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MACDONOUGH STREET PLAYHOUSE

122 Macdonough Street
Spring 1933

Wm Pollak
(Pollak)

May 12, 1930

My dear Mr. Pollak:

I cannot thank you and Mr. Epstein sufficiently for your counsel in the difficult problem which we brought to you. We have followed your advice in every particular and I feel certain have eliminated all possible difficulties.

I hope that at some time in the future I may be able to repay you for this imposition on your generosity. In any case I hope to bring from Europe a wedding present for Mr. Epstein.

With all good wishes, I am

Yours most gratefully,

Walter H. Pollak, Esq.
Care Engelhard, Pollak, Pitcher & Stern
74 Trinity Place
New York City

Miss Katrina Witt-Gis
Macdonough Street Playhouse
122 Macdonough Street, New York City

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*MacDougal
St Playhouse
(Hvidt-Bie)*

MACDOUGAL STREET PLAYHOUSE
133 macdougal street

12018
PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

SIGNS

WESTERN
UNION

February 24, 1930

My dear Miss Hvidt-Bie:

Thank you for your letter of February fourteenth, about the work of the MacDougal Street Playhouse, which interests me very much, though I have little time in which to come to your show. I remember "Abraham's Bosom" with great interest.

Mr. Abbott and I are quite willing to have you use our names as patrons.

With all good wishes for your success, I am

Yours very cordially,
Director.

Miss Katrine Hvidt-Bie
MacDougal Street Playhouse
133 MacDougal Street, New York City

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

- of the post.

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*MacDougal
St Playhouse
(Holt. Pic)*

MACDOUGAL STREET PLAYHOUSE

133 maddougal street

spring 7053

william dorsey blake, director
sarah louise de rolf, treasurer
donald heath, secretary

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12018

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

WESTERN UNION

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

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Received at 1414 Sixth Avenue, New York

NAM147 41 DL=TDB CAMBRIDGE MASS 4 138P

1970 MAY 4 PM 2 31

ALFRED H BARR=

MUSEUM OF MODERN ART HECKSHER BLDG 58 ST AND FIFTH AVE=

ANSWERING TELEGRAM NAME IS WALTER H POLLAK CARE ENGELHARD
POLLAK PITCHER AND STERN 74 TRINITY PLACE STOP SAYS TO
HIM THAT YOU OUR FRIEND AND AM SURE HE WILL DO ALL HE
CAN FOR YOU AFFECTIONATE GREETINGS FROM US BOTH=

PAUL J SACHS.

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

you in the hopes that you may be sufficiently interested in our work to let us use yours and Mr. Abbott's names as our patrons. This will in no way obligate you in any financial subscription.

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MACDOUGAL STREET PLAYHOUSE

133 maddougal street

spring 7053

william dorsey blake, director
sarah louise de rolph, treasurer
donald heath, secretary
emil bie, business manager
kay whitby, press representative

*MacDougal
St Playhouse
(Holt. Pic)*

February 14, 1930

My dear Mr. Barr:

Under separate cover I am mailing you a brief statement of the aims of our Theatre. In this you will note that Mr. Blake, the Director, and his organization are interested only in the experimental side of drama. By this, one may read between the lines that the modern is that which we value. The modern, to my mind, seems prolific, redundant, it sprawls lumberingly in all directions and has many varieties. The new is always modern. It is the present moment with all its ramifications. I feel with Mr. Blake that "to-day" is so full, and for that reason we adopt, we cultivate, we bow before and erect a shrine to the present.. Yes, and in some cases we may condemn it to death, or frown at it, push it aside, trample on it. *It is only when the present is sterile, that we return to the magnificent era of the past.*

At present we are in rehearsal of a new play by Paul Green. This play, Tread the Green Grass, is a symbolical play of high type. To my mind, no play that has been written since Ibsen's Peer Gynt carries the same sweep of poetry and philosophy, and innovations in dramaturgy. Paul Green is as yet not accepted, because he has not written with his eye on conventional technique. What the Post-Impressionists did in their field, Paul Green is doing in literature - that is, widening the limitations of his particular art.

The arts are allied. The foregoing is set before you in the hopes that you may be sufficiently interested in our work to let us use yours and Mr. Abbott's names as our patrons. This will in no way obligate you in any financial subscription.

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MACDOUGAL STREET PLAYHOUSE

133 maddougal street

spring 7053

william dorsey blake, director
sarah louise de rolf, treasurer
donald heath, secretary
emil bie, business manager
kay whitby, press representative

Naturally we shall be happy to forward to you
any announcements about our forthcoming pro-
ductions.

Very truly yours,

Katrine Hvít-Bie

Katrine Hvít-Bie

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

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Massachusetts Investors Trust

AMENDMENTS TO TRUST AGREEMENT

Boston, January 30, 1931.

To the Shareholders of
MASSACHUSETTS INVESTORS TRUST

Subject to the assent of the Shareholders, the Trustees on January 8, 1931, amended the Agreement and Declaration of Trust dated March 21, 1924, to take effect as of February 1, 1931, by adding at the end of the sentence that said

MASSACHUSETTS INVESTORS TRUST

Shareholders' Assent

As a registered holder on January 8th, 1931 of shares of Massachusetts Investors Trust, I hereby assent to the amendments to the Declaration of Trust adopted by the Trustees as set forth in the Trustees' letter to the Shareholders dated January 30th, 1931.

and by c

Name _____):

Address _____

Date _____ 1931.

certificates may be signed and sealed on behalf of the Trustees by one of their members thereunto duly authorized or by an agent selected by them for the purpose, and shall be countersigned by a transfer agent. The signature of such Trustee or agent selected by the Trustees and the seal upon such certificate may be facsimile."

The first amendment is designed to facilitate delivery of securities from time to time sold by the Trust. The present practice of holding securities in the name of the Trust involves, in the case of sales of securities, delay and loss of interest on sale price because of certain requirements of the New York and Boston Stock Exchanges and of Transfer Agents. The Trustees accordingly recommend the adoption of the above amendment as being in the best interests of the Shareholders.

The second amendment is designed to facilitate the execution of certificates of beneficial interest and to require the signature of the same by a transfer agent.

These amendments require the assent of a majority of the Shareholders. You are requested to assent by signing the enclosed post card and returning the same immediately to State Street Trust Company, Depository.

MASSACHUSETTS INVESTORS TRUST

NOTE: The prompt return of your signed assent on the enclosed postal card is necessary to make the amendments effective.

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Massachusetts Investors Trust

AMENDMENTS TO TRUST AGREEMENT

Boston, January 30, 1931.

To the Shareholders of
MASSACHUSETTS INVESTORS TRUST

Subject to the assent of the Shareholders, the Trustees on January 8, 1931, amended the Agreement and Declaration of Trust dated March 21, 1924, to take effect as of February 1, 1931 by adding at the end of the first sentence of Article I, paragraph (b) the words printed below in italics so that said sentence shall read as follows:

"The Trustees shall deposit with said depository all moneys and other property received by them hereunder, and said depository shall receive and keep the same as a special trust estate in the name of Massachusetts Investors Trust, but said trust estate may be kept in one or more accounts, as the Trustees from time to time shall designate, and, notwithstanding the provisions of Section 2 of Article IV, the Trustees may cause any of the trust property to be transferred into the name or to be acquired or held in the name of the depository, or in the name of any nominee or nominees of the depository satisfactory to the Trustees."

and by changing Section I of Article VIII to read as follows (new matter is printed in italics):

"The Trustees shall issue certificates of beneficial interest (which for convenience are herein referred to as "Shares") to evidence the respective interests of the cestuis que trustent (herein referred to as "Shareholders") hereunder, which shall be substantially in the form hereto annexed marked "Exhibit A," which is made a part hereof, which form may be changed, in the discretion of the Trustees whenever necessary in their opinion, more fully to set forth the rights and interests of the Shareholder. Said certificates may be signed and sealed on behalf of the Trustees by one of their members thereunto duly authorized or by an agent selected by them for the purpose, and shall be countersigned by a transfer agent. The signature of such Trustee or agent selected by the Trustees and the seal upon such certificate may be facsimile."

The first amendment is designed to facilitate delivery of securities from time to time sold by the Trust. The present practice of holding securities in the name of the Trust involves, in the case of sales of securities, delay and loss of interest on sale price because of certain requirements of the New York and Boston Stock Exchanges and of Transfer Agents. The Trustees accordingly recommend the adoption of the above amendment as being in the best interests of the Shareholders.

The second amendment is designed to facilitate the execution of certificates of beneficial interest and to require the signature of the same by a transfer agent.

These amendments require the assent of a majority of the Shareholders. You are requested to assent by signing the enclosed post card and returning the same immediately to State Street Trust Company, Depository.

MASSACHUSETTS INVESTORS TRUST

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CAUTION

ENCLOSED FIND DIVIDEND CHECK & STOCK DIVIDEND

MASSACHUSETTS INVESTORS TRUST

Boston, Mass., January 20, 1931.

Enclosed is a dividend check of 40 cents per share, and a certificate or scrip representing a dividend of 1/100th of a share on each share held by you on January 8, 1931.

Scrip certificates may be consolidated with any scrip certificates you now own, into full shares, provided they aggregate 100/100ths or more, by presenting them to the State Street Trust Company, Boston, Mass.

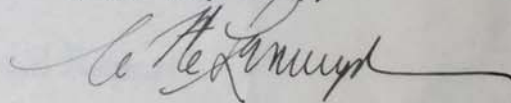
Your Banker or Broker will buy or sell for you scrip certificates at market price.

We suggest that the early consolidation of fractions into full shares, or the sale or purchase, be attended to as soon as possible.

Please notify us of any change of address.

STATE STREET TRUST COMPANY, Transfer Agent,
Cor. State and Congress Streets, Boston, Mass.

Yours very truly,



CHL-K

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GENERAL DISTRIBUTORS
MASSACHUSETTS
INVESTORS TRUST

SLAYTON-LEAROYD
INCORPORATED

85 DEVONSHIRE STREET

BOSTON, MASS.

TELEPHONE
HUBBARD 2730

January 17, 1931.

Mr. Alfred H. Barr, Jr.,
730 Fifth Avenue,
New York City, N. Y.

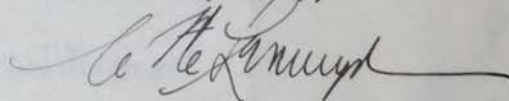
Dear Mr. Barr:

In reply to your letter of January 15, we do not quite understand why you have not made the complaint to us before about the sale of the 300 Montana Mines.

The matter has gone along for six months or more and as a matter of fact, we haven't any way to check whether John Kennedy would have been able to sell Montana Mines at a satisfactory price and whether there was a limit placed on the price. Had this matter been called to our attention at the time, we could trace the matter through with some degree of satisfaction, and it is fairly evident that you did not know you owned the shares until we sent them to you recently.

At the present time, there are no Reinvestment Associates for sale, but it may be within a month or six weeks we will bring out a new issue and we will be glad to notify you at the time.

Yours very truly,



CHL-K

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QUARTERLY REPORT

JANUARY 1 to MARCH 31, 1931

Massachusetts
Investors Trust

ORGANIZED MARCH 1924

TRUSTEES

L. SHERMAN ADAMS ASHTON L. CARR
MERRILL GRISWOLD CHARLES F. ROWLEY

CHARLES H. LEAROYD, *Secretary*

Custodian and Transfer Agent
STATE STREET TRUST COMPANY, BOSTON

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To the Shareholders of
MASSACHUSETTS INVESTORS TRUST

Dividends on the Trust Shares are not paid at a fixed rate. It has been the practice since 1924 to distribute each quarter, gross income less expenses, taxes and reserves. This amount varies each quarter according to the dividends received from the securities owned.

Cash dividends are paid quarterly on or about the 20th of January, April, July and October. In addition, one per cent distributions of shares of Beneficial Interest have been made regularly in January and July, beginning with January, 1929.

The growth in the Paid-in Capital of the Trust during the past three years is reflected in the following table.

PAID-IN CAPITAL

March 31, 1929	\$9,080,676
March 31, 1930	14,521,046
March 31, 1931	21,319,659

The Trustees have voted in view of the present economic conditions to adopt the following policy, which shall be effective as of May 1, 1931, and shall continue until modified by the Trustees:

"There shall at no time be in excess of five per cent (5%) of the trust fund as based on cost prices invested in non-dividend paying stocks; the balance of the trust fund exclusive of cash shall at all times be invested in interest or dividend bearing securities."

MASSACHUSETTS INVESTORS TRUST

**RECORD OF \$1,000. INVESTED AT INITIAL OFFERING
of Trust Shares July 15, 1924**

Date	Value	Cash Dividends	Yield
December 31, 1924—	\$1,037.50	\$14.30 (3 months)	5.72%
December 31, 1925—	1,250.00	62.90	6.29
December 31, 1926—	1,309.00	63.80	6.38
December 31, 1927—	1,650.00	64.75	6.48
December 31, 1928—	2,014.00	70.50	7.05
December 31, 1929—	1,782.00 A	72.96	7.30
December 31, 1930—	1,315.00 A	69.72	6.97
March 31, 1931—	1,401.00 A	15.84 (3 months)	6.34

\$434.77

A Including value of Certificates of Beneficial Interest distributed semi-annually.

DIVIDENDS BASED ON NO PAR SHARES

1924—\$1.50	1925—\$1.65	1926—\$1.67	1927—\$1.70	1928—\$1.85
1929—\$1.92 and 2% stock	1930—\$1.83 and 2% stock	Jan. 1931—40c		

PRICE OF SHARES

In October 1928 two shares of no par value were given in exchange for one share of \$50 par value. The following table is for comparative purposes, based on present no par value shares.

	Low	High		Low	High
1924	26 $\frac{3}{4}$	27 $\frac{1}{4}$	1928	42 $\frac{1}{2}$	52 $\frac{3}{8}$
1925	27 $\frac{3}{4}$	32 $\frac{3}{4}$	1929	40 $\frac{1}{4}$	64 $\frac{3}{8}$
1926	31 $\frac{3}{4}$	34 $\frac{3}{8}$	1930	31 $\frac{1}{2}$	53 $\frac{3}{8}$
1927	34 $\frac{1}{4}$	43 $\frac{3}{8}$	1931	33 $\frac{3}{8}$	37 $\frac{1}{2}$

The selling price of the shares is based on market value of securities owned—not on their cost prices. Close relationship to market valuation is maintained by frequent inventories.

ASSETS

March 31st, 1931

Cost of Assets	\$21,285,379.55
Market Value of Assets	18,031,708.98
Excess of Cost over Market Value	\$ 3,253,670.57
Assets include cash of	\$ 364,983.98

Shares of Beneficial Interest outstanding March 31, 1931, 559,812 59/100.

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	AHB	I.A.4

MASSACHUSETTS INVESTORS TRUST

SECURITIES OWNED

As of MARCH 31, 1931

BANK AND INSURANCE

Shares	Company	Cost
1500	Aetna Insurance Co. (Fire)	69¾
1000	Bankers Trust Co., N. Y.	105¾
800	Chase Nat'l Bk. & Chase Sec. Corp.	153¾
3000	Continental Insurance Co.	57½
200	Continental Ill. Bank & Trust Co.	798¾
800	Corn Exchange Bk. Tr. Co., N. Y.	358¾
1600	First National Bank, Boston	114½
25	First National Bank, N. Y.	5397¾
1500	Hartford Fire Insurance Co.	85¾
2000	National Shawmut Bank, Boston	75¾
1500	Phoenix Insurance Co. (Fire)	100¾
200	Springfield Fire & Marine Ins. Co.	226¼
150	Travelers Insurance Co.	1553

RAILROADS AND EQUIPMENTS

1500	Atch., Topeka & Santa Fe Ry. Co.	199¾
1000	Atlantic Coast Line Railroad Co.	174¾
1000	Baltimore & Ohio R. R. Co.	104½
3200	Canadian Pacific Railway	51¾
500	Great Northern Rwy. Co.	76¾
200	Illinois Central Railroad Co.	114½
1500	New York Central Railroad Co.	147¾
1000	N. Y., N. H. & H. R. R. Co.	103
300	Norfolk & Western Railway Co.	162¾
500	Northern Pacific Railway Co.	73¾
2000	Pennsylvania Railroad Co.	73¾
1000	Pullman Inc.	68¾
1000	Southern Pacific Co.	119
1000	Southern Railway Co.	122¾
1500	Union Pacific Railroad Co.	189¾

PUBLIC UTILITIES

3600	American Gas & Electric Co.	79¾
2750	American Power & Light Co.	63¾
2600	American Tel. & Tel. Co.	203
3000	Columbia Gas & Electric Corp.	64¾

Shares	Company	Cost
3000	Con. Gas Company of New York	70¾
1500	Con. Gas El. Lt. & Pr. Co. of Balt.	81¾
500	Detroit Edison Co.	158¾
1700	Eastern Utilities Associates	36¾
500	Edison Electric Ill. Co. of Boston	250¾
5000	Electric Bond & Share Co.	71¾
2000	Engineers Public Service Co.	62
2000	International Tel. & Tel. Co.	44¾
2500	North American Company	86
800	North States Pr. Co. "A" (of Del.)	118¾
3750	Pacific Gas & Electric Co.	55¾
1000	Penn. Water & Power Co.	67¾
450	Public Service Co. of N. Illinois	127¾
2000	Public Service Corp. of N. J.	76¾
1650	Southern California Edison Co.	36¾
7500	United Gas Improvement Co.	30¾
2000	Western Union Telegraph Co.	168¾

INDUSTRIAL AND MISCELLANEOUS

2000	Air Reduction Co., Inc.	100¾
1000	Allied Chemical & Dye Corp.	164¾
5000	Allis-Chalmers Manufacturing Co.	43¾
3000	American Bank Note Co.	71
4000	American Can Co.	120½
2000	American Machine & Foundry Co.	39
5000	Am. Radiator & Std. Sanitary Corp.	30¾
1200	American Smelting & Refining Co.	47¾
3000	American Tobacco Co. "B"	115¾
1000	American Type Founders Co.	119¾
2250	Anaconda Copper Mining Co.	52½
1000	Atlantic Refining Co.	43¾
1500	Bethlehem Steel Corp.	94¾
3075	Borden Company	77¾
400	Boston Woven Hose & Rubber Co.	86¾
3000	Burroughs Adding Machine Co.	21
2500	California Packing Corp.	71¾
1000	Canada Dry Ginger Ale	63
3000	Central Aguirre Associates	22¾
1000	Cerro De Pasco Copper Corp.	62¾
1500	Coca-Cola Co.	177¾
4000	Commercial Solvents Co.	37¾
3000	Continental Can Co.	60

[4]

MASSACHUSETTS INVESTORS TRUST

INDUSTRIAL AND MISCELLANEOUS

Shares	Company	Cost
3000	Corn Products Refining Co.	82¾
1500	Deere & Co.	129¾
700	Draper Corp.	71¾
1500	Drug Inc.	77¾
3000	DuPont (E. I.) de Nemours & Co.	89¾
2500	Eastman Kodak Co.	173¾
1000	Electric Storage Battery Co.	72¾
3000	First National Stores	52¾
4000	General Electric Co.	46¾
3000	General Foods Corp.	56¾
8000	General Motors Corp.	39¾
2000	Great Northern Paper Co.	58¾
1000	Hershey Chocolate Corp.	101¾
2600	International Business Mach. Corp.	135¾
1000	International Cement Corp.	58¾
2500	International Harvester Co.	67¾
1500	Island Creek Coal Co.	42¾
2500	Johns-Manville Co.	134¾
1500	Kennecott Copper Corp.	36¾
2000	Lambert Company	101¾
4000	Liggett & Myers Tobacco Co. "B"	89¾
1500	McKeesport Tin Plate Co.	80¾
900	Mead, Johnson & Co.	50¾
1000	Midland Steel Products Co.	34¾
2000	Midland Steel Prod. Co. (\$2 pfd.)	25¾
6000	National Biscuit Co.	65¾
1000	National Lead Company	145¾
1500	National Supply Co.	128
300	Naumkeag Steam Cotton Co.	175¾
5000	Otis Elevator Co.	50¾
2500	Paramount Publix Corp.	56¾
500	Parke, Davis & Co.	22¾
2000	Penney (J. C.) Co.	60¾
1000	Pittsburgh Plate Glass Co.	66¾
4000	Procter & Gamble Co.	74¾
1500	Quaker Oats Co.	157¾
2500	Reynolds (R. J.) Tobacco Co. "B"	48¾
2015	Sears, Roebuck & Co.	68¾
2000	Standard Brands, Inc.	20
520	Standard Oil Co. of California	69¾
750	Standard Oil Co. of Indiana	51¾

INDUSTRIAL AND MISCELLANEOUS

Shares	Company	Cost
1500	Standard Oil Co. of New Jersey	70¾
2000	Stone & Webster, Inc.	70¾
2500	Texas Corp.	50¾
1500	Texas Gulf Sulphur Co.	50
2500	Timken Roller Bearing Co.	84¾
1500	Torrington Co. of Maine	43¾
1500	Underwood Elliott Fisher Co.	102
4000	Union Carbide & Carbon Corp.	62¾
2000	United Fruit Co.	100¾
4000	United Shoe Machinery Corp.	55¾
200	U. S. Envelope Co.	234¾
1000	U. S. Playing Card Co.	77¾
3000	U. S. Steel Corp.	147
1500	Vacuum Oil Co.	78
1000	Westinghouse Air Brake Co.	39¾
1000	Westinghouse Elec. & Mfg. Co.	127¾
600	West Point Manufacturing Co.	126¾
1000	Wm. Wrigley, Jr., Co.	77¾
3500	Woolworth, F. W. Co.	80¾
1500	Yale & Towne Mfg. Co.	61¾
1000	Youngstown Sheet & Tube Co.	90¾

264,285 Total Shares Owned

CERTIFICATION

We hereby certify that the securities listed above are all in our possession as custodian; and are paid for in full. None of the securities are pledged as collateral on loans.

STATE STREET TRUST COMPANY
Custodian and Agent,
by GEORGE B. SARGENT,
Assistant Trust Officer

[5]

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MASSACHUSETTS INVESTORS TRUST

JANUARY 1 to MARCH 31, 1931

PURCHASES

Shares	Company
1000	Allied Chemical & Dye Corp.
1000	Allis-Chalmers Manufacturing Co.
1500	American Can Co.
2000	American Machine & Foundry Co.
2300	American Tobacco Co. "B"
500	Atch., Topeka & Santa Fe Ry. Co.
500	Borden Company
1500	Burroughs Adding Machine Co.
1000	Central Aguirre Associates
500	Coca-Cola Co.
1500	Continental Can Co.
1000	Continental Insurance Co.
1000	DuPont (E. L.) de Nemours & Co.
500	Eastman Kodak Co.
1000	Electric Bond & Share Co.
1000	First National Stores
2000	General Motors Corp.
1000	Hershey Chocolate Corp.
500	International Business Machines Corp.
1000	Liggett & Myers Tobacco Co. "B"
1000	McKeesport Tin Plate Co.
500	National Biscuit Co.
1500	National Cash Register Co. "A"
1000	Pacific Gas & Electric Co.
850	Pennsylvania Railroad Co.
500	Procter & Gamble Co.
1000	Public Service Corp. of N. J.
500	Quaker Oats Co.
500	Sears, Roebuck & Co.
2000	Standard Brands, Inc.
900	Union Carbide & Carbon Corp.
500	Union Pacific Railroad Co.
2500	United Gas Improvement Co.
500	United Shoe Machinery Corp.
1000	Wm. Wrigley, Jr., Co.
<i>Rights</i>	
250	Public Service Co. of N. Illinois

SUBSCRIPTIONS

Shares	Company
100	Public Service Co. of N. Illinois
250	Pacific Gas & Electric Co.

STOCK DIVIDENDS

660	American Gas & Electric Co.
75	Borden Company
22½	Deere & Co.
60	Electric Bond & Share Co.
100	International Business Machines Corp.
62½	North American Company
15	Sears, Roebuck & Co.

EXTRA CASH DIVIDENDS

American Tobacco Co. Common	.....	\$2,300.00
American Tobacco Co. "B"	.....	700.00
Atlantic Coast Line Railroad Co.	.....	1,500.00
Burroughs Adding Machine Co.	.....	750.00
Corn Products Refining Co.	.....	1,500.00
Eastman Kodak Co.	.....	1,125.00
Liggett & Myers Tobacco Co. "B"	.....	4,000.00
McKeesport Tin Plate Co.	.....	250.00
Mead, Johnson & Co.	.....	450.00
Parke, Davis & Co.	.....	175.00
Standard Oil Co. of New Jersey	.....	375.00
Torrington Co. of Maine	.....	375.00
U. S. Envelope Co.	.....	800.00

DIVIDENDS DECREASED

	Old Rate	New Rate
Canada Dry Ginger Ale	\$5.00 to \$3.00
Cerro De Pasco Copper Corp.	4.00 2.00
Penney (J. C.) Co.	3.00 2.40
Standard Oil Co. of Indiana	2.50 2.00
West Point Manufacturing Co.	8.00 6.00

[6]

MASSACHUSETTS INVESTORS TRUST

JANUARY 1 to MARCH 31, 1931

SALES

Shares	Company
60	American Gas & Electric Co.
50	American Power & Light Co.
1500	American Rolling Mill Co.
2300	American Tobacco Co. Common
550	Columbia Oil & Gasoline Corp.
22½	Deere & Co.
60	Electric Bond & Share Co.
1600	Gillette Safety Razor Co.
3000	National Cash Register Co. "A"
62½	North American Company
600	St. Louis & San Francisco Ry. Co.
15	Sears, Roebuck & Co.
1142	Stewart-Warner Corp.

MASSACHUSETTS INVESTORS TRUST

L. SHERMAN ADAMS,
ASHTON L. CARR,
MERRILL GRISWOLD,
CHARLES F. ROWLEY,
Trustees.

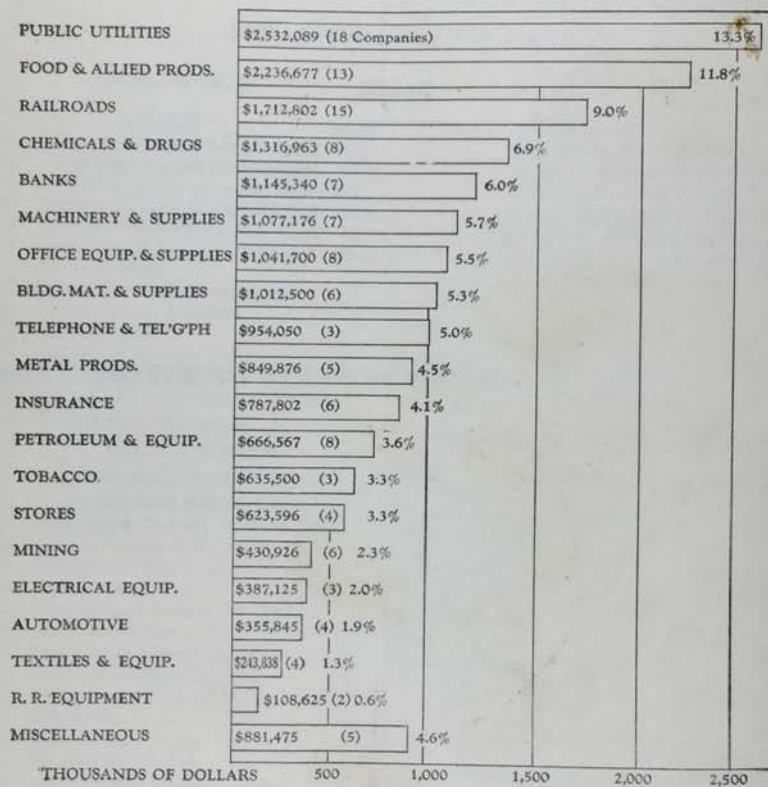
March 31, 1931

[7]

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DISTRIBUTION OF FUNDS
as of December 31st, 1930



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QUARTERLY REPORT

OCTOBER 1 to DECEMBER 31, 1930

Massachusetts
Investors Trust

ORGANIZED MARCH 1924

TRUSTEES

CHARLES H. LEAROYD
ASHTON L. CARR

L. SHERMAN ADAMS
MERRILL GRISWOLD

Custodian and Transfer Agent
STATE STREET TRUST COMPANY, BOSTON

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To the Shareholders of
MASSACHUSETTS INVESTORS TRUST

In accordance with the policy of supplying information the following Quarterly Report shows the transactions during the past ninety days—the stocks held as of December 31, 1930, stocks bought and sold during the quarter, extra cash and stock dividends, rights and split-ups that have been received.

This report also charts for your information the diversification of the funds among industries. This table is printed on the back page.

Shareholders will be interested to know that despite the uncertain business conditions of the past twelve months the Trust enters the year 1931 with every security in the portfolio paying dividends.

During 1930 sixty-nine individual companies or 51% of portfolio, either increased their regular dividends, paid extras, or stock dividends or issued rights. Companies whose stock dividends are sold and treated as income are not included.

- 9 companies issued Rights
- 31 companies gave extra Cash Dividends
- 8 companies issued Stock Dividends
- 21 companies increased Dividends
- 7 companies split their Stock
- 10 companies reduced Dividends
- 6 companies passed Dividends and the stocks were sold
- 10 companies paid more than one type of extra

The policy of broad diversification of the Trust Fund was responsible for the satisfactory record made during the year 1930, a period of acute business depression.

MASSACHUSETTS INVESTORS TRUST

RECORD OF \$1,000. INVESTMENT

July 15, 1924 to December 31, 1930

Date	Value	Cash Dividends	Yield
December 31, 1924—	\$1,037.50	\$14.30 (3 mos.)	5.72%
December 31, 1925—	1,250.00	62.90	6.29
December 31, 1926—	1,309.00	63.80	6.38
December 31, 1927—	1,650.00	64.75	6.48
December 31, 1928—	2,014.00	70.50	7.05
December 31, 1929—	1,782.00 B	72.96	7.30
December 31, 1930—	1,315.00 B	69.72	6.97

B Including Stock Dividends.

DIVIDENDS BASED ON NO PAR SHARES

1924..\$1.50	1925..\$1.65	1926..\$1.67	1927..\$1.70	1928..\$1.85
1929..\$1.92 and 2% stock	1930..\$1.83 and 2% stock			

PRICE OF SHARES

	\$50 PAR STOCK			NO PAR STOCK	
	Low	High		Low	High
1924	52½	54½	1928	49½	52¾
1925	54½	65⅝			
1926	61⅝	68¾	1929	40¼	64¾
1927	68⅝	86⅝			
1928*	84¾	95¾	1930	31½	53¾

* October 1928, two shares of No Par Stock were given in exchange for one share of \$50 Par.

ASSETS

December 31st, 1930

Cost	\$19,596,015.05
Market Value of Assets	15,049,428.74
Excess of Cost over Market Value \$	4,546,586.31
Assets include cash of	\$593,729.74

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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MASSACHUSETTS INVESTORS TRUST

SECURITIES OWNED

As of DECEMBER 31, 1930

BANK AND INSURANCE

Shares	Company	Cost
1500	Aetna Insurance Co. (Fire)	69 3/4
1000	Bankers Trust Co., N. Y.	105 3/4
800	Chase Nat'l Bank & Chase Sec. Corp.	153 3/4
2000	Continental Insurance Co.	62 3/4
200	Continental Ill. Bank & Trust Co.	798 3/4
800	Corn Exchange Bank Trust Co., N. Y.	358 3/4
1600	First National Bank, Boston	114 3/4
25	First National Bank, N. Y.	5397 3/4
1500	Hartford Fire Insurance Co.	85 3/4
2000	National Shawmut Bank, Boston	75 3/4
1500	Phoenix Insurance Co. (Fire)	100 3/4
200	Springfield Fire & Marine Ins. Co.	226 3/4
150	Travelers Insurance Co.	1553

RAILROADS AND EQUIPMENTS

1000	Atch., Topeka & Santa Fe Ry. Co.	207 3/4
1000	Atlantic Coast Line Railroad Co.	174 3/4
1000	Baltimore & Ohio R. R. Co.	104 3/4
3200	Canadian Pacific Railway	51 3/4
500	Great Northern Rwy. Co.	76 3/4
200	Illinois Central Railroad Co.	114 3/4
1500	New York Central Railroad Co.	147 3/4
1000	N. Y., N. H. & H. R. R. Co.	103
300	Norfolk & Western Railway Co.	162 3/4
500	Northern Pacific Railway Co.	73 3/4
1150	Pennsylvania Railroad Co.	85 3/4
1000	Pullman Company	68 3/4
600	St. Louis & San Francisco Ry. Co.	98 3/4
1000	Southern Pacific Co.	119
1000	Southern Railway Co.	122 3/4
1000	Union Pacific Railroad Co.	190 3/4

PUBLIC UTILITIES

3000	American Gas & Electric Co.	95 3/4
2800	American Power & Light Co.	62
2600	American Tel. & Tel. Co.	203

Shares	Company	Cost
3000	Columbia Gas & Electric Corp.	64 3/4
3000	Con. Gas Company of New York	70 3/4
1500	Con. Gas. El. Lt. & Pr. Co. of Balt.	81 3/4
500	Detroit Edison Co.	158 3/4
1700	Eastern Utilities Associates	36 3/4
500	Edison Electric Ill. Co. of Boston	250 3/4
4000	Electric Bond & Share Co.	76 3/4
2000	Engineers Public Service Co.	62
2000	International Tel. & Tel. Co.	44 3/4
2500	North American Company	86
800	Northern States Pr. Co. "A" (of Del.)	118 3/4
2500	Pacific Gas & Electric Co.	60 3/4
1000	Penn. Water & Power Co.	67 3/4
350	Public Service Co. of N. Illinois	122 3/4
1000	Public Service Corp. of N. J.	66 3/4
1650	Southern California Edison Co.	35 3/4
5000	United Gas Improvement Co.	29 3/4
2000	Western Union Telegraph Co.	168 3/4

INDUSTRIAL AND MISCELLANEOUS

2000	Air Reduction Co., Inc.	100 3/4
4000	Allis-Chalmers Manufacturing Co.	45
3000	American Bank Note Co.	71
2500	American Can Co.	121 3/4
5000	Am. Radiator & Std. Sanitary Corp.	30 3/4
1500	American Rolling Mill Co.	93 3/4
1200	American Smelting & Refining Co.	47 3/4
3000	American Tobacco Co.	82 3/4
1000	American Type Founders Co.	119 3/4
2250	Anaconda Copper Mining Co.	52 3/4
1000	Atlantic Refining Co.	43 3/4
1500	Bethlehem Steel Corp.	94 3/4
2500	Borden Company	81 3/4
400	Boston Woven Hose & Rubber Co.	86 3/4
1500	Burroughs Adding Machine Co.	18 3/4
2500	California Packing Corp.	71 3/4
1000	Canada Dry Ginger Ale	63
2000	Central Aguirre Associates	21 3/4
1000	Cerro De Pasco Copper Corp.	62 3/4
1000	Coca-Cola Co.	183 3/4
550	Columbia Oil & Gasoline Corp.	14
4000	Commercial Solvents Co.	37 3/4

MASSACHUSETTS INVESTORS TRUST

INDUSTRIAL AND MISCELLANEOUS

Shares	Company	Cost
1500	Continental Can Co.	63 3/4
3000	Corn Products Refining Co.	82 3/4
1500	Deere & Co.	129 3/4
700	Draper Corp.	71 3/4
1500	Drug Inc.	77 3/4
2000	DuPont (E. I.) de Nemours & Co.	89 3/4
2000	Eastman Kodak Co.	179 3/4
1000	Electric Storage Battery Co.	72 3/4
2000	First National Stores	56 3/4
4000	General Electric Co.	46 3/4
3000	General Foods Corp.	56 3/4
6000	General Motors Corp.	38 3/4
1600	Gillette Safety Razor Co.	101 3/4
2000	Great Northern Paper Co.	58 3/4
2000	International Business Machines Corp.	133 3/4
1000	International Cement Corp.	58 3/4
2500	International Harvester Co.	67 3/4
1500	Island Creek Coal Co.	42 3/4
2500	Johns-Manville Co.	134 3/4
1500	Kennecott Copper Corp.	36 3/4
2000	Lambert Company	101 3/4
3000	Liggett & Myers Tobacco Co. "B"	89 3/4
500	McKeesport Tin Plate Co.	74 3/4
900	Mead, Johnson & Co.	50 3/4
1000	Midland Steel Products Co.	34 3/4
2000	Midland Steel Products Co. (\$2 pfd.)	25 3/4
5500	National Biscuit Co.	63 3/4
1500	National Cash Register Co. "A"	65 3/4
1000	National Lead Company	145 3/4
1500	National Supply Co.	128
300	Naumkeag Steam Cotton Co.	175 3/4
5000	Otis Elevator Co.	50 3/4
2500	Paramount Publix Corp.	56 3/4
500	Parke, Davis & Co.	22 3/4
2000	Penney (J. C.) Co.	60 3/4
1000	Pittsburgh Plate Glass Co.	66 3/4
3500	Procter & Gamble Co.	75 3/4
1000	Quaker Oats Co.	155 3/4
2500	Reynolds (R. J.) Tobacco Co. "B"	48 3/4
1515	Sears, Roebuck & Co.	72 3/4
520	Standard Oil Co. of California	69 3/4

INDUSTRIAL AND MISCELLANEOUS

Shares	Company	Cost
750	Standard Oil Co. of Indiana	51 3/4
1500	Standard Oil Co. of New Jersey	70 3/4
1142	Stewart-Warner Corp.	35 3/4
2000	Stone & Webster, Inc.	70 3/4
2500	Texas Corp.	50 3/4
1500	Texas Gulf Sulphur Co.	50
2500	Timken Roller Bearing Co.	84 3/4
1500	Torrington Co. of Maine	43 3/4
1500	Underwood Elliott Fisher Co.	102
3100	Union Carbide & Carbon Corp.	62 3/4
2000	United Fruit Co.	100 3/4
3500	United Shoe Machinery Corp.	55 3/4
200	U. S. Envelope Co.	234 3/4
1000	U. S. Playing Card Co.	77 3/4
3000	U. S. Steel Corp.	147
1500	Vacuum Oil Co.	78
1000	Westinghouse Air Brake Co.	39 3/4
1000	Westinghouse Elec. & Mfg. Co.	127 3/4
600	West Point Manufacturing Co.	126 3/4
3500	Woolworth, F. W. Co.	80 3/4
1500	Yale & Towne Mfg. Co.	61 3/4
1000	Youngstown Sheet & Tube Co.	90 3/4

236,852 Total Shares Owned

CERTIFICATION

We hereby certify that the securities listed above are all in our possession as custodian; and are paid for in full. None of the securities are pledged as collateral on loans.

STATE STREET TRUST CO., Agent

by George B. Sargent,
Asst. Trust Officer

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MASSACHUSETTS INVESTORS TRUST

OCTOBER 1—DECEMBER 31, 1930

PURCHASES

Shares	Company
900	American Bank Note Co.
500	American Can Co.
500	American Gas & Electric Co.
300	American Tel. & Tel. Co.
300	American Tobacco Co.
100	Atch., Topeka & Santa Fe Ry. Co.
500	Bankers Trust Co., N. Y.
500	Borden Company
250	Columbia Gas & Electric Corp.
830	Con. Gas Company of New York
500	Corn Products Refining Co.
500	Eastman Kodak Co.
1000	Electric Bond & Share Co.
1000	General Motors Corp.
1000	International Tel. & Tel. Co.
500	Johns-Manville Co.
500	McKeesport Tin Plate Co.
500	National Biscuit Co.
400	New York Central Railroad Co.
500	Procter & Gamble Co.
100	Quaker Oats Co.
1000	Stone & Webster, Inc.
500	Texas Gulf Sulphur Co.
35	Travelers Insurance Co.
650	Union Carbide & Carbon Corp.
100	Union Pacific Railroad Co.
500	United Fruit Co.
2000	United Gas Improvement Co.
500	U. S. Steel Corp.
500	Woolworth, F. W. Co.

CHANGES IN CAPITALIZATION

Shares	Company
800	Canadian Pacific Railway Par \$100 exchanged for 3200 shares Par \$25

STOCK DIVIDENDS

Shares	Company
300	American Power & Light Co.
22½	Deere & Co.
45	Electric Bond & Share Co.
62½	North American Company
15 3/20	Sears, Roebuck & Co.
10½	Standard Oil Co. of California

EXTRA CASH DIVIDENDS

Air Reduction Co., Inc.	\$3,000.00
American Bank Note Co.	3,000.00
American Can Co.	2,500.00
Atlantic Refining Co.	250.00
Eastman Kodak Co.	750.00
Mead, Johnson & Co.	550.00
National Biscuit Co.	2,500.00
Norfolk & Western Railway Co.	600.00
Parke, Davis & Co.	50.00
Standard Oil Co. of New Jersey	375.00
Travelers Insurance Co.	230.00
United Shoe Machinery Corp.	3,500.00
Vacuum Oil Co.	375.00

DIVIDENDS INCREASED

	Based on Old Shares	Old Rate	New Rate
American Tobacco Co.	\$8.00	to \$10.00

DIVIDENDS DECREASED

Am. Radiator & Std. Sanitary Corp.	\$1.50 to \$1.00
Anaconda Copper Mining Co.	3.50 2.50
Cerro De Pasco Copper Corp.	6.00 4.00
Kennecott Copper Corp.	3.00 2.00
Yale & Towne Mfg. Co.	4.00 2.00

MASSACHUSETTS INVESTORS TRUST

OCTOBER 1—DECEMBER 31, 1930

SALES

Shares	Company	Shares	Company
75	American Rolling Mill Co.	1200	Great Western Sugar Co.
200	American Tel. & Tel. Co.	200	Mead, Johnson & Co.
300	American Tobacco Co.	3000	Montgomery, Ward & Co.
100	Atch., Topeka & Santa Fe Ry. Co.	62½	North American Company
161½	Commercial Solvents Co.	200	Northern States Pr. Co. "A" (of Del.)
22½	Deere & Co.	500	Public Service Corp. of N. J.
500	DuPont (E. I.) de Nemours & Co.	15 3/20	Sears, Roebuck & Co.
45	Electric Bond & Share Co.	100	Union Pacific Railroad Co.
1000	General Electric Co.		
1½	Gillette Safety Razor Co.		

NOTICE

The Stocks of the following Companies have been added to the Approved List:

The Great Atlantic & Pacific Tea Co.
Hershey Chocolate Corp.
A. O. Smith Corp.
Wm. Wrigley, Jr. Co.

NOTE. The addition of securities to the approved list does not necessarily mean that the Trustees have decided to purchase these stocks at this time.

MASSACHUSETTS INVESTORS TRUST

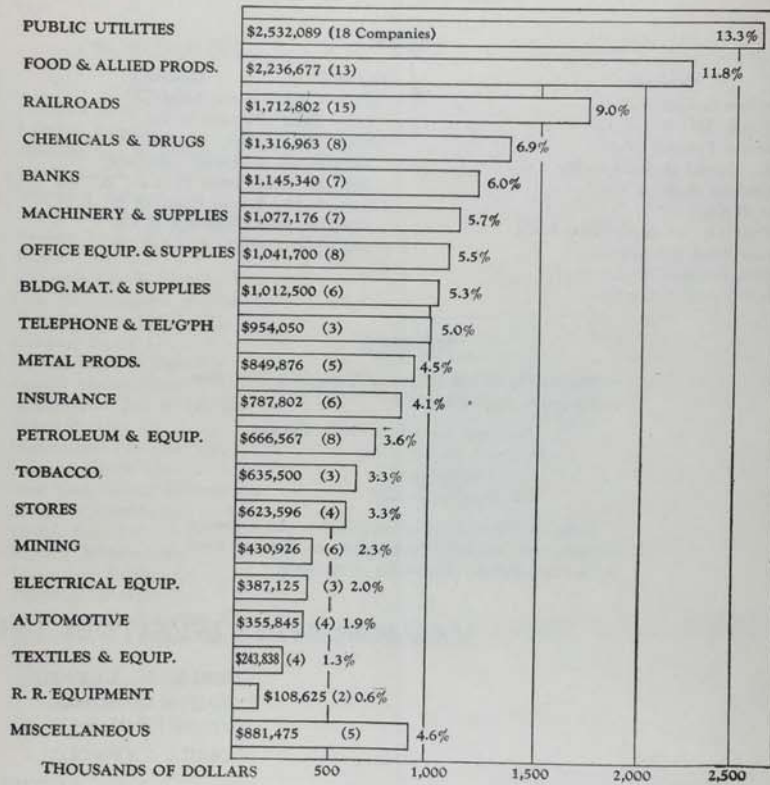
CHARLES H. LEAROLD,
L. SHERMAN ADAMS,
ASHTON L. CARR,
MERRILL GRISWOLD,
Trustees.

December 31, 1930

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MASSACHUSETTS INVESTORS TRUST

QUARTERLY REPORT

APRIL 1 to JUNE 30, 1930

Massachusetts
Investors Trust

ORGANIZED MARCH 1924

TRUSTEES

CHARLES H. LEAROYD
ASHTON L. CARR

L. SHERMAN ADAMS
MERRILL GRISWOLD

Custodian and Transfer Agent
STATE STREET TRUST COMPANY, BOSTON

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MASSACHUSETTS INVESTORS TRUST

RECORD OF \$1,000. INVESTMENT

July 15, 1924 to June 30, 1930

Date	Value	Cash Dividends	Yield
December 31, 1924—	\$1,037.50	\$14.30 (3 mos.)	5.72%
" 1925—	1,250.00	62.90	6.29
" 1926—	1,309.00	63.80	6.38
" 1927—	1,650.00	64.75	6.48
" 1928—	2,014.00	70.50	7.05
" 1929—	1,782.00 B	72.96	7.30
June 30, 1930—	1,802.50 B	37.96 (6 mos.)	7.60

B Including Stock Dividends.

DIVIDENDS BASED ON NO PAR SHARES

1924, \$1.50	1925, \$1.65	1926, \$1.67	1927, \$1.70	1928, \$1.85
1929, \$1.92 and 2% stock	Jan. 1930, 52c and 1% stock		April 1930, 45c	

PRICE of SHARES

\$50 PAR STOCK			NO PAR STOCK		
	Low	High		Low	High
1924	52½	54½	1928	49¾	52¾
1925	54½	65½	1929	40¼	64¾
1926	61½	68¾	1930	42½	53¾
1927	68½	86½			
1928*	84¾	95¾			

* October 1928, two shares of No Par Stock were given in exchange for one share of \$50 Par.

AVERAGE INCOME

and APPRECIATION

July 15, 1924 to June 30, 1930

Average yearly income on issue price \$52.50 (excluding stock dividends)	6.70%
Average yearly appreciation on \$52.50 (including stock dividends)	13.55%
Total Average Yearly Gain	20.25%

ASSETS

June 30, 1930

Market Value of Assets	\$16,276,696.26
Cost	16,879,262.22
Excess of Cost over Market Value	\$602,565.96

Assets include cash of \$381,903.26

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MASSACHUSETTS INVESTORS TRUST

SECURITIES OWNED

As of JUNE 30, 1930

BANK AND INSURANCE

Shares	Company	Cost
1000	Aetna Fire Insurance Co.	72¾
500	Bankers Trust Co., N. Y.	108¾
800	Chase Nat'l Bank & Chase Sec. Corp.	153¾
2000	Continental Insurance Co.	62¾
200	Continental Ill. Bank & Trust Co.	798¾
625	Corn Exchange Bank Trust Co., N. Y.	427¾
1600	First National Bank, Boston	114¾
25	First National Bank, N. Y.	5397¾
1200	Hartford Fire Insurance Co.	88¾
2000	National Shawmut Bank, Boston	75¾
1000	Phoenix Fire Ins. Co.	107¾
200	Springfield Fire & Marine Ins. Co.	226¾
115	Travelers Insurance Co.	1742

RAILROADS AND EQUIPMENTS

1000	Atch., Topeka & Santa Fe Ry. Co.	209¾
1000	Atlantic Coast Line Railroad Co.	174¾
1000	Baltimore & Ohio R. R. Co.	104¾
800	Canadian Pacific Railway	207¾
500	Great Northern Rwy. Co. C.O.D.	76¾
200	Illinois Central Railroad Co.	114¾
1100	New York Central Railroad Co.	150¾
1000	N. Y., N. H. & H. R.R. Co.	103
300	Norfolk & Western Railway Co.	162¾
500	Northern Pacific Railway Co. C.O.D.	73¾
1150	Pennsylvania Railroad Co.	85¾
500	Pullman Company	71¾
600	St. Louis & San Francisco Ry. Co.	98¾
1000	Southern Pacific Co.	119
1000	Southern Railway Co.	122¾
1000	Union Pacific Railroad Co.	190¾

PUBLIC UTILITIES

2500	American Gas & Electric Co.	96¾
2542	American Power & Light Co.	69¾
1500	American Tel. & Tel. Co.	216¾
2750	Columbia Gas & Electric Corp.	69¾

Shares	Company	Cost
2170	Con. Gas Company of New York	61¾
1100	Con. Gas, El. Lt. & Pr. Co. of Balt.	69¾
300	Detroit Edison Co.	123¾
1700	Eastern Utilities Associates	36¾
150	Edison Electric Ill. Co. of Boston	223¾
3000	Electric Bond & Share Co.	87
2000	Engineers Public Service Co.	62
1000	International Tel. & Tel. Co.	62¾
2500	North American Company	86
1000	Northern States Pr. Co. "A" (of Del.)	118¾
2500	Pacific Gas & Electric Co.	60¾
1000	Penn. Water & Power Co.	67¾
350	Public Service Co. of N. Illinois	122¾
1500	Public Service Corp. of N. J.	66¾
1650	Southern California Edison Co.	35¾
3000	United Gas Improvement Co.	31¾
1000	Western Union Telegraph Co.	169¾

INDUSTRIAL AND MISCELLANEOUS

2000	Air Reduction Co., Inc.	100¾
3000	Allis-Chalmers Manufacturing Co.	41¾
2000	American Bank Note Co.	74¾
1000	American Can Co.	111¾
3000	American Cyanamid Co. "B"	36¾
4000	Am. Radiator & Std. Sanitary Corp.	31¾
1500	American Rolling Mill Co.	93¾
1200	American Smelting & Refining Co.	47¾
1200	American Tobacco Co.	140¾
600	American Type Founders Co.	118¾
2250	Anaconda Copper Mining Co.	52¾
1000	Atlantic Refining Co.	43¾
1500	Bethlehem Steel Corp.	94¾
2000	Borden Company	83¾
400	Boston Woven Hose & Rubber Co.	86¾
1500	Burroughs Adding Machine Co.	18¾
2500	California Packing Corp.	71¾
1700	Calumet & Arizona Mining Co.	84¾
1000	Canada Dry Ginger Ale	63
2000	Central Aguirre Associates	21¾
1000	Cerro De Pasco Copper Corp.	62¾
1000	Coca-Cola Co.	183¾
550	Columbia Oil & Gasoline Corp.	14
4080	Commercial Solvents Co.	36¾

MASSACHUSETTS INVESTORS TRUST

INDUSTRIAL AND MISCELLANEOUS

Shares	Company	Cost
1500	Continental Can Co.	63¾
1000	Corn Products Refining Co.	67¾
1500	Deere & Co.	129¾
700	Draper Corp.	71¾
1500	Drug Inc.	77¾
2000	DuPont (E. I.) de Nemours & Co.	83¾
1000	Eastman Kodak Co.	168¾
1000	Electric Storage Battery Co.	72¾
2000	First National Stores	56¾
4000	General Electric Co.	41¾
2000	General Foods Corp.	57¾
5000	General Motors Corp.	39¾
1601	Gillette Safety Razor Co.	101¾
625	Goodrich (B. F.) Co.	81¾
1400	Great Northern Paper Co.	63¾
1200	Great Western Sugar Co.	35¾
1500	International Business Machines Corp.	116¾
1000	International Cement Corp.	58¾
2000	International Harvester Co.	64¾
1500	Island Creek Coal Co.	42¾
2000	Johns-Manville Co.	150¾
1500	Kennecott Copper Corp.	36¾
2000	Lambert Company	101¾
2500	Liggett & Myers Tobacco Co. "B"	88¾
1100	Mead, Johnson & Co.	50¾
1000	Midland Steel Products Co.	34¾
2000	Midland Steel Products Co. (\$2 pfd.)	25¾
3000	Montgomery, Ward & Co.	41¾
4000	National Biscuit Co.	56¾
1500	National Cash Register Co. "A"	65¾
1000	National Lead Company	145¾
1500	National Supply Co.	128
300	Naumkeag Steam Cotton Co.	175¾
4000	Otis Elevator Co.	46¾
600	Owens Illinois Glass Co.	60¾
2500	Paramount Publix Corp.	56¾
500	Parke, Davis & Co.	22¾
1000	Penney (J. C.) Co.	66¾
1000	Pittsburgh Plate Glass Co.	66¾
3000	Procter & Gamble Co.	77¾
750	Quaker Oats Co.	142¾
2500	Reynolds (R. J.) Tobacco Co. "B"	48¾

INDUSTRIAL AND MISCELLANEOUS

Shares	Company	Cost
1520	Sears, Roebuck & Co.	73
510	Standard Oil Co. of California	71¾
750	Standard Oil Co. of Indiana	51¾
1500	Standard Oil Co. of New Jersey	70¾
1142	Stewart-Warner Corp.	36
1000	Stone & Webster, Inc.	88¾
2500	Texas Corp.	50¾
1000	Texas Gulf Sulphur Co.	48¾
2500	Timken Roller Bearing Co.	84¾
1500	Torrington Co. of Maine	43¾
1000	Underwood Elliott Fisher Co.	104¾
2450	Union Carbide & Carbon Corp.	63¾
1050	United Fruit Co.	116¾
3000	United Shoe Machinery Corp.	53¾
200	U. S. Envelope Co.	234¾
1000	U. S. Playing Card Co.	79¾
2000	U. S. Steel Corp.	142¾
1500	Vacuum Oil Co.	78
1000	Westinghouse Air Brake Co.	39¾
1000	Westinghouse Elec. & Mfg. Co.	127¾
600	West Point Manufacturing Co.	126¾
3000	Woolworth, F. W. Co.	83¾
1500	Yale & Towne Mfg. Co.	61¾
1000	Youngstown Sheet & Tube Co.	90¾

208.705 Total Shares Owned

NOTE

During the three months ending June 30, 1930, the Trustees invested \$2,898,700 in the purchase of 32,645 shares of stock.

There were sold during the same period for Capital Account 7143 shares of stock for \$388,965.

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MASSACHUSETTS INVESTORS TRUST

APRIL 1, 1930—JUNE 30, 1930

PURCHASES

Shares	Company
500	Allis-Chalmers Manufacturing Co.
500	American Bank Note Co.
1000	American Cyanamid Co. "B"
500	American Gas & Electric Co.
400	American Power & Light Co.
400	Atch., Topeka & Santa Fe Ry. Co.
700	Atlantic Coast Line Railroad Co.
200	Chase Nat'l Bank & Chase Sec. Corp.
250	Columbia Gas & Electric Corp.
400	Continental Can Co.
1500	Deere & Co.
2000	Electric Bond & Share Co.
2000	First National Stores
1000	General Foods Corp.
1000	General Motors Corp.
450	International Business Machines Corp.
800	International Harvester Co.
1000	International Tel. & Tel. Co.
500	Johns-Manville Co.
500	Lambert Company
200	Liggett & Myers Tobacco Co. "B"
1000	National Shawmut Bank, Boston
500	National Supply Co.
1000	North American Company
1775	Pacific Gas & Electric Co.
1500	Paramount Publix Corp.
1000	Penney (J. C.) Co.
600	Penn. Water & Power Co.
500	Public Service Corp. of N. J.
270	Quaker Oats Co.
500	Sears, Roebuck & Co.
200	Southern California Edison Co.
500	Southern Pacific Co.
600	Southern Railway Co.
1500	Standard Oil Co. of New Jersey
1000	Stone & Webster, Inc.
500	Timken Roller Bearing Co.
1000	Underwood Elliott Fisher Co.
700	U. S. Playing Card Co.

PURCHASES

Shares	Company
900	Vacuum Oil Co.
500	Western Union Telegraph Co.
800	Yale & Towne Mfg. Co.
1500	American Tel. & Tel. Co. Rights
1000	DuPont (E. I.) de Nemours & Co. Rights
119	4/25 Corn Exchange Bank Trust Co. Rights

SUBSCRIPTIONS

Shares	Company
150	Southern California Edison Co.

SALES

Shares	Company
600	Bigelow-Sanford Carpet Co.
2288	Evans Auto Loading Co.
1283 1/2	Electric Bond & Share Co.
40	Engineers Public Service Co.
2000	International Tel. & Tel. Co.
200	Mergenthaler Linotype Co.
37 1/2	North American Company
400	Studebaker Corp.
240	Sullivan Machinery Co.
165	Swift & Co.
2000	International Tel. & Tel. Co. Rights

EXTRA CASH DIVIDENDS

Atlantic Refining Co.	\$ 250.00
Eastman Kodak Co.	750.00
Mead, Johnson & Co.	275.00
Parke, Davis & Co.	50.00
Quaker Oats Co.	1,600.00

MASSACHUSETTS INVESTORS TRUST

APRIL 1, 1930—JUNE 30, 1930

STOCK DIVIDENDS

Shares	Company
42	American Power & Light Co.
250	Columbia Gas & Electric Corp.
550	Columbia Oil & Gasoline Corp.
33 1/2	Electric Bond & Share Co.
40	Engineers Public Service Co.
37 1/2	North American Company
80	Quaker Oats Co.
10 1/10	Sears, Roebuck & Co.

Changes in Capitalization

Shares	Company
100	Aetna Fire Insurance Co. Par \$100 exchanged for 1000 shares Aetna Fire Insurance Co. Par \$10.
1000	Paramount Famous Lasky Corp. exchanged for 1000 shares Paramount Publix Corp.

DIVIDENDS INCREASED

	Based on Old Shares	
	Old Rate	New Rate
General Electric Co.	\$6.00 to	\$6.40
Midland Steel Products Co.	4.00	7.00
National Biscuit Co.	6.00	7.00
Otis Elevator Co.	6.00	10.00

DIVIDENDS DECREASED

Calumet & Arizona Mining Co.	\$6.00 to	\$2.00
Stewart-Warner Corp.	3.50	1.00

MASSACHUSETTS INVESTORS TRUST

CHARLES H. LEAROYD,
L. SHERMAN ADAMS,
ASHTON L. CARR,
MERRILL GRISWOLD,
Trustees.

June 30, 1930.

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	AHB	I.A.4

7

Massachusetts Investors Trust

ORGANIZED MARCH 1924

Annual Report

For the Year Ending December 31st, 1930.

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	AHB	I.A.4

Annual Report

For the Year Ending December 31st, 1930

Massachusetts Investors Trust

ORGANIZED MARCH 1924

TRUSTEES

CHARLES H. LEAROYD L. SHERMAN ADAMS
ASHTON L. CARR MERRILL GRISWOLD

Custodian and Transfer Agent
STATE STREET TRUST COMPANY,
BOSTON

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	AHB	I. A. 4

Massachusetts Investors Trust

December 31, 1930.

To the Shareholders:

The sixth annual report of the Trustees is herewith submitted, containing a Statement of Receipts and Disbursements, Balance Sheet, and a List of the Securities owned by the Trust as of the above date at their average cost price.

PAID-IN CAPITAL.

December 31, 1929	December 31, 1930
\$12,821,792.32	\$19,395,371.87

During the calendar year \$6,573,579.53 was added to the trust fund in payment for new shares issued, an increase of 51%. The number of shareholders also showed a marked gain. On December 31, 1929, there were 5,096 shareholders and on December 31, 1930, this number had risen to 9,679, an increase of 90%. At the close of business on December 31, 1930, there were outstanding a total of 493,523 shares.

INCOME.

The gross income of the Trust as per the Statement of Income and Disbursements appended amounted to \$801,067.16. Total expenses for the year including reserve for taxes were \$106,226.75, leaving a net income of \$694,840.41. During the year there was also paid into the Trust on account of dividends accrued on shares sold \$43,848.68. Dividends paid during the period amounted to \$717,809.41.

The Trustees continued their policy of paying quarterly cash dividends from income received from dividends on securities owned, interest on bank balances and call loans, and from the sale of such stock dividends as the Trustees treated as paid in lieu of cash. Cash dividends per share

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	AHB	I.A.4

amounted to \$1.83 compared with \$1.92 paid in 1929, a reduction of about 5%. The lessening of the cash dividend rate was due primarily to the fact that the year 1929 was one of marked industrial activity and general prosperity, resulting in the payment of increased and extra dividends by many corporations. On the other hand, the year 1930 was one of serious depression during which time many companies either reduced their dividends or omitted extra dividends. In view of these facts, such a small reduction in the amount of dividends paid reflects the strength of the securities held by the Trust.

CAPITAL SURPLUS.

The Accumulated Surplus on December 31, 1930 was \$167,199.73, a decrease of \$334,562.05. This decrease resulted primarily from the excess of losses over gains resulting from the sale of securities which the Trustees deemed it advisable to dispose of during the year.

In addition to the regular cash dividends, there was paid during the year 2% in stock. Stock Dividends declared at the rate of 1% semi-annually are not paid from income derived from dividends and interest received (all such net income except a reserve of about 2% being distributed as cash dividends) but are in effect a distribution of capital or surplus.

ADDITIONS TO TRUST FUND.

During the year additional securities were added to the Trust Fund costing \$6,713,951, and the consequent increase in the number of shares owned by the Trust was 81,903. The total number of shares of various securities held in the portfolio as of December 31st, 1930 was 236,852. The Trust borrowed no funds with which to purchase securities, and maintained on hand at all times an adequate uninvested cash balance.

All the securities owned by the Trust are paying regular dividends except 550 shares of Columbia Oil and Gas Corporation which were received by the Trust as a dividend from shares owned by it in Columbia Gas and Electric Corporation. A study of the securities owned by the Trust reveals that the fund is widely diversified in industries situated in all parts of the country.

AUDIT.

Certified Public Accountants selected by the State Street Trust Company have thoroughly audited the Trust and have taken a physical inventory of the securities.

MANAGEMENT POLICY.

As stated in the past reports, it is a policy of the Trustees to buy for permanent investment the common stocks of seasoned, well managed companies. Before purchasing securities of any company a statistical investigation is made of the history of the company and its growth, management, financial policy, and its success compared with other industries of the same field are carefully considered. The Trustees believe that over a period of years the normal growth of the companies in which the Trust holds an interest will be reflected in increased earnings and dividends.

Under Massachusetts Probate practice six percent of the gross income of a trust fund is the customary compensation for trustees. The compensation paid the Trustees of this Trust is likewise six percent of the gross income and this includes all amounts paid the State Street Trust Company as Custodian of the securities and for keeping books and records of the Trust. This rate of compensation is substantially lower than that charged by Investment Trusts generally.

The net earnings of the Trust after payment of operating expenses, taxes, and reserves, all accrue to the stockholders. There are no stock options, no agreements to participate in profits, or management compensation, other than that referred to.

Respectfully submitted,

CHARLES H. LEARROYD
L. SHERMAN ADAMS
ASHTON L. CARR
MERRILL GRISWOLD

Trustees.

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	AHB	I.A.4

Statement of Income and Expenses

JANUARY 1, 1930 TO DECEMBER 31, 1930

INCOME RECEIPTS (*Capital Gains Excluded*):

Dividends from Securities	\$716,255.23
Interest on Call Loans	15,404.73
Sale of Stock Dividends distributed in lieu of cash	61,298.73
Interest on Bank Deposits	8,108.47
Total Income	\$801,067.16

EXPENSES:

Trustees' Compensation including services of State Street Trust Company, Agent†	\$ 48,400.66
Transfer Agent	10,766.20
Printing, Statistical and Miscellaneous	7,067.46
Legal Services	180.00
Reserved for Accrued Taxes on Income	39,812.43
Total Expenses	106,226.75
Balance of Income	\$694,840.41
Income transferred to Accumulated Surplus	16,911.91
Balance of Income available for distribution in Dividends	<u>\$677,928.50</u>
Balance of Income available in 1930 for distribution in Dividends (<i>see above</i>)	\$677,928.50
Undistributed Income <i>January 1, 1930</i>	107,199.85
Accrued Dividends received on Stock of Massachusetts Investors Trust sold	43,848.68
Dividends Paid*	\$828,977.03
Undistributed Income (<i>December 31, 1930</i>)	717,809.41
Undistributed Income (<i>December 31, 1930</i>)	\$111,167.62

†Six per cent of income receipts from October 15, 1929 to October 15, 1930.

*Does not include stock dividends paid in January and July, 1930.

Balance Sheet

as of

DECEMBER 31, 1930

ASSETS

Investments at cost*	\$19,002,285.31
Cash	712,453.91
	<u>\$19,714,739.22</u>

*Market value \$14,455,699.

CAPITAL and LIABILITIES

Capital Stock, 493,523-2/100 Shares (<i>No Par</i>)	\$19,395,371.87
Accumulated Surplus	167,199.73
Undistributed Income	111,167.62
Provision for Accrued Taxes	41,000.00
	<u>\$19,714,739.22</u>

DETAIL of SURPLUS

Accumulated Surplus <i>January 1, 1930</i>	\$501,761.78
Income transferred to Accumulated Surplus during 1930	16,911.91
Refund 1928 Federal Income Tax	75.07
Excess Reserve for 1929 Taxes, transferred to Accumulated Surplus	10,205.16
	\$528,953.92
Charged to Surplus and Credited to Capital a/c Stock Dividends	\$37,422.35
New Issue Tax Stamps	3,452.14
Net Loss on Sales of Securities	320,879.70
	361,754.19
Accumulated Surplus <i>December 31, 1930</i>	<u>\$167,199.73</u>

We hereby certify that the above figures of the MASSACHUSETTS INVESTORS TRUST for the year 1930 are correct as taken from the books of said Trust kept by us as Agent.

STATE STREET TRUST COMPANY, *Agent*

By GEORGE B. SARGENT,

Assistant Trust Officer.

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	AHB	I.A.4

COMPARATIVE FIGURES.

	Year Ending Dec. 31, 1927	Year Ending Dec. 31, 1928	Year Ending Dec. 31, 1929	Year Ending Dec. 31, 1930
Income from all Sources ..\$	257,531.52	\$419,156.91	\$ 629,692.12	\$ 801,067.16
Dividends Paid	204,269.85	342,089.63	505,769.37	717,809.41
Various Stocks, Cost Prices . .	4,754,702.00	6,130,692.97	12,288,334.86	19,002,285.31
Cash and Call Loans . .	273,905.69	1,662,054.85	1,249,691.38	712,453.91
Shares Outstand- ing (No Par)	158,984	218,781	327,404	493,523

PRICE of SHARES

In October 1928 two shares of no par value stock were given in exchange for one share of \$50 par stock. The following table is for comparative purposes, based on present no par value shares.

	Low	High
1924	26 ¼	27 ¼
1925	27 ¼	32 ¾
1926	31 ¾	34 ¾
1927	34 ¼	43 ¾
1928	42 ½	52 ¾
1929	40 ¼	64 ¾
1930	31 ½	53 ¾

Record of \$1,000. Investment

July 15, 1924 to December 31, 1930.

Original value	Value at end of	Cash Dividend	Yield on \$1000
July 15, 1924 \$1,000	1924—\$1,037.50	\$14.30 (3 mo.)	5.72%
	1925— 1,250.00	62.90	6.29%
	1926— 1,309.00	63.80	6.38%
	1927— 1,650.00	64.75	6.48%
	1928— 2,014.00	70.50	7.05%
	1929— 1,782.00 B	72.96	7.30%
	1930— 1,315.00 B	69.72	6.97%

B Including Stock Dividends.

Distribution of Funds by Industry

DECEMBER 31st, 1930

Industry	Number of Companies	Investment At Cost	Per Cent Invested At Cost
Public Utilities	18	\$2,532,302	13.3%
Food & Allied Products	13	2,236,877	11.8%
Railroads	15	1,713,002	9.0%
Chemicals & Drugs	8	1,317,163	6.9%
Banks	7	1,145,540	6.0%
Machinery & Supplies	7	1,077,376	5.7%
Office Equipment & Supplies	8	1,041,900	5.5%
Bldg. Material & Supplies	6	1,012,700	5.3%
Telephone & Telegraph	3	954,150	5.0%
Metal Products	5	849,976	4.5%
Insurance	6	787,802	4.1%
Petroleum & Equipment	8	666,567	3.6%
Tobacco	3	635,500	3.3%
Stores	4	623,596	3.3%
Mining	6	430,926	2.3%
Electrical Equipment	3	387,125	2.0%
Automotive	4	355,845	1.9%
Textiles & Equipment	4	243,838	1.3%
Rail Road Equipment	2	108,625	0.6%
Miscellaneous	5	881,475	4.6%
	135	\$19,002,285	100.0%

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	AHB	I.A.4

SECURITIES OWNED DECEMBER 31, 1930

by the

Massachusetts Investors Trust

BANK AND INSURANCE

Shares	Company	Cost
1500	Aetna Insurance Co. (Fire)	69 7/8
1000	Bankers Trust Co., N. Y.	105 3/4
800	Chase Nat'l Bank & Chase Sec. Corp.	153 3/4
2000	Continental Insurance Co.	62 7/8
200	Continental Ill. Bank & Trust Co.	798 3/8
800	Corn Exchange Bank Tr. Co., N.Y.	358 7/8
1600	First National Bank, Boston	114 1/2
25	First National Bank, N. Y.	5397 5/8
1500	Hartford Fire Insurance Co.	85 7/8
2000	National Shawmut Bank, Boston	75 3/4
1500	Phoenix Insurance Co. (Fire)	100 1/8
200	Springfield Fire & Marine Ins. Co.	226 1/4
150	Travelers Insurance Co.	155 3/8

RAILROADS AND EQUIPMENTS

1000	Atch., Topeka & Santa Fe Ry. Co.	207 1/2
1000	Atlantic Coast Line Railroad Co.	174 7/8
1000	Baltimore & Ohio R. R. Co.	104 5/8
3200	Canadian Pacific Railway	51 3/4
500	Great Northern Rwy. Co.	76 3/8
200	Illinois Central Railroad Co.	114 1/2
1500	New York Central Railroad Co.	147 3/8
1000	N. Y., N. H. & H. R. R. Co.	103
300	Norfolk & Western Railway Co.	162 1/4
500	Northern Pacific Railway Co.	73 3/8
1150	Pennsylvania Railroad Co.	85 3/4
1000	Pullman Company	68 7/8
600	St. Louis & San Francisco Ry. Co.	98 3/8
1000	Southern Pacific Co.	119
1000	Southern Railway Co.	122 7/8
1000	Union Pacific Railroad Co.	190 1/2

PUBLIC UTILITIES

3000	American Gas & Electric Co.	95 1/8
2800	American Power & Light Co.	62
2600	American Tel. & Tel. Co.	203
3000	Columbia Gas & Electric Corp.	64 5/8
3000	Con. Gas Company of New York	70 3/4
1500	Con. Gas. El. Lt. & Pr. Co. of Balt.	81 1/2
500	Detroit Edison Co.	158 7/8

Shares	Company	Cost
1700	Eastern Utilities Associates	36 3/8
500	Edison Electric Ill. Co. of Boston	250 1/4
4000	Electric Bond & Share Co.	76 7/8
2000	Engineers Public Service Co.	62
2000	International Tel. & Tel. Co.	44 3/4
2500	North American Company	86
800	North'n States P. Co. "A" (of Del.)	118 3/8
2500	Pacific Gas & Electric Co.	60 3/4
1000	Penn. Water & Power Co.	67 1/8
350	Public Service Co. of N. Illinois	122 3/4
1000	Public Service Corp. of N. J.	66 3/4
1650	Southern California Edison Co.	35 7/8
5000	United Gas & Improvement Co.	29 3/4
2000	Western Union Telegraph Co.	168 3/8

INDUSTRIAL AND MISCELLANEOUS

2000	Air Reduction Co., Inc.	100 3/4
4000	Allis-Chalmers Manufacturing Co.	45
3000	American Bank Note Co.	71
2500	American Can Co.	121 3/8
5000	Am. Radiator & Std. Sanitary Corp.	30 1/2
1500	American Rolling Mill Co.	93 1/4
1200	American Smelting & Refining Co.	47 1/8
3000	American Tobacco Co.	82 3/8
1000	American Type Founders Co.	119 3/4
2250	Anaconda Copper Mining Co.	52 1/2
1000	Atlantic Refining Co.	43 3/8
1500	Bethlehem Steel Corp.	94 1/8
2500	Borden Company	81 1/8
400	Boston Woven Hose & Rubber Co.	86 3/8
1500	Burrhoughs Adding Machine Co.	18 3/4
2500	California Packing Corp.	71 1/4
1000	Canada Dry Ginger Ale	63
2000	Central Aguirre Associates	21 3/8
1000	Cerro De Pasco Copper Corp.	62 3/8
1000	Coca-Cola Co.	183 3/8
500	Columbia Oil & Gasoline Corp.	14
4000	Commercial Solvents Co.	37 1/4
1500	Continental Can Co.	63 3/4
3000	Corn Products Refining Co.	82 1/4
1500	Deere & Co.	129 7/8

INDUSTRIAL and MISCELLANEOUS (Concluded)

Shares	Company	Cost	Shares	Company	Cost
700	Draper Corp.	71 3/4	2000	Penney (J. C.) Co.	60 1/4
1500	Drug Inc.	77 1/4	1000	Pittsburgh Plate Glass Co.	66 5/8
2000	DuPont (E. I.) de Nemours & Co.	89 3/4	3500	Proctor & Gamble Co.	75 3/4
2000	Eastman Kodak Co.	179 3/4	1000	Quaker Oats Co.	155 7/8
1000	Electric Storage Battery Co.	72 1/2	2500	Reynolds (R. J.) Tobacco Co. "B"	48 3/4
2000	First National Stores	56 1/2	1515	Sears, Roebuck & Co.	72 3/8
4000	General Electric Co.	46 7/8	520	Standard Oil Co. of California	69 7/8
3000	General Foods Corp.	56 3/4	750	Standard Oil Co. of Indiana	51 7/8
6000	General Motors Corp.	38 1/4	1500	Standard Oil Co. of New Jersey	70 3/8
1600	Gillette Safety Razor Co.	101 5/8	1142	Stewart-Warner Corp.	35 7/8
2000	Great Northern Paper Co.	58 3/8	2000	Stone & Webster, Inc.	70 3/4
2000	International Business Mach. Corp.	133 3/4	2500	Texas Corp.	50 3/8
1000	International Cement Corp.	58 3/4	1500	Texas Gulf Sulphur Co.	50
2500	International Harvester Co.	67 3/4	2500	Timken Roller Bearing Co.	84 5/8
1500	Island Creek Coal Co.	42 3/8	1500	Torrington Co. of Maine	43 1/2
2500	Johns-Manville Co.	134 3/4	1500	Underwood Elliott Fisher Co.	102
1500	Kennecott Copper Corp.	36 5/8	3100	Union Carbide & Carbon Corp.	62 3/8
2000	Lambert Company	101 1/2	2000	United Fruit Co.	100 3/8
3000	Liggett & Myers Tobacco Co. "B"	89 1/2	3500	United Shoe Machinery Corp.	55 3/8
500	McKeesport Tin Plate Co.	74 7/8	200	U. S. Envelope Co.	234 3/4
900	Mead, Johnson & Co.	50 3/8	1000	U. S. Playing Card Co.	77 5/8
1000	Midland Steel Products Co.	34 1/8	3000	U. S. Steel Corp.	147
2000	Midland Steel Prod. Co. (\$2 pfd.)	25 5/8	1500	Vacuum Oil Co.	78
5500	National Biscuit Co.	63 3/4	1000	Westinghouse Air Brake Co.	39 3/4
1500	National Cash Register Co. "A"	65 1/4	1000	Westinghouse Elec. & Mfg. Co.	127 3/8
1000	National Lead Company	145 3/4	600	West Point Manufacturing Co.	126 3/8
1500	National Supply Co.	128	3500	Woolworth, F. W. Co.	80 3/8
300	Naumkeag Steam Cotton Co.	175 3/8	1500	Yale & Towne Mfg. Co.	61 3/4
5000	Otis Elevator Co.	50 3/4	1000	Youngstown Sheet & Tube Co.	90 3/4
2500	Paramount Publix Corp.	56 1/4			
500	Parke, Davis & Co.	22 3/4			
			236,852	Total Shares Owned	

CERTIFICATION

We hereby certify that the securities listed above are all in our possession as custodian; and are paid for in full. None of the securities are pledged as collateral on loans.

STATE STREET TRUST COMPANY, Agent
by GEORGE B. SARGENT, Asst. Trust Officer

December 31, 1930.

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McMahon

January 10, 1931

Dear Mrs. McMahon:

I have been ill with the gripe for a time and so have not answered your letter about a possible lecture at the College Art Association in the spring.

I haven't given any lectures this year because I find it a very severe drain on my time and energy for lectures are extremely difficult for me and I dislike very much giving them.

It is true that I have given two brief talks of about five minutes each since last September but that is all. I would, however, if you really feel that it would help the interest of the meetings (and I do not ask this rhetorically) be willing to speak for a brief time on some subject connected preferably with Twentieth Century painting or with Russian Icons. Perhaps a talk on Theophanes, the Greek, for ten minutes or so would be interesting, or on sur-realism.

I would not, however, be interested in speaking on Courbet since I would have to make a special study of his work before having anything of any originality or interest to say about him. As it happens Courbet interests me less than any other important painter of the Nineteenth Century.

Please let me know what you think about these suggestions. With best wishes, I am

Very sincerely yours,

AHB

Mrs. A. Philip McMahon
128 W. 12 Street
New York City

The MacDougal Street Playhouse
133 MacDougal Street
September 20, 1933

Mr. Philip McMahon
128 W. 12 Street
New York City
The MacDougal Street Playhouse
133 MacDougal Street
New York City
September 20, 1933

PAID
The MacDougal Street Playhouse
133 MacDougal Street
New York City
September 20, 1933

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THE MacDougal Street Playhouse has already presented two plays, *The Pelican* by August Strindberg, and *The Drunkard, a Moral Play*, a revival of 1840. Paul Green's new play "Tread the Green Grass," is now in rehearsal and will be produced on February 19th. *during the week of Feb. 24th at the Belmont Theatre.*

The MacDougal Street Playhouse

133 MacDougal Street
Spring 7053

Publicity Librarian

PROSPECTUS

PATRONS AND PATRONESSES

<i>Mr. and Mrs. Ralph Bartholomew.</i>	BOBIS ANTZEBASHEFF	MISS ANNE LAWRIE
MRS. MARGERY WILLIAMS BIANCO	MRS. MARGERY WILLIAMS BIANCO	MISS MAY MASSEE
MISS PAMELA BIANCO	MISS PAMELA BIANCO	AUGUSTUS LUKEMAN
<i>Mr. and Mrs. James Daugherty</i>	HOWARD S. GULLMAN	SPENCER VAN BOKKELEN NICHOLS
MR. AND MRS. DANIEL C. FRENCH	MR. AND MRS. DANIEL C. FRENCH	PROF. H. B. RATHBONE
OTTO H. KAHN	OTTO H. KAHN	<i>Sidney Ross.</i> MISS E. FRANCES WOODWARD
MR. AND MRS. B. M. LANGSTAFF	MR. AND MRS. B. M. LANGSTAFF	MR. AND MRS. WILLIAM ZORACH

William Dorsey Blake
Director
Sarah Louise de Rolph
Treasurer
Donald Heath
Secretary

Emil Bic, Jr.
Business Manager
Frances Clifton Byers
Asst. Business Manager
Kay Whitby
Press Representative

On leaving MacDougal Street on Monday, Mr. Blake's organization will be called the New York Players. New addr: New York Players, Belmont Theatre.

*copy
48 25
K.V.*

house

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Mr.
Otto
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THE MacDougal Street Playhouse is an experimental theatre. Nationally we need an experimental theatre. It blazes a new trail for American drama, scenic design, stagecraft and acting. It prevents dramatic traditions from becoming stagnant. The MacDougal Street Playhouse is the only theatre purely interested in this aspect of the situation.

WHEN manuscripts of new worth-while plays are passed up by Broadway producers they have an interest for us. Such manuscripts may be rejected on Broadway through their departure from conventional technique. On our stage, the public will have an opportunity to decide for themselves whether they will accept a new artistic departure, or not. Otherwise the public is led by commercial producers.

MR. William Dorsey Blake, Director of the MacDougal Street Playhouse, formerly associated with the Provincetown Players, is also interested in putting on distinguished foreign plays which have not been produced before by the conventional producer. Mr. Blake's conception of a theatre *per se* is not a dogmatic thing. It is in his opinion a flexible instrument, expressive of the changing moods of society. To quote from a recent statement of Mr. Blake: "Caprice should be the *insignia* of all true

artistry. To be fixed is to be stagnant, and therefore dead. Above all, a theatre ought not to have anism, to foster an art-for-arts-sake propaganda. A theatre ought to be devoted to being a theatre: that is to amuse people, to make them happy, to make them now and then conscious of the outside world, its beauty, its suffering." To that end, the MacDougal Street Playhouse is interested in producing well-written plays, either American or Continental. It would be futile to do Shaw or Ibsen or Molnar when they already have been done so well. But there are innumerable plays which commercial producers for one reason or another pass up.

IT is the purpose of the MacDougal Street Playhouse, under William Dorsey Blake's direction to present such plays as beautifully and as well as possible within the limitations of the Playhouse and finances. It is planned that about six productions will be given each year.

TOGETHER with a group of contributing patrons, the MacDougal Street Playhouse invites you to become a member at the subscription rate of \$1.00. This will entitle you to purchase seats for any performance at a 20 per cent reduction.

A MEMBERSHIP card will be sent you from our office upon the receipt of One Dollar.

Address: Business Manager's Office
New York Players
Belmont Theatre.
123 W. 48 St.

48 W. St.
K.V.
Byers
Manager
active

USE

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THE MacDougal Street Playhouse has already presented two plays, *The Pelican* by August Strindberg, and *The Drunkard, a Moral Play*, a revival of 1840. Paul Green's new play "Tread the Green Grass," is now in rehearsal and will be produced on February 19th.

The MacDougal Street Playhouse

133 MacDougal Street
Spring 7053

PROSPECTUS

PATRONS AND PATRONESSES

BORIS ARTZYBASHEFF	MISS ANNE LAWRIE
MRS. MARGERY WILLIAMS BIANCO	MISS MAY MASSEE
MISS PAMELA BIANCO	AUGUSTUS LUKEMAN
HOWARD S. CULLMAN	SPENCER VAN BOKKELEN NICHOLS
MR. AND MRS. DANIEL C. FRENCH	PROF. H. B. RATHBONE
OTTO H. KAHN	MISS E. FRANCES WOODWARD
MR. AND MRS. B. M. LANGSTAFF	MR. AND MRS. WILLIAM ZORACH

N.B. In moving up to on Monday to The Belmont Theater, 123 W. 48th St. we change our address permanently, and hence call ourselves the The New York Players, instead of Mac Dougal Street Playhouse. K.W.

William Dorsey Blake
Director
Sarah Louise de Rolph
Treasurer
Donald Heath
Secretary

Emil Bie, Jr.
Business Manager
Frances Clifton Byers
Asst. Business Manager
Kay Whitby
Press Representative

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS LIZZIE BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, FRANK CROWNSHIELD, SECRETARY, WILLIAM T. ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, CHESTER DALE, SAM LEWISOHN, DUNCAN PHILLIPS, MRS. RAINY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN

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TOGETHER with a group of contributing patrons, the MacDougal Street Playhouse invites you to become a member at the subscription rate of \$1.00. This will entitle you to purchase seats for any performance at a 20 per cent reduction.

A MEMBERSHIP card will be sent you from our office upon the receipt of One Dollar.

Address: Business Manager's Office

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OF MODERN ART

738 FIFTH AVENUE
NEW YORK CITY

May 23
MAY 23 1931.

*Conn
pers
PHS*

1228 A

Charge to the account of

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

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

WESTERN UNION

May 23, 1931

	FOR CHG.
	BOOK
	FILED

Send the following message

Dear Hyatt:

I am enclosing a relic of the remote past which might be of some personal interest to you. If you do not wish to keep it among the material for your ultimate biography you might send it on to the "antime" for their files.

Always with best wishes,

AHB

A. Hyatt Mayor, Esq.
738 Lexington Avenue
New York City

A. Hyatt Mayor, Esq.
738 Lexington Avenue
New York City

THE SWIFTEST, SAFEST AND EASIEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS LIZZIE BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, FRANK CROWNSHIELD, SECRETARY, WILLIAM T. ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, CHESTER DALE, SAM LEWISOHN, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN

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OF MODERN ART

730 FIFTH AVENUE
NEW YORK CITY

August 25th 1931.

Charge to the account of Museum of Modern Art

1228 A

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

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

March 3, 1931

A. Hyatt Mayor, Esq.
738 Lexington Avenue
New York City

GOODYEAR INTERESTED WANTS YOU TO PHONE HIM WEDNESDAY ABOUT TEN

Alfred

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

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT. MISS LIZZIE BLISS, VICE PRESIDENT. MRS. JOHN D. ROCKEFELLER, JR., TREASURER. FRANK CROWNSHIELD, SECRETARY. WILLIAM T. ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, CHESTER DALE. SAM LEWISOHN, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR

730 FIFTH AVENUE
NEW YORK CITY

August 25th 1931.

Mr. Nico Mazaraki,
117, Rue Notre-Dame-des-Champs,

Mr. Nico Mazaraki,
117, Rue Notre-Dame-des-Champs,
P a r i s.

Very sincerely yours,

Alfred H. Barr, Jr.

later:

*I phoned this morning
but found you not at home.*

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR

730 FIFTH AVENUE
NEW YORK CITY

August 25th 1931.

Mr. Nico Mazaraki,
117, Rue Notre-Dame-des-Champs,
Paris.

Dear Mr. Mazaraki:

I wonder if you could secure for me a copy of the MATISSE colour print published I believe by Bernheim-Jeune and called "L'Espagnole" or some such name, - a woman seated en face wearing a mantilla. I think it was published at Frs. 400. I should not wish to pay a great deal more than that. If you can find it will you send it to me at the --

Museum of Modern Art,
730 Fifth Avenue
New York City.

or better send me a quotation?
I wish to give this and one of the Picassos as wedding presents. The other Picasso is for the Museum.

Just at present I am buried beneath correspondence, but hope to be able to see you before I sail on Wednesday.

Very sincerely yours,

Alfred H. Barr, Jr.

later:

*I phoned this morning
but found you not at home.*

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*Mr. Mazaraki
Cap. 4 - 117
R. M.*

*G.H.B. J.
per.*

Hagar Mazaraki

117 RUE NOTRE DAME DES CHAMPS
PARIS
AUGUST 25 1931

August 25th 1931.

My dear Mr. Barr.

Mr. Nico Mazaraki,
117, Rue Notre-Dame-des-Champs,
Paris.

letter of the 18th inst, reached me here and I am sorry to think that I will not be able to see you in person.

Dear Mr. Mazaraki: the pleasure of meeting

I wonder if you could secure for me a copy of the MATISSE colour print published I believe by Bernheim-Jeune and called "L'Espagnole" or some such name, - a woman seated on face wearing a mantilla. I think it was published at Frs. 400. I should not wish to pay a great deal more than that. If you can find it will you send it to me at the --

Picasso and told you during the visit to my studio.

Museum of Modern Art,
730 Fifth Avenue
New York City.

I wish to give this and one of the Picassols as wedding presents. The other Picassol is for the Museum.

Just at present I am buried beneath correspondence, but hope to be able to see you before I sail on Wednesday.

and how appreciated your high knowledge and your delicate touch. Please excuse my anglofrench style.

Very sincerely yours,

I have also to thank you for the kindness you had by bringing to my studio Mr. Soudyean.

I am unable to explain you in English how you obliged, interested and charmed me. You left in Paris in

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Villa Bois-Joli
Cap d'ail
A. M.

A.H.B.
personal

Mazarakis

117. RUE NOTRE-DAME-DES-CHAMPS
LITRE 34-33
DANTON 08-89.

My dear Mr. Barr.

Your letter of the 18th inst., reached me here and I am sorry to think that I will not have the pleasure of meeting you during your stay in Paris.

I will send you to the U.S. the two Picasso prints and please let me offer to you and Mrs Barr the one, as I told you during the visit you made in my studio, "en témoignage" of the pleasure and interest I had by making your acquaintance and how I appreciated your high knowledge and your delicate "sensibilité". Please excuse my anglofrench style!

I have also to thank you for the kindness you had by bringing to my studio Mr. Goodyear.

I am unable to explain you in English how you obliged, interested and charmed me. You left in Paris "un

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admirateur et un ami" and hope that
the future will permit me to give
you the proof.

Please present my best
compliments to Mrs. Barr, and
believe me.

Very sincerely yours.

Nico Mazaraki. -

Cap d'ail 25 Mars 1931. -

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Barr
pers
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Morey

DEPARTMENT OF ART AND ARCHAEOLOGY

May 19, 1931

Mr. Alfred Barr
730 Fifth Ave.
New York City

Dear Alfred:

Thanks a lot for sending me your reprint on Russian icons. It seems to me to be an extremely valuable summary of the exhibit and so far as I know the only thing of its kind that exists. I am very much obliged to you for sending it to me.

With best wishes, and hoping to see you in Greensboro this summer, I am

Sincerely yours,

CR Morey

CRM/B

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AHB
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Memorandum on the exhibition of American Art to be held in December, 1930 following the closing of the Corot-Daumier exhibition.

At the meeting of the Trustees held October 16th three suggestions for an American exhibition were brought forward:

1. Exhibition of the New Society of Painters, Sculptors and Gravers was rejected by the Trustees because it was felt that a society exhibition would set an unwise precedent and also because such an exhibition could scarcely be held without waiving the Museum's right of veto or censorship upon all works submitted for exhibition. Mr. Maurice Sterne, president of the New Society, was notified on October 17th of these conclusions and agreed that they were wise.
2. An exhibition of American Painters and Sculptors who have not previously been exhibited by the Museum.
3. An exhibition of the American Scene in painting, graphic arts, and photography.

The lists submitted by the Directors for both the second and third proposals accompanied the minutes of the meeting which were sent to all Trustees.

After some discussion it was clear that the Trustees favored the second plan while the Directors favored the third.

The arguments advanced by the Directors in favor of the American Scene were as follows: Both the title and the subject are of great contemporary interest for there is at present a widespread consciousness of the problem of discovering America not merely in poetry, the novel, the stage, critical essays upon the American tradition, et cetera, but also in painting, graphic arts, and in photography. Secondly, such a title would give focus and point to an exhibition of American art which has had some difficulty in maintaining itself in galleries which have previously been given over to the finest painting and sculpture of Europe. Thirdly, the exhibition would suggest that it is time to question the present fashionable attitude toward art which tends to limit it to aesthetic pleasure rather than to the broader interests which art has served during the past.

The arguments advanced against the American Scene were briefly:

First, it would confuse the public by presenting an exhibition assembled upon a principle other than aesthetic since previous exhibitions have supposed a more or less purely aesthetic basis of selection. Secondly, it would limit the selection. Thirdly, the inclusion of photography and certain phases of graphic arts such as caricature and drawings which have appeared in periodicals would lower the standards of the Museum.

As a result of this discussion it was decided to eliminate the American Scene and to give a second exhibition similar to that of the Nineteen Living Americans of 1929 but including sculpture and excluding all artists who had previously been exhibited in the Museum.

It was decided to appoint a Committee to decide upon this list of artists and upon future exhibitions. The Committee was formed of the four officers of the Museum together with a fifth member who was to be specially appointed for each exhibition - in the present case, Mr. Clark. This Committee was to meet with the Directors.

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The Committee on the American exhibition to be held in December, 1930 was held on Tuesday, October 21st at 5 o'clock. Mr. Goodyear, Miss Bliss, Mr. Lewisohn, Mr. Clark, Mr. Barr, and Mr. Abbott were present.

The question of exhibiting photographs was re-opened by Mr. Barr who showed a few photographs by Tina Modotti and Sherrill Schell which aroused little interest on the part of the Committee.

The Committee then set itself to draw up a list of painters and sculptors based upon the list of sixteen already presented by the Director. The following names of twenty-one painters and seven sculptors was decided upon as a provisional list:

PAINTERS

Beal, Gifford
Benton,
Canadé,
Carles,
Chapin,
Dasburg,
Dogherty, (watercolors)
Dove,
duBois,
Fiene,
Friedman,
Glackens,
Hartley,
Hassam,
Kantor,
Luks,
McFee,
Robinson,
Schnakenberg,
Sheeler,
Spencer, Niles

SCULPTORS

Calder,
Diederich,
Dunbar,
Lachaise,
Laurent,
Sterne,
Zorach,

In assembling the exhibition the Directors were to be at liberty to drop one or two names if it seemed advisable and to add several younger painters in order to increase the life and gaiety of the exhibition.

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MORGAN & C^{IE}
Paris
J. P. MORGAN & Co.
New-York

Morgan + Co

14 Place Vendôme

Paris 15th November 1930 P

AHB - plus

November 29, 1930.

Alfred H. Barr, Jr., Esq.,
c/o The Museum of Modern art,
750 Fifth Avenue,
New York.

Morgan & Company,
14 Place Vendôme,
Paris, France.

Dear Sirs:

In accordance with your letter of November 29th, we have remitted to the New York Trust Co., Fifth Avenue & 57th Street, New York, for your credit my cheque for \$1,525.52, balance in my franc account to the New York Trust Company, Fifth Avenue and 57th Street, New York City.

equivalent of which, at 25.16, we have placed in: *Esc. de Paris* to the credit of your Franc account, thereby balancing same as will be seen from the enclosed statement.

Very sincerely yours,

If you are in accord with our figures, please sign and return to us the relative form of reconciliation.

Yours faithfully,

J.P. Morgan & Co.

Wm. Wallace

Adresse Télégraphique : MORGANBANK - PARIS

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MORGAN & C^{IE}
Paris

J. P. MORGAN & Co.
New-York

DREXEL & Co.
Philadelphie

MORGAN GRENFELL & Co.
Londres

Morgan + Co

14 Place Vendôme

A.C.B.

PARIS 15th December 1930 P

Alfred H. Barr, Jr., Esq,
c/o The Museum of Modern Art,
750 Fifth Avenue,
New York.

Dear Sir,

In accordance with your letter of November 29th, we have remitted to the New York Trust Co., Fifth Avenue & 57th Street, New York, for your credit our cheque for \$1,525.52, equivalent of which, at 25.46, we have placed in:

Fcs. 38,839.85, to the debit of your Franc account, thereby balancing same as will be seen from the enclosed statement.

If you are in accord with our figures, please sign and return to us the relative form of reconciliation.

Yours faithfully,

PP. Morgan & Cie.,

Wm. Morgan

(Rue Compt. Seine N°13.562)
Adresse Télégraphique : MORGANBANK - PARIS

248

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MORGAN & Cie., Paris, au December 13th 1930
up to

CREDIT

(Reg. Comice, Seine No. 33562)

10M-5-30 142

1930			
September 30	By Balance as per statement rendered	fr	38 651 05
December 13	Interest at 1% from June 21 st		188 80
		fr	38 839 85

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41070

DEBIT

Alfred R. Barr Jr. Esq.

en compte avec
in account with

¹⁹³⁰ December 13	To Rem ^{on} New York # 1525.52	f	38839 85
		f	38839 85

— 6.0.6 —
— Paris, December 13th 1930 —
P.F.^{MR} MORGAN & C^{OS}
L. J. Gaudin Allen

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Osborne

AB
BWB

Princeton
dinner
(Baker)

January 23, 1931

The Princeton Architectural Association

Dear Drew:

Please pardon an informal answer to the invitation to dinner in honor of Baldy.

I would like very much to come but fear I shall have to go to Chicago at that time. We are beginning preparations for an attack upon the foundations, i.e. Carnegie, and so forth, and I will have to travel about campaigning.

With best wishes to you and to Baldy, I am
7:30 P.M.

Very sincerely yours,

New York
AB

Kindly send response before

H. Drewry Baker, Esq.
101 Park Avenue
New York City

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Osborne

The Princeton Architectural Association

requests your company at a dinner

in honor of

Professor E. Baldwin Smith, Ph. D.

of the Department of Art and Archeology

and the School of Architecture

Princeton University

on Wednesday, February fourth

7:30 P. M.

The Century Association

New York City

Kindly send response before

January 23rd to

H. Drewry Baker

101 Park Ave., New York City

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Osborne

Barr -

March 25, 1930

Dear Mr. Osborne:

You will remember that Mrs. Osborne spoke of her admiration for Guys, and I mentioned the Mares facsimiles about twelve in number, so perfectly executed that they seem to be originals.

I enclose a letter from Uzielli in Frankfurt. If you do not wish this folio please return the letter as I have another friend who may want it.

Best wishes to you and Mrs. Osborne.

Sincerely

P.S. Uzielli can, of course, be paid after receipt of book.

Frank Osborne, Esq.
1 Fifth Avenue
New York City

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AB
Pauli
Read

December 30, 1930

December 4, 1930

Dear Doctor Pauli:

Many thanks for your article on "Die Museen Und Die Kunst Unserer Zeit" which I shall read with great interest since it is a problem with which I am naturally very much concerned. I hope you have sent one to Professor Paul J. Sachs who would also find it very interesting.

I hope that all goes well with the Marc color reproductions. I become more and more confident that our German exhibition will be a great success.

With best wishes, I am as possible to bring him to the museum on Wednesday night. Very sincerely yours, Pauli
 I am very glad to hear that you are living in Germany. It is to be hoped that you will be able to arrange to see the most important architectural exhibitions next year though this is a dead secret.

AHB

Dr. Gustav Pauli
 The Kunsthalle
 Hamburg, Germany

Very sincerely yours,
 Pauli
 AHB

Please excuse this long epistle on the ground that it might have been written to post it for the "Europa".
 Mrs. Helen Appleton Bond
 Brooklyn Daily Eagle
 Brooklyn, New York

33 Remsen St
 (signed) Peter Baggio

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Read

Copy
COPY
Pers

Mirzande, Drôme
May 20, 1930

Dear Mr. Barr:

December 4, 1930

Many thanks for your kind letter of April 9th. I am this late in answering you to convey my thanks, for the simple reason that, having been away from Paris, had difficulty in getting the photographic reproductions here included. I had to wait until I got to Paris to choose the most representative of each man's work. Miro does not do mostly if not only what he calls "collage" (pasting). He cuts out strips of different textures and colors, pastes them on canvas, tracing a few lines to give his composition. Max Ernst is still working in the same fashion and Masson is now doing abstract and real symbols.

Dear Mrs. Read:
It was very good of you to bring Frau von Schnitzler into our gallery. I enjoyed very much talking with her and look forward to luncheon on Tuesday.

I do believe that these three men, Miro, Ernst, and Masson are the most important of the younger generation, as that term is more generally applied. They were all three gifted men. This of course is not an essential quality. As soon as Mr. Johnson returns from Cambridge I will tell him of your interest in the German exhibition. Perhaps if I telephoned Frau von Schnitzler it would be possible to bring him to the luncheon on Tuesday since he is as you know devoted almost fanatically to Mein van der Rohe and also has lived in Germany and speaks German fluently. It is he as you may remember that wishes to arrange an important architectural exhibition next year though this is a dead secret. By literature and these had been more expressive in their newly adopted method than the painters.

Please be sure to let me know as soon as you have word from Mrs. Rockefeller. As soon as Mr. Johnson returns from Cambridge I will tell him of your interest in the German exhibition. Perhaps if I telephoned Frau von Schnitzler it would be possible to bring him to the luncheon on Tuesday since he is as you know devoted almost fanatically to Mein van der Rohe and also has lived in Germany and speaks German fluently. It is he as you may remember that wishes to arrange an important architectural exhibition next year though this is a dead secret. By literature and these had been more expressive in their newly adopted method than the painters.

With best wishes, I am

Very sincerely yours,
Mirzande,
Drôme, France, where I shall probably be in June when you get to Paris and I shall drive over to see you. I surely shall be very happy to do so. This Mirzande is an old town, rather village, perched on a hill overlooking the beautiful Rhone Valley and the range of mountains on the Ardèche side. Really a marvelous place. You may perhaps see it if you have time.

Please excuse this long epistle on the ground that it might have been longer written to post it for the "Europa".
Mrs. Helen Appleton Bond
Brooklyn Daily Eagle
Brooklyn, New York

our interest and wishing you a joyful voyage over,
3 Remond St
I am very sincerely,
(signed) Peter Bensusan

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	AHB	I.A.4

Barr *Neagoe*
COPY

Mirmande, Drôme
May 20, 1930

Dear Mr. Barr:

Many thanks for your kind letter of April 9th. I am this late in answering you to convey my thanks, for the simple reason that, having been away from Paris, had difficulty in getting the photographic reproductions here included. I had to wait until I got to Paris to choose the most representative of each man's work. Miro does now mostly if not only what he calls "collage" (pasting). He cuts out strips of different textures and colors, pastes them on canvas, tracing a few lines to complete his composition. Max Ernst is still astonishing in his execution and Masson is moving towards a decorative purity, using abstract and real symbols in his compositions.

I do believe that these three men - Miro, Ernst, and Masson are the most representative of the surrealist painters, as that term is more generally applied. They were all three gifted men. This of course is not an assertion on my part, directed to retract from the merits of the other surrealists. Only, so the matter stands.

The enclosed carbon copy of my article, "Surrealism" sent to Hound and Horn is a bit untidy owing to my haste in sending it off to you. Kindly bear with me this time. I shall be very glad to hear your opinion on its contents. I wrote the article as complete an exposé of the subject as I could. The reason that I gave the literary side more space than to that of painting result from the fact that surrealism had been initiated and started by literateurs and these had been more expressive in their newly adopted method than the painters.

Will you please, Mr. Barr, write to me to: Mirmande, Drôme, France, where I shall probably be in June when you get to Paris and I shall drive over to see you. I surely shall be very happy to do so. This Mirmande is an old town, rather village, perched on a hill overlooking the beautiful Rhone Valley and the range of mountains on the Ardèche side. Really a marvelous place. You may perhaps see it if you have time.

Please excuse this long epistle on the ground that it might have been longer only I must hasten to post it for the "Europa".

Thanking you for your interest and wishing you a joyful voyage over, I am

Yours very sincerely,
(signed) Peter Neagoe

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	AHB	I.A.4

copy in file

Mirmande, Arôme

May 20th 1930

Dear Mr. Barr

Many thanks for your kind letter of April 9th. I am this late in answering you to convey my thanks, for the simple reason that, having been away from Paris, had difficulty in getting the photographic reproductions - here included. I had to wait until I got to Paris to chose the most representative of each man's work. Miro does now mostly if not only, what he calls "collage" (pasting). - He cuts out strips of different textures and colors, pastes them on canvas, tracing a few lines to complete his composition. Max Ernst is still astonishing in his execution and Masson is moving towards a decorative purity, using abstract and real symbols in his compositions. -

I do believe that these three men, Miro, Ernst and Masson are the most representative of the surrealist painters, as that term is more generally applied. - They are all three, gifted men. This of course, is not an assertion on my part, directed to detract from the merits of the other surrealists, only, as the matter stands. -

The enclosed carbon copy of my article, "Surrealism" sent to Harold and now is a bit untidy, owing to my haste in sending it off to you. Kindly bear with me this time. I shall be very glad to here your opinion on its contents. I make the article as complete an exposure of the subject as I could. - The ~~fact~~^{reason} that I gave the literary side more space than to that of painting result from the fact that Surrealism had been initiated and started by literature and there had been more expressive in this newly adopted method than the painters. -

Will you please, Mr. Barr, write to me to: Mirmande, Arôme, France, where I shall probably be in June when you

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Thanking you for your interest and wishing you a joyful
voyage over. -

Yours very sincerely

Peter Degey

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	AHB	I.A.4

From: Peter Neagoe,
Mirmande, Drôme, France.

Booz

SURREALISM

It is wholly understandable that the upheavel of the World war should open the eyes of the young writers and painters in Europe to the futility of effort. The war, this concentrated effort, organized on a stupendous scale, this stirring and toiling of the mountain, gave birth to a mouse. There were those of course who pointed out the morale of the great occurrence; many books had been written putting forth the opinions of the most various kind--but these were the work of older men and, what is to be noted, men of learning rather than sensibility. The young men were aware of one lesson, as big, and the only one commensurate with the great upheavel, futility of effort.

These young men did not at the time formulate, they did not articulate their feelings in a generally understandable expression. What they felt was too intense to admit coherent expression. But they were aware of the parallel between organized art expression and this other organized effort, the World war, and saw the futility of both. So they scraped the two. Conscious efforts both and, both equally futile; neither obtaining the only worthy aim of man---namely, the fuller realization of life. This fuller mode of livingness and with it an as nearly complete expression of the artistic in man, became a superlative need. The group of young men found its spokesman in Tristan Tzara.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

-2-

who launched in Zurich in 1918 a decisive Dada manifesto. "Philosophy is the question: from which side shall one begin the consideration of life, God, the idea, or with other apparitions. All that one contemplates is false. I do not consider the relative result more important than the choice between cherries or cake after a meal." This from Tzara. But the method of Dada precluded a choice nevertheless; the choice of instinct. Dadaism meant simply let instinct guide you. M. J. H. Rosny summarizes Tristan Tzara's declaration thus: "In the course of campaign against all dogmatism and through irony towards the creation of literary schools, Dada becomes the movement of Dada. Thus the origin of Dadaism is not going to be at all the foundation of a new school but the repudiation of all schools." And for a while Dada took. But it was not destined to last. It had its influence and passed out.

"The obscurity of our words is permanent. The divinity of sense must remain in the hands of children," says Breton. Dada cannot become subjective and, only a subjective mode of expression can give freedom from effort. Let that which is your subjective being pour out its content unrestrictedly and you will be free in the full sense of the word freedom, not having need at the same time, to use any exertion in the process. All you need do is let yourself go.

To attain this possibility, Andre Breton formulated in 1924 the first manifesto surrealiste, giving, once for all the definition of surrealism thus: "Surrealism, n. m. Psychic automatism through which one undertakes to express, be it verbally, through writing or through any other means, the real functioning

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

-3-
of thought. The dictates of thought, without any control on the part of reason, outside of any aesthetic or moral pre-occupation."

"Encycl Philos. Surrealism rests on the belief of the superior reality of certain forms of association, neglected before, in the all powerfulness of the dream, in the disinterested play of thought. It tends to definitely ruin all other psychic mechanisms, taking their place in the solving of the principal life-problems. In the absolute surrealism take part: Aragon, Baron, Boiffard, Breton, Carrive, Grevel, Deltell, Desnos, Eluard, Geuard, Limbour, Malkine, Morise, Naville, Noll, Peret, Pison, Soupault, Vitrac."

Breton and the above mentioned writers and poets, set forth now to let the spirit move, and often wrote, filling page after page with unpunctuated strings of words, as they came with the spirits prompting. When the mysterious mechanism stopped, the writers compared notes. There was no reasonable head or tail to what they read but, each one of the writers could be recognized by what the respective spirit of each had poured out. M. Vitrac assured me that in picking up a full notebook at random, they could ascertain from its contents who the writer of it was. Thus the evidence of individual distinction was patent in this form of expression. And the freedom in its employ was perfect. Here then, was the ideal "modus operandi" for the surrealist. On the one hand no effort, and on the other, freedom from the troublesome intervention of reason.

Breton does not like reason because this much lauded

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

-4-

faculty cannot appreciate the real value of reality. Reason fixes values of utility, pragmatic values, but the values in art are values of reality and thus, beyond the scope of reason. The truly artistic expression, says Breton in substance, is beyond and above practical evaluation. The work of art is not to be weighed in the scales of utility nor is it to be condemned by pragmatic criteria.

But the actions of our waking state are censored and ~~the~~ catalogued by reason and we are robbed of our freedom by this pedantic mentor who does not know anything of the higher reality and, what is more, being in the service of utility, of "what is practicable," it cannot know.

We however, all know that our life is composed of waking state and sleep state. When we sleep we dream. In the dream we have perfect freedom. In the dream we hardly ever question even the most extravagant occurrences; if we do sometimes, we accept any explanation whatever. So our freedom is never mared. But the dreams are not as confined as we are used to believe. They do not come and pass from us without leaving an effect on our waking state. The merely relative condition of equilibrium experienced in our waking state is due to the fact that some dream-element still prevails, only our memory, having mutilated the dream, we are not aware at what point we let drop that part of the dream which now works its effect in our waking state. This is why when we are questioned too minutely about one of our actions in a given circumstance we cannot give an adequate reason for it. Because the motive power of the action was precisely that dream element, dropped out of recollection, somewhere. Thus we admit

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

-5-

mystery in the amalgam of our motivations, but the matter of our waking state as well as that of the dream state remains unsolved and our life goes on in a sort of absurd incompleteness. Breton proposes a remedy. He says: "from the moment where it (the dream) will be submitted to a methodic examination, or, by means yet to be determined, we will arrive to understand the dream in its integrity (and this presupposes a memory discipline of generations; let us take notice from the start of the salient facts) where it will curb develop with a regularity and an amplitude yet unparalleled, we can hope that the mysteries which are not, will give place to one great mystery. I believe in the future resolving of these two states, apparently so contradictory, the dream and reality states, into a sort of reality-absolute, a surreality, if one could say so....."

"There is much more to be said about this, but...."

"I will come back to it. For the present my intention was to bring to justice the hatred of the marvelous which prevails with some men, this ridicule under which they want to make it fall. Let us cut on. The marvelous is always beautiful, no matter which marvelous is beautiful and even, there is nothing but the marvelous that is beautiful."

Breton has read Freud and holds him high in his opinion. But his literary influences were Rimbaud, Jarry, Apollinaire, Nouveau, Lautremont and especially Vaché.

"Without him (Vaché); I should perhaps have been a poet; he has dispelled in me this plotting of obscure forces which lead into believing oneself something as absurd as a vocation."

Breton is ever in search of the spontaneous, of that which comes unsolicited. In his hotel room he slept with his

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

-6-

door wide open in the hope "to awaken beside a bedfellow whom I have not chosen."

In his book, *Les pas Perdus*, Breton says: "I am not far from thinking with Bares that 'the great affair for the preceding generation was the passage from the absolute to the relative' and that today the thing is to pass from doubt to negation without losing all moral value."

Breton: "The moral question preoccupies me....Morality has for me this prestige that it holds reason in check. It permits above all, the greatest divergence of thought. I love all moralists, especially Vauvenargues and Sade. Morality is the great 'conciatrice;' to attack it means to bring it homage. It is in morality that I found my principal subject of exaltation."

"On the contrary, I find nothing else, in what one calls logic, but the very guilty exercise of a weakness. Without a trace of affectation I can say that the least of my concerns is to be consequent with myself.

"An occurrence cannot be the cause of another ^{occurrence} ~~disturb~~ unless the two can be realized in the same point of space," teaches Einstein. "In a clumsy way, I thought likewise myself." Breton discovers nature at her tricks. He says: "I observe with what ability nature seeks to get from me all manner of *desisting*. Under the mask of "Ennui," of doubt, of necessity, she tries to tear from me an act of renouncement in exchange for which she has no favours whatever to offer."

Restriction everywhere and futility the result of effort. It is readily to be seen that the escape from this fettering condition can only be automatism. So, at the age of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

7

twenty-seven, Breton found it and christened it surrealism.

In the exuberent generosity of his age, the founder of the new escape, built an imaginary "Chateau Surrealiste" where forgathered at their pleasure, Louis Aragon, Phillipe Soupault, Paul Eluard, "our great Eluard;" Robert Desnos, Roger Vitrac, Paul Eluard, George Auric, Jean Carrive, George Limbour and George Limbour, (there is a crowd of George Limbours;) Marcel Noll, T. Fraenkel, George Malkine, Antoin Artaud, Francis Gerard, Pierre Naville, J. A. Boiffard and Jaques Baron and his brother, "handsome and cordial."

"Francis Picabia comes to see us," goes on Breton after naming the above---"and last week (this in 1924) they accepted in the ice gallery one named Marcel Duchamp, whom one did not know before. Picasso is hunting in the neighborhood." (perhaps surrealiste hunting grounds). "The spirit of demoralization chose the Cheateau for its domicile and it is with it that we have to do each time the question of relationship with our like arises; but the gates are ever open and we do not begin with 'thanking the world, don't you know.'"

Surrealism is the new salvation because it will free the human being of every vestige of hindrance, in no matter which direction he will turn. There shall be freedom from the oppressing domination of the venerated dead also. No hero worshiping any longer. No worshiping of any kind in fact, only the fearless plunging into one's own self's depths and, no concern whatever with one's position in the World. Surrealism respects no prearranged order, because all order checks freedom.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

To the question "why do you write?" Breton finds lieutenant Glahns' answer in Pan. "I write to shorten time," the only one to which he can subscribe. With a reserve however, says Breton, namely "I believe also in writing for the purpose of lengthening time."

Naturally! For surrealism has declared war on time also. Time also has its shackling proclivity.

Nevertheless, in 1924, Breton includes in the list of surrealists (on the strength of genius)----(what is genius?) the working of which cannot, he says, be attributed to any other process but the surrealist process): Dante and Shakespear "in his best days."

He gives the following table thus:

"The nights of Young are surrealiste from one end to the other; unfortunately it is a priest who is talking, a bad priest undoubtedly, but a priest.

"Swift is surrealiste in badness--(mechanceté).

"Sade is surrealist in Sadism.

"Chateaubriand is surrealiste in exoticism.

"Constant is surrealiste in politics.

"Hugo is surrealiste when he is not stupid--(bête).

"Debordes-Valmore is surrealiste in love.

"Bertrand is surrealiste in the past.

"Rabb is surrealiste in death.

"Poe is surrealiste in adventure.

"Baudelaire is surrealiste in morality.

"Rimbaud is surrealiste in the practical life and elsewhere.

"Marlarmé is surrealiste in confidence.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

"Jarry is surrealiste in the absinthe.

"Nouveau is a surrealiste in the kiss.

"Saint-Paul-Roux is a surrealiste in the symbol.

"Fargue is a surrealist in the atmosphere.

"Vache is surrealiste in myself. (Breton)

"Reverdy is surrealiste at home.

"St.-J. Perse is surrealiste at a distance.

"Roussell is surrealiste in the anecdote. Etc."

"I could say as much for some philosophers and some painters to quote only from among these last Ucello of the ancient epoch and in the modern epoch only, Saurat, Gustave Moreau, Matisse (in "The Music" for instance), Derain, Picasso, (by far the purest) Braque, Duchamp, Picabia, Chirico (so long admirable) Klee, Man Ray, Max Ernst and so close to us, Andre' Mason."

Since Breton has made the list, other painters have entered the group of surrealists, namely: Miro, Vollier, Hans Arp, Dali and Magritte.

I believe that the above will give the reader a clear enough idea of what surrealism means. In looking at the works of the painters such as Mason, Miro, Magritte, Arp, Dali, Vollier, Tanguy and a few others, one can see how surrealism works out through these men. Painters like Picasso, Derain, Braque, Matisse, etc. have been known and classed before the advent of surrealism. These men, working towards an end of as pure a pictorial expression as their respective talents could achieve.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

10

Of course the theorizing falls to the task of writers. Weather theorizing is needed or not is another question. Only, somehow the writer's medium being more suited to this end, they are doing it. Their opinions are easily found out, whereas with painters this side of the question is more difficult. I had to resort to interviewing. I asked Braque for instance, what he thought of surrealist painting. His answer was: I am a painter really, not a writer, so I cannot give an opinion.

But there is a surrealist painting, I insisted. "Well, yes, there is something--something in it, but really, I cannot speak on it." And he did not.

Both Braque and Derain who are my neighbors are great workers and their attitude toward the subject is, as a painter's attitude should perhaps be, that their works are sufficient testimony of what the man is. It is true that Derain does occupy himself with metaphysics, but then he also plays the organ, the piano and occasionally I hear him blasting away on a hunter's horn. And when the little rue du Donanier is aroused by a noise that threatens the demolition of the neighborhood it is nothing at all, only Derain starting his Bugatti racer, in which he makes the distance from Paris to Marseilles in nine and three quarter hours. This giant loves speeding. Braque is as tall as Derain but not as voluminous. He has a gentle manner and a voice that goes well with the balmy air of a summer's night and the lazy curling of pipe smoke. On such nights, clad in a blue over-all suit, Braque sits on his garden wall or on a lounging chair on the lawn; smoking and talking in a deep low voice. These men have their life, really. Frenchmen generally manage that very well.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

11

But on the other hand a very well known painter and one of the best informed art critics living today (I cannot give his name) was very willing and frank in his opinion. He said in sum: "When you say good painting you mean surrealist painting. Greco's painting is surrealist; so is Gézanne's and there are others of that calibre. But there cannot be a surrealist method because surrealism is an end and not a starting point."

What about the group of surrealist painters? I asked. "That surely is curious! he laughed. "You know, that is a strange thing. It seems to be a painting for pederasts. Of course the painters are not to be blamed for that, (he put in seriously) but it is strange nevertheless that the clients of these painters should be those so afflicted. Then again, some of these painters have ability and talent and good taste; but then really now, is it not too strange this thing, about their clients?"

My answer was that it is strange indeed. I give these examples of personal opinions merely to show that the term surrealism is in use among artists, critics and even laymen. The layman however, uses the word in a loose and hazy way, applying it to any kind of art of which he makes no head or tail.

It is possible however, to assume that the fusing of the dream state (in its complete understanding) with the state of reality, does take place in the complex being of a genius. Admitting then; on this supposition that genius does express surrealism, it would be audacious, to put it mildly, to pretend that one could inaugurate a method of surrealist expression; before we know the psychic mechanism of genius. And genius is

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

12

a rare and strange phenomenon. Lautreamont (whom Breton does not as yet disown) died at twenty-four, yet after his Maldorore, a work of bitterest revolt against and, denial of all that is held sacred by man, he turns, denies his Maldorore and promises to reestablish poetry on the great lines followed by Racine. "La poésie est la géométrie par excellence," he says, and continues, "since Racine poetry has not progressed one millimeter. It had retrograded. Thanks to whom? The grand soft-heads (Têtes-Molles) of our époque. Thanks to the "fémelles," Chateaubriand, the melancholy-Mohican; Senancourt, l'Homme-en-Jupon; Jean-Jaques Rousseau, le Socialiste Grincheur, Anne Radcliffe, le Spectre Toqué; Edgar Poe, the Mame-suck-des-Reves-d'Alcool; Mathurin, le Compere-des-Tenebres; George Sand, l'Hermaphrodite-Circonsier; Leconte, le Captif-du-Diable; Goethe, le Suicide-pour-Pleurer; Saint Beuve, le Suicide-pour-Rire; Lambertine, la Cigogne-Larmoyante; Lermontoff, le Tigre-qui-Rugit; Victor Hugo, le Funebre-Echelas-Verte, Mickiewitz, l'imitateur de Satan; Musset, le Gandin-sans-Chemise-Intellectuelle, et Bryon, l'Hippopotame-des-Jungles-Infernales."

This certainly is not the judgement of an ordinary man of twenty-four, but that of genius. And no method, even the surrealist, could equip a person with the penetration which genius alone can give. Lautreamont may or may not be accepted as a great writer, his genius however, cannot be disputed. But Breton accepts and discards men as the spirit moves him. He applies perhaps the surrealist test, both when he accepts and when he discards, but a test that acts in absolute opposition to itself is certainly one that cannot be trusted. Somehow, humanity is

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

13

not quite ready to do away with reason and, evidently Breton does not manage to shake reason either, because when he makes his choice, this faculty plays its part in it. It is true that the first "manifesto surrealiste" appeared in 1924, Breton then being only twenty-seven. Five years later in a special number of "Varietes" a surrealist magazine published in Brussels (perhaps because Lautremont had thought that in Belgium his Haldoroc would be more welcomed than in Paris) the second manifesto surrealiste appeared, in which Breton denounces and drops many of his companions-in-surrealism, accepted in the first manifesto. Evidently the spirit moves differently at different points of age or, is it, that in both expositions of this doctrine, Breton's reason had intervened? Reason, the mischief-maker! Reason, the coin of false values.

Be that as it may, the two manifestos prove that the spirit moves variously with age, (or time) or, that in both manifestos the man who's creed is automatic writing, wrote with motives which the spirit could have no cause to choose, unless an interior intention was heeded, an intention (or motive) clandestinely sneaked into the process by reason, this, by Breton, such distrusted faculty.

In a foot note of his second manifesto surrealiste, Breton denounces Rimbaud saying: "Rimbaud had mistaken and wished to lead us into mistaking also; wished to cheat us. He is guilty before us for having permitted, for not having rendered absolutely impossible, certain dishonoring interpretations of his thought, of the Claudel kind."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

14

He also dismisses Boudelaire for his weakness of having prayed every night and, because Boudelaire prompted Poe to intercede for him with the Almighty. "So much the worse for Boudelaire," says Breton. Then he takes Poe thus: "Adieu to Poe! Poe who, in the Police reviews is given today, to his just merit, the place of scientific master \approx policeman, (of Sherlock Holmes in fact....) Is it not a shame to present in an intellectually seductive light a type of policeman, always policeman, to bequeath the world with a police method? Let us in passing, spit on Edgar Poe."

A few years back Breton judged Rimbaud, (as quoted above) "surrealiste in the practice of life and elsewhere; Boudelaire, surrealiste in morality and Poe, surrealiste in adventure." Perhaps the movements of the spirit are not to be questioned; (or again, is it reason to be blamed?) At any rate, here is a spirit with courage aplenty. Rimbaud, Boudelaire and Poe are dead and cannot defend themselves. (would they if alive?) But the group of young writers and painters who accepted surrealism as their method of expression, who are surrealists (it is claimed) with a capital S, do defend themselves and with vigor to boot. (Frenchmen are always interesting at arms.)

This group have issued a sheet of four pages called "Un Cadavre." Breton's photograph on the front page; Breton ~~is~~ is dead (on the photograph, his eyes being closed) A wreath of thorns crowns his head, which looks ridiculous enough because of the chubby face mounted on a striped collar and a dark tie. The

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

16

underwritten title of this picture is "Autoprophetic" because in 1924 Breton had said of someone "Il ne faut plus que mort cet homme fasse de la poussiere."

G. Ribemont-Dessaignes, Jaques Prevert, Roger Vitrac, Michael Leiris, Raymond Queneau, George Limbour, J/ A. Boifard, Robert Desno, Max Morise, George Bataille, Jaques Baron and Orlajo Carpentier denounce and berate, each one in his way, the author of the first and second manifesto surrealiste.

It would be interesting and surely most amusing to give some of the epithetes hurled at Breton by these men, but, the purpose of this article is to give the reader a clear idea of what surrealism is. Even though very young, the history of surrealism is colorful, especially so because surrealism never conformed to its own definition. The reason is simple enough. We generally define a thing which we know, by choosing of its attributions, the most salient, combining them in a synthesis through which only the defined thing could be recognized. Breton however formulated a definition of surrealism before the thing existed, hoping, that when the thing came to pass, it would be as his definition presented it. This however, did not happen! In fact it could not happen in this short period of time, for the very reason which Breton gave in his own words⁴⁷ saying: "From the moment when the dream," etc...As quoted above.

The process had to take a memory discipline of generations in order that the fusing of the well understood dream with reality should take place and, from which fusing then would be born surreality.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

16

And now; after all this talk, we are faced with the somewhat belated question: does surrealism exist at all, as expounded by Breton? From what he knows already, the reader can readily answer that.

Of the old and original group of surrealists remain now: Breton, Louis Aragon, Eluard, writers and poets; Max Ernst, Klee and perhaps a few more painters. The former named painters and writers, originally in the Breton-Aragon group, are now by themselves and, the two camps are at war.

The second group accuses Breton of having fallen into a sort of mysticism unrelated to life and that he uses his pen for the purpose of self-purging, which has not (and cannot) have any relation whatever with the world at large. Whereas, their own program and effort is to make surrealism a matter of expression and means of communication for and between as large a number of people as possible. In fact, such is their belief in this method and its virtues, that they see a time when surrealism will become the only means of expression, it being, to their mind, the only adequate one.

But, where there is fight there is uncertainty. Man fights while in doubt. And the size of the weapon man wields is testimony to the size of his weakness. Great is the doubt of the man who brandishes a bludgeon. Petronius, the arbiter of Elegance, plunged into the seething mob, armed only with a dainty ivory wand.

An artist, a creator of any kind is, by his psychic make-up, an individualist and should remain so in relation to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

17

the world. The onus of his acceptance by society falls on society and not on himself. In his being as in his work he is justified by the fact of his existence. He cannot even be a loss. He is; and his creation is, an undeniable reality, and what is more, a reality that cannot be contested. Only this appraisal pertains to philosophy, and often the artist philosophizes with his over-keen feelings and not the so called "cool mind."

This I believe is the reason, that these men are now at war now. It is another proof of their artistic nature.

Before concluding this article, I deem it necessary to put before the reader, more explicitly, how the split came about.

In a special number of *Varietes* issued in June, 1929, the Breton ^{group} published an account about the ~~group~~ excluded members. I use this term, conforming to Breton's assertion that the new group of surrealists is composed of members who had been excluded from the original group. In this account, it is stated that at a meeting held at the cafe Le Prophet on the end of November 1928 the Breton group had decreed the exclusion of Artaud and Soupault. So the censoring had started two years ^{after} ~~before~~ the formation of the surrealist society. On February 16, 1929, the Breton Nucleus sent a letter to M. M. Maxime, Alexandre, George Altman, Aragon, Antoine, Ariand, Pierre Andard, Jean Baldensperger, Jacques Baron, George Bataille, Pierre Bernard, Jean Bernier, Jacques Boiffard, Monny de Bouilly, Joe Bousquet, Andre Breton, Jean Caupenne, Victor Crastre, René Daumal, Andre Delons, Robert Desnos, Hubert Dubois, Marcel Duchamp, Marcel Duhamel, Paul Eluard, Max Ernst, Camille Tegy, Marcel Pourrier, Theodore Fraenkel, Jean Genbach, Francis Gerard, Roger Gilbert; Leconte, Camille Gol-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

18

mans, Poul Guitard, Norbert Guterman, Arthur Harfaux, Maurice Henry, Paul Hooreman, Henry Lefebore, Michael Leiris, George Limbour, Edward Kasyade, George Malkine, Andre Masson, Pierre-de Massot, Frederick Migret, Edward Messens, Juan Miro, Pierre Morhange, Max Morise, Pierre Naville, Paul Rouge, Benjamin Peret, Pascal Pia, Francis Picabia, George Palitger, Jaques Prevert, Man Ray, George Ribemont, Dessaignes, Marco Ristitch, George Ladoul, Emil Savitry, Andre Sauris, Yves Tanguy, Andre T Thirion, Roland Tual, Tristan Tzara, Pierre Unik, Roger Vailland, Albert Valentin, Pierre Vidal, Roger Vitrac.

This letter calls attention to the fact that nothing which can interest the surrealist appears any more. "La Lutte de Classe," "Le Grand Jeu," "Distance," "L'Esprit" and "La Revolution Surrealist" have stopped appearing.

"Must we," the letter says, "permit conclusions to be drawn and that our common enemy counts more and more on our impossibility of coming together, on any basis whatever, for an action in common union....?"

"For these reasons you are asked to answer in writing the following questions:

"1---Do you consider, all account taken (increasing importance of personal questions, lack of real exterior determination, remarkable passivity and impotence in organizing the younger elements, insufficiency of any novelty, and, consequently, accentuation of intellectual repression in all the fields) that your activities should or should not be restricted, definitely or not, to an individual form?"

"2-a---If yes, will you make the sacrifice of a short exposé of your motives to that which can reunite the largest number among us?"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

19

"b---If not, in what measure do you consider that a concerted action can be continued or taken up; of what nature shall it be; with whom do you wish or would you agree to undertake it?"

The answers to this letter were discouraging. Some answered with silence, others with irony and still others with severe criticism.

Joan Miro says in sum that, of course to obtain to an action a collective effort is needed. But he is convinced that "individuals with a strong and excessive personality, morbid perhaps, fatal if you will, this is not to be discussed, could never submit to a barracks form of discipline, which a common action demands at all price."

A few wrote a letter collectively and signed in block. There were those also who were very effusive in their declaration of confidence in Breton and Aragon.

The net result however is that there is a split in the surrealist camp. Breton, Aragon and Eluard form the close trio, and, as said above, a few more writers and some painters hold still to the trio. Undoubtedly Breton is a purist and considers it the duty of a surrealist to be in revolt against anything and everything which curbs individual liberty. But then, all men who found and promulgated an idea or ideal were purists. The idea or ideal was everything to them. Only, so far, the slow moving mass of humanity has trampled upon every ideal put before it, and, the tragedy results when the promulgator does not realize the crushing inertia that still holds the majority flat on the ground.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

20

In conclusion, and as regards the hope of the second group of surrealists, I am compelled to say that, our World, alas, is densely peopled and the multitude can only move on the wide and leveled road of averages. The pondering, plodding step of the masses, has a mighty crushing weight. The inert burden of its moving needs a level road.

Whether surrealism will hue out a new road for humanity to walk on it to its salvation, is a question which again falls to time alone to answer. Only, the new road will not be enough. The human race needs cleansing from the ages-old matter crust, which ponderous armour holds it as the shell of a crystal holds a butterfly.

Should surrealism be the means wherewith this oppressing matter--crust will be burst open, hail them to surrealism and welcome strong men.

Ultimately, the work of the most isolated individualist comes in line to the good of all. Men cannot but work for each other.

-o-end-o-

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	AHB	I.A.4

Surrealism by Peter Neagoe
Typescript / Manuscript

Handle with care

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*Barnes papers
AHB*

*Neagoe
Schutz*

April 9, 1930

February 16, 1930

Dear Mr. Neagoe:

*Dear Mr. Neagoe
He did not stay long in Paris after our arrival
in France he was in the South for a while and then
came over to America...
The material sent to you...
articles on Surrealism...
I want to see all in shape...
the magazine you...
interested in it...
this is an interesting...
for painters and...
I give a clear idea of what Surrealism...
is aiming for and how it is employed...
steps...*

I think that you had better send your article on surrealism directly to Lincoln Kirstein, Editor of Hound and Horn, Box A, Cambridge, Massachusetts, mentioning in your letter the fact that I suggested that you write the article for them.

If the Hound and Horn is not interested in it I think I would be able to help you place your article elsewhere. If you have any particularly interesting photographs of the surrealist pictures you might send them with the article. I would suggest a Masson, a Max Ernst, and possibly a photograph.

I expect to be in Paris in June and will certainly take great pleasure in looking you up.

Yours very sincerely,

AHB

Mr. Peter Neagoe
10 rue du Douanier
Paris 14 E, France

*...hope to have published in the fall...
but it is not a thing of the usual kind and
I do not know how to recommend it...*

*...I hope you will...
...I hope you will...*

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	AHB	I.A.4

PEROAB
 The Renaissance Society
 P.M.D.
 The University of Chicago

Renaissance
 - Schmitz

would take to it. - My literary friends here are very enthusiastic about the book - but that can be taken as a bad sign in reference to the publishers judgement. -

My wife is working hard at her painting and we are looking forward to a summer of productive work. - She wishes me to ask you whether you have seen her two pictures at the Independent show. -

How are things going on with your very splendid Museum? It certainly deserves praise and success and I hope you will manage to arrange another show like the one of the big four. -

The surrealists are at arms in Paris and the battle is most interesting to watch. They all have an astounding output of invectives, which they use with real French skill. -

Are you coming to Paris this summer? We would be very glad to have you come to see us. We are returning to Paris in about a week. Kindly address me at 10 rue du Douanier, Paris (14^e)

My wife wishes to be remembered to you kindly. -
 With warmest regards,
 Peter Neagoe

Mr. Martin Johnson
 The Renaissance Society
 The University of Chicago
 Chicago, Ill.

Schmitz

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 JOHN SHARPLEY
 February 16, 1931
 FEDERAL WOODWARD

Burr
Pers
you got by

Dear Mrs. Schütze:

May 12, 1931
 I am very glad to send you the photographs of Russian ikons which belong to Mr. Abbott and myself. I will send you also if you wish a series of plates from the three rare volumes *Russkaya Ikon* published in St. Petersburg in 1814. I have torn these plates out of the book for previous exhibition so that they could be displayed. They are in color and many of the ikons have not since been reproduced. I will send you the plates before March 15th.

My dear Mrs. Schütze:

The photographs and reproductions arrived safely. I am delighted to know that they were of use to you. You are one of the four people who have read it.

What you tell me of the exhibition of Religious Art is very interesting. I once had the difficult task of lecturing on religious art before McCormick Seminary in Chicago. I too admired the American primitives which I saw in Newark. I am sure that if the ikon exhibition that you might have had from it and forty items, a number of them would have been valuable.

With congratulations on your excellent work, I am

Very sincerely yours,

Very sincerely yours,

Mrs. Martin Schütze
 The Renaissance Society
 University of Chicago
 Chicago, Ill.

AB
 I have enjoyed your...
 I have arranged for a complimentary copy of our...
 exhibition on which was arranged...
 by Mr. Abbott...
 Catalogue...
 Gallery...

Mrs. Martin Schütze
 The Renaissance Society
 The University of Chicago
 Chicago, Ill.

Schütze

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The Renaissance Society
of
The University of Chicago

Executive Secretary
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JOHN SHAPLEY
MISS LAURA VAN PAPPELDAM
FREDERIC WOODWARD

Feb. 12 - 1931.

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

Dear Mr. Barr -

The Renaissance Society is having its annual exhibition of Religious art the first of April and we have had a great desire to have some Russian Icons - as this is not possible I am wondering if you and Mr. Abbott would lend us your photographs of them for the two weeks. They would be under glass in table cases and locked so they would be safe from injury (our building is fireproof and the library - does not have valuable manuscripts - kept in the building (Reisler Hall)).

I have enjoyed your article in the Arts immensely. Your article and Mr. Rich's make this issue of the Arts "a notable one." I have not yet got a copy of the Catalogue of the Paintings in the Modern Gallery but will send for one -

Very sincerely yours
Mrs. Walter Schütze
Mrs. H. Schütze

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

VASSAR COLLEGE
POUGHKEEPSIE, N. Y.

DEPARTMENT OF ART

Pers

December 8th

December 9, 1930

Dear Alfred :

I am sorry I didn't see you when I was in town this last weekend, but I couldn't get into your show until Saturday afternoon, when I had the good luck to run across Peter Veigan. I quite agree that you have a show of American sculpture that illustrates the case. Thank you for your good letter. I am delighted to know that you are interested in writing up our sculpture show. Unfortunately I am leaving town for a week or so late Thursday afternoon so that I won't be here to see you Saturday. I can see you yesterday, asking him if on Thursday if that would be of any use. He seemed to think they were. There was such a Saturday afternoon jam I think I would have to agree with you that the Studio planning to come for an exhibit would be a better place so far as money is a day this weekend, and I am concerned and so far as a wide public is concerned at its full worth. Harry Bull would be able to help you matter while fully aware of possible difficulties resulting from that thought about sculpture that the sculpture is modern and some thing to gather together of it naked. I am not sure what Mr. Hearst's attitude would be toward these aspects. I prefer the Studio for the money, otherwise the Arts, although I am not acquainted with the current mode of Cary Ross tells me that he has sent you many photographs but he would be glad to show you any others that we have. If you wish all Fall, but I haven't time to write to any editors please let me know I leave everything to you though I feel that this is scarcely necessary. I hope you won't keep her considering your reputation as authority on sculpture.

Shall we say then that you'll let me have what there is in photo regard Marga complains about not seeing you. I'll try to come in Friday I hope that you will find she is not much of a confidant since I liked her rather much originally.

Greetings

AHB

Prof. Agnes Rindge
Vassar College
Poughkeepsie, New York

Agnes

300th St. Tully St. Troy!

Rindge

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	AHB	I.A.4

VASSAR COLLEGE
POUGHKEEPSIE, N. Y.

DEPARTMENT OF ART

Ring

December 8th

Dear Alfred :

I am sorry I didn't see you when I was in town this last weekend, but I couldn't get into your show until Satdy afternoon, where I had the good luck to run across Peter Teigan. I quite agree that you have a show of American sculpture that illustrates the case very well, and I do think its more interesting than the painting and I have been trying to think of something to do for an article lately without having an idea. So you see - it all adds together, what ?

I met your Mr. Ross at Tom Howard's yesterday, asking him if there were any photographs available. He seemed to think they were. There was such a Saturday afternoon jam I think I would have to see the stuff again. Wasn't planning to come for another 2 weeks, but maybe I could get in a day this weekend, and I suppose the sooner the better. I appreciate at its full worth your endorsement of my powers in this matter while fully expecting to be found wanting! I haven't thought about sculpture much lately so it would be a good thing to gather together my ideas on the subject again now. Think I'd prefer the Studio as I want to get an entrée there for the pin money, otherwise the Arts, although I am not acquainted with the current mode of Creative Art, they've had so many editors.

It seems funny not to have seen Daisy all Fall, but I haven't been in town much and when I do come I leave everything to evolve of itself so that its no wonder. I hope you won't keep her bottled up forever.

Shall we say then that you'll let me have what there is in photographs to get underway with, and that I'll try to come in Friday or Saturday, probably the former in the hope of a confab with you - which I should enjoy very much.

Greetings all round -

Cepue

P.S. I do think the Tocky was trying!

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	AHB	I.A.4

Barzani
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Rindge

Purs

13
re: Roman

NOV 1930

December 4, 1930

Ref 15-1930-
Rogers

Dear Agnes:
NEW YORK

I wonder if you have seen our American show. I think the sculpture is rather better than the painting and as it is the most important exhibition of American sculpture that we have had or will have for some time I wonder whether it would interest you to write a critical article of it for one of the periodicals such as "Creative Art" or "The Arts" or "The Studio."

Dear Agnes
with your
gladly
of the
damn
imagine
but
of the
very

It might give you an opportunity to review various directions in which American sculpture is moving (or not moving); Zorach, the craftsman in wood and stone; Lachaise, the modeller of sleek surfaces; together with lesser but interesting figures such as Falcott and Laurent and Calder. We both know how rotten most American criticism is and I would like to see a little serious praise or damnation administered to these sculptors.

I would be very happy to co-operate with you in providing you with photographs or in recommending the idea to any editor whom you might select.

I hope you will let me know when you come to the gallery.

Sincerely yours,

John D. Rosenberg

Prof. Agnes Rindge
Vassar College
Poughkeepsie, New York

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	AHB	I. A. 4

Barzans

Rowley

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

re: Roman

Department of

Oct 13 - 1930 -

55 PARK AVENUE
NEW YORK

Rogers.

Dear Miss [unclear] -
 Your note of the
 21st has been received, and I
 gladly confirm my
 statement that Miss
 [unclear] is permitted to
 [unclear] [unclear] [unclear] [unclear]
 [unclear] at the Museum
 of Modern Art, is [unclear]
 [unclear] [unclear] [unclear] [unclear]

Yours sincerely
 Fred [unclear]

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	AHB	I.A.4

Barzgers

Rowley

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

re: Roman Roman

Department of Art

May 12, 1930

Mr.

Dear Glen and Sergei:
Dear Peter:

This is to introduce another of
my friends, Miss Janet Roman, who is visit-
ing Moscow and is very much interested in
movies and the theatre.

Dear

all

com

I think you will find her very
interesting and charming and I will appre-
ciate anything that you can do for her if
you have the time.

GR

Always your friend,

Mr. Peter Lichatchov
Boulevard Nikitskaya No. 12, Apt. 135
Moscow, U. S. S. R.
Balaga Brvovaya 21, Apt. 25
Moscow, U. S. S. R.

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	AHB	I.A.4

Barzans
PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Rowley

Department of Art

Boo Roman
Pep

May 12, 1930

Dear Olga and Sergei:

December 20, 1930

This is to introduce another of my friends, Miss Janet Roman, who is visiting Moscow and is very much interested in movies and the theatre. I think you will find her extraordinarily intelligent and interested in the problems which interest you. She speaks German so that Sergei Tretyakov will be able to talk with her.

I continue to send these young Americans to you because I feel that from you both they will receive a fine and genuine impression of the New Russia.

Olga and Sergei Tretyakov
Malaya Brounaya 21, Apt. 25
Moscow, U. S. S. R.

Mr.

Dear

all

com

GR

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	AHB	I.A.4

Bargers

Rowley

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art

Rowley
100

October 21, 1930.

Mr.

December 30, 1930

My dear Mrs. Rogers:

Dear

Will you be good enough to send me a note, confirming in writing our conversation in the gallery the other afternoon, when you Morgan at Cie. you had attached to the inside Place Vendôme for "The Emigrants", Paris, France

all

I should appreciate having such a statement in the gentleman:

come

I am enclosing the receipt of balance of my account which has been forwarded to the New York Trust Company as per my request of November 29th and your letter of December 15th.

Mrs. Daisy Rogers,
88 Park Avenue,
New York City.

Very truly yours,

GR/

RB

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Burgers
PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Rowley

Department of Art

Burgers
Rowley
Rogers

October 21, 1930.

Mr.

My dear Mrs. Rogers:

Dear

Will you be good enough to send me a note, confirming in writing our conversation in the gallery the other afternoon, when you informed me that you had attended to the insurance of your daughter "The Emigrants".

all

I should appreciate having such a statement in the records.

come

Yours sincerely,

Mrs. Rainey Rogers,
58 Park Avenue,
New York City.

GR/T

Department of Art
Princeton University
Princeton, New Jersey

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	AHB	I.A.4

Barzpers
 PRINCETON UNIVERSITY
 PRINCETON NEW JERSEY

Rowley

Department of Art

Barzpers *Rowley*

April 18, 1931

Mr. Alfred Barr, Director
 Museum of Modern Art
 125 Fifth Ave.
 New York City

May 21, 1931

Dear Alfred:

I know very little about Princeton art, and what I do know is
 all to its discredit. Art and religion. I am enclosing catalogue
 Ethel joins me in hope that you will use to you in your problem of art
 and religion. soon, now that the gates have begun to bloom.

Sincerely yours,
George Rowley

GR/B

Professor George Rowley
 McCormick Hall
 Princeton, New Jersey

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	AHB	I.A.4

Barrers
PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Rowley

Department of Art and Archaeology

April 18, 1931

Mr. Alfred Barr, Director

Museum of Modern Art

730 Fifth Ave.

New York City

Dear Alfred:

I know very little about Tibetan art, and what I do know is all to its discredit. Art and magic do not mix.

Ethel joins me in love to you both, and the hope that you will come soon, now that the garden has begun to bloom.

Sincerely yours,

George Rowley

GR/B

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	AHB	I.A.4

Russell

RAHB

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 22 RUE DE BERRI · INC. · 25 WEST 78TH STREET
 PARIS · NEW YORK · TEL. BUTTE · 7-0000-03

Rowley

December 10, 1930

*Russell
pers*

Dear Mrs. Russell:

April 3, 1931

Thank you for your letter about the lecture at the Cooper Union. I have made it a rule this year to give no outside lectures since they cost too much brain or time and energy. Otherwise I should be glad to help you at the Cooper Union.

Dear George:

I am enclosing a letter from Mr. Goodyear asking for information or rather for judgment concerning Tibetan art and the possibilities of getting something out of Tibet. I think, he willing to lecture or you though as I have already spoken to him about this.

I wonder if you could give me some opinion which I could forward to him.

With best wishes for success,
 Glad to know you are getting better.

Best wishes to Ethel. Very sincerely yours,

Sincerely,

HB

RAHB

Professor George Rowley
 Princeton University
 Princeton, New Jersey

Handwritten notes and stamps on the right side of the page, including "1931", "1930", and "1931".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

M. J. J. J.

Dec. 8th24 EAST 84TH STREET

My dear Mr. Barr -

The Ladies Advisory Council of the Cooper Union Woman's Art School, has asked me to write to you to find out if you would be willing to give the same lectures at the School as you gave at the Junior League last winter? Also what your fee would be? We are trying to have a few lectures for the students, after Christmas, to bring them in close touch with the thought of the day, and I suggested your lecture as most helpful to this object.

Yours very sincerely
 Stella King Russell.

possederant dea des
 amis.

MS/GF

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M. Sachs

P. W.

PARIS · DE ROTTE · NEW YORK

27 RUE DE BERRIER · INC. · 25 WEST 78th STREET
CABLE ADDRESS: ROVERAGE NEW YORK · TEL. BUTTER 9602-03

NEW YORK, 14 Novembre 1930

November 17, 1930

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

Dear Mr. Sachs:

Thank you for your letter.

Cher M. Sachs,
I assure you that your English seems to be entirely adequate. It is so much better than my French that we had better continue our conversation in English though, of course, I read French.
I am sorry that you are having difficulty with your correspondent for "Formas."

La difficulté que j'éprouve à m'exprimer en anglais sur une spécialité comme l'art m'est un handicap. Je suis extrêmement occupé au présent moment arrangeant notre prochaine exposition spéciale, mais je serais très heureux de vous voir si vous trouviez le loisir de venir déjeuner avec nous près de nos galeries.

With best wishes, I am
Croyez moi, cher Monsieur,

Very sincerely yours,
Bien sympathiquement à vous,

M. Sachs
Maurice Sachs.

Maurice Sachs, Esq.
25 E. 78 Street
New York City

Je vous désire des photographies d'objets de Palmyre pour l'étude dont vous m'avez parlé et que prépare un de vos amis, je suis tout à votre disposition. Je vous envoie d'ailleurs ci-joint 3 photographies. Si vous préparez des expositions pour lesquelles vous désirez, soit des objets, soit des peintures de collections privées en France, je suis aussi à votre disposition pour vous procurer telle oeuvre que possèderaient ceux des collectionneurs français qui sont mes amis.

MS/GF

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	AHB	I.A.4

M Sachs

PARIS · DEMOTTE · NEW YORK

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CABLE ADDRESS: MOYERAGE NEW YORK · F · TEL. BUTTER. 9602-03

NEW YORK, 14 Novembre 1930

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

Cher Monsieur,

Je vous remercie beaucoup du mal que vous vous êtes donné pour m'aider à trouver un correspondant américain pour "Formes". Mr. Mayor, avec qui je me suis entendu, est un homme charmant, intelligent et ouvert avec lequel je pense qu'il sera agréable de travailler.

La difficulté que j'éprouve à m'exprimer en anglais sur une spécialité concrète comme l'art m'est un handicap, lorsque je voudrais parler plus avec un spécialiste comme vous. Mais il me serait très agréable de vous rencontrer plus longuement si vous en trouviez le loisir. Est-ce que nous pourrions déjeuner ensemble un de ces prochains jours ?

Croyez moi, Cher Monsieur,

Bien sympathiquement à vous,

DEMOTTE INC.
Maurice Sachs
Maurice Sachs.

P.S. La fresque du XIVème siècle qui est dans mon bureau et que je vous avais dite provenir du Nord de la France, vient de Gand. Je désirais rectifier mon erreur.

Si vous désirez des photographies d'objets de Palmyre pour l'étude dont vous m'avez parlé et que prépare un de vos amis, je suis tout à votre disposition. Je vous envoie d'ailleurs ci-joint 3 photographies. Si vous préparez des expositions pour lesquelles vous désirez, soit des objets, soit des peintures de collections privées en France, je suis aussi à votre disposition pour vous procurer telle oeuvre que possèderaient ceux des collectionneurs français qui sont mes amis.

MS/GF

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M Sachs

PARIS · DEMOTTE · NEW YORK

21 RUE DE BERRIER · R.C. 56196 · 23 WEST 78th STREET
TEL. ELUSÉES 14-83 · R. 120.985 · TEL. BUTTER 9602-03

October 28, 1930

NEW YORK, October 24, 1930.

Dear Mr. Sachs:
 Mr. Alfred H. Barr, Jr., Dir.,
 Museum of Modern Art, I can see you tomor-
 730 Fifth Avenue *Thursday*
 New York City *even* now, Wednesday, at twelve o'clock

Dear Mr. Barr for a few minutes.

I should ~~be~~ *Very sincerely yours,* to make an
 appointment with you as soon as possible if it
 doesn't inconvenience you, as I *AHB* ask your
 advice in regard to one of our *actual* plans.

Any time you say will be convenient for me.

I am, dear Mr. Barr,

Yours very sincerely,
 Maurice Sachs, Esq.
 25 E. 78 Street
 New York City

DEMOTTE INC.
 Modern Painting Dept.

Maurice Sachs

MS:F

Maurice Sachs.

100-10-1000

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M Sachs

PARIS · DEMOTTE · NEW YORK
27 RUE DE BERRI · R.C. SEINE · 25 EAST 78TH STREET
TÉL. ÉLYSÉES 14-83 · R. 120.983 · TÉL. BUTTER 9602-03

NEW YORK, October 24, 1930.

Mr. Alfred H. Barr, Jr., Dir.,
Museum of Modern Art,
730 Fifth Avenue,
New York City.

Dear Mr. Barr:

I should very much wish to make an appointment with you as soon as possible if it doesn't inconvenience you, as I wish to ask your advice in regard to one of our actual plans.

Any time you say will be convenient for me.

I am, dear Mr. Barr,

Yours very sincerely,

DEMOTTE INC.
Modern Painting Dept.

Maurice Sachs

Maurice Sachs.

MS:F

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AHB Personal

Sachs

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

October 1, 1930

Alfred H. Barr, Esq., Jr., Director
The Museum of Modern Art
730 Fifth Avenue
New York, N. Y.

Dear Alfred:

I have read with close attention your communication of the 30th ult. in which you ask my personal and confidential advice concerning the expenses of your European trip. I think the answer is quite simple. It is perfectly clear to me that meals and expenses of any kind incurred by the Director should be included among your own expenses and you said at the end of the first paragraph of your letter that you did not include your meals. You should by all means - as I say, include all meals and any other expenses of any kind or description that you may have had while travelling as Director.

I think you are quite right, on the other hand, not to include any of the expenses of the Director's wife.

I hope that you received our congratulations on the occasion of your marriage and I need hardly say that Mrs. Sachs and I look forward with pleasure to greeting you and your wife here when next you come to Cambridge.

With best wishes, I am,

Faithfully yours,

Paul J. Sachs

P.S. Since dictating the above I am in receipt of your letter of the 30th ult. about the Daumier and Corot drawings. I am delighted to lend the two Corot drawings and have given instructions that the photographs, titles, dimensions, etc., should be sent to you.

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Alfred H. Barr, Esq., Jr., Director
II
October 1, 1930

P.S. What a great triumph that you have secured the
"Beggars" from the Fritz Hess Collection and the
Essen picture. I have no doubt that this exhibition
will be the most important of the kind that has ever
been held, and I am looking forward to it with very
real anticipation.

AB

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P.J. Sachs

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

Pers.

October 17, 1930

Alfred H. Barr, Esq.
Museum of Modern Art
730 Fifth Avenue
New York City

October 23, 1930

Dear Alfred:

I have read with close attention and interest your constructive suggestion under date of October 15th regarding a Daumier Catalogue and exhaustive study. I am taking the matter up at once with some of our graduate students and with the faculty at our next meeting, and shall communicate with you if I have any concrete suggestion to offer.

Dear Mr. Sachs:

What a splendid piece of work it would be for you and me to do if conditions were different. It would indeed be a marvelous thing if we could work together on this Daumier problem. Nothing would give me greater pleasure. But, alas! as we both know it is impossible.

I am always glad to hear from you on any matter.

Will you forgive if I am very pleased in anticipating the Despain drawing. It is certainly very good of you and Mrs. Sachs to remember Marga and me in this way.

May I hope for some further word concerning a possible Daumier student?

It was a great pleasure to see you both for a few minutes that Sunday morning and we wish you all happiness in your new home.

With best wishes, I am

With cordial greetings to Mrs. Barr and your associates,
I am, as always,

Sincerely yours,

Faithfully yours,

AHB
Paul J. Sachs

Prof. Paul J. Sachs
Fogg Art Museum
Cambridge, Mass.

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

October 17, 1930

Alfred H. Barr, Esq.
Museum of Modern Art
730 Fifth Avenue
New York City

Dear Alfred:

I have read with close attention and interest your constructive suggestion under date of October 15th regarding a Daumier Catalogue and exhaustive study. I am taking the matter up at once with some of our graduate students and with the faculty at our next meeting, and shall communicate with you if I have any concrete suggestion to offer.

What a splendid piece of work it would be for you and me to do if conditions were different and we could command any leisure. However, I shall see whether there is anyone here prepared to do the job and interested to proceed forthwith.

I am always glad to hear from you on any matter.

Will you forgive if in this dictated letter I say to you that Mrs. Sachs and I have waited until your return from abroad to send you our wedding gift. We are shipping to you within a day or two a drawing by Despiau which we very much hope that you and Mrs. Barr will like and will be able to use in your home.

It was a great pleasure to see you both for a few minutes that Sunday morning and we wish you all happiness in your new home.

With cordial greetings to Mrs. Barr and your associates, I am, as always,

Faithfully yours,

Paul J. Sachs

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*O.H.B.
pers.*

*Sachs, Esq.
Architect*

*AHB
Sept 30*

September 30, 1930

October 20, 1930

Paul J. Sachs, Esq.,
The Fogg Art Museum,
Cambridge, Mass.

Sept 4, 1930

Dear Mr. Sachs:

Dear Mr. Gandy: Could I trouble you to give me some personal advice concerning the expenses of my European trip?

You will remember that originally you had suggested \$3,000.00 to cover the European expenses of the Director and that this was reduced to \$2,500.00 at the same time that the Director's salary was reduced. I have just added up my European accounts and find that it amounts to less than \$1,100.00. I included among these expenses Passport, Visas, Ocean Passage, Railway Tickets, Museum Telegrams and Postage, Taxis, Stenography, and Hotel Room expenses. I did not include meals.

For a few weeks Mrs. Barr was with me, requiring a room with two beds. I paid one-fifth of the room during this period out of my own pocket since that was the difference between the cost of a single and double room with bath.

I am sorry to trouble you with these petty details but as it was your idea originally to establish a fund for the Director's expenses I wanted to ask you how you felt it should be spent, and whether meals and any expenses of the Director's wife should be included.

With best wishes, I am

Mr. Henry S. Gandy, Editor
The Saturday Review
28 W. 45 Street
New York City

Faithfully yours,

AHB

*be interested
that you
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and to help*

New York City

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*School of
Modern
Architecture*

Saturday Review

The Saturday Review

OF LITERATURE

25 West 45th Street, New York City

1930

THE ARCHITECTURAL RECORD
110 WEST 40TH STREET
NEW YORK CITY

March 4, 1930

February 27, 1930.

Dear Mr. Canby:

I fear I will not be able to review Miss Dreier's "Western Art and the New Era". I read it three or four years ago and thought it a very muddled book.

As Miss Dreier is a friend of mine, and an important collector in modern painting, I do not feel that I could give my opinion about it.

Thank you for thinking of me. If it is worthless, why it can be discarded of course. I am sending it to you for your inspection.

Yours very truly,
Very truly yours,

AHB
Henry S. Canby

Henry S. Canby,
The Saturday Review.

Mr. Henry S. Canby, Editor
The Saturday Review
25 W. 45 Street
New York City

MS

very sincerely yours,

AHB

A. Lawrence Kocher, Esq.
The Architectural Record, 110 W. 40 Street, New York City

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*School of
Modern
Architecture*

The Saturday Review

of LITERATURE

25 West 45th Street, New York City

HENRY SEIDEL CANBY, Editor
AMY LOVEMAN, Associate Editor
WILLIAM ROSE BERRY, Associate Editor
CHRISTOPHER MORLEY, Contributing Editor

February 27, 1930.

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

Dear Mr. Barr:

I wonder whether you would review briefly for us Katherine S. Dreier's "Western Art and the New Era: An Introduction to Modern Art?" If it is good it decidedly deserves a review even though it is only a pamphlet. If it is worthless, why it can be discarded of course. I am sending it to you for your inspection.

Very truly yours,

Henry S. Canby

Henry S. Canby,
Editor - The Saturday Review.

MS

AHB
A. Lawrence Kocher, Esq.,
The Architectural Record, 110 W. 40 Street, New York City

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

THE ARCHITECTURAL RECORD
119 WEST 40TH STREET
NEW YORK CITY

October 22, 1930

October 27, 1930

Mr. Alfred Barr,
Museum of Modern Art,
120 Fifth Avenue,
New York, N. Y.

Dear Mr. Barr:

A group of architects including
Mr. Maurice K. Harrison of Cortes
Blanchard, Raymond Hood, Ralph
Joseph (John), have been interested
in the idea of a school of modern
architecture. A school has been given
by the name of School for Social
Research.

It is proposed that
offer opportunity for study of
some guidance by qualified architects
and this school could, with few
opportunity for experimentation
1930.

Someone is needed to direct this school
more or less by interest in the project and by out-
lining or having the instruction shaped to a definite
end. It was felt that someone, not an architect,
should serve as a director and your name was proposed.

Dear Mr. Barr:

Many thanks for your letter of
October 27th in which you suggest the possibili-
ty of my acting as director of the School of
Modern Architecture at the School for Social Re-
search.

I am naturally much pleased that my
name should have been considered but I fear that
my whole time must be devoted to my work in the
Museum of Modern Art which leaves me no energy
for any other undertaking.

Perhaps my suggesting names of two
others would be impertinent. You are already ac-
quainted with Russell Hitchcock who I think you
will agree probably knows more about history of
progressive modern architecture than any other
American. You of course are very well acquainted
with him so that I need not discuss his qualifica-
tions. It is probable, however, that you do not
know Philip Johnson. He is very young but has a
mature, very brilliant mind, a considerable knowledge
of modern European architecture on which with Hitchcock
he is preparing a book, has a considerable private
fortune, and has decided to devote himself to propa-
ganda for the style of architecture which we find
perhaps best represented in the work of Corbusier,
Oud, and Mies van der Rohe.

Whether or not you would be interested
in Mr. Johnson as a possible director I feel that you
should at any rate consider his enthusiasm and his
ability to serve the cause of reform in American
architecture.

You will pardon these unasked for sug-
gestions since I am most interested and eager to help
you in any way I can.

Very sincerely yours,

AHB

A. Lawrence Kocher, Esq.,
The Architectural Record, 119 W. 40 Street, New York City

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HONORARY DIRECTORS
MISS FLORENCE BARTLETT

Barr
pur
The Renaissance Society
of
The University of Chicago

Schütze
DIRECTORS
JAMES H. BREASTED
MRS. WALTER S. BREWSTER

THE ARCHITECTURAL RECORD
119 WEST FORTIETH STREET
NEW YORK CITY

EDITORIAL OFFICES

October 27, 1930.

- 2 -

Mr. Alfred Barr,
Museum of Modern Art,
730 Fifth Avenue,
New York, N. Y.

Would you be interested in serving and could I see
you at some convenient time soon?

Sincerely yours,

A. Lawrence Kocher

A. Lawrence Kocher

Dear Mr. Barr:

ALK:HM

A group of architects, including
Mr. Wallace K. Harrison of Corbett, Harrison and
MacMurray, Raymond Hood, Ralph Walker, Ely Kahn and
Joseph Urban, have been interested in the establish-
ment of a School of Modern Architecture. Space for
such a school has been given by the School for Social
Research.

It is proposed that this school should
offer opportunity for study by younger draftsmen with
some guidance by qualified architects with a pro-
gressive attitude. It is realized that the approach
to the design of buildings should be entirely changed
and this school could, with a few students, give the
opportunity for experimentation in architectural teach-
ing.

Someone is needed to direct this school -
more or less by interest in the project and by out-
lining or having the instruction shaped to a definite
end. It was felt that someone, not an architect,
should serve as a director and your name was proposed.

*Maddonna on the stairs - Schumacher at
home with the Chinese objects and Tibetan paintings.
It was a very puzzling experience for Mrs. Lillie*

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Barr

Schütze

The Renaissance Society
of
The University of Chicago

Executive Secretary
MISS D. KATHARINE ROGERS

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MRS. JOHN NEF
MRS. WILLIAM A. NITZE
FERDINAND SCHEVILL
JOHN SHAPLEY
MISS LAURA VAN PAPPELENDAM
FREDERIC WOODWARD

May 9-1931

Dear Mr. Barr -

The photographs and reproductions were returned to you yesterday and I want first of all to thank you and Mr. Abbott for lending them to us. The one a valuable contribution as a case-exhibit, in addition to one of Mexican Santos. The whole exhibition was very moving. Two large carved and colored wooden Chinese figures - Bodhisattvas (one on a tiger the other on an ox) at the end of the gallery held a spell along with two Sicilian primattors - (Madonna with child) - and all the other ages and races joined each other in fine harmony along the other walls - the Renaissance "Holy Family" holding up in dignity and tone beside the French Primattori "Descent from the Cross" on one side and a Florentine Madonna on the other - Schumacher at home next the Chinese objects and Tibetan paintings. It was a very puzzling experience for Mrs. Lillie

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	AHB	I. A. 4

Trying to analyze the difference between religious and aesthetic emotion. I believe she is now trying to assure herself that beauty is religious - trying to appropriate it, I mean, as an aspect of religion, because the Christians and the "heathen" were certainly singing the same melody.

Our experiment in "333" was certainly a mixture - but it was done with a different purpose. We did congratulate ourselves in the good effect - in spite of a fierce melody - There were some very interesting things. The large Crucifixion of Mr. Bartlett made a powerful center - light and luminous in key - There were a number of interesting and "modern" things - some cartoons for murals, that could not be reproduced, the catalogue was a compromise for definite purpose - I send you a copy in account of the "Foreword" and two or three of the reproductions. I am enclosing a list of the exhibits in "206" for you and one for Mr. Abbott in case he cares for the record. Also the Newark "American Primitives" which gave us great delight - and I think was of great importance for us.

I was glad when the catalogue of the German exhibit - showed like when seen it. The recent Graz water colors have enhancing qualities in contrast with his more angular and severely powerful drawings. He has a number here now in the International Water Color exhibit at the art Institute.

Miss Brios' death must have been a great blow to the German Museum - It is a wonderful collection - I shall be glad to see it when

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	AHB	I.A.4

I go East in June -

I had great satisfaction in your response to Mr. MacBeth in "Pros and cons" - His booklet - was circulated about here with the hope of undermining some "modern influence" in the Renaissance - People's minds are funny. Some of these same ones said they enjoyed the Amer. Primitives and then said, as if it were a discovery, and a little bit in - mixing with the "moderns" that they reminded them of the "modern art" - They and the work of the school children can be very valuable for us -

Very sincerely yours

W. H. Schütz

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SLAYTON LEMMON

Simon + Schuster
Barr
Pers

September 17, 1931.

April 10, 1931


MESSRS. SIMON AND SCHUSTER present their compliments to

Mr. Alfred H. Barr

and take pleasure in advising that they have just dispatched, by separate post, an editorial copy of

"Men of Art"
Thomas J. Craven

by _____
which they believe will be of interest. A word of acknowledgement and comment with permission to quote same in their announcements will be greatly appreciated by the publishers.

 from THE INNER SANCTUM of
SIMON and SCHUSTER
Publishers, 386 Fourth Ave., New York

experience of looking at a picture as something "good in itself."

I think that the illustrations in the book are very well chosen but believe that the lack of margins is a very grave fault; first, because pictures, even the frescoes of Giotto, require frames which are provided more or less by a margin; second, because it is impossible to feel certain that the whole of the picture is reproduced rather than merely a detail; third, because half a centimeter of the inner edge of each plate is concealed by the binding. I hope that you will not again reproduce paintings with this unfortunate layout.

In spite of these faults the book is an extremely timely contribution to contemporary criticism of art.

Sincerely yours,

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Simon + Schuster

*Car
Pers*

September 17, 1931.

April 10, 1931

Messrs. Simon and Schuster, Publishers
386 Fourth Avenue
New York City
Messrs. Clayton-Leslye,
85 Devonshire Street,
Boston, Massachusetts.
Gentlemen:

May I thank you for the copy of Thomas Craven's
"Men of Art." I have not had time to read it thoroughly but
have gone through several chapters.

"Men of Art" seems to me a book written with vigor and
enthusiasm and with highly commendable disgust with the narrow
aesthetics and restricted interest of contemporary art. I find
several errors in scholarship and naturally many differences
from my own taste especially in contemporary art, about which
Mr. Craven seems rather meagerly informed. I refer to the art
of the last ten years rather than to such pre-war movements as
futurism and cubism.

It is extremely interesting to me to see how completely
his attitude has changed during the last decade. The change is
certainly for the better though his emphatic negation of any platon-
ic attitude towards art makes his book something of a tract as well
as a history; I mean specifically that he refuses to think of the
experience of looking at a picture as something "good in itself."

I think that the illustrations in the book are very well
chosen but believe that the lack of margins is a very grave fault;
first, because pictures, even the frescoes of Giotto, require
frames which are provided more or less by a margin; second, because
it is impossible to feel certain that the whole of the picture is
reproduced rather than merely a detail; third, because half a
centimeter of the inner edge of each plate is concealed by the bind-
ing. I hope that you will not again reproduce paintings with this
unfortunate layout.

In spite of these faults the book is an extremely timely
contribution to contemporary criticism of art.

Sincerely yours,

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Slayton-Learoyd
⑧

SLAYTON-LEAROYD
INCORPORATED
85 DEVONSHIRE STREET
BOSTON, MASS.
TELEPHONE
HUBBARD 2730

September 17, 1931.

Messrs. Slayton-Learoyd,
85 Devonshire Street,
Boston, Massachusetts.

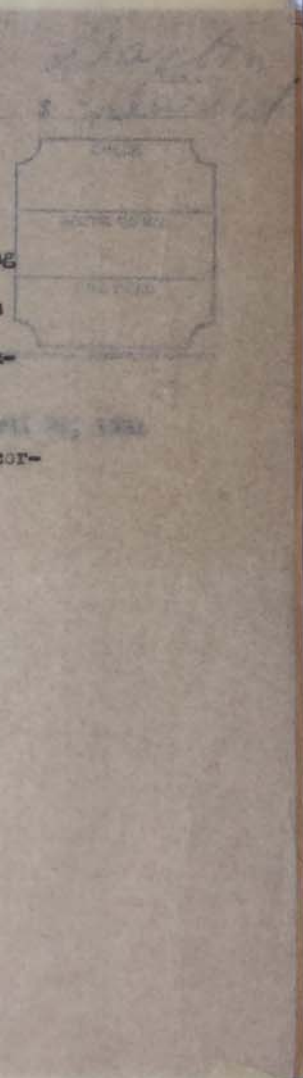
Gentlemen:

April 24, 1931.

For the third time I protest against your sending me four copies of your reports and statements, - to three different names and four different addresses. Your continuing to waste your money on postage and the patience of my friends in forwarding these announcements strikes me as peculiarly inefficient.

I insist upon a revision of your addressograph. My correct address is above.

I hope this will not vex you.
Yours in exasperation,
Yours truly,



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GENERAL DISTRICT
MASSACHUSETTS
INVESTORS

PHONE
ARD 2730

AMB
10.10

MR. ALFRED H. SLOAN JR.
730 FIFTH AVE.
NEW YORK, N.Y.
WE HAVE THIS DAY BOUGHT FOR YOUR ACCOUNT

April 24, 1931.

Messrs. Slayton-Leary, Inc.
85 Devonshire Street,
Boston, Mass.

Dear Sirs:

I regret that a change of plans necessitates my cancelling an order for two W.I.T. Cumulative Trust Units -1.

I hope this will not inconvenience you.

Yours truly,

Slayton-Leary

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CLASS OF SERVICE	
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TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	NIGHT RATE
NIGHT LETTER	WEEKEND RATE

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

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85 DEVONSHIRE STREET
BOSTON APRIL 17, 1931

MR. ALFRED H BARR JR.,
730 FIFTH AVE.
NEW YORK, N.Y.

WE HAVE THIS DAY BOUGHT FOR YOUR ACCOUNT: N-OFFICE

NUMBER OF SHARES	SECURITY	PRICE	DEBIT	CREDIT	BALANCE
2 UNITS	MASSACHUSETTS INVESTORS TRUST M.I.T.CUMULATIVE TRUST UNITS -1	500	1000 00		

Handwritten signature and scribbles over the table.

THE ABOVE AMOUNT IS DUE AND PAYABLE.....
IF PAYMENT IS NOT MADE AT THAT TIME, WE SHALL BE
OBLIGED TO CHARGE INTEREST TO DATE OF SETTLEMENT.

Alfred H. Barr, Jr.

Handwritten mark.

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GENERAL DISTRIBUTORS
MASSACHUSETTS

SLAYTON-LEAROYD

INCORPORATED

85 DEVONSHIRE STREET

TELEPHONE
HUBBARD, 2730

Charge to the account of _____

Slayton
1228 A
\$ - *Learoyd*

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DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	WEEK END LETTER

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

April 24, 1931

Slayton-Learoyd,
85 Devonshire Street, Boston, Mass.

REGRETS MUST CANCEL ORDER TWO CUMULATIVE UNITS

Alfred H. Barr, Jr.

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

W. J. D. 2-4216

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GENERAL DISTRIBUTORS
MASSACHUSETTS

SLAYTON-LEAROYD

INCORPORATED

85 DEVONSHIRE STREET

TELEPHONE
HUBBARD, 2730

Learoyd
1228 A

Charge to the account of _____

\$ _____

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

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

Hatterley Foster, Jr.,
Slayton-Learoyd, 85 Devonshire Street, Boston, Mass.

April 17, 1931.

PLEASE SELL ALL three hundred SHARES OF MONTANA MINES CORPORATION.

A.H. BARR, Jr.

Handwritten:
A.H. Barr, Jr.
4/17/31

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

Handwritten:
W. J. 2-4216

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GENERAL DISTRIBUTORS
MASSACHUSETTS
INVESTORS TRUST

SLAYTON-LEAROYD
INCORPORATED

85 DEVONSHIRE STREET

BOSTON, MASS.

TELEPHONE
HUBBARD 2730

April 16, 1931.

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

Dear Sir:

This will acknowledge receipt of 300
shares of Montana Mines Corporation.

Your letter asks us to sell immediately
200 shares and we wonder whether this was an error,
and whether you wish to sell the entire 300 which
you sent us.

We have entered the order to sell 200.
Send us a wire at once if you wish us to sell the
other 100 shares.

Sincerely yours,

Hattaly Foster
for
Learoyd Foster & Co

HFJr-K

W. D. 2-4216

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GENERAL DISTRICT
MASSACHUSETTS
INVESTORS TRUST

SLAYTON-LEARROYD

85 DEVONSHIRE STREET
BOSTON, MASS.

Learoyd
Foster

TELEPHONE
WARD 2730

April 15, 1931.
February fifth,
1931.

Gentlemen:

REPORT ON REINVESTMENT ASSOCIATES "B"

Kindly sell for me immediately the

The above organization became effective
two hundred shares of Montana Mines Corporation
January 1, 1931, and the above organization
Boston, as Trustee, originally held thirty seven hundred
which you forwarded to me on December 31, 1930.

I am enclosing the certificates.

Reinvestment Associates "B" holds four thousand
two hundred nineteen (4219) shares, the increase being
due to the reinvestment of dividends.
Yours sincerely,

Low security prices, and the correspondingly
low price for Massachusetts Investors Trust shares, is, from
one of the reasons why the Reinvestment Associates.
Learoyd, Foster & Co.,
85 Devonshire Street,
Boston, Massachusetts, that with Massachusetts
Investors Trust shares quoted around 35, each quarterly
dividend check reinvested by the Associates, buys approx-
imately 40 per cent more shares than would be the case
if the shares were quoted around 50.

During the past few years there have been
eight different series of Reinvestment Associates issued,
and their popularity is emphasized by the fact that not a
single unit of any of the series is offered for sale today.

SLAYTON-LEARROYD,
Inc.

C. H. LEROY, Vice President

F. E. DAVIS, Vice President

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INVESTORS TRUST

SLAYTON-LEAROYD

INCORPORATED

85 DEVONSHIRE STREET

BOSTON, MASS.

TELEPHONE
HUBBARD 2730

February fifth,
1 9 3 1.

REPORT ON REINVESTMENT ASSOCIATES "B"

The above organization became effective January 31, 1929, and the Merchants National Bank of Boston, as Trustee, originally held thirty seven hundred fifty six (3756) shares of Massachusetts Investors Trust.

Today Associates "B" holds four thousand two hundred nineteen (4219) shares, the increase being due to the reinvestment of dividends.

Low security prices, and the correspondingly low price for Massachusetts Investors Trust shares, is, from one angle at least, an advantage to Reinvestment Associates.

It is evident that with Massachusetts Investors Trust shares quoted around 35, each quarterly dividend check reinvested by the Associates, buys approximately 40 per cent more shares than would be the case if the shares were quoted around 50.

During the past few years there have been eight different series of Reinvestment Associates issued, and their popularity is emphasized by the fact that not a single unit of any of the series is offered for sale today.

SLAYTON-LEAROYD,
Inc.

C. H. LEAROYD, Vice President.

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INVESTORS TRUST

SLAYTON-LEAROYD

INCORPORATED

85 DEVONSHIRE STREET

BOSTON, MASS.

TELEPHONE
HUBBARD 2730

February fifth,
1 9 3 1.

REPORT ON

MASSACHUSETTS INVESTORS CUMULATIVE TRUST UNITS

COMPOUNDING SERIES "G"

- - - - -

The above organization became effective July 3, 1930, and the Merchants National Bank of Boston, as Trustee, originally held twenty three hundred forty six (2346) shares of Massachusetts Investors Trust.

Today Series "G" holds twenty four hundred seventy three (2473) shares, the increase being due to the reinvestment of dividends.

Low security prices, and the correspondingly low price for Massachusetts Investors Trust shares, is, from one angle at least, an advantage to Cumulative Trust Units.

It is evident that with Massachusetts Investors Trust shares quoted around 35, each quarterly dividend check reinvested for Series "G" buys approximately 40 per cent more shares than would be the case if the shares were quoted around 50.

During the past few years there have been eight different series of these Units issued, and their popularity is emphasized by the fact that not a single unit of any of the series is offered for sale today.

SLAYTON-LEAROYD,
Inc.

C. H. LEAROYD, Vice President.

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MEMBER
NEW YORK STOCK EXCHANGE

MEMBER
NEW YORK STOCK EXCHANGE

AB
LEARROYD, FOSTER & CO.
85 DEVONSHIRE STREET
BOSTON

*Learoyd
Foster*

January 9, 1931. January 15, 1931

Mr. Alfred H. Barr, Jr.,
730 Fifth Avenue,
New York City, N. Y.
Dear Mr. Learoyd:

Dear Mr. Barr:

I have your letter of January 9th concerning the bothersome matter of three hundred shares of Montana Mines which I asked you to sell last year while they were still selling at between thirty and forty cents.

In April 1930 this request to sell and to invest the profits in Massachusetts Investors units was made through Mr. Kennedy. Ashe was at that time in your employ and the request was made very definitely it seems to me that you should be responsible for my losses. I have here his letter of May third in which he says, "After we have found out whether you will be able to switch Montana Mines into Montana Mines we will sell it." As the letter is in manuscript it is probable that you do not have a copy of it, but I shall be glad to send you a copy.

If you have any information concerning Reinvestment Associates. Are any of these available at the present time?

Yours truly,

AB

C. H. Learoyd, Esq.
85 Devonshire St.
Boston, Mass.

Put another way, when the units were issued, they were compounded at the rate of approximately 7 1/2%. Now the reinvested dividends received today are compounded at 7 1/2%.

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MEMBERS:
BOSTON STOCK EXCHANGE

ORGANIZERS:
MASSACHUSETTS INVESTORS TRUST

LEAROYD, FOSTER & CO.

85 DEVONSHIRE STREET
BOSTON

January 9, 1931.

Mr. Alfred H. Barr, Jr.,
730 Fifth Avenue,
New York City, N. Y.

Dear Mr. Barr:

In response to your two letters of January 6, one addressed to us and one addressed to John Kennedy would say that you originally bought 3500 shares of Montana Idaho in March 1928.

In April 1929 we delivered 1500 shares to you and in June 1929, we sold 500 shares, which left 1500 shares in our possession and 1500 in your possession. We evidently exchanged 1500 in our possession for 300 shares of Montana Mines and these were sold and a check delivered to you for \$110.94.

The 1500 you held you sent to us and we also exchanged that lot for 300 shares, which remained on your account until recently when they were sent to you.

If you did give John Kennedy an order to sell these, we knew nothing about it and cannot trace any of these transactions or your instructions because John Kennedy has not been with us since September of last year and we believe he has gone home to Denver.

Regarding the Reinvestment Associates which you hold, we would explain that they are secured, as you probably know, by shares of Massachusetts Investors Trust held by the Merchants National Bank of Boston. The bank collects the quarterly dividend and reinvests them for a period of six years. When these Reinvestment Units were issued, Massachusetts Investors Trust was earning approximately $5\frac{1}{2}\%$ to 6% . However, today at present prices for the Trust shares, the yield is nearer $7\frac{1}{2}\%$.

Put another way, when the units were issued, they were compounding at the rate of approximately $5\frac{1}{2}\%$, but the reinvested dividends received today are compounded at $7\frac{1}{2}\%$.

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MEMBERS:
BOSTON STOCK EXCHANGE

ORGANIZERS:
MASSACHUSETTS INVESTORS TRUST

LEAROYD, FOSTER & Co.

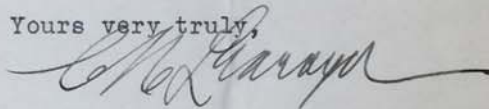
85 DEVONSHIRE STREET
BOSTON

Mr. Alfred H. Barr, Jr. - 2 - 1/9/31.

This does not take into account any possibility of appreciation, which we believe will average for the trust shares approximately 10% per year. Our original estimate for each \$500 Unit was that between the compounding of dividends and the appreciation of the trust shares owned, the value of each unit should a little more than double in six years from the date of issue.

If we can be of any further service, kindly let us know and oblige.

Yours very truly,



CHL-K

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PBB
LW

Learoyd
Foster

Learoyd
Foster

Slayton-Learoyd

INCORPORATED
GENERAL DISTRIBUTORS
MASSACHUSETTS INVESTORS TRUST

85 DEVONSHIRE STREET
BOSTON

May 3, 1930

Dear Al,

Montana Idaho was exchanged
one for five so that if it is not
too late to switch your 1500 into
Montana Mines you will have
600 Montana Mines. After you we
have found out whether you will
be able to switch it we will
sell it. You now have 300 Montana
Mines here (which was your other 1500)

John Kennedy, Esq.
Learoyd, Foster & Co.
85 Devonshire St.
Boston, Mass.

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PBB
LW

Learoyd
Foster

Learoyd
Foster

We are applying the proceeds from
the sale of $\frac{36}{100}$ M. I. T. against your
purchase of 3 Reinvestments Assn. G.
When we sell the Montana we
will send you a check.

Sincerely

John Kennedy

John Kennedy, Esq.
Learoyd, Foster & Co.
85 Devonshire St.
Boston, Mass.

Handwritten notes at the bottom of the page, including "PA 3" and "LW".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*PMB
LWS* *Learoyd
Foster* *Learoyd
Foster*

January 6, 1931

January 6, 1931

Learoyd Foster & Company
85 Devonshire Street
Boston, Mass.

I have had an envelope from Learoyd Foster enclosing two hundred shares of Montana Mines which apparently have not been sold. As you remember when I saw you in Boston early in May I asked you to sell all into Massachusetts. I supposed I left you a check for the balance of two shares of Montana Mines Corp. I do not understand why you have sent these since I have not ordered them. I remember purchasing through you some Montana Mines stock during May or June, 1929. Will you not look into this matter and give me more exact details.

Very sincerely yours,

AHB

P.S. I purchased above stock through Mr. Kennedy.

Will you also be doing this? I you send me an analysis of the income from the Railroad... associate share for the last year? I am not concerned with the market valuation but with the direct income.

With best wishes, I am

Very sincerely yours,

AHB

John Kennedy, Esq.
Learoyd, Foster & Co.
85 Devonshire St.
Boston, Mass.

Handwritten notes and signatures at the bottom of the page, including "John Kennedy, Esq." and "Learoyd, Foster & Co."

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Learoyd Foster

January 6, 1931

Dear John:

I have had an envelope from Learoyd Foster enclosing two hundred shares of Montana Mines which apparently have not been sold. As you remember when I saw you in Boston early in May I asked you to sell all my Montana Mines and to turn the money into Massachusetts Investment Trust Reinvestment Associate. I supposed that you had done this. I left for Europe immediately afterwards having paid the balance on two shares of Reinvestment (F).

Is there some mistake in sending these Montana Mines or what is the explanation? Naturally I supposed when I bought them in April of 1929 that they were negotiable in spite of the fact that Learoyd Foster did not deliver to me the actual certificates, and that I could sell them on the strength of Learoyd Foster's receipt providing it was done through them.

At the time I asked you to sell all my Montana Mines and forwarded you the certificates that I had they were selling at thirty cents a share or more. At present listing they are selling at twelve so that naturally I am not very happy about owning them. I wish you would look into this matter and send me an explanation.

While you are doing this will you send me an analysis of the income from the Reinvestment Associate share for the last year? I am not concerned with the market valuation but with the direct income.

With best wishes, I am

Very sincerely yours,

AHB

John Kennedy, Esq.
Learoyd, Foster & Co.
65 Devonshire St.
Boston, Mass.

Handwritten notes:
 I have a few more shares of
 to be in kind and see if
 they are worth anything
 I am not sure
 I am not sure
 I am not sure

Handwritten notes at bottom:
 I am not sure
 I am not sure
 I am not sure
 I am not sure

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Spolier m

LOUIS E. STERN
AHB

New York, May 18th

Dear Mr. Barr,

When I tried
to see you a few days ago,
I was told that you were
in Chicago, due to return on
Thursday. May I ask you
to be so kind and save for
me a few minutes after

*Barr
parr
Louis Ludenwaka*

17 West 53rd Street, North
New York City

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Galina m

LOUIS E. STERN
COMMUNICATIONS
SECTION

Your return, as I would
like very much to see you.
I will call up to find out
whether you are back and
to make an appointment.

Very sincerely yours,

Jocia Smoluchowska

New York City

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Spahr

LOUIS E. STERN

*AHB
Dear
Mrs
Spahr*

October 28, 1930

March 2, 1931

My dear Mr. Stern:

My dear Mrs. Spahr:

Dear Miss Albasin:

Thank you for your letter introducing Miss Leslie. I shall be very glad to talk with her concerning the work of the Art Workshop and hope that I may be glad to render some assistance to her.

I am extremely sorry that The Arts did not wish to take them after all. We have had practically no time to furnish our apartment and they have been still sitting on trunks and eating off card tables. I am, however, very much honored that you should think of calling upon us and hope as soon as we are settled to be able to ask you to tea.

Faithfully yours,

AHB

Miss Alice Albasin
 Secretary to Louis E. Stern, Esq.
 21 E. Lefferts Place
 Atlantic City, New Jersey

Mrs. Charles B. Spahr
 27 Washington Square, North
 New York City

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Stern m

LOUIS E. STERN
COUNSELLOR AT LAW
ATLANTIC CITY

Barr pers

March 2, 1931.

March 5, 1931

My dear Mr. Barr:

Dear Miss Alkazin: I learn that you had told him sometime ago that you were through with the use of these 100 for your letter of March second. I shall be glad to return the prints belonging to Mr. Stern. I am extremely sorry to return them as I did not wish to use them after all this time during which they have been in my possession.

Very truly yours,

Very truly yours,

A. B. Alkazin

Secretary to Mr. Stern.

Miss Alice Alkazin
Secretary to Louis E. Stern, Esq.
21 N. LaCleda Place
Atlantic City, New Jersey

Mr. Alfred H. Barr, Jr.,
Museum of Modern Art,
Heckscher Building, 5th Avenue at 37th Street,
New York City.

A

Mar 15 1931

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Stern

LOUIS E. STERN
COUNSELLOR AT LAW
ATLANTIC CITY

March 2, 1931.

My dear Mr. Barr:

From Mr. Stern I learn that you had told him sometime ago that you were through with the use of his two Dix prints.

If this is so, will you kindly return the prints addressed to Mr. Stern at 21 North LaClede Place, Atlantic City, and oblige,

Very truly yours,

Alicia Alhazari

Secretary to Mr. Stern.

Mr. Alfred H. Barr, Jr.,
Museum of Modern Art,
Heckscher Building, 5th Avenue at 57th Street,
New York City.

A

mar 15 1931

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Taxation

9

PJAB
Per

Symposium

April 15, 1931

January 15, 1931

Dear Mr. Burnham:

Many thanks for the copy of the Symposium which has not yet come.

I think I never met Morse but know him by reputation. I have already read his Corot-Daumier note and found it very thoughtful though I cannot agree with him that Daumier is not an extraordinarily interesting "painter."

I wonder if you could pass on to him very confidentially the information that the Lawyer walking down the steps which he analyses so accurately is one of the two or three paintings in the exhibition which are not above suspicion although it comes from a very fine collection. He has a very good eye.

Sincerely yours,

James Burnham, Esq.
The Symposium
100 Washington Square
New York City

letter with
nd 1929.

y to New York
t months of
I have given,
r months of
during which
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salary was

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Taxation

9

Darr
person
files

April 15, 1931

Telephone: SPRING 4424

The
SYMPOSIUM
A CRITICAL REVIEW

Edited by
JAMES BURNHAM
PHILIP E. WHEELWRIGHT

Offices in
NEW YORK CITY:
100 WASHINGTON SQUARE

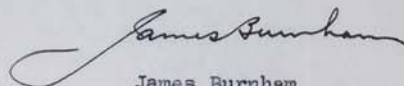
January 14, 1931

Mr. Alfred Barr
Museum of Modern Art
New York City

Dear Barr:

I am having our printers send you a copy of the January issue of The Symposium. I thought that you might be interested in among other things Morse's note on your Corot - Daumier show.

Yours sincerely,



James Burnham

JB:LT

Elleston M. Sinnott, Esq., Assessor
Department of Corporations and Taxation
Barristers Hall
Main Street, corner Belmont Street
Brockton, Massachusetts

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Taxation

9

Davis
person
files

April 15, 1931

Dear Mr. Sinnott:

I am returning your letter with the statement of my income for 1928 and 1929.

(Wednesday). I moved from Wellesley to New York in June, 1929. During the first eight months of 1928 I lived abroad without income. I have given, therefore, my income for the last four months of 1928 and the first six months of 1929 during which time I was teaching at Wellesley College. The two items of \$1500.00 and \$2100.00 comprise my whole salary for the academic year of 1928-1929, that is, for twelve months, although the salary was actually received during only nine.

note

I hope that this statement will be sufficient.

Yours very truly,

RB

I look forward to hearing from you.

Sincerely yours,

RB

Elleston M. Sinnott, Esq., Assessor
Department of Corporations and Taxation
Barristers Hall
Main Street, corner Belmont Street
Brockton, Massachusetts

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Taylor

Dear Taylor
Ben

May 12, 1931

418 SOUTH CARLISLE STREET
PHILADELPHIA

This appears to be
giving the trustees school
buildings if possible for
me to compare with your
some of the modern work in
the matter of conservation
of has been a some of the day

Dear Taylor:

Your letter just reached me this morning. I hope you will be able to come in tomorrow (Wednesday). I shall wait until a few minutes after one and will be delighted to have luncheon with you should you be able to make it.

Note

I should have congratulated you on your appointment before considering details on luncheon. I do think it is a really marvelous place, certainly the best small museum in the country and a much more interesting collection and a more open-minded and vigorous group of trustees than in most large cities. I think that if I had the choice of any museum in the country I would prefer the Worcester. It is small enough to be run by one man and has enough money to get fine works of art. You, of course, have seen the collection already. It is certainly surprising in quality.

I look forward to seeing you.

Sincerely yours,

FB

Francis H. Taylor, Esq.
418 S. Carlisle Street
Philadelphia, Pa.

delighted if you could have
with the trustee stay for you
of the Museum about 10'clock
If this is not convenient
you might be able to see me at
some other time in the day

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Thompson

[Handwritten scribble]

*Châlet Riedegg
Gstaad Switzerland*

418 SOUTH CARLISLE STREET
PHILADELPHIA

My dear Barr —

I have just accepted the
Directorship of the Worcester Art
Museum and am leaving
Philadelphia June first to
take up my new duties.

There appears to be a
growing liberalism there
among the trustees which
will make it possible for
me to cooperate with you in
some of the movements in
which we are both in-
terested, particularly in
the matter of current exhibitions.
It has been a source of constant

regret that we have been so
inactive in Philadelphia and I
therefor look with pleasure at
the opportunity of this new position.

When I was in Worcester last week
Frank Smith showed me some corres-
pondence from you which he was
holding until the new director
was finally appointed. We did
not have a chance to go into it
in any detail.

I expect to be in New York on
Wednesday the 13th and would
be delighted if you could lunch
with me. I will stop for you
at the Museum about 10 o'clock.

If this is not convenient
you might be able to see me at
some other hour in the day.

*Châlet Riedegg
Gstaad, Switzerland*

Rochester

*arrived N.Y. on Hamburg June 12. Then
28/9. Mt. Am. Mountain. Then Boston. in paper*

*Wagon for advent of piccolo Thompson...
points west.*

*we think you will perfectly sharing
Rochester*

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Thompson



Châlet Riedegg
Gstaad Switzerland

I have been so busy with
medieval things the past year that I
have not seen as many of the New York
shows as I should have wished. But
those that I have seen in your galleries
have impressed me tremendously by their
rational and considered relationships.
You have succeeded in convincing the
public that the modern movement is a
normal growth and in doing so you
have established a program that the
provincial museums may well afford
to follow. I take my hat off to you!

Sincerely yours -
Francis Henry Taylor

May 10th

Châlet Riedegg
Gstaad, Switzerland

Rochester

May 20.

We arrive N.Y. on "Hamburg" June 12. Then
28/9. Mt. An. Montclair. Then Boston. - paper

~~with~~ for advent of piccolo Thompson - 1, July
points west.

W. think you will frequently show
Rambold.

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Thompson

[Handwritten scribble]

Châlet Riedegg
Gstaad Switzerland
14. IV. 31
May 4, 1931

Dear Alfred,

George Antheil and his adorable wife are en route U.S.A. I gave orders that he was ~~Dear Randall:~~ I myself to you at the earliest opportunity. No sign yet of the Antheils but still hoping.

sort of thing? I didn't give him a letter of introduction. The Princeton situation is not too hopeful. Apparently they are simply not interested in having a department of music. My only plan is to write a dozen letters signed by different alumni each one more outraged than the previous. If you know any Princeton alumni you might write letters signed by their names. It seems pretty rotten, seriously, and I wish I could do something. We think you are, too. I don't dislike them, and there's always a chance that they won't see me.

Did you get my bulletin and mistaking it for an ad hurl it into the wastebasket?

In January Harvard offered me an assistant professorship 1932-1937. They have since retracted the offer, saying they will not have any positions for me "for several years".

Randall Thompson, Esq.
Châlet Riedegg
Gstaad, Switzerland

Rochester ~~will~~ May 20.
We arrive N.Y. on "Hamburg" June 12. Then

28/9. get Am. Montclair. Then Boston. - paper
~~with~~ for advent of piccolo Thompson - 1st symphony
points west.
I think your last paragraph showing
Randall.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Châlet Riedegg
Gstaad Switzerland
14. IV. 31

Dear Alfred,

George Antheil and his-adorable-wife are en route U.S.A. I gave orders that he was to present himself to you at the earliest opportunity. Do you resent this sort of thing? I didn't give him a letter of introduction, picturing \checkmark mutual embarrassment. Just ask for his passport if there's any question in \checkmark mind. I feel very strongly that you and Marge will not dislike them, and there's always a chance that they won't vice versa.

Did you get my bulletin and mistaking it for an ad hurl it into the wastebasket?

In January Harvard offered me an asset. professorship 1932-1937. They have since, however, retracted the offer, saying they will not have any place for me "for several years".

Hanson is playing my 1st symph. in Rochester circa May 20.

We arrive N.Y. on "Hamburg" June 12. Thence 28 So. Mt. Ave. Montclair. Thence Boston, in preparation for advent of piccolo Thompson #3, July 15 or points west.

We think you're both perfectly charming.

Randall

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Thonet



SUCCURSALE DE **PARIS**
14, B^o POISSONNIÈRE

MUSEUM of MODERN ART.
730th 5th Avenue
NEW YORK
(U.S.A.)

*Pero
AHB*

Thonet

SIÈGE SOCIAL
THONET FRÈRES
14, B^o POISSONNIÈRE, PARIS

CONSORTIUM THONET - MUNDUS, ZÜRICH
S^à ANONYME, CAPITAL 20.000.000 FF SUISSES
R. C. SEINE 116.926

Téléphone Provence 71-66 et 67
Télégrammes: Benthtonet
Banque Nationale de Crédit
Chèques Postaux, Paris 5-59

Voire lettre

Voire Référence

Notre Référence

Date

R/AH

3 Novembre 1930

Messieurs,

Comme suite à la visite que nous a faite dernièrement Monsieur A.H. BARR Jr. nous vous faisons parvenir quelques photographies de nos principaux modèles métalliques.

Ces photographies ne représentant qu'une partie de nos modèles, nous restons à votre entière disposition pour vous fournir tous renseignements.

Tout dévoués à vos ordres, veuillez agréer, Messieurs, nos bien sincères salutations.

THONET Frères
SUCCURSALE DE PARIS

Monhermann
3. 217 32
227 W 13
Cher 2074
Estyl Studios
Vaid



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14, B^o POISSONNIÈRE, PARIS

CONSORTIUM: THONET - MUNDUS, ZURICH
S^o ANONYME, CAPITAL 20 000 000 F^o SUISSES
R. C. SEINE 116 928

DIRECTION CENTRALE

Museum of Modern Art,
730, 5th Ave.,
New York City.

Téléphone: Provence 71-68
Télégrammes: Benthtonet
Banque Nationale de Crédit
Chèques Postaux, Paris 5-59

Votre lettre

Votre Référence

Notre Référence

Date

T

8th October, 1930.

Dear Sirs,

Referring to the call of Mr. A.H. Barr at our showrooms we beg to send you herewith a set of photographs of our steel tube furniture, as follows:

N° B 305 bathroom stool, chromium plated, covered with a special towel. Model of Le Corbusier, P. Jeanneret, Ch. Perriand

N° B 304 revolving stool, chromium plated. Model of Le Corbusier, P. Jeanneret, Ch. Perriand

N° B 114 bar stool, chromium plated.

N° B 115 " " " "

N° B 8 stool covered with special fabric, chromium plated

N° B 9T bathroom stool, chromium plated, covered with special towel

N° B 9S " " " " " " " "

N° B 5 chair, chromium plated, covered with special fabric

N° B 11 armchair, " " " " " "

N° B 35 " " " " " canvas

N° B 301 " " " " " " model of Le Corbusier, P. Jeanneret, Ch. Perriand

N° B 256 armchair, chromium plated, covered with canvas

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For all further information please apply to The
 N° B 251 armchair, chromium plated, upholstered
 N° B 252 " " " "
 N° B 253 " " " "
 N° B 254 " " " "
 N° B 255 " " " "
 N° B 331 " " " " model of
 André Lurçat
 N° B 35 armchair " " "
 N° B 34 " " " seat and back wickerwork
 N° B 306 chaise-longue, chromium plated, covered with canvas,
 model of Le Corbusier, P. Jeanneret, Ch. Perriand
 N° B 143/144 small table, chromium plated, glass top
 N° B 152 " " " " " "
 N° B 330 " " " " " " model of
 André Lurçat
 N° B 27 table, chromium plated, veneer top
 N° B 328 dresser, " " wooden frame; model of André
 Lurçat
 N° B 125 drawing-table, chromium plated, wooden top
 N° B 280 writing desk, " " glass "
 N° B 281 ladies' " " " wooden "
 N° B 282 writing desk, " " " "
 N° B 290 bookcase, chromium plated steel tube and lacquered
 wood
 N° B 130 screen, " " " " " " wood
 N° B 265 bench, " " upholstered
 N° B 133 clothes stand, chromium plated
 N° B 19 table, chromium plated, glass top
 2 views of offices furnished with steel tube models.

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For all further information please apply to Thonet Brothers, Inc., 33 East 47th Street, New York City.

Please note, that the enclosed photographs should not be published in any review or publication unless the names of the creating artists and our name, as manufacturers, are mentioned.

We remain, Dear Sirs,

faithfully yours

P.P. THONET France



Photographs under separate cover.

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THE TOWN HALL CLUB
125 West 42nd Street
New York

[Handwritten initials]

Town Hall Club

FRANK H. BRONX, President
GRACE MITCHELL, Vice-President
JAMES H. BUCKWOLD, Vice-President
MRS. VICTOR C. WINTER, Secretary
GEORGE V. DEWEY, Jr., Treasurer

December 30, 1930

December 17, 1930

HELEN LOUISE JACKSONSON, Executive Secretary

Dear Miss Brackett:

Thank you very much for the clipping from the Ridgewood Herald. I am really very pleased that Mrs. Hunt should have dealt with my rotten speech so kindly. I do not happen to know her but certainly she was most conscientious in reporting that evening.

I do not have any notes on what I said but could give you the following paragraph as an essence:

It is impossible any longer to assert that one particular style or attitude toward painting is modern. At the present moment painters informed as they are through photographs and books of the whole history of art are influenced by the whole history of art. I recently sent you the enclosed. Nevertheless, if we look back over the early twentieth century we can see certain characteristics which are peculiar to that period. The first of these is an interest in abstract design which reached most extreme expression in cubism and the movements deriving from it. The other characteristic which has developed since the war is an interest in the magical or mysterious possibilities of painting. This movement is most emphatically concentrated in the Sur-realist. Picasso was the inventor of cubism and its greatest master before the war. Since the war in much of his work Picasso has proved himself possibly the greatest of Sur-realists. It seems to me that Miss Wiborg's "Seated Woman" by Picasso is possibly the greatest twentieth century painting in America because it combines magnificently elements of abstract design and elements of Sur-realist mystery.

It is, however, impossible to understand and appreciate such a picture as the "Seated Woman" first without past study of the picture itself and secondly without long acquaintance with the history of art and especially with the history of the art of our own time which in two of its important phases has culminated in Picasso's work.

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THE TOWN HALL CLUB
123 WEST 43RD STREET
NEW YORK

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GRANT MITCHELL, *Vice-President*
JAMES H. BALDWIN, *Vice-President*
MRS. SAMUEL C. WEBSTER, *Secretary*
GEORGE V. DENNY, JR., *Treasurer*

HELEN LOUISE JOHNSTONE, *Executive Secretary*

December 17, 1930

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

Dear Mr. Barr:

One of your admirers from the suburbs, who came here on the evening of November 14th with an alert ear and a very industrious pencil, has recently sent us the enclosed. You may be interested in looking it over, and do not trouble to return it. I am not at all acquainted with the writer.

If you have any memorandum of what you said that evening, would you be so kind as to let us have a paragraph or so, which would represent the heart of your speech, and which we might, with your permission, print in our bulletin which annually reviews the season's activities. I do not want to risk having you quoted inaccurately.

Thank you very much if you will let us have this sometime within the next few weeks.

Very sincerely yours,

William S. Bunker

ASB:KP

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GRANT MITCHELL, *Vice-President*
JAMES H. BALDWIN, *Vice-President*
MRS. SAMUEL C. WEBSTER, *Secretary*
GEORGE V. DENNY, JR., *Treasurer*

HELEN LOUISE JOHNSTONE, *Executive Secretary*

November 5, 1930.

Mr. Alfred H. Barr
Museum of Modern Art
730 Fifth Avenue
New York City

Dear Mr. Barr:

Thank you over again for your kindness in getting Miss Wiborg to loan us the Picasso. Yesterday I wrote to Miss Wiborg expressing our appreciation and asking whether we might have the painting for both the 13th and the 14th as part of the exhibit.

I received the communication from Mr. Ross asking to have Mr. Abbott and Mr. Johnson, as well as Senator Reber, for whom I had, you remember, promised a place at the speaker's table. I have submitted the other two names to our Executive Secretary, who will not be able to determine upon this until she knows the number of places required by the members of the Club for themselves and their guests. Please be assured that our hospitality is limited only by our lack of seating space in the dining room. Already the guest list is far beyond any that we have ever had for any preceding dinner, and this has to include persons to whom we are obligated in connection with the art program.

The several times that I have missed getting to the Museum to see you are due to the fact that I have been detained at some one of the galleries ^{where} that I have been looking over the material offered for exhibit.

I really do want to ask your counsel on the names of painters and sculptors for the dining room frieze and also which of ~~some~~ certain alternates to select from galleries - paintings which possibly might contribute as ~~an~~ illustrative matter to your talk.

For all your cordial cooperation on behalf of the Club, I most sincerely thank you.

Cordially,

A. T. V. Barr

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Mr. Barr

*AHB
pers*

THE TOWN HALL CLUB
123 WEST 43RD STREET
NEW YORK

*Town Hall Club
Mr. Barr: This letter about what
you already know is sent to you merely
as a reminder that you are going
to send us for exhibition a set of your
publications on individual artists.
This is the form letter being sent to
Galleries and Museums. - A.S.B.*

*all
club*

FRANCIS H. SISSON, *President*
GRANT MITCHELL, *Vice-President*
JAMES H. BALDWIN, *Vice-President*
MRS. SAMUEL C. WEBSTER, *Secretary*
GEORGE V. DENNY, JR., *Treasurer*

October 29, 1930

HELEN LOUISE JOHNSTONE, *Executive Secretary*

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

My dear Mr. Barr:

Will it interest you to display at the Town Hall Club, during the second week of November, whatever publications you have pertinent to the subject of Modernism in Art (Architecture, Painting, Sculpture, Drawing, and including Stage Design)?

The Club is holding this exhibit in connection with an elaborate program on modern art, to which many prominent artists are contributing, and a number of galleries are sending us their pamphlet material and brochures to display.

A list of the publications to be exhibited will be mailed to each member of the Club. As doubtless you know, the membership of the Town Hall Club numbers nearly three thousand, both men and women, and is representative of the city's artistic, professional, and financial groups.

Material for exhibition should be received at the Club between November 7th and 10th. It will be returned November 15th. And any bulletins on exhibits or objects of modern art that you may desire to send for distribution will be made available to the members of the Club and their guests.

Your reply, stating whether you wish to send material, and brief description of this, received at the Club before November second, will be greatly appreciated.

Cordially

A. S. Brackett

A.S. Brackett
Chairman of Program and Exhibit

Kindly address
Miss A.S. Brackett
The Town Hall Club
123 West 43rd Street
New York City

Answered Oct. 30

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Town Hall Club

Per

Here in New York that has not already been exhibited so frequently or for so long a time as to make its showing here seem superfluous. Even so, - even if it were, - our object in the display is partly to have some illustrative matter in front of Speakers and Club during the programme. We should like to have ^{everything in} ~~the thirteenth~~ place by noon on Thursday, at latest, to be dispersed at noon on Saturday, the fifteenth (the day after the dinner). Would you have time to consider this subject with me? I should be very appreciative.

THE TOWN HALL CLUB
123 WEST 43RD STREET
NEW YORK

October 20, 1930

Mr. Alfred H. Barr, Jr.

424 East 52d Street.

Dear Mr. Barr,

As November fourteenth seems to be hurrying toward us, I am venturing to remind you of our letter of October seventh, and I hope you will forgive me for doing it. The matter is the dinner here at The Club at which Mr. Crossin shield

Miss A. S. Brackett
The Town Hall Club
123 West 43 Street
New York City

Bryant 4246

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Town Hall Club

Per

Has very delightfully agreed to be
Toastmaster. The after dinner topic:
Modernism in Four Fields of Art -
Architecture, Sculpture, Painting, Drawing.

The speakers: Yourself (we hope) stressing
painting and speaking of The Museum;
and, among the other speakers, Mr.
Kahn and Mr. Corbett, Archipenko,
Comte Rene d'Hernimont, Leo Katz,
and so on.

We want you very much indeed,
and are quite counting on you.

Perhaps this is already understood between
Mr. Cornishfield and yourself. I do
not know that anyone else will touch
upon Painting. So you see how much
we do count upon you.

With regard to the exhibit that we
are attempting: May I confer with you at
some time and plan a possible show?
I had some counsel as to what is possible.

Miss A. S. Brackett
The Town Hall Club
123 W. 43 Street
New York City

By your 4246

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has very delightfully agreed to be
Topic master. The after dinner topic:

Modernism in Four Fields of Art -
Architecture, Sculpture, Painting, Drawing.

The Speakers: Yourself (in hope) stressing
Painting and speaking of The Museum's
and, among the other speakers, Mr.
Kahn and Mr. Corbett, Archipenko,
Conrad Rini d'Hermonent, Leo Katz,
and so on.

We want you very much indeed,
and are quite counting on you.

Perhaps this is already understood between
Mr. Crownshield and yourself. I do
not know that anyone else will touch
upon Painting. So you see how much
we do count upon you.

With regard to the exhibits that we
are attempting: May I confer with you at
some time and place agreeable to you?
I need some counsel as to what is available

26
b

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Town Hall Club

Per

THE TOWN HALL CLUB
123 WEST 43RD STREET
NEW YORK

And I might add that paintings
provocative of scepticism should be
(we want to ask you about approaching Miss Mary Hoyt Lewis)
included. We close the "Symposium"
with questions and discussion, following
our speaker's presentation of The Per-
plexities of The Layman viewing
Modern Art. (Needless to say, we
are hoping that this speaker
will acquire himself well as a
humorist.)

Miss A. S. Brackett
The Town Hall Club
123 West 43 Street
New York City

Brackett 4246

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Town Hall Club

HB

As set down in the earlier letter, the time limits for each speech will be five minutes, with time later for answers and rebuttals.

In preparing the more formal invitations, our Executive Secretary likes to have not only the names of the speakers, but the title phrase for the talk as they themselves would like it to appear. If you will speak that evening, and I cannot emphasize too much our hope that you will, will you kindly

Supply us with such a phrase?

We look forward also to the pleasure

of Mrs. Ben's presence at the

dinner.

Very sincerely yours

A. S. Brackett

Kindly address:

Miss A. S. Brackett

The Town Hall Club

Miss A. S. Brackett
The Town Hall Club
125 W. 43 Street
New York City

Bryant 4-46

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As set down in the earlier letter,
The time limit for each speaker
will be five minutes, with time
later for answers and rebuttals.

I'm preparing the new format
invitation, our Executive Secretary likes
to have not only the names of the
speakers, but the title phrase for
the talk as they themselves would like
it to appear. If you will
spend that evening, — and I cannot
emphasize too much our hope
that you will, — will you kindly

supply us with such a phrase?

We look forward also to the pleasure
of Mrs. Barr's presence at the
dinner.

Very sincerely yours

A. S. Brackett

Kindly address:

Miss A. S. Brackett
The Town Hall Club
123 West 43rd Street

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MARIO UZIELLI

BUCH UND KUNSTHANDLUNG

ANTIQUARIAT

FRANKFURT A.M.

SCHILLERSTRASSE 1

FRANKFURT A.M. DEN 11. MÄRZ

Town Hall Club

Herzogl. u. Landgr. v. Hessen
H. BARR JR.,
Director of the Museum of Modern Art,

NEW YORK CITY
750 N. 5th Avenue

October 22, 1930

My dear Miss Brackett:

Thank you for your letter of October 20th. Unfortunately I have not seen your letter of October 7th. Are you sure that you wrote to me rather than to Mr. Crowninshield? He has not mentioned the question of speaking at the Town Hall Club.

I have hitherto refused about ten lecture engagements for the present season but I feel that since this talk would be so brief I might be interested in helping you. Unfortunately I know very little about the Town Hall Club and would like to hear more concerning your organization, and also about this particular dinner.

As you wish to discuss a possible exhibition I wonder if I could trouble you to come to see me at the Museum, Friday morning at twelve o'clock or at some other time if more convenient for you.

May I say that your plans seem very interesting.

Very sincerely yours,

AHB

Miss A. S. Brackett
The Town Hall Club
123 W. 43 Street
New York City

Bryant 4246

sincerely yours

invoices

10/22/30

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MARIO UZIELLI
 BUCH- UND KUNSTHANDLUNG
 ANTIQUARIAT

FRANKFURT A.M.
 SCHILLERSTRASSE 15
 *
 FERNSPRECHER:
 POSTSCHECKKONTO:
 BANKKONTO:
 FRANKFURT A.M.

FRANKFURT A.M., DEN 11. März 1930

Uzielli

Herrn Alfred H. Barr jr.,
 Director of the Museum of Modern Art,

U.S.A.

Barr
 NEW YORK CITY
 230 FIFTH AVENUE

Dear Mister Barr, March 14, 1930

Dear Mr. Butow:

I received to receive your letter of
 March 10. and your check for the invoice
 of the 7th Jahrbuch. Please subscribe for me
 to Das neue Frankfurt. I do not need a copy of
 the Bauhaus volume of 1923. which you
 order also, I will order them

Very sincerely yours,

Please let me know if you want to receive your subscrip-
 tion for Das neue Frankfurt for 1930
 also. If so please let me know without delay because most of
 the numbers are always out of print as soon as they have come
 out and are difficult to get later on.

I am looking for another copy of "Welt-
 liche Legende" (Society) for you and will give you an
 offer as soon as I get a copy.

You did not write anything about the Bauhaus-
 Buch, which I had reserved for you here, please let me know
 occasionally if you are still interested in this book.

Hoping the books will reach you in good order and with
 best wishes I am

sincerely yours

MARIO UZIELLI

Mario Uzielli

2 invoices

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MARIO UZIELLI

BUCH- UND KUNSTHANDLUNG
ANTIQUARIAT

FRANKFURT A.M.
SCHILLERSTRASSE 16

*

FERNSPRECHER: HANSA NR. 1799
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BANKKONTO: J. DREYFUS & CO.
FRANKFURT A.M.

B/B

FRANKFURT A.M, DEN 11. März 1930

Herrn Alfred H. Barr jr.,
Director of the Museum of Modern Art,

U.S.A.

NEW YORK CITY
730 Fifth Avenue

Dear Mister Barr,

I was very pleased to receive your letter of Febr. 26. and your check of RM. 98.-- in payment of my invoice of Febr. 7th. Herewith please find enclosed invoice for two items which I am mailing to you to-day by bookpost, one of which registered. The five volumes of "J a h r b u c h f ü r j u n g e K u n s t" at RM. 98.--, which you had the kindness to order also, I will send shortly because I have to order them for you myself and hope they are still to be had.

Please let me know if you want to renew your subscription for "D a s n e u e F r a n k f u r t" for 1930 also. If so please let me know without delay because most of the numbers are always out of print as soon as they have come out and are difficult to get later on.

I am looking for another copy of G u y s "W e l t - l i c h e L e g e n d e n" (Marées-Society) for you and will give you an offer as soon as I have got a copy.

You did not write anything about the b a u h a u s - B u c h, which I had reserved for you here, please let me know occasionally if you are still interested in this book.

Hoping the books will reach you in good order and with best wishes I am

sincerely yours

MARIO UZIELLI

Mario Uzelli

2 invoices

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MARIO UZIELLI

BUCH- UND KUNSTHANDLUNG
ANTIQUARIAT
FRANKFURT A.M.
SCHILLERSTRASSE 15

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BANKKONTO: J. DREYFUS & CO.
FRANKFURT A.M.

FRANKFURT A.M., DEN 7. FEBRUAR 1930

Uzielli

Herrn Professor Alfred H. BARR,

NEW YORK CITY

MARIO UZIELLI

BUCH- UND KUNSTHANDLUNG
ANTIQUARIAT
FRANKFURT A.M.
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FRANKFURT A.M.
TELEGRAMM-ADRESSE: UZIELLI

FRANKFURT A.M., DEN 7. Februar 1930

RECHNUNG

FÜR Herrn Prof. Alfred H. Barr,

NEW YORK CITY

19 West 54th Street (U.S.A.)

SEITE.....

Auf Bestellung — Zur Fortsetzung — Zur gefl. Ansicht

1929	15.VI.	1	Guys, Weltliche Legenden (Marées-Gesellschaft)	RM.	75.--
			Porto		3.50
19.	-	1	Mendelssohn, Amerika		17.--
			ges. an A.H. Barr, Greensboro (Vermont) Porto		2.50

Betrag erhalten.

RM. 98.--

Frankfurt a/M., den 10. II. 1930

Mario Uzielli *Benhard*

Buch- und Kunst-Antiquariat

Erfüllungsort: Frankfurt am Main

for which you gave order to look very sincerely yours,

Jahrgang	I (1920)	Orig. Bestand	RM.	16.--
-	II (1921)	-	-	20.--
-	III (1922)	-	-	12.--
-	IV (1923)	-	-	20.--
-	V (1924)	-	-	20.--

I should be very pleased to hear from you shortly about these matters. In the meantime believe me to be

very truly yours

MARIO UZIELLI

1 Invoice

M. Uzielli

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MARIO UZIELLI

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ANTIQUARIAT
FRANKFURT A.M.
SCHILLERSTRASSE 15

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POSTSCHECKKONTO: NR. 16316
BANKKONTO: J. DREYFUS & CO.
FRANKFURT A.M.

FRANKFURT A.M. DEN 7. ^{Uzielli} APRIL 1930

Herrn Professor Alfred H. BARR,

NEW YORK CITY

MARIO UZIELLI
BUCH- UND KUNSTHANDLUNG
ANTIQUARIAT

FRANKFURT A.M.
SCHILLERSTRASSE 15

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FERNSPRECHER: HANSA NR. 1799
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BANKKONTO: J. DREYFUS & CO.
FRANKFURT A.M.
TELEGRAMM-ADRESSE: UZIELLI

FRANKFURT A.M. DEN 11. März 1930

RECHNUNG

FÜR Herrn Alfred H. BARR jr.,
Director of the Museum of Modern Art

NEW YORK CITY

730 Fifth Avenue

SEITE.....

Auf Bestellung — Zur Fortsetzung — Zur gefl. Ansicht		
1	Kandinsky, Der blaue Reiter, Leder	RM. 50.--
1	Das neue Frankfurt, 1928 N ^o 5 apaet	1.--
	Porto	2.--
		<u>RM. 53.--</u>

Erfüllungsort: Frankfurt am Main

for which you gave order to look Very sincerely yours,

Jahrgang I (1920) Orig. Bestand	RM. 18.--
- II (1921)	20.--
- III (1922)	12.--
- IV (1923)	20.--
- V (1924)	20.--

I should be very pleased to hear from you shortly about these matters. In the meantime believe me to be

very truly yours

MARIO UZIELLI

J. L. L. L.

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MARIO UZIELLI

BUCH- UND KUNSTHANDLUNG
ANTIQUARIAT
FRANKFURT A-M
SCHILLERSTRASSE 15

VERSPRECHER, HANSA NR. 1296
KONTSCHUCKRUMTO, NR. 121-2
KARLROTH-1, DREYFUS & CO
FRANKFURT A-M

B/B

Herrn Professor Alfred H. B a r r ,

NEW YORK CITY

19 West 54 Street
February 26, 1930

Herr H. Butow
Schillerstrasse 15
Frankfurt A.M.
Germany

Dear Herr Butow: Please find enclosed invoice for the items

I delivered to you on Jan 15. I am enclosing a money order for 98 marks
in payment of past account. In that letter I have still reserved

for you here: Please send me:

- (1) 1 copy of Der blaue Reiter, leather bound RM. 50.00
- (2) My copy of Das neue Frankfurt, 5 nos. RM. 50.00
- (3) Staatl. Bauhaus in Weimar, 1919-1923. RM. 40.00

to the Museum of Modern Art, 730 Fifth Avenue, New York City.

Please let me know, if you have another copy of Weltliche Legenden to
New York, please let me know as I have a friend who wishes to buy it for his
College, because I would be willing, I think, to pay between 75 and 100 marks

for it. On this occasion I beg to offer you (subject of being
unsold in the meantime) With all good wishes to you, Dear Professor K u n s t
for which you gave order to look Very sincerely yours,

Jahrgang I (1920)	Orig. bound	RM. 18.--
- II (1921)	-	20.--
- III (1922)	-	12.--
- IV (1923)	-	20.--
- V (1924)	-	20.--

I should be very pleased to hear from you shortly about
these matters. In the meantime believe me to be

very truly yours

MARIO UZIELLI

Invoice

19-70-100

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MARIO UZIELLI

BUCH- UND KUNSTHANDLUNG
ANTIQUARIAT
FRANKFURT A-M
SCHILLERSTRASSE 15

*
FERNSPRECHER: HANSA NR. 1799
POSTSCHECKKONTO: NR. 16316
BANKKONTO: J. DREYFUS & CO.
FRANKFURT A-M

B/B

FRANKFURT A-M, DEN. 7. Februar 1930

Herrn Professor Alfred H. B a r r ,

NEW YORK CITY

U. S. A.

19 West 54 Street

Dear Mister Barr,

Herewith please find enclosed invoice for the items
I delivered to you on June 15 and 19, 1929.

According to your last letter I have still reserved
for you here:

- 1.) Der blaue Reiter. Ed. by Kandinsky and Marc.
Leather bound RM. 50.--
- 2.) Staatl. Bauhaus in Weimar. 1919-1923.
Boards. RM. 40.--
- 3.) Das neue Frankfurt, 5 nos. (your subscription)

Please let me know, if I can send these items to your adress to
New York, which I received by courtesy of the Wellesley-College,
because I have several other questions for them.

At this occasion I beg to offer you (subject of being
unsold in the meantime): J a h r b u c h f ü r j u n g e K u n s t
for which you gave order to look for:

Jahrgang I (1920) Orig. bound	RM. 18.--
- II (1921) - -	20.--
- III (1922) - -	12.--
- IV (1923) - -	20.--
- V (1924) - -	20.--

I should be very pleased to hear from you shortly about
these matters. In the meantime believe me to be

very truly yours

MARIO UZIELLI

ppa. *H. G. Kow.*

1 invoice

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WESTERN VEIL AND BLIND CO

Vaughan
Printed

F. M. 2182

BANKERS TRUST COMPANY

25 EAST 57TH STREET

FOREIGN EXCHANGE DEPARTMENT

NEW YORK, 2/27/30

PLEASE REMIT BY MAIL, DRAFT, CABLE, THE FOLLOWING EXCHANGE:

ON Frankfurt am. Germany
NAME OF CITY TO WHICH REMITTANCE IS DESIRED

FOREIGN AMOUNT Bank 98 - @ 73 50 \$ 73 30
RATE 73 63

IN FAVOR OF Mario Bielli
NAME OF PARTY TO WHOM FUNDS ARE TO BE REMITTED

ADDRESS

REMARKS

PAID
DATE FEB 27 1930
BANKERS TRUST CO.
25 EAST 57TH ST. N. Y.

Handwritten initials and scribbles

X Alfred H. Barry Jr
SIGNATURE
X 19 West 54th Street, N.Y.C.
ADDRESS
By Mary Sands

the blinds up as timely arrived and installed the large blind satisfactorily except that the heavy strip at the bottom of the blind had warped so that it spoils the line and appearance of the window. The two smaller blinds were installed by an extraordinary carelessness. As you know, the screws in plaster must be set in sections of double if any weight is to be put upon them. This was especially true the first time the blinds were installed but your man did not trouble to repeat this so that the screws which held the runners came loose. I noticed also that he had put only one instead of three screws in each of the

Malcolm Vaughan, Esq.
60 W. 51 Street
New York City

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WESTERN VEIL AND BLIND CO

Handwritten initials: AHB

Handwritten signatures: Vaughan, Mrs. Hagen

October 29, 1930

M. E. McCormick, Esq.
Western Veil and Blind Co.
101 Park Avenue
New York

Dear Mr. Vaughan:

Dear Sir: I have been thinking over your problem of finding someone to write for the French publication on current exhibitions in New York as well as upon private collections.

I have been away for three weeks so that the matter did not come up at It seems to me that no better person is available than Mrs. Hagen with whom I think you are acquainted and whose work I believe you found interesting.

The first time she seems to me admirably equipped for such a purpose and I hope that you will be able to reconsider her.

I may add that I had hoped to have her as an assistant in the Museum this year but our Trustees felt that we could not enlarge our staff at the present time.

With best wishes, I am Very sincerely yours,
M. E. McCormick

After two efforts to secure the large blind up he finally arrived and installed the large blind satisfactorily except that the heavy strip at the bottom of the blind had warped so that it spoils the lines and appearance of the blind. The two smaller blinds were installed with extraordinary carelessness. As you know, plaster must be set in sections of double its weight is to be put upon them. This was especially true the first time the blinds were installed but your man did not trouble to repeat this so that the screws which held the runners came loose. I noticed also that he had put only one instead of three screws in each of the

Malcolm Vaughan, Esq.
60 W. 51 Street
New York City

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NEW YORK
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 BOSSON
 CLEVELAND
 HOUSTON

KANSAS CITY
 PORTLAND, ORE.

SAN FRANCISCO
 SEATTLE
 DALLAS
 OKLAHOMA CITY
 SAN ANTONIO

*Venetian
 Blind Co*

WESTERN VENETIAN BLIND CO.

NEW YORK OFFICE
 ARCHITECTS BUILDING
 101 PARK AVE.

GENERAL OFFICES
 129 1/2 BEACH AVE.
 LOS ANGELES



Orders (N. 11)
 December 30, 1930
 3-1435
 3-1463

December 19, 1930
 M. E. McCormick, Esq.
 Western Venetian Blind Co.
 101 Park Avenue
 New York City

Mr. Dear Sir:
 11 East 57th Street
 New York City

Daniel H. Farr has billed me for Venetian blinds ordered through them for my apartment.

Dear Sir: I have been away for three weeks so that the matter did not come to my attention until my return a few days ago. I have to report that the blinds themselves as well as their installation, in fact the whole matter, has been extremely unsatisfactory.

As our terms the first time the blinds were installed the larger is was the wrong color while the smaller were very poorly assembled. The blinds were then removed, the larger one re-painted, and the two smaller refitted. Three days later they were returned to the apartment where they lay on the floor for subsequent three weeks. Unfortunately they were returned too soon after painting so that the paint was still wet and came off on the wrapping. (I inquired of the painter who came to install the blinds as to why they had been sent back before drying and he told me that you were changing to a spray instead of brush method of painting so that the paint had been somewhat disorganized.) The canvas ribbons on the large blind are orange instead of yellow which is also most unhappy.

After two efforts to secure one of your men to put the blinds up he finally arrived and installed the large blind satisfactorily except that the heavy strip at the bottom of the blind had warped so that it spoils the line and appearance of the whole window. The two smaller blinds were installed with extraordinary carelessness. As you know, screws which are set in plaster must be set in sections of dowels if any weight is to be put upon them. This was apparently done the first time the blinds were installed but your man did not trouble to repeat this so that the screws which held the runners came loose. I noticed also that he had put only one instead of three screws in each of the

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NEW YORK CHICAGO BOSTON SAN FRANCISCO PHILADELPHIA
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 MILWAUKEE INDIANAPOLIS CINCINNATI KANSAS CITY MEMPHIS

WESTERN WINDOW BLINDS

My dear Mr. Farr:

I have the honor to acknowledge the receipt of your letter of the 11th inst. in relation to the window blinds in the room at the corner of 10th and Madison streets, Chicago. I am sorry to hear that the blinds are not satisfactory to you. I have had the blinds inspected and found that they are in good condition. I have had the blinds repaired and they are now in good condition. I have had the blinds inspected and found that they are in good condition. I have had the blinds repaired and they are now in good condition.

runners. One of the runners has now come loose from the wall breaking off a section of the plaster. I have had the runner repaired and it is now in good condition. I have had the runner inspected and found that it is in good condition. I have had the runner repaired and it is now in good condition.

I shall be glad to pay the bill presented by Daniel H. Farr as soon as the blinds are satisfactorily installed. I hope that this may be done as soon as possible since the wind blowing at night makes a very disturbing noise upon the loose blind.

Very truly yours,
D.H. Farr

Daniel H. Farr
 10th and Madison streets
 Chicago, Ill.

December 21, 1920

10

Handwritten scribbles

Handwritten signature

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MEMPHIS
MINNEAPOLIS
ST. LOUIS

CHICAGO
BIRMINGHAM
BOSTON
CLEVELAND
HOUSTON

KANSAS CITY
PORTLAND, ORE.

SAN FRANCISCO
SEATTLE
DALLAS
OKLAHOMA CITY
SAN ANTONIO

NEW ORLEANS
JACKSONVILLE, FLA.
FRESNO
PHILADELPHIA
DETROIT

WESTERN VENETIAN BLIND CO.



NEW YORK OFFICE
ARCHITECTS BUILDING
101 PARK AVE.

GENERAL OFFICES
2700 LONG BEACH AVE.
LOS ANGELES

WESTERN
VENETIAN BLINDS

Orders (N. Y.)
S-1435
S-1463

December 19, 1930

Mr. D. H. Farr
11 East 57th Street
New York City

Dear Sir:

Our records show that a statement for \$62.50 was mailed to you on December 1. This covers our charge for three blinds billed to you on October 27.

As our terms are strictly net, this amount is now overdue, and we ask that you favor us with your check by return mail. Thanking you for past favors, and trusting that you will give this your immediate attention, we remain

Very truly yours,
WESTERN VENETIAN BLIND CO.

M/R

By *M. E. McCannick*

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Waite

Warburg

Barr
Barr
Barr

Wadsworth

WADSWORTH ATHENEUM
MORGAN MEMORIAL

No. 493.31

495.31

Hartford, April 15 1931

RECEIVED for Exhibition from

Mr. Alfred Barr Jr.

the objects described below subject to conditions printed on the back of this receipt.

Museum of Modern Art, New York

3 drawings by G. G. G. G.

Hyenas

Hyenas

Figures

for the Special Ex.

Francis Paul Rogers
for the Director.

You once had it. I have it now.
It is called: "Potatoe Chips leaving the Harbor."
I hope you liked it. I do.

SP-----R-----I-----EG
Has come in Pa-ris
And-so have-I, and-so have-I.

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

Warburg

Dear
Mrs
E. M. M. W.
AB

Sunday after Sat night
Paris

March 18, 1931

Dear Alfred:
Dear Jane:
Dear Cary:
Dear Pat:

(As for Mary I think Alfred ought to read this first and let you have bits perhaps as, frankly, this letter as you see comes from Paris ...)

Thanks for your thanks in re Warburg. It's about time you loosened up with a letter. I read the catalogue with great interest and as usual found the text the best thing on the subject existing in any language. **Dear Miss Waite:** Alice in Wonderland ~~amused~~ idea pleased me to the extent that I coughed up a copy of that classic for Klee who is having I am very sorry that the catalogue arrived without my card and. If it even more regret its delay. Thank you for your generous words concerning it. I see in the future. It would have done you a lot of good to hear the general approval voiced in Humland even you catalogue. I hope you will be able to see our current exhibition of modern German little painting and sculpture. I hope you will be able to see our current exhibition of modern German little painting and sculpture. I hope you will be able to see our current exhibition of modern German little painting and sculpture. They consider that just too clever.

With best wishes to you and

Dean Waite, I am very sorry that the catalogue arrived without my card and. If it even more regret its delay. Thank you for your generous words concerning it. I see in the future. It would have done you a lot of good to hear the general approval voiced in Humland even you catalogue. I hope you will be able to see our current exhibition of modern German little painting and sculpture. I hope you will be able to see our current exhibition of modern German little painting and sculpture. I hope you will be able to see our current exhibition of modern German little painting and sculpture. Among the things I have been to in Europe was the Bauhaus in Dessau. They seem to be damned annoyed with life. The general trouble is that they are very sincerely yours, Art and want to invent a new style again. Some of them feel that they've done it but the others still insist on calling it Modern Art. Kandinsky has been convinced by his wife that he is dead. I remain unconvinced. To me his Art is too much like any game except that I don't see that his rules are especially new or interesting. Lincoln (no not Abe but that other great American) once said that all good Art was glandular. In that case either Vaseline Kandinsky or myself is immature. He ought to be the Emily Post of Art; he always uses the right fork. As for Klee, gentle readers, I think he is a gnome. But even if you agree, Georgianna Goddess King, I want you to know that gnome or no gnome I think he's swell. So gnome and tell your mother ...

Miss Louise S. Waite
Oakwoods

I have bought a picture by Klee. It is a nice picture. It is a Klee. You once had it. I have it now. It is called: "Potatoe Chips leaving the Harbor." I hope you liked it. I do.

SP-----R-----I-----
Has come in Pa-ri-s
And-so have-I, and-so have-I.

7441

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E. M. M. W.

Sunday after Sat night
Paris

Dear Alfred:
Dear Jere:
Dear Cary:
Dear Pat:

(As for Mary I think Alfred ought to read this first and let you have bits perhaps as, frankly, this letter as you see comes from Paris ...)

Thanks for your thanks in re Barlach. Its about time you loosened up with a letter. I read the catalogue with great interest and as usual found the text the best thing on the subject existing in any form. Your Alice in Wonderland ~~xxxxxx~~ idea pleased me to the extent that I coughed up a copy of that classic for Klee who is having his wife translate it to him. I always wanted to hear Alice in Wonderland in German. If it turns out as good as their version of the " patter " songs in Gilbert and Sullivan we can expect anything from Klee in the future. It would have done you a lot of good to hear the general approval voiced in Hunland over you catalogue. Perhaps the one thing that impressed the natives most was its make-up especially the little touch of using the final G and E of Painting and Sculpture for the word German. They consider that just too clever.

Among the many places I have been to in Europe was the Bauhaus in Dessau. They seem to be damned annoyed with life. The general trouble is that they are bored with Modern Art and want to invent a new style again. Some of them feel that they've done it but the others still insist on calling it Modern Art. Kandinsky has been convinced by his wife that he is God. I remain unconvinced. To me his Art is too much like any game except that I don't see that his rules are especially new or interesting. Lincoln (no not Abe but that other great American) once said that all good Art was glandular. In that case either Vaseline Kandinsky or myself is immature. He ought to be the Emily Post of Art; he always uses the right fork. As for Klee, gentle readers, I think he is a gnome. But even if you agree, Georgianna Goddam King, I want you to know that gnome or no gnome I think he's swell. So gnome and tell your mother sorry.

I have bought a picture by Klee. It is a nice picture. It is a Klee.

You once had it. I have it now.
It is called: " Potatoe Chips leaving the Harbor."
I hope you liked it. I do.

SP-----R-----I----NG
Has come in Pa-ris
And-so have-I, and-so have-I.

*Paris
Paris*

Warburg

Walls

964

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E. M. M. W.

In you letter you thanked me on behalf of the Trustees for lending a Barlach. Well, by God, now I'm going to make you feel cheap! I have bought a Picasso just like the Chesty Dales! Now I challenge you to think up someone's behalf big enough to even mention with my Picasso. Bah! to all your trusteeees! Double-bah! They'd better behalf themselves now! (the beasts !!)

(Special to the American Hebrew and other Chosen papers)

Banker's Son returns with Europe.

Hearing that Percy Strauss had offered to buy his son the World as a twenty-first birthday present, Felix M. Warburg, noted sucker in Jewish matters, cabled his youngest son Edward : " Home home middle of May with Europe." His son when interviewed in Paris modestly said: " He was doing his best."

XXXXXX . XXXXXX

Yes, by Hecksher, it takes a Goodmann to know his Berdoffs. For a Bergdoff in ~~KKK~~ hand is worth two in Saks. For not all Sachs are Gold, man. I admit this is hardly Higginson so let's cut out the Kidder, Peabody, and get down to bear tracks.

Marx, Marx, April, May and June,
Brittain is proud of Jews.

Shakespeare once said: R o m e o, wherfore Art ?
Which question has bothered us ever since.

Lautrec is having a one man peep show. I find it so difficult to remember all those positions.

I may return in May.
Maybe May maybe too soon.
I'll see about May.
I may see you soon.
I may see you soon in Macy's.
- but frankly I doubt it.

By God next time you write " from the E.M.M. Warburg Collection " you'll have to take that sneer off your face. I enclose one photograph just to scare you.

Regards from your junior advisor. *Eddie*

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E. M. M. W.
 1/6 M. M. WARBURG & Co
 HAMBURG

Dec. 17th Stockholm.

Dear Jere and Alfred:

Just a few lines from a travelling salesman in far off ice bound Sweden. The person who described the life

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Tel. Regent 8247

Barry
 FRANKLIN JASPER WALLS
 333 EAST 68th STREET
 NEW YORK, N. Y.

Walls mutations

17th February, 1930

My dear Mr. Barr:-

Mrs Rainey Rogers introduced us to each other on the occasion of your interesting lecture the other evening at the Museum of Modern Art and yesterday while lunching with her she told me that you know my dear friends Mr and Mrs. Kingsley Porter.

I went to the museum late this afternoon in the hope of renewing our acquaintance and in order to invite you to dine with me on Tuesday evening February twenty fifth at half after seven when Mrs. Rogers and the Porters are coming to me, thinking that you would like to see the latter

is one of eating, sleeping, and drinking, (the latter quality has recently greatly lowered the birth rate and made several statisticians rather angry). They have an unbelievable formality among themselves and a set of rules for drinking that make Walter Camp's little scheme for setting up drills look like dirt. However, while far be it from me to start rumors, still I must say that they have an aversion for mixed parties and are unpleasantly friendly with the waiters. I guess its that devil sea or the cold but one can't help crying Vive le Sport: le kodak et le bridge!

Some kind soul sent me a ~~KIKIKIKI~~ catalogue of your american show. Looks fairly nice! I still claim my Calder Cow is more expressive than the other. Well my best to the art group and don't make Cary talk too much over the Radio.

As ever Eddie Adams

Handwritten notes at bottom of page:
 New York
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E. M. M. W.
c/o M. M. WARBURG & Co
HAMBURG

Dec. 17th Stockholm.

Dear Jere and Alfred:

Just a few lines from a travelling salesman
in far off ice bound Sweden. The person who described the life

on one of their all too infrequent visits to New York.
I hope this will find you free to give me the
pleasure of your company on the twenty fifth
even if I do not have another opportunity to
call on you before that date. Do come!

Very truly yours -

Franklin Jasper Walls.

To
Alfred Barr Esq.
Museum of Modern Art.
730 7th Ave.
New York City.

are liable to get you unless you keep active. The
is one of eating, sleeping, and drinking, (the latter quality
has recently greatly lowered the birth rate and made several
statisticians rather angry). They have an unbelievable formality
among themselves and a set of rules for drinking that make Walter
Camp's little scheme for setting up drills look like dirt. However,
while far be it from me to start rumors, still I must say that
they have an aversion for mixed parties and are unpleasantly
friendly with the waiters. I guess its that devil sea or the
cold but one can't help crying Vive le Sport: le kodak et le bridge!

Some kind soul sent me a ~~MINIUM~~ catalogue of your
american show. Looks fairly nice! I still claim my Calder Cow is
more expressive than the other. Well my best to the art group
and don't make Cary talk too much over the Radio.

As ever Eddie Adams

Al
side 730 7th
New York
City
Alfred Barr
Esq.
Museum of Modern Art
730 7th Ave.
New York City

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Warren

SARAH LAWRENCE COLLEGE

OFFICE OF THE

TELEPHONE
BRONXVILLE 0700

Dear pers

May 9, 1931

My dear Miss Warren:

I was a little puzzled by your long delay in answering my letter but am glad that you have made satisfactory arrangements. I am especially pleased to learn that you have secured Mr. Mangravite's services. He is a most sensitive artist and I should think an inspiring teacher.

Very sincerely yours,

Miss Constance Warren, President
Sarah Lawrence College
Bronxville, New York

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Dear Miss Warren -
Thank you very much for your letter of May 4th. I am glad to hear that you have secured Mr. Mangravite's services. He is a most sensitive artist and I should think an inspiring teacher.
Very sincerely yours,
Miss Constance Warren
50 West 57 St. N.Y.

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Warren

SARAH LAWRENCE COLLEGE
BRONXVILLE, NEW YORK

OFFICE OF THE PRESIDENT

TELEPHONE
BRONXVILLE 0700

May 8, 1931

On invitation list



The Doct.

30 West 54 St. St.

7th. Circle 5625

Dear Mr. Barr -

We have just come back to New York after having been in Europe for a year, and were interested to hear of your marriage. We saw Don Atlanta but his wife as you probably know had not been here this winter.

Place

Complais Warren

President

CW/M

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Warren

SARAH LAWRENCE COLLEGE
BRONXVILLE, NEW YORK

OFFICE OF THE PRESIDENT

TELEPHONE
BRONXVILLE 0700

May 8, 1931

Will you and your wife
give us the pleasure of
coming to luncheon this
coming Monday, Feb. 22nd,
at one o'clock - We are
leaving a few friends
for Mrs. Lily Ross, the
Miss Petre, Milton Stee,
and her husband,
and would be so
pleased if you could
come. We are luncheoning
here. Very sincerely yours
William H. Wallace
(Mrs. William Kay Wallace)

Very sincerely yours,

Constance Warren

President

cw/m

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Warren

SARAH LAWRENCE COLLEGE
BRONXVILLE, NEW YORK

OFFICE OF THE PRESIDENT

TELEPHONE
BRONXVILLE 0700

May 8, 1931

Mr. Alfred H. Barr, Junior
The Museum of Modern Art
730 Fifth Avenue, New York City

My dear Mr. Barr:

I hope you will pardon me for being so long in answering your kind letters. I was most grateful for the suggestions, and I want to tell you what arrangement we have finally made.

The painting and drawing is to be in the hands of Mr. Peppino Mangravite, who is most heartily recommended to us for his artistic as well as his teaching ability. We have decided to give the work in History of Art to a member of our staff who came in as a part-time substitute this year, and who seems to us to have a great deal of promise.

It would be a great pleasure for us if sometime next year you felt that you could come out to see what we are trying to do. With Mr. Mangravite in the painting and drawing, Derujinsky in modelling, and Miss Jowers, who made a great success teaching in the Worcester Art Museum, in charge of the craft work and design, we feel that we should be getting unusually good results, and that we are able to offer girls an unusual combination of sound and inspiring artistic training together with college work. We are planning our schedule in such a way as to reserve sufficient time for the students to do serious work in Art. They make frequent trips to the Modern Art Galleries, and I am sure that under Mr. Mangravite's inspiration they will be there even more often.

Very sincerely yours,

Constance Warren

President

CW/M

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Wellesley College

Roland von Weber

Painting American
 Buntings, B.
 Calypso's island
 Montross Gal.

37155



ROERICH SOCIETY OF NEW YORK
 310 RIVERSIDE DRIVE, NEW YORK

Do come, if you're still in town! Roland von Weber

You and Your Friends Are Cordially Invited to
 An Evening of Piano Music by

MARTHA THOMPSON
 (Mrs. P. von Weber)

<u>BACH</u> D-minor English Suite Chromatic Fantasy & Fugue	<u>BARTOK</u> Sonatina
<u>DEBUSSY</u> - <u>RAVEL</u> - <u>BLANCHET</u>	

Wed. eve., April 29th at 8:30 pm, Roerich Hall

O. Kleepe, J.
Maple leaves

Roland von Weber, Esq., R.
 331 West 55 Street
 New York City

French
 Vic church
 Entrance into Jerusalem
 S. Savin each Porch
 Scenes from Revelations.

Wellesley, Mass. Wellesley, Mass.

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

H. B. [unclear]

Mr. B. von Weber
Barth
pers

Painting

American

Bunroughs, B.

Calypso's island - Montross Gal.

May 4, 1931

Davis, A. B.

Unicorn

Dear Mr. von Weber:

May I say how sorry I was not to come to Mrs. Weber's concert. It is very rarely that a pianist gives so interesting a program. "Chromatic Fugue" is one of my favorites.

Sincerely,

O'Keefe, G.

Maple leaves

Holand von Weber, Esq.
331 West 55 Street
New York City

French

Via church

Entrance into Jerusalem

S. Sain cath. Porch

Scenes from Revelations

Wellesley, Mass. Wellesley, Mass.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Wellesley
College

P.M.B. Reno

Painting American Wellesley
slides

Burrroughs, B.
Calypso's island - Moutross Gal.

Davies, A. B.
Unicornus

Dreams

Kent, R.
Voyaging - Phillips Memorial Gal.
David Sacrifice

O'Keefe, J.
Maple leaves

Schmidt, K.
Self-portrait, 1929.

French
Vic church
Entrances into Jerusalem
S. Savin cath. Porch.
Scenes from Revelations.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Wellesley
College

2.

Painting French (continued)

Cézanne, Paul

Near Aix-en-Provence

~~on same slides~~ Still life Barnes Foundation

~~(Titian - Entombment - Paris Louvre)~~

- Corot, C.

Montigny - les - Cormailles 1832.

Gauguin, P.

Meyer d'Hahn

- Lhoté, A. School

Havis, J. E. - Fig. Comp. (6 slides)

~~Masson, A.~~

Combat of fishes 1926

Miró, J.

Dog barking at moon 1926

~~Picasso, P.~~

Head 1927

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 4

Wellesley
College

Painting French (continued)

On same slide {
Tulac, q.
Still from "Shell & Clergyman"
Ernst, M.
Eager lady
Man Ray
Still life
Star fish (Zuak Bahia)
Chirico, q. d.
Horses.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Wellesley
College

3

Painting French (continued)

Picasso (continued)

Lady in mantilla 1918

Redon, O.

Illumined flower. N.Y. Quim G

Rousseau, H.

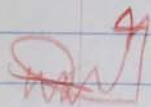
Self-portrait Paris, R.H. Delaunay

La bohémienne Endormie Quim G

Tanguy, I.

Landscape etc. 1927

Dutch



Mondriaan

or same thing

Composition in red, blue & yellow

Meissonier: Steampship

see other side of page

Ostade, A. van

Unfinished painting, Paris Dreyfous

Mexican

Rivera, J.

Harvest of fruit, det.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Wellesley
College

4

Painting Mexican (continued)

Rivera, J. (continued)

From miners

Miners going to work

German

Altdorfer, A.

Adoration of Magi, 1512 - drawing

Dix, O.

~~Nelly~~ 1929

~~Patorer~~ .. Stuttgart

Self portrait 1926

~~Dr. Mayer-Hermann~~ 1926

~~Der Krieg: Trenches in light of star shell~~

Ernst, M.

~~Two children menaced by nightingale~~

~~Showing young girl head of father~~

Feininger, L.

Summer clouds Tere Abbott Coll.

Storm clouds over Baltic

Barfüßler: Kirche II EnfürTinos.

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	AHB	I.A.4

Wellesley
College

Painting German

Bayer, H.

Exercise in tone gradations - Bauhaus, Ger-
man, Dept. of painting

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

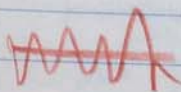
5

Painting German (continued)

Klee, P.

Spark

Fisherman water-color



Magician

Elements of line - sketch book

- Swiss landscape

- Goat. Jere Abbott Coll.

Italian

~~144~~ Piero della Francesca

Architectural view - Berlin R. G.

Piranesi

Prison Bost. M.F.A.

Chirico, G. di

Still life



Sadness & mystery of street

Lovers.

Russian

Chagall, M.

~~144~~ Clock

Ratti

~~144~~ Above Witelski

(See other
side of page)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Wellesley
College

Minor Arts Typography (continued)

Bayer, H. - Wedding announcement.

Fauger factory - Bauhaus press.

Primitive

on same
slide

Amer. Indian - fetish - Omaha tribe

Bakuba - metal mask.

Melanesian - fetish, wood - Philippines

Interior Decoration

Frankl, P. - Skyscraper bookcase N.Y.

Hood, R.M. - Apartment house loggia - N.Y. Exhibit

Rodchenko, A. - Workers club room.

Brewer, M. - Chair, steel tubing & canvas.

Book illustration

Covers for Novi Lef by Stefanova.

on same
slide

Fashions of hour - Marshall Field

Das neue frankfurt

on same
slide

Rotterdam pamphlet, 1927

Wagon-lits - pricing list - 1928

The New Yorker; Sept. 11, 1926 & Oct 16, 1926

Wood - metal, Textile

Hartwig - Chess men 1924 Bauhaus

Brant, M. - Silver tea service 1924

on same
slide.

Stölzl - Wall decorations Bauhaus

Albers, J. - Glass - wall panel "

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.4

Wellesley
College

6

Painting Russian (continued)

Handinsky, W.

Water-color no. 42. 1922

Red + black Tashkent Mus.

Rodchenko

~~on same slide~~ { Abstraction with compass + ruler
Geometrical abstraction with "factura"
Black and black.

Children: Ethical Culture Schools N.Y. Kindergarten

House with chimney + fire escape

Ganz, P.

At night everything has a face

Spirits

Flea kingdom

Psychopathic

Portrait of Artist's wife

Minor Arts

Typography

~~on same slide~~ { Clock advertisement for Literary Digest
Das neue Frankfurt

(over)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.4

Wellesley College

7

Minor Arts Photography

Steiner, R. - Adding Machine (Essex build. Newark
Charm Dec. 1928.

Pennebaker - Illus. Lond. News. June 26, 1926

* Steichen, E. - June Walker in "Processional"

Feininger, L. - Bauhaus Jazzband 1928

on same
plate { Bauhaus - Figure on building }
 { .. Victrola + trousers } 1928

* Steichen, E. - Portrait of Amer. family

Sergei Tretyakov - Portrait

Man Ray - Thoughts of woman

"Sty beautiful" - Wrong way of opening ^{1 bottle}

La Révolution surréaliste (covers) 2 slides

on same
plate { Maholy-Nagy: Circus scene

 { .. Human mechanics

Constructions -

Stephanova: paper dolls for poems by
S. Tretyakov

Bauhaus { Albers, J. Celluloid, rubber bands wire, etc.
 { .. Study in form & material

Rodchenko, A. Cardboard - 1917.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	AHB	I.A.4

Wellesley
College

8

Arch *American

Wellesley College Botany building

Exterior: north west side

" " " corner.

Russian:

Moscow - Dom Grostrah.

Burov - Cattle stable - Gen. Peas. Pol.

Dairy laboratory "

German

Frankfurt - Workers' houses (E. May)

Cologne - Deutsche Werkbund (W. Gropius)

Alfeld am Hain - Fagus factory

1. Dessau - Bauhaus - Professor's house

2. " " " dining-room,

3. " " " Entrance

4. " " " Bedroom

" " " Academy

" " " airplane view

" " " Corner of workshop

*American

New York - Helmut building

Cambridge - Necco factory

House Isaly - F. L. Wright

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Wellesley
College

Movies

Disenstein & Alexandrov: "Ten days ..."

4. Kerensky addressing cadets at
steps of Hermitage

5. Kerensky telephoning

6. Dispersal of July Bolshevik
demonstration & Attack on
Winter Palace

7. Dying member of Kerensky
cabinet

Room, A. "Albidus"

1. Heroine fighting with villain

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Wellesley
College

9.

Theater Stage setting:

Meyerhold - Richy-Khitai by Tret'yakov - 1926 -

Magnificent Chekhov 1922.

Death of Terelkhine

Schlemmer - Form & space dances

- "Triadische Ballet"

Movies

Eisenstein: "General Peasant Policy"

1. Peasants ^{work in front of dam} laboratory + det. of same

2. Parade of tractors & Reapers at sunset

3. Praying for rain

4. Photograph of Eisenstein + Martha Saphire

Eisenstein: "Armored Cruiser Potyomkin"

1. Cossacks firing on crowd on Odessa steps

Eisenstein + Alexandrov: "Ten days..."

1. Kerensky lying in pillows

2. Barricades before Winter Palace + Bolsheviks' machine gun firing from porch of Kerensky

3. Workers bringing up field gun (over)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Wellesley
College

Pers

October 29, 1930

Dear Miss Avery:

I am really a little relieved that the Farnsworth Museum will not part with its Corot since with furnishing our apartment we are not really in financial condition to make such an ambitious purchase.

I wish you would come to New York so that we could have a talk. I think it is really disgraceful how rarely members of the Wellesley Art Department escape from Wellesley. I think that you are all too much held down to your jobs, that you do too much work either for your own good or for the good of your work, and altogether keeping so many noses so consistently to the same grindstone must be unprofitable in the end.

I hope that both Miss Abbott and Miss Hamilton will be able to see the present show since they are both more or less concerned with painting as well as with modern art.

You must pardon my rather truculent and perhaps impertinent advice but I do want to see you very much.

Sincerely,
AHB

Prof. Myrtilla Avery
Farnsworth Museum
Wellesley College
Wellesley, Mass.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.4

Wellesley Coll.

AHB
Brown

May 9, 1930
October 8, 1930

My dear Miss Brown:

Dear Miss Brown: I am returning the twenty-one slides which Farnsworth purchased for my lectures, three of which I have given since the slides were lent. The little Corot has arrived safely.

Making its acquaintance again, all my old affection and desire for it are aroused again. You remember how I tried to persuade everyone to chase it until you, with remarkable energy and courage, finally collected the money. I realize that this money was not easy to secure and that it may well have drained your purchasing resources for some years.

I wonder if by any chance you feel that the money might now be used to some better purpose since the picture is after all very small and does not go very far to fill the walls of the Farnsworth Museum.

Would you feel in the least inclined to sell it back to me? I would be willing to pay what Wellesley paid for it plus interest. I could not pay immediately but I believe could settle in two years.

Please do not think that I am trying to urge you to sell it back to me because it was I who brought it to Wellesley but merely because I am very eager to have it and feel that there might be some possibility that Wellesley might be willing to sell it.

I hope you and Miss Avery will be able to come down to the exhibition which I think will be a very fine one. With all good wishes, I am

Very sincerely yours,
I regret the delay in paying Mr. Sanborn but our treasurer prefers not to pay bills until the order is completed.

With all good wishes to you, I am
Very sincerely yours,

Professor Alice VanVechten Brown
Farnsworth Museum
Wellesley College, Wellesley, Mass.
Wellesley College, Mass.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

WELLESLEY COLLEGE MASSACHUSETTS
DEPARTMENT OF ART FARNSWORTH MUSEUM

Barr

*Wellesley
re: slides
re: Slides*

March 20, 1930

May 9, 1930

WELLESLEY COLLEGE MASSACHUSETTS
DEPARTMENT OF ART FARNSWORTH MUSEUM

My dear Miss Moore:

I am returning the twenty-one slides which Farnsworth Museum so generously lent me for my lectures, three of which I have given since the slides were lent.

Mr. Alfred H. Barr, Jr.,
Museum of Modern Art,
730 Fifth Avenue,
New York, N. Y.

May I ask you to have Mr. Sanborn make duplicates of these twenty-one slides and send them to the Museum? There is no hurry about these. They could be made during the summer.

My dear Mr. Barr:

In February
slides from our collection
finished using them
turn them to us, as
task of checking over

Of the other slides which Mr. Sanborn made and which were sent to us either by him or by the Farnsworth Museum, some dozen arrived cracked, four so badly that it was impossible to use them. I noted this fact in my letter of March 24th to Miss Hersey. I supposed that these four slides would be replaced before we paid Mr. Sanborn's bill. - Could you telephone or write him mentioning these four slides, asking him to send the together with the statement of our account with him? If he wishes we will pay immediately for the other slides which he made, deducting these four which could be added to the list of twenty-one above mentioned. The four slides in question are: Kandinsky, Improvisation

Alice C. Moore
 Alice C. Moore
 Art Museum Assistant

Rodchenko, three abstract paintings
 children's drawings
 Paul Ganz, "Spirits", six large headed figures
 Dix (German), Der Krieg: Trenches in light of star shell

ACM:MOE

I regret that there has been this delay in paying Mr. Sanborn but our treasurer prefers not to pay bills until the order is completed.

With all good wishes to you, I am

Very sincerely yours,

Miss Alice C. Moore
Farnsworth Museum
Wellesley College, Mass.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

WELLESLEY COLLEGE MASSACHUSETTS
DEPARTMENT OF ART FARNSWORTH MUSEUM

*Hersey
Wellesley
re: Slides*

March 20, 1930

WELLESLEY COLLEGE MASSACHUSETTS
DEPARTMENT OF ART FARNSWORTH MUSEUM

May 8, 1930

Mr. Alfred H. Barr, Jr.,
Museum of Modern Art,
730 Fifth Avenue,
New York, N. Y.

My dear Mr. Barr:

In February we lent you twenty-one slides from our collection. If you have finished using them, will you kindly return them to us, as we soon begin the task of checking over all our material.

Very sincerely yours,

Alice C. Moore

Alice C. Moore
Art Museum Assistant

ACM:MCK

your slides, but I
are being made
them directly
ng and because of
I would appreciate
e is very accomodating,
ime.

Hersey
(m.)

the Museum

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

WELLESLEY COLLEGE MASSACHUSETTS
DEPARTMENT OF ART FARNSWORTH MUSEUM

*Hersey
Wellesley
re: Slides*

March 20, 1930

Mr. Alfred E. Barr, Jr.,
10 West 56th Street,
New York, N. Y.

My dear Mr. Barr:

Barr -

There has been a delay in regard to your slides, but I
March 24, 1930
am now sending you all but four. These four are being made

them directly

Since I wrote the previous page the slides have arrived. I regret to say that
My dear Miss Hersey:

four of them are
being made again.

Many thanks for your
prompt assistance in sending the slides.

I have asked our treasurer to pay Mr.
Sanborn as soon as the slides arrive.

With all good wishes,

I am

Yours very sincerely,

*Hersey
(m.)*

Miss Celia H. Hersey
Farnsworth Museum
Wellesley College, Mass.

the Museum

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

WELLESLEY COLLEGE MASSACHUSETTS
DEPARTMENT OF ART FARNSWORTH MUSEUM

*Hersey
Wellesley
re: Slides*

March 20, 1930

Mr. Alfred H. Barr, Jr.,
19 West 54th Street,
New York, N. Y.

My dear Mr. Barr:

There has been a delay in regard to your slides, but I am now sending you all but four. These four are being made

P.S. Since I wrote the previous page the slides have arrived. I regret to say that many of them are cracked, four of them so badly that they will have to be made again.

The bill for the slides, I am enclosing and because of Mr. Sanborn's unstable financial condition, I would appreciate it, if you could pay the bill at once. He is very accomodating, and we will pay the balance as soon as we can.

These are: Kandinsky, Improvization
Rodchenko, three abstract paintings
children's drawings
Paul Gans, "Spirits", six large headed figures.
I hope that the slides reach you in time.
Dix (German), Der Krieg: Trenches
in light of star shell

John H. Hersey
(m.)

John H. Hersey
Secretary of the Museum

1930:304

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

WELLESLEY COLLEGE MASSACHUSETTS
DEPARTMENT OF ART FARNSWORTH MUSEUM

*Hersey
Wellesley
re: Slides*

March 20, 1930

Mr. Alfred H. Barr, Jr.,
19 West 54th Street,
New York, N. Y.

My dear Mr. Barr:

There has been a delay in regard to your slides, but I am now sending you all but four. These four are being made from Harvard negatives, and they are sending them directly to you.

The bill for the slides, I am enclosing and because of Mr. Sanborn's unstable financial condition, I would appreciate it, if you could pay him almost at once. He is very accomodating, and we like to accomodate him when we can.

I hope that the slides reach you in time.

Very sincerely yours,

Celia H. Hersey
(m.)

Celia H. Hersey

Secretary of the Museum

CHH:ACM

Faint typed address of Celia H. Hersey, Secretary of the Museum, Wellesley College, Wellesley, Mass.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

~~Farnsworth~~
Wellesley Coll.
(Hersey)

March 4, 1930

Dear Miss Hersey:

My dear Miss Hersey:

I have to give another lecture on April sixth, using most of the illustrations in the lecture which I gave yesterday.

If it is impossible for you to duplicate the slides on the list which I sent you as well as the slides which you so generously lent would it be possible to sell the Museum of Modern Art slides on that list, or lend them for this lecture on April sixth.

I am writing this far ahead as I do not wish to be caught without slides, and also wish to explain why I am holding the slides you have lent us until I hear from you.

Last spring when the slides were made for my lecture I understood that it would be possible to have them duplicated if I should need them in New York this year. I hope again that this may be done without too much trouble on your part. If Mr. Thurston is unable to pick them out, and if the negatives for these lectures are in one group, he might send me the whole lot of negatives and I could have slides made here.

Yours very sincerely,

Please remember me to all my friends. I am sorry that you have not been able to come down during my

third show which closes on Sunday. With all good wishes,
Miss Celia H. Hersey
Farnsworth Museum
Wellesley College
Wellesley, Mass.

Director,
Miss Celia H. Hersey
Farnsworth Museum
Wellesley College, Mass.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

third show which closes on Sunday.

Wellesley

Children: Ethical Culture School: N. Y. Kindergarten
 Room with chimney and fire escape
 February 26, 1930
 Mrs. F. L. L. - Boston N.Y.

Dear Miss Hersey:

Thank you very much for your prompt and energetic efforts. It must seem very familiar to have me asking for slides at the last minute. Just by way of innovation I am enclosing a list of other slides which, together with the list you already have, I should like to have made for our permanent Museum collection.

I will not need these slides until March twenty-fifth.

I hope this will not be too short a time, and that Mr. Sanborn will be able to find the negatives. If you prefer we could buy the negatives from you and have the slides made here.

Thank you very much indeed for the slides which have arrived during the dictation of this letter.

They are apparently in good condition.

I trust this will not cause you too much inconvenience. Please remember me to all my friends. I am sorry that you have not been able to come down during our third show which closes on Sunday. With all good wishes,

Very sincerely,

Director.

Miss Celia H. Hersey
 Farnsworth Museum

Wellesley College, Mass.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Feb. 26/30.

Painting - American

Davies, A. B.
Unicorns

Kent, R.
Voyaging - Phillips Memorial Gallery

French

Vic.
Entrance into Jerusalem

Cezanne, Paul
(Still life - Barnes Foundation)
On same slide Titian-Entombment - Paris Louvre

Masson, A.
Combat of fishes 1926

Picasso, P.
Head 1927

Redon, O.
Illumined flower - N.Y. Quinn Coll.

Rousseau, H.
La bohémienne Endormie - Quinn Coll.

German

Dix, O.
Helly 1927
Laborer 1927 Stuttgart

Dr. Mayer-Hermann 1926
Der Krieg: Trenches in light of star shell

Ernst, M.
Two children menaced by nightingale
Showing young girl head of father

Italian

Piranesi
Prisons - Boston M.F.A.

Russian

Chagall, M.
Clock
Above Witebsk

Kandinsky, W.
Watercolor no. 42 1922

M. J. ...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

Feb. 26/30.

-2-

Painting - Russian (continued)

WELLESLEY COLLEGE MASSACHUSETTS
DEPARTMENT OF ART FARNSWORTH MUSEUM

Rodchenko

(Abstraction with compass and ruler
On same slide (Geometrical abstraction with "factura" February 24, 1930
(Black and black

Children: Ethical Culture School: N. Y. Kindergarten
House with chimney and fire escape

Mr. Alfred H. Barr, Jr.
Museum of Modern Art,
130 Fifth Avenue, 5th Fl.,
New York, N. Y. Spirits

My dear Psychopathic

Portrait of Artist's wife

Your letter of February 22nd has just been received. I am afraid that there will be difficulty in getting the slides which you desire made by March 1st. Therefore, I am sending you by insured parcel post our slides, according to the list which you enclosed.

I hope that this will meet your immediate need, and if you desire to have the other slides made later, I should be glad to try to arrange it. The situation is this, however. Mr. Sanborn of the Huntington Studio who, you will remember, makes our slides, does not keep his negatives in any catalogued order and finds it very difficult to find the negatives. We, up to this time, have not kept our negatives either, therefore, we have to depend upon Mr. Sanborn's negatives for slides made of reproductions of your photographs or magazine covers, which are not in our regular photograph or book collections.

I trust that our slides will reach you in safety.

With all good wishes, I am,

Very sincerely yours,

Celia H. Hersey (m)

Celia H. Hersey

Secretary of the Museum

CHH:ACM

I find in going over your list that Mrs. Darby is using one slide and that two others we do not have, so I am having these three made and sent directly to you, with the bill. I think it is the best way. These are: Bosch, Det. from Temptation of S. Anthony and two by Piero della Francesca: Architectural view and Heads.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.4

WELLESLEY COLLEGE MASSACHUSETTS
DEPARTMENT OF ART FARNSWORTH MUSEUM

February 24, 1930

Mr. Alfred H. Barr, Jr.,
Museum of Modern Art,
730 Fifth Avenue,
New York, N. Y.

My dear Mr. Barr:

Your letter of February 22nd has just been received. I am afraid that there will be difficulty in getting the slides which you desire made by March 1st. Therefore, I am sending you by insured parcel post our slides, according to the list which you enclosed.

I hope that this will meet your immediate need, and if you desire to have the other slides made later, I should be glad to try to arrange it. The situation is this, however. Mr. Sanborn of the Huntington Studio who, you will remember, makes our slides, does not keep his negatives in any catalogued order and finds it very difficult to find the negatives. We, up to this time, have not kept our negatives either, therefore, we have to depend upon Mr. Sanborn's negatives for slides made of reproductions of your photographs or magazine covers, which are not in our regular photograph or book collections.

I trust that our slides will reach you in safety.

With all good wishes, I am,

Very sincerely yours,

Celia H. Hersey (m.)

Celia H. Hersey

Secretary of the Museum

CHH:ACM

I find in going over your list that Mrs. Darby is using one slide and that two others we do not have, so I am having these three made and sent directly to you, with the bill. I think it is the best way. These are; Bosch, Det. from Temptation of S. Anthony and two by Piero della Francesca: Architectural view and Heads.

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Wellesley College

February 22, 1930

Miss Celia Hersey, Curator,
Farnsworth Art Museum,
Wellesley, Massachusetts.

Dear Miss Hersey:

Would it be possible to have Thurston make these slides and send them to the Museum so that they would arrive on Saturday, March 1st? If it is impossible for him to send them in that time, could he rush the eight or ten slides checked on the following list, though I think he will be able to do them all unless, of course, he is engaged in working for Wellesley.

- Lhote, A School - Davis, J.E. Six slides
- Corot, Montigny les Cormailles
- Faguy, Landscape
- Klee, Goat
- " Swiss Landscape
- Durer, Melancolia
- Mondriaan, Composition
- Ostade, Unfinished painting
- Bosch, Detail from Temptation of St. Anthony
- Vermeer, Woman Reading(?) seated in chair
- Piero della Francesca, Architectural view
- " Detail of heads from Arezzo frescoes
- Chirico, Still Life
- " Sadness and mystery of a street
- " Lovers
- Ganz, P., At Night everything has a face
- " Flea Kingdom
- La Revolution surrealiste covers (two slides)

you.

I hope this will not be too great trouble for
With All good wishes,

Yours sincerely,

WESTERN UNION
THE SENDER OF THIS MESSAGE

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(12)

Wellesley
Nat. Bank

E. WEYHE
A.H.B.
Barr

XU
THE SENDER OF THIS MESSAGE
 authorizes us to say that a **TELEGRAPHIC** reply is desired
 via **WESTERN UNION**
 3938

WE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201 S

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

be the time of receipt at destination as shown on all messages, is STANDARD TIME.

HECKSHER BLDG., N. Y.

1930 FEB 12 PM 12 33

NAM64 40 DL VIA CP=TDB WELLESLEY MASS 12 1003A

ALFRED H BARR, MUSEUM OF MODERN ART=
730 FIFTH AVE=

ANXIOUS TO KNOW WHETHER PHOTOGRAPHS SENT HAVE APPEARED IN OTHER PUBLICATIONS AND IF SO WHERE SO THAT WE CAN GET IN TOUCH WITH THEM AND USE THEIR CUTS IF ANY ARE AVAILABLE PLEASE REPLY COLLECT TO MARGARET TROTTER TOWER COURT= WELLESLEY COLLEGE LITERARY REVIEW.

E. J. E. Plummer House 1st floor of ...

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

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

enc.

Wite

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(12)

Wellesley
Nat. Bank

AHB
Perso

Charge to the account of

Wellesley Col. Literary 1228 A

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

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

February 12, 1930.

Wellesley College Literary Review,
Wellesley, Massachusetts.

SPRINGFIELD REPUBLICAN PUBLISHED CHIRICO HORSES BUT CUT IS PROBABLY
TOO COARSE FOR YOUR PURPOSES. OTHER PHOTOGRAPHS NOT REPRODUCED.

Alfred H. Barr.

Charge to Museum of Modern Art,
730 Fifth Avenue, N.Y.C.
Circle 9286

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

enc.

with

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(12)

Wellesley Nat. Bank

AKB pens

October 2, 1930

Mr. Joseph B. Ross, Cashier
Wellesley National Bank
Wellesley, Mass.

Dear Sir:

I have your notification of maturity of my note for twenty-six hundred dollars on October 2nd.

I have taken up the matter of transferring this loan from your bank to the New York Trust Company, 57th Street and Fifth Avenue.

Mr. Worstell of the New York Trust Company requests you to forward my collateral securities with a sight draft which is, I believe, the appropriate procedure though I am not quite certain of my financial terminology. As the collateral has diminished in value I am adding sufficiently to it to make it possible for the New York Trust Company to undertake the loan.

I trust this arrangement is satisfactory.

Very sincerely yours,

Wm. A. White

enc.

Wm. A. White & Sons

Banner pens

White

Kindly sign and return the enclosed receipt at your early convenience, and oblige,

Enc. 2

There were very kindly...
to the office & bring...
to the office...

Mr. Albert...
C/O...
No. 10...
New York...

1371 St.
plus \$5.00
April 16th, 1931.

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BOOKS ON THE FINE AND APPLIED ARTS.
RARE BOOKS, MODERN PRINTS, DRAWINGS
WATERCOLORS, PAINTINGS, SCULPTURE

794 LEXINGTON AVENUE

E. WEYHE

NEW YORK CITY, U. S. A.

BETWEEN 61st AND 62nd STREETS. CABLE:
"BOOKWEYHE" N.Y. TELEPHONE: BOOKS,
REGENT 0757; GALLERY, REGENT 1916

*Barr
pers.*

Weyhe

April 16 1931

(13)

*Barr
pers.*

White

DIRECTORS
FRED'K M. HILTON
HARRY HALL
PETER GRIMM
JOHN L. TONNÉLÉ
WILLIAM J. DEMOREST
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GEORGE S. WESTON
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WM. A. WHITE & SONS

ESTABLISHED 1868

REAL ESTATE

NEW YORK

350 MADISON AVENUE
TELEPHONE
VANDERBILT 3-0204
46 CEDAR STREET
TELEPHONE
JOHN 4-5440
CABLE ADDRESS
"WAWSONS"

350 MADISON AVENUE

April 16th, 1931.

Mr. Albert H. Barr, Jr.,
c/o Museum of Modern Art,
730 Fifth Avenue,
New York, N. Y.

Dear Sir:

We enclose herewith our check for \$171.67,
being return of security deposit of \$166.67 plus \$5.00
interest for one year to October 1, 1930, in connection
with the apartment formerly occupied by you at 19 West
54th Street.

Kindly sign and return the enclosed receipt
at your early convenience, and oblige,

Yours very truly,
WM. A. WHITE & SONS

By *M. A. White*

MEM:G

Enc.

very truly yours,

Albert H. Barr, Jr.
1931

V/jy

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BOOKS ON THE FINE AND APPLIED ARTS.
RARE BOOKS, MODERN PRINTS, DRAWINGS
WATERCOLORS, PAINTINGS, SCULPTURE

Barr
794 LEXINGTON AVENUE

E. WEYHE

NEW YORK CITY, U. S. A.

Weyhe
BETWEEN 61st AND 62nd STREETS · CABLE:
"BOOKWEYHE" N. Y. TELEPHONE: BOOKS,
REGENT 0757; GALLERY, REGENT 1916

April 16, 1931

Mr. A. H. Barr
Museum of Modern Art
730 Fifth Avenue
New York, N. Y.

Dear Mr. Barr:

We wish to quote the following publications:

Wommelsdorff, Otto-Wandschmuck Fur Schulen,
Versuch Einer Neuen Auswahl Nach Padagogi-
schen und Kunstlerischen Gesichtspunkten,
containing 155 illustrations-----\$2.25

Wolff, Hans-Die Kinderzeichnung nach Inhalt,
Form und Farbe, Ein Beitrag zur Individual-
Diagnostik, containing seven plates-- 1.50

Wulff, Prof. Oskar-Die Kunst des Kindes, con-
taining 332 illustrations-----12.00

Pfleiderer, Wolfgang-Die Geburt des Bildes,
containing 76 illustrations, some of which
are in color----- 3.50

Izcue, Elena-El Arte Peruano En La Escuela
(Peruvian Art in the School), two volumes
10.00

Cizek, Franz-Children's Coloured Paper Work,
with 24 colored plates----- 5.00

Kindly let us know whether you would be in-
terested in having us send you any of the above mentioned
works.

Very truly yours,

E. Weyhe
187

v/jy

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	AHB	I.A.4

Whidden

228 Derron Ave.
Paterson, New Jersey
February 6, 1929.

Dear Alfred:

Shortly I have to give a talk on art to about twenty club women over in Elizabeth N.J. The subject they asked me to take was "The Best in Art"! So I've decorated them up on February 8, 1929 the Museum of Modern, art and the creative spirit in general. Though I have no doubt some of them think modern art is just awful.

Dear Pat:

I will be here Monday morning. I have access to some excellent library or collection. I feel rather far removed at present if you could give me advice as to where I can get prints or reproductions of the most modern artists for purposes of illustration. Something I can borrow for the talk. I have a few of my own but of course not enough and the library here about to you're lacking.

I'm coming over Monday morning. I can give you the address of gallery specialist in reproductions of modern pictures, which may be of use also.

Paterson is a remarkable city and we've enjoyed living here. Yours expectantly. My husband is publisher of a daily paper - Paterson Press-Guardian.

I read your art Director when I see them in the Arts etc. and am filled with admiration for you and the project.

Mrs. Ethel Jones Whidden
228 Derron Avenue
Paterson, New Jersey

Ethel Jones Whidden

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Whidden

228 Derrom Ave.
Paterson, New Jersey
February 6, 1929.

Dear Alfred:

Shortly I have to give a talk on art to about twenty club women over in Elizabeth N.J. The subject they asked me to take was "The Best in Art"! So I've decided to fill them up on the Museum of Modern, art and the creative spirit in general. Though I have no doubt some of them think modern art is just awful.

Until now I've usually had access to some excellent library or collection. I feel rather far removed at present and wonder if you could give me advice as to where I can get prints or reproductions of some sort of a few of the most modern artists for purposes of illustration. Something I can borrow for the day of my talk. I have a few of my own but of course not enough and the libraries here about are utterly lacking.

I'm coming over to your gallery on Monday morning. If you are not to be there could you leave me a word of advice and encouragement? I shall be grateful for any suggestions.

Paterson is a remarkable city and we've enjoyed living here this year. My husband is publisher of a daily paper - Paterson Press-Guardian.

I read your articles when I see them in the Arts etc. and am filled with admiration for you and the project.

Sincerely

"Pat" Jones Whidden

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Re W. S. Stiles

*Women's City Club
(Dreier)*

WOMEN'S CITY CLUB OF NEW YORK
22 PARK AVENUE

*Barbara
Pera*

March 4, 1930
March 1 1930.

Mr. Alfred H. Barr, Jr., Director,
The Museum of Modern Art,
730 Fifth Ave.,
New York City.

My dear Mrs. Dreier:

My dear Mr. Barr, your invitation to tea in honor

of Mr. William H. Fox, on Wednesday,
of Mr. William H. Fox, Director of the
Brooklyn Museum, on March nineteenth, I shall do my
best to come. It would be a great
pleasure to be present and I hope that
you are free and can come.

Very sincerely yours,

We have asked Mr. Fox to talk
informally, about a quarter to five on the
relationship which he believes should exist
between the art museum and the community.

Hoping that we may have the pleasure
of having you with us on March 19th, I am

Sincerely yours,

Mrs. H. Edward Dreier
Women's City Club (of New York)
22 Park Avenue
New York City
President.

H. E. Dreier

R.S.W.P.

*Excerpt
hand*

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WOMEN'S CITY CLUB OF NEW YORK
22 PARK AVENUE

March 1 1930.

Mr. Alfred H. Barr, Jr., Director,
The Museum of Modern Art,
730 Fifth Ave.,
New York City.

My dear Mr. Barr:

The Club is giving a Tea in honor of Mr. William H. Fox, Director of the Brooklyn Museum, on Wednesday, March 19, at four o'clock. It would be a great pleasure to have you present and I hope that you are free and can come.

We have asked Mr. Fox to talk informally, about a quarter to five, on the relationship which he believes should exist between the art museum and the community.

Hoping that we may have the pleasure of having you with us on March 19th, I am

Sincerely yours,

Ethel S. Dreier
(Mrs. H. Edward Dreier)
President.

R.s.v.p.

Excerpt
hand

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Brauer 18
Hof

Reynolds, Peter
Petersen, Robert
Museum, New York

The Museum - York

Schmidt-R.
Seymour Chusid

Miller - Boston
Farrington - Boston
1913

Duffy 1
Van G. 1 (22)
Raman IIII
Vulliamy 1
Segonzac II
Matisse 1 (1422)
Frasz 1
Cherrier 1. 1925
Pondygate 1
Molignani - 26 1
Haupt
Pascin 1.
Serrini

1 Booth

	Mac.	Valent.	Booth
Klee #		4	
Farrington 1(21)		1	
Nolde		91	
Schmidt-R. 1(21)		5	
Nacke		1	
Kolouchka		2	
Otto Müller 1(21)		11	1
Seewald			1
Casper			1
Kirchner 1(21)		1	
Mohrasscher 1			
Heckel 1		IIII	
Pohlps 1		II	
Ylaminche IIIII			
Rechtman 1(21)			1
Rammim 1			

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	AHB	I.A.4

Profos Wouter Stefaens

Do you really care, for the moment,
whether Titian is going to be able to
tear out your very soul when you
beautifully enjoy this little Baby,
lovable old beautiful and the pensive
mother young and human in their
dream garden protected by God.

This interest in making people
and animals seem real grows to the
point of injecting actual details
into religious scenes so as to
bring all painting within its
scope of actuals. Head and feet
living and dying.

Excerpts from Examination papers
handed in to Mrs. Basso June 1930

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The SWEENEY & JAMES *Co.*

Advertising and Merchandising

1632 Euclid Avenue

CLEVELAND

November 20, 1929.

Dear Alfred:

Your long list of intellectual attainments, so briefly sketched, makes me absolutely blush for shame. And swell with pride, too, for you! Heavens! To think that I should even know anyone with such a distinguished educational background!

My own attainments have consisted chiefly in getting into odd jams in out-of-the-way places, in getting married at an early age and having it abrogated and in collecting a strange assortment of assorted chills, fevers and what have you? -- leaving me with arthritis that causes a most abominal limp slightly disconcerting.

That China experience was nothing to brag about. Went to Shanghai from Manila to cover the capture of Shanghai by the Cantonese for one National News Service, which still owes me for passage, hotel bills, my invaluable services and, worst of all -- bar chits. The adventure was tame, the British had barbed wire and machine guns around the foreign concessions, and we correspondents were not allowed outside, in the native city, where all the fireworks were going on. So we just took over the bar in the Astor House, perched our typewriters on tables, and pounded out hair-raising syndicated stories of the teeming hordes of Chinese swarming into the city in the capture. As a matter of fact, we saw nothing. The graft would have continued indefinitely, but in the third week an Associated Press man was discovered faking by his organization, and the whole show was up. We had to go home. All of us.

My most thrilling experience was tramping the streets of New York for three months summer-before-last, looking for a job which eventually turned up in Cleveland. I came nearer starvation than I care to think about. ... Amusing, but not thrilling, was having luncheon with the Sultan of Sulu, a harmless old fellow whose nephew, Senator Hadji Butu, I knew quite well. The Sultan had three of his wives along. I asked him to show me his harem, and the old fellow was thoroughly shocked. It seems it just isnt done! ... There was a storm on the Pacific coming back, and I was on a dinky little boat with only one other passenger; we were 42 days from Sandakan, Borneo, to Portland, Oregon -- and the other passenger and I didn't get along at all!

Indeed I do remember Marion singing! She's married, has had three children, has ditched her husband (I never liked him, anyhow!), and now lives with my other sister at 494 Hudson Street, New York. She's in quest of a career; she was always quite artistic and not a bit hard to look at. Remains so, in spite of the number of progeny she has collected. The other (the intellectual one, Gretchen), is not married. She has lived abroad most of the time since the war; is fearfully erudite, but withal a pretty good sort of an egg when one gets to know her. Also not too dif-

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The SWEENEY & JAMES *Co.*

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1632 Euclid Avenue

CLEVELAND

ficult on the eyes.

It's quite possible that I'll be in New York on my honeymoon. We plan to get married in January -- early. If we get enough in wedding presents, we might go abroad. If we don't get anything, we'll probably go nowhere. One of my most outstanding characteristics is a perfectly miserable sense of management; I'm incessantly without funds, although I'm supposed to be pretty good at my work, and am reimbursed accordingly. However, I manage to live pretty well; I have a very slick little apartment, probably the best nigger cook in the world and a nigger man who is discreet like nobody's business. Prospective papa-in-law is weighted down heavily with funds, however, and so we anticipate a dowry of sufficient proportions to take us abroad. If we don't go then we probably won't go at all, for (imagine!) we'll probably settle down on one of the breeding streets in one of the better breeding suburbs and start keeping up with our neighbors.... I've a passion for little girls; probably due to the fact that my previous matrimonial adventure (in New York in 1923) produced a little girl who subsequently died.

My mother, now quite well advanced and an invalid, has become a dowager of perfectly terrifying demeanor! She lives in Baltimore, on Park Avenue, and conducts the affairs of all those with whom she comes into contact. I'm afraid she's not going to last a great deal longer, but she'll certainly make up in excitement what her life lacks in length! She always has!

Tell you what, Alfred; -- stick a title of some sort on this letter and peddle it to one of the "confession" magazines.... I'd like an equally enlightening one from you!

Mason

P.S..... One of the better bits to reach Cleveland this year concerns a more-than-slightly inebriated gentleman reclining in the gutter. A lady went past, surveyed him through her lorgnette. "How gauche!" she exclaimed, out loud. The drunk looked up, waved his hand in friendly greeting and said, "Swell! how goesh with you!"

If you knew how laborious the long-hand process is with me, you'd excuse my habitual use of the typewriter... and you'd be thankful, too, if you knew how illegible my efforts with the pen are!

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BENEY & JAMES Co.

Advertising and Merchandising

1632 EUCLID AVENUE

CLEVELAND

*Who is this
Mason?*



*Arthur H. Barr, Jr.
The Museum of Modern Art
730 Fifth Avenue
New York City*

*Induscar -
Hill -
Stephen -
Robert -*

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Alden Park Honor
~~800~~ 8100 E Jefferson
Edward Root
Clinton
Blacksmith
Hopper
Clark - Grandfield
L. H. ...
S. ...