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	AHB	I. A. 17

My address
140 Provençal Rd.

Grosse Pointe

A.W.B.

[ANDREW W. BARK,
MUSEUM'S BOOKS]
P. 111

Personal

(121)

Friday -

Dear Alfred:

Sorry to hear you've
been under the weather (queer expression).
I don't know what phlebitis is but
it sounds unpleasant. I just looked
it up and still don't know much more
about it except how to spell it.

Mother's income is around
\$325.00 per month without any of
Dad's bonds so I think \$350.00 was
about the right guess. I can't get

Smith

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her to spend any more than \$150.00
per month so she has quite a bit
accumulated (about \$1,800.00) which
I've told her she should spend
and that I would not approve
of investing it.

The house is well under
way. I lost out on a flat roof but
it's so low one can't see it from
the street so it won't make
much difference.

If I can't possibly do it
I'll take mother up to VT. If you
haven't sailed yet you might try
to make it also. She gets there
June 5. I take it Merga has sailed
home
endnote

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what is this change of site?
 I think Mrs. R. has confirmed what
 said about the idea of a street that would
 lead from Rockefeller Center all the way to
 MoMA.
 we must transfer those various materials
 to the chronology for 1933

CC: CHUT 2/12/82

(MEB. 2/10/82)

would be willing to accept the collaboration of a modern architect,
~~probably~~ possibly a young American. ~~The Director~~ concurred in Mr.
 Goodwin's appointment ^a) because no modern American architect seemed
 an outstanding and obvious choice ^d) because the younger American
 if carefully chosen might adequately counteract Mr. Goodwin's
 conservative Beaux Arts tendencies ^{while} ~~by~~ making use of his experience
 and conscientious temperament. ^b) because the site was so
 architecturally limited that it did not seem to demand the services of
 a great modern architect ^a) because immediate action seemed necessary
 in view of the possible cancellation of the Museum's lease within a
 year's time.

^{and the extension of time}
^{caps} The New Site [↑] changed the architectural problem quite radically
 for it is ^{now} [↑] potentially one of the most important in New York coming at
 the head of the ~~probable~~ extension of Rockefeller Plaza. This means that
 the Museum Building must be absolutely first rate. The trustees cannot
 afford to have it otherwise. To rest content with a mediocre
 building on such a site would be to betray the purposes for which the
 museum was founded ^{and} ~~to discount~~ the Museum's five year's work in
 the cause of ^{good} modern architecture. ^(make a laughing stock)

In a conversation with ~~the Director~~ Nelson Rockefeller agreed that
 the Museum should secure the collaboration of the best possible archi-
 tect and ~~mentioned~~ ^{sketch of} Mies van der Rohe (Oud and Gropius were also

Confusion
on our architectural problem
 letter prepared by the

ed architect for the compa-
 nd st. providing he

is it probably will

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CC: CNU 2/12/82

123

Dear Mrs. R.
This is a shorter version

~~THE ARCHITECTS OF THE NEW MUSEUM OF MODERN ART~~ *on our architectural problem*
Confidential Memorandum for Mrs. Rockefeller prepared by the
Director July 2nd 1936

~~THE STATUS QUA~~ Mr. Goodwin was appointed architect for the comparatively modest site on the south side of 53rd st. providing he would be willing to accept the collaboration of a modern architect, ~~probably~~ possibly a young American. ~~The Director~~ concurred in Mr. Goodwin's appointment *e)* because no modern American architect seemed an outstanding and obvious choice *d)* because the younger American if carefully chosen might adequately counteract Mr. Goodwin's conservative Beaux Arts tendencies ^{while} ~~by~~ making use of his experience and conscientious temperament. *b)* because the site was so architecturally limited that it did not seem to demand the services of a great modern architect *a)* because immediate action seemed necessary in view of the possible cancellation of the Museum's lease within a year's time.

caps The New Site ^{and the extension of time} changed the architectural problem quite radically for it is ^{now} potentially one of the most important in New York coming at the head of the ~~probable~~ extension of Rockefeller Plaza. This means that

the Museum Building must be absolutely first rate. The trustees cannot afford to have it otherwise. To rest content with a mediocre building on such a site would be to betray the purposes for which the museum was founded ^{and} ~~to discount the Museum's~~ five year's work in the cause of ^{good} modern architecture. *(make a laughing stock)*

In a conversation with ~~the Director Nelson Rockefeller~~ agreed that the Museum should secure the collaboration of the best possible architect and ^{sketch of} ~~mentioned~~ Mies van der Rohe (Oud and Gropius were also

100% it probably will

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2

mentioned
 considered). In the same conversation ~~the Director~~ ^{Nelson assured me that} was assured ~~that~~ no final decision would be ~~not~~ made until the end of the summer.

~~The Director~~ ^I suggested that during ~~his~~ ^{my} stay in Europe ~~he~~ discuss the matter tentatively and unofficially with Mies, Gropius and Oud. Nelson ~~Rockefeller~~ ^{permission to do this} concurred and ~~the suggestion~~ was confirmed by the Executive Committee at their next meeting, ~~before~~ ^{I had} ~~sailing~~ ~~the Director~~ ~~talked~~ ~~with~~ ~~Mr.~~ ~~Goodwin~~ After ~~the Director~~ sailed

~~The Director~~, feeling that the matter was not urgent, and wishing to get the surrealist show underway before leaving Paris ^{visit} did not ~~sail~~ ^{Rotterdam} these architects until the third week in June. Oud (June 17th) 1936 said he would not be interested in leaving Holland. Mies van der Rohe (Berlin June 20th) said that he would most definitely be interested providing he could collaborate with an American architect and that he would be available ^{by the middle of} ~~before~~ ~~the~~ ~~end~~ of the summer. Gropius (London June 25th) was interested but uncertain. ~~Gropius~~ ~~is~~ ~~in~~ ~~any~~ ~~case~~

(Confidential). The conversations with the three architects were ^{made} facilitated by a ^{easy} request ^{commission given me to} made to the Director by Dean Hudnut ~~that he should~~ ^{to} ask each whether he would be interested in coming to the Harvard Architectural School as professor of design. To this question Oud answered "no," Gropius "perhaps" and Mies "yes," so that should Dean Hudnut, as seems likely, take Mies both the Museum and Harvard could be served by the man who is possibly the world's finest architect. Dean Hudnut has given ^{me} ~~the Director~~ permission to mention ~~this~~ the Harvard project in strict confidence to Mrs. R., Nelson, to Mr. Goodyear and Mr. Goodwin.)

The day after the ~~Director~~ ^{I saw} had seen the last of the three architects

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l
~~to~~ received the following letter from Mr. Goodyear:

incident
Mr. Goodyear from the beginning of the building problem has shown no interest in the quality of the ~~his~~ architecture. Just after the appointment of MR. Goodwin he even proposed to eliminate ^{entirely} a modern collaborator ~~xxxxxxx that Mr. Goodwin would~~ in order to save money (assuming that Mr. Goodwin would turn back into the building fund his fee minus expenses)

~~my~~ Mr. Goodyear's I
In spite of ~~his~~ letter of June 17th ~~the Director~~ ~~do~~ not believe that Nelson would ^{want to} abandon the Museum to MR. Goodwin and to MR. Stone (who ^{is} ~~has~~ ^{working with him} apparently been appointed his assistant) if he knew that Mies v.d. R. was available and eager to collaborate

It seems to me that if Mr. Goodwin ~~should be willing to collaborate~~ would greatly profit professionally by collaborating with ~~Mies~~ such a man as Mies. If however he refuses to collaborate and threatens to resign he should be permitted to do so.

At the present moment Mr. Goodwin and Stone are going ahead with plans ^{to be used in} ~~for~~ fundraising purposes. It is probable that unless immediate steps are taken Goodwin and Stone will feel themselves confirmed ^{as} in the architects of the Museum. In my opinion this will almost certainly result in a mediocre building. In fact it ^{might} ~~would~~ have been better to employ Harrison ^{on the grounds} ~~with the expense~~ that the ~~Museum~~ ^{the} ~~xxxxxx~~ form part of an architectural ensemble

4
If in telephoning Nelson tomorrow I think we should try to make three points 1) That we must have the finest possible building architecturally 2) That Mies is available 3) That ~~Goodwin and~~ Stone must not be confirmed as Goodwin's collaborator 4) That Goodwin should be ~~also~~ informed about Mies

We are free to mention the Harvard probability. If Nelson and Mr. Goodyear are ~~embarrassed about~~ ^{Mr. Goodwin} afraid of offending a fellow trustee, ~~to~~

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~~Mr. Goodwin~~, I would be willing to write him myself or cable him
in friendly way explaining the situation

Needless to say Mr. Goodwin will
be annoyed with me for not
bowing to his command. We must
not accept ~~such~~ ~~mediocrity~~ ~~without~~ even if it is the easier way

P.S. Mr. Ruml. Miss Adams already
studied the problem of a modern
museum and has had much
experience in installing exhibits

P.P.S. Mr. Ruml (I phoned him)
says it's about to hurry in
such an important ⁱⁿ ~~building~~ ~~may~~ ~~say~~ ~~century~~ ~~or~~ ~~two~~. The
~~has~~ ~~nationalist~~
argument ~~that~~ which Goodwin
~~and~~ Goodwin and Mrs. Shephard
~~are~~ ~~building~~ ~~is~~ ~~upheld~~ ~~and~~
warns us ~~that~~ ~~we~~ ~~are~~ ~~building~~
for a ~~century~~ ~~or~~ ~~two~~

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CHRYSLER SCHURZHAUS VIKTORIASTRASSE 7 BERLIN

PARIS NINTH DIFFICULT PLEASE PHONE LANDHAUSKRAUTINGER

BADENWEILER 800 *Preparatory*

8 Telegramm Deutsche Reichspost *CHRYSLER*

aus ... 238 Berlin t 20 7 2133 !=

Aufgenommen			Befördert	
Monat	Jahr	Zeit	Tag	Zeit
07	VIII	26 22-- 01		
von <i>Ffm</i> durch <i>[Signature]</i>			an	durch
Amt Freiburg, Breisgau			barr Landhaus krautmeyer	
			badenweiler !=	

arrive munich tuesday forenoon regina palast if that suits
leave here saturday morning for paris != walter +

CHRYSLER

8/7/36

Raum für dienstliche Rückfragen

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CHRYSLER SCHURZHAUS VIKTORIASTRASSE 7 BERLIN

PARIS NINTH DIFFICULT PLEASE PHONE LANDHAUSKRAUTINGER
BADENWEILER 268 ^{Preferably} BETWEEN ONE AND THREE ^{otherwise} OR AFTER SIX OR
WIRE ME WHEN WHERE I MAY PHONE YOU

ALFRED

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POSTES, TELEGRAPHES
ET TELEPHONES

REPUBLIQUE FRANÇAISE

Bureau Central
du VIII^e Arrondissement
49-51, Rue de la Boétie
PARIS

Paris, le 6-6-36

Cheques Postaux 115-44 Paris

Référence à rappeler

Monsieur,

J'ai l'honneur de vous informer que
le télégramme n° 7508 déposé par vous
à mon bureau le 4-6-36 à l'adresse
NLT Chrysler Modernart N. York
n'a pas été distribué

Motif de la non remise

resp. du télégramme à M. Walter
Chrysler Jr North West corner of
Hewletts Land and Stepping stone
Lane quate Neck li New York

Veuillez agréer, Monsieur,

l'assurance de ma considération distinguée.

LE RECEVEUR DE PARIS VIII.

[Signature]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

May 12, 1936

Dear Mrs. Rockefeller:

I want to thank you again and again for all the trouble you took to act as hostess to the Directors' Association. They were, I think, very pleased and felt that the Museum was holding its own with the other New York institutions in hospitality. I feel that you have done a really important service for the Museum.

I enclose a memorandum about the Three Musicians which may interest you. I do wish we could get it directly, but if Mr. Chrysler buys it, it will perhaps sometime come to the Museum but I am afraid a good many years after we should have it.

Sincerely,

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

AHB/k

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 19

Walter P. Chrysler, Jr.
 WALTER P. CHRYSLER, JR.
 CHRYSLER BUILDING
 NEW YORK CITY

Badenweiler
Hotel Matignon
Sunday morning
 July 8, 1936

Telegraph in Badener
your Paris address
and hours of
appointment

6

* 33 Telegramm Deutsche Reichspost
 1233 Berlin t 18 6 2209 =

aus		aufgenommen		Erg		Befördert	
Tag	Monat	Jahr	Zeit	Tag	Zeit		
	06	VIII	6 23-- 03				
von	Ffm durch <i>Al</i>			an	durch		
Amt Freiburg, Breisgau				alfred barr Landhaus			
				krautenger badenweiler =			

in paris only day of ninth then munich tenth
 wire instruction berlin = walter . +

[CHRYSLER]

Raum für dienstliche Rückfragen

C 187 - Din 470

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

WPCjr:W

Chrysler - Schurzhaus
Viktoriastrasse 7 Berlin

Suggest luncheon Hotel Matignon, eleventh
dining

	75
69	
414	
483	75
72	57
Total General	556 25

Total General 556 25

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WALTER P. CHRYSLER, JR.
CHRYSLER BUILDING
NEW YORK CITY

July 8, 1936

Dear Alfred,

I received your cablegram and, as you know, we have discussed the problem of The Musicians with everyone who seemed to be in town.

I am planning to leave for Europe, flying to Frankfort on the Hindenburg July fourteenth and will be mainly in and around Munich until the Salzburg Festival opens and in Salzburg until the Olympics begin in Berlin. I will be in Paris August ninth and hope this is not too late for you, as I think it is better that we discuss the matter of The Musicians together rather than try to accomplish anything by cable.

Will you drop me a line in care of Carl Schurz-Haus, Viktoriastrasse 7, Berlin W 35, as to your plans? I will try to arrange mine to meet yours. I think this is a very important deal for the Museum to put across and I hope that something can be done about it.

Best regards to Mrs. Barr! I am looking forward to seeing you soon.

Sincerely yours,

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

WPCjr:W

Chrysler - Schurzhaus
Viktoriastrasse 7 Berlin

Suggest luncheon Hotel Matignon, August eleventh
Dining

Handwritten notes:
 This is Hans Krautinger
 Badenweiler
 Arriving Paris Sunday morning
 Hotel Matignon
 Telephone Hotel Matignon
 Hotel Matignon
 telegraph
 address
 in
 me lunch
 Krautinger
 Badenweiler
 your Paris address
 and home
 appointment
 will visit
 please
 Paris
 Krautinger
 Badenweiler
 your Paris address
 and home
 appointment?

CTS
25
60
85
75
75
50
25

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HOTEL MATIGNON

& RESTAURANT

R.C. SEINE N° 255.041

6, Avenue Matignon, 6

TOUT LE CONFORT MODERNE

TÉLÉPHONE : ÉLYSÉE 28-46

(ROND-POINT DES CHAMPS-ÉLYSÉES)

or does he
leave Paris

To tell him
you sent
wire

Central
Hannover
Place
Vendôme

Please wire Mrs Badenwilder
Ramsdellham Krawtzing please
send time appointment Paris month
also your Paris address. Thank you
##

Total
N

285 75	507 75	128	242
285 75	612 75	207	216
285 75			

345	414	
414	483	75

15%
Service
Taxe 72 57

Total General 556 25

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TO
TE

2

Ap
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[Faint, mostly illegible handwriting]

or does he
 Please focus
 told him
 you sent
 wire
 Central
 Hammer
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 Vendôme

Please wire me Badenweiler
 Handham Krautinger place
 and time appointment Paris next
 also your Paris address. ~~There is~~
~~that~~

CTS

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July 6
(? 1936)

CHEYRLE MOPEMART NEWYORK

ANY POSSIBILITY YOUR PURCHASING MUSICIANS AND THEM
EXCHANGING FOR ATULIER ALREADY GIVEN MUSEUM HATE TO
LOSE ATULIER BUT TORTURED THOUGHT LOVING MUSICIANS
ALFRED

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July 19 (1936)

(7/24/36)

HOTEL MATIGNON
6, AVENUE MATIGNON
PARIS

DÉBOURS DU CONCIERGE

M^e A. H. Barr Dor

GOODYEAR

PROBABLY

STOP PI

SHIPMENT

IS NEEDED

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"	Timbres	1	
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"	Téléphone "	2	
"	2 Cables	98	20
20/7	Téléphone "	5	
"	1 Lettre recom.	1	
"	Timbres	18	40
21/7	"	8	
		165	60

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July 19 (1936)

2/7
"

Report 765.
Blanchissage 61
E telephone Paris 4

230, 6

GOODYEAR

PROBABLY

STOP PLEASE

SHIPMENT

NEEDED

MASTER

HOTEL MATIGNON
24. III. 1936
8. AV. MATIGNON - PARIS

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July 19 (1936)

100
100
100

GOODYEAR MABRY MODERNART NEWYORK

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

Alfred H. Barr Jr.

RECEIVED
MUSEUM OF MODERN ART
NEW YORK

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	AHB	I. A. 19

128

14H50
NEW YORK 9 17
FZU 230

**Signification des principales indications éventuelles
pouvant figurer en tête de l'adresse**

- | | |
|----------------------------------|--------------------------------|
| D... = Urgent. | XPx..... = Exprés payé. |
| AR. = Remettre contre reçu. | NUIT = Remettre même. |
| PC. = Accusé de Réception. | pendant la nuit. |
| RP. = Réponse payée. | JOUR..... = Remettre seulement |
| TC. = Télégramme collationné. | pendant le jour. |
| MP. = Remettre en mains propres. | OUVERT = Remettre ouvert. |

Via WESTERN UNION

CABLE GOODYEAR DATE YOUR RETURN

17/12/36

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Goodwin

July 19 (1956)

NOTES

GOODWIN MODERNART NEWYORK

APPRECIATE MAGNIFICENT CABLEGRAM COUNT ON MY FRIENDLY ATTITUDE

ALFRED

Alfred H. Barr Jr.

cable was about 10 pages long
non unfindable (Feb 1982)
Very hard for the French postoffice to fold
(glue)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

Cable received feel grave
mistake has been made
urge openminded reopening
of question after letters
Normandie.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

TELEGRAMME

RA N247 NEW YORK
28 6

Signification des principales indications éventuelles
pouvant figurer en tête de l'adresse

- | | |
|----------------------------------|--------------------------------|
| D... = Urgent. | XPx..... = Exprès payé. |
| AR. = Remettre contre reçu. | NUIT..... = Remettre même. |
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| TC. = Télégramme collationné. | pendant le jour. |
| MP. = Remettre en mains propres. | OUVERT = Remettre ouvert. |



Via WESTERN UNION

TOO LATE TO CONSIDER ANY EUROPEAN ARCHITECT STOP GOODWIN USING
STONE STOP GREATLY PLEASD WITH PRELIMINARY PLANS STOP NELSON
CABLING MRS ROCKEFELLER FULLY

GOODYEAR

(postmarked)
[7/7/36]

LA LIAISON, PARIS - 696

in time. Mies van der Rohe, however, was very much interested in the Museum possibility but said of his own accord that he would not think of undertaking the job without an American collaborator.

Mies was also interested in the possibility of coming to Harvard as Professor of Design in the architectural school. Dean Hudnut had asked me to speak to him about this. His appointment would not begin until

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 6, 1936

Dear Mr. Goodyear,

I was surprised and alarmed to have your letter of June 17th describing Philip Goodwin's possible attitude toward a foreign collaborator especially as I had just finished seeing the third of the great architects who were, I thought, worthy of consideration: I quite realize that you and Nelson, as fellow-trustees of Goodwin's, might find it embarrassing to propose to him a collaboration which he might not desire. On the other hand I feel that it is of the very greatest importance that the Museum secure the best possible architectural talent for the new building.

Philip Goodwin was originally engaged for a project of considerably less architectural importance. For the original site a young American collaborator might have been adequate though as time went on it seemed to me increasingly difficult to choose a young American from the scanty data which their restricted experience provided. The new site with its potentially magnificent architectural position seemed to me a real challenge to the Museum to secure the collaboration of a really great architect, while retaining if possible the conscientious services of Philip Goodwin who would act as a kind of George Howe. Lescaze, who was Howe's former partner and the most experienced modern architect in the East was not considered good enough. Obviously it was necessary at least to consider a great foreign architect. Nelson agreed to this, in fact mentioned it before I spoke of it to him. I believe too, that the Executive Committee approved, though with not much enthusiasm, my interviewing tentatively several foreign architects.

I saw Oud in Rotterdam June 17th but both he and Gropius whom I saw in London later, were not available in time. Mies van der Rohe, however, was very much interested in the Museum possibility but said of his own accord that he would not think of undertaking the job without an American collaborator.

Mies was also interested in the possibility of coming to Harvard as Professor of Design in the architectural school. Dean Hudnut had asked me to speak to him about this. His appointment would not begin until

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2.

February so that if all went well he would be free to work in New York beginning as early as September or even before.
July 7, 1938

I am absolutely convinced that the possibility of employing one the greatest architects of our time under conditions which give us the bargaining power is worthy of the most serious consideration. Realizing that Philip Goodwin might resent official pressure from the Committee I have written him a personal and friendly letter explaining the situation and trying to show him that it would be greatly to his advantage as well as to that of the Museum to work with Mies even if it took more time and more trouble. Consider Mies van der

The Museum, presumably stands for the best, not only in the art of our time but in architecture too. I cannot but feel that if we took a second best, or, what is just as likely, a fifth best we would be betraying the standards of the Museum in general and in particular the standards which it has upheld in architecture.

When I left New York Nelson Wood definitely in favor

Then I left New York Nelson Wood definitely in favor of Mies to whom I added Gudi and Gropius as possibilities. Nelson seems to have changed his mind for reasons which I do not clearly understand. For I can hardly believe that Goodwin's possible reluctance would cause him to abandon the idea of an architectural masterpiece.

I realize at least some of the difficulties that confront us but I think we can afford the effort - in fact can we afford to do otherwise?

Sincerely

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Handwritten: ...ster

Handwritten:
NELSON ROOSEVELT
ROCKWELL

Handwritten:
July 7

July 7, 1936

Dear Nelson,

Today I sent you the enclosed cablegram. I am very sorry to have to send it.

Today I received Mr. Goodyear's cablegram confirming Stone's appointment and refusing to consider Mies van der Rohe. Yesterday I sent a long personal letter, friendly and I hope diplomatic, but frank, to Philip Goodwin. I did so because I felt that you and Mr. Goodyear as fellow trustees might be embarrassed by recommending Mies if Philip Goodwin had already stated to you his objection to a foreign architect. Goodwin never made such an objection to me although I talked to him about the possibility. Mr. Goodyear's letter of June 17th suggested that the only way to get Mies would be to have Philip Goodwin ask him. When we talked just before I sailed I remember bringing up the question of Goodwin's attitude towards a foreign architect. Didn't you say that it would not be fatal if Goodwin resigned? I wonder why you changed your mind.

Handwritten: Like Stone adequate

ALFRED

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Modernart

night letter

June

July 7

(1936)

NELSON ROCKEFELLER
ROCKWELL NEW YORK

~~TELL ME~~

UNDERSTOOD YOU AS CHAIRMAN BUILDING COMMITTEE ASSURED ME NO FINAL
 DECISION COLLABORATOR UNTIL MY RETURN END SUMMER STOP YOU YOURSELF
 SUGGESTED MIES FIRST CHOICE AND EXECUTIVE COMMITTEE AUTHORIZED
 INTERVIEWING FOREIGN ARCHITECTS STOP FIRST WORD FROM BUILDING
 COMMITTEE GOODYEARS NEGATIVE LETTER RECEIVED JUNE TWENTYSIX JUST AFTER
 SEEING THIRD ARCHITECT MABRYS LETTER RECEIVED SAME DATE INDICATED
 STONES APPOINTMENT BEFORE JUNE EIGHTEENTH STOP AS MEMBER PRESUMABLY
 CONCERNED WITH BUILDINGS ARCHITECTURAL QUALITY CANNOT SHARE
 RESPONSIBILITY COMMITTEES ACTION ESPECIALLY WITH MIES AVAILABLE STOP
 NOT PERSONALLY RESENTFUL AND HOPE FOR BEST BUT UNDER CIRCUMSTANCES
 MUST RESIGN FROM COMMITTEE REALIZE IMPOSSIBILITY HAVING MIES WITHOUT
 COMMITTEES SUPPORT ~~BUT~~ FEAR MUSEUM LOSING POSITION
 LEADERSHIP

atp

hope Stone adequate

ALFRED

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The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

Paris, June 8, 1936

A. Conger Goodyear Esq.

Trustees

President:

A. Conger Goodyear

1st Vice-President:

Mrs. John D. Rockefeller, Jr.

2nd Vice-President:

Stephen C. Clark

Secretary-Treasurer:

Samuel A. Lewisohn

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Cornelius N. Bliss

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Mrs. W. Murray Crane

Frank Crowninshield

The Lord Duveen of Millbank

Raymond B. Fosdick

Philip Goodwin

Mrs. Charles S. Payson

Duncan Phillips

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.

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NELSON ROCKEFELLER MODERNART NEWYORK

UNDERSTOOD YOU AS CHAIRMAN BUILDING COMMITTEE ASSURED ME NO FINAL
DECISION COLLABORATOR UNTIL MY RETURN AND SUMMER STOP YOU YOURSELF
SUGGESTED MIES FIRST CHOICE AND EXECUTIVE COMMITTEE AUTHORIZED
INTERVIEWING FOREIGN ARCHITECTS STOP FIRST WORD FROM BUILDING
COMMITTEE GOODYEAR'S NEGATIVE LETTER RECEIVED JUNE TWENTYSIX JUST AFTER
SEEING THIRD ARCHITECT MARRYS LETTER RECEIVED SAME DATE INDICATED STONES
APPOINTMENT BEFORE JUNE EIGHTEENTH STOP AS MEMBER PRESUMABLY CONCERNED
WITH BUILDINGS ARCHITECTURAL QUALITY CANNOT SHARE RESPONSIBILITY
COMMITTEES ACTION ESPECIALLY WITH MIES AVAILABLE STOP NOT PERSONALLY
RESENTFUL AND HOPE STONE ADEQUATE BUT UNDER CIRCUMSTANCES MUST
RESIGN FROM COMMITTEE REALIZE IMPOSSIBILITY HAVING MIES WITHOUT
COMMITTEES SUPPORT STOP FEAR MUSEUM LOSING POSITION LEADERSHIP

ALFRED

sent night letter July 7, 1938

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July 6, 1936

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MABRY MODERNART NEWYORK
~~SHOW GOODYEAR NELSON SAW ARCHITECTS BEFORE RECEIVING GOODYEAR LETTER~~
~~MIES VANDERROHE DEEPLY INTERESTED MUSEUM BUILDING DELIGHTED POSSIBILITY~~
~~COLLABORATION WITH AMERICAN COULD BEGIN AUGUST STOP BELIEVE THIS~~
~~GREAT OPPORTUNITY BOTH FOR MUSEUM AND GOODWIN STOP OUD REFUSES GROPIUS~~
~~OCCUPIED STOP MRS ROCKEFELLER ENTHUSIASTIC MIES MUSEUM CANNOT~~
~~AFFORD POSSIBLY MEDIOCRE BUILDING WRITING GOODWIN DIPLOMATICALLY~~
~~STOP CONFIDENTIAL TO COMMITTEE HUDNUT PROBABLY ASKING MIES END~~
~~JULY TEACH HARVARD BEGINNING FEBRUARY~~

ALFRED

Architecture

DECLARATION REQUIRED on reduced rate cables (Déclaration exigible pour les télégrammes à prix réduits). Je déclare que le texte ci-dessus est entièrement (*) rédigé en langage clair (*) et ne comporte pas une signification différente de ce qui ressort de son libellé. (* State language used) (Indiquer la langue) Signature: (Not for transmission)

R. C. Seine 79.757

Name of Sender Alfred H. Barr Jr.

HOTEL MATIGNON

Room No _____

6, Avenue Matignon

facts was confirmed, I believe, by the Executive Committee. I did not, however, go to see them until after the exchange of sites was confirmed, for when I left the exchange was still uncertain.

Meanwhile - this is strictly confidential - I received a letter from Dean Hudnut asking me to interview Mies and interested him in his completely original idea regarding housing for student interest in modern architecture.

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July 6, 1936
c/o Chase Bank
Paris

Dear Phillip,

This is a personal and confidential letter. It is pretty frank in spots so please use its contents with discretion.

I am too far away to understand exactly how our building problem progresses. When I sailed in the middle of May I was reassured that nothing final about the architecture would be decided until fall. Shortly after I sailed the Trustees decided to exchange sites. Then, as I understand it, they asked you to prepare in what must have been a terribly short time, some tentative plans (and elevations?) to be used in fund raising.

Young Stone of Harrison's office, Tom Mabry writes me, has been helping you. I do not quite understand his position but suppose that his appointment is temporary - or, at least, subordinate, since the other members of the building committee have not written me about it.

Before sailing I had a talk with Nelson about our architectural problem in the event of our securing the new site. He said that he was in favor of getting one of the great Europeans to work in collaboration with you because he felt that the new site was worthy of the finest obtainable modern design. He mentioned Mies van der Rohe and I suggested Oud and, failing these two, Gropius because of his experience in England. Corbusier we eliminated as impossible temperamentally. Of course these men had been mentioned before whenever the possibility of a foreign architect was considered. Nelson felt that if we were unable to secure any of these, then we should fall back upon the plan originated for the smaller site - namely, finding a young American as a collaborator. For this reason I suggested to you that some sort of competition might be held among a selection of young Americans; the data in hand seemed to me too slight to make an intelligent choice.

After I sailed permission to interview European architects was confirmed, I believe, by the Executive Committee. I did not, however, go to see them until after the exchange of sites was confirmed, for when I left the exchange was still uncertain.

Meanwhile - this is strictly confidential - I received a letter from Dean Hudnut asking me to interview Mies and

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Gropius and Oud in order to find out whether any of them would be interested in coming to Harvard to fill the very important position of Professor of Design in the Architectural School. This was exciting news to me for I had heard no rumor of such a plan.

On June 17th I saw Oud in Rotterdam but he was not interested in teaching and did not think that he would be free to work on the Museum until the end of 1937. Besides he did not want to leave Holland where his position, as prophet in his own country is rapidly improving.

Three days later I saw Mies in Berlin. He was very much interested both in Harvard and the Museum and said that he could leave for America on short notice. He agreed completely with the suggestion of working with an American architect, in fact said that such a collaboration would be essential if he were to work at all.

Then, before making any report to you or to the Committee, I decided to finish the job by seeing Gropius who is doing such important work in England. He was very busy but much interested by Harvard. He was also interested in the Museum problem but I did not carry this beyond mentioning the possibility for I felt that Mies was more available and a greater designer.

The day after I saw Gropius in London, and just as I was about the cable the glad news about Mies, I received two letters from New York which were pretty disconcerting. One from Tom Mabry said that Stone was working with you and the other from Mr. Goodyear asked me not to interview any of the foreign architects primarily because he felt that you were opposed to such a collaboration. I guess that he himself hasn't much interest in the quality of the Museum's architecture or in its modernity. He wants to get the job done as quickly, practically and economically as possible.

Receiving these letters and having had no word from you, I felt rather uncertain and decided to wait a few days until I could get viva voce information from Mrs. Rockefeller in Paris. She was even less well informed than I had been and was most positively in favor of our securing the best available modern architect as your collaborator, believing that the change of site made this desirable. She was delighted at the idea of Mies especially when she heard of the Harvard possibility. She is cabling Nelson to say so. I am cabling Mabry the news about Mies, asking him to pass it on to Mr. Goodyear and Nelson.

Mr. Goodyear will feel, I am afraid, that I am unnecessarily complicating the situation; Nelson, I am sure, will be interested unless he has completely changed his mind; and, knowing your sincere interest in modern architecture, I know

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that you will give the matter careful consideration.

I am afraid we are likely at this time to view our problem too closely. I want to avoid this and, if I can, think of the matter in a large way. The Museum was founded to show people the finest in modern art ^{from} all over the world. We have tried to do this but whenever we have consciously and deliberately fallen below this standard (as has happened) we have betrayed the purpose of the Museum. ~~XXXXXXXXXXXXXXXXXX~~ The Museum, I believe, has done more than any other institution to initiate the reform in American architecture by bringing before the public the finest European work which was, in 1930, from five to twentyfive years ahead of America. Since 1930 a whole generation of ^{young} American architects have tried to master modern principles (in spite of their anachronistic schooling) but they have not had time - at least the American-bred ones - or experience enough to prove their mastery. If we were to build five years from now I think we could choose a young and modern American with some confidence, but now I don't think we can, at least not for a building as important as ours should be.

For these reasons I think we are under obligation to consider one of the obviously superior Europeans (as obviously superior as Picasso is to Eugene Speicher or Arkelo Gorki). I know that some of our Trustees are strongly nationalistic in feeling but I think they do not hesitate to buy English clothes or French hats (if not French pictures) - nor do they seriously object to the Museum's owning foreign paintings. Why then should we be prejudiced against a foreign architect?

These remarks may seem naive to you and obvious. I hope they won't seem unmannerly, in view of the fact that you too are an American architect as well as a trustee and the Chairman of our Department of Architecture. But it has always been the policy of the Department to prefer the sound conservative architect (of which you are a distinguished example) to the half-baked modernistic designers who have helped bedizen our cities since Paris 1925.

When you were appointed architect you said you were surprised. I concurred in the appointment for several reasons among them the fact that I thought you would be willing to work as George Howe worked with Lescaze - as a man without training in modern design but believing in it and willing to work for its achievement at its best.

But it is not an obscure minor European as Lescaze was that you would be backing but a man whom many of us believe is the greatest architect of our generation (granting that Corbusier is the most original and brilliant). I foresee

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difficulties of course - language, Mies' inexperience in American methods etc. - but I think we could overcome these. Mies is no Corbusier, he is charming, affable and used to working with others; for, as you know, he directed the great Stuttgart Weissenhof Siedlung in 1926 and organized the Bau-ausstellung in Berlin in 1932. He has made special studies in installation problems, is a master in flexible space composition and, he says, has made studies of modern museum problems.

I cannot be sure of this, for you are so extraordinarily modest, and apparently, unambitious, but I should think that it would be very greatly to your advantage and glory to have Mies work with you, for if England is any portent, America will be going completely modern within a very few years. In fact the buoyant and progressive atmosphere of London has encouraged me to recommend Mies all the more enthusiastically. Without Gropius, Lubetkin, Breuer and Mendelsohn in London, English architects would still be groping.

The Museum, as a patron of modern architecture, cannot afford to run the risk of mediocrity in the design of its new building. It must have the superlatively best, for now, since the change of site, there is both time and space with you and Mies - whatever the difficulties - I think we would get a great building, something to be proud of twenty and a hundred years from now, and what is just as important, something we can face the world with the day it is completed.

Now, to be practical, if you are with me and we can persuade Mr. Goodyear (Mrs. Rockefeller and some of the other Trustees, I know, would be with us, and I think Nelson) I think you might reconsider coming to Europe. We could go to see Mies together and some of the Dutch and German museums. Mies could come to America as early as August. His Harvard appointment would not begin until February and even afterwards he would be permitted to continue professional work (Note: Hudnut has given me permission to speak only to you, Mrs. Rockefeller, Nelson, Mr. Goodyear and Tom Mabry about this). There is still a chance that Hudnut may take Gropius but Mies is much more likely - not that it affects us seriously one way or the other - but it might make a practical and effective combination. Hudnut is seeing Mies at the end of this month.

If you could not possibly come I would do what I could following your instructions to prepare the way.

Now I have written to you as a friend and, I hope, ally. If you wished you might misinterpret this letter - so I want to repeat what I said before - that I think you have an important and essential rôle to play in this business,

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not only as architect but also as the Trustee more responsible than any other for the Museum's architectural standards.

Sincerely

P.S. I've heard indirectly that you were offended by Russell's volunteering to interview Gud. I want to assure you that he was merely trying in his awkward well-intentioned way to help and that I had no idea of using him. After all he has been intimately associated with the Museum for many years and his suggestion, I think, was made because he knows Gud personally and could therefore speak with him on a less formal basis than I could.

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2 5

not only as an architect but also
as a man who has been a great help to
many people in the field of architecture.

Very truly
yours,

I have been thinking of you
and your work in the field of
architecture for some time. I
hope you are well and happy.
I have been thinking of you
and your work in the field of
architecture for some time. I
hope you are well and happy.
I have been thinking of you
and your work in the field of
architecture for some time. I
hope you are well and happy.

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This is a personal and unofficial letter
It is pretty frank in spots so please see its
contents with discretion.

Dear Philip

I am too far away to understand exactly what how our building problem progresses. When I sailed the middle of May I was reassured that nothing final ^{would be decided until} would be decided until fall. ~~but apparently~~ ~~soon I had sailed~~ ~~provisional steps were taken~~ ~~the trustees decided to change~~ ~~the~~ ~~location~~ ~~at the head of the transition of Rockefeller Plaza~~ ~~is just only larger but~~ ~~is a source for greater~~ ~~in fact~~ ~~Then, as I understand it, they~~ ~~asked you~~ ~~to prepare~~ ~~what must have~~ ~~been a terribly short time, to~~ ~~some tentative plans (and elevations?)~~ ~~to be used in fund raising.~~ ~~Young~~ ~~Stone~~ ~~to Harrison's office~~ ~~means to~~ ~~Tom Mates writes me has been~~

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helping you. I do not quite understand his position but suppose that his appointment is ~~subordinate~~ at least temporary - or, at least, subordinate, since the other members of the building committee ~~are~~. Now I want to explain to ~~you~~ what I have been doing.

~~As I have~~
~~written me about~~

~~When I sailed~~
A Before sailing I had a talk with Nelson about a possible our collaborator architectural problem in the event of our securing the ~~important~~ new site. ~~Admitted~~ to my surprise he said that he was in favor of ~~getting~~ ~~the~~ ~~services~~ of one of the great European ~~collaborators~~ to work in collaboration with you because he felt that the new site ~~was~~ required the ~~was~~ worthy of the finest obtainable modern ~~designer~~ designs. ~~Of course~~ ~~was~~ ~~in~~ ~~agreement~~ with ~~him~~ ~~if~~ ~~however~~ ~~we~~ ~~was~~ ~~unable~~ ~~to~~ ~~secure~~ He mentioned Miss van der Rohe and I suggested

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4 Professor
 1 ~~Professor~~ of Design ~~in the Harvard~~
 in the Architectural School. This was

~~On June 17 I went to see~~
~~And in Rotterdam, he but~~
 writing news to me for I had ~~that~~ heard
 no ~~idea~~ rumor of such a plan.

4 In June 17th I saw And
 in Rotterdam but he was not
 interested in teaching ~~and he~~
 and didn't think he'd be free to
 work on the Museum until the end
 of 1937. Besides he didn't want to
 leave Holland where his position,
 as ~~proprietor~~ in his own country, is
~~very~~ ^{very} ~~valuable~~ ^{valuable} in ~~it~~
~~thanks to a few loyal friends and~~

Three days later I saw
 him in Berlin. He was very much
 interested both in Harvard and the
 Museum and said he could
 leave for America on ~~very~~ short
 notice.

Then, before making any
 report to you ^{to the committee,}
 I ~~decided~~ ^{to finish the job by} ~~to~~ ^{seeing} ~~to~~ ^{propose}
 who has ~~had~~ ^{had} considerable ~~in~~ ⁱⁿ ~~part~~ ^{part}
 done a lot of

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5 work in England and might therefore have improved his design. He was very busy but ~~was~~ much interested by ~~his~~ Harvard. I did not ~~work~~ like the design of his English work I spoke to him only vaguely about an American architectural job - ^{without mentioning the Museum} this is ~~unquestionably~~ preferable because ~~a~~ ^{for} greater design. ~~is~~

The day after I saw Gropius in London ^{was} I received two letters from New York which I must confess ~~did~~ concerned ~~shocked~~ me. One, from Tom Mabry, and just as I was about to cable the glad news about this

said that Stone had been taken on and the other from Mr. Gropius ~~suggested~~ that you were ~~opposed~~ to our ~~considering~~ a ~~for~~ a great foreign architect asking me not to interview any of the foreign archi to its primarity because he felt that you were opposed to such a collaboration. He himself has ~~been~~ been opposed to the idea

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 right along - but this is
 natural for ^{I think} ~~him~~ ~~himself~~ that he
 has little interest in the
 quality of the museum's architecture
 any way - or, for that matter, its
 modernity - so long as it's
 practical. ~~and~~

Receiving these letters and
 having had no word from you
~~of any kind~~ I felt ~~rather~~
 rather uncertain and decided to
 wait a few days until I had
 got viva voce information from
 Mrs. Rockefeller - ~~she was~~ in Paris.
~~four days ago~~. She was ~~now~~
 less well informed that I had
 been but was most positively
 in favor of our securing the
 best ^{available} ~~modern~~ ~~building~~ ~~available~~
~~available anywhere~~ - ~~perhaps~~ ~~in~~
~~the~~ ~~city~~ She was delighted at
 the idea of this especially ~~as~~
 when she heard of ~~the~~ ~~the~~
~~the~~ Harvard possibility. She is
 telephoning Nelson tomorrow to
 say so.

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7 No P

I am cabling Mabry the news about
 Mies asking him to pass it on to
~~Mr~~ Goodyear and Nelson. I suppose
 Goodyear will feel ~~the~~ ~~unpleasant~~
~~mistaken~~ in doing this but as the
 member of the Building committee
 most vitally concerned I'd have
 to work in building and am presumably
 I feel that I have a ~~right~~ ~~an~~
 under strong ~~moral~~ obligation
 I ~~cannot~~ ~~do~~ ~~otherwise~~

¶ Mr. Goodyear
 will feel I suppose that ~~his~~ unnecessarily
 complicating the situation; Nelson
 I'm ~~sure~~ ^{sure} will be interested, and you,
 I hope will be unless his completely
 changed his mind; and, ~~you~~ ~~the~~
 knowing your air an interest in
 modern art in ~~the~~ ~~area~~, I ~~know~~ ^{know} you will
 give the matter careful consideration.
 I'm afraid I'm inclined
~~all of our own liberty~~ at this
 time to get too close to our problem
~~and to become~~ but I am trying to
 take a long ~~to~~ and to see it
 difficulties in a rather emotional light
~~prejudicial light~~. I want to avoid
 this if I ~~can~~ ^{and if I can} present the matter
 in a large and objective way.

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8.

The museum was founded to bring ^{before} the American people the finest in modern art from all over the world. We have tried to do this and whenever we have consciously and deliberately fallen below this standard (as has happened) we have betrayed the purpose of the museum. In architecture the museum ^{I believe} has done more than any other agency to initiate the reform in American architecture by bringing before the public ~~the work of~~ ^{the work of} the finest European architects who were, in 1930, ~~about~~ ^{about} from 5 to 25 years ahead of their American conferees.

Since 1930 a whole generation of young American architects have tried to master modern principles (in spite of their anachronistic schooling) but they have not had time - at least the American had ones - or experience enough to prove their mastery. If we were to build

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five years from now I think we could choose a ^{young and modern} native ~~too~~ American with some confidence - but now I don't think we can, at least not for a building as important as ours is going to be.

For these reasons I think we have an under ~~defined~~ ~~under~~ obligation to consider one of the obviously superior Europeans ~~for the~~ (as obviously superior as ~~the~~ Picasso is to Eugene Speicher ^{or Arnold Gorky}). I ~~suppose~~ ~~that~~ ~~know~~ ~~the~~ some of our trustees are strongly nationalistic in feeling but I think that they ~~would~~ ^{do} not hesitate to buy English clothes or French hats ~~to~~ (if not French pictures) - nor do they ^{seriously} object to the Museum's ^{owning} foreign paintings. Why then should we ~~hesitate~~ be prejudiced against a foreign architect?

These remarks may seem naive to you & are obvious - I hope they won't seem unmannerly in view of the fact that you ^{are} an American architect as well as a Trustee and the Chairman

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of our Department of Architecture.
 But it has always been the policy of the
 department to ~~to~~ ^{prefer} ~~select~~ the sound
 conservative architects (of which you
 are a distinguished example) ~~against~~
~~with a spirit of~~
 to the half-baked modernistic
 fellows that have helped to design
 our cities ~~since~~ since Paris '25.

When you were appointed
 architect you said you were
 surprised. I concurred in the
 appointment for several reasons
 among them the fact that I
 thought you would be willing
 to work as George Howe worked
 with DeCade - as a man without
 training in modern design but
 believing in it and willing
 to work for its advancement.
 a ~~achievement~~ at its best.
~~but it~~

Howe took a French Swiss
 architect who ~~was~~

But it isn't an obscure
 Franco-Swiss ^{window} designer that I propose
 as your ~~partner~~ ^{collaborator} but one of the ~~a~~ man

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to
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Whom do believe is the greatest
 (Corbusier is the most original and brilliant)
~~architect~~
 architect of ~~your~~ ^{our} generation. I
 foresee no any number of difficulties
 - language, inexperience in
 American methods etc - but I
 think ~~you~~ ~~can~~ ~~overcome~~ ~~these~~. This
 is ~~leading~~ overcome these. This
 is no Corbusier; ~~he~~ he is
 charming in the extreme ~~and~~, amenable
~~intellectually~~ ~~cooperates~~ and used to working
 with others, and above all he
~~insists upon~~ ~~the~~ ~~he~~ ~~welcomes~~
 the opportunity of working with
~~or~~ Americans for ~~do~~ you know he
 directed the great Stuttgart ~~Bau~~
 Weissenhofsiedlung ^{in 1926} and ~~he~~
 organized the Bauausstellungen in
 Berlin in 1932 (?). ~~He is~~ ~~he~~ ~~has~~ ~~been~~
 private houses large and small
 and did ~~the~~ he has made special
 studies in installation problems,
 is a master of flexible space composition

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and, so he says, has ~~the~~ I made studies of modern museum problems.

~~The Harvard appointment~~

I cannot

I cannot be sure of this, but ~~it seems to me that it would~~ for you ~~be~~ so extraordinarily modest and ^{apparently} unambitious, but I ^{should} think that it would be very greatly to your advantage to ~~have~~ have Miss work with you for if ~~London~~ ^{England} is any potent ~~New York~~ America will be going completely modern within a very few years. In fact ~~it was~~ the bravest and progressive atmosphere of London has encouraged ~~me~~ me to recommend Miss all the more ^{in London} unhesitatingly. Without Gropius, Lebetkin, Breuer, Mendelsohn English artists would still be groping.

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The museum ~~building~~ ~~Trustee~~
 as a patron of modern architecture
 cannot afford ^{possible ~~modern~~ ~~indings~~} a mediocrity - it
 must have the superlatively
 best in its new building - for
 now since the change of site
 there is both time and space.
 With you and Miss - whatever
 the difficulties - I think we'd
 get a great building - something
 to be proud of ~~when we're~~ ~~too~~
~~ten~~ twenty ^{and a hundred} years from now, and
 what's just as important something
 we can face the world with the day
 it's completed.

Now, to be practical. If you
 are with me and we can persuade
 Goodyear ~~Helson~~ I think (Mrs
 Rockefeller and some of the other
 Trustees I know would be with us
 and I think Helson) I think you

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	J. A. 19

14

might reconsider coming to Europe.
 We could go to see this together
 and some of the Smith and Green
 Museums. Miss ~~over~~ ^{could} ~~come~~ ^{to}
 America as early as August. His
 Harvard appointment would not
 begin until February and he
 would be permitted to ~~continue~~
 continue professional work even
 during term. (Note: Student has
 given me permission to speak only to
 you, Mrs Rockefeller, Nelson, Goodyear
 and Mary about this. Of
 course he may take gossip but
 Miss is much more liberal - not
 that it affects us seriously one
 way or the other - but it might
 make a marvellous ~~sequence~~ ^{sequence} ~~combination~~). If
 you ~~could~~ ^{would} possibly come ~~it~~
~~to what~~ I would do what I could
 following your ~~suggestion~~ instructions.

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15

Now I've written to you as a
 friend & ~~not~~ ^{hope} ally and I
 hope ally. If you wished you
 might misinterpret this letter
 - ~~that~~ ^{so} I want to repeat what I've
 said before that I think you
~~that~~ you have an important and essential role
 to play in this business - ~~as~~
 Trustee ~~an architect, a Trustee,~~
 not only as an ~~Trustee~~ architect,
 but ^{also} as ~~the Trustee~~ ^{more responsible} ~~and the chairman~~
~~of~~ ^{our} ~~official head~~ ^{of the museum}
 than any other for the museum's architectural
 standards.

sincerely



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Because he knew Oud personally
and could therefore speak
with him on a less formal
basis than I could.

But heard indirectly
that you were offended by
Russett's volunteering to
interview Oud. I ~~want~~
want to assure you that
he was merely trying to help
in his awkward well intentioned
way and that I had no other
idea of using him. After all
he has been ~~the~~ intimately
associated with Museum for
many years and his suggestion
I think was ~~not~~ ^{made} important
~~made to avoid involving the~~
~~museum more directly through my~~
~~own efforts (though entirely tentative)~~

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[21thun-204]
 July 2 [1936]

~~Go to~~
 Nelson Rockefeller Notermant
 Ray
 your mother ~~wrote to me with~~
~~you~~ telephone you Friday
 six o'clock Paris time ~~please~~
 1 o'clock New York please cable
 her confirmation or suggest another
 time
 Alfred

[Faint, mostly illegible handwriting on the reverse side of the paper, appearing as bleed-through or light ink.]

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Goodyear modernart

sent June 30 (1936)

Chairman
 Charteris ~~founder~~ Tate board
 says spring impossible because
 considerable show ~~and~~ ^{and} coronation occur
^{Mauson} suggests late summer ~~but~~ or
~~autumn~~ is to autumn stop space
 offered about 300 remaining feet
~~stop~~ ~~Duven~~ ~~middlehead~~
~~and~~ ~~still~~ ~~working~~ may still ~~free~~
~~force~~ ~~arrange~~ spring exhibition stop English
 apparently ~~seem~~ indifferent suggest you with Duven

Mabry modernart

New York

sent June 30 (1936)

Personal much touched Resors generosity
~~must~~ ~~consult~~ Mrs Rockefeller
 stop confidential Miss willing
 collaborate ~~stop~~ consulting Mrs
~~Rockefeller~~ Rockefeller both junctions
 stop to Paris Wednesday will
 cable

[Signature]

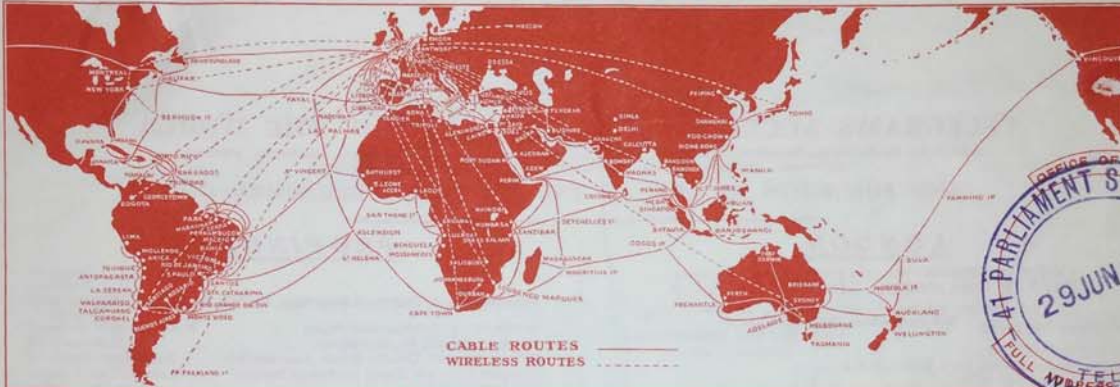
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PT 149 PARIS 22 29 1425 W =

ALFRED BARR 46 BEARFORT GDS LONDON =

GLAD TO SEE YOU FRIDAY AFTER NOON AT 4.30 DAVID NOT

NELSON HERE THANKS MESSAGE = ROCKEFELLER +

L & P (c).

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	AHB	I. A. 19

Mrs. John ~~W.~~ Root ~~Chase~~ Jr.
Chasebank

Delayed London ~~Must~~ if possible see you
 Nelson together preferably Friday
 if convenient otherwise Thursday
 address 46 Beaufort Gardens London
 stop will come to Europe ~~address~~

Alfred
~~46 Beauf~~

Please send your reply to The White Union You may telephone us for a card etc.

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FORM No. 69.

WESTERN UNION

(THE WESTERN UNION TELEGRAPH COMPANY)

CABLEGRAM

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Re: Three Muricravs

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FS LC

ALFRED BARR CHASEBANK LONDON
CHASEBANK PARIS

FS. ALFRED BARR,
C/O CHASE NATIONAL BANK OF
THE CITY OF NEW YORK,
10, MOORGATE, E.C. 643 D

RESOR SAYS IF YOU THINK YOU CAN ACHIEVE ULTIMATE MUSEUM PURCHASE
SHE WILL TRY PERSUADE HUSBAND BUY PICASSO TO HOLD ANSWER STOP
GOODWIN COMPLETING DRAWINGS

TOM

Please send your Reply Via Western Union You may telephone us for a messenger

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

TDM:lf

*which might be one way of settling matters. Miss Foulle will no doubt give you gossip. I'm afraid your technique of letting everybody go until the last minute will not work so well in this case, unfortunately, because how can you undraw plans? And Goodwin is working away like a beaver. He wants the job.

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.

Telephone: Circle 7-7470

Cable Address: Modernart

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President:

A. Conger Goodyear

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Nelson A. Rockefeller

2nd Vice-President:

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Marshall Field

Edsel B. Ford

Raymond B. Fosdick

Philip Goodwin

Mrs. Charles S. Payson

Mrs. Stanley Resor

Mrs. John D. Rockefeller, Jr.

Beardsley Ruml

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

June 13, 1936.

Dear Alfred:

This is just a note to say that you had better issue an ultimatum immediately if you want to get anything accomplished about Oud or Mies.

Goodwin talked to me over the telephone the other day and at last came out definitely against ~~getting~~ any foreign architect as collaborator. Indeed he said he would withdraw if they were precipitated upon him.* He certainly did not favor the idea of coming over to Europe to interview anybody with you. What rankled most with him was the incident when Russell Hitchcock announced to him in your presence that it would be a good idea to go over and talk to Oud, etc. Whereupon you simply sat in silence, according to Philip Goodwin, and made no comment one way or the other. This led Philip to feel that there was a plot between you and Russell and he has been sore at Russell's assuming the authority, etc., etc.

The Building Committee has "decided" to go ahead with Philip Goodwin and, incidentally, his assistant Stone, and to dismiss the idea of inviting Oud or Mies. After all you are a member of that Committee and I should think you might have something to say.

Very truly yours,

Tom

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

TDM:lf

* which might be one way of settling matters. His fault will no doubt give you gossip. I'm afraid your technique of letting everybody go until the last minute will not work so well in this case, unfortunately, because how can you withdraw Mies? And Goodwin is working away like a beaver. He wants the job.

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

Dear Mr. Barr,

I am only free
Wednesday in the
morning and cannot
leave Rotterdam.
Could you see me at
my house (Villeneuve,
Avenue 29, Willemsoord
- from the Rotterdam-
station by line 14
in 20 minutes!) at
10.30? Do telephone
please before 9.30 whether
I may wait you or
not (Telephone: Rotterdam
41349) kindest regards
18/6.36 very sincerely
your Oud

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Goodyear

The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

Trustees

President:

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1st Vice-President:

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Philip Goodwin

Mrs. Charles S. Payson

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Paul J. Sachs

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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

570 Lexington Avenue,
June 17th, 1936.

Mr. Alfred H. Barr, Jr.,
c/o Chase Bank,
London, England.

Dear Alfred:

I am afraid that my letters today will be rather discouraging.

Tom Mabry telephoned me about the possible approach to Oud and von de Rohe, and I have talked with Nelson about it today. We have agreed it would not be wise to suggest that either of them should be associate architects for our building. I think that the only way that this could be handled would be for Philip Goodwin to invite them.

If we should do so, I am quite sure that it would result in a great deal of confusion and resentment. In fact, I think that Philip Goodwin would withdraw entirely and we would be in a very unfortunate situation.

Yours very truly,

A. Conger Goodyear
President.

cc: NARockefeller

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Goodyear

The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

570 Lexington Avenue,
June 16th, 1936.

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John Hay Whitney

Director:

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Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

*3 Museum records?
MSB*

Mr. Alfred H. Barr, Jr.,
c/o Chase Bank,
London, England.

Dear Alfred:

Tom Mabry repeated your cable to me while I was at Cleveland for the Republican Convention.

Twenty thousand dollars of the receipts from the van Gogh Exhibition have been set aside by the Trustees at their last meeting to be held in the Building Fund, and the money cannot be used for any other purpose without action of the Trustees.

Furthermore, I do not think that a transaction of this size should be authorized without the approval of the Trustees, and in fairness to them the matter should be presented and discussed at a meeting and cannot be handled by wire.

The most important and immediate need of the Museum is, of course, the new building. If we are to secure the funds for the building, we must have the full cooperation of the Trustees, and I am very much afraid that if we should propose, at the same time, to make so large an expenditure as ten thousand dollars for one picture, that some of the Trustees might withdraw their support. I have in mind Mr. Clark, particularly. He made a definite offer for the picture at one time and then withdrew it.

I understand from Nelson that Mrs. Rockefeller is sailing on Saturday. Perhaps you will see her. In my opinion the only way that we can buy the picture at the present time is through private subscription.

Yours very truly,

A. Conger Goodyear
President.

cc: NARockefeller

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GRADUATE SCHOOL
OF DESIGN
OFFICE OF THE DEAN

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

DEPARTMENT OF
ARCHITECTURE

December 14, 1936

Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
11 West Fifty-third St.
New York, N. Y.

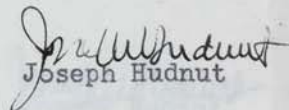
Dear Mr. Barr:

I thank you very much indeed for the letter you addressed to Sachs in reference to Professor Josef Albers. Mr. Albers was with us for three days and made a most favorable impression on everybody here.

Mr. Walter Gropius has accepted the appointment as Professor of Architecture in this School and we expect to have him here early in February. For this happy circumstance we are in no small measure indebted to you, and we are most grateful for all the help you gave us. The appointment will be announced on January 15 and until then this information is, of course, confidential.

With kindest regards,

Sincerely yours,


Joseph Hudnut

JH/SR

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN
OFFICE OF THE DEAN

Confidential
Hudnut
DEPARTMENT OF
ARCHITECTURE

November 16, 1936

Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
11 West Fifty-third St.
New York, N. Y.

Dear Mr. Barr:

I am going to be in New York on November 27 and 28, and I should like very much to have you and Mr. Mabry lunch with me at the Harvard Club on one of these two days. I am going to keep both luncheon dates open in the hope that you will find it possible to be with me on one of them.

I should like to tell you--of course in confidence--that it is highly probable that Gropius will be appointed Professor of Design in our School. I think it likely that Gropius would be willing to declare his intention of becoming an American citizen. It seems to me to be practicable, therefore, for you to make use of his services in New York, should you wish to do so.

Cordially yours,

Joseph Hudnut
Joseph Hudnut

JH/SR

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

Hudnut

WESTERN
UNION

October 1, 1936

Dear Dean Hudnut:

Won't you come to the Museum on Wednesday, the seventh, at twelve-thirty? Of course, you must have luncheon with me. Unless it is really inconvenient for you, I will expect you at that time.

CONFIDENTIAL: In Paris I happened to meet Wally Harrison and he told me of his plan to see Mies, etc. I did not discuss it with him, as I felt the matter to be too delicate for me to express an opinion. However, I gathered that he was sympathetic to the plan. Now, as you know, we are very much up against it so far as securing Mies for the Museum is concerned. But I feel that there might be some possibility for getting Mies in as consultant for the grand Municipal Art scheme. Harrison, as Nelson Rockefeller's friend, might be much more willing than Goodwin to have Mies as consulting architect. I mention that in case you should happen to speak to Harrison before I see you on Wednesday.

Sincerely,

Joseph Hudnut, Esq.
Department of Architecture
Harvard University
Cambridge, Massachusetts

AHB/k

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FIRST VICE-PRESIDENT

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LC = Deferred Cable
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ALFRED BARR, MUSEUM OF MODERN ART=

11 WEST 53 ST=

YOUR CABLE SENT DEAN HUDNUT AUG 22 HUDNUT ADDRESS AUG 27

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RUTH COOK ACTING SECRETARY DEPT OF ARCH HARVARD
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and thorough examination of the problem on the part of the President. He will, no doubt, arrive rather slowly at some decision, but we can expect progress during November.

I shall postpone a more detailed account of my trip to Europe until I see you. I am very greatly impressed

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HARVARD UNIVERSITY
CAMBRIDGE
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GRADUATE SCHOOL
OF DESIGN
OFFICE OF THE DEAN

DEPARTMENT OF
ARCHITECTURE

September 29, 1936

Alfred H. Barr, Esq.
Museum of Modern Art
11 West Fifty-third St.
New York, N. Y.

PERSONAL

Dear Mr. Barr:

I am very sorry indeed that I cannot accept your kind invitation for luncheon on Thursday, October eighth, since I have an engagement for that day. Won't you, instead, take luncheon with me on Wednesday, the seventh, at the Harvard Club, at about twelve-thirty o'clock? I am most anxious to have a good talk with you.

We have made so far very little progress towards the appointment of a professor of design. I returned home just in time to be caught up in the Tercentenary celebration, and immediately upon the close of that celebration, the President of the University left for a vacation in England. He will not return until November first. I had an opportunity for a brief talk with the President before he left and I gave him a very hurried report of my interview with Herr Mies. He seemed very much interested, but he did not give any indication of his views. That is quite natural, since he is not very well informed concerning the work of foreign architects.

I know that we can count on an altogether unbiased and thorough examination of the problem on the part of the President. He will, no doubt, arrive rather slowly at some decision, but we can expect progress during November.

I shall postpone a more detailed account of my trip to Europe until I see you. I am very greatly impressed

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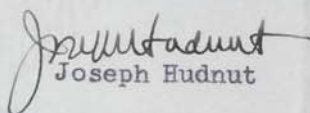
9/29/36

with both Mies and Gropius. I have repeatedly weighed the qualities of each against those of the other, recognizing them as different in degree but much alike in quality. It is my present feeling that Mies would prove to be the more inspiring and perhaps more valuable man inside the School and that any work which he might do as an architect in this country would be superior in quality to the work which might be done by Gropius. Gropius might have a greater influence upon the development of architectural education in this country as a whole and he would, I feel sure, be a stronger influence outside of our own classrooms.

Both Mr. Mies and Mr. Gropius are anxious that they should not appear as candidates for this appointment and naturally I wish to respect scrupulously their desire. I am, however, somewhat embarrassed by the fact that Mr. Mies insists that, during the period in which his name is being considered by the President, no other person shall be considered. I do not know how the President will receive this suggestion.

I look forward with pleasure to having a good talk with you next week.

Sincerely yours,


Joseph Hudnut

JH/SR

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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129

August 26, 1936

CONFIDENTIAL

I am very surprised that I have to
 sail from Paris on the 18th so that there is no chance of
 our meeting in Europe. I wish you the best of luck in your
 search for a great teacher of design. I want to say
 again how much I admire you in your courage
 in breaking new paths in the field of architectural
 training in America.

August 26, 1936

I have one minor practical suggestion to make:
 in getting a line on some of the personal problems in-
 volved in securing Mies you might talk with his American
 contact, Mr. Joseph Hudnut, that is, of course, if he is
 in Berlin. He has been given you
 with her.

Dear Dean Hudnut:

I wired your office on August 21st as follows:

"PLEASE SEND DEFERRED CABLE DEAN HUDNUT OUR EXPENSE
 AS FOLLOWS: WOULD GREATLY APPRECIATE YOUR CABLEING ME
 WHEN YOU MAKE DECISION"

I'm not entirely (but almost) beaten in my struggle to
 have Mies as collaborating architect. Probably by the
 end of September all will be decided. Meanwhile, if you
 find yourself inclined toward Mies for Harvard, it might
 well turn the scales for us. So please, at least send me
 your news. And good luck!

Sincerely,

Mr. Joseph Hudnut, Dean
 Department of Architecture
 Harvard University
 Cambridge, Massachusetts

AHB/k

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

3381 + 20A B

Dear Dean Hudnut,

I am very sorry indeed that I have to sail from Paris on the 12th so that there is no chance of our meeting in Europe. I wish you the best of luck in your search for a great teacher of design. I want to say again how much I admire your initiative and courage in breaking new paths in the tradition of architectural training in America.

I have one minor practical suggestion to make; in getting a line on some of the personal problems involved in securing Mies you might talk with his American pupil Michael van Beuren, that is, of course, if he is in Berlin. Natalie Swan might also have given you some suggestions. Doubtless you have already spoken with her.

At Mrs. Hesor's request, I have given a letter of introduction to Mies to your colleague Prof. Perkins. I think your idea of sending him on a tour to take films of architecture is marvellous but he should save plenty of time for England. Among other things he could make an extraordinarily interesting, entertaining and instructive short film on modern English zoo buildings - the Wipsnade buildings, five or six in number and the penguin and gorilla houses in the London Zoo. Lubetkin, the principal designer of these zoo buildings, and possibly the most brilliant architect in England lives at:

M. Lubetkin
22 Highpoint
North Hill
London N6 (Highgate) phone Mountview 2675 or
2679

I hope you will have a successful trip in every way and that as a result a new era in American architecture may begin.

Very sincerely yours

B

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HARVARD UNIVERSITY
CAMBRIDGE
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RHS217
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~~CHASE BANK~~

81

358

~~THE Chase Bank of N.Y.~~

~~30 Rue Cambon (10^e)~~ PARIS



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TÉLÉGRAMME : VIA **WESTERN UNION**

CAN I SEE YOU PARIS LONDON BERLIN LAST WEEK IN JULY OR FIRST
WEEK IN AUGUST STOP PLEASE CABLE REPLY VIA WESTERN UNION
HUDNUT

LA LIASSE, PARIS - 694

the difficulty of fitting him into the scheme of things here. Of course I shall not give up any of my plans because of such worries, since it is my business to overcome these difficulties, but I want Herr Mies to see them clearly and realize that there will be adjustments and some compromises at first. I must also explain and have a clear understanding in respect to the relationship of the Professor of Design to the School and to the profession, since these relationships are apt to be misunderstood, even by Europeans. I am not worried about the language question. Many of the ablest French teachers have come here without being able to speak English and have been highly successful, in spite of that handicap. I don't know what to do about ~~Madame~~ Reich, but I suppose

Franklin

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

OFFICE OF THE DEAN

DEPARTMENT OF
ARCHITECTURE

July 21, 1936

Alfred H. Barr, Esq.
Chase National Bank
Paris, France

Dear Mr. Barr:

I find it hard to express to you my appreciation of your great interest in my plans for the School of Architecture and for all the trouble you have taken to promote these. Your letter in respect to Mies and Gropius is invaluable to me, since it gives me so clear an insight into the situation of each.

I have again been obliged to change my plans for the summer, so that I shall not reach Paris until after the middle of August--possibly not before August 25. I can scarcely expect to find you still there, but I cannot help hoping that you will be, since I am most anxious to have your advice and of course, if possible, to help you with your plans. My changes of plan have been due to accidents and other events beyond my control and have been most disappointing to me.

I intend now to sail on the SS Batory on August 3, and I shall go direct to Berlin and call upon Herr Mies. I sent him a cable, asking if he could see me in August, and have received a reply saying he would do so. My worry is not so much over the availability of Herr Mies--nor have I any lack of confidence in him--but I am greatly concerned over the difficulty of fitting him into the scheme of things here. Of course I shall not give up any of my plans because of such worries, since it is my business to overcome these difficulties, but I want Herr Mies to see them clearly and realize that there will be adjustments and some compromises at first. I must also explain and have a clear understanding in respect to the relationship of the Professor of Design to the School and to the profession, since these relationships are apt to be misunderstood, ~~even~~ by Europeans. I am not worried about the language question. Many of the ablest French teachers have come here without being able to speak English and have been highly successful, in spite of that handicap. I don't know what to do about ~~Madame~~ Reich, but I suppose

Franklin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

AHB - 2

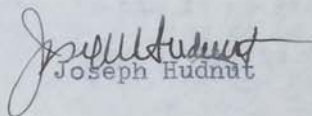
7/21/36

that problem, too, can be solved with a little tact--perhaps I should say with considerable tact. The more I study the problem, the more I am persuaded that we should bring here *one of* the ablest of the modern leaders, and certainly Oud, Mies, and Gropius are three who would answer that description. Since I believe heartily in the new architecture, I see no reason why I should hesitate to place my confidence in the hands of one of these men.

From Berlin I shall go to Paris, where I hope to see you, and then I shall go to southern France for a conference with Professor Haffner. I shall then go to London to see Professor Gropius and I sail from Liverpool on the Duchess of York early in September.

Please give my kindest regards to Miss Fantl, and believe me

Most sincerely yours,


Joseph Hudnut

P.S. The post-script which you attached to your letter is exceedingly interesting. I wish I could be of some help to you. Needless to say, I quite agree with your point of view. I have, of course, destroyed the sheet on which you discussed the affairs of the Museum.

J.H.

JH/SR

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

July 10, 1936
Chase Bank
Paris

Dear Dean Hahn,

I am sorry to have sent you so uncertain a reply. I am trying to clear up my Paris campaign as soon as possible and get away perhaps to Portugal, perhaps back to New York. It is very likely, however, that we shall stay in Paris till at least the 25th of July. Won't you cable me when you are sailing and also your schedule. What is your address in Berlin. We stay at the Matignon in Paris though our bank, as you know, is Chase.

I am afraid I am losing the campaign to have Mies collaborate on the Museum. It would be marvellous if he could do the Museum in the fall and then go to Harvard.

I did not see any of Gropius' work in the flesh but Russell Hitchcock and Ernestine Fantl report that the work which can be attribute to him is no great improvement over his later German work. Should you go to London, I think it might be worth your while to try to talk to Hitchcock. His bank is Barclay's Bank and he has been staying at 46 Beaufort Gardens, Kensington 4871. Both he and Miss Fantl were astounded at the quantity and quality of the building in England.

I want to thank you again for permission to speak of your plan. If anything moves our Trustees to reconsider Mies it will be the thought that you are thinking of him as a candidate for Harvard? If by any chance you should be able to decide on Mies during the summer I would appreciate hearing from you c/o Chase Bank.

Good luck to you. I wish I had your free hand.

Sincerely

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN
OFFICE OF THE DEAN

DEPARTMENT OF
ARCHITECTURE

July 8, 1936

Alfred H. Barr, Esq.
C/o Chase National Bank
Paris, France

Dear Mr. Barr:

I have just received your cablegram and I understand it to mean that you will be somewhere in Europe during the last week of July and the first week of August and that, if you are in northern Europe, you will be able to see me in Paris.

I shall sail from New York on July 23 and shall land at a French port and go directly to Paris. I shall write you as soon as I reach Paris, giving my address, and I hope that we may be able to have a talk before I proceed to London or Berlin.

Let me again thank you most heartily for all of your very generous interest in my plans. I shall be most happy if these turn out to be of some service to your new plans for the Museum.

Sincerely yours,

Joseph Hudnut
Joseph Hudnut

JH/SR

Ken J

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 19



Box 106
Siasconset, Massachusetts
July 1 1936

Dear Mr Barr:

I am delighted to hear your cablegram in which you tell me that Mies is "available" and deeply interested." I will go to Berlin (and London) and continue the conversations you have so kindly begun. I'm afraid that I can't get away much before July 15th - so that I should reach London about the 23^d.

I should like very much to have a talk with you either in London or Berlin (or Paris). Will you, on receipt of this letter, send me a cablegram telling me whether or not this will be possible? I could then very ^{so as to} meet you in whatever

Ken

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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place is most convenient.

I am writing you my summer
place at Wassonset. There is no telegraph
station ~~here~~ - so it would be well to
address me at Cambridge.

Most sincerely

J. A. G. G. G.

Your second telegram reached me as
this was being mailed. I wired you:

"Please explain Harvard plans frankly
to Rockefeller's Endowment. Hope to
see you London Berlin last week in July."

I wish you every success in
securing funds for the museum. Your way
of course counts on my help. Do you, for
example, want me to see anyone in New
York and personally explain my plans? I
should be most happy to do so. —

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	J. A. 19.

*Myfanwy
Botta
Heuley*

RHS194
NANTUCKETMASS

26 1



Signification des principales indications éventuelles
pouvant figurer en tête de l'adresse

- | | |
|----------------------------------|--------------------------------|
| D... = Urgent. | XPx..... = Exprès payé. |
| AR. = Remettre contre reçu. | NUIT..... = Remettre même. |
| PC. = Accusé de Réception. | pendant la nuit. |
| RP. = Réponse payée. | JOUR..... = Remettre seulement |
| TC. = Télégramme collationné. | pendant le jour. |
| MP. = Remettre en mains propres. | OUVERT = Remettre ouvert. |

Via WESTERN UNION

PLEASE EXPLAIN HARVARD PLANS FRANKLY TO ROCKEFELLERS
GOODYEAR GODWIN STOP HOPE TO SEE YOU LONDON BERLIN
LAST WEEK IN JULY

HUDNUT

*Hand
Paris
Lond
Berlin
consider
new business
possibil
Goodyear
would go*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	J. A. 19

The Museum of Modern Art

Hudnut

Personal

~~Confidential~~ ~~see~~ ~~copy~~

deliberately persuade museum
 consider Mies as collaborator
 new building ~~etc~~ ~~it~~
~~may~~ ~~be~~ mention Harvard
 possibility ~~confidentially~~ Goodyear, to Rodolphers
 Goodyear, Goodwin.

would quickly ^{offer} ~~value~~ ~~promise~~

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HARVARD UNIVERSITY
CAMBRIDGE
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GRADUATE SCHOOL
OF DESIGN
OFFICE OF THE DEAN

DEPARTMENT OF
ARCHITECTURE

June 10, 1936

Alfred H. Barr, Esq.
Care of Chase National Bank
Paris, France

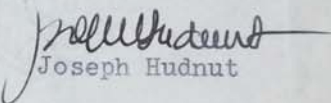
Dear Mr. Barr:

I have just received your letter from Paris and I am most grateful to you for helping me, as you are doing, with my plans at Harvard.

Until recently, I had supposed that Oud was too seriously ill to take up new work in America. Several people tell me that he is quite recovered, and I should be glad indeed to have you discuss with him my plans at Harvard.

I share your opinion of Oud and I am inclined to think that, of the three men we are discussing, he would be the most likely to be successful in this country.

Sincerely yours,


Joseph Hudnut

JH/SR

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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.

Telephone: Circle 7-7470

Cable Address: Modernart

Trustees

President:

A. Conger Goodyear

1st Vice-President:

Nelson A. Rockefeller

Department of Architecture and Industrial Art

Curator: Ernestine M. Fantl

Committee: Philip Goodwin, Chairman, Alfred H. Barr, Jr., Catherine

Bauer, John Coolidge, Henry-Russell Hitchcock, Jr., George Howe, Joseph Hudnut, Philip Johnson, Chauncey D. Stillman

RHS236
CAMBRIDGEMASS

25 10

Signification des principales indications éventuelles pouvant figurer en tête de l'adresse

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XPx..... = Expres payé.

NUIT..... = Remettre même.

pendant la nuit.

JOUR..... = Remettre seulement

pendant le jour.

OUVERT = Remettre ouvert.

Via WESTERN UNION

PLEASE DISCUSS FRANKLY HARVARD SITUATION WITH OUD
STOP BELIEVE HIM BEST OF THE THREE MENTIONED STOP
MANY THANKS

HUDNUT

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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.

Telephone: Circle 7-7470

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Paul J. Sachs

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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

May 21, 1936

Dear Alfred:

The attached is a copy of a letter received today from Mr. Hudnut. I enclose also a memorandum he sent me to forward to you.

Sincerely,

Ernestine M. Fantl

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

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	AHB	J. A. 19

C O P Y

FZU 298

NEWYORK 22 21

16H22



LC ALFRED BARR CHASEBANK

349

~~CHASEBANK~~

81

~~The Chase Bank Co of N.York~~

~~39 Rue Cambon (10^r)~~ PARIS

LE PORT EST GRATUIT. Le facteur doit délivrer un récépissé à souche lorsqu'il est chargé de recouvrer une taxe

.....
TÉLÉGRAMME : VIA WESTERN UNION

HUDNUT REQUESTS YOU DISCUSS INFORMALLY
WITH GROPIUS ANDOR MIES COMING HARVARD
FALL AS PROFESSOR ARCHITECTURAL DESIGN

MABRY



LA LIASSE, PARIS - 601

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.19

C O P Y



Hotel Maignan
au Maignan
Paris

~~Mr. J. P. Morgan~~
Mr. J. P. Morgan
New York
The Building
170 Broadway
New York
Paris
Chapman
170 Broadway
New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C O P Y

Office of the Dean
Department of Architecture
Harvard University
Cambridge, Mass.

May 19, 1936

Miss Ernestine M. Fantl
The Museum of Modern Art
11 West 53 Street
New York City

Dear Miss Fantl:

It occurs to me that you and Mr. Barr ought to have some more definite information about the work of a Professor of Design. I have therefore written the enclosed memorandum.

The information is not confidential except in so far as it suggests that an appointment may be made in the School at an early date. I am anxious not to be embarrassed by the consequences that might follow the publication of such news.

Sincerely yours,

Joseph Hudnut (signed)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C O N F I D E N T I A L

(for Mr. Bass)

Dean Joseph Hudnut

MEMORANDUM

Proposed appointment of a Professor of Design in the Graduate School of Design, Harvard University.

Probable date of appointment: February 1, 1937.

Salary: \$10,000 per annum.

Period of activity each year: September 20 (approx.) to June 20 of following year. Eight-day recesses at Christmas and at Easter.

Responsibility: to take active charge of the instruction in architectural design given to graduate students (candidates for the degree Master in Architecture)

Character of instruction to be given: The problem method is used exclusively.

The students (not to exceed 25 in number) are graduates of schools of architecture, having completed not less than five years of professional study in an approved school of architecture. They are well grounded in drawing, in economics, history, mathematics and physics, and in the engineering sciences. They have satisfactorily completed, under the criticism of professors, a progressive series of problems in the design of buildings. They are among the best students in the United States.

To receive the degree of this School, each student will be required to complete, to the satisfaction of the Professor of Design, not less than four problems in the design of buildings, or of buildings combined with the design of sites.

The character of the problems assigned is determined by the Professor of Design, as is also the time (usually eight weeks) to be devoted to each problem. The requirements in each problem should be such as to include (a) some study of the social and economic aspects of the work to be done, (b) some consideration of the professional problems related to these, and (c) structural drawings. In the latter, the Professor of Design will have the assistance of the Professor of Engineering.

Each student will of course develop his own design under the direction of the Professor of Design and his assistants. This direction may include (a) guidance in preliminary studies, (b) library assignments, (c) field work (visits to buildings, to sites, or to shops, factories, etc.), (d) preparation or revision of programs, (e) conferences--either individual or in seminars-- (f) lectures, (g) drawing-board criticisms, and/or (h) judgments.

Equipment: A special atelier (the Graduate Students Atelier) on the second floor is assigned for the instruction in graduate design. New tables (11'5" x 3'0") have been installed, with new lighting fixtures and lockers.

The instructors may also make use of (a) the facilities of the larger draughting room, (b) an excellent architectural library

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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and document room, (c) a conference room, lecture rooms, a modelling room, and a large exhibition room. There are at present no shops.

Associates: In carrying on the work in graduate design, the Professor of Design may have the collaboration of the instructors in the Department of Regional Planning, in Landscape Architecture, and in Architectural Engineering. Instructors in these departments will, at the request of the Professor of Design, conduct conferences or give drawing-board criticisms in the Graduate Student Atelier.

The Professor of Design will be more actively assisted by two members of the Faculty of the Department of Architecture. Professor Bogner (a graduate of the Staatsgewerbeschule of Austria) will devote more than half of his time to work in the Graduate Studio under the direction of the Professor of Design, as will also Mr. Jean George Peter, a graduate of the School of Engineering of Harvard University. There will also be available a younger assistant to help in field-work, library assignments, etc.

Outside Work: The Professor of Design may accept architectural commissions and carry on the practice of this profession, provided that this does not in any way limit the efficient conduct of his work in the School of Design.

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN
OFFICE OF THE DEAN

30x30

DEPARTMENT OF
ARCHITECTURE

May 18, 1936

Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
11 West Fifty-third St.
New York, N. Y.

Dear Mr. Barr:

I am very sorry indeed not to have seen you during my visit to New York. I knew that you were sailing for Europe, but I did not realize that you were going at such an early date.

It was my intention to ask you to help me in a somewhat serious matter and, since Miss Fantl assures me that you would be most interested in my plans, I am going to take the liberty of explaining in a letter what I had in mind.

I shall be able to appoint a Professor of Design in this School during the coming year and I am most interested in securing the services of one of the really important leaders in modern architecture. Naturally I cannot make any definite commitments at the present time, since there are a thousand and one formalities to go through with, and since of course I do not possess anything like absolute power in such appointments. It occurred to me, however, that you might be willing, during your visit abroad, to discuss informally with Mr. Gropius or with Mr. Van der Rohe (or perhaps with both) the possibility of their coming to Harvard.

What I have in mind is something in the nature of a general discussion of the idea. If it should appear that either of these great teachers would like to come here or would be interested in coming here, I could then--at a later date--take up a discussion of the details of my program.

It is obvious that any one who comes to Harvard as a Professor of Design would have to make some reasonable concessions to the tradition of the School, but I should do everything in my power to be sure of the successful teaching of our Professor of Design. I should back him up in every possible way in the

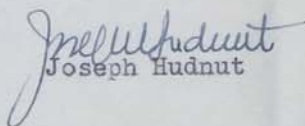
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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hope that we might make at Cambridge a genuine and sustained effort in the cause of good architecture.

I venture to make use of you in this way only because I have been assured by Miss Fantl that you would be most willing to help me, and because I know that you have at heart the objectives which are implied in my request.

Sincerely yours,


Joseph Hudnut

JH/SR

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	AHB	J. A. 19

129 A (Russian Invitations 1936)

Je

Mr. Alfred W. Barr, Jr.
The Oval Room,
251 Madison Ave.
New York, N.Y.

Dear Mr. Barr:

I am writing you in regard to the Russian Invitations which I have prepared for the Museum of Modern Art. I have enclosed a copy of the Russian Invitations which I have prepared for the Museum of Modern Art. I have also enclosed a copy of the Russian Invitations which I have prepared for the Museum of Modern Art. I have also enclosed a copy of the Russian Invitations which I have prepared for the Museum of Modern Art.

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The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

570 Lexington Avenue,
May 25th, 1936.

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John Hay Whitney

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Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

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

Dear Alfred:

I discovered Sully's, "Portrait of Queen Victoria in Her Coronation Robes" in Philadelphia last week. I do not think it is worth considering for the Exhibition.

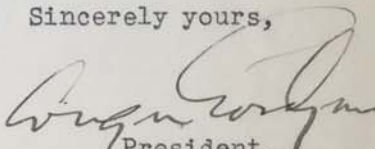
I also saw Neagle's, "Portrait of Pat Lyon, the Blacksmith", and do not propose to include it.

The Eakins, "Walt Whitman" I thought very poor. There was a much better one, "The Cello Player" in the Pennsylvania Academy of Fine Arts.

Their Homer, "The Fox Hunt" is included in the current exhibition at the Pennsylvania Museum of Art and I think I will include it in the Paris Show. The Homer Show was a very good one and I was glad to see the pictures all together as it gave me a better standard of comparison. With, "The Fox Hunt", "Eight Bells", "Gulf Stream", "The Carnival", (Metropolitan), and "Croquet", we would have five oils. I may add "The Herring Net" from the Myerson Collection or "The Lookout, All Is Well" from the Boston Museum, although the latter is perhaps too much like "Eight Bells".

There seems to be an excellent prospect of our getting "The Gross Clinic" but I suppose they will put a huge insurance value on it. I understand they made Chicago insure it for \$500,000.

Sincerely yours,


President.

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Alfred H. Barr, Jr.

Secretary and

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

570 Lexington Avenue,
May 15, 1936.

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

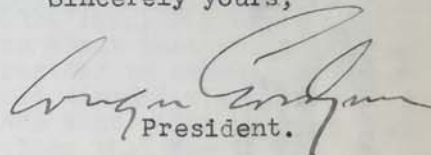
Dear Alfred:

I forgot to say before you left that I would be glad to have you borrow a picture from Man Ray for the Paris Exhibition.

While you are in London, I wish you would sound out the Tate people on the possible loan of Sargent's "Asher Wertheimer", Whistler's "Miss Alexander", and one of his Nocturnes, and the figure by Epstein standing in the entrance hall.

✓ If you can, please also try to locate ~~Sully's~~ "Queen Victoria" and find out if we could get the loan of Whistler's "Thomas Carlyle" which is in Glasgow.

Sincerely yours,


President.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 19

The Museum of Modern Art

Matisse
 Le Lion de pierre
 25 3/4 x 32 in
 1923

Hunniman
 Architecture Soane
 Richard
 Youth Gandy (draughtsman)
 of Soane
 James Eggleton
 Corporation Art Gallery
 Helwin-Georn
 Glasgow.

49 Clarges Street.
 Round Royal
 Washington Hotel
 Curzon Street

we were obviously trying
 to find a hotel →

New Statesman and Nation
 20.6.36

Furcell
 Dadd - write Peter
 Queanell

Gennaro
 70 x 36 (end walls - 10' each)
 32 x 32 - 10 on each of walls
 Maxwells Fry
 2 of 60 x 36 - 20 end room

John Summers
 23 Taverton St.
 Bloomsbury

Gennaro in Lohr
 was a restaurant, Italian

Percy Horton.
 11 Pond Cottages
 Dulwich Village
 SE 21.
 Phone: SYDENHAM 8074.
 also at Royal College of Art.

June 1. - Aug. 15

HA. Sept. 1

A. Conger Woodman
 President.

Six

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The Museum of Modern Art

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Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

May 8th, 1936.

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

Dear Alfred:

While you are in Paris, I wish you would work out as definitely as possible a hanging scheme for the proposed exhibition in the Jeu de Paume. By going through the building and making sketches, you perhaps could determine what size pictures could be hung to best advantage in the space available. If you could send me a sketch showing your suggestions, it would be very helpful.

I think, too, that we ought to plan to include prints and drawings in the exhibition and that we should certainly use a part, at least, of the ground floor for painting, sculpture, prints, and drawings in case we decide to go ahead with the architecture exhibition. Any information you can get about the architectural exhibition within the exposition grounds, would be, of course, helpful in arriving at a decision as to whether or not we will include architecture.

I will hope to hear from Lord Duveen about the Exhibition at the Tate before long, but any information you can develop about that would also be helpful. If the Tate decides to send us an invitation, I wish you would discuss with the Museum authorities the space that could be used for it and any other questions that you think would be pertinent.

Yours very truly,

A. Conger Goodyear
President.

Received 1. May 15

June 1. - Aug. 15
H.A.S. 2/11.1

Six

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 19

11-79 N

such as the sunset after
Tanguy's bed -

For our abstr. exh in
the Spring I want very much
to have ~~a~~ ^{the} large wooden
Miro at Breton - the one

with shapes of ~~unfinished~~
wood mailed to all un
finished wooden box.

an enclosing sheet for
100 for wh the Miro bar
step for the library -
of the art ^{equivalent} ^{also} ^{persuade} ^{some} ^{extent} ^{of} ^{the} ^{Museum} ^{to} ^{buy}
wood ~~to~~ ~~have~~ the Ernst
girls frightened if it is

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

11-79
 Delighted to have yr letter
 eagerly awaiting yr
 Tang.

2 friends, & a librarian
 at Buffalo & a professor
 Mlle Mespoulet who
 admires yr work each
 want a small Tanguy
 gouache as late as poss
 to yours or oil at ab 500
 fr. I think we could also
 dispose of a large Tanguy
 of recent date at ab 1000

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 19

11-99 N

not needed
 if all the
 be sent
 at once
 of this
 heron
 to be paid

ASICMSB
 Tough date &
 to whom was
 the letter
 written
 R.

Paradise show
 ps can
 and all
 receipt
 through
 transport.

Please cable when
^{output} pgs are to be shipped
 & we will invoice at full
 value.

- Tangay sunset 1000
- 1 # small Tangay 500
- 1 " " 500
- Ernst night (Parker) 2500
- Micro wooden camp 1000

P

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	J. A. 17

11-77 N

not needed for London show
 If all these things can
 be sent please send all
 at once upon receipt
 of this letter - through
 Herouville - transport
 to be paid ~~there~~
 please cable when
^{on pt of} mgs are to be shipped
 & we will insure at full
 value.

- Tangay sunset 1000
- 1 # small Tangay 500
- 1 " " 500
- Sunset night (Anta) 2500
- 120 wooden camp 1000

P

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PARIS

NLT BARR MODERNART BARR % THE MUSEUM OF MODERN ART
11 W 53RD ST

NEW YORK

HALLELUJAH LEAVE TANGUYS EXHIBITION JUNE TEN
NEWBURLY GALLERY ELVARD PARIS TILL AUGUST PHONE
MATISSE RETURN URGENTLY ELVARDS UNSOLD CHIRICOS
PHONE MIGGY ITALY HOSPITABLE

[Margo Barr] (PRR 9/82)

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

photography -travelling exp.	\$500	
Fee	500	
Installation	500	
Photo murals, ship- ping, etc.	<u>1000</u>	2,500
African Rock Painting		<u>250</u>
		\$10,000.

If we can take out Newhall's fee of 500, that will pay for invitations to shows, which ordinarily come out of the 10,000

PPPS Mrs. R. just said that if the Picasso doesn't go through she will let us use the \$2000 this summer for purchases.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

11-79 Need to find first 2 pages 93

Mr. Barr

-3-

May 25, 1936.

P. P.S. We will have over-spent our budget ^{this year} on exhibitions by several thousands. We cannot be that profligate again next year because the budget as passed by the Finance Committee is very tight. It is absolutely essential to have the exhibition item broken up and allocated to individual exhibitions.

Please find below a breakdown I have made. Miss Fantl tells me that she cannot do a good architecture show for less than \$5,000. In that case we had better cut out the American Architecture show altogether I think. We may not have to use the \$500 in the Photography Exhibition as a fee because Newhall will probably be raised to \$45 a week. Please go over the breakdown, rearrange as you see fit but do not increase.

Exhibitions Schedule Expenses

American Portfolio		\$100
W P A		400
Marin - Insurance	\$300	
Installation	<u>200</u>	500
Surrealism: Travelling	\$1500	
Shipping, ins., instal.	<u>2000</u>	3,500
Amer. Archit. -complete instal., models, photos (Miss Fantl wished \$2000 for enlarging photographs alone)		2,750
Photography -Travelling exp.	\$500	
Fee	500	
Installation	500	
Photo murals, ship- ping, etc.	<u>1000</u>	2,500
African Rock Painting		<u>250</u>
		\$10,000.

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The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

June 13, 1936

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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

Dear Alfred:

The die is cast, the Rubicon crossed! Nancy and I are to be married on July first. The extra \$10 a week which Tom has secured for me makes possible what we have been waiting for these past two years. Needless to say I am delighted, for the only thing that marred the most pleasurable and successful winter that I have spent was separation from Nancy. We wish that you and Marga were able to attend the wedding. It will be a small affair, in Swampscott. Since Nancy has a painting job to finish up, we shall spend six weeks in Marblehead. Then we shall come to New York, in mid-August, where I shall clean up whatever may have accumulated during the summer, and sail at the end of the month for London and Paris.

The plans for the photo show are progressing. Steichen has been most helpful, putting me in touch with many sources. I am especially glad to have gotten in touch with the president of the New Photographers' Association; they are to have a show in the Fall and I have been given a chance to view all the submitted prints. This seems to be the most advantageous way of working, because the cameramen seldom save prints, and it means a colossal amount of searching to locate suitable material in the newspaper morgues.

You will be interested in my interview with Stieglitz, I am sure. When I first broached the subject he shook his head sadly, and beckoned me into the little office in his gallery. On the desk he put the copy of the cubist catalog you had given him, and pointed to the spot on the chart where Dada is marked. Then he produced a copy of 291, and proceeded to show that Dada began in New York, rather than abroad. I listened politely, defended the historical point of view of the show against his feeling that it should have been more selective. On and on he talked; the hours rolled by. I heard the most unpleasant stories about the trustees; I heard Steichen maligned for a crass man of commerce; I heard him vow that he would throw his photographs into the East River before he would give them to a museum; I heard him tell the unfortunate story of the independent and unauthorized quest of Mrs. Liebman, in behalf of Chrysler, for Stieglitz to deposit 50 or 60 of his prints in the museum. I explained my aims to him as well as I could. He doubted if the museum was ready for it, doubted if there was anybody who could get up such a show. By six o'clock he became more interested in the idea, and soon volunteered to help. I spent another half-hour letting the talk taper off, and left. One remark he made I have put down in my notes: "If Whistler had used a camera together with the brush, crayon and pencil, there would be no need of my work." I was amazed to hear this from one who stands for "straight" photography. It made me think, and gave me a clue to his mental process. It was the last thing I expected to hear him say.

Well I left him without anything more conclusive than I have outlined above. A little later Mr. Goodyear talked to me about the show. He bluntly asked me was I going to include advertising and commercial work? I felt it a test question, and hesitated; finally I answered

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Executive Director:

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Director of Film Library:

John E. Abbott

that I thought there was some excellent work being done in that field. Didn't he? To my relief he answered with an emphatic yes. Then he asked about Stieglitz. I told him what I have written you, and was rather pessimistic. He then answered "Stieglitz is more interested than you seem to think."

As Steichen prophesied, some of the finest work I have ever seen has been done by Paul Strand, the photographer in whom Mrs. Paine is interested. She arranged an interview, and I looked at perhaps a hundred superb prints---driftwood, an old deserted mining camp, informal portraits of Mexican Indians, a series of Santos, peubo buildings, the Gaspee peninsula---so superb and of such a high quality that it would be hard to make a choice. As to the prospect of ex-

hibiting, Strand was dubious. He felt that a photo show ^s should be one of personalities; that one should chose only people whose work shows a logical development. He liked the Van Gogh show because it showed a development. On questioning he named as the four photographers who could stand having all their work shown in logical development, Hill, Atget, Stieglitz and himself. He is obviously angling for a one man show. I hope I can get him around to seeing that we are showing not individual photographers, but photography, for it would be a pity not to have some of his brilliant work. Yesterday he and his wife came up to the library to see me. I was delighted and felt it a hopeful sign until Tremp disillusioned me by telling how the call was but a way of getting in free on Friday pay day. What would we do without suave Tremp?

Now that the rumor has gotten around, the small fry are knocking at the gate, showing sheep-like imitations of subjects long since exploited by the big men. If I see another photograph of George Washington Bridge I shall feel like jumping off it.

Tomorrow I am going to Rochester. Mrs. Resor got me an interview with Colonel Solbert who is their contact man, intelligence officer, super-salesman, etc. (Maybe Research Advisor to the Directors.) He was enthusiastic over the show, offered all help, and is going to introduce me all around, and let me work in their Library---the best in the world on the subject. Dr. Mees, head of the laboratory, is an outstanding figure in the scientific side of photography. It was he who perfected infra-red photography, for example. I may ask him to become a member of the advisory committee, together with Steichen, who has accepted on one condition---that there be no jury. Stieglitz is too burdened down with An American Place to be able to give the time.

One more person is worth mentioning, if only for the coincidental way I found out that he is interested in the subject. Several months ago a little German fellow came to the library to buy some photos. He wanted to borrow a selection to show his publishers. I lent them against a receipt. Weeks later I was digesting some articles in *Gebrauchsgraphik*; among them a brilliant article on the esthetic of photomontage. Author: Otto Bettmann. The card was lying on my desk shortly thereafter as I was going through my correspondence. Accidental montage brought the card and receipt together, and I found that the borrower was none other than Otto Bettmann, now living in N.Y.! He organized a show of montage

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3

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Director of Film Library:

John E. Abbott

in Berlin in 1930, and knows all the right people in Berlin, including Dr. Stenger, who has the largest private coll. of photos that I know about. So, by a stroke of fortune, I have found a key to the German problem. I have prospects of asking him to do a little piece on montage for the catalog, but I shall have to sound him out a little more first.

So things are happening about the show. I am thrilled with the prospect of the whole thing, and I assure you that I am putting as much into it as I have.

I hope that you are having a good trip, and that the Paris strikes^{as} have not been as severe as the papers make out. Please give my very best to Marga.

Yours,

Beaumont

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.19

570 Lexington Avenue,
December 11th, 1936.

M. Eustache de Lorey,
3 Place d'Iena, XVI,
Paris,
France.

Dear Mr. de Lorey:

Of course, I am disappointed to receive your letter of the 5th of December and to know that there has been a further delay in a decision as regards the proposed Exhibition. I should judge from your letter that the further delay is likely to continue for some time.

I am coming reluctantly to the conclusion that the Exhibition is not really wanted by the French authorities and that probably the best course for us to take is to withdraw from any further consideration. However, before actually doing so, I should like your advice in the matter. It will certainly not be possible for us to go ahead with the contemplated arrangements if we do not at once receive a definite reply from the Minister of Education.

I appreciate that you have been working under considerable difficulties and that without your intercession we would have made no progress whatsoever. At the same time, I cannot give to this project more time and effort with the prospect that in the end the whole thing will be dropped.

I have cabled you as per copy attached.

Sincerely yours,

President.

*cc:AHBJr /

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Paris, July 19, 1936

Dear Mr. Goodyear,

Here is a copy of a letter that I have just

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

New York, December 11, 1936.

DELOREY 3 PLACE D'IENA XVI PARIS.

REGRET FURTHER DELAY IN REPLY. STOP DO YOU THINK IT ADVISABLE WE WITHDRAW ENTIRELY? STOP PROSPECTIVE FURTHER DELAY AND OTHER DISCOURAGING FEATURES MAKING IT VERY DIFFICULT TO HOLD PICTURES NECESSARY FOR SUCCESSFUL EXHIBITION.

GOODYEAR.

*cc: J.D.M. jr
AHB jr*

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

It is James Eggleton, F.S.A. Scot. Glasgow Art Gallery, Kelvingrove, Glasgow. MacDonald told me confidentially that he thought Mrs. Dale had been able to borrow the Carlyle.

The more I think about it the more I feel that we can arrange the London show for the fall of '37 if only it is not too difficult to arrange the loans. I hope by now you have heard from Duveen.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paris, July 19, 1936

Dear Mr. Goodyear,

Here is a copy of a letter that I have just written de Lorey.

As soon as I received your letter of June 24th I phoned him for an appointment so that we might discuss expenses more specifically and might also go together to see Dezarrois. As usual Dezarrois put us off and then departed for a 6 or 7 day week-end over the 14th. I trust that this letter to de Lorey will, however, have some results.

I have ventured into the question of expenses with a certain diffidence. While the French may be somewhat embarrassed by our bringing up the question of division of spoils and of the 100,000 francs, I cannot see how they could be offended by our drawing their attention to the matter.

Mrs. Rockefeller, who had just been fêted by the French as a result of Mr. Rockefeller's having spent was it three million dollars on the restoration of French public monuments, did not feel that she could take any active steps in requesting the hundred thousand francs. She was, however, very much surprised and told me to let M. de Lorey know her feelings.

I think you are absolutely right in suggesting a division of income. And if the French do not come through with the 100.00 I feel with you that the surplus, if any, should be ours, but I haven't the slightest hope that the French will agree with us. They are experts at using the prestige of Paris in order to get as much as possible gratis from the philistine nations who want to exhibit in the world's art capital. Certainly if we could secure a French subsidy we could be much more certain that the French would do their best at publicity etc.

I suppose it is irrelevant at this stage to repeat how heartily I wish Dezarrois were not director of the Jeu de Paume. Fortunately Verne, de Lorey and others are watching him quite carefully but the official "run-around" in Paris this year has been worse than anything since I had to write 47 letters and make 11 official calls in order to borrow 4 watercolors from the Louvre.

Did I write you the name of the Glasgow director? It is James Eggleton, F.S.A. Scot. Glasgow Art Gallery, Kelvingrove, Glasgow. MacDonald told me confidentially that he thought Mrs. Dale had been able to borrow the Carlyle.

The more I think about it the more I feel that we can arrange the London show for the fall of '37 if only it is not too difficult to arrange the loans. I hope by now you have heard from Duveen.

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TELEPHONE
MAMMOTH HOT SPRINGS
YELLOWSTONE PARK, WYO.



TELEGRAPH
GARDINER, MONTANA

French art

August 31-36

Dear Alfred -

Your letter about the
Jeu de Paume exhibition
reached me about ten
days ago - a period
long enough for my
disposition to recover
its wonted poise - But
still it totters on each
reading -

So far as I am
concerned there will be

As soon as he receive this information he cabled Mrs. Rockefeller. Mrs. Rockefeller, however, does not feel in a position to approach the French authorities on this subject. She has, however given me permission to inform you that she is aware of this reported subsidy. I need hardly say that in view of the very great expenses involved in such an exhibition a similar subsidy, whether in the form of underwriting or of outright

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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no exhibition if the
 conditions you outline
 prevail - I therefore
 propose on returning to
 New York to write to
 Mr. Huisman or his
 successor saying that
 I am disturbed at
 the arrangements I
 have been told are
 contemplated and
 which we could not
 agree to - therefore I
 to clarify matters

soon as he receive this information he cabled Mrs. Rockefeller.
 Mrs. Rockefeller, however, does not feel in a position to ap-
 proach the French authorities on this subject. She has, how-
 ever given me permission to inform you that she is aware of
 this reported subsidy. I need hardly say that in view of the
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TELEPHONE
MAMMOTH HOT SPRINGS
YELLOWSTONE PARK, WYD.



TELEGRAPH
GARDINER, MONTANA

would now say that
in accordance with our
previous correspondence
it is my understanding
that in inviting the
MMA to hold the exhibition
the Ministry proposed
to put the facilities of
the Jun de Parroc at our
disposal and to undertake

AS
soon as he receive this information he cabled Mrs. Rockefeller.
Mrs. Rockefeller, however, does not feel in a position to ap-
proach the French authorities on this subject. She has, how-
ever given me permission to inform you that she is aware of
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very great expenses involved in such an exhibition a similar
subsidy, whether in the form of underwriting or of outright

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certain expense - This
 I would interpret as
 giving me full charge
 of the selection of the
 works to be included
 in the exhibition and
 their installation and
 consequently the preparation
 of the catalogue - The
^{Director} ~~Gen. de Banne~~ having
 undertaken the cost of the
 catalogue would be
 entitled to the receipts
 from its sale - The receipts

soon as he receive this information he cabled Mrs. Rockefeller.
 Mrs. Rockefeller, however, does not feel in a position to ap-
 proach the French authorities on this subject. She has, how-
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TELEPHONE
MAMMOTH HOT SPRINGS
YELLOWSTONE PARK, WYD.



TELEGRAPH
GARDINER, MONTANA

from admissions would be applied first to reimbursing the Ju de Pauze and the MMA proportionately for their expense any sum remaining to be divided half and half. If these arrangements are not acceptable we would be forced to abandon the project though with

EXHIBITION WHICH WAS TO HAVE BEEN ARRANGED BY ME. SOON AS HE RECEIVED THIS INFORMATION HE CABLED MRS. ROCKEFELLER. MRS. ROCKEFELLER, HOWEVER, DOES NOT FEEL IN A POSITION TO APPROACH THE FRENCH AUTHORITIES ON THIS SUBJECT. SHE HAS, HOWEVER GIVEN ME PERMISSION TO INFORM YOU THAT SHE IS AWARE OF THIS REPORTED SUBSIDY. I NEED HARDLY SAY THAT IN VIEW OF THE VERY GREAT EXPENSES INVOLVED IN SUCH AN EXHIBITION A SIMILAR SUBSIDY, WHETHER IN THE FORM OF UNDERWRITING OR OF OUTRIGHT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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great regret -

Anyway I think I will
enjoy writing the letter -
and I really don't
care much whatever
the outcome -

Will be back in New
York about Sept 24 -

The fishing is excellent

Yours
A. H. B.

proach the French authorities on this subject. She has, how-
ever given me permission to inform you that she is aware of
this reported subsidy. I need hardly say that in view of the
very great expenses involved in such an exhibition a similar
subsidy, whether in the form of underwriting or of outright

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grant, would be a very welcome assistance. It would further-
 more greatly aid in the raising of funds in America by pro-
 viding in a most concrete form the interest July 18, 1876
 Government. It is perhaps not irrelevant c/o Chase Bank this
 meeting may that our hosts has, in the Paris seven years,
 spent many thousands of dollars in bringing to America
 M. Gustave de Lorey I may mention among others the
 3-Place de Jéna PARIS; CLAUDE MONET, JACQUES-LOUIS DAVID,
 PARIS; MATTHEW; THOMAS-LANTIERO and ADRIEN BRON;
 CURTIS and BRYANT ART.

Dear M. de Lorey, I would also wish to ask
 you about the installation of the exhibition. To track back
 we may be permitted to This is an unofficial memorandum for
 our mutual convenience. This advise. It is possible that some-
 one from the Museum will accompany the exhibition but in any
 case I have had a letter from Mr. Goodyear in which he
 discusses the expenses of the exhibition of American art
 at the Jeu de Paume next summer.

He feels that the receipts from the charge for admis-
 sion should be used first to offset our expenses and those
 of the French Government in equal proportion and that
 any residue after all expenses have been paid should come
 to our Museum.

Let me say again, as I have so often, that such an
 agreement is our understanding that the French officials have
 thus far proposed to bear the expenses of publicity and of
 the catalogue. While publicity expenses, affiches etc. will
 be a dead loss, the catalogue, I should presume, would pay
 for itself with, very probably, a profit.

I think that we would like to clarify the question of
 certain other expenses especially those involving installa-
 tion. I have in mind, for instance, the possible repainting
 of walls, the renting and installation of vitrines, the
 installation of hanging arrangements other than the use of
tringles and the possible payment of workmen.

Should we show films in one of the rooms, as now seems
 probable, could we expect the French authorities to pay for
 any necessary alterations in the gallery, for the installa-
 tion of the chairs, screen, projector and the wages of
 the operator. (Should the films be shown we can be fairly sure
 that the income from admission charges would be considerably
 increased).

Mr. Goodyear had no previous intimation that the French
 Government had put up a subsidy of 100,000 francs for the
 exhibition which was to have been arranged by Mrs. Dale. As
 soon as he received this information he cabled Mrs. Rockefeller.
 Mrs. Rockefeller, however, does not feel in a position to ap-
 proach the French authorities on this subject. She has, how-
 ever given me permission to inform you that she is aware of
 this reported subsidy. I need hardly say that in view of the
 very great expenses involved in such an exhibition a similar
 subsidy, whether in the form of underwriting or of outright

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

2.

grant, would be a most welcome assistance. It would furthermore greatly aid in the raising of funds in America by proving in a most concrete form the interest of the French Government. It is perhaps not irrelevant to recall in this contingency that our Museum has, in the past seven years, spent many thousands of dollars in bringing to America French works of art; I may mention among others the exhibitions of CÉZANNE, GAUGUIN, SEURAT, VAN COCHÉ, COROT and DAUMIER; MATISSE; TOULOUSE-LAUTREC and ODILON REDON; CUBISM AND ABSTRACT ART.

I think that Mr. Goodyear would also wish me to ask you about the installation of the exhibition. We trust that we may be permitted to plan the hanging and installation, with of course M. Dezarrois' advice. It is possible that someone from the Museum will accompany the exhibition but in any case the exhibition will be planned very carefully in America with the exact dimensions of the galleries of the Jeu de Paume in mind.

Permit me to say again that this letter is unofficial since all official communications, as I understand it, come from Mr. Goodyear. I write merely to afford some definite basis for the matters which we have yet to consider.

Let me say again, as I have so often, how much we appreciate your generous and patient assistance in our negotiations.

Very sincerely yours

P.S. I begin to feel that we will not be able to see M. Dezarrois again. Should I perhaps call upon his secretary for information about vitrines and so forth.

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RAN 250 NEWYORK

35 6

NLT MRS JOHN D ROCKEFELLER CHASEBANK

238

PARIS

CHASEBANK
LE PORT EST GRATUIT. Le facteur doit délivrer un récépissé à souche
lorsqu'il est chargé de récupérer une taxe N.York

30 Rue Cambon (1er)
TÉLÉGRAMME: VIA WESTERN UNION

ALFRED REPORTS FRENCH GOVERNMENT HAD AGREED TO SUBSCRIBE HUNDRED THOUSAND FRANCS TOWARD COST AMERICAN EXHIBITION PROPOSED BY MRS DALE STOP COULD YOU APPROACH AUTHORITIES FOR SIMILAR CONTRIBUTION

GOODYEAR

LA LIASSE, PARIS - 696

Lorey and Verne seem to think that by diplomacy we can get what we want, but I agree with you that we should not be troubled by the necessity of cajoling Dezarrois. Mlle. Valland gave me to understand that Dezarrois rather flattered himself as a hangman. I have always thought that the lower galleries were the worst hung modern galleries in the world.

De Lorey's method would be to leave all these things in the air until the last minute when an imminent opening would bring them to a solution. This is much too harrowing and difficult a policy.

I agree emphatically with your Paragraph 3 and with the conclusion

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French copy

A. Conger Goodyear, Esq.
September 29, 1936
Page 2

September 29, 1936

of the letter. But I would suggest that you modify Paragraph 1 to omit specific reference to the Winslow Homer. Perhaps the first sentence alone would be sufficient.

Dear Mr. Goodyear:

I have gone over carefully the letters to the French Minister of Education and to M. de Lorey. I have nothing to add to M. Vay's letter. I think it is excellent.

Sincerely,

I note, however, that you do not mention the subsidy of 100,000 francs -- this would not be about \$5,000 -- which would certainly be worth trying for. They should do the same for us as they had agreed to do for Mrs. Dale.

In any case, could we not put this matter in de Lorey's letter and ask him point blank for confirmation, whether the Government had agreed to help Mrs. Dale to the extent of 100,000 francs, and whether they will do the same for us, and if not, why not?

I am a little troubled by Paragraph 1 of de Lorey's letter because it contains information given me confidentially by Mlle. Valland. In fact, it was she who gave me most of the disquieting information referred to in your letter, though a large part was also confirmed by de Lorey. I do not really think that Dezarrois is trying to force us to include any pictures from the Jeu de Paume collection. I gather merely that he had in mind the possibility or probability of our wanting to have the Winslow Homer.

Paragraph 2. The installation is a good deal more serious. De Lorey and Verne seem to think that by diplomacy we can get what we want, but I agree with you that we should not be troubled by the necessity of cajoling Dezarrois. Mlle. Valland gave me to understand that Dezarrois rather flattered himself as a hangman. I have always thought that the lower galleries were the worst hung modern galleries in the world.

De Lorey's method would be to leave all these things in the air until the last minute when an imminent opening would bring them to a solution. This is much too harrowing and difficult a policy.

I agree emphatically with your Paragraph 3 and with the conclusion

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A. Conger Goodyear, Esq.
September 29, 1936
Page 2

of the letter. But I would suggest that you modify Paragraph 1 to omit specific reference to the Winslow Homer. Perhaps the first sentence alone would be sufficient. Mlle. Valland is really our ally. She seems to admire the Museum's work very much and, without any explicit disloyalty, she is extremely restive under Dezarrois's regime for she does all the work and he stuffs the shirt.

Sincerely,

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York, N.Y.

AHE/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WORKS OF ART INSPECTED AND ACCEPTED BY THE ACQUISITIONS COMMITTEE

WEDNESDAY, MAY 20, 1936

A. Conger Goodyear	Pink Teacups, oil by Louisa W. Robins
Merle Armitage	Lithograph by Sequeiros Lithograph by Rivera Lithograph by Orozco Lithograph in four colors by Charlot
Louis Carré	Ivory Coast Mask
Mrs. Lionel Sutro	Motions of a Maiden of 63 on Roller Skates, oil by Watrous
William Wrigley, Jr. Co.	Time for Wrigley's, poster Time for Wrigley's, multiple-sheet poster Flavor, poster New Year, poster Christmas Stocking, poster Take Home Wrigley's, poster
Paul Standard	Milton's Dental Cream, multiple-sheet poster by Cassandre Sandsman's Port, poster by Vylan Sandsman's Port, poster by Massiot
Mrs. C. N. Bliss	Café Conversation, watercolor by Ben Shahn Self Portrait, lithograph by Canade Town by River, lithograph by Canade Group of Pears, lithograph by Marsden Hartley

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MHE-T101 NEWYORK
26 1.

Signification des principales indications éventuelles
pouvant figurer en tête de l'adresse

D... = Urgent.	XPx..... = Exprés payé.
AR. = Remettre contre reçu.	NUIT = Remettre même.
PC. = Accusé de Réception.	pendant la nuit.
RP. = Réponse payée.	JOUR..... = Remettre seulement
TC. = Télégramme collationné.	pendant le jour.
MP. = Remettre en mains propres.	OUVERT = Remettre ouvert.

Via WESTERN UNION

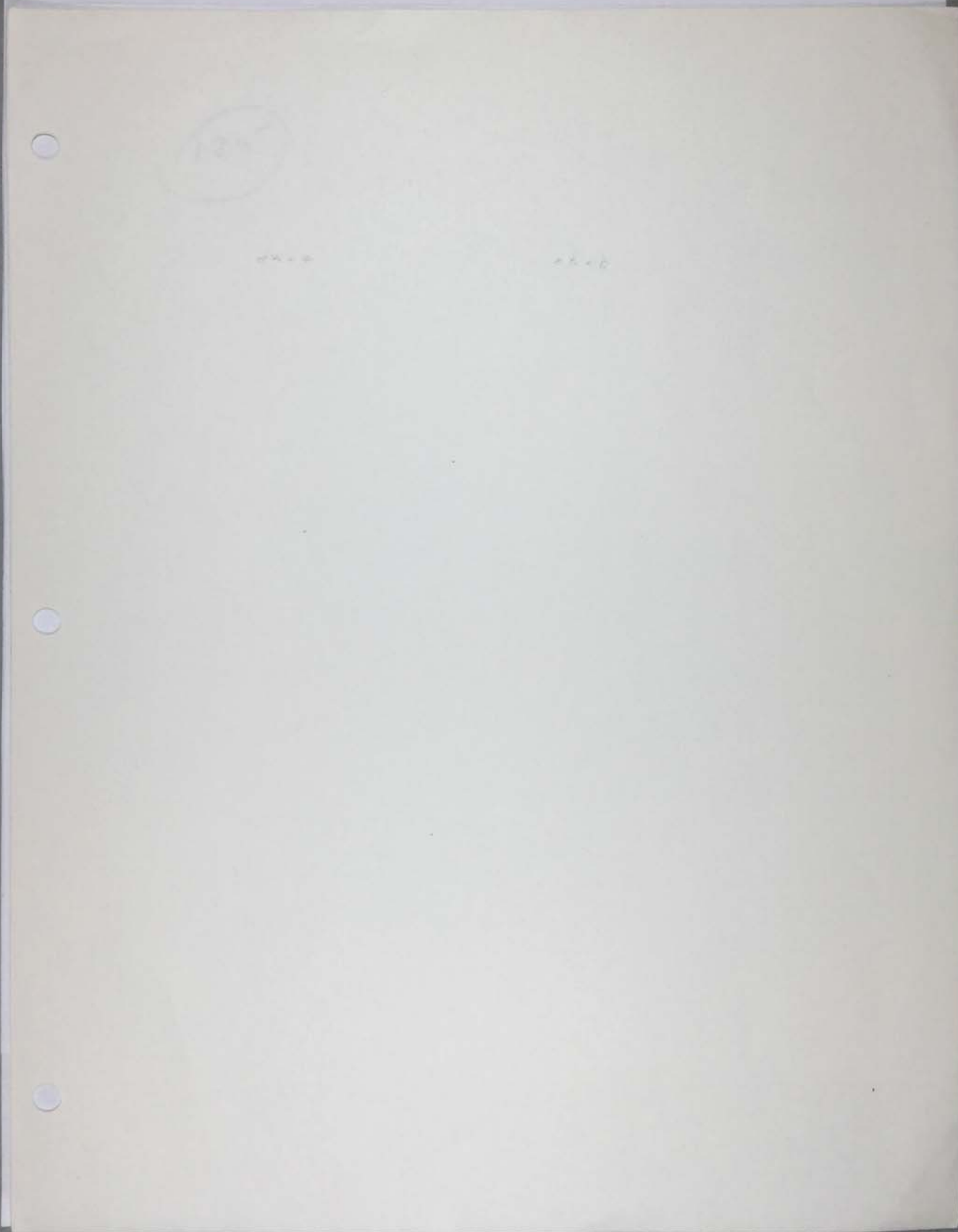
MUMFORD REFUSES MARIN ARTICLE STIEGLITZ WANTS MARSDEN
HARTLEY WRITE THOUSAND WORDS FOR CATALOG IF YOU APPROVE
LIPCHITZ ESTIMATE 775

MILLER MODERNART

Miller Modernart
Approve Hartley send Newhall's abstract photographs

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125

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November 27, 1936

VKQ ^{Circuit 1}

DF89 NEWYORK 37 14H24 8

693

LC ALFRED BARR

JR CHASE BANK 41 RUE CAMBON

*Hotel Matignon
Ave. Matignon*

PORT EST GRATUIT. Le facteur doit délivrer un récépissé souche lorsqu'il est chargé de recouvrer une taxe.

PARIS

GRAMME "VIA COMMERCIAL"

MANY THANKS PROMPT ATTENTION MY REQUEST WILL CABLE FURTHER THIS WEEK MEAN-
WHILE CAN YOU TELL ME WHETHER CASSANDRE SUBMITS SKETCHES AND IF SO IN
WHAT FORM = WHITNEY





President,

P.S.
I have asked Mr. Barr to write to you about the
certificates of the Colindale Company that you refer
to.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 19

November 27, 1936

Casandre address given
 House Albert-Joly
 Versailles, stop
 Casandre coming
 America October.

Casandre would need all possible information
 suggestions scenario etcetera ^{advise} forwarding
~~this data pending decision~~
~~advise forwarding~~ ~~scenario specifications~~
~~suggestions etcetera~~

Whitney Modernart

Casandre ~~after long study~~ submits large
 finished design for approval stop ^{completely} if rejected he
~~keeps charging two thousand francs stop~~
~~but twenty thousand francs for~~ includes
 any number revisions the subject to
 any number alterations stop if finally rejected
 he keeps design charging two thousand francs
 if accepted he charges 20000 Twenty thousand stop

President,

P.S.
 I have asked Mr. Sore to write to you about the
 certificate of the Colson Company that you refer
 to.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 27, 1936

LLYT129 NEW YORK
29-12-11

233

~~CHASE BANK~~

*Hotel Martignon
87 Ave. Martignon*

- = Urgent
- A. = Remettre ~~Chase Bank of New York~~
- C. = Accusé de réception
- RP. = Réponse par ~~39 rue Cambon (1er)~~ PARIS
- TC. = Télégramme GRATUIT. Le facteur doit délivrer un récépissé à souche
- MP. = Remettre en main qu'il est chargé de recouvrer une taxe



Via WES-ERN UNION

MANY THANKS YOUR TROUBLE CASSANDRE STOP TIME NOT SUFFICIENT
THIS PICTURE BUT WILL USE FOR NEXT AND WILL COMMUNICATE HIM
DIRECT

JOHN HAY WHITNEY

LA LIASSE, PARIS - 696

President,

P.S.
I have asked Mr. Barr to write to you about the
certificates of the Columbia Company that you refer
to.

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November 27, 1936

PDY 108
NEW YORK
73 1/41
4 1113

LG ALFRED H BARR
JR CHAS BANK 41 RUE

218

~~GAMBON~~

PARIS

LE PORT EST GRATUIT. Le facteur doit délivrer un récépissé à souche lorsqu'il est chargé de recouvrer une taxe

via **WESTERN UNION**

I AM MOST ANXIOUS HAVE CASSANDRE DO POSTERS FOR OUR
FORTHCOMING COLOR PICTURE GARDEN OF ALLAH COULD YOU CHECK
HIS AVAILABILITY AND PRICE FOR ME STOP POSTERS WOULD
BE FOR

John Hay Whitney - Modern art - New York

*Cassandre available about 20,000 francs
per poster - Cable Mr instructions*

Barr

LA LIASSE, PARIS - 694

President,

P.S.

I have asked Mr. Barr to write to you about the
certificate of the Columbia Company that you refer
to.

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November 27, 1936

PDY 2/108
LC ALF 32

PARIS

LE PORT EST GRATUIT. Le facteur doit délivrer un récépissé à souche lorsqu'il est chargé de recouvrer une taxe

TÉLÉGRAMME : VIA WESTERN UNION

AUGUST SO WORK SHOULD BEGIN IMMEDIATELY IN ORDER CHECK
PRELIMINARY SKETCHES IF YOU CAN DO THIS WOULD MUCH
APPRECIATE ALSO IF HE UNAVAILABLE YOUR ADVICE ANOTHER
ARTIST CORDIAL REGARDS

JOHN HAY WHITNEY

LA LIASSE, PARIS - 694

Sincerely yours,

President,

P.S.

I have asked Mr. Bury to write to you about the certificate of the Colchester Company that you refer to.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 27, 1936

570 Lexington Avenue,
November 20th, 1936.

M. Bustache de Lorey,
1 Place d'Issa XVI,
Paris, France.

Dear Dick:

Here's a copy of de Lorey's letter which Goodyear forwarded to me. I don't know, nor does he, what de Lorey means by the Columbia Company, but what they want, apparently, is a certificate of non-inflammability from the manufacturer, which ought to be countersigned, I think, by you as head of the Film Library. Perhaps you have some other and better suggestion.

If you can get the other certificate ready, we ought to send it off as soon as we can.

Sincerely,

John E. Abbott, Esq.
Film Library Corporation
485 Madison Avenue
New York, New York

AHB:H

Sincerely yours,

President.

P.S.
I have asked Mr. Gery to write to you about the certificate of the Columbia Company that you refer to.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

November 27, 1936

570 Lexington Avenue,
November 20th, 1936.

M. Eustache de Lorey,
8 Place d'Iena XVI,
Paris, France.

I have your letter of November 20th inclosing a copy of a
Dear Mr. de Lorey: I think his letter is encouraging
but I would certainly not feel satisfied until we had a
I am very glad to have your letter of the 13th
and to know that there is such a good prospect
of meeting all of our proposals except the sub-
scription of 100,000 francs. That is not an
essential, although it does seem to me rather
strange that a contribution that was offered to
Mrs. Dale cannot be offered to an institution
in which Mrs. Rockefeller is so much interested.
However, I know that Mrs. Rockefeller would not
wish to have her name brought into the situation
and this is purely my own reaction.

It is very important that we get these various
questions definitely disposed of in the very near
future, otherwise I cannot proceed to make the
final arrangements, so I have cabled you, suggest-
ing a definite reply not later than December 1st.
I am sorry to have to trouble you more in the
matter, but I know that you are very much inter-
ested in the possibilities of the Exhibition and
hope that the reply can be received by December
1st.

Sincerely yours,

President.

P.S.

I have asked Mr. Barr to write to you about the
certificate of the Columbia Company that you refer
to.

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The Museum of Modern Art

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

Telephone: Circles 1-3878

Cable Address: Modernart

November 27, 1936

November 20, 1936.

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- Vice President
Charles A. Brant Clough
- Executive Director
Thomas G. Mabry, Jr.
- Director of Film Library
John E. Abbott
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Philip Goodwin
Mrs. Charles S. Frazon
Miss Stanley Ross
Mrs. John D. Rockefeller, Jr.
Boundary Street
Paul J. Sachs
Edward M. M. Warburg
John Hay Whitney
- Directors
Alfred H. Barr, Jr.
- Secretary and Executive Director
Thomas G. Mabry, Jr.
- Director of Film Library
John E. Abbott

Dear Mr. Goodyear: Barr, Jr., Director,

The Museum of Modern Art,
I have your letter of November 20th inclosing a copy of a letter from M. de Lorey. I think his letter is encouraging but I would certainly not feel satisfied until we had a precise and conclusive statement from some official such as M. Verne.

I enclose copy of letter that I have received from de Lorey, with copy of my reply. I have cabled him today as per copy attached.

Sincerely,

AB

Apparently, our various proposals are going through except the contribution of 100,000 francs which I hardly expected in any case. Until we get the definite acceptance of the French authorities, I do not see any point in forwarding a certificate from the Columbia University. I suggest that you get in touch with them if they are to furnish the machines and other necessary equipment and see if they are prepared to give such a certificate. Perhaps you can refer this to Abbott and ask him to get the necessary information. In any case, as you know, I do not propose to undertake any obligation about the moving picture end of it.

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

Yours very truly,

Alfred H. Barr, Jr.
President.

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.

Telephone: Circle 7-7470

Cable Address: Modernart

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Marshall Field

Edsel B. Ford

Philip Goodwin

Mrs. Charles S. Payson

Mrs. Stanley Resor

Mrs. John D. Rockefeller, Jr.

Beardsley Ruml

Paul J. Sachs

Edward M. M. Warburg

John Hay Whitney

Director:

Alfred H. Barr, Jr.

Secretary and

Executive Director:

Thomas Dubney Mabry, Jr.

Director of Film Library:

John E. Abbott

November 20, 1936.

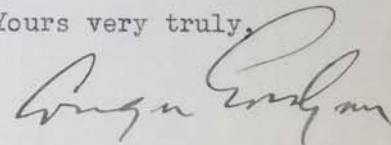
Mr. Alfred H. Barr, Jr., Director,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Alfred:

I enclose copy of letter that I have received from de Lorey, with copy of my reply. I have cabled him today as per copy attached.

Apparently, our various proposals are going through except the contribution of 100,000 francs which I hardly expected in any case. Until we get the definite acceptance of the French authorities, I do not see any point in forwarding a certificate from the Columbia Company, but would suggest that you get in touch with them if they are to furnish the projecting machines and other necessary equipment and see if they are prepared to give such a certificate. Perhaps you can refer this to Abbott and ask him to get the necessary information. In any case, as you know, I do not propose to undertake any obligation about the moving picture end of it.

Yours very truly,



President.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

TRANSLATION

3 Place d'Iena XVI

Paris, November 13, 1936.

Dear Mr. Goodyear,

Your letter of the 4th of November has just reached me and I hasten to reply and ask you to be patient still a few days for the official reply which you desire.

As I have already written you, all of the "authorities" are favorable but when the various papers have to pass through the "official bureaus" there is always delay. On the other hand, the authority to have a moving picture exhibition in a museum being a new thing it offers some difficulties which M. Verne is determined to overcome. In relation to this matter, will you have the goodness to send me a certificate of the Columbia Company confirming the fact that all of the materials which will be employed for the "film projections" are non-inflammable.

I think that I can obtain almost all that you desire aside from the contribution of one hundred thousand francs. M. Marx regrets very much that the present financial situation, very different from what it was two years ago, will not permit of giving a favorable answer to your demand.

Please accept, dear Mr. Goodyear, the expression of my most distinguished sentiments.

EUSTACE de LOREY

A. Conger Goodyear, Esq.
President
The Museum of Modern Art,
570 Lexington Avenue,
New York, N. Y.

Copy to Mr. Abbott 11/27/36

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Paris (Jardin des Tuilleries)

Charge to the account of MUSEUM OF MODERN ART, 11 W. 53rd STREET

1228 A

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 New York, November 20, 1926.

EUSTACHE DELOREY, 3 PLACE D' IENA XVI, PARIS.

YOUR LETTER THIRTEENTH RECEIVED. VERY IMPORTANT WE HAVE DEFINITE DECISION VARIOUS QUESTIONS BY DECEMBER FIRST, OTHERWISE IMPOSSIBLE MAKE NECESSARY ARRANGEMENTS.

GOODYEAR.

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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	AHB	I. A. 19

Paris (Jardin des Tuileries)

1228 A

Charge to the account of MUSEUM OF MODERN ART, 11 W. 53rd St.

\$

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.
Paid
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to New York, October 30, 1936.

EUSTACHE DE LOREY, 3 PLACE D'IENA XVI, PARIS, ~~FRANCE~~.

TO ENABLE ME PROCEED WITH ARRANGEMENTS FOR PROPOSED EXHIBITION ITS QUITE IMPORTANT I RECEIVE IN NEAR FUTURE REPLY BY LETTER TO MONSIEUR VAY. PLEASE ADVISE.

GOODYEAR.

cc: 94Bq

Paris American show

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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~~1111~~
French est

September 28, 1936

Dear Mr. Goodyear:

Here is a polite note from Degarreis.

Sincerely,

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York, N.Y.

AHB/z

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

COPY

Paris (Jardin des Tuileries)

17 Septembre 1936

Mon cher Collègue:

Veillez m'excuser d'avoir laissé sans réponse jusqu'à ce jour votre aimable lettre du mois d'Août. Je suis parti en vacances et, comme elle ne mandait pas une réponse immédiate, elle est demeurée dans un dossier où je la retrouve en rentrant.

Dites-vous bien et dites-le à vos amis, que je suis très heureux de vous accueillir au Jeu de Paume au printemps prochain et que je ferai, en plein accord avec vous, tout ce qu'il faudra pour le succès de notre Exposition.

J'approuve, ainsi que je vous l'ai dit, votre programme pour le film. Sa réalisation présente des difficultés. J'espère que vous les surmonterez. N'oubliez pas, toutefois, que le Musée, hélas, n'est pas immense et que ses murs ne sont pas élastiques.

Tenez-moi au courant de la marche de vos travaux et n'hésitez pas à me poser des questions qui vous sembleront nécessaires.

En vous chargeant de mes ~~compliments~~ compliments très distingués pour votre Président Monsieur Goodyear, je vous prie de croire, mon cher Collègue, à mes sentiments les meilleurs.

XXXXXXXXXXXXXXXX

Andre DEgarrois

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

original to Goodyear

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

File Barr

The Museum of Modern Art

Paris, August 19, 1936

3, Place d'Iena XVI^e
Passy 06-92

Dear Mr. Goodyear:

I have received your letter of the 28th of July and I am going to see, at the Minister of Foreign Affairs, when he returns from his vacation, Mr. Jean Marx, Director of French Works Abroad in order to tell him your desire to obtain a contribution for the exhibition organized by the Museum of Modern Art, which will take place in 1937 at the Jeu de Paume.

As Mr. Barr will be able to tell you, Mr. Marx is extremely interested in this exhibition.

I will also see M. Dézarrois when he returns to Paris and will keep you informed of my progress. Miss Ulrich:

Very sincerely,

Exhibition, which you see
Mustache de Lorey

Director:
Edward W. Ross, Jr.

Executive Director:
Thomas Nelson Kelly, Jr.

Director of Files:
John E. Abbott

Handwritten signature: J. de Paumot

Extensive handwritten notes and scribbles covering the bottom half of the page.

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	AHB	I. A. 19

The Museum of Modern Art

11 West 53rd Street New York N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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President:

A. Conger Goodyear

1st Vice-President:

Mrs. John D. Rockefeller, Jr.

2nd Vice-President:

Stephen C. Clark

Secretary-Treasurer:

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Edward M. M. Warburg

John Hay Whitney

Director:

Alfred H. Barr, Jr.

Executive Director:

Thomas Dabney Mabey, Jr.

Director of Film Library:

John E. Abbott

June 25, 1936.

Miss Ione Ulrich,
Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Miss Ulrich:

I return Mr. Barr's file on the Paris
Exhibition, which you so kindly loaned us.

Yours very truly,

J. M. Gieger
J. M. Gieger.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

sent July 6

GOODYEAR MODERNART NEWYORK

MRS ROCKEFELLER MIGHT STILL SECURE HUNDRED THOUSAND
FRANCS SUGGEST CARLING HER

ALFRED

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The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

Trustees

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A. Conger Goodyear

1st Vice-President:

Nelson A. Rockefeller

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Director:

Alfred H. Barr, Jr.

Secretary and

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

570 Lexington Ave.,
May 1st, 1936.

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

Dear Alfred:

I hand you herewith a letter I have just received from Mr. de Lorey, together with copy of my reply thereto.

Yours very truly,

A. Conger Goodyear

President.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paris, 19 Avril 1936.

3. PLACE D'IENA. XVI
PARIS 08-22

570 Lexington Avenue,
May 1st, 1936.

Cher Mr. Goodyear,

Dès mon arrivée à Paris, j'ai vu M. Verrie et
lui ai fait connaître le résultat de nos entretiens de
New York au sujet de l'Exposition A métraine au Musée
du Jeu de Paume. J'ai immédiatement communiqué votre
désir d'inviter le Comité du Comité français La
Baronne Goussier, Comte de Noailles.

My dear Mr. de Lorey:

Et j'ai fait expédier au Museum
of Modern Art les plans du Musée du Jeu de Paume.
Thank you very much for your letter of the
13th. The plans of the Musée du Jeu de Paume
which you sent me have come to hand and are
just what we need.

Mr. Barr is sailing for Europe in the near
future and will see you, I hope, when he is
in Paris.

Sincerely yours,

President.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paris, 19 Avril 1936.

3. PLACE D'ÉNA. XVII^e

PASSY 08-92

Cher Mr. Goodyear,

Dès mon arrivée à Paris, j'ai vu M. Verne et lui ai fait connaître le résultat de nos entretiens de New York au sujet de l'Exposition Américaine au Musée du Jeu de Paume. Je lui ai également communiqué votre désir d'inviter à faire partie du Comité français La Baronne Gourgaud et le Vicomte de Noailles.

Et j'ai tout de suite fait expédier au Museum of Modern Art les plans du Musée du Jeu de Paume.

Veillez agréer, cher Mr. Goodyear, l'assurance de mes sentiments dévoués.

Esther de Lorey

*eront
y -*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paris, 25 Juin 1936

3. PLACE D'ÉNA. XVI^e

PASSY 06-92

Cher Mr. Barr,

Ainsi que vous l'annonçait ma lettre du 23, adressée à la Chase Bank, je suis allé, avec M. Verne, voir M. Huismann au sujet du déjeuner projeté.

À mon grand étonnement, rien n'avait encore été fixé et cela, à la suite d'une conversation que M. Huismann avait eue avec Mr. Georges Blumenthal.

Mais je suis convaincu que les choses s'arrangeront lorsque Mrs. Rockefeller sera ici. Elle arrive - vous le savez - demain Vendredi. La réception à Versailles aura lieu mardi 30.

J'espère que vous arriverez bientôt à Paris.

Bien sincèrement à vous.

Esther de Lorey

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1, AVENUE DU MARÉCHAL MAUNOURY

M^{ME} PAUL GUILLAUME

SECRETARIAT
SERVICE DE M^{ME} RENÉ LERAY

November 12th 1936

TROCADERO 54-28

Dear Mr. Barr,

I thank you for your cheque for \$ 9.87 in settlement for the damage to the frame of the Rousseau " Child with a doll " I have duly received;

I shall be in New-York in the first days of December and hope to see Mrs. Barr and yourself.

With my kindest regards.

Paul Guillaume

Mr. Signoret told us that you had selected one of the models for your Surrealist show. I would be very glad to hear if this is correct.

Yours very truly,

Paul Guillaume

RNG/MS

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JOHN P. ELTON, President
FREDERICK S. CHASE, First Vice President
WALTER W. HOLMES, Second Vice President

THE MATTATUCK HISTORICAL SOCIETY

119 WEST MAIN STREET
WATERBURY, CONN.

FOUNDED DECEMBER 1877
C. SANFORD BULL, Curator

FREDERICK G. MASON, Secretary
EDWIN S. HUNT, Treasurer
RAWSON WOODMAN HADDON, Director

Nov. 17, 1936.

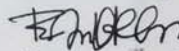
Mr. Alfred H. Barr, Jr.,
Museum of Modern Art,
11 East 53rd Street,
New York, N. Y.

Dear Mr. Barr:

Mr. Marinko would be very glad to have you keep the photographs of his paintings. Missing from those sent you is one which is now at the Morgan Memorial and which Mr. Austin is, I believe, considering for purchase. The picture "Sirius" is to be included in the show opening in Florida early next month. Mr. Sizer and his committee selected it to represent Connecticut in that exhibition.

Mr. Zigrosser told me that you had selected one of the Marinko things for your Surrealist show. I would be very glad to hear if this is correct.

Yours very truly,



Rawson W. Haddon.

RWH/BHS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C O P Y

BRUMMER GALLERY, Inc.
65 East 57th Street

New York May 18, 1936

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

Dear Mr. Barr:

I shall be in Paris in the middle of June. My address there will be at the same place you came last year ---- 2 Rue Rouget de Lisle. I shall be pleased to see you there.

Sincerely yours,

Joseph Brummer

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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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Philip Goodwin

Mrs. Charles S. Payson

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Mrs. John D. Rockefeller, Jr.

Beardsley Ruml

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

May 22, 1936

Dear Mr. Barr:

Mrs. Stone of Bronxville telephoned the other day to ask if you want to rent your house in Greensboro for July and August, and if so for how much. She wanted it for a Mrs. Carlton Reed of Bronxville.

I enclose copy of letter from Miss Dreier.

I have had to be away this week because of my grandmother's death but I think Miss Knedler has sent you whatever came in. I'm postponing my Texas trip a bit but hope to leave before too late in June.

Do you plan to go through New York in August? Mrs. Jackson asked.

Sincerely,

Alice Knedler

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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

May 29, 1936

Dear Mr. Barr:

I have just deposited your check \$833.33 to your account in the Chase Bank.

Miss Knedler will take care of mail while I am away - I leave tonight for a month. She will collect mail from your apartment from time to time and forward to you.

We have written Mr. Gardner of Kansas City about the van Gogh "Poppies" which is for sale. Mr. Newhall is enclosing in this letter list of Dada material.

Unfortunately your cablegram telling me to return Rosenberg's "Rain" came too late for the Abstract shipment. However, Miss Courter is having it returned from California and it will be shipped probably around June 15 or so. If you want Rosenberg's 2 Légers (not including the Luncheon) returned at the same time won't you cable on receipt of this letter, it would be less expensive to return them at the same time.

Sincerely,
Alice Haller

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The Museum of Modern Art



HÔTEL DE CRILLON
PARIS

PLACE DE LA CONCORDE

18.5. 36.

ich die in diesem zu Ausstellung
in dem Museum Joseph. Ihre
Ausstellung war das grüßlichste
und umfassendste für absolute
Kunst, was ich gesehen habe
und war für mich ein
der ersten New-Yorker Künstler.
Mit angelegentlichsten Empfehlungen

H. v. G. v. G.

Ihrer gütigen Herr Barr!

Ihre liebenswürdigen Briefe haben mich
häufig in Paris erreicht. Ich habe
New York Ende April verlassen.

Mit tiefstem Bedauern entpasse
ich Ihren Brief, dass Sie so krank
waren, ich erlaube mir. Ihre
bedauerliche vollständige Wiederher-
stellung zu wünschen.

Mit allgeringstem Interesse habe

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The Lord Duveen of Millbank

Marshall Field

Edsel B. Ford

Raymond B. Fosdick

Phillip Goodwin

Mrs. Charles S. Payson

Mrs. Stanley Resor

Mrs. John D. Rockefeller, Jr.

Beardsley Ruml

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

May 22, 1936

Dear Mr. Barr:

I have secured the plan of the top floor of the Jeu de Paume from Mr. Goodyear's office, and Sunami has made photographs of it and the plan that you already had. One of these is enclosed in this package.

Enclosed you will also find a copy of a letter from Mr. Brummer.

Mr. Frankfurter of the Art News has written that Mr. Lothar Brieger, about whom Mr. Huebsch wrote to you, has been engaged as a lecturer at the University of Toronto, so no further steps need to be taken to secure a job for him.

Sincerely yours,

Elisabeth Knedler

Elisabeth Knedler

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

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The Museum of Modern Art

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

Telephone: Circle 7-7470

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Trustees

President:

A. Conger Goodyear

MUSEE DU JEU DE PAUME
ALLIANCE FRANCAISE



MUSEE DU JEU DE PAUME
ALLIANCE FRANCAISE



Paris, France

P.S. We have just cabled you to ask whether to hold Rosenberg's van Gogh for further tour, and whether Gabo and Pevsner have returned to Paris, as we don't want to delay shipment unless necessary.

mov even names

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The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

Trustees

President:

A. Conger Goodyear

1st Vice-President:

Richard B. ...

SOICHI SUNAMI
PHOTOGRAPHER
ALGONQUIN 4-4642
27 W. 15TH ST. NEW YORK

Paris, France

P.S. We have just cabled you to ask whether to hold Rosenberg's van Gogh for further tour, and whether Gabo and Pevsner have returned to Paris, as we don't want to delay shipment unless necessary.

more even ...

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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Mrs. John D. Rockefeller, Jr.

Beardsley Ruml

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

May 15, 1936

Dear Mr. Barr:

I enclose copies of letters from Mr. Goodyear re. Lipchitz, Sen. Wagner re. Federal theatre project, and Kahnweiler.

Do you need more letterheads or anything?

I was surprised to learn that you had left the Museum before I did but none of the questions I had then seem important now. We hope to get the Abstract things on a boat around the 25th, of course I will write the artists and owners before they leave here.

Sincerely,

Oliver Hill
Registrar

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

P.S. We have just cabled you to ask whether to hold Rosenberg's van Gogh for further tour, and whether Gabo and Pevsner have returned to Paris, as we don't want to delay shipment unless necessary.

now even newer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Review copies of the Abstract Art catalogue have been sent to:

- 5 Allen and Unwin, London
- 1 M. Christian Zervos
Cahiers D'Art
14 Rue du Dragon
Paris VIe
- 1 Il Milione
Editor: Giuseppe Chirighelli
Galleria del Milione
Via Brera 12
Milan
- 1 Sr. Eduardo Westerdahl, Edit.
Gaceta D'Arte (Tenerife)
Apartado 225
Santa Cruz de Tenerife
Canary Islands, Spain.

COMPAGNIE GÉNÉRALE D'ART ANTIQUE

*Jason - 7/17
Tension Aela
10. 11 35*

*address you
up here
that as you know
too far
was so one-
expected -
have it
There is
of my
need after*

*Lasioz from
Mr. A. Baur Jr.*

Le 14/5/35

*last from
good white
It was Mr. Baur who
wrote them. and I do
not even remember the name*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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David - 707 ^{Gaithe}
 Pension A'ela
 VI 35

COMPAGNIE GÉNÉRALE TRANSATLANTIQUE

Laissez passer
 Mrs. A. Barr Jr.

Le 14. 5. 35


Dear
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 Mrs. Barr who
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Gotho
Tavon - 7 of
Tension A'ela
10. VI 35

Dear Mr. Barr -

From the above address you will see that I am up here again - nice February now.

The rib-operation two years ago proved to be not so successful as we had expected -

and so we shall have it corrected in August. There is still a fair chance of my becoming quite cured after that.

When did we hear last from each other? A good while ago. It was Mrs. Barr who wrote then - and I did not even return her kind

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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New-Year wishes.

What happenings may have occurred in the meantime in the inner and outer affairs of the Museum? how is your state of health? how is your sleep? — Do you still play the flute?

I have been doing some 'dry-point' work since I am here. I am sending a little collection of my productions around to my friends — really. America is not far away more.

I shall have the map forwarded to you as well.

Tell me then — if you

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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should a case to have one
of them - then write and
tell me what - - as all
my friends are doing. In
case other people should wish
to have copies (which I don't
expect) you just fix a price
and give me orders. Of
course I should be glad.

Would you please return
the map (which will not
read you before a few weeks)
to

Dr. Edgar Weil
Frankfurt a. M.
Grüne Klasse 14-16

You will see that I have been
quite busy. Besides that my
collection of handwritings is
becoming quite grand and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I am at work. Tracing the different 'styles' is a more subtle way than is usual among graphologists. and I think I am arriving at fair points in doing so. Looking at handwriting less from the psychological than from the artistic side.

So - if that envelope with handwriting Mr. Barr spoke of that the Lad' collect. had for me should still exist or should ^{even} still be retrievable. I should be greatly obliged if I could have it. -

That's enough. I shall not be begging again in this letter. The people for whom I need to collect stamps are

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dead long ago. -

I have good reports from
Margaret every day. Marg-
aret is well - and so is Mi-
jam. who is making grand
progress in drawing and paint-
ing. My wife had an order
from the 'Kultus Minister' in Berlin
to stop her working as an artist
as - being not an Arier - she
had neither the qualification
nor the 'fuhrerlassigkeit' needed
for German 'Kultus Sit'. We
are protesting - being British sub-
jects - to whom said deactivation
does not apply. Now we
shall see. -

In a fortnight Margaret will
come up for a few days and
then again during the summer holi-

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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days of Mijam. - Mr. Jacob
 was here with his family in
 April - skying - - and Mr.
 Enke was here curing. He is
 almost quite well again with
 his lungs - but is rather down-
 cast - not to be able to play
 violin again yet - - which is
 very hard on her.

My younger brother - the stout one -
 is well settled in the German
 army - aviation department.

Tha Mett has gone through all
 sorts of extravagant experiences.
 She is in the Haag now with
 a baby - but without the father
 belonging to it. However she
 writes to me regularly - doing her
 best - as ever.

Very very kind regards to Mrs.
 Barr. I should be glad indeed
 to hear from you again! Otho Parthe

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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7 August 1936
Museum of Modern Art
11 West 53rd St.
New York

HENRIETTE REISS
39 WEST 67TH STREET
NEW YORK CITY

June 1
1936.

Louis Alice Mallett
Museum of Modern Art
N. Y. C.

Dear Louis Mallett
Thanks for your note. —
I should be glad if you would
be kind enough to send my
letter on to Mr. Barr. Since
he is in Europe, he will no doubt
be in Paris part of the time,
which would allow him to con-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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tact the artists in question should
 be interested in the movement.
 The book I mentioned by Blanc-Gatti
 is called "Des Sons et des Couleurs"
 Edition d'Art Chromophonique, published by
 'Hachette' 111 Rue Racanur. Paris 2^e
 (Preface d'Émile Ramboussou, Conservateur
 honoraire des musées de la ville
 de Paris)

The group of artists call themselves
 les 'musicalistes' —

I think that with the french group,
 Americans, & those from any other
 countries doing this type of work,
 the demonstration of the Wilfred Cole
 organ & the Shérémin instrument
 that changes automatically
 sound waves in colour waves,
 one of the most interesting exhibitions
 (& certainly the most modern) ever
 presented to the public could take place.
 It could open up the avenues of
 thought & philosophy - a new era -
 tell you please do me the favour

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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7 August 1938
Museum of Modern Art
11 West 53rd St.
New York

My dear Mr. Lutton,

I have heard from my secretary that

of getting this information on
H.W. Barr as soon as possible.

Very sincerely yours

Hannah Weiss.

P.S. Mr. ^{Hopold} Stokowski (conductor),
stand experimenting with the three
main instruments as a basis for a
new kind of orchestra, & Joseph
Hoffman, pianist, is interested in
the theory of sound-colour —
he wrote an article once about it
for one of the leading magazines,
of which I have a copy —

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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7 August 1936
Museum of Modern Art
11 West 53rd St.
New York

My dear Mr. Barr,

I have heard from my secretary that

you
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May 25
1836

HENRIETTE REISS
39 WEST 67TH STREET
NEW YORK CITY

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

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their
nk,

ar
Exhi-

s
brary
is

Dear Mr. Barr.

A little book was sent to me
from Paris by 'Blanc Gatti'.
I do not know whether you
have heard of this artist or not.
He writes for himself and a
few others who have started a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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new movement. They call themselves the 'musicalists' - The name is self explanatory. They have been doing this work from music for the last 5 years. Such work has been done here in the States for longer than that. I myself have been painting from music for years, having started some time before Mr. Hilfred's column organ was demonstrated to the public - There are probably quite a few artists working along the same lines by now. I should very much like to come & see you & bring this little book with me if you do not know it, if you would kindly let me know which day & at what hour I could find you at the museum of Modern Art.

Your exhibitions have been so very interesting, I think the New York public is much in the museum's debt. The van Gogh was great & I enjoyed this last one even so much.

Very sincerely yours
Henriette Peiss.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19.

7 August 1936
Museum of Modern Art
11 West 53rd St.
New York

My dear J. Reiss,

I have heard from my secretary that you have not been paid for the articles which you wrote for the Museum Bulletin. I regret this very much. I would appreciate it if you would let me know if any one should be arranged to pay for this article. Ordinarily the Museum pays two weeks' wage for the articles in the Bulletin. At other times a given day is arranged for an advance. I do not recall what arrangements were made with

July 19, 1936
c/o Chase Bank
Paris

Dear Miss Reiss,

I am very glad to hear that you have received the Musicalistes which I have received here in Paris. Their work is not unfamiliar to me but our Museum, I think, has not yet seriously considered an exhibition of their work.

Such an exhibition would be impossible next year but I should be glad to bring the matter before our Exhibition Committee for the following year.

Meanwhile may I suggest that you assemble some material, magazine articles or such books as Gatti's which I can show to the Committee. Of course our Library would welcome the gift of such material, though it is possible that we already have some - you might consult the Librarian, Mr. Beaumont Newhall.

Sincerely yours

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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7 August 1936
Museum of Modern Art
11 West 53rd St.
New York

My dear M. Ratton,

I have heard from my secretary that you have not been paid for the article which you wrote for the Museum Bulletin. I regret this very much and I would appreciate it if you would let me know whether any set amount was arranged before for this article. Ordinarily the Museum pays two cents a word for the articles in the Bulletin but at other times a given sum is arranged for in advance. I do not recall what arrangements were made with you.

I am very sorry that this should have occurred.

With kind regards,

I am,

Very sincerely yours

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

TELEPHONE: CIRCLE 7-7470

FOR RELEASE Saturday Afternoon or
Sunday Morning, May 23 or 24, 1936

The Museum of Modern Art, 11 West 53 Street, announces its schedule of exhibitions for the 1936-1937 season. The schedule is tentatively arranged as follows:

Oct. 7 - Nov. 1 JOHN MARIN (2 floors)
(?) (2 floors)

Nov. 11 - Jan. 3 SURREALISM (4 floors) In order not to confine the material in this exhibition to the narrow definition of Surrealism commonly accepted, the title of the exhibition may be changed to ART OF THE MARVELOUS AND ANTI-RATIONAL. It is planned to include in this exhibition the following phases, of ~~Surrealism~~, allied movements, and influences that affected Surrealism or resulted from it.

- (1) Historical antecedents: Mediaeval and Primitive art; Bosch, Blake, Goya, Grandville, Redon, etc.
- (2) Popular art and objects: Postcards, news composites, images, films, ex votos.
- (3) Botanical or zoological models, etc. subject to Surrealist admiration.
- (4) Dadaists.
- (5) Contemporary Surrealist group: Dali, Tanguy, Magritte, Ernst, Giacometti.
- (6) Work of artists who are not strictly Surrealists but whose work has at times been related to Dadaism or Surrealism; Picasso, Miro, Roy, Chirico, Klee, Chagall.
- (7) Surrealist architecture, etc.

Alfred H. Barr, Jr., Director of the Museum, will spend several months in Europe this summer collecting material for the exhibition.

Jan. 13 - Feb. 21 AMERICAN ARCHITECTURE (2 floors)
PERMANENT COLLECTION OF THE MUSEUM
OF MODERN ART (2 floors)

Mar. 3 - May 2 PHOTOGRAPHY (2 floors) This exhibition will be a comprehensive survey of the work of contemporary photographers, and will aim to demonstrate the new

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visual interpretations of the world made possible by the camera. Among the branches which it is planned to include are: portrait, landscape, industrial, documentary, news, color, clinical, aerial, astronomical, X-ray, and architectural. In addition there will be a section devoted to the history of photography and the allied photo-mechanical reproductive processes.

There will also be a number of smaller exhibitions which will be announced later.

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Surrealism

of Rembrandt - and double copy

Seligman

9, Rue de la Paix

Paris, June 24th 1936

Dear Mr. Barr,

It would afford me much pleasure if I could have an interview of a few minutes with you, as I am most anxious to talk to you about the works of certain young painters.

I do not know whether you are in Paris, or whether you have already left this city. In the latter case, I do hope that we will be able to meet either here, on your return, or in some other town. If, by any chance, you happen to be in London, I intend being there some time during the latter part of next week.

Thanking you in advance for your kind reply, I am, with best regards,

Yours very sincerely,

Germain Seligman
(Germain Seligman).

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6

onography
Rembrandt

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Surrealism

of Acevedo - and double country

Indian man. Morgan
single sheet. Sun riding
lion - both compound of
demons.

of van Marle - Secular monographs
for a repro. of Acevedo

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MUSEUM OF MODERN ART, New York

8 August 1936

My dear Professor Wies van der Rohe,

I take pleasure in introducing to you and Fraulein Reich Prof. Holmes Perkins of the Harvard Architectural School who is taking films of modern architecture and modern gardens.

Prof. Perkins is a friend of Dean Hudnut whom you will have seen by this time.

I wrote to you some time ago speaking of Prof. Perkins' visit. I assure you that our Museum as well as the Harvard Architectural School would appreciate any assistance you can give Prof. Perkins for it is our hope that some of his films will be shown at the Museum.

With kindest regards,

I am,

Very sincerely yours

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Badenweiler Aug. 8, 1936

Dear Mr. Perkins,

Here is the letter of introduction to Mies van der Rohe. I hope you will find him as interesting and agreeable as I did. I am sure that his ideas on modern gardens would be interesting, not to mention architecture.

I am very sorry indeed not to have seen you in Paris, I hope I may have the pleasure at some future time.

Sincerely

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Mies van der Rohe

420 LEXINGTON AVENUE

Dear Mr Barr

Holmes Perkins, who is assistant professor under Hudnut of Harvard, is on sabbatical leave of six months.

He is going to cover eight or nine countries of Europe taking moving pictures of types of architecture for Mr. Hudnut.

I told him I would pay for extra films for pictures of modern gardens for the Museum and we can lend them to the Garden Club if they turn out well.

He is going to see Mies van der Rohe and he wants a letter of introduction to him from you to help him awaken some enthusiasm in him so that he will really put his mind on any good gardens that he has seen. Won't you write a letter of introduction and address it to Mr Perkins, c/o Central Hanover Bank, Place Vendome.

Thank you so much. I hope we get something out of it. If you have any time to spare I think you would like Holmes very much. His mother-in-law is Mrs William Hencken. She works on the membership drive at the Museum.

Sincerely

Helen Peres

(1936 xxx)

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Mies van der Rohe

July 19, 1936
c/o Chase Bank
Paris.

Dear Professor Mies,

Thank you for your letter and for the enclosed data about Peterhans. I hope that I may be able to help him.

I am glad to know that Dean Hudnut expects to see you in August in Berlin. I too have heard from him and hope to see him here in Paris.

I have tried very hard to have our Museum bring you to America as collaborating architect on our new building but I am afraid that I shall not succeed. Believe me, I am very much disappointed in my defeat.

In any case I hope most sincerely for a favorable outcome to your conversation with Dean Hudnut.

With kindest regards to you and Miss Reich - it was believe me a great pleasure to see you again - I am,

Very sincerely yours

P.S. I am giving a letter of introduction to Prof. Holmes Perkins of the Harvard Architectural School who has been sent by Dean Hudnut to take films of modern architecture and modern gardens. He would be especially interested in asking your advice and your theories about modern garden design. He will come to Berlin sometime in the next two months.

Professor L. Mies van der Rohe
Am Karlsbad 24
Berlin W. 35

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PROFESSOR L. MIÉS VAN DER ROHE · BERLIN W 35 · AM KARLSBAD 24 · FERNRUF B 2 LÜTZOW 4567

14. Juli 1936

Herrn
Direktor A.H.B a r r. Museum of modern Arts. New York.
z. Zt. P a r i s . Rue Cambon. Chase Bank.

Sehr geehrter Herr Barr!

Ich erhalte eben ein von Sudnut unterzeichnetes Kabel mit der Anfrage, ob ich Mitte August in Berlin zu sprechen bin. Da das der Fall ist, und ich annehme, dass der angesagte Besuch der von Ihnen angeschnittenen Frage gilt, darf ich wohl darauf verzichten, Ihnen meine Gedanken über den Aufbau eines modernen Instituts für Baukunst heute noch schriftlich zu wiederholen.


Nach Ihrem Besuch habe ich nochmals Herrn P e t e r h a n s gesprochen und ihn gebeten mir die gewünschten Daten zu geben. Seinen mir jetzt zugegangenen Brief darf ich Ihnen wohl einfach weiterreichen.

Ihre Museumspläne haben mich sehr interessiert; es wäre eine seltene und schöne Aufgabe. Auf jeden Fall möchte ich Ihnen danken, dass Sie dabei an mich gedacht haben.

Ihr aufrichtig ergebener

Mies

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Professor L. Mies van der Rohe. Berlin W 35. Am Karlsbad 24. Fernruf B2 Lützow 

July 14, 1936

Mister A.H. Barr. Museum of Modern Arts. New York.
Presently in Paris. Rue Cambon. Chase Bank.

Dear Mister Barr,

I have just received a cable signed by Sudnut asking whether I'm available to meet in Berlin in mid-August. As this is the case, and as I presume that the visit pertains to the question you raised, I may refrain from repeating to you on paper my thoughts about the construction of a modern institute for architecture.

After your visit I spoke with Mister Peterhans again and asked him to give me the requested information. I'm simply forwarding to you his letter which I just received.

Your plans for the museum have interested me very much; it would be a unique and beautiful project. In any case I would like to thank you for having thought of me in connection with it.

Yours truly,

Mies

Translated by Anouk Wies, intern in Marketing, May 2001

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Walter Peterhans

Berlin W 15

Kurfürstendamm 177

4. Juli 1936.

Lieber Mies van der Rohe,

ich gebe Ihnen kurz einige persönliche Daten an, von denen ich annehme, dass sie Mister Barr interessieren werden.

Geboren 1897 in Frankfurt / Main.

Teilnahme am Krieg an der Westfront 1916 / 18.

Universitäts-Studium 1920 / 24 in Göttingen:

Mathematik, Physik, Philosophie.

Akademie-Studium 1925 / 26 in Leipzig:

Fotografie und Reproduktionstechnik.

Anschliessend praktische Arbeit in einem fotografischen Atelier in Dresden.

1929 bis 1933 Leiter der fotografischen Abteilung des Bauhauses in Dessau und Berlin, bis zur Schliessung des Institutes.

Seither selbständig und in leitender Stellung als freier Mitarbeiter verschiedener Schulen.

Seit Jahren Mitglied der Gesellschaft Deutscher Licht-

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bildner (der Spitzenorganisation der deutschen Berufs-
fotografen) und des ehemaligen Deutschen Werkbundes.

A u s g e s t e l l t habe ich unter anderem auf der
Werkbundausstellung "Film und Foto" Stuttgart 1929;
auch in U.S.A. 1931 ("Delphic Studios" ?).

P u b l i z i e r t unter anderem im
"Foto-Auge" 1929;

"American Photography" April 1931;

"Cahiers D'Art" 1934, I / IV.

Mit Will Grohmann zusammen habe ich "Die Sammlung Ida
Bienert" publiziert,Verlag Müller und Kiepenheuer 1933.
Ueber die fotografische T e c h n i k habe ich einige
Broschüren für den Verlag W.Knapp,Halle,geschrieben;
ein grösseres Lehrbuch ist zur Zeit in Arbeit.

Seiner Zeit konnte ich am Bauhaus einige meiner Absichten
realisieren.

Es gibt in der Fotografie keine handwerkliche Tradition
und Schulung,und die Ergebnisse der wissenschaftlichen
Fotografie haben in die handwerkliche Praxis kaum Ein-
gang gefunden.

Das entsprechende gilt für den formal-bildmässigen Ge-
brauch der Fotografie;sie ist bei der älteren Generation
in der Anlehnung an die Malerei stecken geblieben,unter

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Verleugnung ihrer e i g n e n Mittel und Methoden;
bei der jüngeren in der stofflich-technischen Lust am
fotografischen Mittel.

Ich habe versucht, in meiner Abteilung am Bauhaus eine
Unterrichtsmethode zu entwickeln, die die spezifischen
fotografischen Eigentümlichkeiten isoliert voneinander
zeigt; im Zusammenhang damit habe ich einige Methoden der
Materialprüfung und Materialvergleiche für den Unter-
richt brauchbar gemacht.

Auf dieser technischen Basis ist es möglich, die visuel-
len Qualitäten eines Objekts bildmässig zusammenzustim-
men und in der Fotografie eine neue Form und ein neues
Ausdrucksmittel zu gewinnen.

Mir liegt daran, diese Methoden zu erhalten und auszu-
bauen und für sie eine möglichst breite s c h u l -
m ä s s i g e Basis zu finden. Ich denke also in erster
Linie an eine Unterrichtstätigkeit.

Mit herzlichem Gruss

Mr

Petulant.

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Walter Peterhans
Berlin W 15
Kurfürstendamm 177

July 4th, 1936

Dear Mies van der Rohe,

I'll briefly report some personal information that, I assume, will interest Mister Barr.

Born in Frankfurt am Main, 1897.

Participation in the war on the western front in 1916-18.

Study at university in Göttingen: mathematics, physics, philosophy, 1920-24.

Academic studies in Leipzig: photography and printing techniques, 1925-26.

Afterwards practical work in a photography studio in Dresden.

Director of the Bauhaus photography department in Dessau and Berlin, from 1929 until 1933, until the closing of the Institute.

From then on, independent and in leading positions in different schools as a freelance worker.

For some years member of the "Gesellschaft Deutscher Lichtbildner" (Society of German Photographers) (the top-organization for German professional photographers) and of the former "Deutschen Werkbundes".

Among the exhibitions (of my work) is the Werkbund-exhibition "Film und Foto", Stuttgart in 1929; also in the U.S.A. in 1931 ("Delphic Studios" ?).

Among the magazines in which I've published "Foto-Auge" 1929;

"American Photography" April 1931;

"Cahiers d'Art" 1934, I / IV.

I published The Ida Bienert Collection with Will Grohmann, issued by Müller und Kiepenheuer in 1933.

I have written some brochures on photographic techniques for the publisher W.Knapp, Halle; a bigger textbook is in progress at this time.

In its time I was able to realize some of my intentions at the Bauhaus.

In photography there is no craft tradition or education, and the results of the scientific photography have hardly found their way into the craft practice.

The same applies to the form-pictorial use of photography; the older generation rejects their own means and methods; for the younger it lies in the material/technical pleasure in the photographic medium.

In my department at the Bauhaus, I tried to develop a teaching method that shows the specific peculiarities of photography, isolated from one another; in relation to this I created some useful teaching methods for testing and comparing materials.

On this technical basis it is possible to bring the visual qualities of an object into harmony and to gain a new form and a new means of expression in photography.

What matters to me is conserving and developing these methods and finding the broadest possible scholarly basis for them.

I'm thinking thus about an educational activity above all.

My best wishes,

Mr. Peterhans.

Translated by Anouk Wies, intern in Marketing, May 2001

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July 22, 1936

Dear Struns,

I have read over the Hartley article on Marin. I am afraid it seems to me diffuse, gushing and soft-minded. It seems to me that as it stands it will do Marin and the exhibition no good. It will certainly do Hartley no good for he has written far better things than this in the past. It seems to me that writing about painting if it is to be of use to the public, requires a certain clarity, but Hartley in at least some passages seems to be imitating the soliloquy of Mrs. Bloom at the end of Ulysses.

As for specific criticism of Marin, it does not seem to me to make much sense to keep talking about the Maris Brothers, Sargent, John Whorf etc. when it is the watercolors of Cézanne that Marin knew well before the war and which provide Marin with serious competition.

However as a kind of poetic effusion some of the paragraphs seem to me worth printing. I have indicated these by cutting down the article to half its original length. I suggest that you type it out in its reduced form and see how it looks.

I am greatly distressed about the six color prints. Did Raymond show you any offset reproductions of water-colors that would suggest that the process had been sufficiently improved to make it the equal of a good four-color print? I must say I think the two Marin reproduced in Benson's book were nothing to boast of. They were 4-color prints weren't they? It seems to me that Raymond is a man of good will and that he would not let us down if he could possibly help it. I am afraid I am too far away to be of much use but I'll back completely anything you and Tom Mabry went to do.

Since writing the above I have had yr. letter saying that peace had been made and that we were going ahead in some way with the plates. While you and Stieglitz may be disappointed in Raymond, I feel that he is really very generous to consider the matter at all for frankly I don't think that he will make much out of the reprints.

A note about European distribution of catalogues. When I first came to Europe I found that there was a good deal of interest in the abstr. catalogue and inquiries as to where it might be purchased. Zervos of Cahiers d'Art offered to distribute it free of charge so that I thought that we should have a few copies here in Paris and asked Tom Mabry to send me 30. Since then I have

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looked into the problem and find that it is almost impossible to secure payments from retailers without a real club held over their heads by the wholesaler. In spite of Zervos' kind offer I do not feel that he would be satisfactory as a volunteer. Furthermore it seems to me advisable to approach the whole problem of continental distribution for all our catalogues. I have made some inquiries through acquaintances here and enclose a letter from Jean Delmas formerly director of the big periodical Arts et Métiers Graphiques. I shall ask him about for the list of selected bookstores which he offers to give should we not wish to go ahead with a central wholesaler.

All these problems may be solved by consulting with the new American distributor with whom Tom and I talked before I sailed. The relation between the English and continental distributor is also important.

Until something definite has been decided I shall leave the 30 abstr. catalogues with Jean Delmas at 10 r. du Douanier, Paris.

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THE BUFFALO FINE ARTS ACADEMY . ALBRIGHT ART GALLERY
BUFFALO, NEW YORK . GORDON B. WASHBURN, Director

126
June 24, 1936.

Alfred H. Barr, Esq.
Chase National Bank
Rue Cambon
Paris, France.

Dear Alfred,

How can I thank you enough for the trouble you have gone to in the matter of the Utrillos! You could not have been more thoughtful. I have just called the lady whose name is Mrs. Louis B. Hart and have asked her what she wants to do about it. Her suggestion has been that she wait a month inasmuch as she plans to be in Paris herself this summer and can go to see all of the pictures which you list. I am turning over your kind letter to her together with the price list. It seems she has long wanted to buy an Utrillo and this incentive may be just sufficient for the act. I hope so. At any rate, I am deeply grateful to you for the work you have done and have deeply impressed on her mind the necessity of keeping the photographs so that they may be returned to you in the fall.

I turned down the Washington job, which I am sure will relieve your mind as it does mine. How I could have considered it so seriously, I now wonder.

As for the baby, it has not yet arrived but promises to do so at any moment. Although Ruth was very ill indeed at the time of the convention, she is entirely recovered and we are not in any anxiety whatsoever. You were kind to ask.

Please have a good summer and give my regards to Marga.

Sincerely yours,

Gordon Washburn
Director.

GBW:WM

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Washburn

June 8, 1928
Chase Bank
Paris

Dear Gordon,

Here is a list of 6 Utrillos for your friend who wanted one for her living room. as you probably know early Utrillos are three or four times as valuable as the current product though I don't think they 3 or 4 times as good.

1. is agreeable but not very strong
2. is excellent in quality. xx

as your lady wanted to spend less than 1000 dollars I think I would recommend in the numbers 3, 1 and 4 in the order given.

If you want me to make a purchase please write or wire. Of course I am not sure that the bid which I suggest would be accepted. You should allow a margin of 10 or 15 per cent for compromise.

3. is in the window of a Marcel Bernheim so that it is in the greatest danger of being snapped up by a casual passer-by.

I am sorry I couldn't send you the list sooner but it took some time to pry loose photographs.

As a reward for my efforts I would much appreciate having these six photographs for our Museum library -at your and the lady's convenience.

Of course I am curious to know what you have decided about Washington. I hope Mrs. Washburn and the lady are all right. We were troubled by your wire at the Director's Association.

With regards join me in sending you our best

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No. of photo.	Name of picture date and size	Gallery	asking price	suggested bid
1	Paysage Corse, 1912 81 x 60 cm.	Mazaraki	20.000 fr.	14.000
2.	Les Rochers à Ouessant (Brittany) 1912 81 x 60	Mazaraki	20.000 fr.	20.000
3	Street Scene c. 1915- 1916 76 x 52 cm.	Marcel Bernheim	16.000 fr	12.000
4	Rue à Marlotte c.1920 73 x 54 cm.	Galerie de l'Elysée	10.000 fr.	8.000
5	Restaurant Bibet 1925 75 x 60	Bernheim- Jeune	6.500 fr. 6.500 fr.	4.500
6	Restaurant Filliat (?) 1926 (negative no. 24760) cm. 70 x 80	Bernh im- Jeune	6.500 fr. (?)	4.500

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Resor /

420 LEXINGTON AVENUE
127

Dear Mr

Dear Mr Barr

that sh
for her

Before Mrs Hooker and Adelaide left for Ireland they asked me to see Miss Beach about her troubles with the Film Library. I did after saying the seventeenth time that I knew absolutely nothing about music. She came out to Greenwich and talked an hour trying to explain to me what was the matter.

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I insisted that she write a letter to me exactly as she would like me to put it to you. Attached is her letter. It speaks her point of view and not mine.

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My impression of her, and this goes for Mr Resor also, is definitely unfavorable. She seems neurotic and beyond belief credulous. She tried to persuade me to use a doctor in New York who cures by laying on of hands and said that all of her streptococci infections are so cured so I take it from this that there must be some rights to Mr Abbott's side of the situation.

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Although she puts up a grand front I think the actual money is important to her so if you think she isn't going to get her job back, it would be better for her to know it definitely now. She seems to be counting on it.

report--
Beach's
ow of the
I both

Sorry to bother you.

Sincerely

Heleen Resor

(2936)
RLL

This is a note prepared by
Miss Beach for Mrs Resor who
sent it to me. AASB h

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

Dear Mr. Barr:

Miss Alden Beach visited me the other day and told me that she had heard from Adelaide that her position was no longer open for her at the Film Library.

This, it seems, was contrary to Miss Beach's understanding with Mr. Abbott. After the little unpleasantness had been straightened out, Miss Beach said that everything had been harmonious between herself and Mr. and Mrs. Abbott (Miss Beach was high in her praise of the co-operation she received.) Before she left at the end of the season, Mr. Abbott discussed with her the plans for the fall, giving her clearly to understand that she was to continue in her position when she returned after the summer.

Miss Beach, naturally, has to plan her winter campaign of lectures and other activities during the summer. This she has done, associating herself with the Film Library in the different write-ups. The Smith College Bulletin, for instance, mentions her in her association with Library.

Therefore, if there is any truth to this ~~other~~ report-- (which I feel there is not!)--it might seriously harm Miss Beach's reputation. So I thought it would be only wise to let you know of the rumor and trust there is no truth in it, as Mrs. Hooker and I both feel that Miss Beach is deserving of her position with us.

This is a note prepared by
Miss Beach for Mrs. Recor who
sent it to me. AHSB /

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**The Bulletin
of
The Museum of Modern Art**

1936?

face forward - face East - right



The Library
—with a reading list on modern art

6 Volume 3 May 1936

o/w Wright from June 22-24
Thomas Cook from June 1st
Paris aft June 1st
Holland June 21-26 - from Belgium -
Souling Heerdam with Prof. Kott June 20-21

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The Library

What books shall I read about modern architecture? Where was Derain born? Can I borrow slides of modern sculpture from you? What helps have you for one who must discuss Manet and Monet? In what public collections of America can paintings by Van Gogh be seen? How is Van Gogh pronounced? When was African negro art "discovered"? When did Cézanne paint The Card Players? What is de Stijl group?

Questions like these are a natural consequence of a museum of modern art; to answer them and hundreds more which cannot be put in such simple form, the Museum founded in 1932 a library. At present this library contains over two thousand books in all languages dealing exclusively with art since 1870. Over one hundred and ninety titles appear in the list of periodicals, many of them vanguard magazines available in few other collections. While the library cannot boast of complete runs of all these periodicals, the gaps are slowly being closed. To supplement this collection there is a file of ephemeral material. Clippings, gallery guides, exhibition leaflets, portraits of artists, sales catalogs, announcements, photographs—everything which comes the Museum's way and which touches on modern art in any of its aspects—is filed in readily accessible form. This documentation of present-day art-production is considered by the Library Committee as perhaps the most important single function of the library.

Two examples prove the value of saving the ephemeral. The first is a scrapbook assembled by Miss Harriette S. Palmer in 1913 during the famous "Armory Show" and deposited by her in the library on indefinite loan. From contemporary newspapers and magazines Miss Palmer clipped all mentions—serious and facetious—of the International Exhibition of Modern Art held by the Association of American Painters and Sculptors, Inc., at the Armory of the Sixty-ninth Infantry, New York. Not only is it amusing to turn over the pages of the scrapbook and re-experience the furor created by this exhibition, but it is an enlightening commentary on taste. The caricatures of Marcel Duchamp's "Nude Descending the Staircase" are most timely, because this painting was included in the Museum's recent Exhibition of Cubism and Abstract Art. Through the generosity of Mr. Elmer L. MacRae, secretary of the "Armory Show," the library has acquired all the official publications, together with photographs, postcards, posters and even examples of the lapel button designed by Arthur B. Davies which members wore during the exhibi-

tion. Thus, by a stroke of fortune, the library has available practically complete documentation of that important exhibition.

The other example is a part of the Euard collection of surrealist documents, which together with that of Dr. Camille Dausse, has been given to the Museum library by Mr. Walter P. Chrysler, Jr. It is a scrapbook in which exhibition catalogs from Tokio to Lima are bound together with manuscripts, legal documents and other material, forming a more intimate and personal record than the "Armory Show" documents.

It is the duty of a library not only to preserve books, periodicals and documents, but also to make available the material which they contain. A tentative classification has been devised, so that the books stand in logical sequence on the shelves; a card catalog serves as an index to their contents. The ephemeral material, largely monographic in character, is arranged in alphabetical order in filing cabinets, forming its own catalog. Bibliographical service is one of the library's functions, whether it be as comprehensive as the list published in the catalog *Cubism and Abstract Art*, or as specialized as that in *Painters and Sculptors as Illustrators*.

Indeed, the library should be considered a supplement to the Museum. Modern art of all kinds, good, bad, or indifferent, can be represented in scientific anonymity. Works of art which the Museum proper cannot afford to purchase, or which the Trustees do not wish to give the emphasis that acquisition necessarily implies, can be documented without fear and with little expenditure by the library.

One of the library's most popular services is the rental of lantern-slides. Over twenty-five hundred slides, largely of painting and architecture, have been acquired, mainly through gifts from Mr. Edward M. M. Warburg and Mr. Philip Johnson. These are available at the moderate fee of one dollar a week per fifty slides.

The nucleus of the library was the generous gift of Mr. A. Conger Goodyear, the Museum's President in 1932. Subsequent gifts from Mr. Philip Johnson, Mr. Henry-Russell Hitchcock, Jr., and Mr. Edward M. M. Warburg were sufficient to guarantee the importance of the library and to give it a claim to uniqueness. In 1934 the Museum secured the services of Miss Iris Barry (now Curator of the Film Library) as Librarian. Later in the year a Library Committee was formed to act in an advisory capacity. The Chairman, Mr. Walter P. Chrysler, Jr., made possible the installation of bookcases in the reading room to house the already sizeable collection.



(Left) Documents from the Eluard Collection of Dadaism in the Library of the Museum of Modern Art. (Right) Caricature of Marcel Duchamp's *Nude Descending the Staircase* from *The Evening Sun*, March 20, 1913. From the "Armory Show" scrapbook lent to the Library of the Museum of Modern Art by Miss Harriett S. Palmer.

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The Library Committee wishes to take this opportunity of thanking all those individuals and institutions who have helped the library. Those desiring to cooperate in the documentation of today's art can render a valuable service by sending to the library any material they may have.

Members of the Museum are invited to visit the library and to make use of its facilities. All the books mentioned below are available, and the librarian will be glad to assist members in selecting other books in more specialized fields.



Some books on modern art

The literature of modern art is very large and, in accordance with present publishing tendencies, specialized. The librarian has felt, therefore, that an annotated bibliography might be of more service to those seeking guidance than a mere list of books.

General

It is not surprising that there should be as many differences of opinion about modern art as there are writers. The very definition of the term is vague; depending on his outlook an author may begin with the Renaissance, the Baroque, the French Revolution, Impressionism, 1900 or the Great War. The late Julius Meier-Graefe considered the beginning of the nineteenth century as the turning point, and his classic *Modern Art* (2 vols., New York, Putnam, 1908) discusses the art-psychology of the entire century. The second edition, not yet translated *Entwicklungsgeschichte der modernen Kunst*, München, Piper, 1914-15), extends up to the early days of

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enism. Hans Hildebrandt's *Die Kunst des 19. und 20. Jahrhunderts* (Potsdam, Athenäum, 1924) is the standard textbook. Carl Einstein's *Die Kunst des 20. Jahrhunderts* (3d ed., Berlin, Propyläen-Verlag, 1931), limited to painting and sculpture of the present century, is invaluable for its wealth of illustrations, partly colored. A compressed summary of modern art will be found in the catalog of the Museum's Fifth Anniversary Exhibition entitled *Modern Works of Art* (New York, The Museum of Modern Art, 1934), with text by Alfred H. Barr, Jr. and Philip Johnson.

Abstract art is described in detail in the recent catalog *Cubism and Abstract Art* (New York, The Museum of Modern Art, 1936) by Alfred H. Barr, Jr.; a bibliography is included. Arthur Jerome Eddy's *Cubists and Post-Impressionism* (Chicago, McClung, 1914; 2d ed., 1919) is still useful for its material on pre-war vanguard painting and sculpture. One of the most important post-war movements was concentrated at the Bauhaus in Weimar and, later, Dessau, Germany. In this school an original and remarkably organized method of teaching was evolved, which Professor Ladislav Moholy-Nagy has described in *The New Vision* (New York, Brewer, Warren & Putnam, n.d.). His colleague, Walter Gropius, surveys the work of the school before its doors were closed by recent political changes in Germany in his *New Architecture and the Bauhaus* (London, Faber & Faber, 1935). David Gascoyne's *A Short Survey of Surrealism* (London, Colden-Sanderson, 1935) contains discussion of both the literary and plastic aspects of that movement. All phases of American art are treated by various authors in the collected work *Art in America in Modern Times* (New York, Reynal & Hitchcock, 1934), edited by Holger Cahill and Alfred H. Barr, Jr.; this inexpensive volume is also useful for its colored plates.

More numerous than histories are books of criticism and esthetic theory. One of the most readable is Sheldon Cheney's *A Primer of Modern Art* (New York, Boni & Liveright, 1924). Thomas Craven, in his *Modern Art* (New York, Simon and Schuster, 1934), judges art by the personality of the producer and the greatness of the subject-matter. Although exaggerated and somewhat flippantly written, the book should not be overlooked for it presents the doctrine of art as a social instrument. Herbert Read's *Art Now* (New York, Harcourt, Brace, prefaced 1933) is particularly concerned with vanguard art. R. H. Wilenski, in *The Modern Movement in Art* (new ed., New York, Stokes, 1935), attempts to sift and evaluate the romantic and classic or "architectural" aspects of modern art. Ozenfant's *Foundations of Modern Art* (New York, Brewer, Warren & Putnam, 1931) is a serious attempt to formulate an esthetic of all phases of present-day artistic production; his "balance sheet" itemizes music, literature, religion and science together with architecture, painting and sculpture.

Architecture

Modern Architecture (New York, Payson & Clarke, 1929), by Henry-Russell Hitchcock, Jr., was one of the first books in English to treat the subject adequately. It should be supplemented by the splendid plates in G. A. Platz's *Die Baukunst der neuesten Zeit* (2d ed., Berlin, Propyläen-Verlag, 1930). Together with Philip Johnson, Hitchcock wrote *The International Style* (New York, Norton, 1932); the same authors

contributed articles to the catalog of the Museum's International Exhibition of Architecture, published as *Modern Architects* (New York, The Museum of Modern Art, 1932). The work of six men is discussed, among them Le Corbusier (pseudonym of Charles-Edouard Jeanneret) whose *Towards a New Architecture* (New York, Payson & Clarke, n.d.; first French ed., 1923), because of the great influence it has had on contemporary building, is fundamental. The section on housing in the above-mentioned catalog was written by Lewis Mumford. It is a good brief survey; for more extended treatises Catherine Bauer's *Modern Housing* (Boston, Houghton Mifflin, 1934) and *Housing America* (New York, Harcourt, Brace, 1932) by the editors of "Fortune" are recommended.

Painting

The most ambitious survey is *Histoire de l'art contemporain: la peinture* (Paris, Alcan, 1935), edited by René Huyghe, which is especially valuable for the biographical and bibliographical notices on each painter. Jan Gordon's well-written *Modern French Painters* (New York, Dodd, Mead, 1923) is useful for its colored plates, as is T. W. Eary's *The Modern Movement in Painting* (London, The Studio, 1935). C. J. Bulliet's *The Significant Moderns and Their Pictures* (New York, Covici Friede, 1936) consists of a series of brief biographies of foreign artists and a large number of illustrations. James Johnson Sweeney's *Plastic Redirections in 20th Century Painting* (Chicago, Univ. of Chicago Press, 1934) is a valuable, scholarly study of the more advanced movements of our day. James Thrall Soby presents the surrealist and neo-romantic attitudes with clarity and enthusiasm in his *After Picasso* (Hartford, Mitchell, New York, Dodd, Mead, 1935).

Sculpture

XXth Century Sculptors (London, Oxford Univ. Press, 1930) by Stanley Casson, the distinguished classical archaeologist, views modern work in its relation to ancient Greece; his technical descriptions are of remarkable clarity. R. H. Wilenski takes almost half of his *The Meaning of Modern Sculpture* (New York, Stokes, prefaced 1932) to attack classical tradition and to prove the independence of modern workers; his brilliant and provocative style is stimulating. Paul Fierens' *Sculpteurs d'aujourd'hui* (Paris, Ed. des Chroniques du Jour, 1933) is a useful album of reproductions.

Other arts

Periodicals, especially *L'Art decoratif d'aujourd'hui* (Paris), *Die Form* (Berlin), *The Architectural Review* (London) and *The Architectural Record* (New York), are the best sources for contemporary interiors. G. A. Platz's *Wohnräume der Gegenwart* (Berlin, Propyläen-Verlag, 1933) is indispensable for its plates. The exhibition catalog *Machine Art* (New York, The Museum of Modern Art, 1934) contains a short history by Philip Johnson and many illustrations, with the names of the designers. Photography is best studied in the various annual albums of reproductions, such as those published by *Arts et métiers graphiques* (Paris) and *The Studio* (London);

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the only available histories are entirely technical. The standard history of the cinema in English is Paul Rotha's *The Film Till Now* (New York, Cape & Smith, 1930) and the supplement *Celluloid; The Film Today* (London, Longmans Green, 1933); *Histoire du cinéma* (Paris, Denoël et Steele, 1935), by Maurice Bardèche and Robert Brasillach, is a good reference work, although unillustrated. V. I. Pudovkin's *Film Technique* (London, Newnes, 1933), an exposition of the theory of montage, is classic.

Periodicals

To keep abreast of the times, the magazines *Cahiers d'art* (Paris), *Minotaure* (Paris), *Formes* (now combined with *L'Amour de l'art*, Paris), *Cicerone* (now consolidated with *Pantheon*, Munich), *The Studio* (London), *The American Magazine of Art* (Washington), *Parnassus* (New York) and *Axis* (London) should be consulted, if only for the sake of the illustrations they contain.

BEAUMONT NEWHALL, *Librarian.*

The Library Committee

Chairman: Walter P. Chrysler, Jr.; *Vice-Chairman:* Beaumont Newhall; J. W. Barney; Alfred H. Barr, Jr.; Miss Iris Barry; Miss Victoria Brady; Frank Crowninshield; A. Conger Goodyear; Charles Berwind Harjes; Henry-Russell Hitchcock, Jr.; Philip Hofer; Dr. Hellmut Lehmann-Haupt; Thomas Dabney Mabry, Jr.; William S. Paley; Mrs. Rainey Rogers; Paul J. Sachs; Robert H. Tannahill; Frank A. Vanderlip, Jr.; Monroe Wheeler.

TO MR. MONROE WHEELER:

On behalf of the Trustees of the Museum of Modern Art I want to thank you for your services as Director of the current Exhibition of Modern Painters and Sculptors as Illustrators. You have given your time most generously in bringing together the exhibition of material from many sources. Both in the quality of the material shown and in its installation you have maintained the highest standards. The Trustees are greatly indebted to you.

A. CONGER GOODYEAR.

The Museum of Modern Art 11 West 53rd Street New York

Trustees: President: A. Conger Goodyear; *1st Vice-President:* Nelson A. Rockefeller; *2nd Vice-President:* Mrs. John S. Sheppard; *Treasurer:* Samuel A. Lewisohn; Cornelius N. Bliss, Mrs. Robert Woods Bliss, Stephen C. Clark, Mrs. W. Murray Crane, The Lord Duveen of Millbank, Marshall Field, Edsel B. Ford, Raymond B. Fosdick, Philip Goodwin, Mrs. Charles S. Payson, Mrs. Stanley Resor, Mrs. John D. Rockefeller, Jr., Beardsley Ruml, 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

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*See Miss
Seligmann
Co.*

December 23, 1936

370 Lexington Avenue,
December 11th, 1936.

Dear Mr. de Hauke:

As Mr. Goodyear is in charge of the selection of material for the Paris exhibition, I am forwarding your letter and its enclosure with regard to Miss Haas' sculpture to him.

Dear Mr. de Lorey:

Sincerely yours,

Of course, I am disappointed to receive your letter of the 5th of December and to know that there has been a further delay in a decision as regards the proposed exhibition. I should judge from your letter that the further delay is likely to continue for some time.

I am going reluctantly to the conclusion that the Commission is being held up by the French authorities. I am sure that you will do your best to take into consideration the interests of the Commission. I should like your opinion as to whether it will certainly not be possible for us to go ahead with the contemplated arrangements. I do not at once receive a definite reply from the Minister of Education.

AHB:EH

I appreciate that you have been working under considerable difficulties and that without your intervention we could have made no progress whatsoever. At the same time, I cannot give to this project more than my best effort with the prospect that in the end the trade thing will be decided.

I have called you to my room attached.

Sincerely yours,

President.

AHB:EH

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570 Lexington Avenue,
December 11th, 1936.

M. Eustache de Lorey,
8 Place d'Iena, XVI,
Paris,
France.

Dear Mr. de Lorey:

Of course, I am disappointed to receive your letter of the 5th of December and to know that there has been a further delay in a decision as regards the proposed Exhibition. I should judge from your letter that the further delay is likely to continue for some time.

I am coming reluctantly to the conclusion that the Exhibition is not really wanted by the French authorities and that probably the best course for us to take is to withdraw from any further consideration. However, before actually doing so, I should like your advice in the matter. It will certainly not be possible for us to go ahead with the contemplated arrangements if we do not at once receive a definite reply from the Minister of Education.

I appreciate that you have been working under considerable difficulties and that without your intercession we would have made no progress whatsoever. At the same time, I cannot give to this project more time and effort with the prospect that in the end the whole thing will be dropped.

I have cabled you as per copy attached.

Sincerely yours,

good year

President.

*cc:AHBJr

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L'ÉDUCATION NATIONALE
MUSÉES NATIONAUX

PARIS (JARDIN DES TUILERIES)

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PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to New York, December 11, 1936.

DELOREY 3 PLACE D'IEA XVI PARIS.

REGRET FURTHER DELAY IN REPLY. STOP DO YOU THINK IT ADVISABLE WE WITHDRAW ENTIRELY? STOP PROSPECTIVE FURTHER DELAY AND OTHER DISCOURAGING FEATURES MAKING IT VERY DIFFICULT TO HOLD PICTURES NECESSARY FOR SUCCESSFUL EXHIBITION.

GOODYEAR.

*AHB, Jr
cc: JD m Jr*

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

*une exposition -
Je me permets de vous adresser le recueil de presse*

Dagarris

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MINISTÈRE
DE
L'ÉDUCATION NATIONALE

MUSÉES NATIONAUX

MUSÉE de
DES ÉCOLES ÉTRANGÈRES
CONTEMPORAINES
(Jeu de Paume des Tuileries)

PARIS (JARDIN DES TUILERIES)

TÉLÉPH } GUTENBERG 00-76
OPÉRA 12-07

LE 4 décembre 1936

Monsieur le Directeur

Je vous serais extrêmement reconnaissante si vous
avez l'obligeance de me faire expédier un Catalogue
de votre dernière exposition sur Van Gogh.

Monsieur Degarros et moi avons beaucoup regretté de
ne pas vous voir à votre passage à Paris, j'ai
téléphoné un jour à la Chase Bank pour vous prier
de passer au Musée, mais vous étiez déjà parti.
Je regrette beaucoup de n'avoir eu l'honneur de
faire votre connaissance, n'ayant pu très facilement
converser avec votre collaborateur rencontré à
l'exposition italienne. Je lui avais dit, comme
j'aurais eu plaisir à vous le répéter, que je serais
volontiers à votre disposition pour vous servir ici
d'intermédiaire lorsque vous aurez à organiser
une exposition.

Je lui permets de vous adresser le recueil de presse

Degarros

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que l'italie a fait paraître après l'exposition
d'art italien moderne. Comme vous l'avez vu
j'espère que cela vous intéressera.

Croyez Monsieur le Directeur à mes
sentiments respectueusement dévoués

Rose Valland

Secrétaire du Musée de Genes

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Paris etc.

570 Lexington Avenue,
December 2nd, 1936.

570 Lexington Avenue,
November 30th, 1936.

Eustache de Looney was a French
gent - a professor? that was attending
or cultivating Mrs. J. D. Ronto Jr.
he was about 60

[MSB]

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s,

I feel quite certain, however, that we will
have our plans in definite form around the
middle of December. I think it would be well,
therefore, if we should postpone our discussion
until that time. I hope that this will be
agreeable to you.

Sincerely yours,

President.

*cc:AHBjr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paris 5th.

570 Lexington Avenue,
December 2nd, 1936.

570 Lexington Avenue,
November 30th, 1936.

Mr. Paul Lester Wiener,
Director of Exhibits,
United States Commission to the
International Exposition on Art and
Technique in Modern Life, Paris, 1937,
40 East 49th Street,
New York, N. Y.

Dear Mr. Wiener:

While we have done a great deal of preliminary work in connection with our proposed exhibition of the work of American artists in the Jeu de Paume during the summer of 1937, we have not yet come to a decision on several important features of this exhibition. Sincerely yours,

I feel quite certain, however, that we will have our plans in definite form around the middle of December. I think it would be well, therefore, if we should postpone our discussion until that time. I hope that this will be agreeable to you.

Sincerely yours,

President.

*cc:AHBjr

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Study 21

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WESTERN UNION

570 Lexington Avenue,
November 30th, 1936.

NO. 1000
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NO. 1000

Mr. Eustache de Lorey,
3 Place d'Iena XVI,
Paris, France.

Paris, November 29, 1936.

Dear Mr. de Lorey:

I am, indeed, glad to receive your cable, advising me that the minister is writing, meeting our proposals. I will defer further comment until the receipt of his letter.

Sincerely yours,

President.

*cc:AHBJr

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The Museum of Modern Art

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

Paris, November 29, 1936.

CONGER GOODYEAR 570 LEXINGTON AVE NY

ANSWER MINISTER MEETING YOUR PROPOSALS READY STOP WILL BE
MAILED ON NORMANDIE OR NEXT SHIP STOP CONGRATULATIONS.

DELOREY.

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

To put my attitude very definitely, I would say:

- With kind personal regards,
1. That I am interested in the Exhibition in Paris, provided we can carry out the plans we have already had under consideration without change.
 2. I would be interested in the Exhibition in London only if held at the Tate Museum in the Strand.

cordisly yours

[initials]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 1, 1936
c/o Chase Bank
41 r. Cambon
Paris

M. André Dezarrois
Conservateur du Musée des Ecoles Etrangères
contemporaines, Commissaire Général.
Musée du Jeu de Paume
Place de la Concorde
Paris.

Dear M. Dezarrois;

Before leaving Paris I wish to take this opportunity to write you to thank you for your courtesy in collaborating with us in the preparation of the American Exhibition at the Jeu de Paume. I called yesterday at the Jeu de Paume and was disappointed at not finding you.

Our Museum is, I assure you, most happy to accept your hospitality. Mr. Goodyear, our President, writes that he is making excellent progress in obtaining important loans from Museums and collectors. Providing we have no difficulty with the quota limitation permitted American films by the French Government, I feel that we should be able to arrange the film program. I was, believe me, very happy to find that you approved of the film program. We are also giving consideration to sections on architecture, photography and the industrial arts.

It is my hope that after final arrangements have been agreed upon we may add one more exhibition to the distinguished series which you have arranged at the Jeu de Paume.

With kind personal regards,

I am,

cordially yours

[AHB]

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The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

570 Lexington Avenue,
July 14, 1936.

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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

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

Dear Alfred:

I have your letter of the 4th about the proposed London Exhibition.

I am very definitely not at all interested in a London Exhibition at any time other than the spring of 1937 and I am not at all disposed to press the Tate people or the V. & A. for an exhibition at that time. If they would welcome it, I think we should have it. If not, by all means let us drop it.

So far as having exhibitions at Amsterdam and other places are concerned, I am agreeable, provided that we can borrow the pictures for a long enough time and further provided that these places pay the entire cost of the exhibitions, including transportation from Paris to the point of exhibition and back to port of shipment on return to America; insurance during this period, and possibly a part of the transportation costs from America to France and return.

I am a little fearful, too, about the possible damage to pictures in extending the exhibition to places other than Paris. I am counting definitely only on the Paris Exhibition.

I am glad that Mrs. Rockefeller put Blumenthal on the spot. His attitude probably explains why Winlock postponed a decision on loans until the coming fall.

To put my attitude very definitely, I would say:

1. That I am interested in the Exhibition in Paris, provided we can carry out the plans we have already had under consideration without change.
2. I would be interested in the Exhibition in London only if held at the Tate Museum in the spring.

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.

Telephone: Circle 7-7470

Cable Address: Modernart

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Mrs. Robert Woods Bliss

Stephen C. Clark

Mrs. W. Murray Crane

The Lord Duveen of Millbank

Marshall Field

Edsel B. Ford

Raymond B. Fosdick

Philip Goodwin

Mrs. Charles S. Payson

Mrs. Stanley Resor

Mrs. John D. Rockefeller, Jr.

Beardley Ruml

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

570 Lexington Avenue,
July 28th, 1936.

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

Dear Alfred:

I am glad to have your letter of the 19th, and copy of your letter to Mr. de Lorey. I am writing to him as per copy attached.

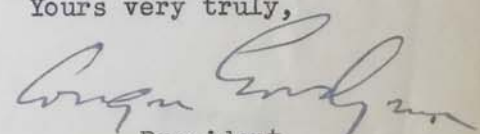
I am quite sure that if I had realized all the difficulties there were going to be with French officialdom, I would never have favored our undertaking this Exhibition. I really should have known better after having met Dezarrois, but I suppose the truth of the matter is that I was so outraged by his behavior that it made me more determined to arrange the Exhibition.

So far as the English Exhibition is concerned, I think it is definitely out. If we could have had the Show in London at Coronation time, it would have been worthwhile, but the city is quite dead in the early fall and I can see no object in trying to put it on then.

I am to see Mrs. Rockefeller tomorrow and perhaps will get some more news from her.

I am sure we would be glad to have good works by Henry Moore, Ben Nicholson, and Barbara Hepworth given to us. I suppose you will see what it is proposed to offer us before you come back.

Yours very truly,


President.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

Dear Mr. Coolidge,

The Museum of Modern Art

I do not feel entirely sure that I may have been misled by my account of the English attitude. I was disappointed myself by what seemed to me hanging on Duveen's part and indifference on the part of the Tate, but now after second and third thought I see the Tate's point of view more sympathetically. Mr. Barr and Messrs. do not feel that they can have a show in London because of the Constable exhibition and the fact that, humbly speaking, I am not sure that they like having a suggestion come through Duveen simply because they are much indebted to him and would therefore resent anything that they felt to be "pressure". Messrs. however, seemed genuinely interested in having the show in the fall, but I was at the time rather discouraging about this.

570 Lexington Avenue,
July 28th, 1936.

M. Eustace de Lorey,
Neologien 3 Place d'Jena, and Albert was completely full for the spring in Paris, France. Enthusiastic about the possibility of having the architectural - industrial art section in the fall.

My dear Mr. de Lorey:

It is true that the amount of space in the Tate would be inadequate for any Alfred Barr has sent me a copy of his letter to you of July 18th. You can consider what he said is the usual being official, although he specifically states that his memorandum is unofficial.

As Mr. Barr says, until recently I had had no intimation that the French Government had agreed to make a subscription of 100,000 francs for the exhibition that was to have been arranged by Mrs. Dale. Not to make the same arrangements for this exhibition would, I am sure, create a very bad impression, and I hope that it can be arranged. I hope to hear from you today.

It had not occurred to me that there would be any question about our staff arranging for the hanging and installation of the exhibition. To my mind, that is an essential. I earnestly hope that all of the other suggestions that Mr. Barr has made can be accepted.

M. Dezarrois seems to be acting as unpleasantly as he did on a previous occasion, and I am quite sure that if it were not for your most generous cooperation, we would find it necessary to abandon the entire project.

*

I mean his schedule
Sincerely yours,

President.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

Paris, July 26, 1936

Dear Mr. Goodyear,

I do not feel entirely happy about dropping the London show and fear that I may have prejudiced you unjustly by my account of the English attitude. I was exasperated myself by what seemed to me bungling on Duveen's part and indifference on the part of the Tate, but now after second and third thought I see the Tate's point of view more sympathetically. Charteris and Manson do not feel that they can have the show in the spring because of the Constable exhibition and the Coronation. Also, humanly speaking, I am not sure that they like having a suggestion come through Duveen simply because they are much indebted to him and would therefore resent anything that they felt to be "pressure". Manson, however, seemed genuinely interested in having the show in the fall, but I was at the time rather discouraging about this.

MacLagen at the Victoria and Albert was completely full for the spring but was really enthusiastic about the possibility of having the architectural - industrial art section in the fall.

It is true that the amount of space in the Tate would be inadequate for anything but the oils and even these might have to be cut down to permit decent hanging; but this, according to Manson, is the usual amount of space for temporary exhibitions.

I am repeating these points merely because I want to be sure that I have not been unfair to the English and because I want to make plain that it is quite possible to hold the show in London in October without in any way humiliating ourselves.

Nevertheless I am writing Roell at Amsterdam as you suggest and enclose a copy.

De Lorey is still hanging fire. I hope to hear from him today.

Sincerely

*

I mean his schedule was!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	J. A. 19

The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

Trustees

President:

A. Conger Goodyear

1st Vice-President:

Nelson A. Rockefeller

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Beardsley Ruml

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

570 Lexington Avenue,
June 24th, 1936.

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

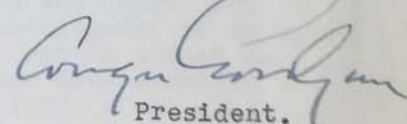
Dear Alfred:

I am glad to have your two letters of June 11th.

I do not suppose that anything can be done to improve the lighting in the Jeu de Paume, but, if possible, I would certainly be interested in showing the doubting Thomases what can be done in the way of exhibitions. Part of the time I feel rather dubious over the whole Exhibition. However, I will forego any general discussion until you get back.

Thanks for the catalogue of the Italian exhibition, which I am sure will be most helpful. I have not had time to study it yet.

Yours very truly,


President.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	J. A. 19

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Alfred H. Barr, Jr.

Secretary and

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

570 Lexington Avenue,
June 24th, 1936.

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

Dear Alfred:

Your letter of the 8th has come to hand. I will be glad to hear about the film possibilities after you have talked with the Abbott-Barrys.

I certainly never had any intimation that the French Government had put up 100,000 francs subsidy for the proposed Dale show. Too bad we hadn't known about this before. The business arrangements of our show at the Jeu de Paume are not very definite, I am afraid. There have been no arrangements other than those contained in the correspondence with M. Verne and M. George Huisman, Minister of National Education, and I am sending you copies of their letters in case you are not familiar with their contents.

You will note the expenses that the French officials propose to bear. All other expenses are to be borne by us. The receipts from the charge for admission and from the film exhibitions, if we have them, I think should be used first to offset our expenses and those of the French Government in equal proportion, and any remainder after all expenses have been paid I feel should come to us. However, this has not been agreed to, and we may have some difficulty in keeping the surplus, if any. If you have an opportunity, I think it might be well to discuss this with M. deLorey.

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Mr. Alfred H. Barr, Jr. -2-

6/24/36.

I do not know of any other business detail that needs to be covered. I had hoped to get to Paris this summer and to get this worked out at that time, but it now seems to be very doubtful if I shall be able to get away, so it will have to be handled by correspondence.

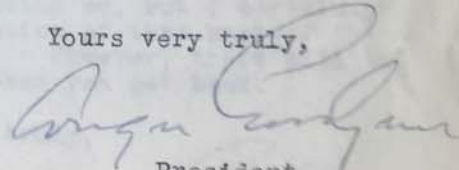
I have had in mind very clearly the point that M. de Zayas makes about the Exhibition, and have tried to steer away entirely from any echo of European modernism. I saw the de Zayas exhibition in Paris and thought it very poorly selected.

I have had no word from Duveen but have written to him, asking him to cable me as soon as possible what the decision is regarding the London show.

I have been looking at a lot of pictures for the Exhibition and so far as I can now judge, I think we can have about 100 oils and 30 to 50 watercolors. The balance of the wall space available can be used for black and white.

If you are to get back sometime in the early part of July, I, of course, want to talk over the whole situation with you as soon as possible.

Yours very truly,


President.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

The Museum of Modern Art

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

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Philip Goodwin

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Beardsley Ruml

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

570 Lexington Avenue,
June 5th, 1936.

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

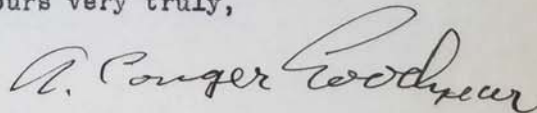
Dear Alfred:

I am quite doubtful if the Dales will loan any of their pictures. I find that they own a Cassatt, "A Row Boat", which was the third picture I had in mind as well as the other two. While you are in Paris, if you can locate any good Cassatts, I think we might decide to use them.

The proposed Architectural Exhibition, to be sponsored by the Architectural League, seems to be very much in the air. Phillip Goodwin, who is a member of the committee appointed by the League, tells me that even though it is held, it would probably be jammed into one corner of the Great World's Exhibition and there would be no objection to our including an architectural section in the Jeu de Paume show.

Mrs. Robert Woods Bliss, at the meeting of the Trustees the other day, seemed to be very anxious to include not only architecture, but also silver, glass, etc. I have no objection to doing so, but I certainly would not undertake the organization of that part of the show or any part of the expense. However, there will be plenty of time to discuss this when you get back.

Yours very truly,



President.

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July 4, 1936

Dear Mr. Goodyear,

Here is another bulletin on the American show.

Chapter I, London. On June 30 I sent you the following cable:

CHARTERIS CHAIRMAN'S TATE BOARD SAYS SPRING IMPOSSIBLE BECAUSE CONSTABLE SHOW AND CORONATION OCCUR AND MAY STOP MANSON SUGGESTS LATE SUMMER OR AUTUMN STOP SPACE OFFERED ABOUT THREEHUNDRED HUNDRED FEET DUE TO MAY STILL FORCE SPRING EXHIBITION STOP ENGLISH AFFAIRS HIGHLY INDIFFERENT

Four days before I had been to see Duveen and Manson but had not cable because I wanted to give Duveen a chance to do something.

I saw Duveen first. He seemed pretty muddle-headed and had apparently been trying to persuade the Tate to hold the show in June and July. He said nothing had been decided. I then went to Manson and found that the Tate had been competing with the Royal Academy for a Constable exhibition to open at the end of May. Manson said that the American Show had come up before the Tate Board at Duveen's recommendation but several members of the Board opposed the idea because of the Coronation as well as because of the possible Constable show. While I was with Manson he phoned Sir Evan Charteris, Chairman of the Board, who said first that the Tate had secured the Constable show and second that the Tate was definitely not able to have the American show in the spring. Charteris did not deign to give a reason and when Manson suggested that I call upon him sometime during the succeeding four days, Charteris was not interested.

Manson, who was affable and embarrassed, gave as a reason the difficulties involved in the Constable show (He with whom I talked in a friendly and confidential way said that he saw no reason for not holding the American show; nor did Bedford with whom I talked about the Tate at the Victoria and Albert).

Manson then suggested August and September, the worst possible season in London. He admitted this and then suggested October, November. I said this would probably involve grave difficulties in extending our borrowings as well as in insurance.

I tried to make clear to Manson that we were not trying to push the exhibition in London but were merely letting them know. Manson was apologetic but the man who despises him says he is very lazy.

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As Duveen had asked me to I telephoned him to report. He said he would phone me but failed to do so although I remained in London for three days afterward. I suppose he communicated with you directly.

While at the Tate I asked Manson what galleries we might expect to have if the show went through. He showed me two combinations of galleries each amounting to about three hundred feet in all. This isn't very much but people are used to seeing paintings crowded in the Tate and if we could show the sculpture at the Victoria and Albert, the Tate might be possible for the paintings with some eliminations.

In spite of these discouragements I thought I ought to sound out the V. and A. where our architecture, watercolors, drawings, photographs and even folk-art might be shown - and I think sculpture, for although the modern sculpture is officially given to the Tate the V. and A. still show some. Moreover they have more exhibition space and can multiply it by using screens.

Sir Eric Maclagen was extremely cordial. He knows America and is much interested in American art and architecture. He found that he could not show a section of our exhibition during the spring but would be delighted to have it in the fall. I also saw Bedford, curator of sculpture and a great supporter of Henry Moore and the other modern British sculptors. He was delighted at the idea.

Maclagen asked me to write him a letter as soon as possible. I am doing so and enclose a copy. It is of course extremely tentative and unofficial.

I do not know what you have heard from Duveen but my suggestion is that we postpone the London show till fall letting the French show run through the end of August. The London show could then open early in October, oil paintings at the Tate (except folk art); everything else including folk art at the V. and A. If you could make some such suggestion to Duveen I am sure we could get an invitation from the Tate. The V. and A. could then be arranged less formally.

I mentioned the Amsterdam invitation both to Manson and Maclagen and to Duveen. I thought it would do no harm. Roell has organized an English show which is apparently one of the best ever given abroad. I talked quite confidentially to Maclagen, Bedford and Ede about an English show for America but Manson is a problem.

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3

Chapter 2. Paris. When I left Paris, June 16th, de Lorey and Verne were working up a luncheon party for Mrs. Rockefeller at which the American show was to be officially announced to the Paris press. When I got back two weeks later I found de Lorey in a dither. Apparently Blumenthal who is very influential had alarmed the French authorities by saying that our Museum should confine its exhibition to strictly modern art and that if they wanted older American art they should have applied to the Met. He also seems to have said that he would not permit the Met to lend. Mrs. R. however, had him to luncheon, confronted him with his own threat and made him back down. When I saw him later in the day at tea he and Dezarrois were lamb-like. I hope they stay that way.

Today I cabled to ask if you wanted Mrs. R. to do something about the 100,000 francs. I think she might easily shame the Foreign Office into doing the same for us.

I hope to turn up one or two Mary Cassatts before leaving. I think the Metropolitan picture is one of her masterpieces.

I expect to see de Lorey before the end of the week. I really think the English situation will clear up if it is not too difficult to shift the period of the loans. If England falls through I think we might well send a good part of the show, perhaps since 1860 to Amsterdam. Another possibility is to hold the show in Amsterdam between Paris and London.

I hope you are not too much alarmed at these difficulties.

Sincerely

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

*Journal of Barr with
my notes with
for Mrs. Bliss*

(d)

570 Lexington Avenue,
March 18th, 1936.

570 Lexington Avenue,
June 2nd, 1936.

M. Henri Verns,
Director of the National Museum
and of the School of the Louvre,
Mrs. Robert Woods Bliss,
Dumbarton Oaks,
Georgetown,
Washington, D. C.

I was delighted to receive your letter of February 4th,
at Dear Mrs. Bliss: I received a letter from Minister
Blissman. I have written to the Minister a letter, a
It now seems probable that I will not get to Wash-
ington before next autumn. The customs matter that
As I had intended taking up with the Treasury Depart-
ment can probably best be postponed until after the
election, now that the Congress has gotten into
on such a jam over the tax bill and I find that Mr.
Phillips's pictures will not be on exhibition after
this week. Therefore, I will probably not have an
opportunity of discussing with you further the Paris
Exhibition until some later time.

The possibility of our having an Architectural sec-
tion and including also such things as silverware,
ceramic, glass, etc., is still open. I have not
been able to find out about the plans of the
Architectural League, upon which our decision, as
to an Architectural section, should, I think, be
based in part.

If you can find the time to do so, I would be very
glad to have your suggestions about what might be
included in our Exhibition. As I have discussed
the matter with Mr. de Lorey, we felt that the work
of American silversmiths prior to 1800 was of the
very highest order and would be a real surprise to
those who are not familiar with this work. Some
of the early glass was also very beautiful, of
course, and the product of the Steuben Glass Works,
today, and perhaps others that I do not know about,
would be well worth showing. The work of Henry
Varnum Poor and others in pottery is also, I think,
worthwhile.

The limitations of space in the Jeu de Paume must,
of course, be considered. It will not be possible
to have an adequate representation of painting and
sculpture by using one floor only. We must, I think,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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M. Henri Verne

-Two-

3/18/36.

Copies for Mrs. Barr

Please accept, my dear M. Verne, my thanks for your interest and support.

570 Lexington Avenue,
March 13th, 1936.

M. Henri Verne,
Director of the National Museums
and of the School of the Louvre,
Paris, France.

Sincerely yours,

My dear Mr. Director:

President.

I was delighted to receive your letter of February 4th, at the same time that I received a letter from Minister Huisman. I have written to the Minister a letter, a copy of which I enclose.

As we now see the possibilities, we will probably be able to bring together the various paintings and other works of art to be included in the Exhibition in Paris on or about June 1st, 1937, and should be able to open the exhibition not later than June 15th. It would be understood that the Exhibition would continue at least to August 15th, and possibly to September 1st, depending upon whether or not we are able to borrow pictures from individuals and museums for so long a time.

We will hope to include an Architectural section in the Exhibition, using the upper floor of the Jeu de Paume for the painting and sculpture. I would be very glad if you could send me a floor plan of both the first and second floors of the Jeu de Paume, so that we may be able to calculate the space available for the Exhibition.

We greatly appreciate the support which the French Committee is prepared to give us in undertaking the expenses of organization, of the catalogue and of publicity.

Either Mr. Barr or I will be in Europe sometime within the next few months and will hope then to conclude all the necessary arrangements with you. In the mean time, I have discussed the matter in some detail with M. de Lorey and will doubtless see him again before he leaves for France.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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M. Henri Verne

-Two-

3/13/36.

Please accept, my dear M. Verne, my best wishes and thanks for your interest and support.

Sincerely yours,

Mr. George Huisman,
Minister of National Education,
Palais Royal,
Paris, France.

President.

Dear Mr. Minister:

of Modern Art, at a
let us to accept with
we should arrange a
of painting and sculpture
the Museum of the Jeu de
of June, July, and August.

opportunity of present
and the long visitors
works that will adequate
modern Art.

an exhibition will
entirely which have as
it.

regarding the details

works, my best wishes
and regards.

Sincerely yours,

President.

*Submitted to
L. James Gurnea
Thompson 1936
Bibliothèque Alger*

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

February 14, 1936.

570 Lexington Avenue,
March 13, 1936.

Mr. Alfred N. Hale, Jr., Director,
The Museum of Modern Art,
1 West 53rd Street,

Mr. George Huisman,
Minister of National Education,
Palais Royal,

- 4 -

Estructura
J. Torres Garcia
Montevideo 1936
Bellestean Alfaro

Art, at a
cept with
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and sculpture
the Jeu de
, and August,

of present
visitors
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EXHIBITION will
bonds of friendship which have so
our two countries.

I am writing to M. Henri Verne regarding the details
of the proposed Exhibition.

Please accept, my dear M. Huisman, my best wishes
and thanks for your interest and support.

Sincerely yours,

President.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

Copied letter

February 14, 1936.

570 Lexington Avenue,
March 13, 1936.

Mr. Alfred N. War, Jr., Director,
The Museum of Modern Art,
12 West 53rd Street,
New York City.

Mr. George Huisman,
Minister of National Education,
Palais Royale,
Paris, France.

Dear Mr. Minister:

The Trustees of the Museum of Modern Art, at a meeting yesterday, authorized me to accept with pleasure the proposal that we should arrange a retrospective exhibition of painting and sculpture of the United States in the Museum of the Jeu de Paume, during the months of June, July, and August, 1937.

We greatly appreciate this opportunity of presenting to the French people and the many visitors of other nations in Paris, works that will adequately present the best of American Art.

I agree with you that such an Exhibition will strengthen the bonds of friendship which have so long united our two countries.

I am writing to M. Henri Verne regarding the details of the proposed Exhibition.

Please accept, my dear M. Huisman, my best wishes and thanks for your interest and support.

Sincerely yours,

President.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

Copies of letters

February 14, 1936.

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

Dear Alfred:

I hand you translations of the two letters which have been delivered to me by Mr. deLorey today. Mr. deLorey reports that identical letters will be delivered to me through the American Embassy in Paris. I propose to delay replying to the letters until I have received the official communication.

I shall be busy the early part of next week, but will get in touch with you the latter part of the week and we can discuss the whole project. There are a number of things that I think we should consider:

1. The probable cost of the exhibition and how the moneys for our expenses are to be obtained.
2. Shall we ask for the cooperation of any other museums, especially the Whitney Museum and the Metropolitan Museum.
3. I think that the choice of pictures and sculpture should be left in my hands, as was originally proposed, for any selection by a committee is bound to be a poor one. Of course, I would expect to have your advice and cooperation.
4. The exhibition of Architecture and of Decorative Art should be handled quite separately. If Philip Johnson were in a position to take over the architectural exhibition, I think that he should be considered. Perhaps Miss Fantl might take charge of the Decorative Art.
5. So far as an exhibition of silver is concerned, it should, I am sure, be confined to the American silver produced before 1800. Mr. Frank Garvin has a very large collection of such silver and might be interested in bringing together some fine examples.

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Mr. Alfred H. Barr, Jr. -2-

2/14/36.

I expect to get intouch with Lord Duveen in the near future to arrange for a similar exhibition at the Tate, but I suppose that there would be no space available for anything but paintings and sculpture at the Tate.

Yours very truly,

President.

cc:NA Rockefeller

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MINISTRY OF NATIONAL EDUCATION
REPUBLIC OF FRANCE,
DIRECTOR OF THE NATIONAL MUSEUMS,
AND OF THE LOUVRE
FINE ARTS,
Palais Royale,

February 4, 1936.

February 4, 1936.

Mr. President:

Mr. President:

For a long time the direction of the Fine Arts and the direction of the National Museums have had a project to organize an exhibition which would permit the French people to know American art better. It is, therefore, with a particular satisfaction that we have received the initiative that you have taken in proposing for Paris a retrospective exhibition of the painting and sculpture of the United States from its beginning to the present day.

The Museum of the Jeu de Paume will be put at your disposition from the beginning of the month of June, 1937, until the month of September. My services, the direction of the National Museums, and the curatorship of the Museum of the Jeu de Paume will work in accord with you on the method of carrying out this project.

I am satisfied that this fine showing of art will serve to strengthen the ties of strong friendship which unite our two countries, and I am very happy to be charged with giving you the assurance of our entire collaboration.

Please accept, Mr. President, the expression of my most distinguished sentiments.

Organization of the catalogue and of the publicity. Every effort will be made to assure the full success of this project, which has the complete approval of the National Museums.

(Signed) George Huisman

Please accept, Mr. President, the expression of my most distinguished sentiments.

The Director of the National
Museums and of the Louvre,

(Signed) Henri Verne

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 19

MINISTRY OF NATIONAL EDUCATION
AND OF THE FINE ARTS
DIRECTION OF THE NATIONAL MUSEUMS,
AND OF THE SCHOOL OF THE LOUVRE
Palace of Louvre.

February 4, 1936.

Mr. President:

To hasten the realization of the project of an exposition of which we have spoken, the formation of a French committee has been envisaged and in the course of a first meeting different suggestions have been made. The provisional committee has especially emphasized the wish that Architecture and Decorative Arts could be equally represented to complete the lesson given by the works of painting and sculpture.

It would be very desirable that two or three halls at the least could be re-built as rooms with furnishings of the same period in the north, the central states, and in the south - of the colonial epic or of the end of the 18th Century. It would be desirable, too, to see one or two cases of that beautiful American silver work which is completely unknown in Europe. It is an entirely new subject and would have for visitors at the exposition all the attraction of the unknown. We hope very much that this wish can be taken into consideration by the American committee.

The financial plan of this exhibition has already been made the subject of study. It has been thought that the French committee would take as its charge the expenses of the organization of the catalogue and of the publicity. Every effort will be made to assure the full success of this project, which has the complete sympathy of the National Museums.

Please accept, Mr. President, the expression of my most distinguished sentiments.

The Director of the National
Museums and of the Louvre,

(Signed) Henri Verne

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	AHB	J. A. 19

Paris, 1st January 1936.

3 Place d'Iena XVI

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

edgn

COPY OF RADIOGRAM

February 5, 1936.

CONGER GOODYEAR
570 LEXINGTON AVENUE
New York

HAVE OBTAINED FORMAL INVITATION FROM AUTHORITIES AND CONSENT OF NATIONAL MUSEUMS ASSUME COSTS CATALOGUE AND PUBLICITY. STOP. SAILING ON CHAMPLAIN.

DELOREY

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

THE MUSEUM OF MODERN ART.

P. S. When the Museum of Modern Art is willing that an address here at the constitution of the Comité d'Honneur en France, U.S. Terms and will see to it with myself. The Committee in Italy had three committees: 1 comité d'honneur en France, 2 comité d'honneur en Italie et 3 comité d'organisation.

I am forwarding a copy of this letter to Mrs. Newcomb Carlton.

A Conger Goodyear Esq.
President

THE MUSEUM OF MODERN ART

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Paris, 1st January 1936.

3 Place d'Iena XVI

Dear Mr. Goodyear,

I received your first cable I went to see M. Verne, and, as I telegraphed to you on the 12th, he found that the new dates that you proposed for the duration of the American Exhibition. As soon as I got your cable, on December 26th, I called on M. Verne and showed it to him. He seemed very surprised that the letter of the Ministre de l'Education Nationale had not yet been sent to you.

On the 28th he wrote to me that M. Mario Roustan, the Ministre de l'Education Nationale, had asked to M. Laval, - in a letter dated 26 December - to submit to him the scheme of the Exhibition of American Art and ask him for the cooperation of the "Service des Oeuvres francaises a l'etranger" at the Ministry of Foreign affairs. M. Verne's letter runs thus: "Vous verrez que, je ne sais pourquoi, le Ministre sollicite le concours du Service des Oeuvres francaises. Tant mieux s'il nous est accorde, cela pourrait en effet faciliter beaucoup la realisation d'une entreprise au sujet de laquelle nous restons tout a fait d'accord."

I shall call on the director of the "Service des Oeuvres francaises a l'etranger" and hope that everything will be settled rapidly, and I will insist on the Minister's letter being forwarded to you without any more delay.

I will sail to New York at the end of this month.

Very sincerely yours,

(Signed) Eustace deLorey

A. Conger Goodyear, Esq.
President
The Museum of Modern Art.

(Signed) Eustace de Lorey

M. S. When the Museum of Modern Art is willing that an agreement be made at the constitution of the Comité d'Organisation en France, M. Verne and Will will see to it with regard to the conditions of the Italian and three conditions: 1. coming agreement on the part of the Comité d'Organisation en France et 2. coming d'Organisation en France

I am forwarding a copy of this letter to Mr. ...

A. Conger Goodyear Esq.
President

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C O P Y

Paris, 16 December 1935.

3. Place D'Iena XVI

Dear Mr. Goodyear,

When I received your first cable I went to see M. Verne, and, as I telegraphed to you on the 12th, he found that the new dates that you proposed for the duration of the American Exhibition would make it too short. As soon as your second cable reached me on Saturday morning, I phoned to him its contents. M. Verne heard with great satisfaction that you can prolong until the fifteenth of August, and he hopes you will be able to decide the picture owners to agree to an extension until the thirtieth of August.

M. Dezarrois, whom I have seen several times lately, shows himself quite complaisant.

Since the death of Senator Henry de Jouvenel deprived the exhibition of an important patron, I made several interesting recruits, for instance M. Jean Marx of the Ministry of Foreign Affairs and Madame Paul Dupuy whose papers: Le Petit Parisien and Excelsior are very popular and influential.

Now I must own that the idea I submitted to Mr. Barr of adding a section of architecture to the exhibition has found here an unanimous approval. Whilst the second floor of the Jeu de Paume would be kept for painting and sculpture, the ground floor would be reserved for the maquettes and photographs of architecture. An adjunction of decorative art would be also greatly appreciated by the French who have a special admiration for what the Americans create in that line.

I would be thankful if you would let me know what has been decided about that so that I may inform M.M. David Weill and Verne, and the other people interested in the exhibition.

With kind regards,
Yours sincerely,

(Signed) Eustace de Lorey

P. S. When the Museum of Modern Art is willing that we proceed here at the constitution of the Comite d'Honneur en France, M.M. Verne and Weill will see to it with myself. The Exposition d'Art Italien had three committees: 1 comite d'honneur en France, 2 comite d'honneur en Italie et 3 comite d'organisation.

I am forwarding a copy of this letter to Mrs. Rockefeller and Mr. Barr.

A Conger Goodyear Esq.
President
The Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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[1936]

Wednesday

Dear Mr Barr and/or dear Alfred,

Thanking the museum for compliment, great... necessary. I am
 delighted that Mo... Artists continue... vation
 have th... did not
 felt th... perhaps he
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 own str... know his
 greatly... b. I feel
 acquaint... making the
 fingere... his fairy-
 high-mi... and lovely,

ARCHITECTURE OF EXPOSITIONS

WITH the New York World's Fair ahead of us, the Museum of Modern Art has undertaken a preliminary service to the undertaking by putting on an exhibition of modern exposition architecture. Chiefly consisting of enlarged photographs of buildings and plans of sites, the show is interesting for the comparisons it permits and the partial perspective afforded over architectural developments in such enterprises during the last twenty years.

The earliest example is from the Cologne Werkbund Exhibition of 1914; the latest is still in the future—a rendering of the Paris Exposition of 1937. The Stockholm Exposition of 1930, which centered architectural control in one man, is well illustrated. The Brussels Exposition of last year, the Barcelona Exposition of 1929, our own Century of Progress and Texas Centennial Expositions are among the dozen others represented.

The exhibition is installed on the first floor of the museum and will remain through Sept. 6.

On the fourth floor (through July 12) an exhibition of important gov-

ernment housing projects has been arranged. These range from the Williamsburg development in New York to the resettlement projects in suburban areas and give a striking cross-section of activities under the Housing Division of the PWA. The examples selected stress a modern approach toward the problems involved.

The wholly delightful exhibition of illustrative work by modern painters and sculptors has been condensed without notable loss on the second and third floors of the museum and will continue till Sept. 6. H. D.

An exhibition and sale of furniture, objects of art and other decorations taken from members' stock is being held at the Decorators Club Gallery in the Squibb Building, until Aug. 28.

Chicago

The Summer school of the Art Institute of Chicago opens on June 1 and will continue through Aug. 10. In addition to the regular courses offered, a school of industrial art will be included.

first exhibition by Mr. Moleles

[above notes by NSB 3/20]

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[1936]

Wednesday

Dear Mr Barr and/or dear Alfred,

Thank you for your compliment, gracious as it was unnecessary. I am delighted by the comparison to Tom Sawyer's friend, most exact: a motivation that Monroe did not understand, and explanation of my activity that I did not have the wit to give him. He did not quite approve of my helping. Perhaps he felt that I should have waited for your invitation. Perhaps, as I am loud and doctrinaire, he was wary of my exercising influence; for he doesn't know his own strength.

In fact I was not influential. Monroe has done a good job. I feel greatly compensated by enjoyment of being there, chez vous, and making the acquaintance of your remarkable helpers, especially Eckstrom and his fairy-fingered men, so romantically playing chess in their noon-hour, and lovely, high-minded, and indefatigable Miss Miller.

Yours,
Glenway W.

*John Eckstrom superintendent of the bldg
Modern Painters + Sculptors an exhibition
Apr - Sept 1936
first exhibition by Mr. Wheeler*

[above notes by NSB 3/20]