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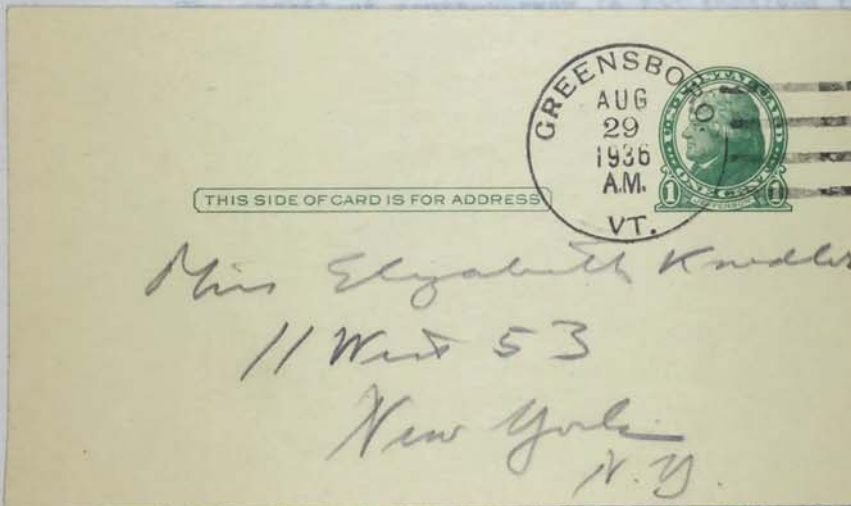
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	AHB	I.A.18

of which is coming to our Museum. From reports it is a magnificent show with material from 1877 to August 1, 1936. I really don't see how we can possibly relegate it to the fourth floor. The schedule next year seems too crowded anyway. Well, I don't object to Dear Tom, the Fantastic show as late. It seems rather a waste to spend all this time and money for five or six weeks. I am going.

Here is a copy of a letter from the Kroeller Muller Found. . . Probably you have already received the original. As you may remember the van Gogh Poppies turned out to belong not to teh Foundation but to Robert Muller who wants to sell it. I arranged with van Deventer to send a substitute painting of an old man sitting by the hearth with his head in his hands. I think it is called On the Edge of Eternity. Miss Knedler can look it up or Miss Miller in de la Pallis. I recall it was done at S. Newy.



to join the exhib next conve- with the ... ary. will maintain expenses. e acknowledgn that this ... man will on, especially uns this might ... a big ... s to be put d bequeathersing or instance the for the Marin

gift of Mrs. John D. Rockefeller Jr. This could be run in small italics after the Museum of Modern Art, but probably this would make too much text. I do think though that it might be worth while even if it cost a little more, considering the vanity of some of our potential benefactors. of course ~~xxxxxxx~~ this does not apply to the donors of the present set.

I enclose a good deal of information, some of it I think useful, provided by Jean Delmas who works on the French Encyclopaedia and preciously edited Arts et Métiers Graphiques. He recommends Nielsen with enthusiasm. Mrs. Collins will find on the back of the last sheet an approximate list of orders which Delmas and Nielsen have considered together without however having seen any of the books except the Cubist. Meanwhile I am storing the thirty abstract catalogues pending a decision on a policy for continental distribution.

There is so much more to write you that I can't. I am leaving Paris tonight to go to Basel, to scour up some Fusslis which may be the big surprise of the show. Then to Frankfurt where there is a huge exhibition of primitive murals - a selection

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Dear Tom, The Fantastic show so late it seems rather a waste to spend all this time and money for five or six weeks. I am going here is a copy of a letter from the Kroeller Muller Foundation. Probably you have already received the original. As you may remember it to belong not to the Foundation arranged with the artist to sell it. I think it is of an old man lead in his hands. I think it is Miss Knedler can look it up on Miss Knedler can look it up on Miss S. Henry. All it was done at

The Old Exhibition and the picture I suggest

It is my receipt of the

I am not certainly be as we are lack be pointed out

I enclose on the color if we added the Lillie P. Bliss gift of Mrs. J. italics, after make too much even if it cost our potential does not apply

*Dear Miss Knedler  
Please send me the Cahiers d'art special issue devoted to the recent work of Picasso. It should be in the stream - if not buy one at Knecht.*

*Tell Tim Ulrich I wrote Ration Zurich ago about his Bulletin article.*

*Please address envelopes to gents with, Eng. at end instead of Mr. at beginning - especially to England*

*Thank you!  
I*

to sell it. I painting delphia, lead in his hands. Miss Knedler can look All it was done at ed to write about. case to join the exhi the next convey- ess with the able eat Harry. collaboration tion will maintain all expenses. write acknowledg ing at my art. just the that this case old man will ibition, especially Museums this might to be a big success titles to be put rs and becuethers ne for instance the ift, for the Marin be run in small bably this would ight be worth while vanity of some of xxxxxxxxxx apply this set.

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August 1, 1936

Dear Tom,

Here is a copy of a letter from the Kroeller Müller Found. . . Probably you have already received the original. As you may remember the van Gogh Poppies turned out to belong not to teh Foundation but to Robert Müller who wants to sell it. I arranged with van Deventer to send a substitute painting of an old man sitting by the hearth with his head in his hands. I think it is called On the Edge of Eternity. Miss Knadler can look it up or Miss Miller in de la Pailla. I recall it was done at S. Remy.

The Old Man should be sent in a strong w case to join the exhibi- tion and the Poppies should be withdrawn at the next conven- ient opportunity. Wildenstein will do no business with the picture I suppose until Sept. so there is no great hurry.

It is my understanding that the K-M Foundation will maintain the insurance on both pictures and will pay for all expenses. . You might confirm this understanding when you write acknowledgng receipt of the picture

I am not unhappy about this change for the old man will certainly be a more interesting item in the exhibition, especially as we are lacking figure pieces. In writing the Museums this might be pointd out by Miss Corder. (sic) [Carter]

I enclose some notes for Miss Mallette on titles to be put on the color postcards. It might encourage donors and bequeathers if we added the name of the giver for the Cezanne for instance the Lillie P. Bliss Coll., for the Dali anonymous gift, for the Marin gift of Mrs. Jon D. Rockefeller Jr. This could be run in small italics after the Museum of Modern Art, but probably this would make too much text. I do think though that it might be worth while even if it cost a little more, considering the vanity of some of our potential benefactors. Of course ~~xxxxxxxxxxxxxxxxxxxx~~ this does not apply to the donors of the present w set.

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There is so much more to write you that I can't. I am leav- ing Paris tonight to go to Basel, to scour up some Fusslis which may be the big surprise of the show. Then to Frankfurt where there is a huge exhibition of prim tive murals - a selection

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2

of which is coming to our Museum. From reports it is a magnificent show with material from all over the world. I really don't see how we can possibly relegate it to the fourth floor. Our schedule next year seems too crowded anyway. While I don't object to opening the Fantastic show so late it seems rather a waste to spend all this time and money for five or six weeks. I am going to suggest after I get back that we try to do something about giving a better place to the primitive mural show

Following your urgent request I am trying to borrow everything in the Fantastic show for a tour and am mentioning Philadelphia, Boston and S. Francisco as probabilities. I have had an interesting but rather harrowing fight with the surrealists poets who have tried to control the show. It may be necessary to ignore them completely.

The architect controversy is too involved to write about. I am afraid I must have seemed dilatory to you but I acted as quickly as I could after receiving your warnings. Neither Goodyear nor Nelson have answered a line but I had a long and patriotic cable from Goodwin who says that Stone has not been appointed collaborator although Nelson telegraphed that he had. The discrepancy is, I suppose, a matter of terms.

I now expect to sail on the twelfth of August on the Normandie. I'd much appreciate it if you could phone Wingill at my apt. just to be sure he got my notice of return. Assure him that this does not mean that his visit has come to an end.

[See]  
I hope to Chrysler in Paris before I sail. The Three Musicians was nearly bought by a Philadelphia collector. Luckily he had spent most of his money on a Vegas. There is to be a big Picasso show at the opening of Dudensing's new gallery in the fall. Damn it this may cause our trustees to abandon the idea of opening the Museum with a Picasso show. I'll speak to Chrysler about it.

I am very tired and fed up. I suppose you are too and the weather must have been inferable in New York.

My best to everybody

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Paris July 27, 1936

Dear Tom,

I went to see Tzara about the dada surrealist exh. and found him distressed at the injuries done to two of his African things. Doubtless you have had a letter from him. The most serious damage was done to the Cameroon mask which seems to have been scraped or rubbed all along one side. As I remember the object in the Museum it was quite uninjured. Anyway I promised him to write you to urge ~~xxxxxxxxxxxx~~ as prompt and generous a settlement as possible. The seated Cameroon figure was missing sometimes but he is most distressed about the mask. Tzara has been very helpful to me in dada material so that I should like to make him feel we are doing all we can about the Afric. things.

I enclose the last page of Hartley's Marin article. It was omitted in a recent letter to Mrs. Collins. If Hartley and Stieglitz don't like this radical cutting down I think we should omit the article entirely.

Many thanks for the prompt action on the Lipchitz. Brummer didnot cable as he promised to because he was waiting for his intelligent secretary to return from ~~xxxxxxx~~ vacation. Lipchitz is staying here in Paris to work on the figure and the foundry expects to be involved very shortly in the heavy work for the World's Fair.

Please ask Miss Hallette to send the roll of etchings by Dr. Garthe to:

Dr. Edgar Weil  
Frankfurt a/M.  
Ordne Strasse 14-18

I am horrified at the news of heat in NY. I hope you and the staff have survived without too much agony.

I am sorry to say I seem to be running out of expense money. This has been such the longest campaign and with the franv sixty five per cent more costly. Not only has the fantastic show required a long time but I have spent innumerable hours on the American Show for the Jeu de Paume both here and in London; and the trip to Berlin though half architectural as well as exhibition ~~xxxxxxxxx~~ also added to expenses. Now I feel I should go to Bâle and to Rotterdam and Amsterdam. In any case I shall use my own money. Perhaps some adjustment can be made later.

I am not very happy about the outcome of the London negotiations. Everything is now in order for ~~x~~ the American show in London if it can be held in October after the French rather than ~~xf~~ before. All that is necessary is to prod Duveen. Both the Tate and the Vict' and Alb. were unable ( so they said) to have the show in the spring and both suggested the fall but Goodyear seems intransigent about making this adjustment.

I hope you are cooler

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

February 5 19 36

Received from Alfred H. Barr, Jr.

the objects listed below:

REGISTRAR

MUSEUM NUMBER	DESCRIPTION	INSURANCE VALUE
catalog: 47	36.240 Delaunay, Rhythm without end, gouache, unframed; returned March 13	\$250.
109	36.60 Klee, Abstract Trio, ink and watercolor	200.
162	36.220 Marcoussis, Matches, oil	
243	36.224 Rodchenko, Line construction, colored ink	
286	36.250 van Doesburg, House of the architect, photo	
302a	36.251 Lissitzky, Hanover Art Museum, Gallery for abstract painting, photo	
315	36.241 Josef Hartwig, chess set, wood	
327	36.252 Herbert Bayer, Lecture series, poster	
328	36.253 " Kandinsky exhibition, poster	
329	36.254 " Poelzig lecture, poster	
330	36.255 " Arts & Crafts exhibition, poster	
331	36.223 Cassandre, Wagon bar, poster	
332	36.256 van Doesburg, De Stijl, periodical	
333	36.257 " Bauhaus Bücher, jacket to catalog	
334	36.242 F.H.Ehmcke, Pressa (World press exhibition), poster	
335	36.258 Alexei Gan, Soviet Architecture, cover to periodical	
336	36.243 W.H.Gispen, Rotterdam-South America Line, poster	
337	36.244 Y.Humener, First of May, poster	
338	36.259 Senkin Klusis, Film und film kunst, cover to catalog	
339	36.260 Vladimir Lebedeff, Russian placards, page of booklet	
340	36.261 Leistekow sisters, Das Neue Frankfurt, cover to periodical	
341	36.262 Lissitzky, USSR, cover to catalog of Soviet ex. at the Pressa	
342	36.245 E.McKnight-Kauffer, London Underground, poster	
346	36.246 C.O.Müller, 7th Heaven, poster for moving picture theatre, Munich	
347	36.247 H.Nockur, Pressa (World Press Exhibition), poster	
348	36.263 Rodchenko, Lyef, cover to periodical	
349	36.264 Joost Schmidt, Staatliches Bauhaus, 2 pages of prospectus	
350	36.265 W.& G.Stenberg, Kamerny Theater, cover to booklet	
351	36.266 David Sternberg, cover to periodical - not exhibited	
352	36.267 Jan Tschichold, Phoebus-Palast, Munich, program	
357	36.248 unknown artist, Concert, poster	
357a	36.268 " 1.10 Amsterdam 1927, cover to periodical	
373	36.269 Picasso, Setting "Le Tricorne", color reproduction from Ballets Russes	
374	36.270 Popova, Setting "Magnificent Cuckold", 2 fotos in 1 mat	
not	36.249 Stepanova, 2 Figures at Table, 1921, tempera - not exhibited	

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*For Miss Kneller*

## The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

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#### Executive Director:

Thomas Dabney Mabry, Jr.

#### Director of Film Library:

John E. Abbott

September 4, 1936

Dear Mr. Barr:

I enclose letters and lists for the London and Brussels shipping agents. The letters have been concocted with the aid of Miss Mallette and have been approved by Mr. Mabry. ✓

I am also sending a letter from Mr. Lozowick and one from Mr. Goodyear. *see enclosed*

Mrs. Collins wanted me to ask you whether you are writing a foreword for the Marin catalog, and whether you would like to have copies of the forewords already written sent to you. *yes - one page*

Sincerely,

*and date of headline*  
Elizabeth Kneller

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

P.S. I have not included the Oxford museum on the English list because, in any case, the loan from there cannot be sent until November 1st.



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September 10, 1936

Dear Mr. Barr:

I am enclosing a letter from Paul Klee and one from Mr. Morris. I have sent the letter to Moholy-Nagy but not the ones to M. Verne and M. de Lorey because of the cable's having arrived.

Mrs. Collins is sending the Marin catalog forewords to you tonight. The deadline for your foreword is the 18th.

Sincerely,

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

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September 9, 1936

Dear Mr. Barr:

A cable has just come from M. de Lorey saying: "Louvre lending Bosch". Shall I notify Lerondelle to collect this?

Unfortunately we have no photographs or negatives of the things to be sent to Miss Wescher. 150 and 153 were lent by Dr. Dörner and were never photographed. 156 and 159, owned by the Museum, were never photographed and are now on tour. We have photographs of 147, 148, 149, 152, 155, 157, 158. Will any of these do?

Sincerely,

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 9, 1936

Dear Mr. Barr:

Quoted from address book: "Mrs. Woodbridge, 46 Beaufort Gardens, Knightsbridge. Kensington 4871-2. 1 guinea a day for suite and two breakfasts."

I enclose a letter from Man Ray, one from Penrose, one from H.S. Edé, one from Euard, one from Wolfgang Ackermann, one from Spieglicht, one from Farren, a statement from the Paris Chase Bank, an invitation from Wells College, a copy of the letter to Miss Loeb.

I have sent the letters to Kirk Askew and Mme. Arp. Mme. Arp sent only that letter. Mr. Edé sent two photographs which I am holding here.

Under separate cover I am forwarding a quantity of mail from your apartment.

Sincerely,

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

P.S. Here is a draught of the Raymond Portfolio publicity. Miss Newmyer asks that you send any additions or corrections immediately.

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#### Executive Director:

Thomas Dabney Mabry, Jr.

#### Director of Film Library:

John E. Abbott

*The other was the one card.  
Then again for your card. B*

September 1, 1936

Galerie Nierendorf  
Lützowufer 19a  
Berlin W 35  
Germany

Gentlemen:

Our Museum is to hold an exhibition of Fantastic Art which will open in New York in November, and which will thereafter be shown in the museums of Philadelphia, Pittsburgh, San Francisco and probably Boston and Chicago.

For this exhibition we wish to borrow four prints by Kubin from your gallery. If you are willing to let us have these, will you please mail them to us at your earliest convenience? Our insurance will cover them against every risk from the time they leave your hands until they are returned to you, but will you please send us specific insurance valuations immediately so that they will be covered for the correct amounts?

I enjoyed very much being at your gallery and meeting the Feiningers and Dixes and Marcs.

With kind regards, I am

Very sincerely yours,

AHB/k

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Type and mail  
send me a copy.

To <sup>Miss</sup> Janice Loeb, care of M. Christian Zecroo  
Ed. Cahiers d'Art  
14, rue du Dragon  
Paris, VI

Dear Janice

Here I am again putting you  
and rolling up the debt of obligation  
to you for your help.

1. Bracelli  
In vain have I searched for  
Bracellis. I'm afraid its photos  
from the Bib. Nat. or nothings - so  
will you? can you take the trouble?  
We want large (life size if possible)  
negatives on celluloid film (not glass)  
of the following pages of the caprices.  
(Bibl. Nat. Bracelli (Be 6)) They are  
mounted six plates to a page - but the  
pages are unnumbered so I indicate  
our wants as follows

page (1.)	(plates 3, 4, 6 especially)
" (3)	( " 13, 16, 18 " )
" (4)	" 19 "
" (6)	" 34, 36 "
" (7)	" 42 "
" (8)	" 44, 45, 47, 48 "

~~Have~~ Have photographs of the six pages or of  
each print (14) which ever is cheaper - but  
I want them full size.

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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

September 3, 1936

Dear Mr. Barr:

I enclose letters to de Lorey, Harshe, Zervos and Lerondelle to be signed. The Paul Rosenberg letter has already gone out, also the note to Mme. Kahn. I am terribly sorry to have bothered you about Mme. Kahn's loans. I finally found the copy of the letter that you had written to her attached to some other correspondence.

Since Rosenberg and Paalen have definitely refused to lend I have omitted them from the Lerondelle list. I have, however, included Dali, not knowing whether the letter he wrote should be interpreted as a flat refusal. You said, you know, that he was rather an uncertain character. You will notice that I have noted on the list that two items under Oppenheim are duplicated under Ray. I have questioned whether Giacometti is willing to lend, not knowing about Head-Landscape, also Oelze.

Mr. Raymond was in yesterday. He now prefers to have the portfolio show open at the same time as the W.P.A. Miss Miller suggested that it might be a good scheme to open the shows together, but to hold the portfolio publicity for a week so that it would not be engulfed in the W.P.A. publicity. Miss Newmeyer thinks this would be more effective than advance publicity. What is your reaction? Mr. Raymond will be in Vermont for the weekend and said that he would try to see you to talk about the show in general.

I am sending a letter from Schwitters (is it all right to pay this - \$25?), one from Taeuber Arp, one from Ernst, one from Herta Wescher (shall I send photographs to Domela? how many? which ones?) and one from the Village Treasurer of Hartwick.

Sincerely,

Elisabeth Kessler

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

*Spoke with Raymond today. Think it perhaps better to release Portfolio publicity ~~at same time as W.P.A.~~ but on a different sheet. Would like to see a print if possible*

*Dali's out*

*All right if it is all right to pay this - yes pay it*

*will come out of Mrs. Rodas fund etc. I will prepare Museum. see enclosure.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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To  
 T. A. A. C. -  
 New York

Dear Madame Ark  
 Many thanks for your letter  
 and for the information [did she read it?  
 please read it or to me if she did]  
 which we <sup>have not yet</sup> have ~~have not~~ received  
 It is glad you have been able to repair  
~~complete~~ your <sup>small</sup> head

Schwitters has sent the Arpaden  
~~to~~ folios so we need not trouble you  
 We are writing all your <sup>and your husband's</sup> and  
 H. Frank Ark's loans at your valuations  
 with insurance ag. each and - - -

- - - - to walk.  
 With many thanks to you both  
 Love  
 Yours

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(Love continued)  
Metro station

2. Borrow Brassai's photos of the Metro station and get him or some one else to take a photo of the whole station if it can be done at an ordinary price of ~~30 or 40~~ 40 or 50 francs. I still think the Archives would have good metro photos.

3. Picasso Has been betrayed by Paul Rosenberg who now at the last minute with draws loans he promised in June to give them to Dardening. "Business as usual." I have written M. Zervas asking him to say for the Museum one of the big sketches of the minotauromachia - could you remind him? Seroudele can ship it.

I don't feel I can ask you or Zervas to attempt anything with Picasso about paintings - if we could get the big Doranne of 1931 (La veuve) in his reception room - or better still one or two of the more recent 1934 things - even small - it would be marvellous.

I signed [unclear] help Paul Rosenberg  
M. Zervas  
to you and my own [unclear]



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John Hay Whitney

#### Director:

Alfred H. Barr, Jr.

#### Secretary and

#### Executive Director:

Thomas Dabney Mabry, Jr.

#### Director of Film Library:

John E. Abbott

September 1, 1956

Dear Mr. Barr:

I am enclosing letters to Gildewart, Braque, Domela, Kahnweiler, Janlet, Wadsworth and Galerie Nierendorf. Also a duplicate deposit slip, and some personal mail.

Paalen writes a refusal to cooperate with the exhibition. I'll send that also.

Mr. Raymond, who may come in to see me this afternoon, is making up his mind whether he would prefer to have the portfolio exhibition postponed or not. I will let you know his opinion as soon as he tells me.

Sincerely,

Elisabeth Kuebler

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

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

Dear Kirk

Could you send me your  
London apartment address - I want  
to give it to a friend who's going  
to live in London - bachelor - for  
4 years. Maybe you have some advice  
Is there an agency, for instance  
writing

[signed] Alfred

Alfred  
Please send me from my address  
book, under London, the Beauford Gardens  
address - Knightsbridge is the district  
of London. It's a "service flat" where  
we stayed this summer. I want to  
pass it on to a friend.

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# The Museum of Modern Art

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Alfred H. Barr, Jr.

#### Secretary and Executive Director:

Thomas Mabry Mabry, Jr.

#### Director of Film Library:

John E. Abbott

*Ask Mr. Mabry to write van Deventer that the Van Gogh pictures arrived safely and is sent on to Chicago and the Poppies is in N.Y. (if it is) and will be turned over to Wildenstein when the season opens.*

August 31, 1936

Dear Mr. Barr:

Mr. Mabry has asked me to send you the enclosed stamp. It has just come out and he thinks you will be interested in it. *Thanks!*

Both the Bayer and the McKnight-Kauffer things that you asked about are here. *Good.*

Mr. Soby writes that you may borrow the three Chiricos, the Picasso, and the Dali for the exhibition. He will try to get a photograph of the Delacroix drawing. His trip abroad is being postponed until the spring.

So far there has been no cable from de Lorey about the Bosch. *Write him saying we have wait news eagerly and thank him. Let me sign letter.*  
The Venetian blind letters went out last week. *Thank you*

The Picasso Cahiers d'Art has been delivered from Weyhe and is being sent to you at once. *Thank you*

Helen Gardner has sent you a copy of her new Art Through the Ages.

Mr. Mabry thinks the foreign shipments will be cheaper if they are not assembled by Lerondelle, but are sent directly from the agent in each country. *yes but not in writing*

There is a Surrealist card made out for Simone Kahn. Is this Mme. Simone Kahn? Has she ~~or he~~ agreed to lend? There is no correspondence in the folder. Are all the items listed on the card to be lent? *yes*  
*look through entire file and then through the smaller file send card to me.*

The shipping lists will be ready very shortly. *in my office.*  
Sincerely, *I wrote her long letter about August 8.*  
Elizabeth M. Tucker

Mr. Alfred H. Barr, Jr.  
Greensboro, Vermont  
*Send her lenders card so I can check titles again in case you can't find letter.*

P.S. Enclose Ducrot letter. I have no first name for him.

*Plum writes with a short note to Mr. Kamin saying we hope she is around then Mrs. Heller I don't think she can sign. O.S. is by T. over*

*Mabry*

→



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Kroehler

Dear Miss Kandler

Have you written the Venetian  
blind letters? You had no  
replies.

and please send the  
Picasso Cahier d'Art a soon  
as possible

3

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# The Museum of Modern Art

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**Director:**

Alfred H. Barr, Jr.

**Secretary and**

**Executive Director:**

Thomas Dabney Mabry, Jr.

**Director of Film Library:**

John E. Abbott

August 25, 1936

Dear Mr. Barr:

Here are letters for Puyvelde, Janlet, Mme. Bucher van Leer, Hemingway, Wright for you to sign. You will note that the address in Mme. Bucher's letter does not agree with the one on the envelope. The one at the end of the letter is the one on her stationery, and the one on the outside is one that the Museum has used heretofore, and the one that is in your address book.

I have given Miss Newmeyer the story on the Raymond portfolio. She asked me to tell you that she thinks that if this show is opened the same day as the W.P.A. show it will receive no attention. She suggests that it should be opened a week later with separate publicity. Do you agree with this? ~~No, think that it is too late and suggest to the Board that more people will see the portfolio if it's on view with the big show.~~ Kahnweiler has written a note saying that he accepts the offer of 6,000 francs for the Gris papier collé, and that he will send it with the shipment.

I enclose a letter from Mr. Newhall and one from Hayter.

Sincerely,

Elizabeth Kiedler

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

P.S. I am enclosing for Miss Mallette a copy of a letter she sent to you in Paris. She said that she had no answer from you, and still does not know how to proceed.

\* Always be careful to add titles of European officials such as Puyvelde. E.K. - previously announced

address in 9<sup>th</sup> floor Board ---  
people will see the portfolio if it's on view with the big show. What does Raymond think?

Jan

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*Mrs. K. Miller*

**The Museum of Modern Art**

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John Hay Whitney

**Director:**

Alfred H. Barr, Jr.

**Secretary and**

**Executive Director:**

Thomas Dabney Mabry, Jr.

**Director of Film Library:**

John E. Abbott

August 28, 1936

Dear Mr. Barr:

I am sending you herewith five letters to be signed. One to Bayer, two to Loeb, one to Mme. Hess and one to Mr. Harshe. Also I enclose the originals of the cables I sent you yesterday morning, some mail which had been forwarded to you in Paris and which has been returned, several personal letters, and letters from Mr. Emmet, Gaffé, Gonzales, Mesens and Zervos.

Mr. Thomson called and said that he had your card asking him to mail some letters which you left in the apartment. Apparently the maid concealed these while cleaning, and the next time she comes Mr. Thomson will find out where she put them.

Sincerely,

*Elizabeth Krieger*

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

*Please write P. Rosenberg as follows and sign it.*

*Dear Mr. B.*

*Naturally I am very much surprised (and greatly disappointed) and me any Pi canvas even for the New York exhibition of November-January. If you had let me know this in June or July I might*

*Jan*

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*Mrs. K. Miller*

**The Museum of Modern Art**

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John E. Abbott

August 28, 1936

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Sincerely,

*Elizabeth Kridler*

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

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*Dear Mr. B.*

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*Jan*



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have borrowed some elsewhere. Now  
at this late date and three thousand  
miles away it is very difficult.

sincerely

To Zervas

Dear Sir

Henry starts for your letter  
August 18. I am

I am glad to know that Picasso may  
lend his sculpture. Please write  
as soon as you have confirmation  
- and send insurance valuations.  
Cecile wishes will collect about  
October 31st

Gonzalez has written me a very  
amiable letter but I have not his  
valuation for his iron head. Was  
it 6000 fr.?

My wife I am delighted that this  
Lola is to assist you. She is very  
intelligent and her apprenticeship  
under you and Mme Zervas will

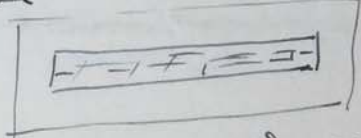
I am -----

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I hope prove valuable both to you and to her.

Paul Rosenberg was willing to lend us six Picassos in June but now because of the Dudensing show he has refused. Do you think that Picasso ~~would~~ ~~legally~~ lend us ~~anything~~ any paintings? ☺

Would you be kind enough to purchase from Picasso for the museum one of

Do you think we could borrow the Hernandez still life with the fantastic perspective - the small one comme ça  for

our exhibition. If so ~~did you~~ <sup>and selling price</sup> write us the <sup>insurance</sup> valuation - and ask Hernandez to write us a short biography for the catalog. Write to Mr. Zeros Jan - - -

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September 1, 1936

Dear Mr. Barr:

I am enclosing letters to Gildewart, Braque, Bonola, Fahnweiller, Janlet, Wadsworth and Galerie Hierendorf. Also a duplicate deposit slip, and some personal mail.

Paalen writes a refusal to cooperate with the exhibition. I'll send that also.

Mr. Raymond, who may come in to see me this afternoon, is making up his mind whether he would prefer to have the portfolio exhibition postponed or not. I will let you know his opinion as soon as he tells me.

Sincerely,

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

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Notes for 5 letters

- E - ~~Frank~~ ✓
- D - ~~Vordemberge~~ ✓
- C - Braque ✓
- B - ~~Wadsworth~~ ✓
- A - ~~Nerendorf~~ ✓

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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

Be sure to add these additional requests to your shippers lists  
**The Museum of Modern Art**

Dear Miss Kneller  
 write a letter for me to  
 Please ~~have the history~~

sign ~~the letter that we~~ to Y.  
 Janlet that we are incurring  
 his loans against each and  
 every inch from wall to wall  
 as follows.

- Miro - (watercolor) "a.e.l.o.v." 3000 francs belge.
- Art - Ficelle (string relief) 3000 francs Belgian
- Ernst - Marine (oil) 5000 fr. Belgian
- Magritte "L'ombre céleste" 3500 f. Belgian.

Give him the name of our agent  
 in Brussels.

~~Say that I would appreciate  
 leaving on~~

Say that I am on my vacation  
 but thank him for his help. Repeat  
 that I have a non-committal note  
 from Mesens but no word from  
 van Puyvelde, Goldschmidt, van Hecke  
 (can he phone him) or van der Boeck. over

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①

To Vorkumberge-Gildeward  
 Berlin W. 15  
 Bleibtreustraße, 25

(but address in my  
 black book, too)

Dear Mr V.-G.

Thank you for your letter. I'm glad your  
 pen arrived safely. Pardon!

A New hall - side - appendicitis  
 will come later.

A Because of his illness may we  
 ask you to forward the ~~two~~  
 Hausmann ~~and his collage~~ material by mail  
 - we have covered insurance pending  
 receipt of exact valuations.

Ask him price of Composition 19 (1926)

I have not lost valuable material  
 he gave me in Berlin  
 thanks, regards etc,

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**Director of Film Library:**

John E. Abbott

- (B) Wade with cont'd)
3. Time of exhibition --- other  
also --- insurance  
time of collection, agent etc  
etc.
  4. Would appreciate a brief autobiography  
with special reference to his relation  
to Roy
  5. Name of picture and date and  
photographs

Georges Braque (Paris)

- (C)
1. Exhibition -----
  2. Ask for one of his ~~brunswick~~ large  
panels of ~~the~~ quick subjects done  
in white lines on black of about  
1934-35
  3. Details ----- second etc.

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(F) - Write Domela that I'd like  
in addition to the Hausman  
one of his photomontage of  
a fantastic nature for the show  
(check to be sure I've already  
written Domela)

(C) To Kahweiler (Gal. Simon)

May I ask a very special  
favor? Will you lend us  
the Picasso Femme endormie  
of 1931(?) from your private collection  
— and can we possibly keep it  
not only for New York but  
also for the other Museums. I assure  
you I should consider it a  
great kindness to me, <sup>personally</sup> as well  
as a courtesy to the Museum.  
with warm regards etc.

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For me to sign

LÜTZOW UFER 19a

①

To Galerie Vierendorf, Berlin

→ Gentlemen

Please mail us four prints by  
KUBIN. ~~Will~~ have <sup>them</sup> covered ---  
pending receipt of valuations  
~~thank you~~

Will time at his galerie seeing  
Feiningers and Hoses and Dixes.

regards -

②

To Edward Wadsworth

can H. S. Ede, Tate Gallery, London  
Please forward.

1. Describe exhibition - fantastic but  
not <sup>official</sup> Surrealist. - Chirico, Picasso, Klee  
Roy, Wynkham Lewis included as well  
as Blake, Goya, Bosch, Bracelli etc.
2. Ask for one of his early fantastic  
still life paintings of around 1920 when  
he and Pierre Roy (as I understand it)  
were working together.



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#### Secretary and

#### Executive Director:

Thomas Dabney Mabry, Jr.

#### Director of Film Library:

John E. Abbott

August 28, 1936

Dear Mr. Barr:

This letter from Dali has just arrived, and I send it off to you at once.

Sincerely,

*Elizabeth Lee Orr*

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 24, 1936

Dear Mr. Barr:

Miss Dreier writes that Duchamp is arriving Thursday morning, August 27th. He will be at her studio at Carnegie, will take the afternoon train to Redding and will presumably sail September 2nd.

Le Vicomte de Noailles writes that he and his wife will be delighted to lend the little Italian picture which used to be considered a Magnasco and the "Monument Aux Oiseaux". The last is in his house on the Riviera, but he will communicate with Lerondelle to see if he (Lerondelle) has some correspondent there who can collect it and send it to Paris.

I am sending some letters which I typed today and which are ready for you to sign. I found the notes you left for me. Since the text of the Soby letter indicated that it needed to be rushed, I marked it "Dictated by Mr. Barr and signed in his absence" and mailed it, thinking that a trip to Vermont for your signature would, very possibly, too long delay its delivery in Hartford.

I am also sending a letter from Mr. Goodyear, a duplicate deposit slip, a letter from Capitol Island, Maine, one from Mr. Newhall, and one from Miss Mallette, all of which were once forwarded to you, but which have now been returned from the Paris Chase Bank.

The enclosed telegram has just been delivered.

Sincerely,

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

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1228 A

Charge to the account of \_\_\_\_\_

\$ \_\_\_\_\_

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	SHIP RADIOGRAM

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

# WESTERN UNION

R. B. WHITE  
PRESIDENT

NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD

J. C. WILLEVER  
FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

CABLE RECEIVED FROM MR. BARR

July 20, 1936

PROBABLY NOT RETURNING TILL END AUGUST UNLESS NEEDED PLEASE CABLE CONFIRMATION  
LIPCHITZ AND HASTEN SHIPMENT

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

*Handwritten notes:*  
A. C. C.  
A. C. C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 4, 1936

Dear Mr. Barr:

As Mr. Mabry is still away I will answer parts of your letter to him of July 27, the rest Miss Ulrich will answer. As to Tzara, I had already urged Mr. Farjeon to do what he could to expedite complete settlement, and have now written him again quoting from your letter. The Paris representatives of the insurance company, however, are supposed to be already at work.

The Garthe drawings will go off today or tomorrow, parcel post, to Dr. Weil as you ask.

I enclose a letter from Dr. Garthe which came this morning, with his enclosure.

I deposited your check \$853.35.

Mme. Guillaume writes that she wants to have her Picassos for her "great Picasso show in New York in October". Miss Courter is away so has not seen the letter, I thought you might want to see Mme. Guillaume in Paris.

Since you are going to Bâle and Rotterdam where are we to write you, or still to Chase Bank, Paris?

It is hot, it is no cooler, everyone has headaches and is unhappy. But that is New York and all survive.

Sincerely,

*HEM*

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July 28, 1956

Dear Mr. Barr:

As Miss Knedler is away I opened Mrs. Barr's note to her, so have mailed your various letters. Under another cover I am having letterheads and envelopes, and your New Yorker magazine sent to you. I understood Miss Knedler to say that you do not want other magazines forwarded.

I enclose two communications from Aetna.

Mr. Brummer's secretary telephoned after receiving his cable and had their packers, Hahn Bros., come for the big plaster and the black basalt. Is the terra cotta definitely a gift, or just in the offing?

You will be interested to know that this morning I had a note from Zwemmer that the certificate of originality on the Wyndham Lewis gouache was forwarded at time of shipment to Hudson! Disgusting isn't it. Hudson are now "looking into the matter" and I hope to write Mrs. Resor very shortly.

Let me know when your shipments will start. Some posters have come from Percy Lund Humpheries & Co., London. What are they for?

I hope you are not enduring such humidity as we are here.

Sincerely,

*Allen*

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June 26, 1936

Dear Mr. Barr:

I have sent a copy of the enclosed letter to your address in Paris, but as a precautionary measure I am sending this to London. No one seems to be quite sure where you are.

The mail sent to your apartment is being forwarded to Paris today for I am relying on the fact that, if you are in London, you will be returning to Paris soon.

Sincerely yours,

Elisabeth Knedler

Mr. Alfred H. Barr, Jr.  
Chase Bank  
10 Moorgate  
London, E.C.2  
England

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June 22, 1936

Dear Mr. Barr:

In your letter of June 2nd to Miss Mallette you ask, "Has McBride, Dreier, Mumford answered?".

McBride did not write a letter but in a conversation with Mr. Mabry he said that he would be willing to write an essay for the Marin catalog.

Mr. Mumford wrote and I am enclosing a copy of his letter.

On May 22nd Miss Mallette sent you a copy of a letter from Miss Dreier. So far as I know, this is the only one that we have received since you left. In the event that you may not have received that copy I am enclosing another.

The letters to the Consolidated Edison Company of New York, the New York Edison Company, the United Cigar Store Agency, and Dr. George H. Ryder have been mailed.

Sincerely yours,

Elisabeth Knedler

Mr. Alfred H. Barr, Jr.  
Chase Bank  
41 rue Cambon  
Paris, France

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June 9, 1936

Dear Mr. Barr:

I am enclosing two letters, one from John D. Graham and one from Jay Leyda. I have retained a copy of each.

Sincerely yours,

Elisabeth Knedler

Mr. Alfred H. Barr, Jr.  
41 rue Cambon  
Paris  
France



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June 4, 1938

Dear Mr. Barr:

Under separate cover I am sending you a package of mail addressed to 2 Beekman Place. Probably you do not want to be bothered with some of it but as I am not certain of which things you might care to have withheld, I hesitate to delete even the notices of Shoccraft sales and therefore forward it all.

In another package, also being sent today, you will find magazines and the stationery for which you asked in the cable to Miss Miller.

Sincerely yours,

Elisabeth Knedler

Mr. Alfred H. Barr, Jr.  
Chase Bank  
41 rue Cambon  
Paris  
France

P.S. Enclosed is a letter from George Grosz which has been turned over to me. I am keeping a copy.

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May 25, 1936

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May 26, 1936

Dear Mr. Barr:

I am enclosing a letter from Dr. Carthe, a letter written from the Hotel de Crillon (we cannot make out the signature), and a list of works of art accepted by the Acquisitions Committee.

Under separate cover I am sending a copy of Abstraction-Creation for Mrs. Barr.

Sincerely yours,

Elisabeth Knedler

Mr. Alfred H. Barr, Jr.  
Chase Bank  
41 rue Cambon  
Paris, FRANCE

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May 25, 1936

Dear Mr. Barr:

Enclosed are letters which Mr. Thomson left at the Museum yesterday. I assume that you want your mail (magazines also) sent you. Under another cover I have sent magazines etc.

I also enclose letter from Herbin re. the Abstract catalog - I have a copy of it. Also letter from Szeesi. I have only acknowledged their receipt.

Sincerely,

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May 12, 1936

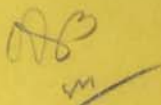
To whom it may concern:

This letter is to introduce Miss Dorothy Miller, Assistant Curator of Painting and Sculpture at our Museum. She is traveling in Europe studying modern European painting and museum installation.

She holds a scholarship granted by Mrs. John D. Rockefeller, Jr.

The Museum would appreciate any kindness or assistance extended to Miss Miller.

Sincerely yours,



AHB/k

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May 12, 1956

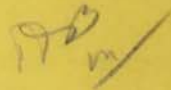
To whom it may concern:

This letter is to introduce Miss Ernestine M. Fantl, Curator of Architecture and Industrial Art at our Museum. She is traveling in Europe studying modern European architecture and museum installation.

She holds a scholarship granted by Mrs. John D. Rockefeller, Jr.

The Museum would appreciate any kindness or assistance extended to Miss Fantl.

Sincerely yours,



AHB/k

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March 26, 1956

Dear Mr. Barr:

Here is your drawing of the Jeu de Paume. Mr. Packard left last night for New Hampshire so I telephoned Mr. Gieger to remind Mr. Goodyear to speak to de Lorey about films - they are lunching together today.

The Rockefeller address is - The Casements, Ormond Beach, Florida.

I notice you did not answer Meyric Rogers' letter about the American Asso. Museums meeting on May 13. He asked if you would speak on "Suggestions on technique, building and handling", the whole afternoon program to be on Temporary Exhibitions. I have written him today that you probably will not be here on that day but that you will write him when you return next week.

Everyone sends you the same message - rest, and forget the Museum for a few days.

Sincerely,

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

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

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Cable Address: Modernart

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#### Director of Film Library:

John E. Abbott

September 21, 1936

Dear Alfred:

I got back to the Museum this morning. In answer to your letter of September 18th, Goodwin called and said that he approved of having the British architecture show. He agreed that we have already more or less exhausted American architecture for the time being. In a note from Mr. Goodyear today, he asked me to tell you that he also heartily approved of the British architecture show as well as the other exhibitions on the schedule you sent in your letter of August 25th.

Mr. Goodyear has called a special Trustee meeting to authorize or refuse the building restrictions which you may remember we discussed. The meeting is called for next Monday, September 28th. Goodwin will be there in order to make the restrictions graphic to the Trustees. Do you think you will have returned to the Museum by then?

Newhall plans to sail Wednesday.

Very truly yours,

Tom

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

TDM/k



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Alfred H. Barr, Jr.

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#### Executive Director:

Thomas Dabney Mabry, Jr.

#### Director of Film Library:

John E. Abbott

September 2, 1936.

Dear Alfred:

I have talked to Mrs. Gates and she has heard from Mrs. Rockefeller about Kenneth Clark's lecture. We all agree that it is preferable to have him lecture for the Museum later in November; that is, between November 22nd and November 25th. The lecture should fall on Monday, November 23rd, or Tuesday, November 24th. Mrs. Rockefeller suggests late in the afternoon so as to get both men and women. She has offered to have it at her house. Will you please write Clark or tell me to write him?

Mr. Emmett telephoned and wanted to see you about getting the American exhibition in Holland. He will write you himself. He was most eager to settle the matter and seemed to think that that could be done entirely between himself and you. He is also writing Mr. Goodyear. *I told Mr. E. that Goodyear had complete charge personal of the show!*

Would you be against exhibiting a selection from the van Gogh pictures here in the Museum two or three days on the second floor the last few days in December? We could charge admission or use it as a membership privilege. It also might be possible, if you refuse to interfere with the Fantastic show, to rent a gallery for a short period. I am certain we could make some money by showing the van Gogh pictures and it might be a good thing besides. The pictures will probably be returned by December 18th and we need not send them back to Holland until the second week in January.

Miss Knedler has been working almost entirely on things for you. She works quite late into the afternoon but is not, I am afraid, properly organized. I see no objection in having an English secretary.

Sincerely,

Tou.

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

TDM:lf

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## The Museum of Modern Art Film Library Corporation

485 Madison Avenue, New York, N. Y.

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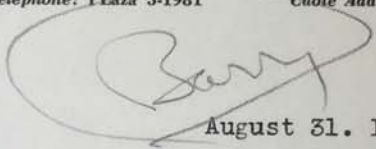
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**General Manager:**  
John E. Abbott

**Curator:**  
Iris Barry



August 31, 1936

Dear Alfred:

Here we are back again safe and sound, and sorry to find that you are away.

I succeeded in getting a copy of "<sup>What a</sup>Water Life" from E. V. Lucas himself. Unfortunately, it has been bound very handsomely, the covers are bound in at the back and the book does not open very easily. This of course is a loan. At the same time, I talked to a bookseller called Francis Edwards who also owns a copy, not bound, which he promised to lend to us though it has not yet arrived, and finally, Edwards is trying to see if he can hear of a copy for sale.

Will you let me know if you want me to send on to you the copy of "~~Water~~ Life" or hold it until your return? Our guess about E. V. L. was of course right and, as you probably know by now, G. M. is George Morrow.

About the original Carroll drawings for "Alice in Wonderland" I was less successful, but I am hoping to hear something from James Laver soon. Have you consulted Mlle. Mespoulet who ought to know a lot about them - you will remember her little book in which she showed how Teniel and probably Carroll too were influenced by Grandville. If you have not already got in touch with her do you want me to?

I don't think I will talk about films for the moment but, unless I am very much mistaken, some very good stuff will be arriving between now and end of September.

Affectionately,

Iris

Alfred H. Barr, Esq.  
Greensboro  
Vermont.

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82 Broad Street  
Lynn, Mass.  
August 24, 1936

Dear Alfred-

Thanks very much for your letter with the introduction to Mme Guilbot. She was on my list of people to meet, and I presume I should have been able to meet her through Charles Reignot (who got up the big photo show at the Musée des Arts Décoratifs last winter) to whom Monroe has given me a line. Your letter simplifies things very much.

I am disgusted with myself over this appendicitis business. It came on with terrifying suddenness, and the first thing I knew I was in the hospital. I came to my mother's house last Saturday, and am now able to walk around a little and to sit up the greater part of the day. It's just a question of

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waiting now — which I find very annoying, never having been an invalid before. Fortunately, however, the time has not been an entire loss. I have been working on the literature of photography quite industriously. The great standard German history of photography by Eder arrived just as I was able to read, and the Harvard College Library has been very generous, allowing Nancy to bring me eight books at a time. Just how much longer I shall have to convalesce nobody knows — ~~not within~~ <sup>at least</sup> a fortnight I fear. If all goes well we hope to sail on the Ile-de-France Sept. 12.

You may be interested to know how the show is shaping up. My present idea — though I shall probably change it a good deal before March — is to have three sections. The main section I hesitate to call "pictorial" — that is the proper adjective. I mean photographs which have been made as pictures during the past few years. This is to be

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supplemented by the historical section on (3) the one hand and the scientific on the other. The historical will show the tradition of almost 100 years; the scientific will show what marvellous use the camera has been put to by workers who are interested in records rather than pictures. For example I hope to get some of G.A. Clarke's photographs of clouds. These are some of the most thrilling & awe-inspiring pictures I have seen, yet they were made by a scientist simply as a record of a particular cloud form.

If we can get the cooperation of the Société française de Photographie & the Royal Photographic Society, we can have an astounding historical show. For this reason I have asked Dr. Spencer, president of the R.P.S. to be a member of my Advisory Committee, & he has enthusiastically accepted. Mees, the Kodak research director, has given me political tips on the set-up of the society. It seems that the governing

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body is the Council - many of these are kodak <sup>(4)</sup>  
men who will do Mees's bidding. The French  
outfit is much more important, + I hope to get  
the leading <sup>French</sup> historian + vice president Potomniée  
to help us out. There is some material, of  
course, here. I had bad luck in Washington,  
I got only a few of the things I want in spite  
of the fact that Goodyear signed the letter -  
but a copy of Talbot's Pencil of Nature -  
the first book illustrated with actual photos,  
1844 - is a welcome exhibit, particularly  
since Hill used the same process. I  
have been promised a selection of the work  
of Hareo + Southworth, the leading Boston  
daguerotypists. They have a superb outdoor  
shot of Daniel Webster orating which is  
about 12" x 18" which will dispell the general  
idea that daguerotypes were small. That, of  
course, is only because ~~most~~ most people  
couldn't afford a larger size. If I  
succeed in getting at least part of what I have  
my eyes on, ~~it will~~ the exhibit will at least

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	AHB	I.A.13

show that there were many other photographers <sup>(3)</sup>  
 equal to that foursome who alone seem to  
 represent early photography in the public mind —  
 I mean Hill, Brady, Nadar + Atget.

I'm afraid that I've written more than  
 you want to read. I do hope that we  
 can manage to see me another before I sail.  
 Please give Marga ~~you~~ my best regards.

Yours  
 Beaumont

*[Faint typed text from the reverse side of the page, including names like 'The Museum of Modern Art Archives, NY' and 'John T. Johnson']*

*[Faint handwritten text on the reverse side of the page, including phrases like 'yes by all means get a copy', 'a single copy in the library', and 'The 10 pages']*

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(copied for library 10-26-79 REC)

Kewell

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**Director of Film Library:**

John E. Abbott

June 20 (? 1936)  
RICK

Dear Alfred-

I'm sorry that the photographs were delayed - some had to be printed all over again, the processors having done an incredibly bad job, and I was ashamed to send for publication mediocre stuff.

Yes by all means get L'Esprit Nouveau even at \$24. We haven't a single copy in the library, and the only set I know is owned by Sweeney - who, of course, needs to hang onto it. The 10 Menz numbers for 80 fr. is a decidedly good buy - we have only two



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be at all so large as the Abstract one and, because we have the most important books here in the pent-house, it will be much easier to compile than the other one.

Tomorrow I'm off for Washington and Phila. to look over photographic material - it would be ridiculous + a mistake to import stuff we can get here in U.S.A. I had a swell trip to Rochester; Kodak is all enthused. Dr. Mues, head of the Research Lab., + one of the biggest shots in scientific photography has consented to be a committeeman.

Tom + Artemas know more

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~~two~~ numbers (6 and the double issue 8-9). (2)

The first 13 numbers of i:10 have arrived from Holland - you probably know the magazine. I was greatly impressed + very glad to have them. Now we lack only # 16, 21 and 22.

The Gros show must be fine. I hope you're bringing a catalog for the library - I have always considered him a greatly underestimated painter, and far more important to the Romantics than the text books say.

Here are my plans: New York August 10 - 27. Sailing on Ile de France August 28. I hope in the three weeks in August to be able to work up a bibliography for the Surrealist catalog. Naturally it won't

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about Walter than I do. There are  
all sorts of rumors abroad that he  
has become a silent partner of Valentis -  
who has moved up on 57 st.

My best to Marga.

Yours

Beaumont

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