April 28, 1937

Dear Mr. Albers:

Thank you for your note. I quite agree with you that Feininger's name should be omitted from the article inasmuch as he is still in Germany.

I think perhaps I did not mention the fact that the name of The Museum of Modern Art should not be used in any way in connection with the article. What I have written is entirely personal and in no sense an official comment.

I look forward with great interest to seeing the special issue of P M.

With kindest regards, I am

Sincerely yours,

Professor Josef Albers
Black Mountain College
Black Mountain, North Carolina

AHB:EH

BLACK MOUNTAIN COLLEGE BLACK MOUNTAIN, N. C.

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

April 23 1937

Dear Mr Barr:

I am so glad to have you in the group of contributors to P M. I do agree with your remarks on Germany. Should we take out the name of Feininger? I should be sorry to do it, but he is still there in Germany.

I was very sorry to learn that you were near Black Mountain but couldn't visit us. Please do it differently the next time you have the opportunity.

Have you seen the reproduction of my picture in Transition? It was printed upside-down, and its whole character is changed.

Thank you very much for the nice contribution.

Very sincerely yours,

Josef Albers

v

Albers

April 20, 1937

Dear Mr. Albers:

Here are two brief paragraphs to say how I feel about the Bauhaus and about the presence in America of some of the former Bauhaus teachers.

I have scarcely expressed myself as strongly as I feel. I do not think that what I have written will add in any way to the other more thoughtful and extended studies which you plan to publish. For this reason please omit entirely what I have written if for any reason you do not like it. Please consider too that I may have gone too far in calling Gropius, Albers and Breuer "voluntary exiles". I do not wish to make more difficult whatever remains to them of a position in Germany.

I look forward with great interest to the P M issue.

Cordially,

Professor Josef Albers
Black Mountain College
Black Mountain, North Carolina

AHB:EH
Enclosure

Ten years ago young Americans visited the Bauhaus at Dessau as a place of pilgrimage where the philosophy and practice of modern design were in process of clarification. They talked with Gropius, Kandinsky, Feininger, Klee, Moholy-Nagy, Albers, Bayer and Breuer, as with a new order of men engaged in transforming the artistic engeries of our time from a rebellious into a constructive activity.

In its native land the Bauhaus as an institution has not survived the forces of reaction which have, with such remarkable efficiency, turned Germany into a first-rate military power and a fifth-rate power artistically. But the misfortune of the German people has been the good fortune of others: e.g. our culture has recently been enriched by the presence of such voluntary exiles as Gropius and Albers. Through them may the resolutely modern spirit of the Bauhaus be given an American rebirth!

A.H.B. Jr.

Albers

BLACK MOUNTAIN COLLEGE BLACK MOUNTAIN, N. C.

April 16, 1937

Dear Mr. Albers:

Sheldon Cheney has written a number of pupular books on modern art, including special books on the theatre, architecture, "Expressionism", and, more recently, industrial design (Art and the Machine). He is an enthusiastic and well intentioned writer but doesn't seem to me to have a very discriminating or first-hand understanding of his subject. Please keep this opinion confidential. I am sure that he would be delighted to write for P M.

I am afraid that I really cannot write an article myself but I shall try to send you a few lines.

Two weeks ago Professor John McAndrew of Vassar College, Mrs. Barr and myself came within a few hundred miles of Black Mountain but found that we had to turn back to New York. Another time we hope to call on you and see what you are doing.

With kind regards, I am

Sincerely yours,

Professor Josef Albers
Black Mountain College
Black Mountain, North Carolina

AHB:EH

BLACK MOUNTAIN COLLEGE BLACK MOUNTAIN, N. C.

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

April 14, 1937

Dear Mr Barr:

I was extremely sorry to get your letter telling me you are unable to write an article for the special issue of P M on the theme of the influence of the Bauhaus in America. I can well imagine that you are a very busy man. But, after securing the promises of co-operation of Gropius, Lescaze, Ruhtenberg, Alexandra Grace Young (of Creative Design), and Hudnut (of Harvard), among others, I would like to ask you again if you could make a contribution to this project, even if it is only a remark.

If you still feel that it is impossible for you to participate, could you suggest the name of someone of the staff of the Museum of Modern Art who could write something? And what do you think about asking Philip Johnson?

I have another request to make: at a recent convention in Raleigh, North Carolina, I was told that there is a book, "Art and the Machine", by Shelton Cheney, and that this book speaks of my educational work. I don't know this man nor the edition of the book, but I suppose that you know both, and I would be very grateful if you could let me know who this man is. I think he might be a good person to ask to contribute something to P M.

Please excuse my bothering you again, but I estimate your interest in the modern art movement highly enough to dare propose the question again.

Sincerely yours,

Albers

Josef Albers
Professor of Art

v

Albers

BLACK MOUNTAIN COLLEGE BLACK MOUNTAIN, N. C.

March 8, 1937

Dear Mr. Albers:

We are delighted to have your photographs for our files. Thank you for sending them to us. We are glad too to have the pamphlets on Black Mountain College.

I regret to say that I shall not be able to write the article on the Bauhaus for the magazine P-M. I have seen copies of P-M and admire it very much, but, unfortunately, I simply have not time. As you know, our Museum is in the process of drawing up plans for a new building, so that all our efforts must be concentrated upon this difficult problem.

With kindest regards, I am

Very sincerely yours,

Professor Josef Albers
Black Mountain College
Black Mountain, North Carolina

AHB:EH

BLACK MOUNTAIN COLLEGE BLACK MOUNTAIN, N. C.

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

March 5 1937

Dear Mr Barr:

I remember that your secretary returned my photographs and asked me for some others for your library; so I am sending you, under separate cover, eight photographs of some woodcuts, eight of some oils, and eight of some glass-paintings. Also included are some pamphlets on exhibitions and on Black Mountain College.

I would like to ask you if you care to write a short contribution to a special issue of the magazine P-M, with the title "The Influence of the Bauhaus in America". This magazine P-M is concerned mostly with modern typography, but I think it is quite modern in its spirit. The owner of the magazine is Dr R. Leslie, address 325 West 37 Street, telephone Medallion 3-2380. He gave us a printing press, and also asked me to prepare this special issue of his magazine. Several earlier Bauhaus students in this country have said that they are willing to write something for it. Dr Leslie thinks the coming of Gropius to America is a good reason to publish this special issue.

I would be very grateful to you if you could write an article, even if it is not very long. I know your time must be quite full.

Hoping to hear from you soon, I am, with best wishes,

Sincerely,

Josef Albers
Professor of Art

v

AMERICAN ARTISTS' CONGRESS INC.

100 WEST 13th STREET, NEW YORK CITY
Telephone: GRamercy 5-9647

May 4, 1937

The Museum of Modern Art
11 West 53rd Street
New York City, N. Y.

Dear Miss Howland:

Would you kindly thank Mr. Alfred H. Barr, Jr. for his consideration in remitting the 50 cents in stamps.

I am however returning them as the courtesy of free admission and catalogue was extended to all museum directors.

Cordially yours,

Yasuo Kuniyoshi

Yasuo Kuniyoshi

AMERICAN ASSOCIATION FOR ADULT EDUCATION
SIXTY EAST FORTY-SECOND STREET, NEW YORK
TELEPHONE: MUrray Hill 2-3420
CABLE ADDRESS "ACADE NEW YORK"

American Artists Congress

April 23, 1937

April 23, 1937

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

Dear Mr. Barr:

Dr. [illegible]sler has requested me to forward you the enc[illegible] dinner conf[illegible]

The memorandum is a summary of some of the views formulated in a brief study of adult education in metropolitan museums carried on by this Association.

It is suggested as a starting point for discussion during the conference.

Yours faithfully,

T. R. Adam

TRA:G

American Artists Congress Exhibition
International Building
Rockefeller Center
New York, New York

Dear Sirs:

Mr. Alfred H. Barr, Jr., has asked me to send you the enclosed 50 cents in stamps to cover his admission charge to the exhibition today and the price of the catalog.

Sincerely yours,

EH
Stamps enclosed

AMERICAN ASSOCIATION FOR ADULT EDUCATION
INCORPORATED 1926
SIXTY EAST FORTY-SECOND STREET, NEW YORK
TELEPHONE: MURRAY HILL 2-3420
CABLE ADDRESS: "ACUBEE NEW YORK"

MORSE A. CARTWRIGHT, *Director*
RALPH A. BEALS, *Editor, Journal of Adult Education and Assistant to the Director*
MARY L. ELY, *Associate Director of Studies*
DOROTHY ROWDEN, *Editor, Special Publications*
DOROTHY A. SATTLER, *Office Manager*
HARRIET V. V. VAN WYCK, *Librarian*

THOMAS R. ADAM, *Field Representative*
GAYNELL HAWKINS, *Field Representative*
FRANK E. HILL, *Field Representative*
MARION HUMBLE, *Field Representative*

April 23, 1937

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

Dear Mr. Barr:

Dr. Clark Wissler has requested me to forward you the enclosed memorandum in connection with the dinner conference to be held on April 28th.

The memorandum is a summary of some of the views formulated in a brief study of adult education in metropolitan museums carried on by this Association.

It is suggested as a starting point for discussion during the conference.

Yours faithfully,

T. R. Adam

TRA:G

ADULT EDUCATION IN METROPOLITAN MUSEUMS

Character of Museum Education

Museums provide educational facilities of a type that can not be duplicated by other institutions. Contact with source material in the sciences, arts, and history is in general possible to the public only through a museum.

The unique character of museum education is partly conditioned by the fact that it is not based on an organized and disciplined student body as is the case with universities and formal institutions of learning. Museums provide in the fullest sense of the word a type of voluntary education. Individuals study source material displayed in a museum, obtaining as much or as little learning therefrom as their intellect and their interest permit. It is difficult to measure both the number of people affected by this voluntary learning and the degree of cultural benefit they receive. It has in consequence been neglected in educational theory in favor of more formal methods that can show concrete results in terms of attendance and examination tests. The lack of satisfactory standards of measurement is not, however, proof of the unimportance of museum education. It shows merely the need for a different type of organization and technique.

The first task of museums in the field of education appears to be a clarification of their own minds and that of the general public on the subject of voluntary learning. The values inherent in an approach to knowledge through a personal study of first-hand material must be stated. The distinction between this type of education and the lecture and study method of universities should be kept clearly in mind when planning museum relationships with the general public.

Exhibits

The planning of exhibitions with a view to educational values has taken great strides in the last few years. It is a matter of debate as to how far a well arranged exhibit constitutes by itself an educational program. The public visiting metropolitan museums is so heterogeneous both as to intellectual capacity and degree of interest that specific exhibits must be planned to give general information on very broad lines. Where the museum is used as supplementary to special training obtained elsewhere, the individual is competent to make use of the exhibits without assistance. Where the visitor relies on the museum as a primary source of learning in any subject, some form of guidance is essential to educational gains.

The question should be considered whether museums are suited to function in the educational field solely as supplemental bodies to formal seats of learning or whether they are capable of reaching large sections of the public directly with a technique of their own. In the former case educational organization would consist of the fullest possible cooperation with schools and universities. In the latter case it would mean the provision of some form of guidance apposite to the distinctive character of museum education.

Guidance

The traditional methods of museum guidance through docents and gallery tours achieve results difficult of measurement in terms of educational values. The groups handled, though limited in numbers, are cross sections of the heterogeneous public visiting the museum. They lack any known background in the subject and their degrees of interest may vary from the idlest curiosity to highly specialized enthusiasm. In consequence, the guide can have little understanding of his audience and must limit his task to arousing general interest.

The absence of any continuity in the groups obtaining guidance is another limitation on the educational usefulness of these methods.

The question of giving effective guidance to a chance selection of the general public must be considered by museums. The lack of any integrating, self-motivating interest in the visiting group places a very heavy burden on the instructor. In cases of unusual personalities among the docents and where the subject chosen is of very wide appeal, the system may have very valuable results. In general, however, it seems a shot in the dark, wasteful of the talents of instructors and the resources of museums. The practice might be compared to a university placing its professors on soap boxes throughout the city parks to deliver their lectures to whoever cared to listen.

In view of the great resources of metropolitan museums in original material, research specialists, and qualified instructors, it appears only a matter of organization to permit them to reach without unnecessary waste of men, money, and space an adult audience capable of assimilating first-hand learning.

Selective Groups

The chief difference between the practical task of a university and a museum in education is that the former starts with a ready-made student body while the latter has to create one out of the multitude passing through its halls. The voluntary character of museum education presents it with such mixed groups to handle that its technique must be different from that of any other institution.

It is obvious that if educational effort is lavished on chance groups with few factors in common the results achieved are unlikely to balance the expenditure of talents and resources. On the other hand, the task of organizing, out of the general public of a great city, homogeneous groups to use the museums'

facilities profitably might well give pause to the most daring museum directors. The staff that would be required to canvass and select students, to supervise their work and maintain the continuity of their interest would inevitably have to rival that of a great university. It would impose an intolerable strain on the research and exhibition functions of any museum.

The middle path which seems practical to museums as at present constituted is to concentrate educational efforts on groups already organized for their own purposes. If the homogeneity and interest of a group is created outside the museum's walls, the task of providing technical guidance is an educational possibility. The nature of these self-organized groups existing in a large city is extremely varied. They range from small bodies with purely cultural objectives to groups formed solely for recreational activities. In a large number of cases cultural, recreational, and social interests are mingled in varying degrees. It is groups of this character that would provide the best material for museum education. Social and recreational interests would provide the binding links of the group, shaping it into homogeneous form, while the cultural objective would render it capable of profiting from skilled guidance.

Independent activity is one of the first goals of any form of education. Self-organized groups are capable of this effort without the organization and supervision of the classroom, if provided with skilled direction in how to approach their subject. The power to see exhibits in relation to a full background of science or art is an acquired power. Self-organized groups can be shown how to relate their original interest with the wider field of the museum material. Once they have been given technical assistance to help them take this step they can engage in a continuous process of self-education using the museum exhibitions in a thorough manner. The momentum of learning in these groups springs from their original interest; it is reinforced by widening vision and skills but is not dependent on the continued inspiration of professional educators.

Learning by Participation

For lack of a better term the type of education functional to museums might be termed learning by participation. This distinguishes it from the type of learning through instruction and supervision common to other institutions. Participation, however, is intended to describe immediate contact with source material and does not involve taking part in the technical activities of the museum. Learning by participation enables adults to study examples of great scientific and cultural achievements and to adapt them to their own pursuits and skills. With its provision for technical rather than authoritative guidance and its freedom for independent activity it is probably better suited to the requirements of the mature citizen than any other form of educational activity.

Community Support

Educational services provided by universities and other similar bodies are conditioned at least in part by the support they receive from their student body. Museums in general lack this reciprocal arrangement. Educational services are provided without obligating the beneficiaries to any active support of the museum. This lack of connection between services rendered and support received weakens the educational power of the museum. The community must be given the opportunity to implement educational programs by practical support.

Community cooperation in the creation and maintenance of educational facilities in museums requires a measure of organization. The natural organization of the community is reflected by existing groups for recreational and cultural purposes. It is preferable to accept this organization in place of imposing an artificial structure inspired and maintained by external authority. The task of the museum should be to find means of incorporating the natural organization of the community in its own structure. One of the means of

accomplishing this would be through building up new forms of membership affiliation.

Educational Membership

Museum membership is based in general on a blanket approval of the museum's objectives. This type of membership reaches a section of the community with the necessary good will and means to support the museum as an institution. It does not, however, provide specific backing for educational programs or reach sections of the public with specialized interests and limited means devoted to these interests.

It is possible to consider educational memberships as a separate and supplementary type of membership for the support of the museum. The emphasis might be placed on self-organized groups rather than on individuals. Groups enabled to pursue their special interests under museum guidance might affiliate themselves with the museum under some group membership system.

Educational programs should be designed to increase existing membership; to deepen the interest and nature of the support of present members; to draw into some lesser relationship with the museum numbers of people who seek to take an active interest in some one department but are not able to bear the financial obligations of full membership.

Art Education

The willingness of self-organized groups to look to the museum for guidance will depend on the capacity of the museum to present its material in a manner that links up with the nature of the group's specific interest.

In the field of art this would require an approach to the subject of art appreciation, essentially different from that of the university and art school.

As the group is already possessed of some primary interest, say in the field of house decoration, they would find little value in studying art history

or general aesthetic theories. They wish to apply the principles that may be learned from first-hand study of masterpieces to their own limited field.

This type of study program requires in the first place an analysis by the experts of various departments of the needs of specific groups. Proposals for independent study by these groups can then be worked out by the education department and placed in the hands of the groups concerned. The supervision required should not be excessive. Once a group obtained clear direction as to what to study in the museum and how this should be related to their particular pursuit, their own interest would provide the necessary organization for the work.

The approach to art appreciation through existing skills and interests provides for the cooperation of the natural groups in the community. In this way the museum limits itself to the provision of skilled guidance of its material in terms that are comprehensible to the community. The organization of student groups and the arousing of their interest is left to natural forces outside the museum.

Natural History

The principle of the self-organized group as the basis of educational work is even more apparent in the case of natural history. The problem in this case is how to make available to the amateur groups the work of the specialist as displayed in the exhibits.

One of the methods by which this might be accomplished is the creation of contact men to provide guidance in each major department. These officers would not be docents for the general public but rather the center of group activity in their departments. They could receive advice from the specialists as to the materials suitable for study by amateur groups of various kinds and direct the energies of these groups at first hand.

If each department built up a continuous following of interested groups, these groups would in time be able to contribute to the support of the department in terms of finance and also the collection of materials.

Anthropology and Ancient History

Museum exhibits in this field are of unusual interest to the public but a method has not yet been elaborated to bring their subject matter within the reach of popular learning. The practice of dealing with interest groups might prove fruitful in this field. Groups interested in say metal work, costumes, home decoration, etc. could be given study plans requiring intelligent study of ancient customs and origins.

Local History

The interest felt in local history is spread over a large section of the community. Camera clubs, sketching clubs, hiking clubs, and other similar bodies are eager to link their activities with cultural objectives. The historical museum is the proper place to provide guidance of this nature. Working in cooperation with groups of this nature should permit a museum to add materially to its collection while performing educational services of considerable value.

Industrial Science

In the field of industrial science, the natural interest groups merge into occupational groupings. Their organization is accordingly very loose and has to cover a very large field. On this account museums of science and industry have to rely on display as a major educational instrument. The responsibility of utilizing the educational forces of such museums lies to a great

extent on outside bodies. One of the major problems of the educational task of such museums is to obtain proper integration with the work of other bodies in the field of industrial education.

In this connection the educational directors of trade associations might be called on to provide suggestions for the fuller use of industrial museums in their respective fields.

LIST OF DINNER GUESTS

April 28, 1937

T. R. Adam -- American Association for Adult Education
Roy Chapman Andrews -- American Museum of Natural History
Alfred H. Barr -- Museum of Modern Art
Morse A. Cartwright -- American Association for Adult Education
Frederick Mortimer Clapp -- Frick Collection
Laurence Vail Coleman -- American Association of Museums
F. Trubee Davison -- American Museum of Natural History
Huger Elliott -- Metropolitan Museum of Art
C. Stuart Gager -- Brooklyn Botanical Gardens
H. A. Gleason -- New York Botanical Gardens
Calvin S. Hathaway -- Museum for the Arts of Decoration, Cooper Union
Franklin F. Hopper -- New York Public Library
Henry W. Kent -- Metropolitan Museum of Art
F. P. Keppel -- Carnegie Corporation
Charles W. Leng -- Staten Island Institute of Arts and Sciences
Harry M. Lydenberg -- New York Public Library
Thomas Dabney Mabry -- Museum of Modern Art
Beaumont Newhall -- Museum of Modern Art
A. Perry Osborn -- American Museum of Natural History
John M. Russell -- Carnegie Corporation
Hardinge Scholle -- Museum of the City of New York
Robert P. Shaw -- New York Museum of Science and Industry
J. V. Van Pelt -- Museum of the City of New York
A. J. Wall -- New York Historical Society
H. E. Winlock -- Metropolitan Museum of Art
Clark Wissler -- American Museum of Natural History
Philip N. Youtz -- Brooklyn Museums

Office of
THE SCIENTIFIC STAFF

Amer. Assn. for Adult Education

April 16, 1937

THE AMERICAN MUSEUM OF NATURAL HISTORY
NEW YORK

April 15, 1937

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

Dear Mr. Barr:

For some [illegible] the general purposes of adult education in the metropolitan area of New York. A study along these lines is at present being undertaken by the [illegible] special grant from the [illegible]

Before [illegible] of permanent va[illegible] among those [illegible] would be very desirable if we could hold a preliminary meeting before the rush of summer engagements gets under [illegible]

A dinner conference has been arranged under the auspices of the American Association for Adult Education. This will be on Wednesday, April 28th, in the Board Room of the Carnegie Corporation, 522 Fifth Avenue, at five o'clock and continued through a dinner at the Coffee House. We herewith invite you to the conference and the dinner, hoping that you may find it possible to attend.

A memorandum of some of the points suggested for discussion will be forwarded at [illegible] list of the guests to whom this invitation has been extend[illegible]

As this meeting has had to be planned at somewhat short notice, we are sending this [illegible]inary invitation in the hope that you will be able to reserve the date. We should be grateful if you would let us know if this engagement is possible for you.

Very sincerely yours,

Clark Wissler
Dean of the Scientific Staff

Dear Dr. Wissler:

I am very sorry to say that it is impossible for me to come to the dinner on April 28th, much as I should like to do so. I will, however, come to the conference at five o'clock.

May I ask whether an invitation could be extended to Thomas Dabney Mabry, Executive Director of the Museum, who is more directly connected with our educational work than I am? Mr. Mabry has already had a good deal of experience in adult education through his connection with the New School for Social Research.

May I say how glad I am that this conference is being called? I look forward to it with greatest interest.

Sincerely yours,

Dr. Clark Wissler
The American Museum of Natural History
New York, New York

AHB:EH

Mr. Mabry would like to speak to you about this

COUNCIL OF
THE SCIENTIFIC STAFF

FOR THE PEOPLE
FOR EDUCATION
FOR SCIENCE

THE AMERICAN MUSEUM OF NATURAL HISTORY
NEW YORK

April 15, 1937

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

Dear Mr. Barr:

For some time we have been engaged in consideration of the use of museum facilities for the general purposes of adult education in the metropolitan area of New York. A study along these lines is at present being undertaken by the American Association for Adult Education under a special grant from the Carnegie Corporation.

Before this study can reach practical conclusions that might prove of permanent value to the museums, a measure of discussion and planning among those most interested seems necessary. It would be very desirable if we could hold a preliminary meeting before the rush of summer engagements gets under way.

A dinner conference has been arranged under the auspices of the American Association for Adult Education. This will be held on Wednesday, April 28th, in the Board Room of the Carnegie Corporation, 522 Fifth Avenue, at five o'clock and continued through a dinner at the Coffee House. We herewith invite you to the conference and the dinner, hoping that you may find it possible to attend.

A memorandum of some of the points suggested for discussion will be forwarded at a later date. A list of the guests to whom this invitation has been extended is attached.

As this meeting has had to be planned at somewhat short notice, we are sending this preliminary invitation in the hope that you will be able to reserve the date. We should be grateful if you would let me know if this engagement is possible for you.

Very sincerely yours,

Clark Wissler
Dean of the Scientific Staff

Mr. Mabry would like to speak to you about this.

LIST OF DINNER GUESTS

April 28, 1937

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A. J. Wall -- New York Historical Society
H. E. Winlock -- Metropolitan Museum of Art
Clark Wissler -- American Museum of Natural History
Philip N. Youtz -- Brooklyn Museums

BARRY

Pine Point
Columbia Avenue
REHOBOTH
Delaware

August 3rd 1937

My dear Alfred:

I have now finished reading Jay's chapter (or part of chapter) with extreme care.

I have I fancy improved it textually by suggesting numerous minor changes or expansions to smooth out or amplify the rough places.

The material seems to me not to have any particular charm or even much pep but at the same time it has a certain solid quality and contains much that is interesting and even new (as far as anything in English goes) What do you think?

I have more or less "ordered" him to go on as soon as he is settled down after getting back - which will be by now. I have asked him to finish this chapter, for according to his outline it is not finished, and then to go on and write the next chapter. And to do so by Sept. 1st if possible. I feel sure that he needs some encouragement and have attempted to provide it and after all if eventually the MMA does not want to publish the book then I am sure somebody will, which is all he really wants, tho' naturally we'd all prefer him to do a job which could be published at home, so to speak.

Possibly he will show you the alterations I suggested in the present text.

Shall be most anxious to learn what you think. We shall both be in New York next week so perhaps we can talk it over then. I do hope you succeed in getting away before the summer is all over.

Excuse a short note like this I am absolutely written out: we are in the thick of preparing next year's programs now.

My love to Marga, I'll try and write her a note tomorrow: but we dont of course have any news here.

Ever

Iris

August 5, 1937

Dear Iris:

Here are some probably useless, and certainly unsystematic, suggestions on the order and wording of some of the lectures in the film course. I worked over them several hours on the train going to Chicago six weeks ago, but have not had the peace of mind, or the energy or time, to really study the problem since, so am sending these half-baked notes on to you as they are, without really believing that they will be of much use.

I find that I have left out May's lecture.

I notice a few possible conflicts, such as the theory of composition in #18 and in #27. I think, too, that the course might seem a little clearer in its form and order if some major subdivisions were established.

I look forward to the course with a great deal of interest, and only hope that I can get time to come.

You will be glad to know that everyone thinks that Dick has gone through the recent crisis with extreme courage and intelligence. Eddie and Nelson both speak with admiration of his conduct. I think we should be very proud of him.

Dick tells me that you have read all the books you borrowed from me, which is more than I have done in a lifetime. I hope that you have the courage to go swimming again.

Mrs. John E. Abbott
Pine Point
Columbia Avenue
Rehoboth, Deleware

AHB:kk

PRELIMINARY OUTLINE OF A COURSE ON THE FILM

1. General Survey and Plan of the Course: an A.B.C. of the film and its component parts; various kinds of films. Visit to the Film Library, review of printed material, bibliography and required reading.
2. History of the film to 1915.
3. History of the film from 1915 to 1928.
4. History of the film from 1928 to the present: sound and color.
5. Making a film: Scenario - sources of film material, preparation of script.
6. Making a film: Location - natural and artificial settings, Design; studio architecture, costumes, etc.
7. Making a film: Camera work and lighting.
8. Making a film: Direction and acting; casting (?).
9. Making a film: Cutting and editing.
10. Visit to laboratory and workshop: cutting, dubbing, processing.
11. Music and Film.
12. How a feature film is made: tracing the progress of one complete production with the original materials, through to the final stages of publicity and exhibition.
13. Visit to a film studio.
14. Corporate history of the film industry: financing, economic factors, costs and income, role of banks, receiverships.
15. History of distribution and exhibition: control of theaters; block booking. The program: double features; shorts; "bank nites" and "bingo", stage shows.
International distribution: tariffs and quotas; dubbing; censorship

16. "Consumer" problems: seeing films; admission charges; second and third runs; revivals; finding current films; reviews in newspapers and magazines; film societies.

17. The film as art (Dr. Erwin Panofsky); and the influence of the film on the other arts, particularly fiction and the drama. Influence of other arts on the film (?)

18. The function and influence of the director and producer; theories of composition.

19. The "dramatic" film; the historical film (recreation of actual events), the theatrical film, the film of fiction.

20. The "dramatic" film: originals contrasted with adaptations from other mediums.

21. The "dramatic" film: the "Western" and films of action and violence.

22. The "dramatic" film: "comedies", musical comedy in film.

23. The educational, industrial, and "ethnic" films.

24. News reel and documentary films: camera eye, etc.

25. Avant-garde and experimental films; Animated cartoons.

26. Propaganda and censorship - religious, political, economic, special group, international, etc.

27. History of film theory and aesthetics: the influence of the French on the American film, of the Danish on the German, of the American on the Russian, of the German on the American film.

28. The influence of the film on society and of society on the film (?). The star system and its implications. Actors and public opinion.

29. The film as a record of contemporary life - as a record of the theatre, of architecture, interior decoration and costume, behavior and ideology.

PRELIMINARY OUTLINE OF A COURSE ON THE FILM

1st Semester

1. General Survey: an ABC of the film and its component parts. Consideration of the garious kinds of films and their relation to the whole. Visit to the Film Library, review of printed material, bibliography and required reading.
2. History of the film to 1915.
3. History of the film to 1928.
4. The scenario : sources of film material, preparation of script.
5. Design: Studio architecture, settings, costumes including methods.
6. Basis of film technique : camerawork and lighting.
7. Basis of film technique : cutting and editing.
8. Music and the film.
9. Development of sound : history of the film from 1928 to date. Studio management today.
10. Visit to laboratory and workshop : cutting, dubbing, processing.
11. How a feature film is made : tracing the progress of one complete production with the original materials, through to the final stages of publicity and exhibition.
12. Corporate history of the film industry : distribution : the influence of economy on films and economic influence of the film itself.
13. The social significance of the film (Dr. Mark May)
14. Visit to a film studio (To be arranged when a New York studio is operating.)

Second Semester

1. The film as art (Dr. Erwin Panofsky); and the influence of the film on the other arts, particularly fiction and the drama.
2. The function and influence of the director and producers; theories of composition.
3. The "dramatic" film; the historical film (recreation of actual events), the theatrical film, the film of fiction.
4. The "dramatic" film : originals contrasted with adaptations from other mediums.
5. The "dramatic" film : the "Western" and films of action.
6. The "dramatic" film : "comedies", musical comedy in film.
7. The ethnic film.
8. Newsreel, documentary and propoganda ~~films~~; censorship.
9. Educational and industrial films.
10. Animated cartoons; ~~the abstract and~~ experimental films; the amateur film.
11. History of film theory and aesthetics: the influence of the French on the American film, of the Danish on the German, of the American on the Russian, of the German on the American film.
12. The influence of the film on society and of society on the film. The star system and its implications. Actors and public opinion. Cinema acting technique.
13. The film as a record of contemporary life - as a record of the theatre, of architecture, interiod decoration and costume, behavior and ideology.

Ahb - vcc

1. ~~Plan of the~~
1. General Survey and Plan of the course: an A.B.C. of the film and its component parts; various kinds of films. Visit etc (cf. I, 1.)

2. (I, 2) to 1915
3. (I, 3) - 1915 to 1928
4. History of the film from 1928 to the present: Sound and color
5. Making a film: Scenario --- (I, 4)
6. ~~Lo~~ " : Location: Natural and artificial settings. Design: Studio architecture, costumes, etc.
7 " " : Camera work and lighting
8 " " : Direction and acting ~~lighting~~ ?)
9 " " : cutting and editing
10. Visit to laboratory and workshop ---- (I, 10)
11. Music and Film

12. How a feature film ----

13. Visit to a film studio

14. Corporate history of the film industry; financing; economic factors; ~~film~~ costs and income; role of banks; receiverships.

History of

15. Distribution and exhibition: theater; ~~block~~ booking. costs double features; shorts; "bank nites" and "bingo"; stage shows. The program: ~~International~~ distribution: tariffs and quotas dubbing; censorship.

16 "Consumer" problems: seeing films; admission charges; 2nd & 3rd runs; revivals; finding current films; reviews in newspapers and magazines; film societies.

17

18, 19, 20, 21, 22,

24. - Newsreel and documentary films: Cameraeye etc.

~~25~~ - ~~Propaganda~~ ~~Government and propaganda~~

23 - Educational ~~and~~, industrial, and "ethnic" films

25 Avant-garde and experimental films; Animated cartoons

26. Propaganda & censorship - religious, political, economic, special group, international ~~[illegible]~~ etc.

27 History of film - theory and esthetics.
- etc (from II, 11) ~~[illegible]~~

28 - - of II 13 - same

29 - - of II 14

November 16, 1937

Dear Mrs. Benson:

My Cerberus is really quite sincere. I have been out of the building most of the time, at our architect's office, and have made an extreme minimum of engagements so that I could keep entirely free.

I appreciate very much your kind suggestion.

I really want to come to Philadelphia to see Mr. Benson's show and the Daumier's and the new Cézanne. Won't you write me your phone number so that, if I should come on Sunday, I could get in touch with you? I am not sure exactly when.

Sincerely,

Mrs. E. M. Benson
315 South 45 Street
Philadelphia, Penna.

AHB:lb

315 South 45 Street
Philadelphia
November 17, 1937.

My dear Mr. Barr:

We have tried several times to reach you hoping to persuade you to escape from committee meetings long enough to have lunch, tea, or dinner with us. I was delegated to try to reach you yesterday, but had no luck at all getting past a charming lady-like Cerberus who guards you too well.

Is ~~there~~ any chance at all of seeing you down here? There is the Daumier and the new Cézanne and the portrait show which we are still hoping you will be able to see. Your reaction and criticism would be invaluable to Samuel, I know.

With cordial greetings to Daisy and the new comer.

Sincerely yours,
Bertrande R. Benson

October 19, 1937

Dear Peter:

I didn't get your note about telephoning until Monday, when it was too late. I think that Julien Levy is very lucky to have you, and wish you every success for your exhibition.

You must let us know as soon as you can just what drawings you want since some of them are out on tour.

It was good to see you and Ebie. Please give her my best.

Sincerely,

Mr. Peter Blume
Gaylordsville, Conn.

AHB:lb

Haylandsville, Conn.
October 16, 1937

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
14 West 49th Street
New York City.

Dear Alfred:

I've put my affairs into shape considerably since I saw you. I decided on a dealer (The Julien Levy Gallery) which will work out, I think, more satisfactorily than any other I had considered. Mr. Levy likes and understands my painting and that I suppose is an important prerequisite for a dealer to have.

The exhibition is scheduled to begin the third week in November.

Mr. Levy asked me to make available to him all of my unsold work, and I think it may not be too early to make arrangements to borrow a couple of my drawings in the museum

collection. The gallery will want "South of Scranton" too as there might be some possibility of selling it.

I have just written to Mr. Goodyear in answer to his invitation to send a painting to the "preliminary exhibition" at the museum for the Paris show. I have urged him stop in to see my painting at Julien Levy's.

I plan to come down to town in a week or so. I'll call on you to go over some of the work with me. Our love to Marga and Victorin

as ever

Peter.

Haylordville, Conn.

February 4, 1937

Dear Alfred:

I am planning to be in New York on the 24th and 25th of this month. Could you find it convenient to have lunch with me on either of these days?

There seems to be a miscellany of problems connected with the framing and exhibiting of the picture (which may be finished in a month or so, by the way) that I would very much like to have your expert advice about.

Please let me know so I can make arrangements for these days - Best regards

Peter.

Blume

February 9, 1937

Dear Peter:

Let's plan to have lunch on Wednesday, the 24th.
I shall be so glad to see you again.

Sincerely,

Peter Blume, Esq.
Gaylordsville, Connecticut

AHB:EH

Gaylordsville, Conn.

September 30, 1937 7, 1937

Mr. Alfred H. Barr Jr.
Museum of Modern Art
14 West 49th Street
New York City.

Dear Peter:

Delighted to see you and the picture! I expect to be in town around the fourth.

Sincerely,

Peter Blume, Esq.
Gaylordsville, Conn.

AHB:lb

Dear Alfred

I hope to be down in New York with the picture around the 4th of October. I would like you to have a look at it before I make any other arrangements for it. Please let me know if you will be in town then. Best regards -

Peter

P. Blume
Gaylordsville, Conn.

Haylordsville, Conn.
September 27, 1937

Mr. Alfred H. Barr Jr.
Museum of Modern Art.
14 West 49th Street
New York City.

Dear Alfred:

I hope to be down in New York with the picture around the 4th of October. I would like you to have a look at it before I make any other arrangements for it. Please let me know if you will be in town then. Best regards -

Peter

P. Blume
Haylordsville, Conn.

New York, October 21

Dear Mr. Barr,

Many thanks for your kind permission to use the books. I shall probably begin to consult them from tomorrow on.

I shall be delighted to have lunch with you at any date which you will find convenient.

Very sincerely yours

Theodore Bowie

50 West 77th

AHB:lb

October 19, 1937

Dear Mr. Bowie:

Of course we are delighted to have you use our library and our collection of Surrealist material.

I am very rushed at the moment with a general report but hope soon to see you to talk over your book, and I hope you will have lunch with me.

Sincerely,

Mr. Theodore Bowie
50 West 77th Street
New York, N.Y.

Hotel Park Plaza

AHB:lb

Carnegie Institute

The Carnegie Institute

New York, 15 October

Dear Mr. Barr,

Allow me to recall myself to your good memory, as the French say. After several abortive negotiations with museum Directors and Trustees in various parts of the country, I am still Mr. Sachs' problem child.

Meanwhile I am here trying to shift for myself, and actually at work on that study of Painting in Modern French Literature which I mentioned to you several times in the past.

In regard to this, I showed

Carnegie Institute

be very grateful for a chance to ask your opinion on several points. Could I come and see during a free moment, if there are any such in your life?

I should also like to make use of your collection of surrealist literature if it is available.

In the hope of seeing you soon, I am,

Very faithfully yours,

Theodore Bowie

Hotel Park Plaza
50 West 77th
N.Y.C.

Carnegie Institute

The Carnegie Institute
PITTSBURGH, PA.

March 24, 1937

February 24, 1937

Dear Mr. Barr:

I am sending you three copies of our Carnegie Magazine containing on page 290 a copy of your letter in full under the heading, "What Is Modern Art?". I feel sure that this definitive statement from you will remove any misconceptions which may have grown out of any previous discussion of the subject.

With kind personal regards,

Sincerely yours,

Samuel Harden Church

President

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

Dear Mr. Church:

Many thanks for the copies of The Carnegie Magazine. I appreciate your publishing my letter, though I must deny that the letter intended in any way to answer the question "What Is Modern Art?", for modern art is a great deal more than a list of some of its sources in the past.

With kind regards, I am

Very sincerely,

President Samuel Harden Church, Esq.
The Carnegie Institute
Pittsburgh, Pennsylvania

AHB:EH

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SAMUEL HARDE
PRESID

THE CARNEGIE INSTITUTE
PITTSBURGH, PA.

SAMUEL HARDEN CHURCH
PRESIDENT

March 19, 1937

Dear Mr. Barr:

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With kind personal regards,

Sincerely yours,

Samuel Harden Church
President

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

The Carnegie Institute
PITTSBURGH, PA.

February 24, 1937

Dear Mr. Barr:

I am in receipt of your letter of February 17, and would regret exceedingly to think that our statement in the Carnegie Magazine concerning Modern Art had in any way misrepresented your opinions. It will give me great pleasure to have your letter printed in the March number of the Magazine, which will be out about March 20.

With kind regards,

Sincerely yours,

Samuel Harden Church

President

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

Church

February 17, 1937

Dear Mr. Church:

Many thanks for your letter of February 5th quoting the source of the definition of modern art attributed to me in the December issue of the Carnegie Magazine. As the definition which you have printed is not mine and is possibly somewhat misleading, I should very much appreciate your publishing the enclosed letter of explanation addressed to the Editor of the Carnegie Magazine.

Sincerely,

President Samuel Harden Church, Esq.
The Carnegie Institute
Pittsburgh, Pennsylvania

AHB:EH
Enclosure

Church
Carnegie
Institute

February 16, 1937

Sir:

In your issue of December 1936 you reprinted from a popular weekly an inaccurate and facetious account of our Museum's recent exhibition of Fantastic Art, Dada and Surrealism which has now begun its tour of the country.

At the bottom of the column there appeared in brackets the following editorial statement:

> " Mr. Barr has defined 'modern' painting as a combination of the savage, the infant, and the lunatic. No one could improve upon that. "

Naturally I was very much surprised at having so palpably bizarre a statement attributed to me. I therefore wrote to you to ask for the source, fearing that it might have been some newspaper distortion. I was relieved to have your letter in which you inform me that the definition of modern painting which you attributed to me was based upon the following section of a letter which I wrote to the New York Times of March 29, 1931:

> "I also said the child, the primitive man, the lunatic, the subconscious mind, all these artistic sources are only recently appreciated by civilized taste. This I believe to be a fact in the history of contemporary taste."

You add in your letter that this statement seems to be a very definite and positive declaration on my part that such are the artistic sources of modern art, indicating its nature in my opinion.

The discrepancy between the definition attributed to me and the statement upon which you base this definition seems obvious, but, if you will permit me, I should like to clarify the difference for the benefit of your readers.

In the passage from the Times I was not defining modern painting but merely listing certain kinds or sources of art which had not been appreciated until recently. It is quite true that certain modern artists have admired and have been influenced by the art of children and primitive man, and even by the drawings produced by psychopaths or by normal minds in an unconscious or semi-conscious state. But it is equally true that modern artists have also been influenced by Egyptian sculpture, Japanese prints, Coptic textiles, Persian pottery,

peasant wood carvings, Flemish primitives, Sung scrolls, quattrocento fresco painting, High Renaissance figure composition, Gothic carvings, classical landscape painting of the 17th century, 18th century decorations, 19th century photography, and a variety of other kinds of art.

In the exhibition of Fantastic Art, Dada and Surrealism there are almost two hundred works by Bosch, Dürer, Piranesi, Blake, Hogarth, Goya, Victor Hugo, Meryon, Redon and dozens of lesser artists of the past. There are also works by children and psychopaths. They are all included as comparative material; but the fact that in certain ways their art resembles that of the Surrealists does not mean that the modern Surrealist painter is a combination of the child and the lunatic any more than he is a combination of Goya and Bosch!

Yours truly,

AB

The Editor
Carnegie Magazine
Carnegie Institute ~~of Technology~~
Pittsburgh, Pennsylvania

March 22, 1931 p.12 X

Robert Macbeth says in part

" I am against the acceptance of psychological or pathological art as a branch of the fine arts. I did not say that Picasso, Pascin and Klee are side-show clowns and lunatics, as Mr. Bullitt, who you quote, says I did ---- I would call your attention to Klee's classification in the lunatic class as that of Mr. Barr, the director of the M. of M.A., who not only admits the possibility he belongs there but characterizes the lunatic along with the child, the primitive man and the subconscious mind, as "an artistic source recently appreciated by civilized taste." That public opinion refuses to be told that it is uncivilized because it will not admit the 'rantings of lunatics, the babblings of children or the futile efforts of primitive man to express himself are of artistic interest." - - - -

(and much more B.T. in like vein.)

March 29, 1931 p. 12 X

Heading: The Pros and the Cons

Alfred H. Barr, Jr, the Museum of Modern Art's Director, Replies to Robert Macbeth.

(Last Sunday in this place, we printed a communication from R. Macbeth concerning the new fiercely raging "modern art" controversy. The statements that appear below present other aspects of opinions)

Alfred H. B. Jr. director of the Mod. Art to whom Mr. Macbeth referred in his letter, writes us as follows:

"I note with some sympathy Mr. Macbeth's complaints (March 22) that commentators have not given his 'side of the case an impartial hearing' for Mr. Macbeth has in the same breath taken the 'liberty of most flagrantly misconstruing what I have said in the past, especially about Klee and Picasso

"Mr. Macbeth 'understands' that I designated Picasso's 'seated woman' as the 'greatest masterpiece of the last hundred years'. What I actually said [at a dinner of the Forum Hall Club] was that the 'seated woman' to me was the most important twentieth century painting in America. This was perhaps a little rash, for I had forgotten at the moment Diego Rivera's frescoes in Mexico

"Mr. Macbeth also states that 'Klee's classification in the lunatic class' is my own. What I wrote in the catalogue to the Museum's Klee Exhibition is precisely this: 'They (Klee's pictures) have been compared to the fantastic and often truly marvelous drawings of the insane who live in a world of the mind far removed from circumstantial reality.' I also said that 'The child, the primitive man, the lunatic, the subconscious mind, all these artistic sources are only recently appreciated by 'civilized taste'. This I believe to be a fact in the history of contemporary taste. I regret that I cannot send Mr. Macbeth a copy of the Klee catalogue – it happens to be the only one out of print.

"I can, however, provide him with the names of sumptuously illustrated works on the art of children, the art of the insane and the art of the primitive man. It really seems incredible that an art dealer living in the 1930's should consider Alaskan masks, palaeolithic cave drawings and Congo sculpture in ebony the 'futile efforts of primitive man to express himself'. Perhaps Mr. Macbeth has not taken the opportunity of studying primitive art. Should this be the case, he will find excellent examples from North and South America, in the National History Museum, - - - - - - (other places listed)

... He will then be able to satisfy himself completely concerning the analogies between the work of older modern painters such as Matisse, Dufy, Klee, Chagall and the magnificent imaginative and decorative talent of 6 year-olds. (refers to children's pics. King-Coit School at J.B. Neumanns. B.T)

(PP on Klee as a gentleman, "intelligent, modest and shy ... as apparent traces of eccentricity ... only" and a list of places he has taught as well as collections in which his paintings belong. BT)

"It must seem strange to Mr. Macbeth that Duncan Phillips, A. Conger Goodyear, Dr. Albert Barnes, Dr. W.R. Valentiner (an authority on Rembrandt), Mrs. John D. Rockefeller Jr. and some dozen more American collectors own examples of Klee's 'degenerate' art and that in the present exhibition of German painting and sculpture at the Museum of Modern Art, Klee's two paintings lent by the Berlin National Gallery are among the most enthusiastically admired."

The Carnegie Institute
PITTSBURGH, PA.

February 5, 1937

Dear Mr. Barr:

Answering your note of January 29, I find on my desk a copy of the New York Times of Sunday, March 29, 1931, page 12 X, quoting you as follows:

> "I also said the child, the primitive man, the lunatic, the subconscious mind, all these artistic sources are only recently appreciated by civilized taste. This I believe to be a fact in the history of contemporary taste."

This statement seems to be a very definite and positive declaration on your part that such are the artistic sources of modern art indicating its nature in your opinion. The action of Miss Katherine S. Dreier in withdrawing her pictures from your exhibition shows that she understands your interpretation of modern art in the same way.

With cordial regards,

Sincerely yours,

Samuel Harden Church

President

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

Church

January 29, 1937

Dear Mr. Church:

I was interested in reading the following lines in brackets on page 211 of the December, 1936, issue of the Carnegie Magazine:

> "(Mr. Barr has defined 'modern' painting as a combination of the savage, the infant, and the lunatic. No one could improve upon that.)"

I cannot recall at the moment just where I published such a definition of modern painting and would very much appreciate your letting me have the exact reference.

With kindest regards, I am

Very sincerely,

Mr. Samuel Harden Church, Editor
Carnegie Magazine
Carnegie Institute
Pittsburgh, Pennsylvania

AHB:EH

Personal

September 21, 1937

Dear Ernestine:

Miss Maynard showed me a copy of The Spectator with your letter about our van Gogh show. We greatly appreciate this thoughtful demonstration.

I am afraid Kiesler is not going to answer my letter of retort to his assault upon certain aspects of the English show and catalogue. I think I caught him on three or four points which were much more careless than our errors.

Lots is in the air. Mies is in town, having spent August with the Resors in Wyoming. There are rumors of his staying in America with some teaching position.

Bayer and Breuer are here. We are working on the possibility of a Bauhaus exposition which is perhaps overdue but which may have a certain interest because so many American schools are now modeling themselves on Bauhaus lines. Also, should we go ahead with it, we would put it in the hands of Bayer or someone who would do an entirely official and authentic exhibition under the direct supervision of Gropius.

Philip is here. He and Alan have retreated from their Ohio Moscow. Alan is looking for a position. Philip seems uncertain but will probably go to Europe shortly. We have three competitions in the future for important college buildings though none is absolutely crystalized.

How about sending me a bulletin? What news from Spain? Randall Sollenberger, who went to school with me in Baltimore, was killed last week in an English ambulance corps. He had practised medicine eight years in England.

Sincerely,

Mrs. John Carter
5 Peel Street
Campden Hill
London W.2, England

AHB:lb

February 11, 1937

Committee on Fellowships
Mills College
Mills College, California

Gentlemen:

Mrs. Mary Manning Cook has asked me to write you recommending her for a fellowship at Mills College.

I regret to say that I do not remember Mrs. Cook (at that time Miss Manning) for it is now ten years since she took my course in Medieval Art at Wellesley College.

She tells me, however, that she received an A in the course and passed a General Examination in Art with a cum laude in 1930. I have had experience teaching at Princeton, Vassar and Harvard, as well as at Wellesley, and must say that the standard of undergraduate scholarship at Wellesley is as high as at any of these other colleges and that the courses are on the whole as difficult, or more so. For this reason, I believe that Mrs. Cook might well qualify for a fellowship at Mills College.

Very truly yours,

AHB:EH

Feb. 10, 1937

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

Dear Mr. Barr:

I am writing to ask you if you would be so kind as to give me a letter of recommendation saying that I am capable of pursuing graduate study. I am applying for a fellowship in Art at Mills College and they require a number of such letters from instructors in one's major field. During my junior year at Wellesley (1928-29) I took your course in Medieval Art, receiving a grade of "B" the first semester and "A" the second. I passed the general examination in Art cum laude my senior year. Immediately following graduation I spent a year abroad. When I came back I was unable to obtain work in the art world, so accepted a position in the Catalogue Division of the Library of Congress. I gave that up when I married four years ago and was preoccupied with my husband and child until last summer when I attended the Summer Session of Mills College. There I took an undergraduate course in the history of the technique of painting, with some side lights on restoration and preservation, under Mr. William Suhr of the Detroit Institute of Fine Arts. I also took a graduate course in which I chose my own problem and worked independently with occasional assistance from Mr. Suhr and Dr. Alfred Neumeyer. My paper was on the relation of the progress of technique to the development of Venetian painting of the High Renaissance. I received a grade of "A" in both courses. Incidentally, I was given the privilege of earning my tuition by acting as secretary to Dr. Neumeyer and by cataloguing slides.

Since last A ugust I have been working at my old job in the Library of Congress as it seemed best to take any sort of position available. However, it now appears that it is possible for me to rejoin my husband in California. I am very anxious to get back into the field of Art and a Master's D egree at Mills seems to be one of the best ways to accomplish this ambition. My reading knowledge of languages includes French, German, Dutch, Spanish, and Italian. In addition to my year abroad I have spent some time in Australia, my husband's birthplace. We went out there by way of Europe, Suez, and Ceylon, and came back by way of New Zealand, Raratonga, and Tahiti.

I would appreciate it very much if you saw fit to give me a letter of recommendation on the strength of the above statements concerning my activities. The letter shoud be addressed to the Committee on Fellowships, Mills College, California, but sent to me for enclosure with my application.

Ever since you left Wellesley I have watched with interest your activities in the Museum of Modern Art. It has been one of my great regrets that so far I have never been able to visit it. Every so often here in the Library I come across your name on one of our cards in connection with the Museum. Last spring I saw the Van Gogh exhibition in S an Francisco and admired the scholarly quality of your catalogue of his works. I have always felt that the course I had with you was both thorough and stimulating. It was one of the chief factors in making me decide to take my major in Art. I have appreciated the fact that I had the privilege of studying under someone who is steadily making a name for himself.

Sincerely yours,

Mary Manning Cook

(Mary Barbara Manning, 1930)

201 Third St., N. E.
Washington, D. C.

College Art Assn.

March 23, 1937

Dear Shapley:

I would be very glad to be on the Editorial Board of the Art Bulletin if you think I can be of any service to you and providing that this does not involve me in raising money.

Sincerely,

Professor John Shapley
Department of Art
The University of Chicago
975 East 60th Street
Chicago, Illinois

AHB:EH

Personal

The University of Chicago

Department of Art

975 East 60th Street

March 18, 1937

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

Dear Barr:

At a recent meeting of the Board of the College Art Association, I was instructed to inquire whether you might be available as a member of the Editorial Board of the Art Bulletin. We need someone who is qualified in the field of modern painting and your name naturally occurred to us as a proper one to consider in that connection.

I had hoped to speak to you of this, rather than write, but as I do not know when I shall be in New York, and, as you are entirely familiar with the Bulletin, I am sure you will forgive this rather blunt presentation of the matter.

Faithfully yours,

John Shapley

Personal

520 Camino del Monte Sol
Santa Fe, New Mexico.
24 November 1937

Mr Alfred Barr, Jr.,
Museum of Modern Art
53rd Street near Fifth Avenue
New York City.

My dear Mr. Barr:

You will recall that several years ago you called upon me to officiate at y
of the Americ
father, who w
away. I shal
his character

I have i sian friend, about forty years of age, Michel Benesovitch by name, who has attained a name for himself as an ar
Eighteenth Ce
is an authority in other lines such as paintings, tapestries sculptures etc. He has d
Louvre galler
scholar and teacher. He could get all manner of endorsement from his colleagues in Paris and
preparing a dossier detailing his experience in the Art world.

He and his wife, the latter being an American, are anxious to come to America and become associated with some art gallery or museum where his talents would be valuable in buil
etc. It occur
to know wheth
or in the near future in some city of the United States. Being a man of
acter and charming personal qualities, I can see where he would prove to be a "find" for some institution requiring such services.

Would you be good enough to let me know what you think of this idea? Any suggestions would be most gratefully received.

Mrs. Cochran and I are en route to old Mexico for a couple of months stay and a letter addressed to the American Consulate General, Mexico City will reach me.

Mrs Cochran and I join in warm personal regards to Mrs. Barr and yourself.

Very sincerely yours,

Joseph W. Cochran

December 6, 1937

Dear Mr. Cochran:

I have been thinking over your letter of inquiry about Mr. Benesovitch. I am afraid I have no suggestions to make, although he seems to be a person of real ability. Unfortunately for his possible future in America both our professional and commercial art circles are filled with recent refugees from Germany (many of them Jews but also, in the last two years, many Gentiles).

Nevertheless I shall keep Mr. Benesovitch in mind and let you know if anything occurs to me.

With kindest regards to you and Mrs. Cochran, and many thanks for your generous words about my father, I am

Very sincerely yours,

Joseph W. Cochran, Esq.
520 Camino del Monte Sol
Santa Fe, New Mexico

AHB:lb

520 Camino del Monte Sol
Santa Fe, New Mexico.
24 November 1937

Mr Alfred Barr, Jr.,
Museum of Modern Art
53rd Street near Fifth Avenue
New York City.

My dear Mr. Barr:

You will recall that several years ago you called upon me to officiate at your marriage in the Church House of the American Church of Paris. Since that time your father, who was one of my dearest friends, has passed away. I shall never forget the strength and beauty of his character and shall ever cherish his memory.

I have in Paris a Russian friend, about forty years of age, Michel Benesovitch by name, who has attained a name for himself as an art expert, his specialty being Eighteenth Century prints. But in addition to this he is an authority in other lines such as paintings, tapestries sculptures etc. He has done a great deal of work at the Louvre galleries, where he is well and favorably known as scholar and teacher. He could get all manner of endorsement from his colleagues in Paris and at my request is now preparing a "dossier" detailing his experience in the Art world.

He and his wife, the latter being an American, are anxious to come to America and become associated with some art gallery or museum where his talents would be valuable in building up collections, research work, cataloguing etc. It occurred to me that you would be in a position to know whether there were such an opening at this time or in the near future in some city of the United States. Being a man of such wide knowledge, of exceptionable character and charming personal qualities, I can see where he would prove to be a "find" for some institution requiring such services.

Would you be good enough to let me know what you think of this idea? Any suggestions would be most gratefully received.

Mrs. Cochran and I are en route to old Mexico for a couple of months stay and a letter addressed to the American Consulate General, Mexico City will reach me.

Mrs Cochran and I join in warm personal regards to Mrs. Barr and yourself.

Very sincerely yours,
Joseph W. Cochran

Cook

Feb. 17, 1937

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

Dear Mr. Barr,

Thank you very much for your letter of recommendation to Mills College. I think that it will be helpful. It is rather difficult to pick up college contacts again after so long a time and I appreciate your kindness in giving me the recommendation on such slight grounds.

Sincerely yours,
Mary Manning Cook

201 Third St., N.E.
Washington, D.C.

Cook

February 11, 1937

Dear Mrs. Cook:

I enclose a letter to the Committee on Fellowships at Mills College, which I hope may be of some help to you. I am sorry that it is not more specific as to your qualifications.

With every good wish for your success, I am

Sincerely yours,

Mrs. Mary Manning Cook
201 Third Street, N.E.
Washington, D.C.

AHB:EH

Copper

February 2, 1937

33 WEST 55TH STREET HOTEL

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Cleveland. Is it

I am very glad to be of assistance to you in your study of Cubism and modern painting in general.

Sincerely,

Douglas Copper, Esq.
33 West 55th Street
New York, New York

AHB:EH

P.S. Can you also tell me please the addresses of Mr. Gary Ross and Mr. Maurice Speiser, and that about Frank Crownshield — Jean Flechtheim asked me to see if I can see him?

Copper

February 2, 1937

DALI 101 bis rue de la Tombe Yssoire Paris 14e

Mon Nom, Prénom
A Conseigne
TANDECHOSE
Bonjour à
tous les gens
Dali et Dali

Aufgenommen mit Zeiss-Objektiv Perutz-Braunsiegel-Platte

Nr. 488 Riedt-Lanz, Photohandlung, Bregenz/Bahn, Vorarlberg

Dali

ÖSTERREICH 35

ZÜRICH 12.II.37

Monsieur et Madame
H Barr
The museum of
Modern Art
11 West 53 street
New-York
USA

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49th Street; that of Maurice Speiser [illegible]

I am very glad to be of assistance to you in your study of Cubism and modern painting in general.

Sincerely,

Douglas Copper, Esq.
33 West 55th Street
New York, New York

AHB:EH

P.S. Can you also tell me please the address of Mr. Guy Ross and Mr. Maurice Speiser? And that about Mr. A. Cunningham? Jean Flechtheim asked me [illegible] see him?

Cooper

February 2, 1937

33

33 WEST 55TH STREET
NEW YORK CITY

January 29th. 1937.

Dear Mr. Cooper:

I am sure that you would have no trouble in seeing Frank Crowninshield by telephoning him directly. Dr. Hirschland lives in the country but if you wish to make an expedition to see his pictures, I would be glad to phone him. There will be no trouble about the Harry Bakwin collection, which can be arranged by telephone, but I am afraid that I cannot give you letters to Robert Treat Paine or Ralph Coe. If you write them to explain the purpose of your visit, I do not think that you will have any trouble.

Your mention of Flechtheim leads me to ask you a favor. Would you mind confirming the fact that you will not use these introductions or visits which we have arranged for any commercial purposes? I hope this request will not seem impertinent to you but I feel it necessary in view of your connections with Mayer and Flechtheim.

The address of Cary Ross is the Hotel Shelton, Lexington Avenue and 49th Street; that of Maurice Speiser is 580 Fifth Avenue.

I am very glad to be of assistance to you in your study of Cubism and modern painting in general.

Sincerely,

Douglas Copper, Esq.
33 West 55th Street
New York, New York

AHB:EH

P.S. Can you also tell me please the address of Mr. Cary Ross and Mr. Maurice Speiser ; and that about Crowninshield — I see Flechtheim asked me if I'd see him ?

33 WEST 55TH STREET HOTEL
NEW YORK CITY

January 29th. 1937.

Dear Mr. Barr,

I am afraid this is going to worry you again but there are a few people still whose pictures I would very much like to see. First of all Dr. Hirschland who I believe owns the Cezanne "Gardanne". Secondly there is the Harry Bakwin collection which I should like to visit, as also the Robert Treat Paine at Boston and the Ralph Coe at Cleveland. Is it too much to ask you to help me or rather advise how best to obtain the necessary permission?

I really am most terribly grateful to you for all the help you have given me.

Yours very sincerely

P.S. Can you also tell me please the addresses of Mr. Cary Ross and Mr. Maurice Speiser? And what about Frank Crowninshield – I see Flechtheim asked me specially to go & see him?

Cooper

Dear Mr Barr.

I came to see if you were in. I am now back in New York, at the Barbizon Plaza Hotel and shall hope to see you.

Yrs

C7-7000

Douglas Cooper

Tues

from England

Wants to see private collections in New York. Anxious for personal interview. Sincerely Peter Watson.

September 22, 1937

Dear Frank:

This note introduces Miss Susanna Wilson, of whom I spoke yesterday at the Century Club. She is interested in working on the flower project.

Miss Wilson spent last winter in Washington, where she worked as general secretary to Studio House, an affiliation of the Phillips Memorial Gallery. I think she has had the kind of experience which might prove useful to you. I think you will find, too, that she can handle herself very well and knows her way around New York.

Sincerely,

Mr. Frank Crowninshield
Condé Nast Publications
420 Lexington Ave.
New York, N.Y.

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

January 28, 1939

THE BRICK HOUSE
RIVER ROAD
NEWCASTLE, MAINE

Dear Alfred,

How nice of you to be so prompt in replying. My New York address is 1239 Madison Avenue, and the phone, Sa.2-5168.

It will be awfully good to see you again on the 22nd.

Faithfully,

Susanna

15, September

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

January 28, 1938

September 14, 1937

Dear Susanna:

I would be delighted to see you on the morning of Wednesday the 22nd, at eleven o'clock, but would appreciate having your New York address so that I could get in touch with you if some emergency should intervene.

I am afraid I must disappoint you immediately about a position in the Museum, at least a paid position, at the present time. We can talk this over when you come.

Sincerely,

Miss Susanna Wilson
The Brick House
River Road
Newcastle, Maine

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of History

January 28, 1938

September 8 in

THE BRICK HOUSE
RIVER ROAD
NEWCASTLE, MAINE

Dear Alfred Barr,

I was extremely sorry to miss you in Greensboro this summer, but had such fun knowing your wife for the first time. I hope you have had some sort of a vacation then yourself

s.
e

Hall.

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of History

January 28, 1938

for you must have needed it what with all the changes going on in the museum. Are you going to be in town at all during September? Because I'm coming down after the 20th and there are two things I want to see you about if I may. One is whether you have any place for my services in

ns.
te

Hall.

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of History

January 28, 1938

THE BRICK HOUSE
RIVER ROAD
NEWCASTLE, MAINE

the museum, ~~do~~ know
of any comparable job
working for someone else;
the other is to ask your
advice about something in your line
which I can't really
explain till I see you —
It has to do with the
ethics of picture selling —
would it be OK if
I came in to see you

Hall.

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of History

January 28, 1938

Say the morning of the 22nd? I suppose you will have an office in the new building - Could you let me know here if that's all right?

My best remembrances to Mrs. Barr and the baby when we arrive -

Faithfully,

Susanna Wilson

Hall.

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of History

January 28, 1938

Dear Alfred,

I think very well of Suzanne LaFollette's book. She knows her social background and relates the arts to the other subject-matter of the period with a good deal of intelligence. My principal objection is that she gives her artistic judgments an air of finality when really they are only opinions. Her passages about Sargent and St. Gaudens illustrate what I mean. In the case of St. Gaudens it seems to me that her conclusions are definitely unsound, but at any rate they are so debatable that she has no reason for being so uncompromising about them.

If I had your sensitive artistic instincts combined with knowledge, I should certainly attempt the kind of book you mention, but I am afraid my Puritan background will strangle me forever.

Cordially yours,

Clifton R. Hall

Clifton R. Hall

Mr. Alfred H. Barr
The Museum of Modern Art
14 West 49th Street
New York City

ENCYCLOPAEDIA BRITANNICA
NEW YORK, 342 MADISON AVENUE
LONDON, 80 REGENT STREET

OFFICE OF THE EDITOR

March 11, 1937

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

My dear Mr. Barr:

I am in receipt of your two favors of March 9th and 10th. The changes that you have suggested in the sub-headings have been made. In fact, as I am rather partial to sub-headings, I have inserted in the places marked both "Three Surrealist Works of Art" and "Art of the Sub-Conscious". If this seems to you wrong in any way, will you kindly let me know?

I have added to the bibliography Salvador Dali's Conquest of the Irrational, and have changed the legend of the illustration "Hat Makes the Man" as you requested.

Very sincerely yours,

F. H. Hooker

EDITOR

FHH:E

Encyclopaedia Britannica

March 10, 1937

Dear Mr. Hooper:

I forgot to note on the proof returned to you yesterday that the name Giacometti should be divided Gia-cometti and not Gi-acometti.

Sincerely yours,

F.H. Hooper, Esq.
Encyclopaedia Britannica
342 Madison Avenue
New York, New York

AHB:EH

ENCYCLOPAEDIA BRITANNICA
NEW YORK, 342 MADISON AVENUE
LONDON, 80 REGENT STREET

Encyclopaedia Britannica

March 9, 1937

March 8, 1937

OFFICE OF THE EDITOR

Dear Mr. Hooper:

Alfred H. Barr, Director

Thank you for sending me proof of the article on Surrealism. I have made a few minor corrections and would like to make the following suggestions.

The sub-headings seem to me to greatly over-emphasize certain paragraphs in the article. Would it be possible to abandon the heading "The Fur-Lined Tea Set" and put in its place four paragraphs above the heading "Three Surrealist Works of Art", or "Art of the Sub-Conscious" two paragraphs below; and to eliminate the heading "Dadaism" in favor of "From Dadaism to Surrealism"?

I find that we have omitted one interesting item from the bibliography, namely, Dali, Salvador: Conquest of the Irrational, Julien Levy, New York, 1935.

The picture by Dali and the object by Oppenheim are analyzed to some extent in the test as well as illustrated. "The Hat Makes the Man", by Max Ernst, is illustrated without analysis. Could I suggest that the following heading be used for the Ernst, which will take only two lines: "'The Hat Makes the Man', a Dada collage (paper pasting) with pencil and ink, by Max Ernst, 1920."

Should you wish the dates for the other two illustrations, the Dali is 1931, the Oppenheim 1936.

FHH:E

Sincerely,

F.H. Hooper, Esq.
Encyclopaedia Britannica
342 Madison Avenue
New York, New York

AHB:EH
Enclosure

ENCYCLOPAEDIA BRITANNICA
NEW YORK, 342 MADISON AVENUE
LONDON, 80 REGENT STREET

OFFICE OF THE EDITOR

March 8, 1937

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

My dear Mr. Barr:

I send you herewith the proof of your article SURREALISM which you were so kind as to write for us. I would be glad if you would return the proof at your earliest convenience, after you have read it and made any changes that may seem necessary.

Very sincerely yours,

F. H. Hooper

EDITOR

FHH:E

ENCYCLOPAEDIA BRITANNICA
NEW YORK, 342 MADISON AVENUE
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Encyclopaedia Britannica

March 2, 1937

OFFICE OF THE EDITOR

March 1, 1937

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

My dear Mr. Barr:

I am [illegible] your favor of the 26th. I think you need have not the slightest hesitation in signing [illegible] we sent to [illegible] the article in a later edition [illegible] opaedia Britannica, we should be as anxious as you that you review it so as to make any changes as might be then necessary.

As for printing the article in any other publication, we certainly should not do so without your consent.

The Encyclopaedia Britannica is our whole livelihood and we therefore take every precaution possible to prevent any pirate from stealing its material. Years ago, before there was an international copyright, pirates in this country at first stole [illegible] in the Britannica, and publish[illegible]. A series of [illegible] leave out a considerable number of [illegible] importance which had been copyrighted in this country. The pirates then put in new s[illegible]es in place of those copyrighted in this cou[illegible] slight changes elsewhere and we at once brought suit to prevent such use of our articles and further to prevent the name Encyclopaedia Britannica appearing on any part of the work. Decisions in the courts were all in our favor, the pirates being no longer at liberty to use the slightly changed articles, and further, and more important, being forbidden to use the name Encyclopaedia Britannica in connection with the partly stolen work. I think the copyright laws in the United States as enforced in the courts center to a considerable extent around the Encyclopaedia Britannica and the suits that have been brought by its publishers.

Dear Mr. Hooper:

Thank you for your letter, which explains perfectly why you asked me to sign such an elaborate release. I am very glad to do it.

Sincerely,

F.H. Hooper, Esq.
Encyclopaedia Britannica
342 Madison Avenue
New York, New York

AHB:EH
Enclosure

ENCYCLOPAEDIA BRITANNICA
NEW YORK, 342 MADISON AVENUE
LONDON, 80 REGENT STREET

OFFICE OF THE EDITOR

March 1, 1937

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

My dear Mr. Barr:

I am in receipt of your favor of the 26th. I think you need have not the slightest hesitation in signing the assignment of copyright blank which we sent to you. If we should use the article in a later edition of the Encyclopaedia Britannica, we should be as anxious as you that you review it so as to make any changes as might be then necessary.

As for printing the article in any other publication, we certainly should not do so without your consent.

The Encyclopaedia Britannica is our whole livelihood and we therefore take every precaution possible to prevent any pirate from stealing its material. Years ago, before there was an international copyright, pirates in this country at first stole the whole matter in the Britannica, and published it in this country. A series of law suits compelled them to leave out a considerable number of articles of great importance which had been copyrighted in this country. The pirates then put in new articles in place of those copyrighted in this country with slight changes elsewhere and we at once brought suit to prevent such use of our articles and further to prevent the name Encyclopaedia Britannica appearing on any part of the work. Decisions in the courts were all in our favor, the pirates being no longer at liberty to use the slightly changed articles, and further, and more important, being forbidden to use the name Encyclopaedia Britannica in connection with the partly stolen work. I think the copyright laws in the United States as enforced in the courts center to a considerable extent around the Encyclopaedia Britannica and the suits that have been brought by its publishers.

You realize also, I am sure, that the fame of the Encyclopaedia Britannica comes from its many eminent contributors. The last thing in the wide world that we would ever think of doing would be anything that would not meet with the approval of a contributor. I think, therefore, that you will be quite safe in signing the assignment of copyright, expecially in view of what I write in this letter.

Perhaps I might add that when you wrote the article at our request and we sent you money in payment, the copyright belongs to us. However we ask our contributors to sign the release as a double precaution. In the course of my connection with the Britannica, I must have requested at least ten thousand different authors to sign copyright blanks and in no case has any author had reason to complain of his action in signing.

I trust the explanation I have given is entirely to your satisfaction. If not and you require any further information, please let me know.

Very sincerely yours,

F. H. Hooper

EDITOR

FHH:E

February 26, 1937

Dear Mr. Hooper:

Thank you for your letter of February 24th with the enclosed check. Please run the footnote in the text or omit it entirely, just as you see fit.

I hesitate to sign the copyright document, which apparently gives the Encyclopaedia Britannica full publication rights to the article. The article was written for a periodical with a fairly general and popular circulation and I would not consent, I am afraid, to its being reprinted anywhere else without consultation. I do not know what the possibilities are but should you, for instance, wish to use it in part or in full in a new edition of the Britannica, I would want to rewrite it. The same would bd true if it were to appear in an English or French periodical. Perhaps this is just a formality but I would like to be sure.

Sincerely,

F.H. Hooper, Esq.
Encyclopaedia Britannica
342 Madison Avenue
New York, New York

AHB:EH

ENCYCLOPAEDIA BRITANNICA
NEW YORK, 342 MADISON AVENUE
LONDON, 80 REGENT STREET

February 23, 1937

February 24, 1937

Dear Mr. Hooper:

Here is the article on Surrealism. It is somewhat longer than you had requested. Should you wish, I would be happy to cut it for you.

I enclose three illustrations. Had I known before this morning that you intended to use illustrations, I would have changed somewhat the character of the article. As it was, I referred in the article to the best known Surrealist works of art, which you may not wish to reproduce again.

I am glad you intend to publish a short bibliography. I have included only American publications since these will be most easily read and most readily obtained by your readers.

I would greatly appreciate having proof since there are a good many proper names which I would like to check.

Sincerely yours,

F.H. Hooper, Esq.
Encyclopaedia Britannica
342 Madison Avenue
New York, New York

AHB:MH
Enclosures

ENCYCLOPAEDIA BRITANNICA
NEW YORK, 342 MADISON AVENUE
LONDON, 80 REGENT STREET

OFFICE OF THE EDITOR

February 24, 1937

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

My dear Mr. Barr:

I am in receipt of your kind favor of yesterday enclosing the article on SURREALISM. It is, as you say, somewhat longer than I had requested, but is too good to cut. I am very much obliged to you for writing this article and I am glad to have it in THE WORLD TODAY.

In one place, page 5, you insert a long foot note. I do not like foot notes and therefore have run the matter in directly at the end of the paragraph where the reference is made. I hope you have no objection. If, however, you have, we will endeavor to straighten the matter out to your satisfaction on the proof.

I enclose our check for thirty dollars in payment for your article; and also our regular blank for assignment of copyright. If you will affix your signature and return it to me, I shall be obliged.

Very sincerely yours,

F. H. Hooper

EDITOR

FHH:E

ENCYCLOPAEDIA BRITANNICA
NEW YORK, 342 MADISON AVENUE
LONDON, 80 REGENT STREET

OFFICE OF THE EDITOR

Feb. 11, 1937

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

Dear Mr. Barr:-

Your favor of February 5th reached this office a few days ago and would have been answered sooner, except that I was away for a short Winter vacation.

I am very much pleased to learn that you will write the short article on Surrealism, for which I asked, the manuscript to reach me by the 22nd of February.

Thanking you for your kindness, I remain

Very truly yours,

F. V. Hooper

Editor

ENCYCLOPAEDIA BRITANNICA
NEW YORK, 342 MADISON AVENUE
LONDON, 80 REGENT STREET

Encyclopaedia Britannica

February 5, 1937

OFFICE OF THE EDITOR

January 25, 1937

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

My dear Mr

You w
THE WORLD
For my nex
like an ar
reader jus
and critic
very glad if you would write it for us. I do
not believe a long article is necessary. One
of 800 to 1000 words should, it seems to me,
tell the story satisfactorily. The manuscript
should reach me by the 22nd day of February,
payment to be made at the regular Britannica
rate of two cents per word.

I sincerely hope that I may receive an
affirmative answer from you.

Sincerely yours,

EDITOR

FHH:E

Dear Mr. Hooper:

I am sorry to have left your letter so long unanswered but have been deliberating as to whether I should undertake any writing at this time when I am so busy working on plans for our new building. However, I think that I can write a short article on Surrealism and will see the manscript reaches you by the 22nd of February.

Sincerely yours,

F.H. Hooper, Esq.
Encyclopaedia Britannica
342 Madison Avenue
New York, New York

F. H. Hooper

AHB:EH

ENCYCLOPAEDIA BRITANNICA
NEW YORK, 342 MADISON AVENUE
LONDON, 80 REGENT STREET

OFFICE OF THE EDITOR

January 25, 1937

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

My dear Mr. Barr:

You were kind enough to write for us for THE WORLD TODAY an article on VINCENT VAN GOGH. For my next issue of THE WORLD TODAY I should like an article on SURREALISM telling the reader just what it is and what its advocates and critics believe it to be. I should be very glad if you would write it for us. I do not believe a long article is necessary. One of 800 to 1000 words should, it seems to me, tell the story satisfactorily. The manuscript should reach me by the 22nd day of February, payment to be made at the regular Britannica rate of two cents per word.

I sincerely hope that I may receive an affirmative answer from you.

Very sincerely yours,

F. H. Hooker
EDITOR

FHH:E

Fausler

THE METROPOLITAN MUSEUM OF ART
NEW YORK

May 28, 1937

Dear Mr Barr -

I think you're right about not stopping with Hans Baldung; and I'm grateful for your suggestions. The difficulty lies in the fact that as yet we have only laid out our lecture program for the first semester and in that program I don't have time to cover more. But I shall plan to work on the later men whom you suggest, as well as a lot of Baroque architecture and sculpture, in hopes that I'll have a chance to use them later. And I will have a chance.

Julius Held spent an evening with us telling us where to go

Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York.

AHB:JH

Fansler

to see what, putting the emphases on the prints and on the Baroque in general. He was a tremendous help. So — if we get the scholarships we're all set. (If we don't we'll go to England and live for nothing with our relatives and study German prints in the British museum!)

I can't tell you how grateful I am to you, both for your help and for your nice letter to Dr Thomas.

Yours very sincerely

Roberta Fansler

AHB:JH

Fansler

May 26, 1937.

Dear Mrs. Fansler:

I have sent the enclosed letter to Dr. Thomas. I really think there is a good chance of your securing a scholarship.

I note with some regret that you expect to stop with Holbein and Baldung. I wonder if it would not be interesting to go on further into the sixteenth century with Stimmer and especially Elsheimer (a great artist, I think), touch on the really exciting Baroque ornamental engravings and the fantasies by the Jannitzer family, through the romantic engravers such as Friedrich, Runge, Busch, Rethal, Richter, and perhaps down to our own times. If this is too far, Rethal or Liebermann might be good stopping points. This would avoid the usual academic journey of 1400 to 1550, and enable you to use some of the very exciting material at the Met of the succeeding two centuries. I am sure that Hyatt Mayor and Ivins would be delighted to help you.

I know I am being impertinent but I really think that much fifteenth century engraving is pretty boring and its value exaggerated.

Yours with best wishes for seducing the Schurz Foundation, and apologies for gratuitous advice,

Mrs. Roberta Fansler
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York.

AHB:JH

Fansler

May 26, 1937.

Dear Dr. Thomas:

It is a pleasure to write you in support of Mrs. Roberta Fansler's application for a travelling scholarship for study in Germany.

I have known Mrs. Fansler for some years, and believe that she is doing excellent work at the Metropolitan Museum. She is talented, intelligent, and charming. I think she would do credit to the Carl Schurz Foundation as a recipient of a grant.

With kind regards, I am,

Sincerely,

Dr. Wilbur K. Thomas
Carl Schurz Memorial Foundation
225 South 15th Street
Philadelphia, Penna.

Dr. Wilbu
Carl Schu
225 South
Philadelp

Dear Dr.

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Dear Mr Barr.

As I read the enclosed letter over I realize that there is probably too much about my husband and too little about the course. Do you think the joint grant is a tactical error? I'll rewrite the letter if you think it is out of the question

The course will begin with the primitive woodcuts; then the early engravings; then early German book illustration (Augsburg and Ulm); then Nuremberg Books including Dürer's Apocalypse; then Dürer's woodcuts; then his coppers; then Cranach

and Altdorfer, and finally Holbein and Baldung.

Frankly I haven't had time to work out even the roughest itinerary. I only know that I should want to include Vienna.

Would you prefer all this put into the letter to Dr. Thomas or shall I send it as it stands?

The allusion to my Quakerism may also seem a little dragged in. As a matter of fact he probably knows all my relatives and did not above using any kind of pull in such matters.

What do you think?

Thanks a lot.

Roberta Fansler

I'll be near a telephone all to-morrow if you can let me know.

Tuesday

Dr. Wilbur K
Carl Schurz
225 South 15
Philadelphia

Dear Dr. Tho

My husb
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May 25, 1937

Dr. Wilbur K. Thomas
Carl Schurz Memorial Foundation, Inc.
225 South 15th Street
Philadelphia, Pennsylvania

Dear Dr. Thomas:

My husband and I should like to apply to your Foundation for a grant of $600 to enable us to spend a month travelling and studying in Germany this summer. I am not sure whether you are accustomed to make such grants to couples, but it seems to me worth while to put our plan before you. It is specifically my work as an Instructor at the Metropolitan Museum of Art which will benefit most by the opportunity to study in Germany, but indirectly my husband's work would be equally enriched.

My husband is Thomas Fansler, Director of the Department of Research, Division of General Education at New York University. He graduated from Haverford College in 1922, and took a master's degree there in 1925. Since then he has been in various fields of educational work, recently concentrating in that of adult education. His book on "Discussion Methods for Adult Groups" is very widely used in forums and discussion groups throughout the country. He is particularly interested at present in adult education for a social consciousness which, he believes, may be the means of making Democracy "work" in this country. To him Germany presents a most interesting social problem which he is anxious to study at first hand.

I am an Instructor at the Metropolitan Museum of Art where I have taught since 1927. I graduated from Bryn Mawr in 1924 and did one year of graduate work there before going to Europe in 1925-26 on a Carnegie travelling scholarship. My courses at the Museum are all given in the field of Painting and Prints. For next year I plan to offer a course in German Prints to be given in one of the Museum classrooms with special exhibitions of the original prints, taken from the Museum's collection, to illustrate the series of lectures. As I have not been in Germany since I was a child I feel very badly in need of first hand knowledge. I should want to travel a good deal, to get the feel of the country, and I should want to spend much of my time in the Print Rooms of the ~~Kaiser Friedrich~~ Museums in Berlin, Dresden and Vienna.

Some weeks ago before we were at all certain that we could arrange to leave the three children, we engaged third class passage on the Bremen, sailing June 30 and on the Europa returning August 20, in the sanguine hope that "way

would open", as my Quaker family would put it.

If a grant can be made jointly to my husband and me as a family we shall be overjoyed. If the scholarships are available only for people actively engaged in teaching art, I shall be grateful if your committee will consider my application for a grant of $400. It would probably cost me considerably more than half as much to travel alone in Germany as it would to go with my husband, for which reason we are asking for a joint grant of $600 or for a single grant of $400. I hope this does not seem excessive.

Mr. Alfred Barr has kindly offered to write a letter in my behalf. If a letter is also required in support of my husband's application, Dean Ned H. Dearborn of New York University will I know be glad to write one.

Sincerely yours,

Roberta Murray Fansler

Roberta Murray Fansler

Copy to Mr Barr

511 E 85th St
N.Y.C.
May 8th 1937

Dear Mr Barr

Dr. Nierendorf told me that he had seen you, and mentioned me, and at once it fell heavily upon me that I had been in New York for a week without seeing you. I have been thinking constantly of your time. Of course, I know you are very busy, and my old friendship [illegible]

It is very probable that in a week I'll leave New York for about 2 months. I should be very glad if I could call on you before leaving if may for a short time.

Sincerely
Th. Lux Feininger

May 24, 1937.

Dear Mrs. Fansler:

For a travelling scholarship in Germany you should address Dr. Wilbur K. Thomas of the Carl Schurz Memorial Foundation, Inc., 225 South 15th Street, Philadelphia.

When you prepare your letter to Dr. Thomas, please send me a copy so that I may write him myself.

Good Luck.

Sincerely,

Mrs. Roberta Fansler
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York.

AHB:JH

Feininger

511 E 85th St
N.Y.C.
May 4th 1937

Dear Mr. Barr:

Mr. Nierendorf told me that he had seen you, and mentioned me, and at once it fell heavily on my conscience, that I've been in New York almost half a year, & not seen you. Of respect for the value of your time, knowing how busy you are, is my only excuse for not renewing sooner a very old friendship.

It is very probable that in a week I'll leave New York for about 2 months; I should be very glad if I could call on you before leaving, if only for a short time.

Sincerely,

Th. Lux Feininger

Frazier

THE CUMMINGTON SCHOOL
WLATHOUSE-IN-THE-HILLS, INCORPORATED
CUMMINGTON, MASSACHUSETTS

May 6, 1937

Dear Miss Frazier:

I am sorry that you have not had better luck in finding a sculptor. Did I suggest John Flannagan? He might be a good person for you to get in touch with if you have not done so already. He can be reached at 147 East 19th Street, New York City, care of Lynn Fausett.

With best wishes for a successful summer, I am

Sincerely yours,

Miss Katharine Frazier
The Cummington School
Cummington, Massachusetts

AHB:EH

THE CUMMINGTON SCHOOL

PLAYHOUSE - IN - THE - HILLS, INCORPORATED

CUMMINGTON, MASSACHUSETTS

MUSIC
POETRY
PAINTING
SCULPTURE
ALLIED SUBJECTS

May 3, 1937

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

My dear Mr. Barr:

Thanks very much for your letter of April 19 and its enclosure. We still have not found our sculptor and I was glad to know about Mr. Rosenbauer. I wrote him at once, but he is only interested in a job paying good cash to bring and keep his entire family east for the summer. So that would not work.

I wanted to get Jon Corbino and was sorry his good fortune in getting a Guggenheim Fellowship precluded his teaching. I looked at Bruce Moore's work and was more convinced that we must have a carver. Alexander Calder did not reply.

So we are still hunting for the right person. Should anyone else occur to you, I hope you will let me know. A good opportunity to do his own work is about the best thing we have to offer. But we must have the right kind of artistic approach and an interest in wide education in the person we engage. Otherwise we shall let the job go unfilled.

I appreciated very much the time and thought you gave to our problem. Thank you.

Most sincerely yours.

Katharine Frazier

P.S. I shall be in New York again on Monday and Tuesday, May 10 and 11, and again Sunday and Monday, May 16 and 17. I can be reached at 400 East 59 Street. Phone Plaza 3-3281.

147 2.19 Clo Jepson Dunsett
John Farrington - NYC.

Frazier

THE CUMMINGTON SCHOOL
Playhouse-in-the-Hills, Incorporated
Cummington, Mass.

February 23, 1937

Music
Poetry
Painting
Sculpture
and
Allied Subjects

February 18, 1937

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

My dear Mr. Barr:

You were ill at the time I hoped to see you in New York. I hope you are well again. I wonder if you could talk with me a little when I am in town next week. Would you have your secretary telephone me about a time of meeting? I can be reached on Wednesday morning before 10 o'clock at Rosetta Newman's, Plaza 3-3281. That is February 24. I shall be in town that day and also Thursday.

Very sincerely yours,

Katharine Frazier

Miss Katharine Frazier
care Miss Rosetta Newman
400 East 59th Street
New York, New York

AHB:EH

Dear Miss Frazier:

I shall be very glad to see you tomorrow (Wednesday) in my office at 12:30. Will you be good enough to telephone me sometime during the morning to confirm the appointment?

Sincerely,

THE CUMMINGTON SCHOOL

Playhouse-in-the-Hills, Incorporated

Cummington, Mass.

Music
Poetry
Painting
Sculpture
and
Allied Subjects

12:30

February 18, 1937

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

My dear Mr. Barr:

You were ill at the time I hoped to see you in New York. I hope you are well again. I wonder if you could find time to talk with me a little when I am in town next week. Would you have your secretary telephone me about a time of meeting? I can be reached on Wednesday morning before 10 o'clock at Rosetta Newman's, Plaza 3-3281. That is February 24. I shall be in town that day and also Thursday.

Very sincerely yours,

Katharine Frazer

Director

THE CUMMINGTON SCHOOL

PLAYHOUSE - IN - THE - HILLS, INCORPORATED

CUMMINGTON, MASSACHUSETTS

MUSIC
POETRY
PAINTING
SCULPTURE
ALLIED SUBJECTS

January 4, 1937

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

My dear Mr. Barr:

You know something of this school through Jere Abbott and Misha Reznikoff. This year we are again looking for a young sculptor for our summer work. I wonder if you would be so good as to talk with me about this need and make any suggestions which may occur to you. Within a few days you will receive our new bulletin which this year demonstrates work done more than it describes. If you will take time to look at it, you will realize something of the approach taken here to the problems of creativeness. That is necessary in order to fully consider what kind of person should teach here.

I shall be in New York from January 7 to 14 and should very much appreciate having an appointment with you. I can be reached in care of Rosetta Newman, 400 East 59 Street, whose telephone is Plaza 3-3281.

Very sincerely yours,

Katharine Frazer

E.H. Telephoned 1/7/37 Said would arrange for appointment if possible - Barr ell.

Concetta Scaravaglione - very good teacher
Alfeo Faggi - Woodstock -

Gazette des Beaux-Arts

April 7, 1937

Dear Frau Haag:

I hope by this time you have received copies of the Gazette des Beaux-Arts with the publication of the letters which Marion and Cézanne wrote to your father. In case you have not received a copy, I enclose a copy of the article torn out of the magazine and sent to me by the Gazette des Beaux-Arts. Please let me know if you do not receive whole copies, since they will be more valuable to you as documents of the correspondence.

A Professor Georges Gruau has written me from Blois, 87 Rue du Foix, asking about the last letter in the correspondence, the long one about the Zola-Alexis affair. He is apparently a Zola authority. Should he write you, I think it might be very helpful if you were to make a copy of the letter and send it to him, or better still, have it photostated. As you know, each reference or publication about these letters increases their value.

I now have received from the Gazette des Beaux-Arts some money in payment for the article. The amount is approximately forty dollars. I will keep this for you here in America until I receive instructions. As you recall, I want to turn over to you whatever payment is made for the publication. I have deducted a small amount for photographs.

Let me know how you are. Mrs. Barr joins me in kindest regards.

Sincerely,

Frau Hedwig Haag
4 Hölderlinstrasse
Stuttgart, Germany

AHB:EH

April 7, 1937

Dear M. Babelon:

It is now some months since the publication of the Cézanne-Marion material. I would very much appreciate your returning to me as soon as possible the photographs and manuscript, taking special precautions to pack the photographs well since some of them are precious heirlooms of Mme. Haag.

In a recent letter I asked to have sent me fifty copies of the issue of the Gazette des Beaux-Arts containing this article. May I now reduce this to twenty-five, since I have already received a dozen copies of the article?

Will you kindly let me know whether you sent two copies of the magazine to Mme. Haag? Her address is Mme. Hedvig Haag, 4 Hölderlinstrasse, Stuttgart.

With kindest regards, I am

Sincerely yours,

M. Jean Babelon
Gazette des Beaux-Arts
1 Rue de la Baume
Paris, France

AHB:EH

Wildenstein

February 10, 1937

Dear M. Wildenstein:

I have seen with pleasure the January issue of the Gazette des Beaux-Arts with the Cézanne letters. I would greatly appreciate having some reprints of this article. I believe that I spoke to M. Babelon about having fifty.

I hope soon to receive the manuscript with the original photographs, some of which I must return to Mme. Haag, in Stuttgart, together with whatever payment is to be made for the article.

With kindest regards to you and M. Babelon, I am

Very sincerely yours,

M. Georges Wildenstein
1 Rue de la Baume
Paris, France

AHB:EH

April 6, 1937

My dear Professor Gruau:

I am sorry to say that I did not make complete copies of all the letters. As I recall, the letter which Marion wrote to Morstatt about the Alexis affair is quite long and full. I believe that Frau Haag would consent to send you a copy of this letter. Her address is Frau Hedwig Haag, 4 Hölderlinstrasse, Stuttgart.

I am, believe me, very anxious to help you in any way that I can in your Zola researches. I did not publish the full account of the Alexis affair because I had supposed it already very well known and adequately documented elsewhere.

Should you publish any of the Marion material, will you not kindly send me a copy of the article?

Sincerely yours,

M. G. Gruau, Professeur
87 Rue du Foix
Blois, France

AHB:EH

Blois, le 19 mai 1937

Monsieur,

Professeur et travaillant à une thèse sur "Zola avant les Rougon-Macquart", je m'intéresse beaucoup à tout ce qui touche Cézanne – Monsieur John Rewald, avec qui je suis en relations, me signale votre article de la "Gazette des Beaux Arts" (je n'ai pu travailler depuis un mois, par suite d'occupations incidentes) – et je viens de le lire avec un très vif intérêt – J'ai eu l'occasion de consulter des lettres inédites de Manet – Mais serais particulièrement curieux de savoir ce que peuvent nous apprendre de Zola les lettres que vous citez – en dehors de ce que vous en dites pages 50 et 51 – Pourrait-on obtenir communication ou copie de ces lettres – de celles du moins qui intéressent Zola ? Madame Haag y consentirait elle ? – et pourriez vous me donner son adresse ?

Je m'excuse, Monsieur, de mon indiscrétion – Mais vous comprendrez tout l'intérêt que peut présenter pour moi cette correspondance et votre article est trop précis et trop documenté pour que vous ne compreniez ma curiosité.

Je vous prie d'agréer, Monsieur, l'assurance de ma considération distinguée

Georges Duval

Georges Duval Professeur 87 Rue du Foix. Blois

ARTISTS COORDINATION COMMITTEE

ONE HUNDRED WEST THIRTEENTH STREET : NEW YORK CITY : GRAMERCY 5-9647

MEMBER SOCIETIES

American Artists' Congress
An American Group, Inc.
American Society of Painters, Sculptors and Gravers
Artists Union
Harlem Artists Guild
National Society of Mural Painters
New York Society of Women Artists

February 5, 1937

Gellert

Mr. Alfred H. Barr, Jr.,
c/o Museum of Modern Art,
11 W. 53d St.,
N. Y. City.

Dear Mr. Barr:

As a result of a letter sent out on November 21st, 1936, by the Secretary of the National Society of Mural Painters, considerable confusion prevails among members of the Municipal Art Committee, concerning the relationship of the Artists Coordination Committee and the National Society of Mural Painters.

We feel, it is necessary to acquaint you with the following statement of the Secretary of the National Society of Mural Painters, which, we hope, will be sufficient to dispel any misunderstanding:

> "At a regular meeting of the National Society of Mural Painters, held on Monday, January 11th, 1937, the following motion was made and passed:
>
> 'That the National Society of Mural Painters is in favor of the Artists Coordination Committee being represented on the Committee of 100'.
>
> William C. Palmer,
> Secretary, National Society of Mural Painters."

We are glad to inform you, that a meeting has been arranged between the Artists' Coordination Committee and a Special Committee of the Municipal Art Committee, which was appointed to discuss our request of representation for artists' societies on the Municipal Art Committee.

The outcome of this Conference will be reported and submitted for discussion by the Artists Coordination Committee at its headquarters, at 100 West 13th Street, on Tuesday, February 9th, at 3 P.M.

You are cordially invited to meet with other members of the Municipal Art Committee.

Very sincerely,

Hugo Gellert

Hugo Gellert
Chairman, Artists' Coordination Committee.

ARTISTS' COORDINATION COMMITTEE

100 WEST 13TH STREET
NEW YORK 11, N.Y.
CHELSEA 2-6047

MEMBER S
AMERICAN ARTI
AN AMERICAN
AMERICAN S
PAINTERS, SCULP
ARTISTS'
HARLEM ART
NATIONAL S
MURAL P
NEW YORK
OF WOMEN

As a member of the [illegible] shown interest in the welfare of art and artists by responding to the appeals of the Artists' Coordination Committee.

The Artists' Coordination Committee is holding a conference with members of the Municipal Art Committee at the New School for Social Research, 66 West 12th St. on Wednesday, January 27 at 5 p.m. It is a very important conference, and it is our hope that you will be able to [illegible]

Very sincerely,

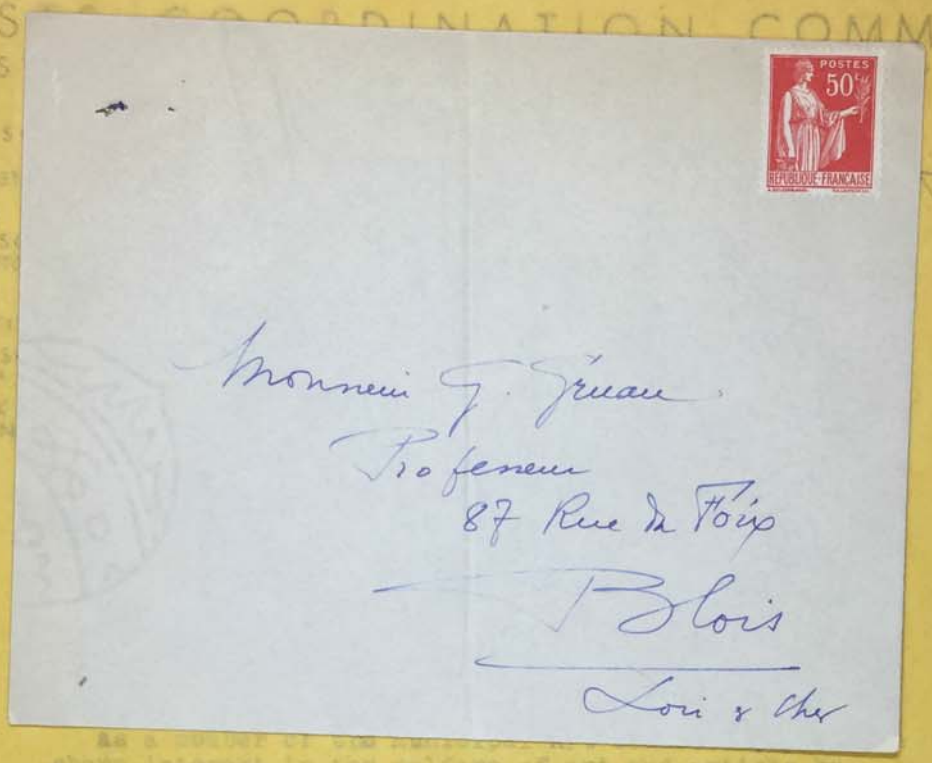
Hugo Gallert

Hugo Gallert

Chairman, Artists' Coordination Committee

Hugo Gallert, Esq.
Artists Coordination Committee
100 West 13th Street
New York, New York

AHB:EH



Gallert

ARTISTS COORDINATION COMMITTEE
100 WEST 13th STREET · NEW YORK CITY · GRAMERCY 5-0647

MEMBER SOCIETIES
AMERICAN ARTISTS CONGRESS
AN AMERICAN GROUP, INC.
AMERICAN SOCIETY OF PAINTERS, SCULPTORS & GRAVERS
ARTISTS' UNION
HARLEM ARTISTS' GUILD
NATIONAL SOCIETY OF MURAL PAINTERS
NEW YORK SOCIETY OF WOMEN ARTISTS

Gellert

January 23, 1937

January 19, 1937.

Dear Mr. Gellert:

I regret very much that I shall not be able to attend the conference next Wednesday. As it happens, there is an important Museum committee meeting scheduled for that afternoon which I feel that I cannot miss.

Sincerely yours,

Mr. Alfred H. Barr, Jr.
Museum
11 West
New York

Dear Mr. Barr,

As a member of the Municipal Art Committee, you have shown interest in the welfare of art and artists by responding to the appeals of the Artists' Coordination Committee.

The Artists' Coordination Committee is holding a conference with members of the Municipal Art Committee at the New School for Social Research, 66 West 12th St. on Wednesday, January 27 at 5 p.m. It is a very important conference, and it is our hope that you will be able

Very sincerely,

Hugo Gellert

Hugo Gellert

Chairman, Artists' Coordination Committee

Hugo Gellert, Esq.
Artists Coordination Committee
100 West 13th Street
New York, New York

AHB:EH

ARTISTS COORDINATION COMMITTEE

100 WEST 13th STREET · NEW YORK CITY · GRAMERCY 5-9647

MEMBER SOCIETIES

AMERICAN ARTISTS' CONGRESS
AN AMERICAN GROUP, INC.
AMERICAN SOCIETY OF PAINTERS, SCULPTORS & GRAVERS
ARTISTS' UNION
HARLEM ARTISTS' GUILD
NATIONAL SOCIETY OF MURAL PAINTERS
NEW YORK SOCIETY OF WOMEN ARTISTS

January 19, 1937.

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

Dear Mr. Barr,

As a member of the Municipal Art Committee, you have shown interest in the welfare of art and artists by responding to the appeals of the Artists' Coordination Committee.

The Artists' Coordination Committee is holding a conference with members of the Municipal Art Committee at the New School for Social Research, 66 West 12th St. on Wednesday, January 27 at 5 p.m. It is a very important conference, and it is our hope that you will be able to attend.

Very sincerely,

Hugo Gellert

Hugo Gellert

Chairman, Artists' Coordination Committee

PHILIP L. GOODWIN ★ ARCHITECT ★ 32 EAST 57 STREET ★ NEW YORK ★ VOLUNTEER 5-1990

August 30, 1937.

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

Dear Alfred:

Thanks very much for your letter of August 27th. The uncertainty of just when and how the large lecture room in the basement and the preview room are to be used, make it seem necessary to have them aircooled anyway. Mr. Williams, of the Clyde Place office, has comin~~g~~ in, ~~on Wednesday~~ to make the whole question definite, and ~~by that time~~ I ~~have to~~ have Stephen Clark's (O.K.) reaction too. It seems to me dangerous to leave out the possibility of air conditioning for almost any part of the building, unless the saving in space or money was sufficient to take the risk. The saving in duct space is negligible if we should leave out all the offices, and in money it amounts to around $3,000.

The plans were filed on Saturday morning, and as you do not ask for a set of blueprints, I am not sending one to bother you, during your short rest.

Such things as have come up are all minor ones, i.e., slop sink for ground floor, grilles for air conditioning in terrace to the north, small enclosure for fire stair on north wall, second floor. Certain partitions between offices need more study, and also the question of coat closets for offices and many other details of that kind. It seems to me that they can be taken up perfectly well with you and McAndrew when you get back.

I expect the Atwell company will begin excavating tomorrow or Wednesday.

Sincerely,

Phil G.

PHILIP L. GOODWIN ★ ARCHITECT ★ 32 EAST 57 STREET ★ NEW YORK ★ VOLUNTEER 5-1990

RE: MUSEUM OF MODERN ART

August 26, 1937.

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

Dear Alfred:

Thanks for your letter of August 24th.

To answer two of your points right away, I would say that the position of the service passage at the rear of the elevators does not make much difference to the exhibition space in the northwest corner of the Ground Floor Galleries. I have shown a diagram on the back of two sides of this Gallery, and I do not think the proportions are bad even though the ceiling is 14 feet and we cannot furr down as you say. The arrangement is so ideal in every other way, that I do not think we could do anything better. Also, we are bound to have a secret door either opening in the Gallery or opening on the wall space on the Grand Passage.

In my mind, there may be a preference for one or the other, but from the practical point of view of service, the door is better on the Grand Passage than in the corner of the Gallery.

In regard to the truck entrance, the duct over the door will not be more than 7 feet WIDE by 14 inches high. This will permit of a truck door 11 feet square if needed, allowing ample space for stairs, duct and door. It will also provide a certain amount of storage space directly to the right of the truck door as you enter, about 8 feet high in front and sloping down at the back. This might be convenient for the storage of tackle, etc., connected with loading and unloading.

I am enclosing a copy of a letter to Stephen Clark about excavation, the future 6th Floor and air conditioning. Immediate decisions on all of these are necessary and your opinion on the last two would be valuable. I have gone forward with the excavation as it is under the budget anyway, and it will gain time.

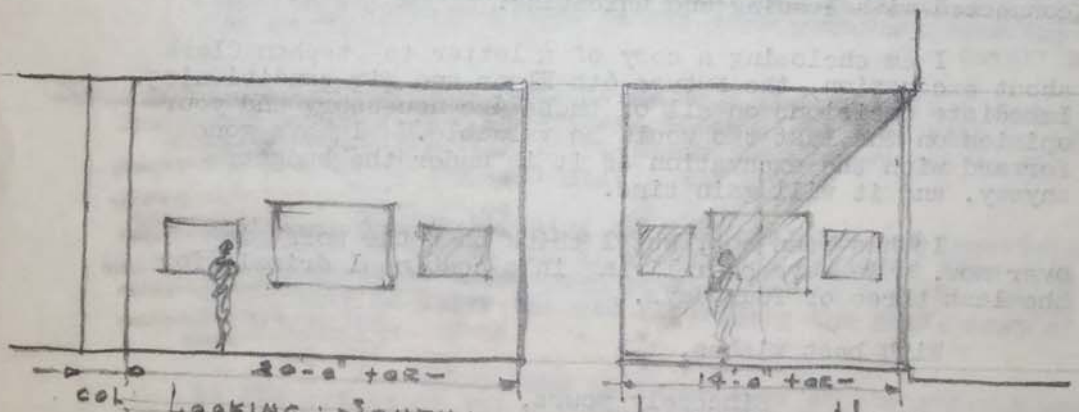
It has been hot, but I think that the worst is over now. We have been living in a continual drizzle for the last three or four days.

With best wishes,

Sincerely yours,

Philip L. Goodwin

(over)



PHILIP L. GOODWIN ARCHITECT 32 EAST 57 STREET NEW YORK VOLUNTEER 5-1990

RE: MUSEUM OF MODERN ART

August 26, 1937.

Mr. Stephen C. Clark,
149 Broadway,
New York.

Dear Stephen:

Lowry has sent in his figures for excavation on a unit basis. The total amounts to about $6,000 less than the budget for the second lowest bid. This was sent in by George Atwell, who did the excavation for 19 West 54th Street and other large buildings. Lowry feels that the lowest bid, from the firm of Clarence Smith, is not so dependable. According to the arrangement at the last meeting, he will proceed with Atwell and work should begin next Monday.

I enclose three copies of agreement for your signature. We cannot afford to delay now, as we are so far behind.

Btrehan requires a plan of the proposed future 6th Floor. I laid this out as extending only to the limits of the building on the east and west, and the present pent house on the north and south. This will give us 5,100 square feet of office space, as compared with the 7,800 square feet of office space now on the 5th Floor.

The present Pent House would be raised up one floor higher, so that we would not lose that accommodation. If the Museum grows, particularly in the Film Department for instance, it could be taken out and put in the new 6th Floor and that space on the 4th Floor assigned to lecture rooms, study rooms and small print galleries. The fact that the Film Library might be on the 6th Floor and the Preview on the 4th Floor Abbott says would not make any difference.

It also seems to me that the future 6th Floor would look better with the setback of about 12 feet both on the front and rear, than if it should be carried out to the whole area of the building.

We are planning to get this plan out immediately so as not to delay, and if you have a definite idea please let me know, as this would be the time to have the steel plans made to carry the 6th Floor over the whole area if it is preferred.

The third item of importance at the present moment is the extent of the air conditioning as far as the offices are concerned. Place has included ducts capable of supplying

PHILIP L. GOODWIN ARCHITECT 32 EAST 57 STREET NEW YORK VOLUNTEER 5-1990

heat, ventilation, humidification and cooling to all parts of the Museum, including a future 6th Floor, but he only supplies the cooling element to the lecture room and lounge in the basement at the present time.

As the Preview Room will be used in summer, Abbott says that this will need cooling badly, and it might be desirable in the Library. To cut out the duct layout for the offices would limit us in the future and would only make a saving of two to three thousand dollars, and a very small amount of space. Place recommends strongly that we keep in the possibility of future cooling, as they say it is increasingly used in insurance companies, banks and hotels as well as a great many public places.

We will proceed with the rock excavation as it is under the budget figure.

In regard to the 6th Floor and the air cooling questions, I should like to get an authorization before it is likely that there will be a Building Committee meeting. I am therefore sending this to all the Committee and A. H. Barr, Jr., in order to get everybody's reaction. If I cannot get their opinion, we will go ahead with the 6th Floor and air conditioning as above.

Sincerely yours,

Philip L. G.

c/c to Mr. Goodyear
Mr. Rockefeller
Mr. Barr

PHILIP L. GOODWIN ★ ARCHITECT ★ 32 EAST 57 STREET ★ NEW YORK ★ VOLUNTEER 5-1990

August 20, 1937.

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

Dear Alfred:

I do not want to bother you during your short rest in Vermont, but I had a long talk with Henry Kent who gave me his views on "study rooms and storage adjacent". You probably know about his theory.

How would it be to use the 2nd Floor to begin with, largely for a study space surrounded by storage of all the material in the Museum not on permanent exhibition on the 3rd Floor? It might be an interesting method for the first few years of the Museum. As you needed more gallery space, the mezzanine storage could be gradually put into use.

Stephen Clark was here yesterday and we showed him the working drawings as completed to date, with the arrangements for the basement and pent house as you last saw them.

There have been no changes other than one or two slight ones, such as eliminating a stair tread and improving landings, etc. If you would like me to send you a set of the blueprints to date, I would be very glad to do so at any time.

The old buildings are completely demolished, but the excavation has not yet been begun.

Best wishes to Mrs. Barr and yourself.

Sincerely yours,

Philip G.

331

JOHN LOWRY, INC.
BUILDERS

INTERNATIONAL BUILDING
ROCKEFELLER CENTER

NEW YORK

August 12, 1937.

Mr. Nelson Rockefeller,
30 Rockefeller Plaza,
New York City.

Dear Mr. Rockefeller:

Enclosed please find copy of the Minutes of the Meeting in Mr. Goodwin's office on the 9th.

Very truly yours,

JOHN LOWRY, INC.

COPY

Vice President

WCB/LEH
Enc.

CC to Mr. Clark - Museum
Mr. Barr "
Mr. Goodwin
Mr. Stone
Mr. Troy

JOHN LOWRY, INC.
BUILDERS

INTERNATIONAL BUILDING
ROCKEFELLER CENTER

NEW YORK

August 10, 1937.

Minutes of Meeting in Mr. Goodwin's office August 9, 1937 in regard to the Budget for the Museum of Modern Art.

Present: Mr. Nelson Rockefeller
Messrs. Clark and Barr of The Museum of Modern Art.
" Goodwin and Stone - Architects.
Mr. Troy - Owner's Representative.
Mr. Bradbury - John Lowry, Inc.

Letter from John Lowry, Inc. to Philip L. Goodwin dated August 9th was discussed in detail as follows:

1. It was agreed that Item #1 - Additional cost of the
2. Reinforced concrete structure, Item #2 - Hydrolithic
3. Waterproofing, and Item #3 - Rock Cuts and the like, for trenches, pits and tunnels, could not be avoided.

4. Exterior Marble Facing to Rear Walls was discussed. It was pointed out that marble facing would only be on the lower part of the wall up to the first setback instead of the entire rear facade, and with the window outs etc. Lowry advised that ..... $15,000.00 could but cut off the budget on the above basis.

5. Architectural Terra Cotta was also discussed, and it was decided to omit the Architectural terra cotta and use a face brick costing $40.00 to $45.00 per M. saving $15,000.00

6. Austral Type Windows - These may be steel but need not necessarily be Austral. Architects will go into this and will use projected type or other less expensive than Austral, made up in standard sections of muntin arrangement they desire, saving 2,500.00

7. Architectural Metal Work - It was decided to stick to the original nickel bronze instead of stainless steel, saving 12,000.00

8. Glass Brick - This was retained.

9. Glass & Glazing - Over-size plate and curved glass. This was retained.

10. Awning as indicated over show windows may be changed but nevertheless an allowance is to be carried in the contract of $2,000.00 covering shade and protection to the show windows during the day and at night.

11. Interior Marble, Slate and Structural Glass - There was considerable discussion about this and it was decided to retain marble in the Entrance Lobby floors and walls, but only run it up to the first landing of the stairs instead of to the third floor. It was further decided instead of the structural glass toilet stalls to use a low priced marble of equal cost to Napoleon gray, saving approximately....$ 4,000.00

12. Hollow Metal Work - Elevator Doors are to remain hollow metal and not stainless steel as now figured, saving 5,000.00

13. Flush type metal partitions are to be eliminated and ordinary gypsum block, plastered and painted, to be used in the two top floors, saving 7,000.00

14. Carpentry - The fireproof wood sheeting with Monk's cloth for which an allowance was carried in the budget of $15,000. is to be retained until Mr. Troys' experiments are completed.

15. Floor covering - It was felt that since the original budget was based on terrazzo floors for the Museum, that the linoleum now required for these floors over cement would about offset the saving in terrazzo, therefor in the sum of $11,000. carried for linoleum we reduce it, saving 6,000.00

16. Mail Chute - This is to be omitted, saving 900.00

17. Mechanical Trades - Mr. Bradbury pointed out the increased cost of labor and material for the various mechanical trades due to adjustments in wages and hours, and increased material costs, which would increase the budget for these trades a total of $26,500.00

This makes a total saving of ..... $67,400.00 off the above mentioned budget increase of $150,000. making Towry's estimated net cost $82,600. for the additions to the budget, exclusive of fee.

Original Budget	$875,000.00
Additions as above	82,600.00
Total revised estimate budget	$957,600.00 without fees.

There was considerable discussion about the heat radiated through glass brick, especially when subjected to the direct rays of the sun. Mr. Troy and Lowry are to go into this matter, investigate the possibility of an actinic ray glass brick, or some other construction which would prevent this radiation.

Mr. Rockefeller asked what the cost would be if while excavating and installing foundation, we were to excavate for and install foundations with a temporary roof in Lot #14 West 54th Street for the future sculpture gallery. Mr. Bradbury estimated that simply installing the foundation walls, floors, waterproofing same and a temporary roof would cost not more than approximately $6000.

There was some discussion regarding the painting of the steel windows above the first floor and the possibility of using aluminum paint, etc.

There was further discussion as to the possibility of painting the face brick which is now to be installed in place of the Terra Cotta and decided to leave this in the Architects' hands for selection.

The Architects, Mr. Troy and the Builders are to continue to cooperate closely in the use of various materials to make as much additional saving as is possible.

Inasmuch as Mr. Goodwin stated drawings for the structure below grade would not be in readiness until about Labor Day, it was decided to take the excavation figures lump sum for general cellar levels on the present layout with units for adjustment and for pits, trenches, footings, etc.

WCB/LEH

From Mr Goodwin's Office

A. Barr Jr

August 10, 1937

MEETING OF THE BOARD OF TRUSTEED FOR

MUSEUM OF MODERN ART August 9, 1937 at 32 East 57th St.

Referring to the letter of August 9th from John Lowry, Builder, the following points were decided upon:

1. It was pointed out to Mr. Bradbury that the Equi Depth system had been intended from the first.

2. O.K.

3. O.K.

4. Marble facing for two upper stories rear to be omitted, and brick substituted.

5. Omit terra cotta. Use face brick for two upper stories rear, tower and side walls.

6. Type of window to be definitely settled later. Probably steel ~~partitions~~ with aluminum paint.

7. Nickel bronze instead of stainless steel.

8. O.K.

9. O.K.

10. If awnings are required instead of marquee, make them separate and hand operated.

11. Omit structural glass in toilets. Use Napoleon marble . Material for main lobby and first flight stairs to be decided later.

12. Use hollow metal flush, special finish elevator doors. Omit stainless steel.

13. Use Gypsum block partition and cut out flush type metal partition in offices.

14. Use wood fibre plaster with copper mesh painted for gallery partition if tests prove successful.

15. O.K.

16. Omit mail chute.

17. O.K.

It is to be noted that Mr. Lowry did not know of the reduction of two feet in ceiling height on the second floor when he wrote the first paragraph of this letter, indicating an increase of approximately $150,000 in costs over his original estimate in March 1937.

IVY LEE AND T. J. ROSS
405 LEXINGTON AVENUE
NEW YORK, N. Y.

Forwarded as of Possible Interest to

From the Dallas, Tex., Journal

June 22, 1937

Museum of Modern Art Moves Into New Home

BY ELISABETH REA.

Summer visitors to New York will find that one of the popular art centers, the Museum of Modern Art, has moved its offices and galleries from West Fifty-Third street to temporary quarters at 14 West Forty-Ninth street, in the latest building in Rockefeller Center to be completed. It was opened for accupancy only about a month ago. The museum has a suite of offices on the fifteenth floor; its galleries will be on the concourse level and will comprise an area almost as large as the four floors of the building just vacated by the museum.

The remodeled residence building which has housed the museum since the spring of 1932 is being torn down to make way for the erection of a new museum building.

The summer exhibition in the new quarters will open Wednesday. It will be composed of almost the entire permanent collection including the Bliss collection, the gift of Mrs. John D. Rockefeller Jr., and many acquisitions that have been announced from time to time. The museum's permanent collection has not been shown for several years in its entirety. Since its last large showing it has been increased to a considerable extent. In addition to the permanent collection, the summer exhibition will be augmented by important loans from New York collectors.

Important acquisitions to the Museum of Modern Art Film Library have been announced by John Hay Whitney, the president. They include a group of motion picture films from Sweden, most outstanding of which is "The Story of Goesta Berling" in which Greta Garbo plays one of the principal roles. The film, directed in 1923-24 by Mauritz Stiller, stars Lars Hanson, Garbo plays opposite him and Gerda Lundequist-Dahlstrom is also featured. There are eight other films in this group varyin in length from one to seven reels.

These films were selected by John Abbott, director of the film library, and Iris Barry, its curator, during their trip abroad to obtain outstanding European films of the last forty years. Noteworthy pictures from England, France and Germany, and now Sweden, have arrived and shipment of the Russian films will probably be completed within the next month or so.

IVY LEE AND T. J. ROSS
405 LEXINGTON AVENUE
NEW YORK, N. Y.

Forwarded as of Possible Interest to

GOODWIN (new Moma bldg)

From the Dallas, Tex., Times Herald

June 27, 1937

Museum to Have Modern Home By 1938

The Museum of Modern Art has announced that three-fourths of the $1,000,000 necessary for the erection of its new building on West Fifty-third Street, New York, has been donated by friends and patrons of the museum and that the new structure will stand not only on the ground of 11 West Fifty-third, where it has for several years had temporary headquarters, but that 15, 17 and 19 West Fifty-third—totaling frontage of 130 feet and seventy-five feet through onto West Fifty-fourth street have been donated as a building site by Mr. and Mrs. John D. Rockefeller, Jr. The demolition of the buildings which occupy this space will begin about July 1, and it is hoped that the new museum will be ready for occupancy by the fall of 1938. The architects are Philip L. Goodwin and Edward P. Stone, Associated.

The structure will be of steel reinforced concrete five stories high, with penthouse. It will consist of a main block faced with white marble on the front and on one side, and on the other side will be a tower faced with a dark stone. The rear of the building facing Fifty-fourth Street will be a combination of glass brick and clear plate glass.

Interior Plans.

A tower on the left will rise twenty-six feet above the level of the penthouse. On the ground level of this tower will be the truck entrance for the delivery of objects of art. At the top of the tower will be various fan rooms, cooling tower and tanks required by the building department. Intermediate floors in the tower will be used for staircases, elevators, fire stairs and lavatories.

In the basement will be a lecture room seating more than 500 persons, with a lounge adjacent. On the mezzanine will be a large storage space for works of art, packing, shipping, etc. Exhibition space on the ground floor probably will be devoted entirely to temporary exhibits. On this floor large plate glass windows will overlook the street on the front and the garden at the back.

The second and third floors will be given over entirely to exhibition space. On the first and second floors the galleries will have windows facing the garden on Fifty-fourth Street. These galleries may be used for exhibits of interior architecture, industrial design, furniture, etc.

The Museum of Modern Art Film Library, which, on account of the crowded conditions in the present museum building, has been located at 485 Madison Avenue since it was founded in the spring of 1935, will occupy half of the fourth floor, where it will have offices, projection room, shipping quarters, etc.

T. Mabry.

PHILIP L. GOODWIN ARCHITECT 32 EAST 57 STREET NEW YORK VOLUNTEER 5-1990

January 4, 1937.

Mr. Alfred Clauss,
Union Building,
Knoxville, Tennessee.

Dear Mr. Clauss:

Since you were in New York I have talked over matters with Alfred Barr, E. D. Stone and members of the Building Committee. Also I have had pleasant communications with Messrs. Lescaze and Howe about your work on the Pennsylvania Savings Fund Building.

I should like very much to have you work on some designing for the new building for the Museum of Modern Art as soon as we have begun on the final schemes, which are not altogether decided. I expect these to be settled upon within a short time.

The illness of Alfred Barr at the moment makes the date a little uncertain, but if you would be able to come up about the middle of February for a three weeks' trial, would you let me know on what financial basis you could do it? A date approximately February 15th would be satisfactory. Should the arrangement prove acceptable on both sides, we could then make future plans.

Sincerely yours,

Philip L. Goodwin

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

September 1 ,1937

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE

Planting Island
Marion,Mass.

Dear Mr.Barr,

thank you very much for your kind letter of 24th August. Meanwhile Mr.McAndrew came to see us here in Marion . We talked over the idea of a Bauhaus exhibition and after he left we had several discussions with Moholy-Nagy Breuer,Bayer and Schawinsky,who were all staying with me. They will be in New York next week and go to see Mr.McAndrew again in order to see the rooms and go further into the details. Everybody is very willing to help in making a good show. In my opinion it should be advisable to commission one of them - I suggest Herbert Bayer - to do all the preparatory work as a paid for full time job. Then we are sure that everything will go well.

I shall be in New York in the second half of this month and shall try to see you then again.

With my best wishes for you and Mrs.Barr,

sincerely yours

Walter Gropius

copied for files -

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

August 16,1937

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE

Planting Island
Marion,Mass.
(? Aug. 1937?)

Dear Mr.Barr,

Thank you very much for your letter of August 10th, asking me about the planned Bauhaus exhibition at the Museum of Modern Art. I have talked already about your idea with Moholy-Nagy,Schawinsky,Breuer and Dorner and we have made some notes.We are all afraid,that fall or early winter this year would be too early for thoroughly prepared Bauhaus exhibition. We all should be delighted to help you and Mr.McAndrew,but I think a good exhibition cannot be collected in less than six months time,conditions in Germany being what they are. So we hope you will find an opportunity to fit in the Bauhaus exhibition at a later date.

Dr.Dorner and his wife are staying with us. We are busy writing letters to different places.Tomorrow there is a meeting with Miss Spencer about the possibilities in Goucher College. I am very glad you and Mrs.Barr are so extremely helpful to him. I hope a favourable result will soon attained.

During the last week in August some of my friends,Moholy,Breuer,Schawinsky,Dorner,are staying with me here in Marion. We should be delighted if Mr.McAndrew would come and see us here one day between the 23rd and 26th August. The next station is Wareham.If he would take the daily Cape Cod train,leaving 9 o'clock eastern time at Great Central Station I would meet him in Wareham and drive him down to our place. I am afraid our own rooms will be all engaged,but we can find a room for him in our vicinity in case he should like to stay for the night.

With kind regards to you and Mrs.Barr also from Mr.and Mrs.Dorner,

yours very sincerely

Walter Gropius

COPY FOR MR. BARR

August 10, 1937

Dear Professor Gropius:

Mr McAndrew tells me that he had a friendly and interesting conversation with you about the possibility of having a Bauhaus exhibition at the Museum, and that you expected to write him at greater length about it.

I wish that we might have some definite information as to the location of the material, and as to the possibility of bringing it all together, preferably sometime this fall. Our spring schedule for next year is quite crowded, so that we would like to have it in the late fall or early winter of this year.

I am writing on behalf of Mr. McAndrew, since he is not yet officially a member of our staff, but I hope it might be possible for him to come to see you and other members of the Bauhaus group during the course of this summer.

We have had many pleasant discussions with Dr. Dorner and his charming wife. I hope very much that his friends, both American and German in this country, will be able to help him find a position, - no one would be more influential than yourself.

With kind regards to you and Mrs. Gropius, and also to the Bauhaus friends who are now with you, I am

Very sincerely yours,

Hatch

March 5, 1937

Dear Mr. Hatch:

These lines are to confirm our luncheon engagement for Tuesday, March 16th. I shall look forward to seeing you at the Museum about one o'clock.

Sincerely,

John Davis Hatch, Jr., Esq.
40 East 49th Street
New York, New York

AHB:EH

Hatch

40 East 49th Street
New York City

ELdorado 5-5100

1/29/37

Hatch

Am. Fed. 20% to members
College Art 25% to college
Printing + Labor
Insurance
Secretary
Stenographer
Rent of quarters
Assembling
Curator's fee (college not Am. F.)
2/3 of Overhead - College Art.
Catalog handout

Am Fed gets back 30% of total
College Art gets back 60%

Dear Mr.

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Corporat
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of the ... ons

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Should
would a

Alfred H. Barr
Museum of Modern Art
11 . 53rd, N. Y. C.

Hatch

40 East 49th Street
New York City

ELdorado 5-5100

1/29/37

Dear Mr. Bahr:

I am holding a meeting of people concerned with travelling art exhibitions in the boardroom of the Carnegie Corporation on Saturday afternoon the 6th of February at 2 sharp.

The purpose of the meeting is to discuss questions of the needs in travelling art exhibition work, viz:

1. What coordination is possible for the mustual benefit of the organizers of exhibits and the users.

2. What services are not performed and how they can best be done.

3. A general discussion on the place of travelling exhibitions in the museum and art education field today.

I trust that you can be present at this meeting. Should you have any suggestions regarding the agenda I would appreciate your writing me.

Most sincerely,

John Davis Hatch Jr.

Alfred H. Bahr
Museum of Modern Art
11 . 53rd, N. Y. C.

February 23, 1937

Dear Dr. Hentzen:

Thank you very much for sending me a copy of your article on the van Gogh Daubignys Garden. I am delighted to have it and have read it with interest.

With kind regards, I am

Sincerely yours,

Dr. Alfred Hentzen
National-Galerie
Berlin, Germany

AHB:EH

Hentzen

February 1, 1937

Dear Dr. Hentzen:

Mr. Barr was very sorry to miss your visit again last week. He wonders whether you could have lunch with him on Wednesday, February 3, calling for him at the Museum at about one o'clock.

Will you kindly telephonedme sometime on Tuesday so that Mr. Barr can know whether or not you will be able to keep the appointment. The number is Circle 7-7470.

Sincerely yours,

Eleanor Howland
Secretary to the Director

Dr. Alfred Hentzen
Hotel Shelton
Lexington Avenue and 49th Street
New York, New York

RAYMOND AND RAYMOND INC

NEW YORK EXHIBITION GALLERIES 40 EAST 52ND STREET ELDORADO 5-8700

LOS ANGELES EXHIBITION GALLERIES 8602 SUNSET BLVD. WOODBURY 6925

PUBLICATION OFFICES 40 EAST 49TH STREET NEW YORK ELDORADO 5-8700

PLEASE ADDRESS REPLY TO: 40 East 52nd Street

CABLE ADDRESS: RAYMURY, N.Y.

February 25th 1937

Hovey

February 26, 1937

at:
Pump Farm,
Assington,
Near Colchester,
Essex.

August 2nd 1937.

Dear Alfred,

You letter has been following me around - and has at last reached me here - rather late in the day I fear! I am very sorry at the delay in replying - also because I cannot help you about E. Hodgson Smart. I'm ashamed to say I have never heard of him and have never heard

AHB:EH

right to my using your name as reference should the occasion arise.

Sincerely yours,

Angelica Balch Hovey

Angelica Balch Hovey

ahb/hc

RAYMOND AND RAYMOND INC

NEW YORK EXHIBITION GALLERIES 40 EAST 52ND STREET

LOS ANGELES EXHIBITION GALLERIES 8402 SUNSET BLVD. WOODRUFF 6925

PUBLICATION OFFICES 40 EAST 49TH STREET NEW YORK ELDORADO 5-5750

PLEASE ADDRESS REPLY TO: 40 East 52nd Street

CABLE ADDRESS: RAYMUSY, N.Y.

Hovey

February 26, 1937

February 25th 1937

his name mentioned by any of the artists I know. Also I've never read anything about him. All this I'm afraid is not very helpful!

I am painting around here — between Sudbury and Colchester. When you ~~saw~~ visited the Gainsborough show at Ipswich you may have seen something of the country. (Constable's Dedham is about 10 miles from here.)

My nearest neighbour is John Nash — a very charming man as well as good artist. Do you know his work? He is perhaps a little overshadowed by his brother Paul. John's work is not so powerful as

AHB:EH

should the occasion arise.

Sincerely yours,

Angelica Raigh Hovey

ahb/hc

RAYMOND AND RAYMOND

NEW YORK EXHIBITION GALLERIES 40 EAST 52ND STREET ELDORADO 5-5150

LOS ANGELES EXHIBITION GALLERIES 8488 SUNSET BLVD. WOODBURY 6-9127

PUBLICATION OFFICES 40 EAST 49TH STREET NEW YORK ELDORADO 5-5150

PLEASE ADDRESS REPLY TO: 40 East 52nd Street

CABLE ADDRESS: RAYMRAY, N.Y.

Harvey

February 26, 1937

February 25th 1937

Paul's – but has qualities of its own – particularly a quiet lyrical charm which is essentially English.

I was very glad to meet the college graduate who was interested in ~~Art~~ instruction for working-men, and hope I was able to give him what he wanted.

We enjoyed immensely seeing you and your wife at Dulwich last year. I do hope you will look us up again when next you come to England.

Meanwhile our very best love and good wishes.

Yours ever,

Percy Horton.

AHB:EH

Sincerely yours,

Angelica Neigh Hovey

alh/hc

RAYMOND AND RAYMOND

NEW YORK EXHIBITION GALLERIES 40 EAST 52ND STREET
LOS ANGELES EXHIBITION GALLERIES 8888 SUNSET BLVD. WOODBURY 4-9123
PUBLICATION OFFICES 40 EAST 49TH STREET NEW YORK ELDORADO 5-8700
PLEASE ADDRESS REPLY TO: 40 East 52nd Street
CABLE ADDRESS: RAYMOND, N.Y.

Hovey

February 26, 1937

February 25th 1937

Dear Miss Hovey:

Mr. Alfred Barr,

I should be very glad to have you use my name as reference in connection with your application for a position on the World's Fair Committee.

Good luck to you.

Dear Mr. Barr:

Sincerely,

I am hoping to find a position on the World's Fair Committee in connection with their proposed art exhibit.

Mr. John M. Todd has broken the ice for me

Miss Angelica Haigh Hovey
Raymond and Raymond, Inc.
40 East 52nd Street
New York, New York

AHB:EH

In my further contacts with Mr. Kahn, would object to my using your name as reference should the occasion arise.

Sincerely yours,

Angelica Haigh Hovey

Angelica Haigh Hovey

ahh/hg

RAYMOND AND RAYMOND INC

NEW YORK EXHIBITION GALLERIES 40 EAST 52ND STREET ELDORADO 5-5100

LOS ANGELES EXHIBITION GALLERIES 8652 SUNSET BLVD. WOODBURY 62031

PUBLICATION OFFICES 40 EAST 49TH STREET NEW YORK ELDORADO 5-5100

PLEASE ADDRESS REPLY TO:
40 East 52nd Street

CABLE ADDRESS-RAYBURY, N. Y.

February 25th 1937

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

Dear Mr. Barr:

I am hoping to find a position on the World's Fair Committee in connection with their proposed Art Exhibit.

Mr. John R. Todd has broken the ice for me with a letter of introduction to Mr. Robert Kohn and his assistant Miss Mason.

In my further contacts with Mr. Kohn, would you object to my using your name as reference should the occasion arise.

Sincerely yours,

Angelica Haigh Hovey

Angelica Haigh Hovey

ahh/hg

A 3 9 Zc

Howe

May 14, 1937.

Dear Mr. Howe:

I am writing to tell you that Mr. Barr will be delighted to have luncheon with you on Monday, May 17th, at one o'clock. Mr. Barr will expect you at the Museum, 11 West 53rd Street, New York.

Very truly yours,

Eleanor Howland
Secretary to Mr. Barr

Germantown Ave

George Howe, Esq.
Germantown Ave. and Bells Mill Road
Chestnut Hill
Philadelphia, Pa.

eh

Howe

April 29, 1937

Dear Mr. Howe:

I am sending you herewith a copy of a letter which Mr. Barr wrote you last week which I fear I may have addressed incorrectly.

Sincerely yours,

Eleanor Howland
Secretary to Mr. Barr

Germantown Ave

George Howe, Esq.
~~Main Street~~ and Bells Mill Road
Chestnut Hill
Philadelphia, Pennsylvania

AHB:EH

Home

April 21, 1937

Dear George:

Can't we have luncheon together the next time you come to New York - the sooner the better - since I'd like to get your advice about the Department of Architecture and Industrial Art? Won't you drop me a line so that I can hold a day open?

Sincerely,

George Howe, Esq.
315 South 15th Street
Philadelphia, Pennsylvania

AHB:EH

Hudnut

May 6, 1937

Dear Dean Hudnut:

At Dr. Dorner's request I have sent the enclosed letter to Professor Gropius with a biography, and so forth.

I thought you might be interested too in knowing about Dr. Dorner, who was until recently the brilliant director of the Hannover Museum and a Professor in the Hannover Technische Hochschule.

Dorner can't stomach the Nazis. He is a Gentile but is too much involved with modern art and architecture.

Sincerely,

Dean Joseph Hudnut
Graduate School of Design
Department of Architecture
Harvard University
Cambridge, Massachusetts

AHB:EH
Enclosure

Hudnut

March 24, 1937

Dear Dean Hudnut:

I want to thank you again for the extraordinarily interesting experience of dining with yourself and Gropius in such piquant company. I am still not quite sure what your intention was, whether a rapprochement or a debate, but in any case I felt that the evening increased Gropius' stature in the eyes of everyone present.

I couldn't quite make out how serious you were in your astounding suggestion that a school might be started in New York with a several million dollar endowment. I hesitate to write more explicitly about this but hope that we can discuss it when you next come to New York. This was a pretty big rabbit to take out of a hat. I like to think about it and hope it is not entirely visionary.

I wrote President Conant to congratulate him on the Gropius appointment and he replied, quite properly referring all the credit to you.

I had a pleasant visit with Gropius and his wife yesterday here in the Museum. He seems to be having a busy life in New York. I look forward with excitement to the drama of his conquest of Cambridge. Let me know if I can be of any service in any way.

Sincerely,

Dean Joseph Hudnut
Graduate School of Design
Department of Architecture
Harvard University
Cambridge, Massachusetts

AHB:EH

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

February 26, 1937

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

Hudnut

GRADUATE SCHOOL
OF DESIGN

OFFICE OF THE DEAN

DEPARTMENT OF
ARCHITECTURE

March 15, 1937

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

Dear Mr. Barr:

This is to remind you of the dinner to be given in honour of Dr. Gropius on March 19. Please note that it will be given not at the Harvard Club of New York but at the Hotel St. Regis. Cocktails will be served at seven-thirty and we shall wear our tuxedos. I look forward with much pleasure to seeing you at that time.

Sincerely yours,

Joseph Hudnut

JH/sr

AHB:EM

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

February 26, 1937

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

Hudnut

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE

March 9, 1937

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

Dear Mr. Barr:

I have been obliged to give my dinner in honour of Dr. Gropius at the Hotel St. Regis--and not at the Harvard Club of New York. I look forward with pleasure to seeing you at the Hotel on Friday, March 19, at seven-thirty.

Sincerely yours,

Joseph Hudnut
(S.R.)

Joseph Hudnut

JH/sr

AHB:EH

February 26, 1937

Dear Dean Hudnut:

Thank you very much for your kind invitation for March 18th. I shall be delighted to dine with you that evening at the Harvard Club of New York. Are we to dress?

With kind regards, I am

Sincerely,

Joseph Hudnut

Dean Joseph Hudnut
Department of Architecture
Harvard University
Cambridge, Massachusetts

AHB:HR

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

OFFICE OF THE DEAN

DEPARTMENT OF
ARCHITECTURE

February 23
1 9 3 7

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

Dear Mr. Barr:

I am asking several of my friends to dine with me at the Harvard Club of New York on Friday, March 19, at seven-thirty o'clock, to meet Mr. Walter Gropius, Professor of Architecture at Harvard University, who arrives in New York on March 17. I hope very much that you will join us on this occasion.

Sincerely yours,

Joseph Hudnut

JH/SR

January 2 1937

Hudnut

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

OFFICE OF THE DEAN

DEPARTMENT OF
ARCHITECTURE

Dear Mr Barr:

I have asked my friend, Mrs Simon de Vaulchier, to call on you. Mrs de Vaulchier is a successful painter who gave up her career several years ago at the time of her marriage to the Vicomte de Vaulchier. Two years ago she took up her professional work again, in Florence and in Rome, and last year she exhibited her work in New York. She wishes now to obtain some salaried position in New York or elsewhere.

Will you please do all that you can to help Mrs de Vaulchier? I recommend her highly. She is really an unusually capable person.

Sincerely yours

Joseph Hudnut

Mr Alfred Barr
Museum of Modern Art
New York City

First the two good features of the building, the lack of set back and the marble, especially the marble. But then, there is nothing good. The atrocious monumentality of the service tower and its worse design as a Dudok-ery with the unfunctional, interlacing block effect of the white facade fitted into the black tower could hardly be worse. The meaningless window in the second story on the right of the facade which as a piec of design has no sense whatsoever no matter what its usefyl function from the plan. The lack of any sense of support to the facade (for instance the fake banding on the right hand support, and the floating, Lescazy white corner over on the left overlapping the service tower) The bad entrance: there must be some formality and dignity to the entrace of, of all things, a museum. Lescaze's bank has a good one, Mies' Berlin bank design a much better one.

Does Mr. Stone know anything except what he has read in the architectural magazines? The design is at present a bad combination of superficial Corbusier with the interlacing-block system.

But as I said hurray for the marble. I would give a good deal to seee the plans. Have you a set. I would returm them intact and immediately.

Congratualtions to you and Magga.

Best from Alan.

Philip

Philip Johnson and Alan Blackburn New London Ohio

July 18 [1937] RR

Dear Alfo,

You haven't heard from me for quite a while and I hesitate to write you now, but I just received a bulletin from the Museum with a picture of your new building on it.

In the first place, many congratulations for getting a more modern building across and getting it big enough and prominent enough. Knowing the trustees, that must have been the hardest job of your hard career.

But as an old friend and one time architecture critic, may I be allowed my protest. I know I have little right, since if I had stayed I might have had more to do with fixing it up than merely writing a note, but I write on the hope that the model is merely a thing to raise money with and that you really are not going to build for some time yet.

First the two good features of the building, the lack of set back and the marble, especially the marble. But then, there is nothing good. The atrocious monumentality of the service tower and its worse design as a Dudok-ery with the unfunctional, interlacing block effect of the white facade fitted into the black tower could hardly be worse. The meaningless window in the second story on the right of the facade which as a piec of design has no sense whatsoever no matter what its usefyl function from the plan. The lack of any sense of support to the facade (for instance the fake banding on the right hand support, and the floating, Lescazy white corner over on the left overlapping the service tower) The bad entrance: there must be some formality and dignity to the entrace of, of all things, a museum. Lescaze's bank has a good one, Mies' Berlin bank design a much better one.

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Best from Alan.

Philip

(49) [1937] PR

Philip Johnson and Alan Blackburn New London Ohio

Alfo,

It was good to hear from you. I am glad you agree about the tower. Dudokery is the word.

Alan and I have been doing a lot of thinking about the museum. But first to answer some of your answers. The feature above the entrace, the ribbon window in the portion, I do not object to from a functional point of view. I can well understand that you need the windows. My objection is aesthetic. It does not accentuate the entrance, it merely fusses the facade, being ruined as accentuation of the entrace by being entriely surrounde by the white marble of the rest of the facade. It looks like an accident. And what of the black post on the east, fake banding, what? And do you say Philip is slanting thetower? I thought we settled that when we damned the New School for slanting.

I am sorry to hear that you are hurrying with the building. You cannot make a monumental building until you know what the site is going to be and apparently that is in a stte of flux at the present time. It makes a good edeal of difference whether it is fo face a plaza or merely be on a side street. In either case, the building and this is my final feeling and I know you will snort, the building is Jewish. It looks like a super Fifth Avenue front and not like a Museum. The most prominent things are the ground floor shpp front, and the office space on the two top floors which will have stenographers look ing out at the admiring throngs.

I also admit that to make it look non-Jewish is very difficult if it is to be merely a facade, but my concept of a museum is more like a church and less like an office building. What would you think, just to use the fantasy of imagination, I do not make the suggestion seriously since your plans are so well advanced, of making it a symmetrical three sides of a central court, with the entrance in the middle of the court which woul be grass and water and fountains, the rear of the museum on 54th street. The court 60 feet wide and however dee you wish. Then you could have archtecturdand not a facade shop building. Make it all of marble with no windows like the Pinakothek in Berlin and the Neue Galerie, a fine building by the way, in Munich. Kepp out your offcies, who ever heard of offices in a great museum, make it a temple of art, an arc tiectural maste piece for the housing of masterpieces of painting.

Philip Johnson and Alan Blackburn New London Ohio

A gem of archit3cture, the most beautiful and useless building in the world, small galleries, dark, cool and gourgeous, and small. I mean lots of waste space. One should enter a museum up steps, one should be impressed and rather afraid to enter.

The way it looks now, looks like what I thought a museum of modern art should look like(except naturally for the tower). I remember using the words all marble, glass lower storey, and perhaps a few ribbon windows at the top. It gave me quite a surprise when I really saw it. So now it is marble, but is it art. Architecture of a monumental sort is impossible in a facade, it is impossible to set it free so I thought of a court like the Villard houses. It is too bad to hide your garden at the rear and spoil that space for architectural setting. Put the garden in front andit becomes part of your architecture.

Now it looks as if the museum were built for the office force and the shopper. But how many people can you get in off the street even if you wanted to, and wh cares in a monument where the caretakers office is. The Catholic Church keeps its offices in a separate building, and after all you have Rockefeller Center to pick from for office space, especially the film library And think of the money you could put in to marble and art but getting the space now spent on offices and libraries, and film stuff. Decentralize anyhow. One monument, and then offices, just a they are decentralized in German cities. The Roerich museum built an apartment house over them. The 57th St Church built an office building over them. All J-----.

I still don't see why you don't get the congratulations for putting over a modern building. The last I talked to Goodyear he just wanted a barn for some pictures.

Alan and I will be through New York next week. We are going to Washington to give Miss Perkins hell and then we will drop in on you all. Bestof luck with the tower.

Yours,
Phil

Best to Margaret

July 21, 1937

Dear Philip:

I am sending you some "bootlegged" tracings of:

1. the ground floor of the new plan
2. the old facade with the stairs in the rear
3. the possible new facade with the stairs in the front
4. a section of the building

I cannot write you the whole story of the long fight over the building, but will tell you about it sometime. There has, however, been something of a revolution on the part of some of us, brought about by the gift of the garden in the back of the Museum on a site which implied symmetry in the rear facade. This brought the stairs to the front where we had wanted them all along, but added to the asymmetry of the 53rd Street facade.

We are now working desperately to eliminate the tower and have been for two months trying to set it back toward the center of the building, where it will be less overpowering. We have long tried to get rid of the diagonal facade of the tower. There is a certain senitiveness among the people engaged in this controversy, so that I will not mention any names. However, I should say that Edward Stone entirely agrees with your criticisms. In fact, he has been a great help in trying to revise the plans of the building as it appeared in the model which you so justly criticized.

Please do not refer to these tracings, since Philip Goodwin does not seem to want you to see the plans at the present time, but if you see them much later, your opinion will be of little value; so I am sending them to you sub rosa. If you have any brilliant hunches, please do let us have them immediately, for otherwise they will be only of academic interest.

Sincerely,

Mr. Philip Johnson
New London
Ohio

July 19, 1937

Dear Philip:

I am delighted to hear from you after all these months, and am especially glad that you have taken the trouble to write about our new Museum building. It will get a great many hard knocks after it is up, so the few that it gets, before we start building, ought, I think, not to hurt us, though I wish we could have had your opinion some time ago.

I don't deserve any congratulations for "getting a more modern building across and getting it big enough and prominent enough". There was never any question in the minds of the Trustees about having a modern building. You, yourself, deserve credit for having the location changed, and, to some extent, for making the building larger, for it was you who reminded Nelson that he had once considered putting the building in this position. Mrs. Rockefeller very generously gave the extra lots, and quite recently Mr. John D. Rockefeller, jr., gave us three lots in the rear for a garden facing on 54th Street.

I hope to send you the plans in a day or two, but in the meantime let me reply to some of your criticisms.

I am inclined to agree with you about the desirability of not making the service tower so conspicuous. It is unfunctional, and it is too conspicuous in my eyes, especially as in recent days the staircase, which was originally planned in the rear, has now been placed in the front, so that a large two-storey window will come at the extreme left of the white facade, whereas, from a functional point of view, it should, I suppose, be shown in the tower itself. However, this would make the tower overwhelmingly wide.

I have felt that the facade is rather cubistic and have not been happy over the inter-penetrating blocks of tower and facade, though I had not thought of it in terms of Dudok-ery. It does, however, have something of the character of 1924.

The long window in the second storey on the right has several purposes. First, it is intended to accent the entrance. Second, it is intended to look out upon the continuation of the Rockefeller Street, which now extends from 48th Street to 51st Street, and will, it is hoped, be continued on to 53rd Street. Third, it is intended to give some relief from the entirely enclosed galleries on the fron of the first, second, and third floors. And fourth, it is intended to provide a more or less normal side-light for industrial art galleries, and possibly for modern "period" rooms.

The entrance has been the most difficult problem. Thanks to your imagination and energy, the site was moved so that it would come at the end of a plaza one hundred feet wide, on one side of which would be the street referred to above. This street would be continued in a passageway through our building to connect with possible apartments on 54th Street, and then open on the already-built Rockefeller apartments between 54th and 55th Streets.

We had then to consider three possibilities: one, that the building would simply be on a side street, as it is now; two, that the Eastern end of the 53rd Street facade would face a street six blocks long; and three, that the 53rd Street facade would face a plaza one hundred feet wide. In addition, we had to have our tower for tanks, ducts, fanrooms, and elevators, preferably at one side of the building. Beside all of this, it had to accommodate the passage through ~~the building,~~ which would also of necessity have to be at the side, since it was to be a right-of-way over which we would have no controll.

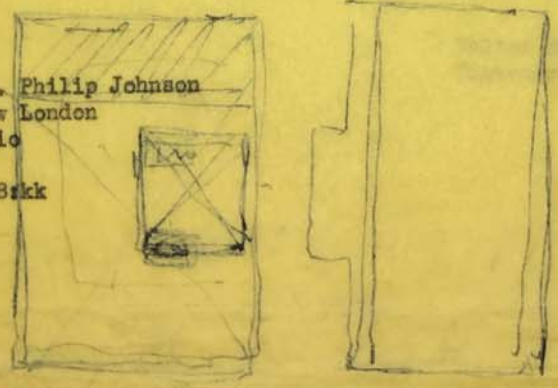
I think you will have more sympathy for our facade problem, especially our entrance. Philip Goodwin defends the tower on the grounds that we should accept this necessary element, and try to make something of it architectually instead of suppressing it. By slanting the front of the tower, he achieves two ends. He screens the possible building profile of the adjoining building to the West, and secondly, recesses the tower behind the facade screen. But as I said above, I would prefer to set the tower as far as possible in the rear, and bring the facade clear across.

The rear facade, as you will see from the elevations, which I hope to send you, will be fairly symetrical.

I don't see how we could have had a monumental entrance. Perhaps you have some suggestion.

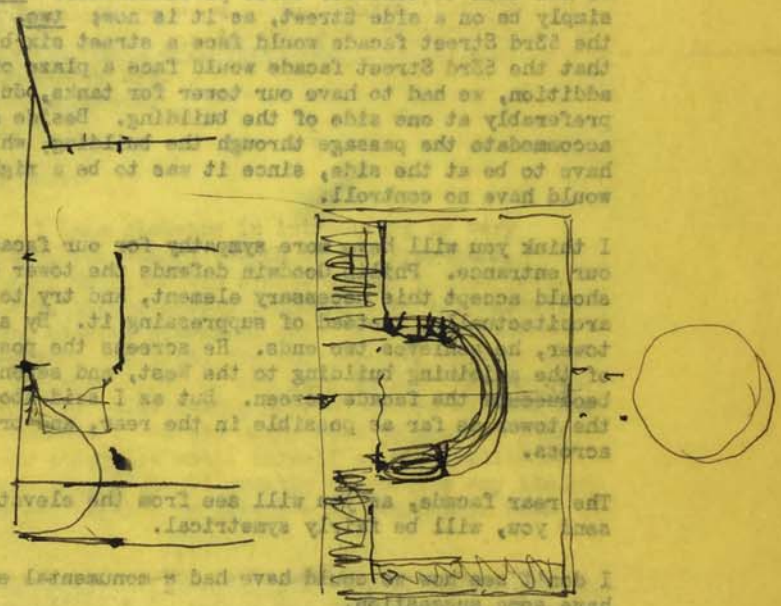
We are very near our dead line, and have, in fact, postponed the building to some extent already to permit a revision of the plans, caused by the gift of the three lots for a garden in the rear.

Sincerely,



Mr. Philip Johnson
New London
Ohio

AHB:kk



Joseph

M. H. DE YOUNG MEMORIAL MUSEUM
Golden Gate Park
San Francisco, California

OFFICE OF THE DIRECTOR

September 12, 1936

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

Dear Mr. Barr:

I take pleasure in introducing my very good friend, Mrs. Sidney Joseph of San Francisco, who is going to spend the winter months in New York. Mrs. Joseph, who is keenly responsive to all cultural interests, plays a prominent part in the art life of San Francisco. In fact, she is a serious student who intends to devote most of her stay in New York to research on "the relationship between modern art and the machine technic". As she might wish to consult your library or otherwise avail herself of the facilities of your museum, I should greatly appreciate any assistance you may be able to give her in connection with her work.

Hoping to have the pleasure of seeing you on my next visit to New York in the coming winter, I am, with kindest regards,

Very sincerely yours,

Walter Heil

Walter Heil,
Director.

WH:HRW

50

December 28, 1937

Dear Kingibus:

Here is a list of books which Beaumont Newhall has made up. It seems to me excellent, though of course it is quite brief. I would add one title, namely, Plastic Redirections in Twentieth Century Painting, by James Johnson Sweeney, University of Chicago Press. You might also read Thomas Craven's Men of Art as an example of a hard-boiled antagonistic quasi-Hitlerian attitude toward the avant-garde.

Let us know if we can send you more specialized lists.

I am delighted to hear that you are to lecture at Johns-Hopkins. Our best love to Tanya.

Sincerely,

Encl.

Edward S. King
Research Associate in Painting and Oriental Art
Walters Art Gallery
Baltimore, Maryland

AHB:lb

Kirkpatrick

May 11, 1937

Dear Jack:

I am sending Mrs. Sikelianos' project on to a friend who is influential in the American National Theatre and Academy. I feel that the project may interest him and that he may wish to bring it to the attention of the National Theatre group.

I am afraid that this is the best I can do since I myself have little knowledge or influence in this field. I appreciate your sending me the material and hope to see you soon.

Sincerely,

John Kirkpatrick, Esq.
116 Field Point Road
Greenwich, Connecticut

AHB:EH

My dear ancien professeur –

Here is a project that interests me enormously, both for the excellence of the idea itself and for the lively admiration I have always felt for Mrs. Sikelianos.

When she did me the honor of asking whom I knew who might like to sponsor it, I naturally thought first of my good fortune that you had guided my budding Hellenist enthusiasms.

I would appreciate it very deeply if you could give this your serious consideration, and, if you feel so inclined, the expression of your approval.

I am sorry that the extreme rarity of my forays into town keeps me from dropping in at the Museum more often and from the pleasure of seeing you, but I hope to some day soon.

With all good wishes

sincerely

John Kirkpatrick

116 Field Point Rd.
Greenwich, Conn.
8·V·37

SYDNEY KELLNER
767 CROWN STREET
BROOKLYN, NEW YORK

May 13, 1937

Dear Mr. Barr,

I went over the rest of the Cezanne exhibit and found the notes all quite good and clear.

I checked up on my criticism of Jerome Klein's statement concerning Cezanne's return to Aix-en-Provence at the age of 60 — and I find that he is accurate, after all. Vollard says — among other things: "There in Provence he hoped to end his days, and there, in fact, he retired definitely toward the end of the year 1899,

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

AHB:EH
Enclosure

scarcely a day after he ceased work on my portrait." Cezanne was born in 1839. Therefore he was 60 when he returned to Aix for good. Before this, there had been a few long sojourns in Paris although most of the time was spent right in & around Aix.

I want to thank you for your article on the letters - which I am reading with great interest.

Sincerely,

Sydney Kellner

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

AHB:EH
Enclosure

May 11, 1937

Dear Mr. Goodyear:

The pianist, John Kirkpatrick, has sent me the enclosed letter and project prepared by Mrs. Sikelianos which might be of some interest to the American National Theatre and Academy. The list of sponsors includes people who are primarily interested in classic art, I should say, rather than in the theatre, but the project itself is certainly theatrical in the best sense of the word.

Sincerely,

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

AHB:EH
Enclosure

Mentioned in letter to Mr. Stephen Clark, copy of which was mailed you today.

PHILIP L. GOODWIN.

August 26, 1937.