LAW  
NO. 291 BROADWAY

Mountain View  
CC

an important someone. I'm sorry  
to say I don't find every first-rate in  
quality. Don't you think we might omit  
these? Miss Miller is writing Miss Waring.  
I expect to be in town early next week  
to see you to discuss the

a privilege. I think it will be possible to give him a good send-off. I approached Bellini, who most generously offered us his whole collection of 14-48 paintings and 10 water-colors and drawings - which will help the Exhibition along no end, as he has a cabinet drawing of great importance, & the study for the 3 ladies eating breakfast that you brought over. I am now writing Ethel Russell who has 2 beautiful paintings and

quite your on holes, after ring r. and the three ide It layers ten with s to ggest e course the

P.S. I play golf now and almost no tennis.

Yours very truly,

Cyrus C. Miller

Mr. Cyrus C. Miller  
291 Broadway  
New York City



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a privilege. I think it will be  
 possible to give him a good  
 send-off. I approached Bellatin,  
 who most generously offered us his  
 whole collection of 14-14~~8~~ paintings  
 and 10 water-colors and drawings -  
 which will help the Exhibition  
 along no end, as he has a almost  
 drawing of great importance, the  
 study for the 3 ladies eating  
 breakfast that you brought over.  
 I am now writing to Hal Russell  
 who has 2 beautiful paintings and

an important gouache. Sweeney's I'm sorry  
 to say I don't find exactly first-rate in  
 quality. Don't you think we might omit  
 those? Miss Miller is writing Miss Wiborg.

I expect to be in town early next week  
 when I hope to come in to discuss the  
 Bulletin with Tom Mabry,

very sincerely yours  
 George Morris

PS It seems that we'll about  
 fill the Museum with the things  
 we ~~have~~ have, so I have  
 done nothing about Suppenheim  
 and Rice until I find out  
 from you how good they  
 are. I don't know them.



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CYRUS C. MILLER  
C. S. BRETZELDER  
TENNIS BOARDMAN

MILLER BRETZELDER BOARDMAN  
COUNSELLOR AT LAW  
NO. 291 BROADWAY  
NEW YORK

Mountain View  
CC

April 22, 1935

April 19th, 1935.

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

Dear Mr. Miller:

Dear Alfred,

I have  
vehement  
(at Green

I agree  
offense  
interest  
Golf course  
significant  
for us  
have had

Many thanks for your letter of April 19th. I quite sympathize with your position but am not entirely convinced by your arguments. It seems to me that a lot of money has been spent on golf in Greensboro, on nine extra and so far as I know useless holes, and on elaborate changes in the course last year, while the better of the two tennis courts has remained practically unchanged during the twenty years I have been coming to Greensboro in the summer. During these twenty years far more people have played tennis and the quality of the tennis has improved amazingly, but it is really dangerous to play on the court because of the rise of two or three inches made by turf which has never been cleared away in the side and back court and because of the nearness of the backstops. It is really lucky that in the tournament last year none of the players broke his ankle or wrist stumbling about. I think \$100. would serve to clear away this turf and to lengthen the court about ten feet.

This is the first time in some years, it occurs to me, that a vigorous constructive movement for the betterment of the golf course has been made. Of course, I realize that the Club gets along with very little money but a disproportionate amount of it, it seems to me, goes into the golf course.

Perhaps the theatrical performance which you suggest will raise some money. My only other proposal would be to take \$100. which would otherwise go into an experiment in the golf course and put it into a perfectly definite and urgent improvement of the tennis court.

I have written to Whitney Landon suggesting that we get up some sort of theatrical performance this summer to raise funds for the new tennis courts. The work to begin as soon as the funds were in sight.

Cordially yours,

Can you suggest any other plan which will meet the situation?

P.S. I play golf now and almost no tennis.

Yours very truly,

Cyrus C. Miller

CCM:JLE  
Mr. Cyrus C. Miller  
291 Broadway  
New York City



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CYRUS C. MILLER  
C. B. BRETZFELDER  
BERTRAM BOARDMAN

MILLER, BRETZFELDER & BOARDMAN  
COUNSELORS AT LAW  
NO. 291 BROADWAY  
NEW YORK

April 19th, 1935.

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

Dear Alfred:

I have your letter of April 15th, 1935, in which you protest vehemently against "the concentration upon the golf course (at Greenboro) at the expense of the tennis courts."

I agree with you. May I suggest, however, without giving offense, that protesting vehemently, while it betokens an interest in the tennis courts, lacks somewhat of practicality? Golf courses and tennis courts cost money. The rather insignificant sums we pay annually have not been sufficient for us to have both a golf course and tennis courts, so we have had neither.

This is the first time in some years, it occurs to me, that a vigorous constructive attempt has been made to have a good golf course and also tennis courts. As the golf course antedated the tennis courts and interests the greater number of members, it seemed obvious that the practical thing to do was to make the course playable and continue the forward movement for the tennis courts. Dividing the small amount of money available would only continue the old system of puttering over both golf and tennis, with no satisfaction to either group of players.

I have written to Whitney Landon, suggesting that we get up some sort of theatrical performance this summer to raise funds for the new tennis courts, the work to begin as soon as the funds were in sight.

Can you suggest any other plan which will meet the situation?

Yours very truly,

*Cyrus C. Miller*

CCM: JLE

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*Mountain View CC*

*Green*

April 15, 1935

Dear Mr. Sibley:

Dear Mr. Miller:

I have sent check for three dollars to Mr. Sibley.

I want to protest vehemently the concentration upon the golf course at the expense of the tennis courts. More and better tennis was played last year, I think, than any year I can remember in Greensboro but neither of the two courts is really good. There ought to be two first rate courts and one court for children. Don't you think so?

Sincerely,

*[Handwritten signature]*

Mr. Charles A. Sibley  
14 Leighton Road  
Hollisley, Massachusetts

Mr. Cyrus C. Miller,  
President  
Mountain View Country Club, Inc.  
Greensboro, Vermont



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TO THE STOCKHOLDERS OF THE MOUNTAIN VIEW COUNTRY CLUB, INC.

*Barr*

Dear Fellow Members:

April 15, 1935

Usually it is the Clerk who executes the design of an organization. You have to do much more than to the Mountain View Country Club, ready to do the work and thinking of the President, there is only to give sound something to do. In most cases the office of Clerk and the office of President.

Taxation - There is a very important matter, but in the subject of the return of the Club income before the Commissioner of the State and the Town of Greenboro, Vermont. While the Club reports every year to the State of one of the forms, it is a very important matter to the Club. Since the Club had changed in the matter of its income, the President has to make a report of what he has done to the State. It is a very important matter to the Club and the State. It is a very important matter to the Club and the State. It is a very important matter to the Club and the State.

Dear Mr. Sibley:

MOUNTAIN VIEW COUNTRY CLUB, INC.  
GREENSBORO, VERMONT

I enclose check for three

dollars as maintenance fee for 1935, together with a copy of letter to President Miller.

Sincerely,

Mr. Alfred E. Jery, Jr.

Mountain View Country Club, Inc., 1000 Main St., Greenboro, Vermont

To Maintenance Fee for 1935	\$3.00
-----------------------------	--------

Maintenance Fee for 1935 is \$3.00 per year for members in good standing.

Mr. Charles A. Sibley  
74 Leighton Road  
Wellesley, Massachusetts

Articles of Incorporation of Mountain View Country Club, Inc.

Section 1. Name of the Club shall be Mountain View Country Club, Inc.

Section 2. The purpose of the Club shall be to provide for the enjoyment of the members of the Club.

Section 3. The Club shall have the following powers:

Members	\$1.00
Non-members (Adult over 21)	\$12.00
Two Adults to same family	\$24.00
Junior (18 to 21)	\$12.00
Junior under 18	\$6.00

In no case shall the maximum membership of the Club exceed 100.

Section 4. The Club shall have the following powers:

Section 5. The Club shall have the following powers:

Section 6. The Club shall have the following powers:

Section 7. The Club shall have the following powers:

Section 8. The Club shall have the following powers:

No member in arrears for dues shall be accorded the privileges of the Club.

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TO THE STOCKHOLDERS OF THE  
MOUNTAIN VIEW COUNTRY CLUB, INC.

Dear Fellow Members:

Usually it is the Clerk who chronicles the doings of an organization. but

MOUNTAIN VIEW COUNTRY CLUB, INC.,  
GREENSBORO, VERMONT

April 3, 1935

Mr. Alfred H. Barr, Jr. ....

Please make checks payable to Mountain View C. C. Inc., and mail to Charles A. Sibley, Treasurer  
74 Leighton Rd., Wellesley, Mass.

To Maintenance Fee for 1935	\$3	00
-----------------------------	-----	----

Maintenance Fees are collectable whether members are in residence or not.

The membership of any person shall cease after he has been in default for the annual maintenance fee for the period of two successive years.

Abstract from By-Laws Relating to Fees

Article VIII

Sec. 1. Maintenance fee. Each member shall pay an annual maintenance fee of three dollars (\$3.00) due April first of every year, for the ensuing year.

Sec. 2. Playing fees. Playing fees shall be determined by the Board of directors.

Playing Fees for the Season of 1935

Season Playing Fees		
Members		\$7.00
Non-members	Adults (over 21)	\$15.00
	Two Adults in same family	\$25.00
	Juniors (16 to 21)	\$10.00
	Juniors under 16	\$7.00

In no case shall the combined membership and playing fees of a family group of members consisting of father, mother, and children under 16 years

of age exceed \$20.00.

In no case shall the combined membership and playing fees of a family group of members consisting of father, mother, and unmarried children under 24 years of age exceed \$30.00.

In no case shall the sum of the playing fees of a family group of non-members consisting of father, mother, and children under 16 years of age exceed \$30.00.

Green Fees

(To apply to guests of members and of season players, and to transients.)

Per Day \$1.00 Per Week \$5.00

Guests must register before playing.

Green Fees shall be payable at the time of registering.

Locker Fees

For 1935 each locker \$2.00

No member in arrears for dues shall be accorded the privileges of the club.

speedily.

Our record of achievements would not be complete were we to omit words of appreciation for the excellent work done by Mr. George E. Colby, our Clerk, and Mr. and Mrs. Murray and Levi.

The energy and willingness to help shown by our members, directors, committees and employees, have been very gratifying to me, for which I thank them.

CYRUS C. MILLER,  
President.

Dated: April 1st, 1935.



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## TO THE STOCKHOLDERS OF THE MOUNTAIN VIEW COUNTRY CLUB, INC.

Dear Fellow Members:

Usually it is the Clerk who chronicles the doings of an organization, but there is so much spare talent in the Mountain View Country Club ready to do the work and thinking of the President, that in order to give himself something to do, he must usurp the office of Clerk and do his own reporting.

**Taxation**—Some sprightly conferences were had on the subject of taxation of the Club property between the representatives of the Club and the Town Listers (Assessors). While the Club property was part of the farm of one of the listers, it held a very inconspicuous place on the town tax list. After the Club had indulged in the luxury of ownership, however, the property became a subject of acute interest to the Listers, who opined that it ought to be assessed at a figure about half as much as the entire remainder of the farm, including house and buildings. An audible hint that the members of the golf club might resent the Listers' zeal in taxation, and cease their summer activities in behalf of the village, impressed the Listers so that they thereupon reduced materially the tax valuation.

After appointing the various standing and special committees the President proceeded to the heavy labor of sitting down and seeing the Committees work.

Mr. Charles A. Sibley, with the help of his Board of Strategy, Messrs. Gebbie, Olmstead, Allen, Kaiser, Haines, Heidger and others, - wise gentlemen of the vicinage - and his sturdy, faithful wrecking crew, attacked with frenzy the ancient rocks, moss bunkers, ridges and hollows of the old course. His only excuse was that he wished to make a golf course of it. He has succeeded in doing that, but I am sure that there will be old players who regret the removal of a rock or moss bunker or ridge with which they had become familiar and friendly through frequent contact. Sometimes, indeed, we mourn the loss of our burdens. After the work necessary on the first and second fairways has been done, we will have a golf course which will compare, hole for hole, with any course within fifty miles of us.

Mrs. Irwin, as Chairman of the House Committee, arranged and supervised the reshingling of the Clubhouse.

Messrs. Colby and Sibley gathered up the important papers of the Club and deposited them in a safe deposit box in Hardwick.

Messrs. Howard, Smith and Stuart formulated amendments to the By-Laws, proposed by the Directors.

The Green Committee planted a row of trees between the first and ninth fairways extending from the Clubhouse towards the first green; and also built a compost pit for the preparation of top dressing for the greens, thereby combining in a quaint way the aesthetic and the practical.

Messrs. Ball and Hall prepared a new system for keeping the accounts of the Club.

The Treasurer inspected our accounts and records for the past eight years, and furnished the appended consolidated financial statement and notes on membership and use of the Club. He says he is thoroughly satisfied that all receipts and disbursements of the Club for the entire period have been duly accounted for and recorded.

**Tennis**—The Board of Directors regrets that it has not sufficient funds at this time to build the needed additional tennis courts, in which we are all interested. As the Club is primarily a golf club, we decided that it would be better policy to complete the changes in the course necessary to increase its capacity and make it more pleasing to play on, before we took up the new work of building tennis courts. I hope we shall be able to solve the tennis question speedily.

Our record of achievements would not be complete were we to omit words of appreciation for the excellent work done by Mr. George E. Colby, our Clerk, and Mr. and Mrs. Murray and Levi.

The energy and willingness to help shown by our members, directors, committees and employees, have been very gratifying to me, for which I thank them.

Dated: April 1st, 1935.

CYRUS C. MILLER,  
*President.*

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**FINANCIAL**

An Unofficial Survey of the Club's Cash Receipts and Disbursements, Consolidated for the Past Eight Seasons, from June 1, 1927, to January 1, 1935.

Receipts		
Cash on hand, June 1, 1927.....		\$ 590.48
From Operation (Dues, Playing Fees, Lockers).....	\$23030.77	
From Sale of Capital Stock.....	2124.00	
From Interest and Dividends.....	392.73	25547.50
		<u>\$26137.98</u>
Disbursements		
For Operation (Maintenance of the Club).....	\$20538.35	
Purchase of Real Estate and incurred expense.....	3554.95	
Changes in and Extension of the Golf Course.....	1406.61	
Held up by Hardwick Bank Trustees.....	393.28	25893.19
Indicated Cash on Hand, January 1, 1935.....		244.79
Actual Cash on Hand, January 1, 1935.....		<u>257.61</u>
Clerical Errors and Omission.....		\$12.82

From the above exhibit it may be found that, for the entire period, the revenue from operation exceeded the disbursements by \$2492.42, and that, in addition, \$2516.73 was realized from sale of stock and interest. Thus a fund of \$5009.19 was accumulated and used toward the purchase of the Tolman property, (\$3554.95) and changes in and extension of the Golf Course, (\$1406.61.)

**BALANCE SHEET  
December 31, 1934**

Assets		Liabilities	
Cash in Bank.....	\$ 257.61	Bills payable (Tolman note)...	\$1250.00
Accounts Receivable.....	193.00	418 shares capital stock at \$5.00	2090.00
Real Estate (Cost).....	4804.95		
	<u>\$5255.56</u>	Surplus.....	<u>\$3340.00</u>
			1915.56
Book value of stock.....	\$9.58		<u>\$5255.56</u>

**MEMBERSHIP**

The Club was incorporated in the fall of 1929. At that time there were about 200 qualified, adult members. Practically all of them joined the incorporated club and bought shares of the stock. The following table shows the growth of the club since incorporation.

Number Admitted.....	1929	200	Shares Stock Bought.....	273
Number Admitted.....	1930	28	Shares Stock Bought.....	30
Number Admitted.....	1931	30	Shares Stock Bought.....	31
Number Admitted.....	1932	42	Shares Stock Bought.....	42
Number Admitted.....	1933	20	Shares Stock Bought.....	20
Number Admitted.....	1934	22	Shares Stock Bought.....	22
		342		418
Members withdrawn.....		51		
Membership.....		291		
December 31, 1934				

For the past five years, the average annual net increase has been eighteen.

**HOW MUCH HAS THE CLUB BEEN USED**

During the past season the following members registered at the Clubhouse for active participation in the facilities of the Club.

Season Players		
Members (Men, 109; Women, 87).....	196	
Non-Members.....	3	199
Children of Members.....	39	
Children of Non-Members.....	28	67
Weekly Players.....	18	
Players by the Day.....	268	286

Total number persons using Club, 1934- 552  
Total number tickets made out at Clubhouse - 552

**PRESENT R**

**Article III.**

(Matter in parenthesis)  
Section 3. Treasurer.  
There shall be a Treasurer.  
shall be elected by the Board  
the Members of the Board

**Article VI. Qualifications**

Section 1. (Election)  
Men and women of at least  
of age shall be eligible (of  
Club.) All applications  
be in writing; must be enclosed  
(of the Club;) and must be  
cash in payment for (at least  
capital stock of the Club.)  
ectors shall act upon them  
delay. In event of two  
Board of Directors an  
ship shall fail of election  
to him the cash advance

**Note:** The second paragraph  
reads as follows and is to be  
as obsolete.

(Nothing in the preceding  
section shall be interpreted  
the privilege of becoming  
any persons who on August  
of or have qualified for  
Mountain View Country  
incorporated association for  
continuation of whose activities  
View Country Club, Inc., and  
and all such persons registered  
for Membership in the Mountain  
Club, Inc., by purchase of  
provided, without the failure  
the Board of Directors of  
Club. Members of the Mountain  
try Club, the unincorporated  
until Jan. 1, 1930 to the  
above described after which  
shall cease and determine

(Section 2. Qualifying  
election. Persons elected  
as members of the unincorporated  
View Country Club, Inc.,  
becoming members of the  
Country Club, Inc., shall  
by the purchase of at least  
stock of The Mountain View  
Inc., which stock shall be  
terms and subject to the  
after provided in Article

**Article VII Issue**

Section 1. Terms of  
the Capital Stock of  
Country Club, Inc., shall  
by (those persons only who  
Club. The shares shall



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Disbursements, Consolidated, 1935.

.....	\$ 590.48	
.....	\$23030.77	
.....	2124.00	
.....	392.73	25547.50
		\$26137.98
.....	\$20538.35	
.....	3554.95	
.....	1406.61	
.....	393.28	25893.19
.....		244.79
.....		257.61
.....		\$12.82

period, the revenue from operation \$2516.73 was realized from sale and used toward the purchase and extension of the Golf Course,

**Liabilities**

.....	\$1250.00
.....	2090.00
.....	\$3340.00
.....	1915.56
.....	\$5255.56

there were about 200 qualified, club and bought shares of the corporation.

.....	273
.....	30
.....	31
.....	42
.....	20
.....	22
.....	418

been eighteen.

**USED**

at the Clubhouse for active par-

.....	196	199
.....	3	
.....	39	67
.....	28	
.....	18	286
.....	268	
.....		552

PROPOSED AMENDMENTS TO THE BY-LAWS  
To be Voted on at the Next Meeting of the Club

PRESENT READING

**Article III. Officers**  
(Matter in parenthesis to be deleted)

Section 3. Treasurer.

There shall be a Treasurer of the Club, who shall be elected by the Board of Directors (from the Members of the Board).

**Article VI. Qualifications for Membership**  
Section 1. (Election to Membership)

Men and women of at least twenty-one years of age shall be eligible (for membership in the Club.) All applications for membership must be in writing; must be endorsed by two members (of the Club;) and must be accompanied by cash in payment for (at least one share of the capital stock of the Club.) The Board of Directors shall act upon the applications without delay. In event of two negative votes in the Board of Directors an applicant for membership shall fail of election and shall have refunded to him the cash advanced with his application.

**Note:** The second paragraph of this section reads as follows and is to be completely deleted as obsolete.

(Nothing in the preceding paragraphs of this section shall be interpreted as excluding from the privilege of becoming members of the Club any persons who on Aug. 23, 1929 are members of or have qualified for membership in the Mountain View Country Club, an unincorporated association for the purpose of the continuation of whose activities the Mountain View Country Club, Inc., has been formed, and all such persons may proceed to qualify for Membership in the Mountain View Country Club, Inc., by purchase of stock as herein provided, without the formality of election by the Board of Directors of the Incorporated Club. Members of the Mountain View Country Club, the unincorporated Club, shall have until Jan. 1, 1930 to exercise the privilege above described after which date the privileges shall cease and determine.)

(Section 2. Qualifying for Membership after election. Persons elected to membership in or as members of the unincorporated Mountain View Country Club, having the privilege of becoming members of the Mountain View Country Club, Inc., shall qualify for membership by the purchase of at least one share of the capital stock of The Mountain View Country Club, Inc., which stock shall be issued to them on the terms and subject to the restrictions herein after provided in Article VII.)

**Article VII Issue of Capital Stock**  
Section 1. Terms (of Issue.) The shares of the Capital Stock of The Mountain View Country Club, Inc., shall be issued to and held by (those persons only who are) members of the Club. The shares shall be issued (at their par

TO BE AMENDED TO READ

**Article III. Officers**  
(New matter in Italics)

Section 3. Treasurer.

There shall be a Treasurer of the Club who shall be elected by the Board of Directors.

**Article VI. Qualifications for Membership**  
Section 1. *Classes of Membership. There shall be two classes of membership: Provisional membership for one year, and Permanent membership.*

Section 2. *Provisional Membership for one year.* Men and women, at least twenty-one years of age, shall be eligible. All applications shall be in writing upon a form provided by the Club, must be endorsed by two permanent members; must be initiated by at least two directors, to whom applicant has been introduced; and must be accompanied by cash in payment for a *Provisional Members Fee of five dollars (\$5.00).* The Board of Directors shall act upon all applications without delay. In event of two negative votes in the Board of Directors an applicant shall fail of election and shall have refunded to him the cash advanced with his application.

Section 3. *Permanent Membership. At the expiration of the Provisional Membership period, the Board of Directors shall act without delay upon the election of the applicant to Permanent Membership and no new application shall be required, but the applicant shall deposit cash for purchase of at least one share of the capital stock of the Club. If elected, the provisional fee of five dollars, previously advanced, shall be reckoned as his initiation fee.*

In event of two negative votes in the Board of Directors the applicant shall fail of election and shall have refunded to him the cash advanced for purchase of stock.

Section 2. Opposite, is to be deleted as obsolete.

**Article VII Issue, Transfer and Sale of Capital Stock**

Section 1. Terms. The shares of the Capital Stock of the Mountain View Country Club, Inc., shall be issued, transferred or sold to and bought and held by only the Club and Members of the Club. The shares shall be issued at a price to be determined by the Directors of the Club and shall be paid for in cash only. Each Certificate shall bear the signature of the President and the Clerk, and the official seal of the Corporation.

*The Board of Directors may, from time to time,*

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value of five dollars (\$5.00) each and cash only shall be paid and received therefor. It is hereby expressly stated to be among the terms and conditions of issue and purchase of these shares that they shall be transferrable only to Members of The Club.) Each certificate shall bear the signature of The President and the Clerk and the official seal of the Corporation.

**Article VIII Fees**

Section 1. Maintenance Fee. Each member shall pay an annual maintenance fee of three dollars (\$3.00), due April first of every year for the ensuing year.

Section 2. Playing Fees. Playing Fees shall be determined by The Board of Directors.

authorize and instruct the Treasurer to purchase, at convenient times and at a price to be determined by the Board of Directors such shares of its stock as may be offered for sale by the owners thereof. Such shares shall be known as Treasury shares and may be reissued, transferred, or sold to members at such price as the Directors may determine.

**Article VIII Fees**

Section 3. Initiation Fee. Each new member shall pay an Initiation Fee of five dollars (\$5.00).

**MOUNTAIN VIEW COUNTRY CLUB, INC.**

**Organization for 1935**

**Officers:**

President:  
CYRUS C. MILLER  
Vice-President:  
E. BALDWIN SMITH

Clerk:  
GEORGE E. COLBY  
Treasurer:  
CHARLES A. SIBLEY

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George E. Colby  
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Charles A. Sibley

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LaRue Van Hook

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Mrs. R. L. Urban, Chairman  
Assistants to be chosen

**Green:**

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**By-Laws:**

Stanley E. Howard  
E. Baldwin Smith  
D. R. Stuart

**Course Improvements:**

Charles A. Sibley

**Nominating**

**NOTICE OF ANNUAL MEETING**

The annual meeting of the stockholders of the Mountain View Country Club, Inc., will be held on the 23rd day of August 1935, at the Clubhouse in Greensboro, Vermont, for the purpose of electing four (4) directors, a clerk, an auditor and a nominating committee of five (5) persons, and for the purpose of transacting such other business as may be brought lawfully before the meeting.

GEORGE E. COLBY,  
Clerk.



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**NATIONAL ALLIANCE OF ART AND INDUSTRY**

R. C. A. BUILDING — 30 ROCKEFELLER PLAZA — NEW YORK CITY

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Alon Bement . . . . . Director

February 19, 1955

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

Dear Mr. Barr:

We wish to take this opportunity to express our appreciation of your kind acceptance of our invitation to serve on the Sponsorship Committee for Miss Reeves's Guatemalan exhibition. I greatly regret the fact that illness prevented my attendance at the opening reception; however, from all reports that come in to me, the show seems scheduled for a success unparalleled in the annals of the National Alliance.

We are sending you, under separate cover, a copy of our catalogue as well as one made up by the Carnegie Institute of Washington.

If you were unable to be present at the opening, we sincerely hope that you will take the time to come in before the Exhibition closes on March 1st.

Thank you again for your kind assistance and helpful cooperation in this matter.

Very sincerely yours,

*Alon Bement*  
Alon Bement, Director

FKC:AB  
GM

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**NATIONAL ALLIANCE OF ART AND INDUSTRY**

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February 6, 1935

**NATIONAL ALLIANCE OF ART AND INDUSTRY** • R. C. A. Building, 30 Rockefeller Plaza, New York

February 11, 1935

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

Dear Mr. Barr:

Thank you very much for your kind acceptance of our invitation to serve on the Sponsoring Committee for Miss Reeves' Guatemalan Exhibition.

We are sending you herewith invitation to the opening and shall look forward to having the pleasure of your company at that time.

Sincerely yours,

*Frances K. Carter*  
 Assistant to the Director.

FKCarter:MM

Telephone Circle 7-0725

Rockefeller Center from February 15th to March 1st, and will  
 than be a . . . educational institutions throughout  
 the country.  
**Mr. Alon Bement,**  
**Director**  
**National Alliance of Art and Industry**  
**30 Rockefeller Plaza**  
**New York City**  
 It is our . . . exhibition will not only be of educational  
 value in showing how the artist creates modern fabrics  
 from source material, but that it will insure an increasingly  
 pleasant relationship with Latin America. We sincerely hope  
 that you will be able to attend the reception and will permit  
 us to use your name as an indication of your interest.

Very sincerely yours,

Telephone Circle 7-0725 *Alon Bement*  
 Alon Bement, Director

AP:ED



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**NATIONAL ALLIANCE OF ART AND INDUSTRY**

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- Paul E. Hecker . . . Secretary
- Alon Bement . . . Director

February 6, 1935

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

Dear Mr. Barr:

On Friday afternoon, February 15th, we are planning to hold a reception for the opening of Miss Ruth Reeves' Guatemalan exhibition, and we are very anxious to add your name to the sponsoring committee. The reception will be in Messena Gallery No. 3, RCA Building, Rockefeller Center, from 4.30 to 6.30 o'clock, as a special feature of the Carnegie Educational Press. We hope you will be able to attend. I shall be glad to give my name as sponsor to the exhibition of Guatemalan textiles to be exhibited at Rockefeller Center. I shall try to come to the opening on Friday afternoon, February 15th.

Very sincerely yours,  
 Under a grant from the Carnegie Foundation, with funds supplied by the Carnegie Corporation of New York, Miss Reeves, well-known textile designer, was sent to Guatemala in the spring of 1934 to study the design characteristics of that country. Her exhibition consists of approximately 250 pieces of carefully selected Guatemalan textiles, supplemented by a collection of textiles and entire costumes loaned by Edith Mayles Ricketson. Miss Reeves has developed a series of hand-printed and hand-woven fabrics based on these Guatemalan motifs as well as a group of machine-produced adaptations. We believe that in design quality as well as in cultural implications, the exhibition will attract the immediate attention of the public and the press, and make it the most important foreign exhibition to reach this country since the Mexican craft material was imported by the Art Center in 1937. It will be on display at Rockefeller Center from February 18th to March 1st, and will also be shown at educational institutions throughout the country.

Mr. Alon Bement,  
 Director  
 National Alliance of Art and Industry  
 30 Rockefeller Plaza  
 New York City

It is our hope that this exhibition will not only be of educational value in showing how the artist creates modern fabrics from source material, but that it will insure an increasingly pleasant relationship with Latin America. We sincerely hope that you will be able to attend the reception and will permit us to use your name as an indication of your interest.

Very sincerely yours,

Telephone Clerk 8-0212 *Alon Bement*  
 Alon Bement, Director

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## NATIONAL ALLIANCE OF ART AND INDUSTRY

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Alon Bement . . . . . Director

February 5, 1935

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

Dear Mr. Barr:

On Friday afternoon, February 15th, we are planning to hold a reception for the opening of Miss Ruth Reeves' Guatemalan exhibition, and we are very anxious to add your name to the sponsoring committee. The reception will be in Mezzanine Gallery No. 3, RCA Building, Rockefeller Center, from 4.30 to 6.30 o'clock, as a private preview to our members, and to the press. We hope to have as our guests of honor, Dr. Adrian Recinos, Guatemalan Minister to the United States, Mr. Leonardo Lara and Mr. Hector F. Giron of the Guatemalan Consulate in New York City, and Dr. and Mrs. John C. Merriam of the Carnegie Institution of Washington.

Under a grant from the Carnegie Institution, with funds supplied by the Carnegie Corporation of New York, Miss Reeves, well-known textile designer, was sent to Guatemala in the spring of 1934 to study the design characteristics of that country. Her exhibition consists of approximately 250 pieces of carefully selected Guatemalan textiles, supplemented by a collection of textiles and entire costumes loaned by Edith Bayles Ricketson. Miss Reeves has developed a series of hand-printed and hand-woven fabrics based on these Guatemalan motifs as well as a group of machine-produced adaptations. We believe that in design quality as well as in cultural implications, the exhibition will attract the immediate attention of the public and the press, and make it the most important foreign exhibition to reach this country since the Mexican craft material was imported by the Art Center in 1927. It will be on display in Rockefeller Center from February 16th to March 1st, and will then be sent to museums and educational institutions throughout the country.

It is our thought that this exhibition will not only be of educational value in showing how the artist creates modern fabrics from source material, but that it will insure an increasingly pleasant relationship with Latin America. We sincerely hope that you will be able to attend the reception and will permit us to use your name as an indication of your interest.

Very sincerely yours,

Telephone Circle 7-0725

*Alon Bement*  
Alon Bement, Director.

AB.MS



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*Barr*

NATIONAL ASSOCIATION FOR THE  
ADVANCEMENT OF COLORED PEOPLE

69 FIFTH AVENUE, NEW YORK

TELEPHONE: ALGONQUIN 4-6548

Official Organ: The Crisis



February  
5th  
1935

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CHARLES H. HOUSTON SPECIAL COUNSEL

My dear Mr. Barr:

Thank you for your letter of January 29th and for agreeing to serve as one of the judges for our exhibition.

Thank you and Mrs. Barr also for consenting to serve as patrons. It is good to know that we have friends like you.

Ever sincerely,

*Walter White*  
Secretary.

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

*Ernestine Rose*

WW:CTF

How do your Senators and Congressmen stand on the Costigan-Wagner Anti-Lynching Bill?

ENDORSED BY THE NATIONAL INFORMATION BUREAU, 215 FOURTH AVENUE, NEW YORK

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*That People*

# NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE

69 FIFTH AVENUE, NEW YORK

TELEPHONE ALBANY 4-8548

Official Organ: *The Crisis*



January 29, 1935

January  
26th  
1935

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- Pittsburgh: W. B. DuBois
- Portland: W. B. DuBois
- St. Louis: John Bayne Ward
- Washington: W. B. DuBois
- Wichita: W. B. DuBois

My dear Mr. Barr:

We have not heard from you and Mrs. Barr as to whether or not you will consent to serve as patrons of the exhibition of lynching pictures which is planned for the Jacques Seligmann Galleries, 5 East 51st Street, February 15--March 8. We do sincerely hope that you will consent to serve. We already have a very large number of artists, including Julius B. ... and many others. and I would be glad to serve as patrons for the anti lynching exhibition.

Dear Mr. White:

I am writing you for another request of you in connection with this same exhibition-- namely, that you do as the great honor of serving as one of the judges of the College Art Association. Will you do us this very great favor?

I want to help in any way I can the cause which you are forwarding.

Sincerely yours,

*Walter White*

Secretary.

Mr. Alfred Barr  
2 Beekman Place  
New York

Mr. Walter White,  
Secretary  
National Association for the  
Advancement of Colored People  
69 Fifth Avenue  
New York City

SW:CTF

Read the new Standard and Constitution sent in the Chicago-Paper and Lending Bill?



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NATIONAL ASSOCIATION FOR THE  
ADVANCEMENT OF COLORED PEOPLE

69 FIFTH AVENUE, NEW YORK

TELEPHONE: ALGONQUIN 4-6548

Official Organ: *The Crisis*



January  
26th  
1935

EXECUTIVE OFFICERS

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DAISY E. LAMPKIN REGIONAL FIELD SECRETARY  
CHARLES H. HOUSTON SPECIAL COUNSEL

My dear Mr. Barr:

We have not heard from you and Mrs. Barr as to whether or not you will consent to serve as patrons of the exhibition of lynching pictures which is planned for the Jacques Seligmann Galleries, 3 East 51st Street, February 15--March 2. We do sincerely hope that you will consent to serve. We already have a very fine collection from a number of artists, among them Orozco, John Steuart Curry, Julius Block, Thomas Benton, Isamu Noguchi, and many others. We will hold an invitational preview on the afternoon of February 15th.

I am writing now to make another request of you in connection with this same exhibition--namely, that you do us the great honor of serving as one of the judges. Mrs. Audrey McMahon of the College Art Association joins me in this request. Will you do us this very great favor?

Ever sincerely,

Secretary.

Mr. Alfred Barr  
2 Beekman Place  
New York City.

WW:CTF

*How do your Senators and Congressmen stand on the Costigan-Wagner Anti-Lynching Bill?*

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*Barr*

# National Child Labor Committee

Incorporated by Act of Congress February 21, 1907  
To promote the interests of Children

419 FOURTH AVENUE, NEW YORK CITY

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COURTENAY DINWIDDIE

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Dear Member:

Will you kindly regard this letter as a personal request, and act upon it IMMEDIATELY?

The Child Labor Amendment will probably be voted upon in the Assembly the week of February 18. If passed by the Assembly, it will go to the Senate for action by that body.

THIS VOTE WILL BE A SHOW-DOWN IN NEW YORK STATE. Members of the Legislature must be given evidence that there is strong support for the Child Labor Amendment. Will you please wire or write at once to your Assemblyman and Senator, urging that they vote for the Amendment?

If you do not know the names of your Assemblyman and Senator ask the Board of Elections - Worth 2-1307 - or telephone us and we will find out for you (Ashland 4-0682).

Sincerely yours,

*FD*

*Abbot O. Huffat*  
*Gertrude Folks Zimand*  
Gertrude Folks Zimand, Director  
Research and Publicity

*Sen.*  
*Mr. Lockewaldron 3/*  
*156 E 79*



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February 18, 1935

Senator Joseph Louis Rodgers, and  
Assemblymen Abbot O. Moffat  
660 Park Avenue  
New York City

Dear Sirs:

I wish to urge the passage of the Child Labor Amendment which is shortly to come before the Assembly.

Reactionary forces in New York have opposed the Child Labor Amendment upon the specious grounds of "protecting the American home." I hope that you will see your way clear to do everything in your power to eliminate this exploitation of child labor especially at a time when there are many millions of unemployed adult workers.

Very truly yours,  
RB

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*Marked*

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*August 5*  
February 18, 1935

Dear Alfred.

I think that, with the European situation becoming tenser by the hour, Senator Joseph Locke Waldron, 3rd, 156 East 79 Street, New York City, should get across as soon as possible, & so hope to advance

Dear Sir:

I wish to urge the passage of the Child Labor Amendment which is shortly to come before the Assembly. Reactionary forces in New York have opposed the Child Labor Amendment upon the specious grounds of "protecting the American home." I hope that you will see your way clear to do everything in your power to eliminate this exploitation of child labor especially at a time when there are many millions of unemployed adult workers.

Very truly yours,

*the last 6 weeks I have been working on the historical side, and I find that far and away the richest material in the world is at the Societe française de photographie. Monroe is giving me a letter to check*



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*Heckel*

## The Museum of Modern Art

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Paul J. Sachs

Edward M. M. Warburg

John Hay Whitney

#### Director:

Alfred H. Barr, Jr.

#### Secretary and

#### Executive Director:

Thomas Dabney Mabry, Jr.

#### Director of Film Library:

John E. Abbott

August 5

Dear Alfred.

I think that, with the European situation becoming tenser by the hour, I should get across as soon as possible, & so hope to advance my sailing to August 13. My program is: first London, then from there as headquarters. I shall negotiate with Paris and Berlin. During the last 6 weeks I have been working on the historical side, and I find that far and away the richest material in the world is at the Société française de photographie. Monroe is giving me a letter to Charles

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Prignot who, in turn, will, I hope, introduce me to Potomière, the leading French historian and curator of the Society's Museum.

My present plans, therefore, are: arrive N.Y. Monday, Aug. 10. Leave on Ile-de-France (if I can get accommodations) at noon Aug. 13. Return to N.Y. about Oct. 6 (returning on Ile-de-France sailing Sept. 30).

Naturally I am very anxious to see you before we sail, and hope that you will be in N.Y. during my brief stay. I am writing this note because I wanted to tell you of our plans — <sup>our,</sup> because Nancy is going with me.

Yours as ever  
Beau



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*Barr*

*NYM - 64*

# The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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A. Conger Goodyear

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Paul J. Sachs

Mrs. John S. Sheppard

Edward M. M. Warburg

John Hay Whitney

### Director:

Alfred H. Barr, Jr.

### Executive Director

Thomas Dabney Mabry, Jr.

November 19, 1935

Station Master  
New York, New Haven and Hartford Railroad  
Springfield, Massachusetts

Dear Sir:

On Sunday, the 17th of November, I left an umbrella on the rack of a coach on the train which left New York at 12 o'clock, noon, for Springfield. I got off at Hartford. The Hartford station master told me that if it were found it would be in your care. Please inform me how I may pay for its return.

The umbrella is black silk with a yellow curved malacca handle.

Very truly yours,

*Alfred H. Barr, Jr.*  
Alfred H. Barr, Jr.

Springfield November 20 1935.

Mr. Barr:

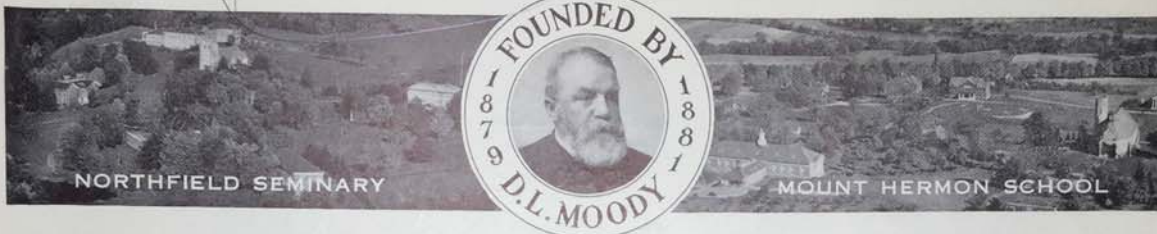
Regret to advise that your umbrella was not turned in here. As this train runs thru to Boston I called that station but they have no record.

*C. Brown*  
Station Master.

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*Barre*

# THE NORTHFIELD SCHOOLS BULLETIN



VOLUME XXIII

JUNE, 1935

NUMBER 6

## The Northfield of Today

**N**ORTHFIELD is indeed fortunate in having its affairs in the hands of a wise and devoted Board of Trustees. The members are largely men of wide interests and great achievements, yet they give generously of their time to Northfield. The president of the Board is Mr. Wilfred W. Fry, president of N. W. Ayer & Son, Inc., of Philadelphia, one of the largest and most important advertising agencies in the world. Unlike his predecessors, Mr. Fry does not give his entire time to the affairs of the Schools.



Mr. Wilfred W. Fry, president of the Board of Trustees of The Northfield Schools. A graduate of Mount Hermon School, Mr. Fry is a trustee of Colgate and Brown Universities and an eminently successful business man.

The Trustees have delegated the local business management to a resident administrative committee consisting of the academic heads of the two schools: Principal Mira B. Wilson of the Seminary, and Headmaster David R. Porter of Mount Hermon, the Executive Secretary, the Superintendent of Property, the Comptroller, and the Purchasing Agent.

This plan of organization enables Northfield to meet today's problems effectively, and thus to preserve the ideals that have made the Schools unique.



Miss Mira B. Wilson, principal of Northfield Seminary. Miss Wilson's ability as an educator and an executive are important assets to the administration of the Schools.



Mr. David R. Porter, headmaster of Mount Hermon School. Coming to Mount Hermon last fall as head of the Bible Department, Mr. Porter was chosen to fill the place left vacant by the tragic death of Headmaster Elliott Speer. He brings to the Schools a wealth of experience in education and as an executive.



*Kenarden Hall.* Here are located the administrative offices of The Northfield Schools and of Northfield Seminary. Mount Hermon has a similar building and the Trustees in their semi-annual meetings alternate between the two. Kenarden Hall, the gift of Mrs. John S. Kennedy, was built in 1912.



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*Ruth Emerson*, president of the Northfield Seminary Campus Government Association and one of the 110 girls graduating this month. She is typical of what the Schools have stood for since their founding. Her attitude toward Northfield is that she has received much and has tried in return to leave something of value in unselfish service and loyalty.

THE EMPHASIS  
AT  
NORTHFIELD  
IS ON  
TRAINING  
FOR  
CHRISTIAN  
MANHOOD  
AND  
WOMANHOOD



*Edwin G. Nixon*, president of the Mount Hermon Student Council and president of the record class of 133 boys being graduated this month. He was already 25 years of age when he entered Hermon after five years' experience in Y.M.C.A. work. This experience helped him in his work at Hermon as a leader of younger student activities.



*Left* Russell Sage Chapel on the Seminary Campus, and *Right* Mount Hermon Memorial Chapel. There is nothing perfunctory about the religious life at the Schools. Active student church organizations exist in both Schools with the affairs largely in the hands of students. Outstanding speakers are heard at both week-day and Sunday services.



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*Paine*

*Barr*

April 15, 1935

Dear Mrs. Paine:

I sent Mr. Barr, as I told you, last night glad to lend his Charlot "Mamma Spank" a part to the Toronto Art Gallery for exhibition during May. He wants it insured for \$100. very for looking.

I will have it and your "Malinches" ready for Budworth.

lectures with which you have been troubled what off very well and that both. Sincerely yours, Museum are very much indebted to you for all the work you put in it. You were an admirable hostess.

I am making Registrar to get in touch with you about expenses.

Mrs. Barr and I hope when John H. Johnson comes down from Vassar to have a Mexican evening looking at your and his photographs.

Sincerely,

Mrs. Frances F. Paine  
141 East 72 Street  
New York City

Mrs. Frances Flynn Paine  
141 East 72 Street  
New York City



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*Paine*

*Darr*

March 14, 1935

Dear Mr. Packard:

I want apologize for not answering your letter of January 14th. I have been harassed by a good deal of the work which was carried on at Blackfern. I want to apologize for running off last night after the lecture but we are going through a period of stress at the Museum with the Trustee meeting this afternoon and the African show lagging very far behind. I could not I am asked as frequently to work that I have had to go. I thought all the preparations for the lecture with which you have been troubled went off very well and that both the Club and the Museum are very much indebted to you for all the work you put in it. You were an admirable hostess.

I am asking Miss Ulrich to get in touch with you about expenses. you next come to New York at any time.

Mrs. Barr and I hope when John McAndrew comes down from Vassar to have a Mexican evening looking at your and his photographs.

Sincerely,

*FB*

Mr. Antonio Packard  
Department of Art  
Cortland College  
Mrs. Frances Flynn Paine  
141 East 72 Street  
New York City

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DARTMOUTH COLLEGE  
Department of Art  
Hanover, New Hampshire, U.S.A.

January 14, 1935  
January 29, 1935

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

Dear Mr. Barr:

I have written a letter to Mr. Goodysar explaining what the nature of my interest in developing the activities of the Museum of Modern Art might be if the College could see its way to let me have a go at it. I tried to make it clear that I would not be particular. I must apologize for not answering your exhibition aspect letter of January 14th. I have been submerged by the means of extending two exhibitions which have just been opened today, plus a good deal of the work which was carried on by Mr. Blackburn. It is now chiefly concerned. I also discreetly suggested the wisdom of giving you a personal responsibility in it. I am very sorry to say that I cannot participate in the very interesting symposium which you plan at Dartmouth early in May. I wish very much that I could but I am asked so frequently to speak that I have had to make it a rule not to do so for simply I am unable to find time to prepare myself adequately and talking with inadequate preparation is a great strain. I am especially regretful as I should like to have spoken on art as propaganda. I am sure to free you for the things you want to do.

In view of the fact that I am a private and professional artist, it is very unlikely that I will be able to do so. I am sure that I shall be able to find time to prepare myself adequately and talking with inadequate preparation is a great strain. I am especially regretful as I should like to have spoken on art as propaganda. I am sure to free you for the things you want to do.

I liked talking with you and hope that you will let me know when you next come to New York so that we may talk again.

So much for the symposium. I would be willing to participate in a symposium on the issues of modern art which you are projecting at Dartmouth for the first week in May? The object is some Sincerely, authoritative and intelligible clarification of the squabbles between the conservatives and radicals than is at present available to the average reader. There will be four or five speakers and each will receive his expenses and about \$200 by way of honorarium. The plan at present is to have a paper on "The function of art in contemporary society"; one stating the case for the traditional attitudes; one on art as "propaganda"; one on "pure art"; and one on the subject of "art as propaganda".

Mr. Artemus Packard, Department of Art, Dartmouth College, Hanover, New Hampshire. Our hope is that you may care to state one or another of the above topics. If the thing appeals to you and you will give me a few days I shall be glad to give you further details.

Meanwhile let me thank you again for your kindness to me the other day.

Sincerely yours,

Artemus Packard



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DARTMOUTH COLLEGE  
*Department of Art*  
Hanover, New Hampshire, U.S.A.

January 14, 1935

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

Dear Mr. Barr:

I have written a letter to Mr. Goodyear explaining what the nature of my interest in developing the activities of the Museum of Modern Art might be if the College could see its way to let me have a go at it. I tried to make it clear that I would not be particularly interested in the museum or exhibition aspect of the work as such and that I could only be useful -if at all- in the direction of devising ways and means of extending the interest of the institution in other fields than those in which it is now chiefly concerned. I also discreetly suggested the wisdom of giving you greater personal responsibility in running your end of the show.

In view of the particular set of obligations -both private and professional- in which I am now bound it seems very unlikely that I should be able to make any change. Nevertheless I want you to know how much I appreciate the candor and good will with which you undertook to help me understand the situation. I do hope whatever readjustments are made will be effected in such a way as definitely to free you for the things you want most to do.

So much for that. Now please tell me whether you would be willing to take part in a symposium on the issues of modern art which we are projecting at Dartmouth for the first week in May? The object is some more authoritative and intelligible clarification of the squabbles between the conservatives and radicals than is at present available to the average reader. There will be four or five speakers and each will receive his expenses and about \$200 by way of honorarium. The plan at present is to have a paper on "The function of art in contemporary society"; one stating the case for the traditional attitudes; one on art as "propaganda"; one on "pure art"; and one on the artist and his environment. Our hope is that you may care to state the case for the "moderns" with reference to one or another of these general topics. If the thing appeals to you and you will let me know within a few days I shall be glad to give you further details.

Meantime let me thank you again for your kindness to me the other day.

Sincerely yours,

*Arthur Tappan Packard*

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COPY

*Barr*

*Panofsky*

114 Prospect Avenue  
Princeton, N. J.  
Nov. 4th 1934

Dear Barr,

Many thanks for your kind letter! I am frightfully sorry that I have snatched the della Bella from you, and I would not have asked Margaret to buy it for me if I had known that you are so fond of him. Now, as things stand, I can only blend my apologies with the expression of my gratitude. Don't you think that we can share the etching once it has been framed, in such a way that we keep it in our respective houses half a year each? He who dies first, may leave it to the other party. At any rate: many thanks, and cordial regards.

Yours sincerely,

Pan (wish "f" please not "w")

original to Dr. Garthe



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*Pleasants*

PRINCETON ARCHITECTURAL ASSOCIATION  
 ROOM 101 PARK AVENUE  
 NEW YORK, N. Y.

FRANK STEER, President  
 FRANK J. CONNOR, Vice-President  
 EDWARD SNYDER, Secretary  
 ALEXANDER F. MORGAN, Treasurer

April 27, 1935

February 13, 1935.

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

Dear Mr. Barr:

Mr. Dear Freddy: I forwarded you your letter and the card expressing your desire to become a member of our Association. Thanks for your letter. It is very generous of you to offer to work on the African list for us. I appreciate it a great deal. Unfortunately just the day before your letter came I had made an arrangement with Robert Goldwater of New York University to do just the same thing. I am sorry and wish I had spoken to you or you had written to me sooner.

I am writing to some of the Princeton artists recently listed in the Alumni Sincerely, Perhaps you know of some others who might be interested and, if so, I would like to have their names. It seems to me that there is enough talent possibly to have a little show down in Princeton, for a good many of the architects, including myself, paint as well as practice their profession.

With kindest regards,

Very sincerely yours,

*Edward Steer*  
 President.

Frederick R. Pleasants, Esq.  
 483 Park Street  
 Upper Montclair, New Jersey

*ck sent  
 Feb 25-35  
 E R P Morgan  
 11544*

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(44)

*Barr*

PRINCETON ARCHITECTURAL ASSOCIATION  
 ROOM 1405 -- 101 PARK AVENUE  
 NEW YORK, N. Y.

EDWARD STEESE, President  
 FRANCIS S. COMSTOCK, Vice-President  
 ELDREDGE SNYDER, Secretary  
 ALEXANDER P. MORGAN, Treasurer

February 13, 1935.

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

Dear Mr. Barr:

Mr. Snyder has forwarded me your letter and the card signifying your desire to become a member of our Association.

I am very glad to know of your interest in our work and sincerely hope that you will be able to attend our next meeting.

I am anxious to make the membership in the Association a little broader, which I think would add greatly to the interest of our meetings and I am writing to some of the Princeton artists recently listed in the Alumni Weekly. Perhaps you know of some others who might be interested and, if so, I would like to have their names. It seems to me that there is enough talent possibly to have a little show down in Princeton, for a good many of the architects, including myself, paint as well as practice their profession.

With kindest regards,

Very sincerely yours,

*Edward Steese*  
 President.

ES:d

P.S. I am asking our Treasurer to enclose a bill for annual dues.

*ck. sent  
 Feb 25-35  
 to R.P. Morgan  
 11E 44*

can. lons

been

ask



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*Wednesday*

45

45

c/o International Literature  
 Kusnetsky Most, 10  
 Moscow, U.S.S.R.  
 May 25

Dear Alfred,

Thanks a lot for your note of May 10th. I expect to be in Moscow a year or so, although I am playing with the idea of going to the Autonomous Armenian Republic sometime about January to stay six months ~~at~~, and teach English Literature in a university there. Of course I would be glad to look up any paintings you might want. I know Lissitsky quite well, and have seen some of Rodchenko's things in Leningrad. The others I think I would have no trouble in finding if and when you may want them.

I have been seeing a good deal of a girl who used to know you at Vassar, Emma Davis. She is modelling in a big sculptural collective here, and she fits into Soviet life as few Americans can. Carey Ross has been here, and Muriel Draper has been around a good deal. She is going back, I believe, this summer. Otherwise I have been seeing only Russians

Somehow I don't find the language half as difficult as everybody told me it would be. Did you pick up much of it?

Is Mrs. Murray Crane still planning to come here? Give my regards to your wife, and ask her to relay my best to the Days.

Yours, as always sincerely,

Bob MacRae

*Emma Lou Davis*

*Don't say anything to her*

*M. P. ...*

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 ou  
 as I can.  
 ructions  
 in  
 tzky  
 idea  
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 e more  
 u  
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 ver  
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*found another student.*

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45  
37

July 14, 1935  
c/o Chase Bank  
41 r. Cambon  
Paris

Dear Bob,

I have written Boris Ternovetz, Director of the Museum of Modern Western Art a letter of which I enclose a carbon. In this letter I mention J. Leydawhom you probably know and who, I think, also knows Ternovetz. I have been in correspondence with Leyda who knows Rodchenko personally. I do not know whether Ternovetz will take any active steps. Probably he won't unless you remind him to. This may involve you in some trouble. I can't thank you enough.

I think I have described what we want as exactly as I can. It may be impossible to demount and ship the ~~the~~ constructions even if you should find them. We may have to get along with photographs. Rodchenko's paintings were rolled up in his studio. There is already in America one good Lissitzky Proun composition owned by Katherine Dreier. I have no idea where Altman is though I think he is still in Moscow. In addition to Ternovetz Louis Lezowick recommends O.M. Beskin, editor of the magazine "Art" (Isskustva), 25 Tzvetnoy Boulevard, Moscow. I suspect Beskin may be more up to date in his information than Ternovetz.

Please let me know as soon as you can whether you are going to Armenia for I feel I shall need an American on the spot so as to get the things on the way to America in time for the March opening.

If you could get in touch with Leyda and talk over the matter with him it might simplify matters since he has been in Russia two years and may know the ropes.

Mrs. Crane still expects to go to Russia.

P.S. Unfortunately I have mislaid Leyda's address, please ask him to write me here in Paris.

P.P.S. Give my best to Emma Davis.

*Handwritten notes:*  
found another student.  
Road early  
about the things down  
Dear Alped.  
I depend to  
hope you  
that subject  
ask to  
having  
you





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Ratton said he would help with some of the things but any rate they would have some known author's interpretation. Ratton will be glad to go over the lot <sup>of drawings</sup> I'm sure.

If this arrangement suits you I can work on it next week. It would do me lots of good. If you haven't gotten some me else let me know soon so I can plan on it.

It was good to see you again. Congratulations again on the wonderful show you are giving us.  
Sincerely,  
Frederick R. Schwartz

Lansing & Pomeroy

y water, still?

nts



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Sweeney Sweeney

Pleasants

483 Park Street  
Upper Montclair, N.J.

Dear Alfred  
could any of

be in closed things  
possibly interest you?

but then papers

while the net is -

it was blue a

7. cool, drink

January 7, 1935

Dear Freddy:

Thanks for the letter about Oyin Igboh. Unfortunately I missed the two performances mentioned in the program but will try to see it if it is performed again. I am showing your letter to Sweeney.

Sweeney is back from Europe having had a very successful trip. He has borrowed almost anything he wants from collectors and museums. I do hope you will be able to see the show.

Sincerely,

F.R.P.

Mr. Frederick R. Pleasants  
483 Park Street  
Upper Montclair, New Jersey

of water, still I  
thought ten minutes  
of their racial  
dance, in which a

young lady was belted

might be interesting

for your opinion

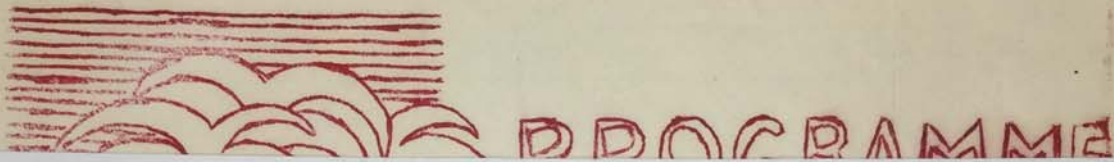
show. They are real

negatives are

negatives are

IME

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of water, still I  
thought ten minutes  
of their sacrificial  
dance, in which a  
young lady was belled,  
might <sup>possibly</sup> be interesting  
for your African  
Show.

They are real  
Nigerian negroes and

January 4<sup>th</sup>

483 PARK STREET  
UPPER MONTCLAIR, N. J.

Dear Alfred,

Could any of  
the enclosed things  
possibly interest you?  
I saw them perform  
& while the net re-  
sult was like a  
long, cool, drink

ACT 4

- Scene 1. Ceremonial Dancing which is broken up by drums of war.
- Scene 2. War.
- Scene 3. Victory celebration by the King of Ejamo. Dancing and Singing.  
Devil dance. Witch Doctor is capture d by warriors.

The story is an actual event in the  
author's family. He is very naive &  
pleasant, in marked contrast to his manager.



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many of them, not all I  
 fear, are comparatively  
 aboriginal.

Courses at Harvard  
 are very interesting. After  
 mid-year I'm going  
 to Mexico. In the late  
 Spring I'm going to  
 Paris & Berlin to study  
 & see collections. But I  
 do hope to see your  
 African Show which  
 I'm sure will be very  
 grand.

With kindest regards,

Frederick R. Courant

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# PROGRAMME

MOMODU ADERELE

presents

OYIN IGBOH

(KINGS OF THE JUNGLE)

December 23rd and 30th, 1934

New School for Social Research

66 West 12th Street

## ACT 1

Scene 1. The King is in his palace with his chiefs. He receives a letter that his son is coming home from abroad. Shortly after the son arrives the King sends for dancers to entertain them. After the entertainment they quarrel because the King opposes his son's desire to marry the Princess of Ejamo.

Scene 2. The King holds a demonstration of war in case his son carries out his intentions.

## ACT 2

Scene 1. Market Scene. Drums of worship are heard and the market is closed.

Scene 2. Devil Worship.

## ACT 3

Scene 1. The King of Ejamo is in his palace having dinner with his family and chiefs. The Prince arrives at the end of the dinner and asks for the hand of his daughter in marriage. The King consents and then sends for the Witch Doctor to determine if the marriage will be successful. The Witch Doctor tells him it will be successful but will cause war. The King tells the Prince to go through with the ceremony.

Scene 2. Worship and marriage ceremony.

## ACT 4

Scene 1. Ceremonial Dancing which is broken up by drums of war.

Scene 2. War.

Scene 3. Victory celebration by the King of Ejamo. Dancing and Singing. Devil dance. Witch Doctor is captured by warriors.

*The story is an actual event in the author's family. He is only naive & ignorant, in marked contrast to his manager.*



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*Frances M. Pollak*

Mrs. Frances M. Pollak 1185 Park Avenue new york city

November 20, 1955

November  
1955  
1955

My dear Mr. Barr:

Will you come to my house for the first meeting of the Advisory Committee of the Design Laboratory on Monday evening, November 25th, at 8:15?

*9/2*

It is to be in honor of **My dear Mrs. Pollak:** I shall be delighted to be present Monday evening, November twenty-fifth, at eight-fifteen at your house for the first meeting of the Advisory Committee of the Design Laboratory. Your suggestions and criticisms will be most valuable.

Very sincerely yours,

I know how sincere is your interest in the Project and I hope you will come.

Very sincerely yours  
*Frances M. Pollak*

R.S.V.P.

Mrs. Frances M. Pollak  
1185 Park Avenue  
New York City

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22

---

mrs. frances m. pollak - 1185 park avenue - new york city

---

November  
14th  
1935

My dear Mr. Barr:

9/20  
Will you come to my house for the first party of the Advisory Committee of the Design Laboratory on Monday evening, November 25th, at 8.15?

It is to be in honor of Mr. Gilbert Rohde, the Director, and will afford an opportunity to hear him discuss the aims and plans of the Laboratory - and to add any suggestions and criticism you may have to increase its value.

I know how sincere is your interest in the Project and I hope you will come.

Very sincerely yours

*Frances M. Pollak*

R.S.V.P.



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*over*  
*Princeton 1922*  
PRINCETON 1922 MEMORIAL COMMITTEE

*over*  
1907 PACKARD BUILDING  
PHILADELPHIA

LINDA GREENE  
C. F. WILSON  
I. T. WILSON  
RICHARD K. STEVENS  
Managing Director

April 18, 1935

April 17, 1935.

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

Dear Mr. Stevens:

I enclose check for

Dear Al: ten dollars, being Mr. Alfred Barr's  
1935 installment on Princeton 1922

I have your letter in regard to the  
Class Insurance. These policies run for twenty  
years instead of ten years, the final payment  
being due in 1941.

Very truly yours,

I am delighted to read, every now and  
then, of your progress.

Secretary to the Director

Yours very sincerely,

RKS:MGB

*Richard K. Stevens*

Mr. Richard K. Stevens  
1907 Packard Building  
Philadelphia, Pennsylvania

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	AHB	I.A.16

*Barr*

*Princeton 1922*

PRINCETON 1922 MEMORIAL COMMITTEE

1907 PACKARD BUILDING  
PHILADELPHIA

LINDELL GORDON, Jr.  
C. F. WHITEHEAD  
J. T. WITHERSPOON  
RICHARD K. STEVENS  
*Acting Chairman*

April 17, 1935.

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

Dear Al:

I have your letter in regard to the  
Class Insurance. These policies run for twenty  
years instead of ten years, the final payment  
being due in 1941.

I am delighted to read, every now and  
then, of your progress.

Yours very sincerely,

RKS:MGB

*Richard K. Stevens*



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*Don't write*

THE MUTUAL LIFE INSURANCE COMPANY OF NEW YORK

WARREN E. DIEFENDORF, MANAGER.

FRANK W. ADAMS, MANAGER

185 BROADWAY

TELEPHONE: CORTLANDT 7-2644

April 15, 1935

April 12, 1935.

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

Dear Sir:

The 1935 instalment of \$ 10.00 on your pledge to the Princeton University, Class of 1922 Memorial Fund comes due May 1, 1935.

Dear Stevens:

I have a note from Mr. Diefendorf, manager of the Mutual Life Insurance Company asking for a ten dollar installment on my class of 1922 memorial fund.

Please draw MEMORIAL COMMITTEE and MR. RICHARD K. STEVENS, at 1907

PACKARD BLDG., PHILADELPHIA, PA. As I recall the policies which our class took out were to be paid up in ten years. But I find myself asked to pay another premium on the thirteenth year of the policy. How much longer is this annual payment to continue?

Powell, R. I.	No. 3,016,623	Winfield, J.M. Jr.	No. 3,017,390
Stevens, R. K.	3,016,645	Sincerely,	
McCord, R. F.	3,016,909	Reilly, R. S.	3,017,460
Buechner, R.	3,017,057	Rosen, J. B. Jr.	3,017,621
McCarthy, F. A.	3,017,088	DeCouningh, Edw. H.	3,017,690
Snyder, E.	3,017,196	McClenshen, John M.	3,017,876
Kaltenbach, J. H. Jr.	3,017,209	Williamson, R. E.	3,018,115
Cushing, L. J.	3,017,235	Cushing, L. J.	3,019,295
Frimble, I. R.	3,017,375	Cushing, L. J.	3,019,296
Scarff, James G.	3,017,382	Cushing, L. J.	3,019,297
Wood, Francis G.	3,017,387	Winfield, J.M. Jr.	3,019,310

Total insurance on above policies amounts to \$126,000.

Mr. Richard K. Stevens  
Promot paym 1907 Packard Building loss to the Class through  
Philadelphia, Pennsylvania

lapse.

WARREN E. DIEFENDORF, Mgr.  
The Mutual Life Insurance Co. of N. Y.

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Ag. 824

THE MUTUAL LIFE INSURANCE COMPANY OF NEW YORK

WARREN E. DIEFENDORF, MANAGER.

~~FRANK W. ADAMS, MANAGER~~

165 BROADWAY

TELEPHONE CORTLANDT 7-5044

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

April 12, 1935.

Dear Sir:

The 1935 instalment of \$ 10.00 on your pledge to the Princeton University, Class of 1922 Memorial Fund comes due May 1, 1935.

Please draw your check to the order of PRINCETON 1922 MEMORIAL COMMITTEE and mail it to MR. RICHARD K. STEVENS, at 1907 PACKARD BLDG., PHILADELPHIA, PA. to be applied to the payment of the premiums on the following policies in The Mutual Life Insurance Company of New York, as follows:

Powell, R. I.	No. 3,016,623	Winfield, J.M. Jr.	No. 3,017,390
Stevens, R. K.	3,016,645	Newlin, R. S.	3,017,460
McCord, R. F.	3,016,909	Ramsay, J. B. Jr.	3,017,621
Buechner, R.	3,017,057	DeConingh, Edw. H.	3,017,690
McCarthy, F. A.	3,017,088	McClenahan, John M.	3,017,876
Snyder, E.	3,017,196	Williamson, R. E.	3,018,115
Kaltenbach, J. H. Jr.	3,017,209	Cushing, L. J.	3,019,295
Cushing, L. J.	3,017,235	Cushing, L. J.	3,019,296
Trimble, I. R.	3,017,375	Cushing, L. J.	3,019,297
Scarff, James G.	3,017,382	Winfield, J.M. Jr.	3,019,310
Wood, Francis G.	3,017,387		

Total insurance on above policies amounts to \$126,000.

Prompt payment will prevent any loss to the Class through lapse.

WARREN E. DIEFENDORF, Mgr.  
The Mutual Life Insurance Co. of N. Y.



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*Barr*

# The Prudential

## INSURANCE COMPANY OF AMERICA

EDWARD D. DUFFIELD, PRESIDENT      HOME OFFICE: NEWARK, N. J.

Barr Jr.  
7814313

P. RAYMOND GARRISON, MANAGER  
NEW YORK ORDINARY AGENCY  
ROOMS 201-206 ASTOR HOUSE BUILDING, 217 BROADWAY  
NEW YORK CITY  
CORTLANDT 7-2442  
July 10, 1935.

*Prudential*

Miss Ernestine M. Fantl,  
Department of Architecture,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York City, N.Y.

Dear Miss Fantl:

We are pleased to acknowledge receipt of your letter of July 8th informing us that you have forwarded the notice of premium due on the above policy to the Insured who is at present in Paris.

We thank you for the attention which you have given this matter.

Very truly yours,

P. R. GARRISON, Mgr.,

BY *J. W. Hopper*  
District Cashier

GR:JRM.

*no similar also use to have your name on the card to proceed with beta reproductions to test in order to avoid the*

Ne pas oublier de l'expédier

Do not forget to forward and enclose promptly to the branch.

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	AHB	I.A.16

July 8, 1935.

Mr. P. Raymond Garrison, Mgr.,  
Rooms 201-204 Astor House Bldg.,  
217 Broadway,  
New York, N. Y.

Dear Sir:

Regarding the premium due on Policy No. 7814313,

I wish to advise you that Mr. Barr is at present in Paris  
and I have forwarded the bill to him there.

Very sincerely yours,

Ernestine M. Pantl,  
Department of Architecture

CABLOGRAMME  
VIA WESTERN UNION

AMÉRIQUE DU NORD, CENTRALE ET DU SUD, ANTILLES, Océanie, CHINE, JAPON  
THE WESTERN UNION TELEGRAPH COMPANY, 5, RUE DES ITALIENS, PARIS-IX<sup>e</sup>  
TÉL. - TACTHONY 74-55 (7 LIGNES GROUPEES). INTERNATIONALE - WESTERN-UNION - PARIS 153

TAXES	NATURE DU TÉLÉGRAMME	NUMÉRO	INDICATION DE SERVICE, NATURE, DE DÉPART	MENTION DE SERVICE à TRANSMETTRE A LA FIN DE COMMUNIQUÉ
				VIA WESTERN UNION

VIA WESTERN UNION

My dear Mr. Barr

We are very sorry to have missed you in Paris  
but unfortunately the boat does not sail to-day. We  
think that we have started several very interesting  
projects and are sorry not to have had the chance to  
talk them over with you. Eight of the American Art  
Portfolio proof prints are ready for correction. If you  
can let us know where you will be for the next month  
or so we can have subsequent proofs sent to you.  
We should also like to have your ideas as how best to  
proceed with later reproductions of text in order to avoid too

Les Communications sont soumises à l'impôt de timbre de la Poste. Les Communications sont soumises à l'impôt de timbre de la Poste. Les Communications sont soumises à l'impôt de timbre de la Poste.

Non est double de l'expédition  
Non est double de l'expédition

DECLARATION JURÉE  
Je déclare que le contenu de ce message est exact et conforme à la vérité.  
Je déclare que le contenu de ce message est exact et conforme à la vérité.  
Je déclare que le contenu de ce message est exact et conforme à la vérité.

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*Raymond*

*Barr*

# CABLOGRAMME VIA WESTERN UNION

*Raymond*  
CES FORMULES SONT REÇUES DANS TOUS  
LES BUREAUX DE TÉLÉGRAPHE FRANÇAIS

AMÉRIQUE DU NORD, CENTRALE ET DU SUD, ANTILLES, OCÉANIE, CHINE, JAPON  
THE WESTERN UNION TELEGRAPH COMPANY, 2, RUE DES ITALIENS, PARIS-IX<sup>e</sup>  
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La Compagnie n'accepte aucune responsabilité à raison du Service Télégraphique en dehors  
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 The Company only accepts this Cablogram subject to the conditions fixed by the International Regulations.

TAXE	NATURE DU TÉLÉG	NUMÉRO	NOMBRE DE MOTS	HEURE DE DÉPÔT	MENTION DE SERVICE A TRANSMETTRE A LA FIN DU PRÉAMBULE
					<b>VIA WESTERN UNION</b>

VIA WESTERN UNION

*Paris - June 26, 1938*

*My dear Mr. Barr*  
 We are very sorry to have missed you in Paris  
 but unfortunately the boat does sail to-day. We  
 think that we have started several very interesting  
 projects and are sorry not to have had the chance to  
 talk them over with you. Eight of the American Art  
 Portfolio proof prints are ready for correction. If you  
 can let us know where you will be for the next month  
 or so we can have subsequent proofs sent to you.  
 We should also like to have your ideas as how best to  
 proceed with both reproductions & text in order to avoid too

Nom et domicile de l'expéditeur :  
 Name and address of sender

**DECLARATION EXIGIBLE**  
 pour les télégrammes à prix réduit

Je déclare que le texte ci-dessus est entièrement  
 rédigé en langage clair  
 et ne comporte pas une signification différente de  
 celle qui ressort de son libellé.

Signature :

Des carnets de formules sont envoyés gratuitement sur demande.

40 East 49 Street  
 New York City



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*Raymond*

*Barr*

# CABLOGRAMME

## VIA WESTERN UNION

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 The Company only accepts this Cablegram subject to the conditions fixed by the International Regulations.

TAXE	NATURE DU TÉLÉ	NUMÉRO	NOMBRE DE MOTS	HEURE DE DÉPÔT	MENTION DE SERVICE A TRANSMETTRE A LA FIN DU PRÉAMBULE
					<b>VIA WESTERN UNION</b>

VIA WESTERN UNION

*much delay in the fall.  
 We hear that the catalogue material is rolling in.  
 We hate to even mention these subjects to you while  
 you are on your vacation, but you know that we both hope  
 that you and Mrs. Barr are having a real rest and all  
 the fun you expected.  
 With very best wishes from us both.  
 Sincerely,  
 -Bernard & Erna Raymond-*

Nom et domicile de l'expéditeur :  
 Name and address of sender

Des carnets de formules sont envoyés gratuitement sur demande.

DECLARATION EXIGIBLE  
 pour les télégrammes à prix réduit

Je déclare que le texte ci-dessus est entièrement  
 rédigé en langage clair  
 et ne comporte pas une signification différente de  
 celle qui ressort de son libellé.

Signature :

Mr. Bernard Raymond  
 40 East 49 Street  
 New York City



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*Raymond*

*Barr*

December 11, 1935  
February 21, 1935

Dear Mr. Raymond:

586 Fourth Avenue  
New York City

Many thanks for your check

in payment for my services as expert. I

don't know exactly what my services are to  
be but hope that I can fulfill them.

Sincerely, Barr, Jr.

Very truly yours,

Secretary to the Director

Mr. Bernard Raymond  
40 East 49 Street  
New York City

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*Barr*

December 11, 1935

Messrs. Reynal and Hitchcock  
536 Fourth Avenue  
New York City

Gentlemen:

Mr. Barr would appreciate receiving a copy  
of YOUR recent publication ART IN AMERICA "Edited by  
Holger Cahill and Alfred H. Barr, Jr."

Very truly yours,

Secretary to the Director

*It is with great  
pleasure that I enclose and I  
trust about the state of  
your father. He both learned  
through experience has found  
it is to get reconciled to  
such a low and therefore*



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THE ART INSTITUTE OF CHICAGO

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 GEORGE H. WOODRUFF, VICE-PRESIDENT  
 WALTER D. SMITH, TREASURER

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 CHARLES S. KILLET, ASSISTANT DIRECTOR  
 CHARLES H. WOODRUFF, SECRETARY

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 WILLIAM B. WOODRUFF, VICE-PRESIDENT  
 JOHN T. FORDYCE, VICE-PRESIDENT  
 GEORGE H. WOODRUFF, VICE-PRESIDENT  
 WALTER D. SMITH, TREASURER

*Barth*

*Rich*

March 7, 1935

ASR

P. O. BOX 1163  
GREENWICH, CONN.

Sept. 17<sup>th</sup>

Dear Alfred,

It is with great  
 distress that Duncan and I  
 read about the death of  
 your father. We both learned  
 through experience how hard  
 it is to get reconciled to  
 such a loss and therefore

*Rich*

Mr. Alfred  
 The Museum  
 11 West 53<sup>rd</sup>  
 New York

Mr. Daniel Catton Rich,  
 Associate Curator of Painting  
 The Art Institute of Chicago  
 Chicago, Illinois

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THE ART INSTITUTE OF CHICAGO

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CHARLES F. KILLEY, ASSISTANT DIRECTOR  
CHARLES W. BURNETT, SECRETARY

ROBERT S. WALKER, DIRECTOR  
CHARLES F. KILLEY, ASSISTANT DIRECTOR  
CHARLES W. BURNETT, SECRETARY

ROBERT S. WALKER, DIRECTOR  
CHARLES F. KILLEY, ASSISTANT DIRECTOR  
CHARLES W. BURNETT, SECRETARY

*Rich*  
*Rich*  
March 7, 1935

March 13, 1935

We are anxious to express our  
sincerest sympathy to you and  
Margaret at this time.

Very sincerely yours,

Doris Read

Mr. Alfred H. Barr, Jr.,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, New York

Mr. Daniel Catton Rich,  
Associate Curator of Painting  
The Art Institute of Chicago  
Chicago, Illinois



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THE ART INSTITUTE OF CHICAGO

*Rich*

ROBERT S. MARSH, PRESIDENT  
 GEORGE ALLENBY, VICE-PRESIDENT  
 JOHN T. BULLOCK, VICE-PRESIDENT  
 WALTER D. WHEELER, VICE-PRESIDENT  
 GEORGE W. BROWN, VICE-PRESIDENT  
 WALTER W. SMITH, VICE-PRESIDENT

ROBERT S. MARSH, DIRECTOR  
 CHARLES A. KELLEY, ASSISTANT DIRECTOR  
 CHARLES W. FURBER, SECRETARY

JOHN G. LEWIS, VICE-PRESIDENT  
 WALTER D. WHEELER, VICE-PRESIDENT  
 GEORGE W. BROWN, VICE-PRESIDENT  
 WALTER W. SMITH, VICE-PRESIDENT

*Rich*

March 7, 1935

March 13, 1935

Dear Alfred:

I am sending you under another cover the photograph of our new baroque picture which I am sure you will like. The photograph gives perhaps an exaggerated idea of the sculptural qualities

Dear Dan:

Many thanks for the photograph of the Caravaggio school piece. It is certainly a very striking and interesting picture.

I look forward to hearing from you what Harshé thinks of our schemes.

I should explain that we did not finally ask to borrow the Negro stool because we found that Europe was shipping us even more than we had asked for and we are already flooded with too many objects for the African show.

Sincerely,  
*HB*

Mrs. Barr.

Very sincerely yours,

*Rich*  
 Daniel Catton Rich  
 Associate Curator of Painting

Mr. Alfred H. Barr, Jr.  
 The Museum of Modern Art  
 11 West 53rd Street  
 New York, N.Y.  
 Mr. Daniel Catton Rich,  
 Associate Curator of Painting  
 The Art Institute of Chicago  
 Chicago, Illinois

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## THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT  
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CHAUNCEY McCORMICK, VICE-PRESIDENT  
WALTER B. SMITH, TREASURER

ROBERT B. HARSHE, DIRECTOR  
CHARLES F. KELLEY, ASSISTANT DIRECTOR  
CHARLES H. BURKHOLDER, SECRETARY

FRANK G. LOGAN, HON. PRESIDENT  
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT  
JOHN J. GLESSNER, HON. VICE-PRESIDENT  
TELEPHONE CENTRAL 7060

March 7, 1935

Dear Alfred:

I am sending you under another cover the photograph of our new baroque picture which I am sure you will like. The photograph gives perhaps an exaggerated idea of the sculpturesque qualities of the painting but fails to convey the pattern of brilliant colors. I would like to have your guess on who painted it.

As soon as Mr. Harshe returns I will discuss with him some of the things we talked about at luncheon. It was very pleasant to see you if only for a new moments. I wish you all sorts of luck with your coming exhibitions. Please give my regards to Mrs. Barr.

Very sincerely yours,

*D. Rich*  
Daniel Catton Rich  
Associate Curator of Painting

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



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*Barr*

*L Richardson*

541 East 78th Street,  
New York City

March 15, 1935

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

Dear Mr. Barr:

When I saw you yesterday at the Museum, I did not realize that the scholarship business about which I spoke so casually, was so important. Since then I have had time to think and study the whole thing over in order to write you. Would you really be interested in my offer? I would be very enthusiastic about it. I am sure that it is a great thing for you and for the field of art - that it would be a good idea if you feel you can. Frankly, there is no question which I hope would not stand in my way if it were shown that I am a serious student.

Very sincerely yours,

*Leslie Richardson*

*copy Mr Goodye at 3-22 -  
Mr Russell 3-22 -*

It has been a great privilege to be able to use your library. I do appreciate it.

I enclose the enclosed. It is strong enough of you, let us know!

Sincerely yours,

*Leslie Richardson*

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*Barr*

*Richardson*

541 East 78th Street,  
New York City  
(Tel. Bu-8 6490)

March 15, 1935

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

Dear Mr. Barr:

When I saw you yesterday at the Museum, I did not realize that the Scholarship business about which I spoke so casually, was so imminent. Since when I have made inquiries and obtained forms, and it seems the whole thing must be in order by April 1st. Would you really be kind enough to stand as one of my sponsors? It would be a tremendous help if the Director of the Museum of Modern Art would put in a word for me. They require three people, and I thought, if it seemed wise, to have Dr. Cooke, the Head of the Department, Mr. Sweeney, my own professor, and you. What do you think of this arrangement?

When Dr. Cooke first spoke to me about these summer scholarships, he seemed to think that my museum experience - a matter of about seven years, four and a half in the Boston Museum of Fine Arts, - would stand me in good stead. In fact he was very enthusiastic about it. I certainly hope that it will. I think, then, if this is the case:-that it is a great help in applying for these scholarships to show that you are not a novice in the general field of art,-that it would be a good idea to stress the point, if you feel you can. Frankly, there is the age question, which I hope would not stand in my way if it were shown that I was not just a beginner.

For credentials in French, I already have a statement from my teacher. I believe they naturally make quite a point of this, so I would like it understood that I read and understand French easily.

It has been a great privilege to be able to use your library. I do appreciate it.

I enclose the enclosed. Is it strong enough? If not, let me know!

Sincerely yours,

*Leslie Richardson*

Form enclosed.



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Barr

Richardson

Institute of Art and Archaeology, Paris  
SUMMER ART SCHOLARSHIPS  
under the auspices of the  
INSTITUTE OF INTERNATIONAL EDUCATION 18, 1935  
2 West 45 c/o Chase Bank  
Paris

Miss Leslie Richardson

Dear Mrs. Barr,

I am delighted to write a letter of introduction to Miss Richardson for Prof. Perkins. I think your plan to have some films made of modern gardens is excellent though not so easy as seems at first. I have seen comparatively few successful modern gardens although modern architecture certainly lends itself as a background to flowers and foliage.

I have known Miss Richardson slightly for a number of years in Boston and New York. I know that she was interested in Far Eastern Art and is now studying modern art. I think that she is energetic and intelligent but I have never seen any work done by her. Architects especially in Germany and Holland and now in England are making excellent use of flowers between large double windows, the two panes being from one to three feet apart and acting like a hot-house. This is particularly useful and effective when the outlook from the window is ugly or boring as it is so often in cities.

In the new Museum building I am particularly interested in the problem of affording some relief from both art and claustrophobia by the use of windows preferably looking on a garden or vista (perhaps with sculpture), or, if space does not permit, upon some such window arrangement as I have described above or even aquaria with underwater plants.

I have a few specific suggestions for Mr. Perkins and will give him further letters if he desires.

Sincerely

Director

The Museum of Modern Art, 11 West 53 Street

March 21, 1935

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July 18, 1935  
c/o Chase Bank  
Paris

February 4, 1937

Dear Mrs. Mesor,

I am delighted to write a letter of introduction to Mies van der Rohe for Prof. Perkins. I think your plan to have some films made of modern gardens is excellent though not so easy as seems at first. I have seen comparatively few successful modern gardens although modern architecture certainly lends itself as a background to flowers and foliage.

I hope to have the pleasure of seeing Mr. Perkins to talk over the problem.

I think that modern architects especially in Germany and Holland and now in England are making excellent use of flowers between large double windows, the two panes being from one to three feet apart and acting like a hot-house. This is particularly useful and effective when the outlook from the window is ugly or boring as it is so often in cities.

In the new Museum building I am particularly interested in the problem of affording some relief from both art and claustrophobia by the use of windows preferably looking on a garden or vista (perhaps with sculpture), or, if space does not permit, upon some such window arrangement as I have described above or even aquaria with under-water plants.

I have a few specific suggestions for Mr. Perkins and will give him further letters if he desires.

Sincerely

Richard S. Southwick, Esq.  
30 Rockefeller Plaza  
New York City



The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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*A study should be made in several ways and a permanent fund in Rockefeller's name for the permanent collection in relation to the*

January 15, 1935

Dear Mrs. Rockefeller:

February 2, 1935

Here are some of the points that I mentioned in our telephone conversation yesterday:

*1. Permanent Collection.*  
 The Museum should face more positively the problem of its Permanent Collection. The Permanent Collection is the real backbone of the Museum's educational work as far as painting and sculpture are concerned. While it is true that teachers and students can use some of our loan exhibitions profitably, a collection such as the Fifth Anniversary Exhibition permanently on view would be incomparably more valuable for educational purposes.

There are two practical solutions - time and space.

a. Time.  
 If we remain in our **Dear Nelson:** *(for summer months and two or three months of the year should be given over to the Permanent Collection simplified by loans. This is to remind you of the*

b. Space.  
 If the Museum moves **meeting at your mother's at 5 o'clock on** *given twelve months of the year to the Permanent Collection.*

*2. Educational work.*  
 The Museum should develop its educational work through the following channels:

a. Establishment of the finest library of modern art in the country. No educational institution of any size should be without a specialized library. It is the core of its intellectual work. **I think we had better keep the** *meeting confidential for various reasons.*

b. The Permanent Collection should be **Sincerely,** *built up as continuously as possible and should be built up through gifts, purchases, or extended loans until it adequately represents the art of the last fifty years.*

c. Talks in the Museum especially to teachers about the works of art on exhibition.

d. Interpretation of lectures to be distributed by the Visomatic machine. Rockefeller Foundation is already interested in such a possibility.

*Ralph Carson*  
 e. Lecture courses **Nelson A. Rockefeller, Esq.** *are provided by the Metropolitan Museum of Art, by the University, and the School for Social Research. Among the people at these institutions are James Johnson Sweeney, Meyer Shapiro, James H. Thompson, Walter Pach, and so forth. The Museum should*

f. The Museum should develop a Moving Picture department with the support of the Rockefeller Foundation followed by the support of Rockefeller Foundation followed by the support of the industry.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.16

A study should be made of <sup>opportunities</sup> ways and ~~means~~ <sup>of</sup> building up the ~~permanent~~ collection especially in relation to ~~it~~.

January 18, 1935

Dear Mrs. Rockefeller:

Here are some of the points that I mentioned in our telephone conversation yesterday:

1. ~~Permanent Collection~~
- The Museum should face more positively the problem of its Permanent Collection. The Permanent Collection is the real backbone of the Museum's educational work so far as painting and sculpture are concerned. While it is true that teachers and students can use some of our loan exhibitions profitably, a collection such as the Fifth Anniversary Exhibition permanently on view would be incomparably more valuable for educational purposes.

There are two practical solutions - time and space.

- Time.**  
If we remain in our present quarters <sup>(five summer months and two winter months)</sup> six or seven months of the year should be given over to the Permanent Collection amplified by loans. <sup>the finest objects in the collection should always be on view.</sup>
- Space.**  
If the Museum moves to larger quarters a large amount of space should be given twelve months of the year to the Permanent Collection.

2. Education at work.

The Museum should develop its educational work through the following channels:

- Establishment of the finest library of modern art in the country. No educational institution of specialized nature can function without a specialized library. It is the core of the ~~solidity and integrity of its~~ <sup>its</sup> intellectual work.
- <sup>the Museum's</sup> Permanent Collection should be made available as continuously as possible and should be built up through gifts, purchases, or extended loans until it adequately represents the ~~best~~ <sup>(best and)</sup> in art of the last fifty years.
- Talks in the Museum especially to teachers about the works of art on <sup>(permanent or temporary)</sup> exhibition ~~with~~.
- ~~Preparation of~~ Lectures to be distributed by the Visiomatic machine. Rockefeller Foundation is already interested in such a possibility.
- Radio.

Regular lecture courses should not be given at the Museum because already excellent courses are provided by New York University at the Metropolitan Museum of Art; by Columbia University; and by the New School for Social Research. Among the people lecturing at these institutions are James Johnson Sweeney, Meyer Shapiro, Jerome Klein, J. B. Neumann, Walter Pach, and so forth. <sup>the Museum should do is to use its material on exhibition.</sup> ~~the Museum should do is to use its material on exhibition.~~

3. Moving Pictures
- The Museum should develop a Moving Picture department with the support of Rockefeller Foundation followed by support of Rockefeller Foundation followed by the support of the industry.

Ralph Pearson



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

4. The Museum should maintain the influence and importance of its department of Architecture in spite of the ~~loss~~ loss of the Johnson.

5 New Quarters

The museum ~~must~~ <sup>should</sup> either ~~move to~~ <sup>have more space,</sup> ~~through moving in a large building or renting~~ <sup>or</sup> ~~a~~ <sup>secure</sup> an annex in its present neighborhood. ~~Facing this the~~ <sup>competition</sup> ~~of space and~~ <sup>between</sup> ~~the loan exhibitions and the permanent collection~~ <sup>and</sup> ~~must be resolved~~ <sup>of</sup> ~~and~~ <sup>be</sup> ~~attracted~~ <sup>to</sup>

the loan exhibitions and the permanent collection ~~and~~ <sup>of</sup> ~~must be resolved~~ <sup>of</sup> ~~and~~ <sup>be</sup> ~~attracted~~ <sup>to</sup>

1. ~~the~~ <sup>larger</sup> ~~building~~ <sup>would help to</sup> ~~resolve~~ <sup>the</sup> ~~present~~ <sup>conflict</sup> ~~between~~ <sup>the</sup> ~~loan~~ <sup>and</sup> ~~exhibitions~~ <sup>permanent</sup> ~~and~~ <sup>collection</sup> ~~and~~ <sup>be</sup> ~~attracted~~ <sup>to</sup>
2. ~~the~~ <sup>larger</sup> ~~building~~ <sup>would help to</sup> ~~resolve~~ <sup>the</sup> ~~present~~ <sup>conflict</sup> ~~between~~ <sup>the</sup> ~~loan~~ <sup>and</sup> ~~exhibitions~~ <sup>permanent</sup> ~~and~~ <sup>collection</sup> ~~and~~ <sup>be</sup> ~~attracted~~ <sup>to</sup>
3. ~~the~~ <sup>larger</sup> ~~building~~ <sup>would help to</sup> ~~resolve~~ <sup>the</sup> ~~present~~ <sup>conflict</sup> ~~between~~ <sup>the</sup> ~~loan~~ <sup>and</sup> ~~exhibitions~~ <sup>permanent</sup> ~~and~~ <sup>collection</sup> ~~and~~ <sup>be</sup> ~~attracted~~ <sup>to</sup>
4. ~~the~~ <sup>larger</sup> ~~building~~ <sup>would help to</sup> ~~resolve~~ <sup>the</sup> ~~present~~ <sup>conflict</sup> ~~between~~ <sup>the</sup> ~~loan~~ <sup>and</sup> ~~exhibitions~~ <sup>permanent</sup> ~~and~~ <sup>collection</sup> ~~and~~ <sup>be</sup> ~~attracted~~ <sup>to</sup>

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November 1, 1955

Dear Mrs. Rockefeller:

Perhaps I shouldn't write you this letter but I do so because I may be anticipating the question which you may ask within the next three or four years.

Dear Mrs. Rockefeller:

Several times in the past, at the time of the Persian show in London, and It took some time after the receipt of your wire from Williamsburg to get in touch with Mr. Rowley to make sure that he had not been able to find some means to travel to London for the Chinese show. I found that he had given it up in despair and was quite brokenhearted about it. You can imagine how overjoyed he was at the good news of your generosity. He is going to write you but I want to say in addition that I think you have helped in a very important way one of the leading scholars and interpreters of art in this country.

George Rowley of Princeton is one of the few people in America who really must see it. Naturally the fact that he is one of my dearest friends adds much to my gratitude.

Sincerely,

I do not remember whether you have ever met him. I think he is one of the finest people I know and one of the most useful teachers of the history of art in our country.

If his steamer passages were paid he could go. This would amount to about \$500. in all.

You have done so many generous actions of this sort in the past year that I hesitate to bring this to your attention but I do so because now is the time when he must arrange his schedule if there is any chance of his being able to go. Of course I can not speak to him at present before you.

Mrs. John D. Rockefeller, Jr.  
10 West 54 Street  
New York City



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*Carr*  
*Carr*

*Mrs R.*

October 26, 1955

Dear Mrs. Rockefeller:

Perhaps I shouldn't write you this letter but I do so because I may be anticipating the question which you may ask within the next three or four weeks.

Several times in the past, at the time of the Persian show in London, and of the Flemish show in London, and more recently the Italian exhibition in Paris, you asked me whether I knew of anyone who was particularly in need of seeing one of these exhibitions.

Within a few weeks the Chinese exhibition will open in London. In some ways it is a more extraordinary show than any of the earlier Burlington House exhibitions because of the astounding collection of paintings and objects from China itself, many of which have hardly ever been seen by Westerners.

George Rowley of Princeton is one of the few people in America who really must see this exhibition but he is not going to see it because he is so far in debt as a result of his recent studies in Japan and China that he cannot afford to borrow money.

I do not remember whether you have ever met him. I think he is one of the finest people I know and one of the most useful teachers of the history of art in our country.

If his steamer passages were paid he could go. This would amount to about \$300. in all.

You have done so many generous actions of this sort in the past year that I hesitate to bring this to your attention but I do so because now is the time when he must arrange his schedule if there is any chance of his being able to go. Of course I have not spoken to him at all about my plan to put his problem before you.

WESTERN UNION  
CLIP OF MESSAGE  
RECEIVED AT 36 East 52nd Street, New York





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*Barre*

*Mr. R.*

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

# WESTERN UNION (52)

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

R. B. WHITE  
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CHAIRMAN OF THE BOARD

J. C. WILLEVER  
FIRST VICE-PRESIDENT

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.

NC146 13 XC= WILLIAMSBURG VIR 30 1135A

1935 OCT 30 AM 11 55

ALFRED BARR=

11 WEST 53 ST=

**MINUTES IN TRANSIT**

FULL-RATE	DAY LETTER

DELIGHTED TO DO AS YOU REQUEST I KNOW AND GREATLY ADMIRE  
MR ROWLEY=

ABBY ROCKEFELLER.

**XC** No other Telegraph office where this message originated

ONLY WESTERN UNION can carry your answer back by TELEGRAPH. Quickly, accurately

AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Miss Anna L. Kelly  
10 West 54 Street  
New York City



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*Mrs. R.*

September 17th, 1935

The Byrds  
Sausal Harbor, Maine

Dear Mr. Perry-

would you be good enough to give me a memo of what you  
paid for the flowers that you got for Mrs. Rockefeller to send to your

Dear Miss Kelly:

There are no florists within thirty miles of Greensboro as you know but Mrs. Rockefeller's flowers came to the church in time for the service in the following way. Mrs. Thomas Woodward was answering the telephone in our cottage while my brother and I were out. She took down Mrs. Rockefeller's telegram and having a garden of her own provided the flowers.

I am sure it is not necessary to write her but if Mrs. Rockefeller should wish to she could be addressed at Greensboro. The letter would be forwarded to Washington. She is the eldest daughter of Professor Bliss Perry of Harvard.

Sincerely,

*AB*

October 2, 1935

*Anna L. Kelly*  
Cordially,  
*Anna L. Kelly*

Miss Anna L. Kelly  
10 West 54 Street  
New York City

Mrs. Rockefeller  
10 West 54 Street  
New York City

Very sincerely yours,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.16

*L. Rockefeller*

*Barr*

October 10, 1975

The Eyrie  
Seal Harbor, Maine

September 17th, 1935.

Dear Mr. Barr:-

Would you be good enough to give me a memo of what you paid for the flowers that you got for Mrs. Rockefeller to send to your father's service.

My brother has written me of the beautiful service that was held in Greensboro.

With sincere expressions of my own sympathy, I am

Cordially,

*Anna L. Kelly*

Very sincerely yours,

*AK*

Mrs. Laurence Rockefeller  
115 East 67 Street  
New York City



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*L. Rockefeller*

*Bar*

October 10, 1975

January 13, 1976

Dear Mrs. Rockefeller;

I have spoken to Eddie Warburg who will be delighted to have you see the apartment any day at 12 if you could telephone beforehand. He is very busy with his Ballet at the moment but will try to come home to show you the apartment. He thinks, however, that you might feel more freedom in examining it and in talking it over with Laurence if you were to go there first without him.

His apartment was designed together with most of his furniture by Philip Johnson, formerly the head of our Department of Architecture. The apartment is at 57 Beekman Place, and the telephone is Eldorado 5-2092. His manservant is very intelligent.

I think this apartment, though it is considerably smaller than the one you are working on, might interest you very much.

With kindest regards to Laurence,

I am

Very sincerely yours,

Mrs. Laurence Rockefeller  
115 East 67 Street  
New York City

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J Rogers

Dear Mr. Rogers



January 19, 1955

Dear Alfred  
 This was introduced  
 you to Mr. Sate Mack, the  
 author of the book about  
 Cozanne which  
 publishing  
 Edie, about  
 you. I hope a discussion

Dear Mr. Rogers:

Many thanks for your column on J. B. Martin. I would be much interested in seeing photographs of examples of his work.

Perhaps I ought to write on pink paper to express my outraged modesty at your review of our exhibition and especially of my hasty introduction. It was certainly very generous and very friendly of you to write so enthusiastically. Some time I would like to have the time to write something which would really merit your praise.

Cordially yours,

JWR

in a list of  
 last time I saw  
 Paul Strand  
 I was here about

Mr. John William Rogers  
 The Daily Times Herald  
 Dallas, Texas

Mr. Peacock is got them  
 I also  
 Mr. Douglas, the  
 I also  
 I also



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*to Barry*  
**Hotel Savoy**



Moscow 17 May 1935

(43)

Republics

phone 8-50



Comfortable rooms  
private bathrooms.  
Good meals and  
restaurant. Orches

*Barry*  
Aug. 6 '37

D

Dear Alfred This will introduce  
you to Mr. Sente Mach, the  
author of the book about  
Cezanne which Knopf is  
publishing & friend of Jim  
Edie's, about whom I wrote  
you. I hope a discussion

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Siseneris is not upset over this & is content  
with his work at the Institute.

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*To Barry*  
**Hotel Savoy**



(43)

Moscow 17 May 1935

Union of Soviet Socialist Republics

Phone 8-50

of the Co-owners in the  
 Beiss Collection may  
 prove mutually profitable.

Ever yours  
 Cary Ross

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 Variliev brother got it, but I think ...  
 Eisenstein is not upset over this ... in context  
 with his work at the Institute:



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.16



*To Barry*

**Hotel Savoy**



(43)

Moscow 17 May 1935  
 Union of Soviet Socialist Republics

An Intourist Hotel      Rojdestvenka, 3      Telephone 8-50  
 Telegraphic Address: MOSCOW SAVOY

Comfortable rooms, more than half with private bathrooms.  
 Good meals and excellent wines served in restaurant. Orchestra every evening.

Dear Alfred

Just a line to accompany the enclosed clipping which I thought might interest you - I understand that 'Bezhin Lug' was in Eisenstein's first film 'Old & New' - the Sinclair financial Mexican one never having been shown here, of course. He is head of the ~~Cinema~~ Supreme State Cinema Institute & gives a great deal of time to teaching. Paul Strand, the American photographer, who arrived here about a week ago tells me that Pudovkin got the Order of Lenin & Eisenstein did not - I also see in the papers that Dovzhenko & the ~~Vostok~~ Variliev brother got it, but Strand says Eisenstein is not upset over this & is content with his work at the Institute.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Strand made a film in Mexico called "Pescado", about the lives of the fishermen on the Vera Cruz coast, but did not bring it abroad with him. I think he will have an exhibition of his still photographs here, either at the Museum of Modern Western Paintings or V.O.K.s probably. The Moscow Daily News says that after Alfred Stieglitz, who is the master, the great photographers of the world are Strand, Steichen & Steiner. — it is startling how strikingly U.S.A. so much of the point of view here is.

The Commission of Light industry is nearly finished. V.O.K. gave me a photo of it & I will bring back to N.Y. if I can. I think it is a glorious building. I leave soon after dinner for Chicago & just to reach Tennessee in August & will hope to see you in N.Y. sometime in the autumn & I think we might have much to talk  
re.

My best to you & Margie  
Ever yours

Cary Ross



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*Rowley*  
*Checked*

RECEIVED UNIVERSITY  
MUSEUM OF MODERN ART  
CAMBRIDGE, MASS., U.S.A.

September 20, 1935.

Charge to the account of

MUSEUM OF MODERN ART

\$

CLASS OF SERVICE DESIRED	
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TELEGRAM <input checked="" type="checkbox"/>	FULL RATE
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NIGHT LETTER	SHIP RADIOGRAM

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FIRST VICE-PRESIDENT

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ACCT'G INFMN.
TIME FILED

*Rowley*  
1228 A

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

Nov 8-35

GEORGE ROWLEY  
BAYARD LANE  
PRINCETON NEW JERSEY

ARRIVING ABOUT TWELVE TOMORROW HAVE TICKETS MARGA SPENDING NIGHT IF CONVENIENT I  
MUST RETURN  
ALFRED

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

Prof. George Rowley  
Bayard Lane  
Princeton, New Jersey

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*Rowley  
Gardner*

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

September 26, 1935.

November 1, 1935

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

My dear Mr. Barr:

Yesterday we received word from Mr. Sachs that certain business matters made it necessary for him to postpone his calling for a few weeks and he asked me to get in touch with you at once and ask you to do his

Dear George: - and that is to speak to his Museum Class on Monday, October 14th at 4:00 p.m. He suggested that you choose your own subject: I want to confirm our telephone conversation of last night. Here is Mrs. Rockefeller's telegram to me:

"DELIGHTED TO DO AS YOU REQUEST. I KNOW AND GREATLY ADMIRE MR. ROWLEY

The class meets at the Museum of Modern Art. If you wish to talk to them informally or if you wish to give a lecture there are lecture rooms available. You can have just as long a time as you wish -

Needless to say I am extremely happy that she felt able to do this.

In reference to your letter of the 19th inst. I am quite sure that Mr. Sachs will be willing to loan you the drawing "L'Invalide" (27.5 x 46.5 cm) signed Vincent Des. 1882 - Reproduced Vol. III Art Lover's Library "Sincerely," also J. B. de la Faille 1893. We shall be glad to take care of the insurance while it is on loan.

Hoping to hear that you will give his class on October 14th, I am,

Very truly yours,

*May Wadsworth*

Prof. George Rowley  
Bayard Lane  
Princeton, New Jersey





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*Barr*

*Sat. Review*

May 22, 1935

AFTER PICASSO

by James Thrall Soby

118 text pages  
61 plates

Hartford: Edwin Valentine Mitchell

New York: Dodd Mead & Co.

3.00

Dear Mr. Stevens: H. Barr, Jr.

I enclose Mr. Barr's  
review of Mr. Soby's book "After Picasso."

Very truly yours,

Secretary to the Director

Mr. George S. Stevens  
Saturday Review  
25 West 45 Street  
New York City



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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S. Charn

AFTER PICASSO

January 9, 1936

by James Thrall Soby

114 text pages  
61 plates

Hartford: Edwin Valentin Mitchell

New York: Dodd Mead & Co.

\$3.00

reviewed by Alfred H. Barr, Jr.

Dear Mr. Schar:

I am sending you several copies  
of our Bulletin and a copy of ART IN AMERICA.  
I hope these will be of some interest to you.

Will you please let me know how  
long your term is?

Very sincerely yours,

Mr. Scharf Schar  
East 57th  
New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.16

NAME Museum of Modern Art  
 STREET & No. 53rd Street off 5th Ave.  
 CITY New York City STATE N.Y.

Box 253 *Scher*  
 DANDEMORA, N. Y.  
 December 9 1935

January 8, 1936

Dear Sir:

I am finally at a state in which this letter is a necessity. Up to now I have found this job unpleasant and even horrible, but now the lack of anything to keep me interested in thinking has become so terrible that I must write to you. The

Dear Mr. Scher:

address above, you probably have guessed is that of Clinton <sup>I am sending you several copies of our Bulletin and a copy of ART IN AMERICA. I hope these will be of some interest to you.</sup>

of what life <sup>Will you please let me know how long your term is?</sup>

created and sustained <sup>Very sincerely yours,</sup> <sup>hell to personal</sup>  
 senseless and horrible <sup>hell to personal</sup>  
 even worse.

I am writing you this letter in the hope that you will be able to send me any books on art you may have. Best

Mr. Bernhard Scher  
 Box 253  
 Dannemora, New York

copies, without market value, would assume a tremendous importance here. There is nothing at all. <sup>hell to personal</sup>  
 With hope that you may be able to help me do more than keep on at a basic rate of living I am:

Very sincerely yours,  
 Bernhard Scher



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.16

NAME Museum of Modern Art  
 STREET & No. 53<sup>rd</sup> Street off 5th Ave.  
 CITY New York City STATE N.Y.

Box #233

DANNEMORA, N. Y.

December 9 1934.

Dear Sir:

I am finally at a state in which this letter is a necessity. Up to now I have found this place unpleasant and even horrible, but now the lack of anything to keep me interested in thinking has become so terrible that I must write to you. The address above, you probably have guessed, is that of Clinton Prison, life in prison is at best pretty terrible, but for one with any idea of what life has to offer in the way of heated and natural beauty, its queer sameness and terrible monotony are even worse.

I am writing you this letter in the hope that you will be able to send me any books or art you may have. Hunt copies, without market value, would assume a tremendous importance here where there is nothing at all.

With hope that you may be able to help me do more than keep on at a basic rate of living I am:

Very sincerely yours,  
 Bernhard Scher

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279 West 4th Street  
New York City  
Feb. 23

Dear Barr :

After I had sent off my first letter I recalled that Baudelaire speaks several times of Proudhon in his letters around 1865.

In one letter he says of Proudhon that on matters of art "Il est fou; mais, en matière d'économie, il me paraît singulièrement respectable." ( Lettres, Paris 1906, p.404 ) There are other comments on Proudhon on p.408, 410, 425). The influential art-critic, Thoré-Burger, seems to have known Proudhon.

Sincerely,

*Henry Schapiro*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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279 West 4th Street  
New York City  
February 23, 1935

Dear Barr :

Marx's reference to the radicalism of Parisian intellectuals in the 1860s appears in the letter to Kugelmann, Oct. 9, 1866 ( see the new Eng.transl. Letters to Kugelmann, Intern. Publ. NY 1934, p.40 )-

"Proudhon.... has attracted and corrupted first the "brilliant youth", the students, and then the workmen, particularly those of Paris who, as workers in luxury trades, are strongly attached, without knowing it, to the old muck..."

The letter of Dec.5, 1868 (p.80,81) will also interest you. The Félix Pyat referred to in this letter was a politician-intellectual who reviewed the Salons and was active in supporting the realistic movement in painting in the 1840s. Later he was involved in the Commune and defended Courbet in the affair of the Vendôme column. Look up also pp.89 and 119, on French radicalism in the 60s.

Proudhon's book on art was published in 1865, or 1866 immediately after his death (Du Principe de l'Art et de sa Destination Sociale). It has a long account of Courbet, who is hardly understood by Proudhon. In the 1860s, Courbet used to say, I guess I'll go out and paint "un tableau bien senti et socialiste "(I quote from memory); but he refused to paint anything to order, or to make pictures illustrating any ideas of Proudhon. There are wonderful letters of Courbet reporting his experiences with the government, his plans, his interpretations of his own pictures of the 50s and 60s. Most of them have been published by Borel. If I am not mistaken, there is in the Bibl.Doucet in Paris an unpublished ms. of Courbet, a political speech made during the Commune.

You probably know that Pissarro was an anarchist and contributed to an anarchist periodical. French "anarchism" of his type came out of the Proudhonist movement of the mid-19th c. This may have some bearing on Cézanne's friendliness to Pissarro.

If I recall anything else pertaining to radicalism among the painters of the 1860s, I will write you again. I have collected a considerable material on Courbet which I hope to publish; most of it is "iconographic", but without benefit of Index.

Sincerely,

*Max Schapiro*

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279 West 4th Street  
New York City  
March 8, 1955

Dear Barr :

March 11, 1955

Would you be interested in the formation of a group for the discussion of modern, and especially contemporary, art? It would consist of several scholars and writers, meeting informally once a month in New York. I have in mind the following persons - yourself, Sweeney, Panofsky, Goldwater, Jerome Klein, myself, Tselos, Loxwick, Abbott and others whom you might suggest. Mumford would probably be interested, and there are perhaps several people in Philadelphia and New Haven who might be desirable members of such a group. The number should be sufficiently small to permit informal discussion, and large enough to produce variety of opinion and alert criticism. Papers would be read on **Dear Schapiro:** For discussion, or an informal talk on a general question of common interest would open a discussion. Tell me if you are ~~so~~ I should certainly like to join a wish to participate in a discussion group of people interested in modern art especially if it includes people such as yourself and those mentioned in your letter. Is the Abbott you mention Jere Abbott or someone else?

I think that if the meeting were held in the evening I could offer the Museum Library as a place. It has a very large oval table about which we could sit and its location might be conveniently between uptown and downtown. Books in the Library would, of course, be immediately available.

Sincerely,

Mr. Meyer Schapiro  
279 West 4 Street  
New York City



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279 West 4th Street  
New York City  
March 8, 1935

Dear Barr :

Would you be interested in the formation of a group for the discussion of modern, and especially contemporary, art? It would consist of several scholars and writers, meeting informally once a month in New York. I have in mind the following persons - yourself, Sweeney, Panofsky, Goldwater, Jerome Klein, myself, Tselos, Lozowick, Abbot, and others whom you might suggest. Mumford would probably be interested, and there are perhaps several people in Philadelphia and New Haven who might be desirable members of such a group. The number should be sufficiently small to permit informal discussion, and large enough to produce variety of opinion and alert criticism. Papers would be read and submitted for discussion, or an informal talk on a general question of common interest would open a discussion. Tell me if you are sufficiently ~~is~~ interested to wish to participate in such a group.

Sincerely,

*Meyer Schapiro*





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*Schapiro*

House of Representatives U. S.  
Committee on Patents

Washington, D. C.  
February 21, 1935  
April 19, 1935.

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

Dear Sir:

In the House of Representatives of the United States of America I have introduced a bill for the establishment of a Branch of the Government Department of Science and Art.

I am enclosing herewith a copy of the bill that you read it over and will flow to the Amendment, particularly the one relating to the National Museum.

If all the elements of the Government that it would not only be a Department devoted to the benefit of the general public but also to the benefit of the Government.

There is no Library of Congress, or the National Museum, but such elements as the Office, the Bureau of the Advisory Board, the Bureau, and similar present status to the Government.

New sections created, each to be organized as a high authority.

I ask that you advise me what your recommendations are to the enclosed Resolution and advise us what your recommendations are to the project if you will not be available to be heard by the Committee of reference when hearings on the Resolution are called, which will be on April 25, and if you will be able to appear before the Committee during the hearings which will run for a week.

A reply at your convenience will be appreciated.

Sincerely yours,

*Tulliver D. Sivich*

Please address:  
Edwin Fairfax Nealey, Secretary.

*Barr* *Schapiro*  
*Paula handovering,*  
*Vermont, July 9*  
*Dear Alfred Barr:*  
 I thank you very much for your card. I hope the review helps much to the left. Right now he is a victim of the fall-out of the exclusive middle. Yours for the revolution.

*Meyer Schapiro*

P.S. Come to see us if you are in Vermont this summer. We are in Rawsonville, which is between Manchester, Brattleboro, Bellows Falls & Bennington.

of the United States of America... 20 providing for... of the Executive... to be known as

with the request... social results that... me con-... a Depart-... tical Par-... of Cézanne's... 60s, in... single head I feel... exact... also rebound to

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ature would be... retary. recog-

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THE HOUSE OF REPRESENTATIVES  
 COMMITTEE ON PATENTS  
 WASHINGTON, D. C.  
 FEBRUARY 21, 1935  
 APRIL 19, 1935

House of Representatives U. S.  
Committee on Patents

Washington, D. C.  
February 21, 1935  
April 19, 1935.

Alfred H. Barr, Jr., Esq., Museum of Modern Art,  
New York, N.Y.  
Dear Sir:

In the House of Representatives of the Congress of the United States of America I have introduced Joint Resolution 220 providing for the establishment and maintenance of a new Department of the Executive Branch of the Government. The proposed Department is to be known as "Department of Science, Art and Literature."

I am enclosing to you **Dear Schapiro:** this Resolution with the request that you read it over and carefully consider the beneficial results that will flow to the American people from **Jerome Klein writes me concerning Marx' comments on the radical Parisian intellectuals of the time of Cézanne's youth, that is the decade of the 60s, in letters to Kugelmann.** a Department, particularly to those who are interested in the arts.

If all the executive departments of the Government were brought under a single head I feel that it would not only give a definite status to such activities as have a Department devoted to their interests, but also redound to the benefit of the general public. **Can you give me more exact reference, preferably in English?**

Sincerely,

There is no intention whatever to absorb such institutions as the Library of Congress, the Smithsonian Institution or any of its branches, or the National Museum, which will retain their present competent status, but such elements as the United States Patent Office, the Copyright Office, the Bureau of Standards, the Commission of Fine Arts, the Science Advisory Board, the Office of Education, the Bureau of Mines, Weather Bureau, and similar offices would have their allegiance transferred from present status to the new Department.

New sections dealing with science, art and literature would be created, each to be under the direction of an Under-Secretary, recognized as a high authority in his field.

May I ask that you **Mr. Meyer Schapiro** on to the enclosed Resolution and advise me what your response to the project if you will not be available to be heard by the Committee of reference when hearings on the Resolution are called, which will be on April 25, and if you will be able to appear before the Committee during the hearings which will run for a week.

A reply at your convenience will be appreciated.

Sincerely yours,

*Tullius D. Smith*

Please address:  
Edwin Feltes Nealy, Secretary.

*Dear Barr*

*Schapiro*

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23



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SEVENTY-FOURTH CONGRESS

WILLIAM I. SIROVICH, N. Y., CHAIRMAN  
FRITZ G. LANHAM, TEX.  
CHARLES V. TRUAX, OHIO  
BRASWELL DEEN, GA.  
THOMAS O'MALLEY, WIS.  
MATTHEW A. DUNN, PA.  
CHARLES J. GOLDEN, CALIF.  
CHARLES KRAMER, CALIF.  
SCOTT W. LUCAS, ILL.  
J. BURRWOOD DALY, PA.

R. T. BUCKLER, MINN.  
THOS. R. AMLIE, WIS.

EDWIN FAIRFAX NAULTY, CLERK

Alfred H. BARR, Jr., Esq., Museum of Modern Art,  
New York, N.Y.

Dear Sir:

In the House of Representatives of the Congress of the United States of America I have introduced Joint Resolution 220 providing for the establishment and maintenance of a new Department of the Executive Branch of the Government. The proposed Department is to be known as "Department of Science, Art and Literature."

I am enclosing to you a copy of this Resolution with the request that you read it over and carefully consider the beneficial results that will flow to the American people from the establishment of such a Department, particularly to those engaged in science, art and literature.

If all the executive elements now scattered through many Departments of the Government were brought together under a single head I feel that it would not only give a definite status to such activities to have a Department devoted to their interests but that it would also redound to the benefit of the general public.

There is no intention whatever to absorb such institutions as the Library of Congress, the Smithsonian Institution or any of its branches, or the National Museum, which will retain their present competent status, but such elements as the United States Patent Office, the Copyright Office, the Bureau of Standards, the Commission of Fine Arts, the Science Advisory Board, the Office of Education, the Bureau of Mines, Weather Bureau, and similar offices would have their allegiance transferred from present status to the new Department.

New sections dealing with science, art and literature would be created, each to be under the direction of an Under-Secretary, recognized as a high authority in his field.

May I ask that you give consideration to the enclosed Resolution and advise me what your reactions are to the project if you will not be available to be heard by the Committee of reference when hearings on the Resolution are called, which will be on April 15, and if you will be able to appear before the Committee during the hearings which will run for a week...

A reply at your convenience will be appreciated.

Sincerely yours,

*William I. Sirovich*

Please address:  
Edwin Fairfax Naulty, Secretary.

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42

Bare

Sizer

May 21, 1955

Dear Tubby:

I am sending your letter to my

father. My other letter I hope clears up finally the Three Picture business.

I want to say what a fine time I had at New Haven and to thank you again for the "individual attention." I liked seeing the gymnasium and the new buildings and only regret that I did not see more projects in the architectural school. I understand that they were sent to New York for a competition.

The luncheon at your house was a delightful occasion.

With kindest regards to Mrs. Sizer, I am

Very sincerely yours,

HB

Prof. Salomon Smith  
McCordick Hall  
Princeton, New Jersey

Mr. Theodore Sizer,  
Associate Director  
Gallery of Fine Arts  
Yale University  
New Haven, Connecticut



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B. Smith 7

40

Barr

May 4, 1935

Dear Baldwin:

I am sending your letter to my father. You may not have a reply for a week or so since he is in California. I have never heard him speak of the Richardson episode.

Dear Alfred:

I am enclosing a copy of our recent Bulletin. I hope you are not going to miss this African show which closes the 19th of May. I hope the students in the Department will see it too.

would you forward the enclosed note to your father.

sincerely,

If there is any truth in the gossip I want to know the facts before Levi is kind for the coming summer.

De laete

Baldwin Smith

Prof. Baldwin Smith  
McCormick Hall  
Princeton, New Jersey

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Stewart

39

UNIVERSITY OF CALIFORNIA  
DEPARTMENT OF ENGLISH  
BERKELEY  
November 23, 1935

Barr

120 BROADMEAD  
PRINCETON  
NEW JERSEY

May 1, 1935

Dear Alfred:

In the interests of the Mountain  
View Country Club and all that  
would you forward the inclosed  
note to your father.

If there is any truth in the  
gossip I want to know the facts  
before Levi is hired for the  
coming summer.

In haste,

Baldwin Smith

pages of text wrong along as something rather more than  
were com  
tied up  
Mr. George R. Stewart, Jr. but still very distinctly  
Department of English  
University of California  
Berkeley, California a book we is here to depend



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.16

Stewart

39

UNIVERSITY OF CALIFORNIA  
DEPARTMENT OF ENGLISH  
BERKELEY  
November 23, 1935

December 2, 1935

Dear Alfred:

This is a personal matter upon which I think that you may be able to give me some good advice. Ray Boynton, who has one of the best local reputations as an artist, has asked me to collaborate on a book.

I don't know whether you know Boynton's work, for he has not exhibited much in the East. As I said, however, he has one of the best reputations around San Francisco. He took the first prize last year, for instance, in the San Francisco exhibition.

Thank you for your very interesting letter. I wish that I could give you some advice but I have so little knowledge of your problem from a publisher's point of view that I feel quite helpless. I do not happen to know Boynton's work but this means nothing since very few California painters are known in New York. I worked in Grass Valley last summer making sketches. Of course I personally would like to see the book published because you are participating in it. But I confess to a greater interest in seeing the "Ordeal by Hunger" which must be one of the most fantastic, macabre incidents in American history. I am sorry not to be able to give you more helpful advice.

I appreciate Ray's Sincerely, like him a great deal. I think that I could work with him very well too. The trouble is that I don't want to get tied up in anything of that sort unless there seems a good chance of success and unless I can do it without expending too much time.

Since he is the prime mover and has already done much of his work, there seems to be little reason for starting the book unless it is to be chiefly a book of pictures. Does a plan like this sound practical? About forty or fifty pictures, black and white except for frontispieces and perhaps a few others. Then about a hundred pages of text running along as something rather more than a commentary, but still very distinctly tied up with the pictures. a book we should have to depend

Mr. George R. Stewart, Jr.  
Department of English  
University of California  
Berkeley, California

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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UNIVERSITY OF CALIFORNIA  
DEPARTMENT OF ENGLISH  
BERKELEY

November 23, 1935

Dear Alfred:

This is a personal matter upon which I think that you may be able to give me some good advice. Ray Boynton, who has one of the best local reputations as an artist, has asked me to collaborate on a book.

I don't know whether you know Boynton's work, for he has not exhibited much in the East. As I said, however, he has one of the biggest reputations around San Francisco. He took the first prize last year, for instance, in the San Francisco exhibition.

His idea is rather vague, and from what I know about him, I realize that I shall have to do most of the planning. His general idea is for a book on the gold-mining country, partly from the contemporary, partly from the historical point of view. He worked in Grass Valley last summer making sketches in the deep mines which go down six thousand feet and more. He has the honor of being the only artist who has ever been allowed in them. In addition, he has been making surface drawings, paintings, etc., in the same general region for several years. He would like me to do a book which would use these pictures and others which he would make next summer especially for the book.

I appreciate Ray's work and like him a great deal. I think that I could work with him very well too. The trouble is that I don't want to get tied up in anything of that sort unless there seems a good chance of success and unless I can do it without expending too much time.

Since he is the prime mover and has already done much of his work, there seems to be little reason for starting the book unless it is to be chiefly a book of pictures. Does a plan like this sound practical? About forty or fifty pictures, black and white except for frontispiece and perhaps a few others. Then about a hundred pages of text strung along as something rather more than mere commentary on the pictures, but still very distinctly tied up with them.

For its appeal such a book would have to depend



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*Stohlman*

(38)

*Barr*

May 4. 1935

CHARGE TO THE ACCOUNT OF

(37)

MUSEUM OF MODERN ART

*Winlock*

CLASS OF SERVICE DESIRED	
DOMESTIC	FOREIGN
TELEGRAM	<input checked="" type="checkbox"/> FULL RATE CABLE
DAY LETTER	DEFERRED CABLE
NIGHT MESSAGE	NIGHT CABLE LETTER
NIGHT LETTER	WEEK-END CABLE LETTER
SHIP RADIOGRAM	RADIOGRAM

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

# Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial Cables



All America Cables

Mackay Radio

RECEIVER'S NUMBER

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CHECK

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TIME FILED

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STANDARD TIME

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

Nov 19-35 Form 2-C

HERBERT E WINLOCK  
925 PARK AVENUE

DISTRESSED TO HEAR OF YOUR DAUGHTERS DEATH SINCEREST SYMPATHY

ALFRED BARR

POSTAL TELEGRAPH-CABLE COMPANY

Prof. Frederick Stohlman  
Prof. Frederick Stohlman  
McCormick Hall Jersey  
Princeton, New Jersey

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(38)

*Barr*

*Stohman*

May 4, 1936  
February 26, 1936

Dear Freddy:

Dear Freddy: Here is a copy of our last

Bulletin which may interest you as a  
kind of a show would you like to have  
specialist in sculpture. I hope you are  
portraits, small sculpture, German, French,  
not going to miss the show which closes  
specific suggestions.  
the 19th of May.

Sincerely yours,  
Sincerely,

*FB*

Prof. Frederick Stohman  
Prof. Frederick Stohman  
McCormick Hall Jersey  
Princeton, New Jersey



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.16

*Stohlman*

*Barr*

February 13, 1935  
February 26, 1935

*Dear Alfred*

*Bonnet Kasler is the*

Dear Freddy:

*sister in law of Bonnet  
I have never met  
she is in Denver. Until recently  
she lived in Paris.*

Thank you for your letter. What kind of a show would you like to have next year? a one man show, a show of heads and portraits, small sculpture, German, French, American? Let me know and I can make more specific suggestions.

Sincerely yours,

*FB*

*I was glad to have the opportunity to have an exhibition of sculpture and I hope to pass me every year  
January for Swedish artist*

Prof. Frederick Stohlman  
McCormick Hall  
Princeton, New Jersey

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

Barr

Dear Alfred.

Bennett Kessler is the  
sister in law of Kenneth Kessler.  
I have never met her. At present  
she is in Denver. Until recently  
she lived in Paris.

I was glad to have the oppor-  
tunity to have an exhibition of  
sculpture and I hope to run  
one every year some time in  
January. Mr. Goodyear who

surprisingly well.



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Stoltzman

has encouraged me in past years tells me that it is not difficult to put on a show. He also tells me, what I knew before, that you know where the good stuff is. Perhaps you have some suggestions for a small show next year.

Sincerely

Frederick Stoltzman

Feb 22/35

See Alfred  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Stohlman

Barr

February 19, 1935

Third Street

See Alfred:  
 You know how unsatis-  
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 sculpture from  
 But sculpture ex-  
 money and you  
 that we are for money to  
 be applied to such ventures.  
 So I grasped the oppor-  
 tunity to have the show for  
 all the material was in New  
 York. It has  
 surprisingly well. For

Dear Freddy:

Thank you for your good letter with the  
 catalog of Bennett Kessler's show. Is she Kenneth  
 Kessler's sister?

I am glad you liked the recent shows at  
 the Museum and especially glad to know that someone  
 from Princeton saw them. The Despisa is a fine  
 figure. I hope shortly to have it as a gift to the  
 Museum.

Lachaise put a tennis racket in the hands  
 of the male nude because it is a portrait of George  
 Morris who is a very good Newport tennis player.

Sincerely,

Prof. Frederick Stohlman  
 McCormick Hall  
 Princeton, New Jersey

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

Dear Alfred:

You know how unsatisfactory it is to try to teach sculpture from photographs.

But sculpture exhibitions cost money and you know how short we are for money to be applied to such ventures.

So I grasped the opportunity to have this show for all the material was in New York. It has turned out surprisingly well. For

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even plans to photograph the canvasses.

I know Léger will be delighted to hear of your "honorific" postponement of the dates of opening and closing.

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even plans to photograph the canvasses.

For purposes of instruction the  
versatility of Bennett Karsten  
is excellent. She has command  
of various techniques which she  
uses for different purposes.

My congratulations on your  
last two shows. I was particularly  
impressed in the seated male figure  
of Lejeune. I did not know he could  
do it. What made Sachaise put  
a tennis racket in the hand of his  
nude male?

Please give my best to your wife  
and believe me

Kenneth

Sincerly

Freddy

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I know Léger will be delighted to hear of your  
"honorific" postponement of the dates of opening and closing.



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*Barr* *Rubinstein*

*Street*

Dea

THE DEPARTMENT OF ART AND ARCHAEOLOGY—PRINCETON  
UNIVERSITY—PRESENTS AN EXHIBITION OF SCULPTURE

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BY  
BENNETT KASSLER

MCCORMICK HALL

FEBRUARY 17—MARCH 2

even plans to photograph the canvasses.

I know Léger will be delighted to hear of your  
"honorific" postponement of the dates of opening and closing.

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*Rubinstein*

## CATALOGUE

BENNETT KASSLER is a young American artist who has studied, exhibited, and executed commissions both in this country and abroad. She studied here first with Robert Garrison, and later in Paris with Bourdelle and Hilbert. Her latest work has been done under the criticism of Robert Wvlerick and Charles Despiau.

Exhibitions of the artist's work include sculpture in the Salon d'Automn and Salon d'Ete, Salon des Independents, Salon des Americains, and Galerie de Paris. She has had a "one-man show" at the Galerie Jeune Peinture in Paris. There have been several exhibitions of both sculpture and drawings in the West.

This show comprises a limited but representative selection of the sculptor's work in stone and bronze.

1. PORTRAIT OF CHILD. Marble (unfinished) 1924.  
Replica of original plaster.
  2. RABBIT. Bronze 1929.  
Casting from original black granite, taille-directe.
  3. SIAMESE CAT. Bronze 1930.
  4. PORTRAIT OF A MARTINIQUE DANCER. Bronze 1930.
  5. PORTRAIT OF AN ENGLISH LADY. Bronze 1930.
  6. PORTRAIT SKETCH OF HINDU GIRL. Bronze 1931.
  7. STUDY OF BISHARIN BOY. Bronze 1931.
  8. PORTRAIT OF SUDANESE GIRL. Bronze 1931.
  9. TORSO. Marble (unfinished) 1931.  
Taille-directe.
  10. PORTRAIT OF MAURICE RAVEL. Plaster 1933.
  11. PORTRAIT STUDY OF Mlle. F. Bronze 1933.
- DRAWINGS.

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even plans to photograph the canvasses.

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I know Léger will be delighted to hear of your "honorific" postponement of the dates of opening and closing.



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*Barr* *Rubinstein*

Street

Dear Mrs. Titus:

Mrs. Barr and I accept with pleasure your kind invitation for the evening of April 26th. We look forward to seeing you.

Sincerely yours,

*HR*

Mrs. Helena Rubinstein Titus  
895 Park Avenue  
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Cincinnati, Ohio  
August 24, 1935

119 E Third Street

Dear Alfred:-

I was delighted to hear by your letter of the

S  
C  
I

895 PARK AVENUE

Dear Mr. Baur,

I shall look forward  
to seeing you and Mrs.  
Baur on the evening of  
August twenty-sixth at  
seven-thirty.

Helena Rubinstein Ltd.

ever excited me. Jan. 1935 - but that is probably too far away.

Since writing Léger the letter regarding the catalog material which I was getting together for Mrs. Schütze, that project has fallen through. Since Mrs. Schütze's death, the new regime I fear, has been inclined to feel the Léger business a relict from another age. I imagine they will be glad when it is off their hands. Eisendrath is of course, an exception - a survivor. But one swallow of Léger never made a plastic summer for any city. Mrs. Schütze's plans for a catalog have been abandoned. And I have not heard that the Renaissance Society even plans to photograph the canvasses.

I know Léger will be delighted to hear of your "honorific" postponement of the dates of opening and closing.



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Cincinnati, Ohio  
August 24, 1935

119 E Third Street

Dear Alfred:-

I was delighted to hear by your letter of the 21st that you were back in the country. But a vacation is due you, and you should stay in Greensboro as long as you possibly can.

Unfortunately, it was Cincinnati, not Ireland for me. But Laura and the children are there and enjoying it up to their ears. The children at any rate. Glenveagh seems to have made a prodigious hit. They will be eternally grateful to Marga for finding Queensley's address for us.

As for the Léger show I will, of course, be glad to do anything I can. Unfortunately, I will not be able to be "in at the hanging". And I know you know all the Légers in New York that I am acquainted with. Naturally, I think it would be find to add to the Renaissance batch. I have not yet seen what they have in Chicago save the five which I saw in Léger's atelier. Three of those are excellent. But I am afraid among the rest, there must be some relatively weaker. It would be good to see a few like Guggenheim's, Gallatin's and Miss Wiborg's (if she still has it) with them. Of course any of those at 120 you are welcome to. I do not know of any other large ones in New York City except those at Durand - Ruel's and in the River Club, none of which has ever excited me. Janowitz's brother in Buffalo has a good one that he bought from Léonce Roseberg - but that is probably too far away.

Since writing Léger the letter regarding the catalog material which I was getting together for Mrs. Schütze, that project has fallen through. Since Mrs. Schütze's death, the new regime I fear, has been inclined to feel the Léger business a relict from another age. I imagine they will be glad when it is off their hands. Eisendrath is of course, an exception - a survivor. But one swallow of Léger never made a plastic summer for any city. Mrs. Schütze's plans for a catalog have been abandoned. And I have not heard that the Renaissance Society even plans to photograph the canvasses.

I know Léger will be delighted to hear of your "honorific" postponement of the dates of opening and closing.

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-2-

As I say, I would be glad to assist you in any way possible with the show. Unfortunately, it must be mainly from a distance. However, I am very glad you are back and pleased to have heard from you. Have you succeeded in luring Marga away from her negro-loving fellow country folk, or have you returned as Leger would say, "en garcon". In any case, give her my best and best to you also.

Sincerely,



[s/ James Johnson Sweeney]  
per RB



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Darr

VanStock

An Antonio Moro Portrait of Margaret Roper and a Hugo van der Goes St. John the Baptist and Donor are two fine examples in the Dutch and Flemish Section. The early Italian works are numerous. Among the Italian paintings of the Renaissance are works by Fra Filippo Lippi, Ghirlandajo, and Crivelli. All of the well-known portraitists of eighteenth century England are included as well as Turner who is represented by two excellent canvases. Among the large number of nineteenth century paintings Delacroix stands out with his Jesus on the Sea at Galilee. Another interesting canvas is Cardinal Bibieana Presenting his Niece to Raphael, by Ingres. The especially strong medieval department includes an outstanding array of Limoges thirteenth century enamels and a stained glass window from the cathedral of Sens. The collections of Persian potter and rare Chinese porcelains are unusual. The greatest treasures of the collection are perhaps among the minor arts, the silver, the small sculptures, the ivories, the early enamels, and the ecclesiastical art of the Byzantine and early Christian periods. Hundreds of works of art cannot be put on view through lack of adequate space.

Sincerely,

D.D.

Miss Petrina Van Stock  
 22 Claremont Avenue  
 New York City

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*Barr*  
*Van Hook*  
39 Claremont Ave.  
New York, N.Y.  
May 2, 1935

Mr. Alfred H. Barr, Jr.  
Museum of Modern Art  
11 West 54th Street  
New York, N.Y.

January 17, 1935

Dear Alfred,

I have been awarded one of the Guggenheim  
scholarships for the University of Paris. Thank you  
so much for writing a letter to the Institute for me.  
I'm busy making plans to visit Netherlands, Belgium,  
and Italy before and after the Paris course. I'll  
be enjoying the joys of Greenbush, but I wish  
I see her that. Are you building a house this year?

Dear Katrina: sincerely,

Yesterday I sent back the article.  
I think it is quite good. I have made a good  
many suggestions and additions.

Can you incorporate these revisions,  
insert headings, and return it to me? The  
Encyclopedia wants the article within a week  
from today.

Sincerely,

*TH*

Miss Katrina Van Hook  
39 Claremont Avenue  
New York City



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*Barr*

*Vantook*

39 Claremont Ave.  
New York, N.Y.

May 2, 1935

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

Dear Alfred,

I have been awarded one of the summer art scholarships for the University of Paris. Thank you so much for writing a letter to the Institute for me. I'm busy making plans to visit Netherlands, Belgium, and Italy before and after the Paris course. I'll be sacrificing the joys of Greensboro, but I think I can bear that. Are you building a house this year?

Very sincerely,

*Kathia*

Miss Loretta Van Hook  
39 Claremont Avenue  
New York City

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Van Hook*

*Barr*

39 Claremont Avenue  
New York, N.Y.

March 11, 1935

March 18, 1935

Mr. Alfred H. Barr, Jr.  
Museum of Modern Art  
11 West 83d Street  
New York, N.Y.

Dear Alfred,

I have decided to make application for one of the Summer Session Scholarships at the Institute of Art and Archaeology, University of Paris. May I be so presuming as to ask you to send to the Institute of International Education, on the enclosed blank, a few lines regarding my intellectual ability, personality, and character. You will find evidence, I think, of my scholarship and ability, but since you honored me with the Collier commission, I am going to trouble you. I am sorry to hear of your break with Offner. He is not an easy person to work for. I hope, however, that your months with him were valuable as an experience. I shall be glad to send a report to the Summer Art Scholarships.

I hope you will see our African show which I think is going to be interesting.

Sincerely,

*Katrina*

Katrina Van Hook

Miss Katrina Van Hook  
39 Claremont Avenue  
New York City



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39 Claremont Avenue  
New York, N.Y.

March 11, 1935

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

Dear Alfred,

I have decided to make application for one of the Summer Session Scholarships at the Institute of Art and Archaeology, University of Paris. May I be so presuming as to ask you to send to the Institute of International Education, on the enclosed blank, a few lines regarding my "intellectual ability, personality, and character". You have slender evidence, I know of my "scholarship and ability", but since you honored me with the Collier commission, I am daring to trouble you.

As a museum or research position is still my aim, I feel that a chance to see European collections, and improve my knowledge of French art would be invaluable at this point.

Very sincerely yours,

*Katrina*

Katrina Van Hook

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INSTITUTE OF ART AND ARCHAEOLOGY, PARIS

SUMMER ART SCHOLARSHIPS, under the auspices of the  
INSTITUTE OF INTERNATIONAL EDUCATION  
2 West 45th Street, New York, N. Y.

Confidential Report on Candidate for Scholarships

Name of Candidate

Report Requested of

Your name has been given as a reference by the above-named applicant for an Art Scholarship. Information concerning seriousness of purpose, character, adaptability, and particularly personality, as well as scholarship and ability, is desired by the Committee on Selection.

I have known Miss Katrina Van Hook for three years although I have little personal knowledge of her abilities and achievements in scholarly work. She prepared an article for Collier's Encyclopedia on the past year in art very intelligently. I understand that she did brilliant work at Smith College and at Harvard where she secured her M.A. In both places, I think, she held scholarships.

I think it is important for her to study abroad.

Signed...  
Position or Title...  
Address...

Date...

(please return to the Student Bureau, Institute of International Education,  
2 West 45th Street, New York City, on or before April 1)



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BALLET PRODUCTIONS, INC.

*Barr*

*Warburg*

February 27, 1935

Dear Eddie:

Dear Eddie:

It is rather hard for me to write about the Ballet without having seen the Hartford performance. You were more than angelic to leap into the breach with your check in payment of Lachaise's debt to the Tompkins-Kiel Marble Company. I have made the check of \$78.92 over to Albert Hohausser, marshal no. 48, who brought the notice of levy.

Lachaise does not know who has saved him though he may guess. I will tell him if you wish me to.

You may have saved the Museum considerable embarrassment since a sale of Lachaise's work on the premises might easily have been given an unfortunate publicity slant.

Not for the great event.

If this isn't the kind of statement you would like please let me know. I'll hit some other tack. Of course, the strongest opposition you will receive will be from the Nationalist movement but perhaps you don't want this question raised at all.

Sincerely,

Edward M. M. Warburg, Esq.  
637 Madison Avenue  
New York City

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**BALLET PRODUCTIONS, INC.**

*Warburg*

PRODUCING COMPANY OF

THE SCHOOL OF AMERICAN BALLET

GEORGE BALANCHINE  
ARTISTIC DIRECTOR  
MASTERS OF BALLET  
WARD M. M. WARBURG  
EXECUTIVE GENERAL  
GEORGE A. BIRSE  
BUSINESS MANAGER

January 17, 1935

January 16th  
1935

Dear A. Dear Eddie:

It is rather hard for me to write about Ballet without having seen the Hartford performance so I am writing merely a general statement rather than a specific comment on past performances.

I think that the School of American Ballet is a valuable and much needed project. While it is true that its methods and aesthetic ideals are imported this can also be said of every other artistic medium which has been developed and assimilated on this side of the Atlantic. To expect a full fledged native ballet overnight is absurd, and to condemn the School of the American Ballet because within a year it is not 100 per cent American is equally absurd. It should be given general support so that it may have a chance to prove its value over a period of years. Ballet Productions seems to me a natural and necessary channel through which the School of American Ballet may reach the public.

If this isn't the kind of statement you would like please let me know and I will hit some other tack. Of course, the strongest opposition you will receive will be from the Nationalist movement but perhaps you don't want this question raised at all.

Sincerely,

*Warburg*

E. M. M. Warburg, Esq.  
637 Madison Avenue  
New York City



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# BALLET PRODUCTIONS, INC.

PRODUCING COMPANY OF

THE SCHOOL OF AMERICAN BALLET

**GEORGE BALANCHINE**  
ARTISTIC DIRECTOR  
MAITRE DE BALLET  
**EDWARD M. M. WARBURG**  
DIRECTOR GENERAL  
**GEORGE A. BIRSE**  
BUSINESS MANAGER

January 16th  
1 9 3 5

Dear Alfred:

You were kind enough to say very nice things about us after seeing one of our rehearsals here at the studio. As we are now making preparations for our New York appearance, a short statement for publicity purposes, giving your opinion of our venture and your impression of our work, would be of great help to us.

You can have no idea of how much we would appreciate such a statement; but of course would understand perfectly if you feel you would not care to commit yourself.

Sincerely yours,

*Eddie*

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

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*W. Werthessen*

July 15, 1935  
c/o Chase Bank  
41 r. Cambon  
Paris 7, 1935

*Born  
Jarr*

M. Henri Verne  
Directeur des Musées Nationaux  
et de l'Ecole du Louvre

Dear M. Verne,

This letter is to introduce to you Mrs. H. H. Werthessen who has received a scholarship for study in Europe from Mrs. John D. Rockefeller Jr.

Mrs. Werthessen, who is an instructeur of the history of art at Wellesley College, plans to study modern art in Paris. Her stay in Paris would be prolonged were she enabled to secure a "rebattement" permitted to students holding scholarships by the Compagnie Générale Transatlantique. Because the scholarship was awarded at the last moment, Mrs. Werthessen was unable to complete formal application before leaving America. She therefore requires a statement from a French museum authority certifying that she is the holder of a scholarship.

As Mrs. Rockefeller is personally interested in the scholarship, I assure you that she would appreciate very much your writing a short note for Mrs. Werthessen which she may show to the C.G.T. authorities.

*Executive Director*  
With kindest personal regards,  
New York City

I am,

Very sincerely yours



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*Barr*

*Werthessen*

COPY

Paris: Wellesley College  
Wellesley, Mass.  
June 7, 1935

Miss Susanna Wilson  
1239 Madison Ave.  
New York

Dear Mr. Mabry:

Your letter of June 5th has just reached me and my surprise at reading the news it contained is only surpassed by my happiness. I feel greatly honored at being chosen as the first recipient of the Fellowship. I am free to accept, since I did not obtain one of the Carnegie Summer Art Fellowships. I am writing to the Assistant Director of the Museum, Mr. Barr, asking him whether he has I have been most anxious for some years to go abroad for the purpose which you state, that is to study European, and more particularly French painting. The unexpected opportunity which you offer me will be of the greatest help in my work, you may come to Cambridge later in the summer when I hope to be there too.

Very truly yours,

Sincerely,  
Helen Hamilton Werthessen (signed)

Mr. Thomas Dabney Mabry, Jr.  
Executive Director  
Museum of Modern Art  
New York City

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COPY

1238 Madison Avenue  
Paris, July 15, 1935

Miss Susanna Wilson  
1239 Madison Ave.  
New York

Dear Alfred Barr,

I hope you won't think that this is an in-  
appreciate letter. The fact is that I am going to be in New  
York longer than usual this summer. I want, since I intend  
perhaps to earn my living later on in connection with a museum  
to get a conception of how they actually run.  
I considered if there wasn't anything I could do, without payment

of course, in your country. Your letter has followed me around  
Europe. I wish that I had known that you were free  
before I sailed. I am writing to the Assistant  
Director of the Museum, Mr. Mabry, asking him  
whether he has anything that you might do. I had  
thought you were coming abroad this year.

I hope you are not finding it too hot in  
New York and that you may come to Greensboro  
later in the summer when I hope to be there too.

Sincerely

17 June



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COPY

COPY

1259 Madison Avenue  
SA 2-5168

Dear Alfred Barr,

I hope you won't think that this is an im-  
pertinent letter. The fact is that I am going to be in New  
York longer than usual this summer. I want, since I intend  
perhaps to earn my living later on in connection with a museum  
or art gallery, to get a conception of how they actually run.  
I wondered if there wasn't anything I could do, without payment  
of course, in your museum. If you can use me, I shall be  
delighted and consider it very kind of you. I wish that  
I had known that you were free before I sailed. I am writing to the  
Executive Director of If you wish to talk anything over I can be  
has an free practically anytime to come down to 53rd Street, and  
this shall be at this address and telephone number.

I hope you are not so busy that it is too hot in New York and that  
you may come to Greensboro later in the summer when I hope to be there too.

Sincerely,  
Susanna Wilson.

Sincerely,

ALFRED BARR

17 June

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*Wilson*

COPY

Paris July 15, 1935

June 13, 1935

Miss Susanna Wilson  
1239 Madison Ave.  
New York

*My dear Miss Wilson:*

Dear Susanna,

Your letter of the 11th

has arrived at the Museum during Mr. Barr's

Your letter has followed me around Europe. I wish that I had known that you were free before I sailed. I am writing to the Executive Director of the Museum, Mr. Mabry, asking him whether he has anything that you might do. I had thought you were coming abroad this year.

to his.

I hope you are not finding it too hot in New York and that you may come to Greensboro later in the summer when I hope to be there too.

Sincerely,

ALFRED BARR

Miss Susanna Wilson  
1239 Madison Ave.  
New York City



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 18, 1935

1239 Madison Avenue

Sa 2-5148

copy to Barr 6-17-

Dear Alfred Barr My dear Miss Wilson:

Your letter of the 17th has arrived at the Museum during Mr. Barr's absence in Europe. I am not sure when he will return but believe he will be here for a day or so on his way to Vermont next month.

I hope you

This is to him. I am forwarding your letter

letter. The fact is that

Very sincerely yours,

Secretary to the Director

I am going to be in New York longer than usual this

summer. Miss Susanna Wilson  
1239 Madison Avenue  
New York City

I intend perhaps to earn

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Wolfe

1239 Madison Avenue

Sa-2.5168

copy number 6-18-

Dear Alfred Barr,

I hope you would think  
that this is an important  
letter. The fact is that  
I am going to be in New  
York longer than usual this  
summer. I want, since  
I intend perhaps to leave



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Wolfe

my living later on in  
connection with a museum  
or art gallery. to get a  
conception of how they  
actually run. I wondered  
if there wasn't anything  
I could do, without payment  
of course, in your museum.  
If you can use me, I shall  
be delighted and consider it

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very kind of you.

If you wish to talk anything over I  
can be reached practically any time to  
come down to 53<sup>rd</sup> street, and shall  
be at this address and telephone  
numbers -

Sincerely  
Susan Wilson

17, June



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Wolfe

Dear

132 East 61 Street  
Regt 4.2 488

Dear Mr. BARR

I spent Christmas on Long Island  
with some friends and so was  
unable to come and meet you and  
Mr. BARR. I expect to leave at  
the end of this month for New Orleans  
and Mexico when may I come and  
see you?

Yours sincerely  
Edward Wolfe

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Wolfe

December 19, 1934

132 East 61 Street  
Room 4 2nd fl

Dear Mr. Wolfe

Dear Mr. Wolfe:

I am enclosing a letter from  
 Jim Ede and I would like  
 you to meet him  
 if you have time  
 at the museum  
 what an interesting  
 so thrilling and I think  
 look at that I just  
 see much of an American  
 I return to London

Thank you for your letter. I hope  
 in a few days to be able to ask you to tea. Both  
 Mrs. Barr and I look forward to seeing any friend  
 of Jim Ede's.

Sincerely yours,

*E. Wolfe*

*your sincerely*

Mr. Edward Wolfe  
 132 East 61 Street  
 New York City

*Ed Wolfe*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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132 East 61 Street  
Rt 4 2488

Dear Mr. Barr

I am enclosing a letter from  
Jim Ede and it would be very  
nice to meet you when you can  
spare the time. The Exhibitions  
at the museum is so wonderful  
what an exhibition New York is  
so thrilling and I think lovely to  
look at that I fear I shall not  
see much else in America before  
I return to London.

Yours sincerely

Edmund Wolff

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March 21, 1955  
March 21, 1955

Dear Dick: Schmus:

I have written Mr. Van Schmus asking the plan for a social theatre designed by him to give your proposal careful examination.

Sincerely,

I think that Mr. Wood has studied the problem very carefully and that it is a fresh and original idea that might well have considerable popular interest as well as technical use. I hope in any case you will look over Mr. Wood's project.

Very sincerely yours,

Mr. Richard Wood  
40 Commerce Street  
New York City

Mr. U. S. Van Schmus,  
Director  
Radio City Music Hall  
New York City



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*Law* *R. Wood*  
March 21, 1935

Dear Mr. Van Schmus:

I have just looked over the plan for a model theatre designed by the architect, Richard Wood, for the Music Hall.

I think that Mr. Wood has studied the problem very carefully and that it is a fresh and original idea that might well have considerable popular interest as well as technical use. I hope in any case you will look over Mr. Wood's project.

Very sincerely yours,  
*RB*

Mr. W. S. Van Schmus,  
Director  
Radio City Music Hall  
New York City