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	AHB	I.A.5

APPENDIX (G.) (partial)

Jere Abbott, Associate Director

Bowdoin College, Dept of Physics  
5/1921-23

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Klein

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11 West 53 Street

May 9, 1932

Dear Klein:

The luncheon with Kirstein will be on Wednesday instead of Tuesday. Could you tell Shapiro? It might be simplest to meet at Reubens at one o'clock.

Glad you both can come.

Sincerely,

AB

Jerome Klein, Esq.  
Fayerweather Hall  
Columbia University  
New York City

Mary Sany

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Exe  
Sec  
A. B.

1,800

2,456

3,000

Laberg... Brooklyn Museum  
(also given before the Lincoln School  
and the Brooklyn Museum of Art  
and Sciences)

8

31

city 1925

town,

children,

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APPENDIX (G.) (partial)

Jerre Abbott, Associate Director

Bowdoin College, Dept. of Physics  
Klein  
5/1921-23

B. 1,000  
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 Curatorial Asst.  
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 A. B. 1,900  
 5,000  
 1,000

*Barr*

11 West 53 Street

May 5, 1922

Dear Klein:

Could you have luncheon with me on Tuesday of next week? I am asking Shapiro and Lincoln Kirstein and hope that we will all be able to meet.

Come to the Museum about one o'clock, Tuesday, May 10th, and bring with you if you can the Cezanne translation.

Sincerely,  
*JB*

Jerome Klein, Esq.  
Fayerweather Hall  
Columbia University  
New York City

*all from  
Cahoon's Brooklyn Museum  
(also given before the Lincoln School  
and the Brooklyn Museum of Art  
and Sciences)*

8

31

*city 1925*

*Town,*

*Kildan,*



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APPENDIX (G.) (partial)

Jere Abbott, Associate Director

B.S. Bowdoin 1920  
 Harvard Graduate School, Dept. of Physics, 1920-21  
 Europe, studied art in Paris 1923-24  
 Princeton Graduate College, Dept. of Art and Archaeology, 1924-26  
 Harvard Graduate School, Dept. of Fine Arts, 1926-27, Museum training course  
 Europe, studied art in France, the Netherlands, Russia, and Germany, 1927-28  
 Princeton Graduate College, Dept. of Fine Arts, 1928-29

Bowdoin College, Dept. of Physics  
 instructor, 1921-23

[1932?]

REMUNERATION

The following table gives an indication of the range of salaries for various positions which have been reported to the American Association of Museums.

<u>Position</u>	<u>Lowest Reported</u>	<u>Average</u>	<u>Highest Reported.</u>
<u>LARGE MUSEUMS IN BIG CITIES</u>			
Director	\$5,000	\$8,137	\$15,000 ✓
Asst. Director (2 reported)	4,000	- -	10,000 ✓
Bursar, Registrar, etc.	2,100	3,455	5,733 ✓
Curator	2,200	4,245	6,000 ✓
Asst. Curator	1,800	2,241	3,000 ✓
Curatorial Asst.	1,500	1,639	2,000
Preparator	1,100	2,426	6,000
<u>SMALLER ACTIVE MUSEUMS</u>			
Director	\$2,400	\$4,195	\$5,500
Curator	1,800	2,720	3,600
Asst. Curator	1,500	2,000	2,500
Curatorial Asst.	1,000	1,570	1,900
Preparator	1,800	2,456	3,000

Princeton, 1928

Looking at Modern Pictures, Brooklyn Museum  
 with Federation of High School Children,  
 (also given before the Lincoln School  
 and the Brooklyn Museum of Arts  
 and Sciences)



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APPENDIX (G.) (partial)

Jere Abbott, Associate Director

Bowdoin College, Dept. of Physics  
instructor, 1921-23

- B.S. Bowdoin 1920
- Harvard Graduate School, Dept. of Physics, 1920-21
- Europe, studied art in Paris 1923-24
- Princeton Graduate College, Dept. of Art and Archaeology, 1924-26
- Harvard Graduate School, Dept. of Fine Arts, 1926-27, Museum training course
- Europe, studied art in France, the Netherlands, Russia, and Germany, 1927-28
- Princeton Graduate College, Dept. of Fine Arts, 1928 (1st Semester)
- Wesleyan University, Asst. Professor, Dept. of Art, 1929 (2nd Semester)

Course: Modern Art  
Course given: Modern Art, Wesleyan University  
Publications:

- The geometry of the Art of El Greco, Art Studies, 1927
- A Russian Diary, Hound and Horn 1928*
- Essays, and Reviews, Hound and Horn, 1928
- Notes on the Russian Film, Hound and Horn 1928
- Maillol and Lehmbruck, preface to catalogue, Museum of Modern Art, 1930
- Toulouse-Lautrec and Redon, preface to catalogue, Museum of Modern Art, 1931

Special Lectures and Papers

Mary Sands, Secretary

- Fogg Art Museum, Secretary to the Director, 1923-29
- Mills College, Secretary to the President, 1922-23
- ~~Private secretary, 1912-21~~
- Secretary to Prof. William Bennett Munro, Harvard University, 1919-21
- Executive Secretary, Baking Division Mass. Food Administration, 1918
- Secretary, Miss Amy Lowell, 1918
- A.B. Radcliffe, 1917

The Technique of Etching, Princeton University 1925

The Style of El Greco, Annual Meetings  
College Art Association,  
Princeton, 1928

Looking at Modern Pictures, Brooklyn Museum  
Art Federation of High School Children,  
Brooklyn Museum  
(also given before the Lincoln School  
and the Brooklyn Museum of Art  
and Sciences)

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Cary Ross, Assistant.

Yale AB 1925.

Studied abroad Berlin, Paris  
1925-26

John Hopkins Department  
Medical School 1926-28

Reporter Knoxville Journal 1922  
summer 1924, 25, 26

Publications -  
Essays and Poetry published  
Transition (Paris), American  
Caravan (New York) La Revue  
Européenne (Paris) Omnibus  
(Berlin)



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APPENDIX C.

Jere Abbott, Associate Director

B.S. Bowdoin 1920

Harvard Graduate School, Dept. of Physics, 1920-21

Europe, studied art in Paris 1923-24

Princeton Graduate College, Dept. of Art and Archaeology, 1924-26

Harvard Graduate School, Dept. of Fine Arts, 1926-27, Museum training course

Europe, studied art in France, the Netherlands, Russia, and Germany, 1927-28

Princeton Graduate College, Dept. of Fine Arts, 1928-

Wesleyan University, Asst. Professor, Dept. of Art, 1929

Course: Modern Art

Publications:

The geometry of the Art of El Greco, Art Studies, 1927

*A Russian Diary - The Horn and Horn 1928*

~~Essays and Reviews, Horn and Horn, 1928~~

Notes on the Russian Film - The Horn and Horn

Maillet and Lehmbruck, preface to catalogue, Museum of Modern Art, 1929

Toulouse-Lautrec and Redon, preface to catalogue, Museum of Modern Art, 1931

Mary Sands, Secretary

4 Fogg Art Museum, Secretary to the Director, 1923-29

5 Hills College, Secretary to the President, 1922-23

~~Executive Secretary, Hills College~~

+ Secretary to Prof. William Bennett Munro, Harvard University, 1919-21

Executive Secretary, Baking Division Mass. Food Administration, 1918

Secretary, Miss Amy Lowell, 1918

1 A.S. Radcliffe, 1917

G

Lectures and Papers

Special at Princeton University 1926

The Technique of Etching, Princeton University 1925

The Style of El Greco before the College Art Association 1928

Looking at Modern Pictures, Brooklyn Museum

(given also at the Lincoln School, New York and before the Brooklyn Institute of Art and Science)



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A.H.B. Pers.  
*Vassar College, Instructor, Art Dept. 1923-24*

11395—Mus. Mod. Art 10-337-11 3 Picas M. S. GAL. 16

APPENDIX G—THE STAFF

ALFRED H. BARR, JR., Director *Born Detroit 1902*  
 PRINCETON, A. B., 1922  
 PRINCETON, GRADUATE COLLEGE, Dept. Art and Archaeology, A. M., 1923  
 HARVARD, Thayer Fellow, Dept. of Fine Arts, 1924-25. Prelim. Exams. Ph. D., 1925  
 PRINCETON, Instructor, Dept. Art and Archaeology, 1925-26  
 WELLESLEY COLLEGE, Associate Professor, Art Dept., 1926-29  
 EUROPE, studied art in England, the Netherlands, Germany, Russia, and France, 1927-28  
 NEW YORK UNIVERSITY, Graduate Fellow for 1929-30, resigned to become Director,  
 Museum of Modern Art

EARLY CHRISTIAN HAND → COURSES GIVEN AT WELLESLEY COLLEGE:

- Medieval Art
- Italian Painting
- Dutch, Flemish, and German Painting
- Modern Painting

PUBLICATIONS: *A Drawing by Antonio Pollaiuolo*, Art Studies, 1926; Review: *The Art in Painting*, by Albert C. Barnes, Saturday Review of Literature, July 1926; Review: *From Giotto to John*, by Newton Wethered, Saturday Review of Literature, August 1926; Review: *Evolution in Modern Art*, by Frank Rutter, Saturday Review of Literature, October 1926; *Progressive Modern Painting*, Introduction and notes, Exhibition Catalog Farnsworth Museum, Wellesley, Mass., February 1927; *A Modern Art Questionnaire*, Vanity Fair, August 1927; *Dutch Letter*, The Arts, January 1928; *The Documentary versus the Abstract Film*, Sovietskoi Kino, Moscow, February 1928; *The Nacco Factory*, The Arts, May 1928; *The Researches of Eisenstein*, Drawing and Design, London, June 1928; *Modern Art in London Museums*, The Arts, October 1928; *The LEF and Soviet Art*, Transition, Paris, November 1928; *Sergei Michaelovitch Eisenstein*, The Arts, December 1928; *Notes on Russian Architecture*, The Arts, February 1929; *Contemporary Art at Harvard*, The Arts, April 1929; *Understanding Modern Art* (a bibliography), Wellesley Alumnae Magazine, June 1929; Review: *An Introduction to Dutch Art*, by R. H. Wilenski, International Studio, 1929; *The Museum of Modern Art*, Vanity Fair, October 1929; *Cézanne, Gauguin, Seurat, and van Gogh*, Introduction to Exhibition Catalog, Museum of Modern Art, November 1929; *Painting in Paris*, Introduction and notes to Exhibition Catalog, Museum of Modern Art, February 1930; *Max Weber*, Introduction to Catalog, Museum of Modern Art, March 1930; *Paul Klee*, Introduction to Catalog, Museum of Modern Art, March 1930, published also in *OMNIBUS*, Berlin, 1931; *The Modern Chair*, Marshall Field and Company, House Magazine, Chicago, 1930; Review: *Modern Architecture*, by Henry-Russell Hitchcock, Jr., Hound and Horn, 2nd quarter, 1930; *Corot and Daumier*, Introduction to Catalog, Museum of Modern Art, October 1930; *Otto Dix*, The Arts, January 1931; *Russian Icons*, The Arts, February 1931; *Modern German Painting and Sculpture*, Introduction and notes to Catalog, Museum of Modern Art, March 1931

SPECIAL LECTURES AND PAPERS: *Aesthetics versus Archaeology in College Art Course*, College Art Association, Annual Meeting, Chicago, 1925; *A Synthetic Art Course*, Antonio Pollaiuolo, College Art Association, Annual Meeting, Cornell University, 1926; *Modern French Painting*, Harvard University, 1927; *Tradition and Revolt in Modern Painting*, Wellesley College, 1927; *Modern American Painting*, Bowdoin Institute of Art, Bowdoin College 1927; *Medieval Russian Painting*, Wellesley College, 1929.

lc/ → FIVE PUBLIC LECTURES ON MODERN ART, WELLESLEY COLLEGE, 1929; 1. *Modern Painting: The ideal of a "pure" art*, 2. *Modern Painting: The disintegration since cubism*, 3. *Modern American Painting: A cross section*, 4. *The Bauhaus at Dessau*, 5. *The LYEF of Moscow*, 12

lc. → VARIOUS LECTURES BEFORE CLUBS AND PRIVATE AUDIENCES, NEW YORK, 1930-31.

JERE ABBOTT, Associate Director

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*Treasurer*

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*Secretary*

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*Chairman*

*Executive Committee*  
GRAHAM R. TAYLOR

*Executive Secretary*

ELIZABETH W. CLARK

March 28th, 1931.

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

Dear Mr. Barr:

I could not get you on the telephone this morning to tell you that I have an o.k. on an order for 300 copies of the reprint of your article at \$125., which reduction Mr. Aberle was good enough to make. The order has gone to the latter.

The Committee believe that 300 is not going to be enough and we may want to order more so we have asked Mr. Aberle to let us have an estimate also on larger quantities. I want to get a contingent order okayed so that there need be no delay waiting for the Committee action.

Thank you very much for your understanding co-operation.

Sincerely yours,

*Elizabeth W. Clark*

Elizabeth W. Clark,  
Executive Secretary.



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March 5, 1931

Dear Miss Clark:

Thank you for your letter of March third. Mr. Abbott says that he would be interested in the theatre committee but will wait for you to take the next step.

The Russian dinner on the 21st sounds very interesting. I think that both Mr. Abbott and I would be interested in coming. Have you, by the way, Miss Adelaide Hooker on your lists? She has the most enthusiastic interest in Russia and speaks Russian, and has spent several months traveling with her sister in the Soviet. She is concerned primarily with music. You could reach her by writing to her at the Eastland School of Music at Rochester.

I should be glad to serve on the Sponsoring Committee representing art. I have been trying to get in touch with Mr. Watson but have been unable to do so thus far. I am writing him and hope to be able to arrange a meeting but I am afraid I shall not be able to take very active part because I am extremely busy at present.

I have here a letter from Miss Gertrude Hordle of the Memorial Art Gallery in Rochester. She is lecturing on the state of painting, architecture and the theatre in Soviet Russia early in April and writes me for information. I suggest that you communicate with her since she might be an important person. The Rochester Gallery has, I believe, quite a heavy endowment from Mr. Eastman. The question which seems most difficult for her concerns the status of the independent artists in Russia. She asks, "Is there a subsidizing and conscripting of talent, and what does the free-lance painter do in a country whose production is controlled by the needs of the proletariat?"

Most cordially yours,

AB

Miss Elizabeth W. Clark  
American Russian Institute  
151 E. 60 Street, New York City



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LEE SIMONSON

*Treasurer*  
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*Secretary*  
GEORGE S. COUNTS

*Chairman*  
*Executive Committee*  
GRAHAM R. TAYLOR

*Executive Secretary*  
ELIZABETH W. CLARK

March 3rd, 1931.

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

Dear Mr. Barr:

The Executive Committee, which met yesterday, were keenly appreciative of your offer to make it possible for us to have a reprint of your article in The Arts for pamphlet sale and I would be awfully glad if you could open the way to Mr. Watson for me, and perhaps, together we could talk with him. We have \$100. which we can put into it providing we can get it back and if this re-print could be done for 50¢ or a little under we should certainly like to undertake it. I will telephone you about this in a day or two.

The Committee are also in hearty accord with your suggestion, even to the personnel, of a small Committee - including Mr. Abbott if you can persuade him to do this, to plan what we would really like in this country as a theatre exhibition to be shown next Spring. Both Mr. Simonson and Mr. Littell the Executive Committee would like to have on the special Theatre Exhibit Committee. I am shortly writing Mr. Lozowick, Mrs. Flanagan and Mr. Biberman and Mr. Abbott to ask them if they will help us in this matter.

Then I want to ask something more of you if you do not mind. We are having a ~~We-have-been-to-Russia~~ Dinner on Saturday night March 21st. It is not to be a discussion of the Five-Year Plan but an entertaining cultural evening. Leopold Stokowski is to speak on Russian music, Dr. Susan Kingsbury of Bryn Mawr on something about family life or something of that kind, Professor Morden on Hunting in Siberia and we are trying to get Mr. Biberman to speak on the theatre. There is to be a Russian orchestra and dancing after dinner. We want to have a Sponsoring Committee which we shall call "~~They-have-been-to Russia~~", each person on it representing some different cultural interest and we

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March 3rd, 1931.

Mr. Alfred H. Barr, Jr., - 2.

would be most appreciative if you would serve on this Sponsoring  
Committee representing Art. Would you be willing to do this?

Very cordially yours,

*Elizabeth W. Clark*

Elizabeth W. Clark,  
Executive Secretary.

P.S. The other things I agreed  
to send you will reach you in  
a few days.



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*Chairman*

*Executive Committee*  
GRAHAM R. TAYLOR

*Executive Secretary*

ELIZABETH W. CLARK

February 24th, 1931.

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

Dear Mr. Barr:

Thank you for your membership. I will be glad to take luncheon with you next Thursday to talk over the theatre exhibit and will be at the museum at one o'clock.

Sincerely,

*Elizabeth W. Clark*

Elizabeth W. Clark,  
Executive Secretary.



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*Executive Secretary*  
ELIZABETH W. CLARK

February 18th, 1931.

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

My dear Mr. Barr:

Thank you for your letter. This same idea had occurred to me and I intended to suggest it to the Executive Committee before presuming to ask for your help. Your generous offer makes it easier and I hope the Committee will approve the plan. We greatly need exactly such a monograph.

The Icons go to Worcester, Massachusetts early in March, Rochester in May, the de Young Museum early in June and up and down the West Coast until December when the exhibit opens at the Chicago Art Institute. We are relieved to have them in climate less hard on them for a while.

It would be a great satisfaction to have you a member of the Institute and I am enclosing a card. I would also appreciate your permission to propose your name as a member of our Advisory Committee.

We have had a proposal for a Theatre Exhibit from the Soviet Union for next year on which I badly need advice and guidance.

Could you possibly let me talk over the matter with you at an early date. It would be thoroughly appreciated.

Very sincerely,

*Elizabeth W. Clark*

ELIZABETH W. CLARK  
Executive Secretary

EWC/RE

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February 19, 1931

Dear Miss Clark:

I am forwarding five dollars as a membership fee in the American Russian Institute. Please let me know as soon as your committee comes to some decision about the icon monograph.

I shall be glad to give you any advice I can on the theatre exhibit. Mr. Abbott, the associate director, would also I think be interested in making suggestions since he was with me in Russia and both of us spent many evenings in the theatre together with Harry Dana.

I am extremely busy between now and March 15th. Perhaps you would care to take luncheon with me next Thursday. Could you come to the Museum about one o'clock?

Sincerely yours,

AB

Miss Elizabeth W. Clark, Executive Secretary.  
American Russian Institute  
131 E. 60 Street  
New York City



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

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Russian  
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February 17, 1931

Dear Miss Clark:

Thank you for your kind note of February 16th. I am delighted to know that you like the Russian ikon article.

You speak of wishing to promote its wide reading by your national membership. This leads me to speak of the matter which has been in my mind since the publication of the article. As you perhaps noticed the illustrations through the carelessness of the editor were very badly arranged especially at the rear of the magazine making it very difficult to relate illustrations with text. Equally serious was the error of reproducing Rublyov's "Trinity" the most important Russian ikon in the exhibition (even though a copy) on so small a scale that it was practically useless.

These disadvantages, together with one or two errors in titling the cuts suggested to me the possibility of reprinting the article so that the text might be run consecutively and the plates consecutively, with the addition of a large plate of the Trinity and perhaps an additional plate of the "Ushakov" "Dormition" a photograph of which I was unable to obtain before the publication of the article. I have spoken to Mr. Watson about this and believe the cost would not exceed fifty cents for an edition of two or three hundred copies. I would, of course, ask no payment for editing this reprint nor for the original article other than the payment already made by the "Arts."

If this interests you and the officers of the American Russian Institute I should be glad to take the matter up with Mr. Watson or have you do it directly if you prefer.

-3-

The principle reason I make this suggestion is that there is no book in English which gives a brief, simple and up to date account of the history of ikon painting in Russia together with an account of the Restoration Workshop and its activities. Perhaps such an article would be useful in connection with the exhibition which is, I suppose, to begin its travels throughout American museums.



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I am writing you in connection with the exhibition which I am  
 planning to hold in New York City in the fall of 1937. I  
 would like to know if you would be interested in  
 exhibiting some of your work in the gallery.  
 I would be glad to discuss this with you at any time.  
 I am, very sincerely,  
 your friend,  
 Elizabeth W. Clark

-2-

While I am no authority on Russian art I have  
 done a good deal of work in Mediaeval art and was, as a  
 matter of coincidence, asked to become associate professor  
 at Smith College under President Neilson where I was to  
 teach the courses of Mediaeval art.

Please let me know if this suggestion inter-  
 ests you.

Could you let me know how I may become a member  
 of the American Russian Institute? I spent some ten  
 weeks in Russia two years ago and have written three or  
 four articles on contemporary Russian movies, architecture,  
 and literature so that I should like to join with you in  
 your work to bring about understanding between the  
 U. S. S. R. and the United States.

Very sincerely yours,

*Elizabeth W. Clark*

Miss Elizabeth W. Clark, Executive Secretary  
 American Russian Institute  
 151 E. 60 Street  
 New York City

*Clark*

*Clark*

1937

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GEORGE S. COUNTS  
*Chairman*  
*Executive Committee*  
GRAHAM R. TAYLOR  
*Executive Secretary*  
ELIZABETH W. CLARK

February 16th, 1931.

Mr. Alfred H. Barr, Jr.,  
#424 E. 52nd St.  
New York City.

My dear Mr. Barr:

The American Russian Institute has asked me to write you  
a note in appreciation for the excellent article on Russian  
Icons in "The Arts."

We want to promote its reading widely by our national  
membership.

With cordial regards,

Sincerely yours,

*Elizabeth W. Clark*  
Elizabeth W. Clark,  
Executive Secretary.



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.5

Kirstein

(17)

Payson  
Loomis

May 4, 1931

Dear Lincoln:

Thank you for the information about Payson Loomis. I am becoming more and more enthusiastic about the Gaudier but I can't get Mr. Goodyear into the gallery to see it. Doubtless in a day or so he will appear.

I agree with you in part about the Rejected Architects. As a group of young gentlemen they are not altogether pleasant. I do think, however, that Klaus is about the best young architect in America working in this style and that both Wood and Berman are in no way objectionable. Stonorov and Webber don't seem to me worth bothering about so far as their houses are concerned although I hear that Stonorov did a good theatre for the Kharkov competition. Size and Morgan ----- I don't agree with you, however, that there was a "clubby, homey" feeling and certainly no calculation to provide a solidarity for social prestige. I have never seen a group of which each man was more out for himself.

Murray for competition!

Sincerely,



Lincoln Kirstein, Esq.  
The Hound and Horn, Inc.  
545 Fifth Avenue  
New York City

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.5



# THE HOUND & HORN INC

545 FIFTH AVENUE NEW YORK CITY  
TELEPHONE VANDERBILT 3 - 4418

Do you remember I told you the Osborne  
Truth is for sale at about \$9000 -

Thursday

Dear Alfred -

The owner of the Gaudier statue which I assume you've  
seen is Payson Permin who lives at 211 East 60th Street  
Regent 4... 2611. I forget whether or not I told you. I hope  
you get it.

The Salon des Refuses demonstrates certain interesting  
social phenomena - That is the attitude of certain young men  
that they are the only modern architects in N.Y. a nice clubby  
homey, cliquey feeling - neatly calculated to provide a  
solidarity for social prestige - and having little to do with  
the aims of the new architecture. I know the house was  
gotten up in a hurry - but when I visited the place - I had - as  
I came away - the unpleasant feeling that I was interviewing  
or previewing - The Raymond Hoods of the Future. Claus  
was at there - he wouldn't be a swell architect.

I do hope to see you soon. I'm not going abroad at all but  
will be permanently in N.Y. after June 1st. Necessity not violation

Yours always

Lincoln



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	AHB	I.A.5

*Kirstein*

*Born  
pers  
Kirstein*

*Pers  
AB*

April 10, 1931

February 19, 1933

Dear Lincoln:

I have looked through Hiler's article. It's well written and in some places rather fresh but on the whole it seems to me superficial, redundant and rather obscured by recondite references to the physicists and dynamic symmetry. I do not believe that many contemporary painters pay any attention to square roots or to color theories.

I am surprised also having talked with Hiler that he should waste so much time in explaining his attitude for form's sake which is ~~as~~ general among contemporary critics and painters. Even at the height of the cubist period there were a lot of good painters who were not interested primarily in "form."

I like the stories in the end and think the article shows far more intelligence than most painters ordinarily display but not nearly as much as Hiler is capable of. Above all what disappoints me is the lack of relation between what Hiler writes and how he paints. But then, I am just another critic. I think parts of it are worth publishing.

As to your project with the new Hound and Horn, I am very much interested and want to do all in my power to help you. Let me know if there is any concrete service that I can perform. Just as a suggestion, why don't you get Ade to write on Epstein's last three years or perhaps, Epstein since Rima?

Lincoln Kirstein, Esq.  
c/o Mrs. Nina Curtis  
481 E. 57 Street  
New York City

Sincerely,

Lincoln Kirstein, Esq.  
Hound and Horn  
545 Fifth Avenue  
New York City

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*Kirstein*  
*re: Am. Arch.*  
*also looking*

*Kirstein*

*Kirstein*

*Pers*  
*AB*

February 16, 1935

Dear Lincoln:

Couldn't you have  
luncheon with me Thursday?

*AB*

Lincoln Kirstein, Esq.  
c/o Mrs. Minna Curtis  
461 E. 57 Street  
New York City

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Mr.  
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Box  
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*Kirstein  
re: Am. Arch.*

February 19, 1930

Dear Lincoln:

Here is Russell's book at last. I hope it isn't too late. I hope it isn't too long. I hope it isn't too unkind, for while I think the book is a masterly performance, I think that Russell's friends should for his own sake criticise his affectations; however, if you think the "post-baptismal hyphenation" is too bad taste, please cut it out. I place myself in your hands.

Lincoln Kirstein, Esq.  
Editor of the Hound and Horn  
Box A, Cambridge, Mass.

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*Kirstein*  
*(also Hooker)*

*Kirstein*

February 17, 1930

Dear Lincoln:

Hope to send you review of  
Hitchcock's Modern Architecture tonight.  
Regret delay.

Will you send me some photo-  
graphs of your Liberal Club decorations?

As ever,

Mr. Lincoln Kirstein  
The Hound and Horn  
Box A  
Cambridge, Mass.

PLEASE ADDRESS ALL COMMUNICATIONS TO BOX A, CAMBRIDGE, MASS.



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*Firstein*  
*(also Hooker)*

EXECUTIVE OFFICES

NUMBER

NY 9197

Dear

February 6, 1920.

Russ

Miss Adelaide Hooker,  
182 East 64th Street,  
New York City.

about

Dear Miss Hooker:

room

I fear that I have been mistaken in writing to Adelaide instead of to Helen about the decorating of your father's room since it was, I believe, with Helen that I discussed the matter originally.

one

into

East

Could I trouble you to forward the letter to Helen and forgive the scatter-mindedness of

I ha

Your H. and O. servant,

Mr. J.

Box 1

Cambridge

the

PLEASE ADDRESS ALL COMMUNICATIONS TO BOX A, CAMBRIDGE, MASS.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.5

THE HOUND & HORN

EXECUTIVE OFFICES

INC

UX

CAMP

9197

February 5, 1930

Dear Lincoln:

I will try to do something about  
Russell's book.

Also I will see what can be done  
about interesting Mr. Hooker in having his  
room done in retorts. Could you send me  
one or two photographs of the Liberal Club  
interior? Mr. Elon Huntington Hooker, 162  
East 64th Street, is the name and address.  
I have written his daughter.

Mr. Lincoln Epstein  
Box A  
Cambridge, Mass.

he

PLEASE ADDRESS ALL COMMUNICATIONS TO BOX A, CAMBRIDGE, MASS.



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*Kirstein*  
*(also Hooker)*

February 5, 1930

Dear Miss Hooker:

Since our last very pleasant meeting, I have seen Lincoln Kerstein of whom I spoke as a possible designer for the room which your father wishes decorated in a manner suggestive of chemistry.

Lincoln is the head of the Harvard Society for Contemporary Art, and is editor and part owner of the Sound and Horn, which is in my judgment one of the most alive and interesting American quarterlies. He is a very intelligent and progressive young painter as well.

It happens that he already has decorated a large dining room of the Harvard Liberal Club, with designs based on machinery. He could send you photographs of these decorations, which were carried out very successfully in tones of buff, green, black, and light blue, with occasional red accents.

He is a thoroughly charming fellow personally, and I feel would try to co-operate with you and your father in trying to achieve a uniquely interesting interior. If you are at all interested, I will be very glad to bring him to see you.

I might add that he has studied both in Europe and in Cambridge, under Professors Pope and Mower.

Very sincerely yours,

Miss Adelaide Hooker  
182 East 64th Street  
New York City

P.S. Mr. Kerstein might offer studies after he had seen the room, without of course any obligation on your part.

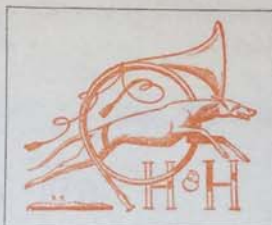
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THE HOUND & HORN

INCORPORATED

CAMBRIDGE, MASS.



EXECUTIVE OFFICES

1430 MASS. AVENUE

PHONE: UNIVERSITY 9107

February 3, 1930

Mr. Alfred Barr  
Museum for Modern Art  
730 Lexington Avenue  
New York, N. Y.

Dear Alfred:

I do hope you are going to do Russell's book. You are, aren't you? Could you possibly have it for us by the 15th of February.

Please tell Jere that I am expecting him to stay with me over this weekend.

Seriously speaking, it is hard for a boy to get work. If this chemical man wants his room done, please follow it up for me, and I will be, as I have always been, yr. grateful servant and admirer.

LK/S

A handwritten signature in dark ink, appearing to read 'L.K. Seligson'. The signature is written in a cursive, somewhat stylized hand.

PLEASE ADDRESS ALL COMMUNICATIONS TO BOX A, CAMBRIDGE, MASS.



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Fowler

papers

July

hall

DOWIE & NAY  
BOOKMAKERS  
ESTABLISHED  
GEO. TEL.  
HY. 5015

# 172

8 unnumbered items

Mr. Peter A. July,  
225 East 39th Street,  
New York City.

AHB jr.

My dear Mr. July:

Personal

I have just received the other set of  
prints which you have kindly sent me.  
I am interested in the quality of the  
prints, and in the fact that they are  
the same as the ones which you have  
sent me before. This is in fact, according  
to your recent estimate, the better work  
than the previous prints.

By your letter of November  
22nd you state the cost of the later print,  
225 copies at \$17.50, amounting to that  
the work would cost \$39.38.

I look forward with interest  
to the receipt of your work as I plan to give  
several of them to my collection.

Sincerely yours,

ough

5. Switch at top of stairs controlling both stair lights (see first floor plan).

P.P. NK

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*Handwritten:* AHB pers. Juley shall

November 29, 1930.

Mr. Peter A. Juley,  
219 East 39th Street,  
New York City

My dear Mr. Juley:

May I confirm our telephone conversation of the other day. As I understand it, you will make another print full size of the Don Quixote in sepia, printing much more darkly than in the print which you have already made. This is to cost, according to your verbal estimate, one dollar more than the previous print.

By your letter of November 21st you state the cost of the large print, 52½ inches high, at \$7.50 mounted so that the sepia print would cost \$8.50.

I look forward with interest to this second experiment as I plan to give several of these as Christmas presents.

Sincerely yours,

DOWNE & N  
BOOKMA  
ESTABL  
ORG  
RESOIR

*Handwritten:* Fowler

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rough

5. Switch at top of stairs controlling both stair lights (see first floor plan).



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November 21/30

Mr. Barr,  
Museum of Modern Art,  
730 Fifth Ave.

My dear Mr. Barr,

The enlargement you asked prices on in matt on buff paper, will cost \$5.00 unmounted, or \$6.00 mounted in 3 foot size. If you need to have it the full 52-1/2" it will cost \$6.50 unmounted, or \$7.50 mounted.

Very truly yours,

PETER A. JULEY & SON, INC.

T/t

by W. H. Taylor

rough

5. Switch at top of stairs controlling both stair lights (see first floor plan).

*Handwritten: H. J. K.*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.5

Fowler

O-pers

May 14, 1930

Dear Mr. Fowler:

I am enclosing the sketch plans for wiring. I have been terribly busy this spring and have only now been able to complete them. I hope they are not too illegible. I am repeating in this letter the directions which I have scribbled on the plans, using the numbers as indicated:

First Floor

1. Outlets (receptacles) either in floor close to wall or in wall nearest indicated point and about 4' from floor. Receptacles in living room should be from the floor if possible. These receptacles are to be used for small, movable lamps on 6' wires.

2. Kitchen - two hanging bulbs about 1½' or 2' from ceiling, to be controlled by a switch as indicated.

3. Switch to control light over dining table. This dining table light is to be set between joists and is to be a simple plate reflector with a socket for three radiating bulbs. Eventually we are intending to put a square piece of translucent glass beneath this hung from the joists, but this is not necessary at present.

4. Two porch lights, one for front and one for back, to be controlled by switches inside the house as shown. These lights should be about 7' above the level of the porch.

5. Switch controlling two lights on stairway. See also second floor plan. The receptacle at the bottom of the stairs should be about 5' above the bottom step and receptacle at the landing (upstairs plan) should be about 5' above the landing floor. Both these lights should be controlled by two switches indicated by 'S' on the stairs and downstairs plans.

Second Floor

If possible, it would be better to wire the second floor through the ceiling if there is room between ceiling and the roof.

1. These receptacles should be about 6' from the floor in places indicated.

2. Hanging bulbs on wires 5' from ceiling.

5. Switch at top of stairs controlling both stair lights (see first floor plan).



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Mr. [Name]:

I am writing you on [Date], from [Location].

I have enclosed [Number] copies of [Document Name] for you. I hope you will find them of interest. I am sure you will be glad to see them.

My parents expect to arrive in Greensboro about the second of June. I would much appreciate your having the electrician push this work so that it might be ready before their arrival. If necessary I should be glad to pay for any extra time work.

If you wish to communicate about these lights it would be necessary to write to my father in Chicago who also has a wiring plan.

I hope you have had a pleasant winter, and look forward very much to seeing you in August.

Yours very sincerely,  
George Fowler

Enclosed - the wiring plan for [Location].

Very truly yours,  
George Fowler, Esq.  
Greensboro, Vermont

I am enclosing the wiring plan for [Location]. I hope you will find it of interest. I am sure you will be glad to see it.

Very truly yours,  
George Fowler

1920

G-fmw

[Handwritten signature]

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The New York Trust Company

DOWIE & MARSHALL

BOOTMAKERS

ESTABLISHED

G.P.O. TELEPHONE  
NO. 9015 C.E.

December 10, 1930

My dear Mr. Henderson:

Thank you for your letter informing me of your new headquarters.

Will you kindly send me two more pairs of two guinea black shoes the same size as the last order. Please note that this is the third size which you have sent me as I wish to cancel the first two sizes since they were too wide.

Very sincerely yours,

AHB

P.S. Send shoes to above address.

E. J. Henderson, Esq., Director  
Dowie & Marshall, Ltd.  
16 Garrick Street  
London W C 2, England

Director.

D. W. Devin, Esq.  
306 E. 59 Street, New York

P.P. N.K.



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The New York Trust Company  
Fifth Avenue and 41st Street

*Davin*  
*Dowie & Marshall*

DOWIE & MARSHALL, LTD.

BOOTMAKERS, (EASY)

ESTABLISHED 1824.

G.R.O. TELEPHONE  
Nº 9015 CENTRAL

455, WEST STRAND,

LONDON, W. C. 2.

(BY TRAFALGAR SQUARE)

Dear ~~Messrs~~, *Sir*

We present our compliments and wish to state that after being in our present premises for over 80 years, we are compelled owing to the expiration of our Lease to move, and have decided to take new premises at No. 16 Garrick Street, W.C.2, opposite the Garrick Club at the junction of St. Martin's Lane and Long Acre, on and after September 19th.

Our new premises will be modelled on the same principle as our present ones, and clients will find many of its old characteristics still there.

Happily all our old assistants will still be with us, and clients who have been used to the attention of Messrs. Telling, Snoad, White, Bloye, Long, Kemp, Hall and Hill, will still find them at their service.

In order to help our clients to find the new premises we are attaching a map shewing the exact position, with the nearest well-known landmarks.

We hope that after many years of happy service you will still use us, and you may rest assured that Dowie & Marshall will do all in their power to serve you with expert and excellent workmanship, and uphold their very old reputation of the finest workmanship in the shoe business.

We are,

Your obedient servants,

For and on behalf of

DOWIE & MARSHALL, Ltd.,

*E. J. Henderson*

Director.

*P.P. N.K*

I appreciate  
of your workmen are not g  
ed the job after it was c

With best

D. W. Davin, Esq.  
306 E. 59 Street, New York

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

Davin

April 9, 1931

Dear Mr. Davin:

I am sorry that I have been too busy to answer your letter. Before paying my bill may I ask you to consider the following matters which I itemize in reference to the bill:

1. Victoria enclosure
  - a. Lower left hand door: bad paint job; wood shows through.
  - b. Door is sprung out of line.  
I consider that some reduction of bill is due.
2. Magazine closet, o.k.
3. Picture shelves
  - a. Ankle irons badly painted and dirty
  - b. Plaster damaged by poor workmanship; cost seems exorbitant.
4. Fireplace enclosure
  - a. Door placed in entirely wrong position. We asked for door at bottom, not in center. As a result a quarter of the door when opened is filled with the mantel piece. This will have to be changed for it is very impractical.
  - b. Door is too closely fitted so that large splinter has cracked off hinge edge.
5. Bookcases, o.k. except that holes where screws were mistakenly sunk in cabinets were clumsily plugged and badly painted or not painted at all, ~~some were~~
6. Extra picture shelf. We have about 6½ feet of useless extra shelf, why I don't know.

Since the magazine closet is complete I am forwarding check for sixty-five dollars (\$65.00). Payment for the rest will be made when adjustments are accomplished.

I appreciate your personal interest but feel that some of your workmen are not good and that you yourself should have inspected the job after it was completed.

With best wishes, I am

Very sincerely,

B. W. Davin, Esq.  
306 E. 59 Street, New York City

BWB



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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868

**The New York Trust Company**  
 Fifth Avenue and Fifty-seventh Street  
 New York

MEMORANDUM OF NOTE MATURING

New York, June 29, 1931. 19

Alfred H. Barr, Jr.  
 730 Fifth Ave.,  
 New York City.

Amount . . . . .	\$1,500.00
Interest . . . . .	\$ 14.21
* Due Date . July 8, 1931. . . . .	\$1,514.21

\*Interest is computed to (but not including) due date. Check in settlement must, therefore, be received by us in time to be redeemed in cash (New York Clearing House) before the opening of business on the morning of maturity. Otherwise interest will be added to reimburse us while check is in process of collection.

Yours truly,  
 CHARLES P. LUCKEY,  
 Assistant Vice-President.

*Pla 3-2750*

*Consolidated Appraisal*  
 LEE D. BROWN  
 SECRETARY Co,



KENNEDY & CO.  
 785 FIFTH AVENUE  
 DIKRAN G. KELEKIAN, ESQ.  
 598 MADISON AVENUE  
 2 PLACE VENDOME  
 PARIS  
 WILLIAM H. HOLSTON  
 19 EAST 57TH STREET

6, 1931.

complete Inventory",  
 ers. This record,  
 le the property  
 on is now largely  
 prove their loss

Having it recorded  
 time than ever.

merchandise with-  
 securing your poli-

cies' full benefits will prompt mailing this return postal asking for particulars.

Yours very truly,

*Alfred I. Warren*  
 Alfred I. Warren - President.

AIW:BF

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ALFRED I. WARREN  
PRESIDENT & TREASURER

CHAUNCEY T. LAMB  
VICE PRESIDENT

LEE D. BROWN  
SECRETARY

*Barr pers* *Consolidated Appraisal Co.*

## CONSOLIDATED APPRAISAL CO., INC.

THE MACBETH GALLERY  
15 EAST 57TH STREET  
WATERS & CROWNINSHIELD  
205 WEST 57TH STREET  
PARISH-WATSON & CO., INC.  
44 EAST 57TH STREET  
FUKUSHIMA CO., INC.  
18 EAST 57TH STREET

**GENERAL APPRAISERS**  
NEW YORK - ALBANY - NEW HAVEN - CLEVELAND  
NEW YORK CENTRAL RAILROAD BUILDING  
230 PARK AVENUE  
TEL. VANDERBILT 3696  
NEW YORK

KENNEDY & CO.  
785 FIFTH AVENUE  
DIKRAN G. KELEKIAN, ESQ.  
598 MADISON AVENUE  
2 PLACE VENDOME  
PARIS  
WILLIAM H. HOLSTON  
19 EAST 57TH STREET

February 16, 1931.

Mr. Alfred Barr, Jr.,  
424 East 52nd St.,  
New York City.

Dear Mr. Barr:

The insurance contracts covering your furnishings demand that a "Complete Inventory", "Proof of Loss" and "Value of Each Item" be produced for the adjusters. This record, essential to proving your claim, can of course only be compiled while the property still exists. In being without it, your fire and burglary protection is now largely cancelled as one is only entitled to their indemnity when they can prove their loss by meeting the distinct terms of their policies.

Your home is as much a part of your wealth as any other property. Having it recorded is a necessary form of property conservation more essential at this time than ever. Its importance now should naturally prompt your favorable attention.

This paying for protection without the appraisal is like paying for merchandise without receiving it all. I therefore trust your wish to be actually securing your policies' full benefits will prompt mailing this return postal asking for particulars.

Yours very truly,

*Alfred I. Warren*  
Alfred I. Warren - President.

AIW:BF



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(19)

*Barr*

*Rome*

Dec. 28, 1932

Dear Miss McMillin,

Correspondence is so slow that I am not quite sure how we stand on my account in the New York Trust Co. I take it that you have deposited seventy five dollars which is to be deducted from my salary check for the month ending Dec. 31st. As some further bills have come in I would appreciate your depositing seventy five dollars more to be deducted from the January check.

Many thanks,

Sincerely

*and happy New Year!*

*Alfred Barr Jr.*

Mr. Alfred S. Barr, Jr.,  
11 East 57th St.,  
New York.

My dear Mr. Barr:

Here is a copy of a report to the Board, which you as a member may like to see.

We have had such an active and successful year that we feel confident of an even better one if we can just continue the same five months with the greatest economy and sacrifice. It is essential to have in hand by July first a surplus of funds or else we struggle until Fall. We are making a great effort right now.

Could you possibly help with a gift in addition to your subscription at this time?

*Very truly yours,  
Alfred S. Barr, Jr.  
Secretary*

Executive Director, Museum of Modern Art  
11 East 57th St.  
New York.

I would agree to take a special gift of \$\_\_\_\_\_ in addition to my subscription of \$\_\_\_\_\_ at before Dec 31st, 1932.

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Telephone: REGENT 4-1091

*Barr*

*file*

*Am. Russ. Inst.*  
Cable Address: AMRUSCULT

AMERICAN RUSSIAN INSTITUTE

For Cultural Relations with the Soviet Union

ONE HUNDRED THIRTY ONE EAST SIXTIETH STREET  
NEW YORK CITY

*1911*  
President  
WILLIAM ALLAN NEILSON

Vice-Presidents  
JOHN DEWEY  
LEOPOLD STOKOWSKI  
STEPHEN P. DUGGAN  
MRS. NORMAN HAPGOOD  
LILLIAN D. WALD

Chairman Arts Committee  
LEE SIMONSON

Treasurer  
ALLEN WARDWELL

Secretary  
GEORGE S. COUNTS

Chairman  
Executive Committee  
GRAHAM R. TAYLOR

Executive Secretary  
ELIZABETH W. CLARK

May 16th, 1932

Mr. Alfred H. Barr, Jr.,  
11 West 53rd St.,  
New York.

My dear Mr. Barr:

Here is a copy of a report to the Board, which you as a member may like to see.

We have had such an active and successful year that we feel confident of an even better one if we can just weather the next five months with the greatest economy and sacrifice. But it is essential to have in hand by June first a minimum of funds to see us through until Fall. We are making a great effort right now.

Could you possibly help with a gift in addition to your membership at this time?

Sincerely yours,

*Elizabeth W. Clark*

Elizabeth W. Clark  
Executive Secretary

-----  
American Russian Institute  
131 East 60th St.  
New York.

I hereby agree to make a special gift of \$\_\_\_\_\_ in addition to my membership payable on or before June 30th, 1932.

SIGNED \_\_\_\_\_



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AMERICAN RUSSIAN INSTITUTE.

There exist societies to promote mutual understanding, and to develop cultural relations between the United States and France, Germany, Latin America, Italy, Turkey, Hungary, Scandinavia, Poland, Great Britain, China, Japan, Netherlands, Roumania, to list just a few. With all of these countries we have long had diplomatic and trade relations as well as unhampered cultural interchange. The very fact that the ordinary bases for international relations are lacking between Soviet Russia and the United States, and that misunderstandings due to political controversy continually arise, make it all the more important to maintain an organized channel to facilitate cultural relations and mutual understanding. Societies like ours with Russia are thriving in other countries too. Those with which we are in close touch are in England and Germany. Even there, however, there is enough uncertainty about diplomatic relations so that they like ourselves cannot depend as do other cultural relations societies on foundation support and government subsidies. We are all entirely financed by annual membership fees and annual subscriptions.

And what have we done in the last twelve months?

Within the year the A.R.I. arranged 10 Exhibits of Paintings, Photographs, Lithographs and Wood Engravings, Icons, Posters, Children's Books, Many of these were loaned to schools, museums, private exhibits and cultural clubs. It collaborated in two concerts, one being the Chamber Music concert given by Mrs. Elizabeth S. Coolidge in Moscow. Other gatherings were a We-Have-Been-to-Russia Dinner, and lectures for members on Music and Musicians, Soviet Armenia, Russian Icons and Mental Hygiene Work in Russia. Our slides, photographs, Russian periodicals, maps and other material have been used by schools, colleges, libraries and clubs, and huts for the unemployed. Four issues of the Members' News Bulletin and a Monograph on Russian Icons were published.

Each year the A.R.I. sponsors and arranges, though it does not finance, research studies of some phase of the new social order in Russia. At present its Research Fellow, Dr. Harry Ward, is studying the sanctions and rewards operating in a socialist state. In addition the Institute is constantly assisting in the arrangement of scientific expeditions and researches under other auspices.

The Institute has put its direct channels of communication, accumulated data and experience on many subjects at the service of individuals, schools, colleges, scientific organizations, study groups, public servants and social agencies throughout the United States.

For the future, plans are well under way, in collaboration with the

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Page 2.

Open Road, Inc. for a Delegation of American Musicians to make an official visit to the Soviet Music World. The Committee are: Professor Daniel Gregory Mason, Mrs. Elizabeth S. Coolidge, George Gershwin, Deems Taylor, Professor Douglas More, Nicolai Sokoloff, Henry Cowell and Sergei Radamsky.

In May we expect to receive an Exhibit of Soviet Elementary and Adult Education. It will be shown in New York and is already scheduled in three other cities.

For Autumn we have been promised the Russian Children's Book Exhibition which created a stir in Europe this Winter. And a Committee of Theater people in the Soviet Union are at work on an Exhibition of the development of the Russian Theater.

This Spring we have had an unusual illustrated lecture on the Lost Valleys of the Caucasus by William Osgood Field; an Exhibit of the designs submitted in the International Architectural Competition for the Palace of the Soviets, which opened with a reception to Hector C. Hamilton, the American Prize Winner; and we gave a farewell dinner to Sergei Eisenstein, the Russian Cinema Director, the night he sailed, at which Mr. Hendrick van Loon and Mr. Theodore Dreiser also spoke, and Mr. Lee Simonson presided.

The American Russian Institute annual budget has been \$15,000. This year, however, we have trimmed our sails to the current winds and shall manage on between nine and ten thousand dollars. The number of generous gifts we have received this year have been very encouraging and it is due to them and the confidence they gave us that we are closing our fiscal year without a deficit.

ELIZABETH W. CLARK

EXECUTIVE SECRETARY.

April 30, 1932.



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*Barr*

Dec . 28, 1932  
Via P.L. da Palestrina 63

Dear Miss Malette,

Two days before I sailed last September I ordered a book on "Sleep" at Brentano's asking them to deliver it to the Museum. They promised to do so the afternoon of Friday but it had not arrived on Saturday morning when I sailed. I asked ~~sz~~ someone to forward it to me but this last moment request must have been overlooked. Could I trouble you to send this book if you can find it.

The additional letter ~~paper~~ has not arrived but I suppose it is on the way. If it has not been sent, a small amount, say 20 sheets and envelopes will do, now that the Paris American show has been postponed.

*Happy New Year?*

*Alfred Barr*

*P.S.*

*If Sandy Calder writes for Earl Hoster's address you may send it to him*

*AHB*

*P.P.S. We expect to leave Rome for several weeks. Our address for emergencies will be*

*Barr  
Hausangelika  
St. Anton-am-Arberg  
Tirol  
Austria.*

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*Holland*

BROWNELL-LAMBERTSON GALLERIES · INC · 106 EAST 57TH STREET · NEW YORK CITY

ROCKY PASTURE  
GREENSBORO  
VERMONT

Memo.  
Greensboro July 25th

Dear Alan

As I recall we decided  
to pay Miss Fantl for part  
time services ten dollars a  
week during the summer  
and should her work  
prove satisfactory \$15.00 a  
week after September 15th.  
Mr Johnson has agreed to  
pay the other part of her salary.  
Do you consider this a fair  
arrangement

sincerely

Alfred

e.  
d



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*Stelland*

BROWNELL-LAMBERTSON GALLERIES · INC · 106 EAST 57TH STREET · NEW YORK CITY

ROCKY PASTURE  
GREENSBORO  
VERMONT

*Memo - publicity - library  
July 21*

*Dear Alan.*

*I think we should  
make some public  
announcement of Gooders  
gift of books - but not  
till next fall - what  
do you think?*

*ALB*

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*Holland*

BROWNELL-LAMBERTSON GALLERIES · INC · 106 EAST 57TH STREET · NEW YORK CITY

ROCKY PASTURE  
GREENSBORO  
VERMONT

Dear Alan

I hope you're not dead with the heat. If so please ignore this letter.

Ernestine writes about the reproduction show (curious title!). I hope it wasn't a too painful hanging (and that the neck broke quickly thus eliminating strangulation)

I note for your opus on macabre

Ernestine enquires about her salary in the Fall. I thought I had written a memo about it - but enclose another which is of course subject to your approval. I have had no word from you about your talk with Goodyear - there is of course



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Holland

BROWNELL-LAMBERTSON GALLERIES · INC · 106 EAST 57TH STREET · NEW YORK CITY

no hurry about this - but we  
may have to lay plans for a  
September campaign.

I am working on

1. the copy for the 2nd set  
of Modern Art Prints (20th  
century. Have you had any  
word from Weinmann on  
the Maillois dates? Could  
you phone him? We have  
only the dates of the bronze  
Torso (1910)

2. a provisional arrangement  
of the library

3. a classified list of  
Movies (incomplete but a beginning)

I am enclosing some  
other cards for filing

but -

Alfred

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BROWNELL-LAMBERTSON GALLERIES · INC · 106 EAST 57TH STREET · NEW YORK CITY



PLATE 17812

*Answer  
personally*

ROCKY PASTURE  
GREENSBORO  
VERMONT

You were an angel, Alan, to help with the insurance. I am such an ignoramus that I didn't know one's insurance birthday came six months ~~off~~ before your ordinary birthday. I took 10,000 of the Prudential which really seemed a bargain in protection.

Goodyear wrote acknowledging my letter of thanks for his books - adding that he expected to increase his gift from time to time.

When are you leaving on  
X your vacation?



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Holland

BROWNELL-LAMBERTSON GALLERIES · INC · 106 EAST 57TH STREET · NEW YORK CITY



Memo to Cahill

could you tell Miss Hallett  
 to ~~not mention~~ tell  
 Cahill that if he and Goodyear  
 finally decide on the earlier  
 date for the American show  
 that both the Med. and the  
 Whitney should be notified  
 of our change of plans. <sup>immediately</sup> This  
 lenders can I think be  
 notified in September.

I liked our Times notices  
 on the reproductions - would  
 be interested in any others  
 Am returning proofs - they  
 seem perfect - perhaps Miss  
 Hallett can discover some  
 errors.

Sincerely

[Signature]

Has Nelson any link with Jefferson Medical?

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*Altland*  
BROWNELL-LAMBERTSON GALLERIES · INC · 106 EAST 57TH STREET · NEW YORK CITY

*Carri  
pers.*  
September 28, 1931

My dear Miss Brownell:

I saw Miss Altland two days ago and she said that her father was no longer considering having her portrait painted. It appears that she does not want the portrait and that her parents do. I expect to see Mr. Altland on the 9th of October and may have some fresh report on the subject. I am under the impression, however, that the matter will be closed. I am sorry that it has not developed more favorably.

Very sincerely yours,

*AB*

Miss Blanche Brownell  
Brownell-Lambertson Galleries, Inc.  
106 East 57 Street  
New York City



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*Altland*  
BROWNELL-LAMBERTSON GALLERIES · INC · 106 EAST 57TH STREET · NEW YORK CITY



September 26, 1931.

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

Dear Mr. Barr:

You will remember, I am sure, that at your suggestion we carried on some correspondence last Spring with Mr. Daniel F. Altland of Detroit, regarding the painting of a portrait of his daughter to be done by Robert Brackman. At that time the sudden death of Mrs. Altland's mother made it necessary for the matter to be postponed. We wrote Mr. Altland suggesting that Mr. Brackman would be at liberty to go to Detroit later in the season at Mr. Altland's convenience.

Could you let us know if Mr. Altland is still interested in having his daughter's portrait, and if so do you think it would be suitable for us to write him at this time?

Very sincerely,

*Blanche Brownell*

Blanche Brownell  
Brownell-Lambertson Galleries, Inc.

BB:C

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	AHB	I.A.5

SUGGESTION CONCERNING ITS SERVICE 1201 A

(18)

Dear Alan

to do me a

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201 A

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

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

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

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 75 EAST 52 ST., N. Y.

1932 JUL 28 AM 11 43

NAG41 16 COLLECT=GREENSBORO VT 28 1123A

ALAN BLACKBURN=

55-3 11 WEST 53 ST=

TIME IN TRANSIT

20 Mins.

AM IGNORANT OF LATIN AMERICAN ART STOP MCKANNEY OF BALTIMORE

HELD RECENT EXHIBITION BEST WISHES=

ALFRED..

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

in that, the premium apparatus  
 in five years from 297 to 178  
 Now, could you phone Farjeon and  
 ask him 1. whether the Equitable is a  
 good company  
 very good company



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.5

(18)

Dear Alan

Could I trouble you to do me a favor. I ought to take out some life insurance and have received the following proposition from the Equitable Life Assurance Society 393 Seventh Ave.

Prudential - Double protection - 30-50  
 \$20,000 - \$243 - \$285.70

Age	Face Amount	Premium (first year)
30	\$10,000-	297. <sup>30</sup>

- Options at End of Fifth Year
- 1. Same Premium - Amount increased to \$15,190
  - 2. Endowment etc
  - 3. Policy maintained Premium reduced to \$178.<sup>28</sup>

Eliminating endowment, since I am not interested in that, the premium apparently is reduced in five years from 297 to 178

Now, could you phone Farjeon and ask him 1. whether the Equitable is a good company

very good company

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SUGGESTION CONCERNING ITS SERVICE 1201 A

2. Whether their proposition is fair

Should Farjeon need further information  
the Agent is John G. Ray, 245 Fifth  
Avenue, Ex. 2-9702.

Should you have any opinions or  
suggestions I would value them.

I would not trouble you were  
it not for the fact that I've forgotten  
Farjeon's first name, don't know his  
address, and have just discovered  
that life insurance years begin six  
months after the birthday - i.e. in my  
case July 28th so that I can't  
wait till September as I had  
intended to.

With many thanks - and don't  
make elaborate researches! or have  
Farjeon take time in the matter

Alfred

How about your talk with Goodbyear?  
my best to Miss Hest. and Emeline.



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to has of Waffler  
 Prudential I no. les  
 les 7-2442

SUGGESTION CONCERNING ITS SERVICE 1201 A

1225 A

\$

CHECK

ACCT'G INFMN.

TIME FILED

VER, FIRST VICE-PRESIDENT

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

7/23/32

MR. ALFRED H. BARR, JR.  
 C/o CAMPBELL  
 GREENSBORO, VERMONT

PRUDENTIAL YESTERDAY SENT DATA BY LETTER STOP DO NOT WORRY ABOUT  
 AGE LIMIT AS POLICY CAN BE DATED BACK OR THIRTY-ONE DOES NOT MAKE  
 MUCH DIFFERENCE.

ALAN.

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

Sincerely,

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



EXTRA AN  
 MUSEUM  
 PLEASE RE ME WHO  
 AMERICAN ART PAST C

Telegrams  
 7/23/32  
 by P. H. O.

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Charge to the account of MUSEUM OF MODERN ART \$

CLASS OF SERVICE DESIRED	
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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

7/23/32

MR. ALFRED H. BARR, JR.  
C/o CAMPBELL  
GREENSBORO, VERMONT

PRUDENTIAL YESTERDAY SENT DATA BY LETTER STOP DO NOT WORRY ABOUT  
AGE LIMIT AS POLICY CAN BE DATED BACK OR THIRTY-ONE DOES NOT MAKE  
MUCH DIFFERENCE.

ALAN.

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

I enclose a set of proofs from Plandome on the first ten Modern Art Prints. The cost of these prints together with paper for the entire 46 prints is \$160.00.

Sincerely,

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

Enclosures.



EXTRA ANSWER PO  
MUSEUM OF MODERN ART  
ALFRED H. BARR  
PLEASE RETURN TO  
AMERICAN ART PAST CO

*Telegrams  
Home 7/23  
7/23/32*



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PLEASE INVESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201 A

# WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
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Received at 86 EAST 52 ST. N Y

1932 JUL 22 AM 11 30

ND21 32 DL=GREENSBORO VT 22 1050A

TIME IN TRANSIT
40
Min.

ALLAN BLACKBURN=  
11 WEST 53 ST=

PLEASE PHONE PRUDENTIAL TO WIRE COLLECT NIGHTLETTER DETAILS  
ON TEN THOUSAND LIFE POLICY INCLUDING AMOUNT REDUCED  
POLICY AT FIFTY COMMA WHETHER DIVIDENDS ETC COMMA THEIR  
NEAREST PHYSICIAN AND MAIL APPLICATION INFINITE THANKS=  
ALFRED.

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

I enclose a set of proofs from Plandome on the first  
ten Modern Art Prints. The cost of these prints together with  
paper for the entire 46 prints is \$160.00.

Sincerely,

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

Enclosures.



EXTRA ANSWER PO  
MUSEUM  
PLEASE WRITE ME WHO  
AMERICAN ART PAST OR

*Handwritten notes:*  
Telegrams  
June 27/32  
by 5-30

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July 19th, 1932

Dear Alfred:

Mr. Farjeon very kindly gave the following advice about the Equitable Life Assurance Society:

1. It is a very good company.

2. He considers the policy in question a "trick" one. As the chief aim of insurance is protection, in his opinion all policies which make certain offers at the end of stated periods are misleading. In other words, Mr. Farjeon considers this policy an expensive proposition.

He thinks at the present time that the Prudential Company is offering the best bargain in Life Insurance. This is a straight protective policy for the "critical" years, 30 to 50, \$20,000., \$243 for the first three years, and \$285.90 for the remaining seventeen years. When the "critical period" has been passed, the insurance is then cut down materially.

I have no doubt that the policy you have in mind is a good one, but I am inclined to think that the Prudential proposition is a better one.

Please let me know if there is any further information you want and I shall be very glad to look it up for you.

I enclose a set of proofs from Plandome on the first ten Modern Art Prints. The cost of these prints together with paper for the entire 46 prints is \$160.00.

Sincerely,

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

Enclosures.

1. Modified 3-4-32  
2. Modified 3-10-32



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*Don*

*Ames, Sch. & Univ.*

EDGAR J. BUTTENHEIM  
PRESIDENT  
PRENTICE C. FORD  
VICE PRESIDENT AND GENERAL MANAGER  
HERBERT K. SAXE  
TREASURER  
FRANK RAYMOND  
WESTERN ADVERTISING MANAGER

# The American School and University

A YEARBOOK DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND MAINTENANCE OF EDUCATIONAL BUILDINGS.  
470 Fourth Avenue, New York

HAROLD S. BUTTENHEIM  
EDITOR  
H. M. OLMSTED  
M. V. FULLER  
ANNA H. CLARK  
ASSOCIATE EDITORS  
GEORGE CONOVER  
MANAGER - CLEVELAND OFFICE

RECEIVED AT  
11 EAST 55th ST.  
PHONE: PLAZA 3-0507-10  
STANDARD TIME INDICATED ON THIS MESSAGE

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Commercial Cables



All America Cables

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DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLY	NIGHT CABLE LETTER
WLY	WEEK END CABLE LETTER
	RADIOGRAM

Form 16DN NA58 19 2 EXTRA ANSWER POSTAL

CG CAMBRIDGE MASS 350P JUL 27 1932

ALFRED H BARR

MUSEUM MODERN ART 11 WEST 53 ST

PLEASE WIRE ME WHO IF ANYONE HAS COMPETENCE IN FIELD OF LATIN  
AMERICAN ART PAST OR PRESENT

PAUL J SACHS.

424P

ANSWER REQUIRED  
PLEASE RING  
POSTAL TELEGRAPH

*A. H. Barr  
c/o The American School  
Cambridge, Mass  
Paul Sachs  
M.P.  
A.B.*

Associate Editor

*carbon copies of Messrs Barr & Thurston's  
articles lodged Miss H. A. Sterne 7/27/32  
by V. H. B.*

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PRESIDENT

PRENTICE C. FORD  
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HERBERT K. SAXE  
TREASURER

FRANK RAYMOND  
WESTERN ADVERTISING MANAGER

*Darr*

## The American School and University

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M. V. FULLER  
ANNA H. CLARK  
ASSOCIATE EDITORS

GEORGE CONOVER  
MANAGER-CLEVELAND OFFICE

*Alfred*

May 25, 1932

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

Dear Mr. Barr:

We shall be glad to use the paragraphs which you sent us, with which we are very much in sympathy. We shall, however, omit the names of the colleges mentioned in the last sentence, changing it to read "Among the campus buildings of too many of our colleges and preparatory schools, one will find similar anachronisms."

Thank you very much for your interest. We are looking forward to receiving Mr. Johnson's article early next week.

Sincerely yours

*Anna H. Clark*

Associate Editor

carbon copies of Messrs Barr & Johnson's  
articles lodged Miss H. A. Sterne 7/8/32  
by V. H. B.



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Barr

American School  
Fluor

Street  
1932

Julie -  
Ask questions  
about + preceding  
info + questions

Miss Anna H. Clark, Associate Editor  
The American School and University  
470 Fourth Avenue  
New York City

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Barr

American School  
+ Univ.

Barr  
pers

53 Street  
1932

11 West 53 Street  
May 24, 1932

My dear Miss Clark:

Mr. Barr has asked  
me to send you the enclosed article.

Yours truly,

Secretary to the Director.

Miss Anna H. Clark, Associate Editor  
The American School and University  
470 Fourth Avenue  
New York City

see: Barr Articles

Miss Anna H. Clark, Associate Editor  
The American School and University  
470 Fourth Avenue  
New York City



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Barr

Am  
School  
+ Univ.

11 West 53 Street  
May 17, 1932

My dear Miss Clark:

Thank you for your letter of May 16th and copy of last year's "The American School and University." It is very kind of you to give us the opportunity to write a few words for this valuable handbook.

I am asking the chairman of our architectural department, Mr. Philip Johnson, to write the article in my place. Mr. Johnson, who was the organizer of our Architectural Exhibition and is a member of the Museum staff, is much better equipped to write the article than I am.

I am, however, preparing a brief paragraph of a couple of hundred words which you may care to use. What I write will be frankly controversial and you may prefer not to print it since I feel quite strongly on the subject, having had a good deal of experience in observing the extraordinary extravagance and waste, as well as bad taste, of architects in schools and colleges. Mr. Johnson's article will, however, be more sober in character and I think will suit your purpose admirably.

Sincerely yours,

HB

Miss Anna H. Clark, Associate Editor  
The American School and University  
470 Fourth Avenue  
New York City

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ARTS COMMISSION  
- EDESEL B. FORD, PRESIDENT  
ALBERT KAHN  
CHARLES T. FIS  
EDGAR B. WHIT  
CO

## THE DETROIT INSTITUTE OF ARTS

W. R. VALENTINER  
ART DIRECTOR  
CLYDE H. WERROUGHS  
SECRETARY

*Also  
Art Mus Dir*

*Don Abbott.*

-----  
11 West 53 Street  
June 8, 1932

Dear Jere:

Many thanks for your letter with the letter from Sherman. I have not replied to it as yet but may try to borrow the Ophelia for our American show.

Our Summer Show has just opened so I now have a little more time than I had in which to breathe and so forth. It will certainly be good to see you when you get to town. I have some important news to communicate though it will not surprise you.

Sincerely,

*W.R.*

Jere Abbott, Esq.  
19 West 54 Street  
New York City



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ARTS COMMISSION  
EDSEL B. FORD, PRESIDENT  
ALBERT KAHN  
CHARLES T. FISHER  
EDGAR B. WHITCOCK  
COMM

THE DETROIT INSTITUTE OF ARTS

W. R. VALENTINER  
ART DIRECTOR  
CLYDE H. BURROUGHS  
SECRETARY

*Asso  
Art Mus Dir*

*Bar  
pers*

*Arts*

November 25, 1931

Dear Mr. Robb:

Will you pardon me if I call to your attention the fact that I have not yet received any payment for my long article on ikons published in the Arts last year.

I would not mention the matter to you in these difficult times were it not for the fact that I have two friends who received payment for articles published after mine.

Very truly yours,

*WB*

William Robb, Esq.  
The Arts  
252 East 54 Street  
New York City

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ARTS COMMISSION  
EDEL B. FORD, PRESIDENT  
ALBERT KAHN  
CHARLES T. FISLER  
EDGAR B. W.

THE DETROIT INSTITUTE OF ARTS

*Asso  
Art Mus Dir*

W. R. VALENTINER  
ART DIRECTOR  
H. BURROUGHS  
SECRETARY

*Barr*

11 West 53 Street  
-----

May 5, 1932

My dear Mr. Burroughs:

Thank you for  
your letter of April 29th concerning  
my eligibility to membership in the  
Association of Art Museum Directors.

The budget of  
our Museum is over \$50,000.

Sincerely yours,

*WVB*

Clyde H. Burroughs, Esq.  
The Detroit Institute of Arts  
Detroit, Michigan



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ARTS COMMISSION  
✓ EDESEL B. FORD, PRESIDENT  
ALBERT KAHN  
CHARLES T. FISHER  
EDGAR B. WHITCOMB  
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS  
OF THE CITY OF DETROIT

*Asso  
Art Mus Dir*

W. R. VALENTINER  
ART DIRECTOR  
CLYDE H. BURROUGHS  
SECRETARY

April 29, 1932.

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

Dear Mr. Barr:

Your name is before the Membership Committee of the Association of Art Museum Directors. As you perhaps know, one of the qualifications for election is a budget of \$50,000.

Will you please let me know whether you are eligible under this clause so that I may present your name at the coming meeting in Toronto.

Very truly yours,

*Clyde H. Burroughs*  
Chairman, Membership Committee,  
Association of Art Museum Directors.

CHB\*L.

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Bannier

Bannier  
pers.

November 16, 1931

Dear Mr. Bannier:

Please forward the Joyce  
"Dubliners" to Madame Fitzmaurice, via Pier  
Luigi da Palestrina 63, Roma.

I should be glad to have  
also the Cahiers d'Art 1926 article by Dutuit  
on Matisse, and the Kunst und Künstler article  
by Parrman if you can find it without too  
great expense.

I will pay your bill after  
these items have been added to it.

Sincerely yours,

AB

M. Jean Bannier  
1 rue d'Alger  
Paris 1er, France



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

LIVRES ANCIENS...LIVRES MODERNES

RELIURE

1, RUE D'ALGER

ANGLE RUE DE RIVOLI 210

PARIS (1<sup>er</sup>)

TÉL. CENTRAL 87-23

30 Octobre 1931

Monsieur Alfred BARR.  
Museum of Modern Art. New-York

Monsieur.

Je vous ai envoyé par Express et le plus rapidement qu'il m'a été possible de le faire, l'exemplaire de l'Intransigeant, contenant l'article demandé sur Matisse.

Cet article ne figurant pas dans le numéro de Janvier 1929, il m'a fallu entreprendre des recherches ce qui a retardé l'envoi.

Veillez trouver ci-jointe facture, que je me suis permis de majorer un tant soit peu, en raison du temps passé au Journal à chercher cet article.

De votre commande passée avant votre départ:

- 1/ J. JOYCE, Dubliners, à expédier en Italie, vient d'être réimprimé; comme d'autre part les envois en Italie se font désormais aux risques et périls de l'expéditeur, dois-je malgré tout expédier le volume ?
- 2/ CAHIERS D'ART 1926. Article de Duthuit "Ouvres récentes de Matisse, sauf erreur de ma part, je dois vous avoir fourni ce numéro, alors que vous étiez à Paris.
- 3/ KUNST & KUNSTLER. Article de Purmann. Ce numéro est épuisé. Dois-je le rechercher ?

Dés réception de votre réponse je ferai le nécessaire.

Veillez agréer, Monsieur les salutations empressées de votre dévoué libraire.

*J. Bannier*





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BREWER, WARREN & PUTNAM INC.

*Brentano*

*Beuchner*

PAT

CLASS OF SERVICE

This is a full-rate Cablegram unless deferred character indicated by a suitable sign precedes the address.

11 West 53 Street

May 5, 1932

SIGNS
Full-Rate Cablegram
Deferred Cablegram
Night Letter
Week-End Letter

Received at

NY 25 CAE

NLT BLA

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TRUSTEEN

POSSIBLE

AM 9:53

(RT)=

R

OW

Dear Beuchner:

I have a letter from Jack Chase about a questionnaire which never reached me. If the matter is important could you send me another copy? His letter refers to you as the source of such benefits.

Sincerely,

*HB*

Robert Beuchner, Esq.  
 247 Park Avenue  
 New York City

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BREWER, WARREN & PUTNAM INC.

*Blackburn*

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

1280

CLASS OF SERVICE

This is a full-rate Cablegram unless its deferred character is indicated by a suitable sign preceding the address.

# WESTERN UNION CABLEGRAM

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

	Full-Rate Cablegram
LCO	Deferred Cablegram
NLT	Night Letter
WLT	Week-End Letter

Received at 86 EAST 52 ST., N. Y.

1932 NOV 21 AM 9:53

NY 25 CABLE VIA CP=ROMA A COMA 25 NOV 20

NLT BLACKBURN (BLACKBURN CARE THE MUSEUM OF MODERN ART)=  
MODERNART NEWYORK (11 WEST 53 ST)=

CONFIDENTIAL PERSONAL PLEASE WIRE IF YOU KNOW WHETHER  
TRUSTEEN KNOWN GOODYEARS DIRECTED ME HANDLE PARIS SHOW  
POSSIBLE STARTING NEGOTIATIONS TRIPS IMMEDIATELY.

Sender ?

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

YOURS VERY TRULY,

W. S. MAY COMPANY  
REAL ESTATE, INC.



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	AHB	I.A.5

BREWER, WARREN ~~W~~ PUTNAM INC.

*Brentano's*

*Per*  
WILLIAM B. MAY COMPANY  
REAL ESTATE, INC.

*Blackburn*

SHERS

12 EAST 52nd STREET

February 11, 1932

NEW YORK, Jan. 19, 1932

Museum William B. May Company  
730 Fifth East 52 Street  
New York City

Att. Mr. BPP.

DEAR Sirs/Gentlemen:

Permit me to assure you of the financial responsibility and desirability of Mrs. Josephine Blackburn and Mr. Alan R. Blackburn as tenants in one of your apartments. Mr. Blackburn is Executive Secretary of the Museum.

ANY INFORMATION YOU RECEIVE REGARDING THIS FINANCIAL RESPONSIBILITY AND DESIRABILITY AS A TENANT WILL BE APPRECIATED AND CONSIDERED STRICTLY CONFIDENTIAL.

WE ENCLOSE STAMPED ENVELOPE AND WOULD THANK YOU FOR A PROMPT REPLY.

YOURS VERY TRULY,

WM. B. MAY COMPANY  
REAL ESTATE, INC.

*WB*

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BREWER, WARREN PUTNAM INC.

*Brentano's*

*W.H.*

SHERS

WILLIAM B. MAY COMPANY  
REAL ESTATE, INC.

~~12 EAST 52nd STREET~~ 12 EAST 52nd STREET  
(CORNER 50th STREET)

0270 PLAZA

NEW YORK, Jan. 19, 1932

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

Att. Mr. Barr.

DEAR Sirs:

Mrs. Josephine Blackburn & DS  
Mr. Alan R. Blackburn, Jr. are  
NEGOTIATING FOR ONE OF OUR apartments AND GIVES US

YOUR NAME AS REFERENCE.

ANY INFORMATION YOU MAY GIVE US REGARDING their  
FINANCIAL RESPONSIBILITY AND DESIRABILITY AS A TENANT WILL BE  
APPRECIATED AND CONSIDERED STRICTLY CONFIDENTIAL.

WE ENCLOSE STAMPED ENVELOPE AND WOULD THANK YOU FOR  
A PROMPT REPLY.

YOURS VERY TRULY,

WM. B. MAY COMPANY  
REAL ESTATE, INC.



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Barr

Brentano's

Sleep & Sleeplessness by Bruce

\* 1.75

fd

January 16, 1933

Please forward this book to  
Mr. Alfred H. Barr, Jr.  
63 Via P. L. da Palestrina  
Rome, Italy  
c/o Mrs. Fitzmaurice

sent  
Jan. 18

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	AHB	I.A.5

*Brewer*

# BREWER, WARREN & PUTNAM INC.

6 EAST 53RD STREET - NEW YORK, N. Y. - TEL. PLaza 3-8931 - CABLES BREWPUB

*Barr*

*Brentano's*

**LISHERS**

Telephone BRyant 9-5700

*Brentano's*

BOOKSELLERS TO THE WORLD

One West 47th Street  
NEW YORK CITY



Sept.  
17th  
1932

Mr. Alfred Barr, Jr.  
11 West 53rd St.  
New York City

Dear Sir:

We thank you for your order of September 15th, but regret to say we cannot procure "SLEEP AND SLEEPLESSNESS" by Bruce as we find this book is entirely out of print.

We shall be pleased to try to procure a copy for you on the second hand market, if you wish us to do so. This will require an indefinite length of time.

Kindly let us know your wishes in this matter.

We hold to your credit the amount of \$1.75.

Yours very truly,  
BRENTANO'S, Inc.

JT:AS  
In your reply  
refer to Desk 32



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	AHB	I.A.5

*Brewer*

**BREWER, WARREN & PUTNAM INC.**

6 EAST 53RD STREET

NEW YORK, N.Y.

TEL. 2-

*Darr  
Pers*

**PUBLISHERS**

November 16, 1931

Dear Joseph:

Many thanks for the book by Ozenfant. I shall try to go through it and let you know how it impresses me. I have read the French edition only superficially. I think it was an excellent thing to publish and wish you all success with it.

Sincerely,

*AHB*

Joseph Brewer, Esq.  
6 East 53 Street  
New York City

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	AHB	I.A.5

*Brewer*

## **BREWER, WARREN & PUTNAM INC.**

6 EAST 53RD STREET - NEW YORK, N. Y. - TEL. PLaza 3-8931 - CABLES BREWPUB

**PUBLISHERS**

November 13, 1931.

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

Dear Alfred:

In case you have not seen it, I am sending you a copy of FOUNDATIONS OF MODERN ART by Ozenfant, which we have just published. You probably already know it in French, but if not I think it may amuse you.

I should be terribly interested and enormously grateful if you will let me know sometime what you think of it.

Yours ever,

*Joseph Brewer*

Joseph Brewer.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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20

Barn

Bryn Mawr  
(re: working)

June 27, 1932

Dear Agnes:

The situation in which Miss Norton finds herself is certainly difficult. She wrote me of her conversation with you, asking me whether I thought the Trustees would be willing to contribute to Eddie's salary. I was rather embarrassed by her question especially as her letter was rather personal in tone and decidedly anxious. I wrote her a rather formal note, saying, "I am afraid the Trustees of the Museum of Modern Art would not be much interested in subscribing to the fund which you mention in your letter of June 16th. If, however, you feel that you must proceed with your request letters addressed to the Trustees in care of the Museum, and marked "personal" on the envelope will be forwarded to them."

I could not very well tell her in so many words not to write the Trustees but I did add a postscript telling her that she ought to have the very confidential information that Mr. Warburg had recently been asked to become a Trustee of the Museum, so that he would be placed in a very difficult position if other Trustees of the Museum were asked for funds to pay his salary.

If Miss Norton has any sense I think she will take a chance on disobeying Miss King's orders. I think it is extremely nice of you to concern yourself with the Warburg problem. Since you know him very well I would not hesitate to write him your opinion about his receiving a salary. The question certainly has two sides but until he has proved his worth beyond any question of doubt I do not think he should insist upon a salary. Certainly this present method of securing his salary is farcical and may lead to very embarrassing consequences for him and for Miss King.

Now I want to ask your advice. You perhaps know my friend, Edward King, who is teaching at Bryn Mawr. He has told me, also confidentially, that Miss King wishes to import some Central European professor to teach Baroque art and to head the department after she retires. She wants King to find a job elsewhere though he may stay at Bryn Mawr during the season 1932-33. She does not seem to think that he is the right man for a position at Bryn Mawr.



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I don't know your opinion of King or of his work but I feel that he is extremely conscientious, intelligent, and remarkably learned by comparison with most of his contemporaries. I understand that he is not a very exciting lecturer. On the other hand I think that Miss King's move tooust him in order to import a Baroque Viennese is decidedly questionable. Naturally, as a friend of King's, I want to see him keep his position which I believe he handles creditably, especially as he has recently married the Princess Titiana Galitzin.

If you have any suggestions to make in this difficult situation I would certainly appreciate them.

I see on re-reading your letter that I have not quite answered all your questions about Eddie. He was asked to be a Trustee at my suggestion though I was far from sure of the wisdom of such a step. Indirectly I hear that he is much pleased. I had offered him before he agreed to go to Persia a position at the Museum next year but without title and with at first a rather limited scope of activity, but with the prospect of eventually taking charge of the Museum's educational work as his understanding and ability were proven. He preferred to go Persia and to take the Bryn Mawr position the second year which is perhaps just as well for Persia may help to anchor him a bit (I hope not to Mr. Pope), and Bryn Mawr may give him a chance to do some serious studying of the history of modern painting. The year after I shall be back at the Museum and ready to work with him if he wishes to.

I wish you would turn up in Rome. We would certainly be happy to see you.

Sincerely,  


Miss Agnes Morgan  
 24 Central Street  
 Somerville, Massachusetts

JUNE 24 1925

50

Don

Morgan  
 Don



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Salaries-Museum Positions [1932?] <sup>103</sup>

Ames, W	Lyman Allyn Memorial Gallery	\$4,000 (?)
A+ Abbott, J	Museum of Modern Art	\$4,200
A Austin, C.W.	Wadsworth Atheneum	\$5,600
A+ Barr, Alfred	Museum of Modern Art	\$10,000.
Drew-Bear, R	Business Sec'y Hartford, Conn	\$2,000.
A Francis, H.S.	Cleveland Museum Curator of Painting	\$7,000 (?)
Hathaway, C	Pennsylvania Museum Asst. to Sec'y	\$24,400.
Howe, Tom	San Francisco, Cal. Asst Director	\$4,000.
Newhall, B	Pennsylvania Museum Education Dept.	\$2400.
Perry, R.B.	Pittsburg University Cataloguing Dept.	\$1800.

*abill*

9, 1932

to the Trustees c/o the Museum and marked "Personal" on the envelope  
 will be forwarded to them.  
 Sincerely yours

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The situation is of course, a curious one, but Miss King's idea of the solution seems to me appallingly undiplomatic. It would not only annoy Eddie to think that it had been done, but it would annoy, I should think, each member of your board to be asked to give money to a young millionaire in order that he might have a meagre salary. I am supposed to know nothing of the whole matter so it is a bit difficult to act without showing that Miss Norton has spoken to me, when her

Miss King that she write the

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Phillips, John	Asst. Metropolitan started with \$1800
Robinson F	Fogg Museum \$1200.
Rollins, L.L.	San Francisco Museum Director \$7,500 \$2,500 travelling exp
Rogers, Meyric	St Louis Museum \$10,000
Rorimer, James	Asst. Curator Metropolitan Museum
Siple, Walter	Cincinnati Museum Director \$10,000 2,500 travelling exp
Washburn, G	Buffalo Gallery Acting Director \$4,500

*albill*

9, 1932

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*A+ Mary Sanders*

Sincerely yours  
to the Trustees c/o the Museum and marked "Personal" on the envelope  
will be forwarded to them.

The situation is of course, a curious one, but Miss King's idea of the solution seems to me appallingly undiplomatic. It would not only annoy Eddie to think that it had been done, but it would annoy, I should think, each member of your board to be asked to give money to a young millionaire in order that he might have a meagre salary. I am supposed to know nothing of the whole matter so it is a bit difficult to act without showing that Miss Norton has spoken to me, whom her

*Miss King that she write the*



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Women's Salaries- Museum Positions

Day, Florence	St Louis Museum Educational Dept. ✓ \$1,800
Hertle, Isabel	San Francisco Museum Educational Dept. ✓ \$2400
Jones, Ethel	Fitchburg Art Center Director ✓ \$1,800
Magginis, Alice	M.F.A. Educational Dept. ✓ \$1400.
Mongan, Agnes	Fogg Museum Research Asst. ✓
Mower, Evelyn	Fogg Museum Secretary ✓ \$1200.
Proskauer, Ruth	Fogg Museum Cataloguing Dept. ✓ \$1200
Standen, Edith	Widener Collection Sec'y ✓ \$3,000.
Wadsworth, Mary	Fogg Museum Sec'y ✓ \$1200.

*bill*

9, 1932

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Sincerely yours  
to the Trustees of the Museum and marked "Personal" on the envelope  
will be forwarded to them.

The situation is of course, a curious one, but Miss King's idea of the solution seems to me appalling, by undiplomatic. It would not only annoy Eddie to think that it had been done, but it would annoy, I should think, each member of your board to be asked to give money to a young millionaire in order that he might have a meagre salary. I am supposed to know nothing of the whole matter, so it is a bit difficult to act without showing that Miss Norton has spoken to me, when her

*Miss King that she write the*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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24 Central Street,  
Somerville, Mass.

June 25, 1932.

Bill  
67  
9, 1932

Dear Alfred,

You will not, I hope, consider me interfering, but when Miss Norton came to me to ask for the addresses of the Museum of Modern Art Trustees, explaining why she wanted them, it seemed to me wisest to refer her to you. It is sometimes difficult to say, with sufficient authority, to a former classmate that you think the orders of a superior should be disobeyed. I felt sure you would see to it that they were not carried out, adding a weight to your decision which I could not command.

The situation is of course, a curious one, but Miss King's idea of the solution seems to me appallingly undiplomatic. It would not only annoy Eddie to think that it had been done, but it would annoy, I should think, each member of your board to be asked to give money to a young millionaire in order that he might have a meagre salary. I am supposed to know nothing of the whole matter, so it is a bit difficult to act without showing that Miss Norton has spoken to me, when her

Sincerely yours  
to the Trustees c/o the Museum and marked "Personal" on the envelope  
will be forwarded to them.

Miss King that she write the



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order were to write to your trustees.

Are you in touch with Eddie? I had a letter yesterday, from Yellowstone Park, an enthusiastic letter full of museums & the beauties of nature - an odd contrast in one letter. He confirms the rumor that he is returning to Bryn Mawr for the second semester. Do you think with that letter as a basis I could as delicately & cogently as possible bring up the question of his salary? Of course he has scarcely the privilege to merit the honor, but I feel strongly that he should be a "dollar a year man". If I marshal my arguments carefully I think I might break down his belief that he, for ethical or other reasons, should be paid the same salary as any one else. But you could convince him even more surely than I could. Are you willing to try - or has he already exhausted your great patience?

His Materov lecture to the Museum Council was a monument of fact & documentation & quite surprisingly dull, but it is well he went through the discipline of doing it. More of the same kind would be splendid training for him - if a little hard on his listeners. Apparently Persa is still on his itinerary for the Fall. How much Persian art will be about in three months, I wonder!

If Marga has not gone do give her my best & tell her I hope she has a heavenly visit in Rome.

Please tell me if & how I should proceed & I shall guard your suggestions most privately.

Sincerely,

Agnes Morgan.

Sincerely yours

will be forwarded to them.  
to the Trustees c/o the Museum and marked "Personal" on the envelope

Miss

1932

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*Dear* *Carlina Cahill*  
**CASHMAN LAUNDRY CORPORATION**

340 GERARD AVENUE  
 NEW YORK — N. Y. October 19, 1932

**Postal Telegraph**

CLASS OF SERVICE DESIRED

RECEIVER'S NUMBER

*Dear*

*Bryon Mawr*

Miss Elizabeth Howard Norton  
 148 Brattle Str.  
 Cambridge Mass.

June 14, 1932

My dear Miss Norton,

I am afraid the Trustees of the Museum of Modern Art would not be much interested in subscribing to the fund which you mention in your letter of June 16th. If, however, you feel that you must proceed with your request, letters addressed to the Trustees c/o the Museum and marked "Personal" on the envelope will be forwarded to them.

Sincerely yours

you are enjoying yourself.

Very sincerely yours,

*To make a decision - we are considering such*  
 Alfred H. Barr Jr., Esq.  
 63 Via P. L. da Alestrina  
 Rome, Italy  
 care Mme. *Barry*



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*Barr* *Cashman Cabill*

**CASHMAN LAUNDRY CORPORATION**

340 GERARD AVENUE.

19, 1932

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

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

*Personal*

148 BRATTLE STREET  
CAMBRIDGE MASSACHUSETTS

June 16<sup>th</sup>

My dear Mr. Barr -

As Miss King had to sail for Spain before college closed she left me her correspondence in regard to raising Mr. Danburg's salary for next year. It is not included in the college budget, small as it is, & must be raised by direct appeals to those interested in Bryn Mawr, Woodrow Oat or E.M.M.W.

Fiske Kimball suggested to Miss King that she write the

Very sincerely yours,

*for inclusion - we are considering such*

Alfred H. Barr Jr., Esq.  
63 Via P. L. *caelestrina*  
Rome, Italy  
care Mrs. *caelestrina*

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*Barr* *Cashman* *Califf*

**CASHMAN LAUNDRY CORPORATION**

19, 1932

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

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

Send the following

Fitzmaurice E  
63 Pier pale

AMERICAN SHOW

GRATULATED

trustees + directors of the Modern Museum + she turned the list over to me without addresses. This morning I asked Agnes Morgan for the addresses + she said at once that there were a number of people to whom she thought it would be inadvisable to write + also that Eddy would be upset should he discover that a wholesale demand had been made to the trustees of the museum. It leaves me in a beastly state of indecision because Miss Kimp demanded that I write + would not be pleased

RECEIVER'S NUMBER  
*will*

CHECK

TIME FILED

Form 2

Very sincerely yours,

*for inclusion - we are considering such*

Alfred H. Barr Jr., Esq.  
63 Via P. L. *Maestrina*  
Rome, Italy  
care Mme. *Califf*



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*Barr* *Carlina Calilli*

**CASHMAN LAUNDRY CORPORATION**

340 GERRARD AVENUE

19, 1932

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

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

Send the following

Fitzmaurice E  
63 Pier pales  
AMERICAN SHOW  
GRATULATED

to learn that I had ~~to~~ sought Agnes' advice or discussed the matter with her. Could you help me in this fix + tell me if there are any on your list to whom you think I could write for contributions of \$50? I haven't had any luck in Philadelphia as yet. We don't need the actual funds until autumn, but we do need the pledges this summer that the appointment may be made - I'm too sorry to bother you, but as you know more

RECEIVER'S NUMBER  
*bill*

CHECK

TIME FILED

Form 2

Very sincerely yours,

*for inclusion - we are considering...*

Alfred H. Barr Jr., Esq.  
63 Via P. L. *Caialestrina*  
Rome, Italy  
care Mme. *Calilli*

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*Barr* *Carlina Cabill*  
**CASHMAN LAUNDRY CORPORATION**  
 19, 1932

CLASS OF SERVICE DESI	
DOMESTIC	CABLE
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DAY LETTER	DEFERRED
NIGHT MESSAGE	NIGHT CABLE LETTER
NIGHT LETTER	WEEK-END CABLE LETTER

Patrons should check class of service desired. Message will be transmitted as a full-rate message unless otherwise indicated.

Send the following:

Fitzmaurice I  
 63 Pier pale

AMERICAN SHOW

GRATULATED

of the situation than anyone  
 I know of it seemed best to  
 write you.

Very sincerely,

Elizabeth Howard Norton.

(assistant to Miss Keep)

I'm too weeks late in getting  
 the thing underway, which is bad  
 enough.

Very sincerely yours,

Alfred H. Barr Jr., Esq.  
 63 Via P. L. *Maialestrina*  
 Rome, Italy  
 care Mme. *...*



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*Barr Cahill*

**CASHMAN LAUNDRY CORPORATION**

340 GERARD AVENUE  
NEW YORK — N.Y.

October 19, 1932

# Postal Telegraph

(THE MACKAY SYSTEM)

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



ALL AMERICA  
CABLES

COMMERCIAL  
CABLES

RECEIVER'S NUMBER  
*Cahill*

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TIME FILED

STANDARD TIME

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

Form 2

*Barr*  
November 1, 1932

Fitzmaurice Barr  
63 Pier palestrina, Rome

AMERICAN SHOW APPEARS TO BE A SUCCESS STOP YOU AND THE TRUSTEES ARE TO BE CONGRATULATED

Cahill

you are enjoying yourself.

Very sincerely yours,

*To make his decision - we are considering both*

Alfred H. Barr Jr., Esq.  
63 Via P. L. palestrina  
Rome, Italy  
care Mme. *Barre*

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Calill

Barr

October 19, 1932

Dear Mr. Barr:

I spoke to Mr. Goodyear and Mr. Clark some time ago about Paul Burlin but neither of them seemed to be much interested and since I had not seen any of Burlin's work in some years I did not press the point. I am sorry I did not get your letter sooner for our catalogue is already on the press.

The sculpture show is getting along fairly well. Our representation for the nineteenth century is slight but as you know it is very difficult to represent men like Ward and Saint-Gaudens. I know you will be interested to hear that we are using the large Lachaise figure and that we have a torso from Laurent. There are two other pieces in the show whose inclusion doesn't add to my happiness but I think the show will be fairly good.

The American show is coming on nicely. I do nothing but work, eat, dream, and sleep it, and when it is all over I think I shall spend the next two years in a monastery somewhere in the Andes.

Hope you had a pleasant trip and that you are enjoying yourself.

Very sincerely yours,

C

Alfred H. Barr Jr., Esq.  
63 Via P. L. ...alestrina  
Rome, Italy  
care Mme. ... ce



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Barr  
 Barr  
 Chicago  
 Cashman

**CASHMAN LAUNDRY CORPORATION**



AUGUSTUS

How's this would it be better?

Dear Mr. Cahill.  
 I forgot to ask  
 you about one painter  
 Mr. G. and I had discussed  
 - Paul Burtin. He arrived  
 recently from Paris with  
 a lot of recent pictures  
 which I think Mr. G. saw.  
 Those I saw two years ago  
 seemed quite good enough  
 to make him a candidate  
 for inclusion - that is if  
 we are considering such  
 men as Friedlaender and Coleman  
 sincerely  
 Alfred Barr

IDENT  
080

ry  
-  
G.

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*Barr* *Chicago*  
*Barr* *Cashman*

**CASHMAN LAUNDRY**  
**CORPORATION**

340 GERARD AVENUE  
NEW YORK — N. Y.

IDENT  
080

*ny*  
*6.*

May 12, 1932

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

Dear Sir:-

Please accept our thanks for your felicitation and compliment on our new building, and for the interest you have shown in writing us.

We are desirous of enhancing the beauty of our structure at all times, and would therefore welcome an expression from you as to what you believe the flaw to be on the central tower. May we have your further comments?

Again, thanking you, we are

Very sincerely yours,

*Sol H. Cashman*

Sol H. Cashman, Pres.  
CASHMAN LAUNDRY CORP.

RB:MA

P.S. A visit to see the interior of a modern laundry may be interesting to you and appreciated by us.



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*Barr* *Chicago*  
**THE ART INSTITUTE OF CHICAGO**

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 CHARLES H. BURKHOLDER, SECRETARY

FRANK G. LOGAN, HON. VICE-PRESIDENT  
 WILLIAM O. GOODMAN, HON. VICE-PRESIDENT  
 TELEPHONE CENTRAL 7080

CABINET  
 ME

*Barr* *Cashman* *Century Club*  
*Ex hbt.*

-----  
 11 West 53 Street  
 May 10, 1932

31.

Cashman Laundry Corporation  
 340 Gerard Avenue  
 New York City

Gentlemen:

May I congratulate you on your new building which seems to me one of the finest buildings of any kind in New York. The only flaw in it to my mind is the central tower which has some rather poor ornament upon it, but the rest of it is extraordinarily good.

Very sincerely yours,

*HB*

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*Barr*  
THE ART INSTITUTE OF CHICAGO *Chicago*

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WILLIAM O. GOODMAN, HON. VICE-PRESIDENT  
TELEPHONE CENTRAL 7080

CAB  
MI

*Barr  
pers*

*Century  
Club  
Ex hb.*

November 12, 1931

31.

Dear Ereck:

Many thanks for the card  
to the Century Club. I shall take  
great pleasure in visiting this very  
interesting show.

Sincerely yours,

*RB*

Joseph Breck, Esq.  
The Metropolitan Museum of Art  
New York City



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WILLIAM O. GOODMAN, HON. VICE-PRESIDENT  
TELEPHONE CENTRAL 7080

THE METROPOLITAN MUSEUM OF ART  
NEW YORK *Century Club Exhb.*

CABLE ADDRESS  
METMUSART

OFFICE OF THE DIRECTOR

November 11, 1931.

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

Dear Barr:

I am enclosing an admission card to the Exhibition at  
the Century. I am sure you will enjoy the Exhibition.

With best regards,

Sincerely yours,

*Joseph Breck*

Joseph Breck.

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*Barr* *Chicago*  
THE ART INSTITUTE OF CHICAGO

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FERCY B. ECKHART, VICE-PRESIDENT  
CHARLES H. WORCESTER, VICE-PRESIDENT  
WALTER B. SMITH, TREASURER

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

FRANK G. LOGAN, HON. VICE-PRESIDENT  
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT  
TELEPHONE CENTRAL 7000

December 23, 1932

Dear Mr. Barr:

The Art Institute of Chicago has been appointed the official department of Fine Arts for the Century of Progress International Exposition to be held in Chicago from June 1 to November 1, 1933. During that period the Institute will give in its galleries the official Fine Arts Exhibition of the Exposition.

This Fine Arts Exhibition will consist entirely of masterpieces of the very highest quality and from the loans already secured it promises to be one of the most important, if not the most important, exhibitions ever held in America so far as quality is concerned. All works will be invited.

Primarily the exhibition will show the development of American art and American collecting in the last one hundred years and twelve galleries will be devoted to contemporary painting. However, the general background of the exhibition will extend from primitive paintings through the nineteenth century.

May I have the honor of presenting your name to the Trustees of the Art Institute and to the Trustees of the Century of Progress Exposition as a member of the advisory committee for Fine Arts?

Yours sincerely,

*Fotter Palmer*  
President

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



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*Coussinot*

*Barr  
pers*

(16)

*Barr  
pers*

March 30, 1931

Dear Miss Clark:

I am delighted to know that you have made satisfactory arrangements to have 300 copies of the re-print. I am writing Mr. Watson asking to see a proof of this before it is finally printed.

Mr. Watson, I think, has already communicated to you the interest of the Director of the Worcester Museum in the article.

If I can be of any assistance to you please let me know.

With best wishes, I am

Very sincerely yours,

*AHB*

Miss Elizabeth W. Clark  
American Russian Institute  
131 E. 60 Street  
New York City

MARCH 30, 1931

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*Barr  
file*

*Coussinot*

March 28, 1932

I knew Miss Coussinot as a student at Wellesley where she was a student in one of my courses. I remember her as a girl well above usual intelligence, alert, clever, and interested in the contemporary world; not a student who received high marks but who seemed more intelligent than her marks indicated.

I do not know anything about her subsequent work at New York University.

Director, The Museum of Modern Art  
730 Fifth Avenue, New York City

March 28, 1932



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60 Hicks Street,  
Brooklyn, N.Y.

Mr. Alfred H. Barr, Jr.  
Director, Museum of Modern Art  
730-5th Ave, New York City.

Dear Mr. Barr,

I imagine that you are surprised at my applying for a scholarship, even the summer session one offered by the Institute of International Education. I've staged a reformation, not entirely thorough perhaps but quite perceptible. Having donned a serious purpose I now do a certain amount of work. Even if not all there is to be done, it represents an enormous increase over the total of my industry at Wellesley.

In February, 1931, I began studying at New York University and I hope to be granted my M.A. degree in either June or October of this year. My record has been good. Prof. McMahon has been kind enough to remark that a small piece of research which I have been doing, on Cezanne, might well be published. I could best complete this abroad. Also the field in which my thesis lies, XVth century and modern woodcuts, is particularly well represented in the Dep. d'estampes in Paris. Study there would be of great value to me. The experience abroad, even the mere fact of my having been there would benefit me in later work. My idea of later work is unfortunately vague; although I aim at critical writing, in the near future I shall probably grab at what I can get - which still remains unfortunately vague.

At any rate I'd like to convince you that I cultivate serious intentions. I can do good work if I try, and I want to try.

I enclose the necessary blank. Thank you very much for your promise of consideration.

Very sincerely yours,

*Elizabeth Cassin*

March 14, 1932.

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... especially a copy on the two two last arts.

Always, as you offer about half or two-thirds of what is asked and if you get secured please always make a lump sum for considerably lower than total

Cunningham

11 West 53 Street

Barr pers.

Creative Art

November 16, 1931

Dear Mr. Glassgold:

Thank you for your letter of November 12th inquiring about Mrs. Barr's article on Matisse.

We both felt that I had been a bit forward in suggesting it so decided to wait until we had some confirmation from you that you really wished to see it. She will send it to you as soon as it is completed.

Sincerely yours,

AB

C. Adolph Glassgold, Esq., Associate Editor  
Creative Art  
66 Fifth Avenue  
New York City



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has especially a close on the fine for these arts.

third of what is usual. And if you get several prints at  
very make a long run for considerably lower than  
total

Cunningham

11 West 53 Street

Barr  
plus  
M. Barr

19, 1931

32

November 16, 1931

Dear Merga:

I am enclosing Glasgold's  
letter about your article.

Respectfully yours,

AB

Mrs. Alfred H. Barr, Jr.  
424 East 52 Street  
New York City

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

Barr

11 West 53 Street

May 5, 1932

Dear Mr. Cunningham:

I hope you will forgive me for not giving you an answer sooner to your question about broadcasting. I took this matter up with the Trustees and found that they were decidedly against a member of the Museum staff speaking over the radio under the auspices of any commercial organization. I had wanted to come in to talk with you about it but, as you can imagine, have been rather busy during the past fortnight. I missed you yesterday afternoon.

I think your list is excellent but if you should wish younger and perhaps more modern speakers on several subjects I would suggest Henry-Russell Hitchcock for "Art in Architecture"; Julien Levy for "Art in Photography"; Muriel Draper for "Art in Utilitarian Things"; or perhaps her sister-in-law, Mrs. George Draper; and Lincoln Kirstein for "Art in Motion Pictures." Does Robert Edmond Jones speak well? If not, I think Lee Simonson has a most intelligent attitude toward "Art in the Theatre." Both Ezra Winter and Eugene Savage are, of course, straight School of Rome mural painters but perhaps that is desirable.

Whatever comes of this I wish you every success and regret that I cannot help you.

Very sincerely yours,

HB

John Cunningham, Esq.  
care M. Knoedler and Company  
14 East 57 Street  
New York City



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ber especially a shop on the rue des Beaux Arts.

Always, of course, offer about half or two-thirds of what is asked, and if you get several prints always make a lump sum offer considerably lower than the total

70 EAST 77TH STREET  
NEW YORK

June 17, 1932

Dear Dr. Davis:

Before I forget, may I write down for you these dealers who have modern drawings: E. Weyhe, 794 Lexington Avenue, has many modern prints and drawings, and the finest library of art books in the country. For modern American drawings the Downtown Gallery, 113 West 13 Street, of which Mrs. Edith Halpert is director. It was she especially who has had such curious experiences in finding drawings of considerably less market value than lithographs by the same artist.

A very interesting personality, a man whose stock ranges from early 15th century woodcuts to the present time with a good many romantic lithographs (1800-1850) is J. B. Neumann, who has recently moved to 40 East 49 Street. I hope these suggestions will lead you to some new and interesting discoveries. I forgot to say that at Weyhe's Mr. Zigrosser is the man to ask for.

You spoke of the difficulty of finding print shops in Paris. One of the best (and not an expensive shop) is that of M. le Garrec, 39 bis rue de Chateaudun. On the left bank, I do not know the exact names, you will find print shops off the Quai Voltaire, on the rue des Beaux Arts, rue de Seine, and around the place St. Germain. I remember especially a shop on the rue des Beaux Arts.

Always, of course, offer about half or two-thirds of what is asked, and if you get several prints always make a lump sum offer considerably lower than the total of each print. This goes for America at present as well as for Europe always.

Our Museum expects eventually to expand its department of drawings and next season we may have an exhibition which I hope will interest you.

Very sincerely yours,

Dr. T. K. Davis,  
70 East 77 Street  
New York City

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*Barr*

*Davis*

DR. THOMAS K. DAVIS  
70 EAST 77TH STREET

*Barr*

*Davis*

-----  
11 West 53 Street  
June 9, 1932

Dear Jim:

I find your note left at the Museum. I shall try to get in to see Patton's paintings.

Mrs. Barr and I are very sorry we did not see you before you left. I hope you have a refreshing and not too dull summer in West Virginia and that we will see you back in New York next year.

Sincerely,

*EB*

James E. Davis, Esq.  
care Professor Ernest Dewart  
Princeton, New Jersey

*is*



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Barr

Davis

DR. THOMAS K. DAVIS  
70 EAST 77TH STREET  
NEW YORK  
BUTTERFIELD 2248

June 17, 1932.

Mr. Alfred H. Barr,  
424 East 57 Street,  
New York City.

Dear Mr. Barr,

I am writing briefly regarding your medical condition. I find no signs of organic disease. However, in my opinion, your excessive fatiguability is partially on a constitutional basis and makes it necessary, for a time at least, that you arrange your life to give special opportunities for recuperation. I advise you to take the next year away from your regular work and also that when you resume your work that you arrange for a nine month rather than a twelve month year.

I am sure you will have a splendid summer.

With best regards,

Sincerely,

Thomas K. Davis

T.K.D.EM

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DIRECTORS  
E. WHEATLY,  
K. BLANCHET  
E. E. J. HENDERSON, MANAGING DIRECTOR

TELEPHONE: TEMPLE BAR 5587.

16, GARRICK STREET,

LONDON, W. C. 2.

(OPPOSITE THE GARRICK CLUB)

September 14th 1931.

A.H. Barr, Esq.,  
730 Fifth Avenue,  
New York City,  
U.S.A.

Sir,

We should be obliged if you would kindly send us a cheque in order to settle the enclosed account.

We wish to point out that although we esteem your valued orders, we cannot give unlimited time for payment of outstanding accounts, and a cheque by return would oblige.

We are, Sir,

Your obedient servants,

For and on behalf of  
Dowie & Marshall Limited.

*E. J. Henderson*  
Managing Director.

*Dowie Marshall*

*AHB*  
*pers.*



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*Barr*

*Duveen*

DUVEEN BROTHERS, INC.

*AB  
pers*

*Dowie +  
Marshall*

1932.

January 6, 1931

Dowie & Marshall, Ltd.  
16 Garrick Street  
London W C 2, England

Gentlemen:

I have your bill of December 19th, 1930, for two pairs of two guinea shoes. The bill indicates tan lace shoes. My order, if you will refer to it, was for black. I shall receive the shoes trusting that the bill is mistaken and that the shoes are indeed black. If they are not I shall have to return them to you and charge you with expenses.

Very sincerely yours,

*AHB*

h.

*Mr*

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*Barr*

DUVEEN BROTHERS, INC.  
720 Fifth Avenue

*Duveen*

*New York*

September 20, 1932.

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

Dear Mr. Barr:

Many thanks for your letter of the  
16th of September, with the enclosure, recommend-  
ing to Mr. Benjamin Duveen, the Maurice Sterne-  
George Grosz Studio for the Art in Painting, for  
continuation work by his daughter.

Mr. Duveen is giving the matter con-  
sideration, and appreciates your courtesy very much.

Very truly yours,

*Benjamin Barr*

BB:HF



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Barr

Duveen

September 16th, 1932

B. Boggis, Esq.  
C/o Duveen Brothers, Inc.  
720 Fifth Avenue  
New York

My dear Mr. Boggis:

I have given some thought to the question of what teachers I would recommend to Mr. Ben Duveen's daughter.

I think without much question that the best she could find in New York, especially if she is interested in figure drawing, are Maurice Sterne, Georg Gross and Jean Charlot who are starting a school which would begin in the middle of October. The address is 40 East 49th Street and Mr. J.B. Neumann is the Director of the school. I enclose a leaflet.

Very sincerely yours,

Director.

AHB/f  
Enc.

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*Bar*

*Eddy*

*Bar*  
THE RIVERSIDE CHURCH  
RIVERSIDE DRIVE at 122ND STREET  
NEW YORK, N.Y.

11 West 53 Street

HARVEY EMERSON  
EUGENE C.  
C. IVAR H.

*Bar*

32

11 West 53 Street  
May 16, 1932

My dear Mrs. Eddy:

Could we have tea together some time this week, say on Thursday, May 19th? I suggest that you come to the Museum so that we could go to a place nearby and then talk about the problem mentioned by you in your letter of April 12th.

Very sincerely yours,

*AHB*

Mrs. Katherine Willard Eddy  
The Riverside Church  
Riverside Drive at 122 Street  
New York City

*124*



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BAM

Eddy

11 West 55 Street  
-----

April 29, 1932

My dear Mrs. Eddy:

I have not forgotten your letter about methods of making religion and art available to beginners.

The problem is, needless to say, complicated and difficult and I have not been able to give it the careful consideration it deserves. As you perhaps know, during the past weeks we have been in the process of moving from one building to another, while at the same time we have been busy assembling our opening exhibition.

I hope after May fourth to have more time and will be glad to talk the matter over with you.

Very sincerely yours,  
AHB

Mrs. Katherine Willard Eddy  
The Riverside Church  
Riverside Drive at 122 Street  
New York City

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Barr

## THE RIVERSIDE CHURCH

RIVERSIDE DRIVE at 122ND STREET

NEW YORK, N. Y.

*Ministers*

HARRY EMERSON FOSDICK  
EUGENE C. CARDER  
C. IVAR HELLSTROM

April  
Twelfth  
1932

My dear Mr. Barr:

In planning for some summer work, I need advice and Mrs. Rockefeller thought that you might be able to give it to me.

Last year we found a number of women in our congregation who were glad to use a short Bible study during the summer, and we wish to offer them this opportunity again, using as a basis of the outlined study Dr. Fosdick's new book, which is out this month, entitled, "What Religion Means to Me."

In it there is a-plenty of source material, but it is the technique that is our great concern. Going back to a phrase of Dr. Fosdick's and of several other leaders, that religion is an art, I began to wonder how your art is made available to beginners and a growing appreciation on the part of others who have some knowledge of it.

I am sure there must be methods which you have tried and proven which we could use, at least in part, and I am wondering if you would be willing to suggest by letter or in a conference some ways by which this new appreciation is made available for different types of people.

If I have not made my need clear, I should be glad to talk with you at any time convenient for you.

Most sincerely,

(Mrs) Katherine Milford Eddy

Executive of the Women's  
Bible Class.

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



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Telephone: REGENT 4-1091

Eisenstein  
Cable Address: AMRUSCULT

AMERICAN RUSSIAN INSTITUTE

For Cultural Relations with the Soviet Union

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NEW YORK CITY

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Chairman  
Advisive Committee  
SAMUEL R. TAYLOR

Executive Secretary  
METH W. CLARK

Barr  
11 West 53 Street

May 5, 1932

Dear Sergi Eisenstein:

Most unfortunately for me I received the invitation to your farewell dinner at the American Russian Institute too late to attend. As you perhaps heard from Mrs. Paine I was completely buried beneath the Museum during April and so did not learn of your presence in New York almost until you had gone.

I look forward with the most intense interest to seeing the results of your Mexican work.

Very sincerely yours,

S. M. Eisenstein, Kino Regisseur  
care V O K S  
17 Trubnikovskiy Per  
Moscow 69, U.S.S.R.

iful

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Telephone: REGENT 4-1091

*Eisenstein*  
Cable Address: AMRUSCULT

AMERICAN RUSSIAN INSTITUTE

For Cultural Relations with the Soviet Union

ONE HUNDRED THIRTY ONE EAST SIXTIETH STREET  
NEW YORK CITY

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Executive Committee*  
GRAHAM R. TAYLOR

*Executive Secretary*  
ELIZABETH W. CLARK

May 2, 1932.

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

My dear Mr. Barr:

We have your note to Dr. Counts about the Eisenstein Dinner. We were so sorry you could not be there as it was a thoroughly delightful affair. Eisenstein went straight from dinner to the Europa and is on his way back to Moscow after his long absence.

We write him in care of V.O.K.S., 17 Trubnikovsky Per, Moscow 69, U.S.S.R.

Sincerely yours,

*Elizabeth W. Clark*

Elizabeth W. Clark  
Executive Secretary



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*Barr Eisenstein*

11 West 53 Street

April 29, 1932

My dear Mr. Counts:

Most unfortunately your invitation to the Eisenstein dinner given by the American Russian Institute escaped my attention during the confusion of our moving from one building to another.

Mrs. Barr and myself would certainly have attended this dinner to Mr. Eisenstein whom I am devoted to personally and admire as much as any living artist.

I would appreciate very much your writing me Eisenstein's present address so that I may write him explaining our absence.

Sincerely yours,



George S. Counts, Esq.  
American Russian Institute  
131 East 60 Street  
New York City

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*Mr. Counts*  
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*Fitzmaurice*

*Barr*

*Eisenstein*

My dear *Lee & Lees! Barr*

The American Russian Institute is to have the unexpected pleasure of giving a Farewell Dinner to Sergei Eisenstein, just before his sailing for the Soviet Union on Tuesday night. Mr. Eisenstein and his associates, Edouard Tisse and Grischa Alexandrov, as you know have been months in Mexico making a film of the country.

We should be happy to have you with us. Mr. Lee Simonson is presiding. Dinner will be at seven o'clock in the Town Hall Club, 123 West 43rd Street, Tuesday, April 19th. The charge will be \$1.75 inclusive. Reservations must be made before twelve o'clock noon, Monday, April 18th.

Sincerely yours,

*George S. Counts*

April fourteenth  
American Russian Institute  
131 East 60th Street,  
Regent 4-1091.

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NIGHT LETTER

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*Fitzmaurice*

*Don  
pers*

December 2, 1931

Dear May:

It was certainly very thoughtful of you to send me the catalogue of the Quadriennale. I am giving it to our Museum library where it should be very useful especially when we begin work some time during the next five years upon the Italian exhibition.

This is an official letter but I hope to write soon more informally.

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Send the following

Fitzmaurice  
Via Pal

MARGA

*Fitzmaurice*  
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December 12, 1931.

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Charge to the account of Museum of Modern Art

*Fitzmaurice*  
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NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	WEEK END LETTER

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# WESTERN UNION

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J. C. WILLEVER, FIRST VICE-PRESIDENT

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

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

September 12, 1931.

Fitzmaurice  
Via Pallestrina 63, Rome

MARGA SAFE WRITING SOON LOVE

ALFRED

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



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

Gellert

Dear Mr. Gellert:

I hate to seem so bothersome about the panel which you so very kindly said that you would do over. I called you up on Saturday night to try to get you, but your wife answered, saying you were not there. I tried to find out which panel you were doing over because the following difficulty has now arisen. Since I have seen you the Executive Committee of the Museum has seen the murals and has laid down the following ruling which I had not considered when I wrote to you in the original invitation; that is, that they will not permit to be hung on the walls of the Museum any representation of a living person "which has any malicious intent". Placing the very recognizable portraits of Rockefeller, Ford, Hoover, next to Capone, is considered, I believe, "malicious intent". There is no objection whatever to the personification of class struggle as such, only the personalization of these symbols is held offensive, and hence cannot be hung on the walls of the Museum of Modern Art.

While I personally regret this objection more than I can say, and while I doubt very much if you will have any further interest in the show, I can assure you that should you wish to do so, your panel will be hung without any question, should you desire to abstract those portraits. I feel very strongly that the large panel of Lenin would be a great addition to the show---or if you considered making the capitalists merely more or less bloated capitalists' faces.

I hope you will believe that the Museum has no attitude towards politics as such, and that their only ground for refusing to hang your panel as it now stands is on the basis of personalities that are lampooned, who may be indirectly responsible for the future of the Museum.

Yours very sincerely

Never sent







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on the date of the original lease...  
 therefore, feel it necessary to move on account of the noise since sleep is essential to my work especially during warm weather. I would like to cancel the lease or failing that to come to some arrangement with the Gresham Realty Company for compensation for the extreme inconvenience and exasperation we have suffered during these past two years.  
 Our rent is \$150. a month, probably between \$25. and \$40. more than the apartment is worth. With the building of 414 the value of the apartment was greatly diminished, cutting off the view and increasing noise and making it almost impossible to sub-let even at half our own rentals. Only last week a possible sub-lessee decided against the apartment entirely upon the absence of view.  
 It is common knowledge also that many of the apartments are being rented at present, the tenant obtaining rent free during the summer months.  
 One other financial factor which is perhaps of no legal use. When we leased our apartment two friends, Mr. Philip Johnson and Mr. Cary Ross, also agreed to lease apartments in the same group of buildings. We were to receive a \$150. reduction on each of our leases. Mr. Ross was unable to sign his lease in May 1930 but he did eventually sign it in September as originally agreed. The Gresham Company, however, consented to allow us only \$100. instead of \$150. reduction. Again they were legally right although ethically, since all three of us did come in as originally agreed, they should, I think, have permitted us the original reduction.  
 I mention these circumstances which are perhaps useless legally but which suggest that it would not be unfair if we were to cancel our lease at the present time.  
 Very sincerely yours,

Very sincerely yours,  
 I am enclosing copy of the lease between the

P.S. You will notice on the pink slip "repairs and decorating details" the sentence in manuscript eliminating mantel or mouldings. This appears also on their copy of the lease. The mouldings were not eliminated and they refused to do so although this was a condition of our taking the apartment.

Mr. James J. Franc  
 25 Broadway  
 New York City

Bow

NY 100

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LLOYD GOODRICH  
57 MADRICH STREET  
BROOKLYN, N.Y.  
TELEPHONE BR 4-937

Little Compton, R.I.

*Don*

*Goodrich*

Loyd Goodrich Esq.

June 14, 1932

Little Compton R.I.

Dear Lloyd,

Thank you for your letter. I'm afraid I can't tell you anything more about the possible job at present. Please don't count on it, but I hope it will develop.

Sincerely yours

*Loyd Goodrich*

*Don*

!



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LLOYD GOODRICH  
 57 MADRAGH STREET  
 BROOKLYN, N.Y.  
 TELEPHONE 5017 9837

Little Compton, R.I.

CHARGE TO THE ACCOUNT OF

MUSEUM OF MODERN ART

*Barr*

*Goodrich*

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Form 2-C

June 23, 1932

Lloyd Goodrich, Esq.  
 Little Compton, Rhode Island

CAN YOU POSSIBLY COME TO TOWN THURSDAY JUNE THIRTIETH TO DISCUSS A POSSIBLE JOB FOR NEXT FALL PLEASE PLAN TO HAVE LUNCHEON WITH ME AND STAY FOR A MEETING AT FIVE O'CLOCK DON'T BE TOO HOPEFUL OF GREAT THINGS BUT I THINK THE SITUATION IS DEVELOPING FAVORABLY REGARDS TO MRS. GOODRICH

Alfred Barr

502176 TELECOMYAN-CYSTE CONLNA

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LLOYD GOODRICH  
57 WOODSIDE STREET  
BROOKLYN, N.Y.  
TELEPHONE-ROX 9-897

Little Compton, R.I.

June 10th, 1932

Dear Alfred,

Thanks for your letter. I hope to finish the Eakins book early this summer, and after that to start on another book, but my plans are not entirely completed, so that I am interested to hear about the position about which you speak. Would it be possible for you to give me further details about it, or would that have to come from the person in question?

I appreciate very much your bearing me in mind.

The summer exhibition sounds very interesting, and I hope to get a chance to see it on one of my occasional visits to the Big City.

Sincerely yours,

Lloyd Goodrich



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Barr  
Goodrich

June 9, 1932

Dear Lloyd:

Many thanks for the information about Clark's Eakins. The picture is not changing hands and Clark's ownership will still be valid for your catalogue.

It is very nice of you to ask us to stop in if Mrs. Barr and I should be near Little Compton. Unfortunately she is going abroad for the summer and I am going to northern Vermont.

I have seen so little of you this year I feel quite out of touch with what you are doing. Your Eakins book must be pretty nearly finished. What do you intend to do next year? I seem to remember that you were considering writing a history of American painting. In any case please give me some line on your plans as someone spoke to me yesterday about a position in which you might be interested if you are not otherwise engaged.

With best wishes to Mrs. Goodrich, I am

Sincerely,

HB

Lloyd Goodrich, Esq.  
Little Compton, Rhode Island

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LLOYD GOODRICH

~~27 MIDDAGH STREET~~

~~BROOKLYN, N. Y.~~

~~TELEPHONE MAIN 2437~~

Little Compton, R. I.

May 31st, 1932

Dear Alfred:

The name of the lady in Stephen Clark's early Eakins was Katherine Crowell. She was his first fiancée, but died in her early twenties, not long after the picture was painted (it is dated 1872). The picture, as I suppose you know, has always been known as "Katherine", and was exhibited under this title in the memorial exhibitions at the Pennsylvania Academy and the Metropolitan Museum.

I'm down here for the summer, and hope that if you and your wife should ever find yourselves in this neck of the woods (on the eastern shore of Narragansett Bay, opposite Newport), you'll look us up.

Sincerely,

*Lloyd Goodrich*

P. S. If your letter means that the picture is changing owners, would you be kind enough to let me know, as I should want to correct the catalogue in my book?



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# THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

570 Lexington Avenue,  
December 16th, 1932.

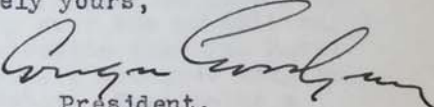
Mr. Alfred H. Barr,  
Via P.L. de Palestrina 63,  
Rome, Italy.

Dear Alfred:

I am, indeed, sorry to have your letter of December 1st, and to know that you have been upset by our plans for the Paris exhibition. Certainly you must not undertake to participate in it under the conditions that you recite. It is quite true that none of us had any idea that the work connected with this exhibition would endanger the purpose of your vacation. Otherwise I would never suggested that you take part in it.

I think your proposal to surrender two months of your present half salary is a very fair one. I will bring the matter up at the Executive Committee meeting on Wednesday, December 21st, but you may assume that you will not be asked to take part in the Paris exhibition.

Sincerely yours,

  
President.

P.S.

I think it is quite probable that we will abandon the exhibition entirely this year on account of the situation that seems to be developing about debts. This seems to be the last straw so far as we are concerned.

*C. G.*

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# THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET

NEW YORK

TELEPHONE: CIRCLE 7-7471

CABLE ADDRESS: MODERNART

570 Lexington Ave.,  
December 2nd, 1932.

Mr. Alfred H. Barr,  
c/o Madam Fitzmaurice,  
62 Via P.L. de Palestrina,  
Rome, Italy.

Dear Alfred:

Your letter of the 21st has just come to hand. You have my letter of November 9th by now and understand some of the reasons for our deciding to go ahead this spring if we can. I have not yet heard from the Metropolitan if they will loan us the pictures I have asked for. If they will not, I am rather inclined to think we will give up the project. If they decide to make the loans, however, I think that will help us to get other loans and we can go ahead.

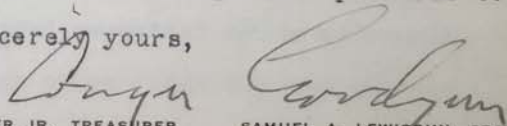
I quite agree with you as to the Paris show, that is, it should be authentically American as far as that is possible and still make a representative show.

The selection of the pictures has been left to me, so I don't have to consult a committee. I am very glad to have your suggestions. As I have been thinking over the exhibition, I have come to a good many of the conclusions that you have. In fact, as I read over the list again, I disagree only on Fuller, Halpert, Hassam, Henri and Weber. That makes a pretty small difference of opinion. I think one Fuller will be enough, but Hassam is important enough to have two pictures by him. The Henri illustrated in the catalogue is not good. I had rather have one of his Irish pictures.

I don't think much of Weber. I would not mind omitting him entirely; he is so imitative.

As soon as we get the decision of the Metropolitan, I will really go to work at the exhibition. I have a pretty fair idea of what I want now however, but the additions will take some thinking about, and of course, there will be quite a little wheedling to be done in the case of owners who have loaned to this exhibition and will be sending their pictures to Chicago.

Sincerely yours,



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Dec. 1, 1932  
Via P.L. da Palestrina 65  
Rome

Dear Mr. Goodyear,

Since receiving your letter of November 3 I have been much troubled by the question of whether I ought to participate in the Paris exhibition. I have given long and careful thought to the problem which is an extremely serious one for me. While there is no indication in your letters that you expected any hesitation on my part, I feel that I may explain the situation to you with the knowledge that you and the Trustees will give it your sympathetic consideration.

I do not think I need review at length the circumstances which led to to my requesting a year's leave of absence. You know well how much I appreciate the Trustee's generous attitude in this matter. It seems to me that the Trustees in granting me this year of freedom have made an investment the success of which depends upon the recuperation of my health. As I have informed you I have improved already to a certain degree but I am still suffering from insomnia and this condition has been considerably aggravated since I have begun to study the details of the Paris exhibition. To be specific; I had been able to reduce my sleeping tablets to less than half but during the last two weeks I have had to resume the original amount. Dr. Davis after he had examined me this spring told me that a long rest with complete freedom from responsibility was the most essential means of regaining normal sleep. While the exhibition would plausibly not imply

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more than a trip to Paris now, correspondence and three or four weeks work during the early spring I could not avoid being preoccupied about it during the coming months. This may seem unreasonable but such mental tendencies cannot be controlled at will. It is evident to me that in proposing that I take charge of the show at this end neither you nor the Trustees could foresee that so small a labor would endanger the main purpose of my vacation, but this is the unfortunate truth.

Returning therefore to my previous objective point of view that my leave is an investment for the Museum, I trust that you will not consider it unreasonable or uncooperative on my part if I propose surrendering two months of my present half salary so that the Trustees may send without extra expense a competent person such as Mr. Cahill to handle the exhibition at the Paris end. If you and the Trustees would agree to this arrangement the advantages of my leave would not be compromised and the Paris exhibition could still come off successfully - perhaps more successfully than if the responsibility were divided.

My reluctance to take this position is increased by my realization of how much hard work you have put into the American Exhibition during this extremely difficult year.

Very sincerely yours,



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November 25, 1932  
Via P.L. da Pelestrina 63  
Reme

Dear Mr. Goodyear,

I think you are right in saying that the College Art Association has held shows which have been "unvariably second class". I wrote to you about the Rockefeller Center show because it is far more ambitious than any previous exhibition of theirs, serving, presumably, as the substitute for the Carnegie, with the Carnegie Institute's support. This puts it definitely in competition with us for Carnegie funds for the College Art, as I think, supported exclusively by the Carnegie Foundation which has shown in the past little regard for quality as opposed to quantity. Last year I think the College Art sent about forty shows on the road.

Do not think I have my heart set on a Picasso show next year. It is quite probable that he is the most important living artist - but for that very reason both he and the Museum can afford to wait. However I think we should try to have the show within the next few years by which time Picasso will have accomplished much new work. I will be surprised if Reber actually comes to America this year.

Your suggested revisions of the American show arrived just after I had mailed mine. I am glad to see how frequently we agree. I add a few items and comments to my previous suggestions.

BELLOWS No. 3 - I am glad you are taking this out.

DAVIES 20 - I think it would be a mistake to eliminate this - especially if a large figure composition were substituted. I realize however that Davies figures have great popular appeal and for this reason I had put in No. 21 which seemed ~~in~~offensively pretty and with out the unconvincing mannerisms of his later style.

BEWING 25 - This seems to me an excellent example of the "exquisite" period - far more piquant and original than most Whistlers. I would keep it *in*

EAKINS 31 - I am glad you want this out - it is Eakins at his ~~worst~~ *muddiest*.

PIENE Glad you are adding Phillip's New York Street Scene

LUKS Girl in checkered dress is excellent.

SARGENT Question adding four more watercolors. Would prefer having 8 or 10 Homer to two or three Sargent watercolors.

SPRINGER If you wish to add another I think Crewnshield's



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flowerpiece (red) better than most.

I think it unfortunate that we must make sculpture rely incidental in the Paris show. Since this is necessary I would propose confining the exhibits to busts or portrait heads - thus clearly avoiding any impression that the sculpture is intended to be representative.

EPSTEIN No. 127 - Was this a disappointment? It seemed excellent in the photo. And isn't the Tate Standing Women quite large?

LACHAISE - Add head of John Marin - Mrs. Rockefeller and Mrs. Liebman own casts.

MANSHIP No. 136 - I think this will appeal to French "taste" but it scarcely seems in harmony with the rest of the show.

REMINGTON no. 139 - Glad this is in.

WILLIAMS No. 149 - omit.

ZORACH No. 150 - Interesting metamorphosis of Lehmbruck's Kneeling Man.

As to prints I think that etchings, woodcuts and lithos lose out in a large show of paintings - even though in separate rooms. I would suggest including only watercolors, large drawings and lithos with perhaps some Homer wood engravings (though they are not holographic). I like some of Adolph Dehn's figure drawings and lithos and Lezowick's lithos would doubtless interest the French. A fine group of Bellevs lithos would be popular.

If you should include small prints I think Weber's woodcuts and the astonishing Murphy Stations of the Cross are worth considering.

Among American etchings Whistler's London series, several of Slean's, Marin's later etchings and Marsh's prints of the last two years ~~may~~ suggest themselves.

-----

Instead of enlarging and therefore perhaps diluting the show have you considered sending over two or three rooms of the best American primitives - sculpture and painting - or are these being saved for the spring in New York. The show of Naives at Bernheim's this spring was a great sensation.

-----

These are some of the practical considerations involved in the handling of the Paris show:

- 1) Packing and shipping in New York.
- 2) Insurance in transit
- 3) French customs
- 4) Unpacking and storage of cases
- 5) Frames and repairs
- 6) Publicity, posters, newspaper notices.



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- 7) Catalog.      a) preparation  
                  b) translation  
                  c) printing, typography, plates, proof-reading, etc.
- 8) Labels or checklists - preparation, translation and printing ( can be eliminated if numbers only are used but this implies purchase of catalog in addition to usual admission charge)
- 9) Repacking and shipping
- 10) Insurance, if any while hanging ( probably necessary if Jeu-de-Paume is not fireproof).

Returning to the subject of the Fall exhibition, since the Picasso show is highly improbable and we want to hold a show which is sure to meet with popular approval ( in order to raise money) I suggest holding at that time the show of French "masterpieces" which we had considered for this spring ( I understand that our schedule for this year is already fairly full).

Very sincerely yours

Ms. A. 100. 500.000. 10 - 1929

group. One of the large groups of the artistic and scientific  
situation might be effected making a group of five watercolors.  
MCKINNEY - No. 25 - schedule - more interesting still late if one is available

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I hope that both you and Jewell, (I've seen no other comments) feel that the winners of to-day come off badly as compared with the men of the past. I have made a rough count and find that there are only 18 painters while

Mod. 190 - 500.000 - 10 - 1929

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BARR 63 PIER PALESTRINA

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= ALAN =

CABLOGRAMMI PER TUTTO IL MONDO "via Italcable" TELEGRAMMI LAMPO FRA LE PRINCIPALI CITTA D'ITALIA

period. Of course we have to have a few Chases, Duvenecks, Lawsons and McPees would be useful as well as almost obligatory.

1) A Cleroplane (Crawford's red Clavers), 2) Kothburn's Mallard (shown in 15 Americans) 3) One or Two of Osburn's Henry Jones watercooler, 4) a circus watercooler either Mrs. Rockefeller's Irish Cyclist or the best of Mrs. S.S. White's. I think the quality of these watercoolers is as fine as anything in American art - and there should be enough of them to make a group. One of the large groups of semi-surrealist roof compositions might be added making a group of five watercoolers.



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I find that the older group is awarded about 80 paintings while the more contemporary group divides only 20 paintings among 30 names. So that while the number of artists are about equal twice as many paintings of the past as there are of the present.

November 21, 1932  
Via P.L. da Palestrina 63  
Rome.

Dear Mr. Goodyear,

I'm afraid my wire about the date of the Paris show must have seemed rather superfluous. In your letter of October 12 you had mentioned Guiffrey's approval of June-July so that when your recent letter came I felt somewhat disappointed and wired before realizing that your plans must have proceeded too far for any shift in date. Perhaps the deadness of March and April are exaggerated. My chief doubts arose from the fact that national shows of importance are usually held in the Jeu de Paume at the height of the season, as was the case of the Swiss and Belgian shows some years ago and of the Portuguese show last year - all opening in June and closing in July - when, incidentally Americans as well as Parisians are most likely to be in Paris. Of course I do not think the French intended to slight American art by suggesting this pre-season date but it might appear so to some outsiders.

The catalogue has just come I certainly congratulate you and the Committee. I think, too, that Cahill did a difficult job very well. I'm glad you found him agreeable to work with. I think the 19th century sections are especially fine.

I realize that I am remote from the scene of action in preparing the Paris show - but I should like to make a few suggestions even though it may prove difficult or undesirable to follow them.

In my last letter I suggested that the way to increase the prestige of American painting in France (and thus in America) is to be frankly nationalistic, that is, to avoid the coals to Newcastle of competent imitations of French painting by Americans and to concentrate on what will seem authentically American to the French. Of course it is very hard to judge what will really interest the French - for French taste, I am convinced, is just as chaotic as ours and considerably worse in many respects. However, to take as examples the French Museum men whom I think you have met: Guiffrey will be far more interested in Homer than in Sargent (Manet vulgarized) or Blakelock (Théodore Rousseau sentimentalized); Georges Duthuit would study, I think, a Hopper or Sheeler or Marin but would pass by Henri, Kuhn or Bellows; Georges-Henri Rivière would think Stuart Davis a rather feeble Dufy+Lureat but I am confident that he will like Peter Blume (in his later work), O'Keeffe and Burchfield's earlier period. Of course we must be sure also to prove to the French that Americans can "paint" - so that a few Chases, Duvenecks, Lawsons and McFees would be useful as well as almost obligatory.

1) A Bouverton (Cromwellian) ...  
Bellows (shown in 19 Americans) ...  
Burchfield's Trick Cyclist or the best of Mrs. S.B. White's ...  
I think the quality of these watercolors is as fine as anything in American art - and there should be enough of them to make a group. One of the large groups of such watercolor work ...  
... of five watercolors.



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2.

I note that both you and Jewell, (I've seen no other comments) feel that the painters of to-day come off badly as compared with the men of the past. I have made a rough count and find that there are about sixty paintings done before 1900 by only 18 painters while the 60 paintings since 1900 are divided among over 40 painters. Or, if we take your more natural dividing line of "Whistler through Bellows" I find that the older group is awarded about 80 paintings by 28 painters - while the more contemporary group divides only 40 paintings among 30 artists. So that while the number of artists are about equal there are just about twice as many paintings of the past as there are of the present. The recent group suffers therefore from a double disadvantage = for the men of the past are granted almost three paintings each - those of the present about 1, 1/3 each. I suppose that people are saying that we have done badly again by "living Americans" (we should offer to pit eleven Homers against eleven Hoppers - the backfield to be watercolorers).

With catalog in hand, faintly and from a great distance, I make these suggestions knowing that you will have anticipated me in many of them. I'm keeping two factors in mind, first, the French and, second, the impression apparently given by the present show that American painting ain't what it used to be. (There is no mention in any of your letters of sculpture so I take for granted that none will be in the Paris show).

BELLOWS - Cat. No. 3 omit - too sweet, bad color, substitute Lewisohn's Four Cows. I don't think Lewisohn himself likes the Hills of Dream much.

BENTON - Add two smaller canvases = a head and a composition later than No. 4.

BLAKELOCK = Omit one = (No. 5 looks like a fine picture).

BLUME = Add either of the two large pictures. Scranton at Daniel's Gallery is better than Mrs. Rockefeller's Parade. I feel quite strongly that this would be a valuable addition if the youngest generation is to be given a fair show.

BURCHFIELD - Add three: 1) Wind at Night, 2) Mrs. Rockefeller's First Hepaticas and a good middle period mid-western barn or tired looking house.

BROOK - Add large still life second prize Carnegie Show in our second American show.

COLEMAN - Omit No. 17 - not typical. Substitute some West 10th street scene or omit entirely.

DAVIS → No. 22 omit. If he is included I think the red Filling Station is his best picture. At least the subject is American.

BEMUTH - Keep No. 23 if possible. Add at least three watercolorers: 1) A flowerpiece (Crowninshield's red flowers), 2) Rothbart's Sailors (shown in 19 Americans) 3) One or two of Osborne's Henry James watercolorers, 4) a circus watercolor either Mrs. Rockefeller's Trick Cyclist or the best of Mrs. S.S. White's. I think the quality of these watercolorers is as fine as anything in American art - and there should be enough of them to make a group. One of the large gouaches of semi-cubistic roof compositions might be added making a group of five watercolorers.

DICKINSON - No. 26 - substitute a more imposing still life if one is avail-



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3.

- able. The group of Dickinsons in the "19" had two or three paintings superior to this one notably a Still Life from the Cleveland Museum and a Street Scene (Quebec? I think from Philips = Very angular).
- EAKINS - Add a rowing picture - either Cleveland or Philadelphia Museum is superior to Brooklyn's. Add portrait of old lady which Babcock, I think, still has. Is Salutat in good enough condition?
- FULLER → Omit. Seems to me well before the period of our show.
- HALPERT - No. 40 omit.
- HART - Add Cock Fight
- HASSAM - No. 43, will this be of any interest to the French?
- HENRI - Omit?
- HOMER - Add early Croquet in Hartford Museum and at least two watercolors. 1) Mountain top hunting picture with fallen tree called possibly Burnt Mountain in Henschel's collection and one of the best Homer watercolors. 2) Beats at Anchor (Bermuda?) of Adolph Lewisohn's. Could we get also the Havana fort picture (oil) with the searchlight and cannon from the Met.
- HOPPER - Add one or two oils = Our House by the Railroad and a street scene and perhaps one the large recent ~~xxxxxxxx~~ interiors. Also add one or two watercolors: 1) Mrs. Rockefeller's street with box cars.
- INNES - Leave out any that look too much like Dupre' or Daubigny.
- KANTOR - No. 59 is this really a first rate Kantor? I don't know it.
- KUNIYOSHI - Omit 63? (I don't know it) substitute 1) smaller still life 2) fat lady acrobats, 3) Lewisohn's Cow making a group.
- MARIN - Add two or three, 1) Fogg Museum picture, 2) Hartford Museum picture.
- MARSH - Add Merry-go-round
- O'KEEFFE - Add either Black Petunias or Mrs. Liebman's Flower piece.
- ROBINSON - Omit both
- RYDER - I think this is the best we can do unless we borrow the Cleveland Death Riding
- SARGENT - Wish we could get Assher Wertheimer from the Tate.
- SHEELER - Add Telephone (Mrs. Rockefeller) and Hurricane Deck (with white funnels). Hope Ford will lend, otherwise Mrs. Rockefeller's Ford Factory would do.
- SPEICHER - No. 98. He'll never do so well again.
- STERNE - Add Blue Chair and Bali scene in Sam Lewisohn's bedroom. Have seen his new work; he's done two still lifes of Peppers both superbly painted one of these could be spared from his show.



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4.

WEBER - Add two small gouaches ( 4 x 4 inches). Neumann has best and Oppenheimer = and Abbett has excellent one. Add the Embrace belonging to Weber and frieze of eight female figures belonging to Mrs. X. ( Weber's chef patroness) - both illustrated in Weber catalog. These are highly original, sensitive and beautifully painted. The large Chinese Restaurant might be considered in spite of its futurist influence.

WYANT - Can't see Wyant.

ZORACH - No. 19 This may be good but I think he's a mediocre watercolorist

WHISTLER - Philips has a smallish but superbly painted half length portrait of a girl - with nothing aesthetic about it.

-----  
Other Additions.

I would recommend in addition the inclusion of these pictures mostly by men who are not in the New York Exhibition.

FRANKLYN WATKINS: Suicide in Costume owned by Carnegie, vigorously painted original and striking.

MARK TOBEY: American Landscape owned by Mrs. Muriel Draper shown in our second American exhibition and considered by many friends of my own age the best picture in the show.

GRANT WOOD: American Gothic ( portraits of Iowa farmer and wife) owned either by Chicago or Detroit Museum.  
Birthplace of President Hoover . I have not seen this save in half-tone. Daniel Rich of the Chicago Art Institute would help us with these.

MARSDEN HARTLEY - Portrait of a Friend or some such title , the large abstract picture which dominated the large room in our second American show. To my mind the best thing of its kind ~~xxxx~~ painted in America and not derived from French cubism. It is loud and strong and gay. Stieglitz has it.

GEORGE BIDDLE; Study for his mural. I think Rehn has it, it did not go on tour because the big fresco was too heavy.

BENJAMIN KOPMAN : The Ruined House ( illustrated in catalog of second American show) . Neumann knows where it is.

HILAIRE HILER: Harbor with ships - now at gallery of Living Art, N.Y. University, Washington Square East.

CHARLES GOELLER: Checked Tablecloth, austere beautifully painted still life. Daniel knows where it is.

If you should consider CHAPIN I think his Pretzel Man is his most distinguished picture. Doesn't Reet own it? Rehn knows. Did you see Burlin's pictures? I didn't.



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5.

I'll send any other ideas that may occur if they seem worth it. Of course there are single pictures by such people as Dasburg, Miller, Beal, Schnakenberg, etc. but they scarcely seem more or less valuable than Coleman, Peer, Pollet, McFee or Henri.

This letter is not complete but it is long enough for the first section. I shall write again in a few days after I have had time to think the question over more carefully.

Very sincerely yours,

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5.

I'll send any other ideas that may occur if they seem worth it. Of course there are single pictures by such people as DASBURG, MILLER, BEALF, SCHNAKENBERG, etc. but they scarcely seem more or less valuable than COLEMAN, POOR, POLLET, MC FEE or HENRI.

-----  
There are several questions which I should like to ask:

Who is to be responsible for supervision and cost of

- 1) packing and shipping
- 2) insurance in transit
- 3) French customs
- 4) unpacking and storage of cases
- 5) frames and repairs
- 6) publicity, posters, newspaper notices
- 7) catalog, preparation and printing
- 8) labels or check-list
- 9) collecting, repacking and shipping
- 10) insurance if any while hanging

I'm sorry to seem so much in the dark. I must have if possible some information or at least your opinion on these questions before I talk with de Garreis. I understand that you wish me to hang the show if that can be arranged with de Garreis.

I shall write again in a few days after I have had time to think these questions over more carefully.

Very sincerely yours



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# THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

570 Lexington Ave.,  
November 9th, 1932.

Mr. Alfred H. Barr,  
c/o Madam Fitzmaurice,  
63 Via P.L. de Palestrina,  
Rome, Italy.

Dear Alfred:

Thanks so much for your letter from Rome. I did not know that the College Art Association was going to have an International show, at the Rockefeller Center. I think that they will have great difficulty in getting first class pictures for any such exhibit for we would be more or less under ~~the~~ control of so many of the French school and the American school as its best pictures are in our present show. Furthermore, so far as I have seen the pictures in the College Art Association, they are invariably very second class.

I am by no means certain that we will want to have a Picasso show. Some of the Trustees I think are quite against it, especially Mr. Clark. Our prime necessity this next year and a half is to get some money, and a Picasso show certainly would not help us to do that. However, we are not going to say anything about this as yet, but will leave it for discussion with Reber when he comes to America, which I think he expects to do in December.

I note what you say about the exhibition of American painting in Paris. I don't agree with you about Bellows. When I talked with Guiffrey, he spoke especially about Bellows as having great interest. Furthermore, I find that Bellows stands up splendidly in our present exhibition.

As I have gone over the pictures in this exhibition, I have come to the conclusion that for Paris we want to cut out Dewing, Friedman, Kent, Lawson, Theodore Robinson and Weir; also LaFarge with the exception of a small still-life belonging to Mr. Clark. I think that we can do better than we have done in this show in a number of cases, for example the Lewisohn Bellows "Landscape" shows up very badly. To bring the total number of pictures up to 150, which is what is wanted by the Louvre authorities, we will have to increase the representation

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of several of the artists and add some not included in the present exhibition. We will also include some lithographs and drawings and possibly etchings.

I assume that you have a copy of the catalogue. What I have in mind about the paintings is about as follows, - in each case I refer to the catalogue number:

3. Omit and substitute "Sunday Morning Riverside Drive". Add another painting, possibly the one of the Brooklyn Museum.
7. Endeavor to get a better example.
11. Add one of the early water colors and a recent one, making four in all.
12. Omit. If possible obtaining a picture called "Row Boat" from the Dale collection.
20. Omit. Obtaining a larger figure painting in place of it.
24. Omit. Adding one or more other water colors.
25. Omit.
27. Omit, obtaining larger and more important example.
29. Omit, replacing with some selection probably from Cincinnati Museum.
31. Omit, replacing with rowing picture.
34. Add painting in Phillips collection.
35. Omit.
37. Omit.
39. Add water color or pastel.
42. Add two water colors.
52. Add several water colors and one or more additional paintings.
54. Add water color and additional painting.
58. Omit.
61. Omit.
64. Omit.
66. Omit.
67. Omit.
68. Add early painting of "Girl in Checkered Dress".
74. Omit.
82. Omit.
83. Omit.
89. Add two or more paintings, possibly "Temple of the Mind" in Buffalo.
94. Omit. Add additional water colors "Bermuda" "Glouster", English and Adirondack periods.
96. Add one painting.
98. Add one or two paintings.
101. Add one or two paintings.
105. Omit.
106. Omit.
110. Omit.
111. Omit.
112. If this painting is not returned to Paris, but remains in this country, we should make a special effort to replace it with "Miss Alexander" from the Tate and "Carlisle" from Glasgow. We should also get a better presentation of pastels and water colors.
118. Omit.



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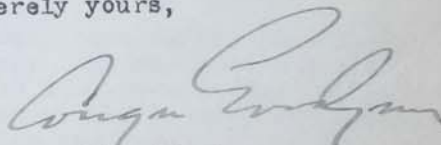
-3-

- 120. Omit.
- 121. Omit.
- 123. Omit, replacing with smaller one.
- 125. Omit, replacing with portrait of Ghandi.
- 127. Omit, replacing with "Standing Woman" from Tate Gallery if possible.
- 131. Omit.
- 134. Omit.
- 138. Omit.
- 140. Omit, replacing with smaller example.
- 146. Omit.
- 150. Omit, replacing with figure of "Woman on Horse Back".

In the case of sculpture, the omissions would be the large pieces which we could not afford to transport, and in some cases the sculpture exists only in plaster and it would be dangerous to ship it. In any case, the *l'ouvre* people said they only wanted sculpture to fill in and not to make a special sculpture exhibition. Of the large pieces of sculpture which we have, by far the best is Zorach's "Embrace". I would not have the large La Chaise in any case.

I would like to have No.140 in stone, as that is the proper medium, but No.131 I like less and less the more I see of it. These are just preliminary remarks. I would like to have suggestions from you as to what artists to include who are not in the present exhibition.

Sincerely yours,



President.

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A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

570 Lexington Ave.,  
November 3rd, 1932.

Mr. Alfred H. Barr,  
63 via P.L. de Palestrina,  
c/o Madam Fitzmaurice,  
Rome, Italy.

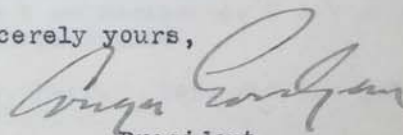
Dear Alfred:

I am handing you herewith copy of letter I have just written to M. Andre De Garrois in reference to an exhibition we are supposed to have in the Musee de Jeu de Paume. Within the next week or ten days, we should be able to find out whether we can get the loan of the pictures that we want, and definitely go ahead with the exhibition or have to give it up.

I will cable or write you as soon as I know definitely, and at that time I hope that you can arrange to go to Paris and work out the details with De Garrois. I hope, too, that you can arrange with De Garrois to take charge of the hanging of the exhibition. I have not written to him on that point, as I thought you could best work it out in conversation.

I would expect to come to Paris some time during the exhibition, and possibly for the opening. We may have a little difficulty in getting 150 pictures that we will want to send. Certain of those in the present show will be dropped, especially the Theodore Robinsons and probably the Wyants. I am going to try to get Little Miss Alexander from the Tate, although it will require an act of Parliament to get the picture out of the country.

Sincerely yours,

  
President.

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A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

570 Lexington Ave.,  
November 1, 1932.

Mr. Alfred H. Barr,  
63 via P.L. de Palestrina, c/o Madam Fitzmaurice,  
Rome, Italy.

Dear Alfred:

The American Show, which opened yesterday, I am sure is going to be a great success. Cahill has done an excellent job on it in every way, besides that, he is a nice fellow and I like to work with him. His introduction to the catalogue I think is good, the Museum was kept open while the show was being installed without interruption, and the pictures are splendidly arranged on the walls, and even the sculpture looks well. I really think that the show will be a revelation to the people who have been sneering at American art.

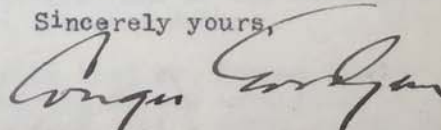
Whistler and Innes cant be laughed off, nor can Blakelock at his best. The Blakelock that we got from Rubens is magnificent. We even have three good Sargents. Of course, Homer-Ryder-Eakins hold up, but Wyant and Robinson parish utterly. As a whole, the men of the past from Whistler through Bellows carry off the honors and the show is far from a boost to the painters of today as compared with those of yesterday in this country.

I am sure the show will be a splendid thing for the Museum.

Since writing the above, the Times and Tribune have printed criticisms of the show, which I am enclosing. All of the comment by individuals is most favorable.

Please give my regards to Mrs. Barr. Hope you are getting great results from your vacation.

Sincerely yours,



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A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

570 Lexington Avenue,  
October 12, 1932.

Mr. Alfred H. Barr,  
63 Via P.L. da Palestrina, c/o Madam Fitzmaurice,  
Rome, Italy.

Dear Alfred:

I have just learned from the Museum that you are in Rome. I landed Sunday after a month in Europe which I enjoyed very much, and in spite of Wall Street, I feel like a different person than when I left. I hope that you are getting good results from your rest.

I did very little about pictures on this trip. I saw the Picasso exhibition in Zurich and thought it was very fine. I also saw Dr. Reber in Lausanne. He has great enthusiasm for our Picasso show still, and says that there will be no difficulty in arranging one after November 1933. He strictly advised against talking the matter up with the dealers at this time, and I think he is right. I think we should co-operate with Reber and let him do what is necessary to do with the dealers. There are several reasons for this, - the primary one is that it will save us a great deal of trouble. We will also find that the dealers will be much more amiable than they have been in the past, for there does not seem to be much prospect of an improvement in the art market for a good while.

Dr. Reber is coming to America this winter, and I will see him and talk the matter over further.

I saw Guiffrey just before sailing, and arranged with him to have the exhibition of American art in the Rorangeri under the auspices of the Louvre in June and July.

On getting back here, I find that Mr. Thomas Cochran, of J.P. Morgan & Company, is arranging for an exhibition of American pictures in London this spring, but I think we can work together and perhaps have an exhibition first in London and then in Paris.

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# THE MUSEUM OF MODERN ART

~~Sketch~~

No <del>Painters</del> of pty before 1900	_____	c. 60
No of painters before 1900	_____	18
No of paintings each	_____	<del>about</del> over 3
No of pty "Whistler through Bellows"	_____	about 80
No of pty " " " "	_____	about 28
No of pty " " " "	_____	about 2 1/2
No of pty after 1900		c. 60
" painters		c 41
" No each		c 1 1/3
		40
		31

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# THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

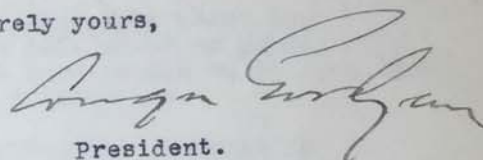
11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

Page 2.

I am seeing Cahill about our show in November. I think it is going to be a great success.

Please give my regards to Mrs. Barr, and when you feel like it, drop me a line.

Sincerely yours,



President.

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*Barr* *Goodyear*  
**THE MUSEUM OF MODERN ART**

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET

NEW YORK

TELEPHONE: CIRCLE 7-7471

CABLE ADDRESS: MODERNART

*please file - personal.*

570 Lexington Ave.,  
July 22nd, 1932.

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

Dear Alfred:

Thanks very much for your letter. I had only about one hundred books to turn over, and the gift is of no great importance except as a starter. I hope to add to it from time to time as I see publications that interest me.

The Fourth Floor exhibition of reproductions I think is excellent. It was a very good idea to put it on.

I note that you are working on a list of films that might be suitable for presentation to the Museum. Of course, we will be very glad to receive the list, but I want to warn you against working on your vacation. There will be a good many things to come up that you will be eager to work on, but I feel that it is a great mistake for you to do so.

Hope you are having a fine time, and getting lots of out-doors by day and lots of sleep by night.

I have decided quite definitely on the sculptors that we will have in the fall exhibition, but not so definitely upon the works that will represent each. Next week I understand that Mr. Cahill will start work actively on the show. I believe he is spending his mornings at the Museum now.

Good luck to you.

Sincerely,

*Conger Goodyear*

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*Barr* *Goodyear*  
THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

570 Lexington Ave.,

July 8th, 1932.

Mr. Alfred H. Barr, Jr.,  
13 West 53rd Street,  
New York City.

Dear Alfred: Thank you for yours of the 7th, enclosing check  
for \$7.00.

Yours very truly,

*A. Conger Goodyear*

BOARD OF TRUSTEES

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*Goodyear*

*Don*

July 7, 1932

Dear Mr. Goodyear:

I am enclosing a check  
for seven dollars to cover 150 francs  
which you were good enough to pay for me  
when we bought the casts of botanical  
specimens at the Natural history shop in  
Paris.

Sincerely,

*AG*

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

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Goodyear

expedition the same space  
 knowledge of the artist's work. Proposed for a first June 22, 1932  
 exhibition after discussion with the Rockefeller and Nelson and after the  
 first look back, opening to critics November 22 (this date has been  
 YANBUICVN BVIMLINO 1922-1922. After look back, second look entire  
 these exhibitions, after 1922-22

Dear Mr. Goodyear:  
 Following your suggestion made immediately before you left town I got in touch with Mr. Clerk and Mr. Lewisohn, concerning the problem of directing the exhibitions next year. They felt that James Sweeney could scarcely serve as acting Director for the year since he is professedly not interested in American painting and knows very little about it. Since our American painting exhibition is to be the most difficult as well as the most conspicuous exhibition of the year they question very much the advisability of appointing Sweeney until after the American Exhibition, if at all, and they have suggested that one of the expedition committee should organize and direct each show. With our present staff and this special assistance I think we could get through the year. For the American show several names have been suggested: Lloyd Goodrich, Forbes Watson, and Holger Cahill. I am inclined to favor either Goodrich or Cahill. Each of them is, I think, capable of doing the job, that is of completing the list of paintings, supervising their collection and hanging with the assistance of Alan Blackburn and Miss Mallette, and writing the catalogue. Goodrich has just finished a book on Thomas Eakins and has been a careful student of American painting for ten years or so. Cahill is somewhat older, was connected with the Newark Museum, has written monographs on American painting and recently an extensive essay on contemporary American painting. If either of these men were to take over the American Show he would have, I suppose, to be paid at least a thousand dollars which would include, of course, writing the catalogue. I have discussed the catalogue with W. W. Norton, who seemed more interested than in any of our previous catalogues. They feel that having someone outside the museum such as Goodrich might be an advantage in selling the catalogue as a book. If it is decided to choose one of them it would be most advisable to have me go over the exhibition with him as soon as possible. I might add that Mr. Cahill is now writing a catalogue on Mrs. Rockefeller's Collection of American Primitives and I think would be available. I know that Goodrich would be available since he is just between books, for after the Whitney



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A. Conger Goodyear, Esq., June 22, 1932

Museum publishes the Perkins monograph he expects to write some kind of history of American painting. Mr. Clark knows Goodrich very well, and Mrs. Rockefeller knows Cahill. I think that Goodrich might be the better choice since he is completely independent with dealers while Cahill has at one time worked in cooperation with Mrs. Halpert (though not as a dealer). The other shows that we are considering could also, I think, be handled by special directors either acting as volunteers or as temporary appointees.

Follows a list of possible exhibitions with my suggestions as to organizers:

- Exhibition, Summer and Early Fall, 1932. July 15th, A SURVEY OF MODERN PAINTING. Color reproductions, to be held in connection with Columbia and other summer schools. This will consist of the four exhibitions circulated during the winter in New York high schools. Miss Fentl will supervise hanging them.
- October? First floor, rear rooms. PERSIAN MURALS. Full-size copies after paintings recently exhibited at the Musée des Arts Décoratifs. This exhibition to be chosen from a large number of paintings now being brought to this country by the American Institute for Persian Art. The secretary, Myron Bement Smith, would be in charge of the exhibition and someone affiliated with the Museum, such as James Sweeney, or one of the Exhibition Committee, would help in the choice to make sure that those pictures most clearly relating to modern painting were selected.
- October? Fourth floor. AMERICAN PRIMITIVES. From the collection of Mrs. R. As Cahill is now at work on the catalogue for Mrs. Rockefeller I think he would be willing to select and arrange the exhibition for very little more money. His catalogue could be sold at the time of the exhibition. It might be much better to have this exhibition considerably later in the year, say half-way through the American exhibition, or in the middle of December.

Large Exhibitions, Winter 1932-33.  
 AMERICAN PAINTING, 1862-1932. First floor rear. Second floor entire. Third floor rear? Opening to critics November 7th (this date has been arranged after discussion with the Metropolitan Museum and with the knowledge of the Whitney Museum). Proposals for a director of this exhibition are made above.

*Handwritten signature*



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NEW YORK CITY  
 230 Lexington Avenue  
 A. Conger Goodyear, Esq., 2.

June 22, 1932

Spring, 1933. MASTERPIECES OF FRENCH PAINTING. Loans principally from Trustees and the friends of the Museum who are willing to continue the insurance on their pictures. I do not think that a catalogue is necessary for this exhibition since it is likely that the majority of the paintings would have been illustrated in previous catalogues, and most of the artists discussed previously. (In this connection may I say that the present Summer Exhibition has done much to increase sales of past catalogues.) This exhibition might very well be handled by James Sweeney whom I have taken to several of the best collections in New York, and who is especially interested in the field covered by this exhibition. I think that he would choose and hang the exhibition as a volunteer.

If we wish to have another exhibition to fill the large room between the American and French shows we might be able to get the Rockefeller Tapestries although Mr. Rockefeller does not wish to lend these except when the family is out of the house. They usually go south for two or three weeks during March but the time and duration is uncertain.

The copies of the extraordinary Mosaics recently discovered in the great mosque at Damascus might be shown. They are in the Brooklyn Museum at present.

As neither of these shows may be feasible a one-man show could be given. I suggest Maurice Sterne, who has already been given to understand that he would have a one-man exhibition in the Museum, or Edward Hopper. If either of these two is shown next year it could be announced that the other is to be shown in 1933-34. Such an announcement would be wise since our only previous retrospective show of an American painter was Max Weber, who like Sterne was born in Russia and has distinctly European characteristics, whereas Hopper is one hundred per cent American. A Hopper show would, I think, be a great success popularly. He has not had a retrospective and has recently done several large pictures which would make a fine show in the second floor gallery with one or two other rooms given to watercolors. In the case of Sterne, of course, we could have sculpture and drawings as well as painting. I do not think that we should give a one-man show to a painter who does large paintings unless he is worth showing in the big gallery for three or four weeks.

A Segonzac show has, of course, been in the offing for some time. I think that your plan of showing a room of carefully selected oils with two or three rooms of drawings and watercolors, and perhaps prints, is an excellent idea.



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June 22, 1932

If we held a Hopper show we would have the cooperation of Rehn, working under the supervision of the Exhibition Committee. If we had a Sterne show I think Mrs. Lewisohn might be of great assistance. Sweeney has no interest in either of these painters. It would not be necessary to have an elaborate Hopper catalogue as a monograph already exists. The Sterne show, however, would be a good occasion for a monograph as none has been published of his work.

Smaller Exhibitions, Winter 1932-33. 20th CENTURY DRAWINGS. To include those in the Museum's Permanent Collection (three of these have been given by Lincoln Kirstein. These and any other gifts of drawings could be announced and featured at this time.) Miss Pantl or Sweeney could hang this show which you or Sweeney could select.

GERMAN PRINTS, in the Permanent Collection. Gifts of Sachs, Cohn, Ross, and others. Miss Pantl could hang. This would be a one-room show.

SCULPTURE BY PAINTERS - Degas, Renoir, Gauguin, Daumier, Matisse, Picasso, and so forth. If this came in the spring Edward Warburg could be placed in charge as he is much interested in this field and owns sculpture by Daumier, Gauguin, and Degas.

MAN AND WORK. Photograph exhibit on, in cooperation with the New York State Free Employment Bureau. Philip Johnson in charge.

RICHARDSON TO WRIGHT, American Pioneers of Modern Architecture. Johnson in charge. Johnson and Hitchcock are touring the middle west searching for fresh material for such an exhibition elsewhere. I have suggested that one of the small rooms in the Museum be given over to the Department of Architecture whenever it should wish to have a small exhibition.

49

A. Conger Goodyear, Esq. 3  
570 Lexington Avenue  
New York City

June 22, 1932

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*Barr*

*Goodyear*

11 West 53 Street

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*Barr*  
Museum of Modern Art

*Goodyear*

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Form 2-C

A. Conger Goodyear, Esq.  
888 Delaware Avenue  
Buffalo, New York

BEST WISHES TO YOUR SON

Alfred and Marga Barr

P.S. You know, of course, that the complete list of names including the three questioned pictures was published both in the Times and the Tribune last Sunday. This release was made upon the order of Nelson Rockefeller following the meeting between him, Mr. Clark and Mr. Devoise.

A. Conger Goodyear, Esq.  
570 Lexington Avenue



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

Goodyear

11 West 53 Street

April 29, 1932

Dear Mr. Goodyear:

Concerning the catalogue, I think you should know the following facts: The catalogue would cost between nine hundred and a thousand dollars. If not published it would cost between eight and nine hundred dollars since it is at present in page proofs. Six hundred dollars has been underwritten by Mr. John R. Todd, seventy-five by the architect, Mr. Harrison. Paper for two thousand copies is on hand. The selling price was to be fifty cents.

If it is decided to throw out the work of Shahn, Cellert, and Cropper their pages could be eliminated from the catalogue.

If it is decided to keep their pictures in the Exhibition illustrations of their work could be eliminated from the catalogue if thought wise.

I think it would be grave injustice to the other artists in the Exhibition and would partially defeat the whole purpose of the show were the catalogue to be eliminated. It was intended to provide illustrations of work by potential mural painters other than those of the School of Rome, and might have a more lasting influence on architects, builders and interior decorators than even the Exhibition itself.

I question whether Mr. Todd and Mr. Harrison would consent to underwriting an unpublished catalogue.

Sincerely yours,

P.S. You know, of course, that the complete list of names including the three questioned pictures was published both in the Times and the Tribune last Sunday. This release was made upon the order of Nelson Rockefeller following the meeting between him, Mr. Clark and Mr. Devevoise.

A. Conger Goodyear, Esq.  
570 Lexington Avenue

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ALFRED H. BARR, JR.  
DIRECTOR

THE MUSEUM  
OF MODERN ART

JERE ABBOTT  
ASSOCIATE DIRECTOR

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ALFRED H BARR, DIRECTOR MUSEUM OF MODERN ART=  
11 WEST 53 ST=

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BELIEVE ONLY SATISFACTORY WAY TO HANDLE MATTER IS TO  
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A C GOODYEAR..

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ALFRED H. BARR, JR.  
DIRECTOR

*Barr plus*

# THE MUSEUM OF MODERN ART

*Goodyear*

JERE ABBOTT  
ASSOCIATE DIRECTOR

730 FIFTH AVENUE • ROOM 1205 • NEW YORK CITY

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

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J. C. WILLEVER, FIRST VICE-PRESIDENT

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ALFRED H. BARR, DIRECTOR=

MUSEUM OF MODERN ART 11 WEST 53 ST INYK=

YOUR WIRE VERY GLAD PAINTINGS WITH CARICATURES HAVE BEEN  
ELIMINATED ASSUME BEN SHAHN PICTURE ALSO ELIMINATED HAVE NOT  
WRITTEN HOOVER AND YOU MAY USE MY SIGNATURE AS PROPOSED=

A. C. GOODYEAR.

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ALFRED H. BARR, JR.  
DIRECTOR

*Barr  
plus*

## THE MUSEUM OF MODERN ART

730 FIFTH AVENUE • ROOM 1205 • NEW YORK CITY

570 Lexington Ave.,  
March 25th, 1932.

*Goodyear*

JERE ABBOTT  
ASSOCIATE DIRECTOR

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

Dear Alfred:

Referring to your letter of the 22nd: I forgot to speak to you yesterday afternoon about the botanical model. I forgot that I had one for you. Really it was my fault not to have mentioned it. I will see that it is sent to you immediately.

The expense is so trifling it is not worth speaking about.

Yours very truly,

*A. Conger Goodyear*

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A. CONGER GOODYEAR, PRESIDENT • MISS LIZZIE BLISS, VICE PRESIDENT • MRS. JOHN D. ROCKEFELLER, Jr., TREASURER • FRANK CROWNINSHIELD, SECRETARY • WILLIAM T. ALDRICH • FREDERIC CLAY BARTLETT • STEPHEN C. CLARK • MRS. W. MURRAY CRANE • CHESTER DALE • SAMUEL LEWISOHN • DUNCAN PHILLIPS • MRS. RAINY ROGERS • PAUL J. SACHS • MRS. CORNELIUS J. SULLIVAN



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*Goodyear*

*Barr*

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NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

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

April 18, 1932

A. Conger Goodyear, Esq.  
c/o D. T. Cushing  
Bogalusa, Louisiana

CENSORSHIP SITUATION MORE COMPLICATED THAN WHEN YOU LEFT BUT IS NOW WORKING TOWARD A SOLUTION LEWISOHN INCLINED ON SECOND THOUGHT TO LEAVE ALL PICTURES IN MRS ROCKEFELLER WILLING TO LEAVE ALL IN CLARK WHO HAS SEEN PICTURES IS FOR TAKING OUT THREE MOST OBJECTIONABLE STOP ALL FOUR THINK PROBABLY WISER TO ELIMINATE CARICATURES OF INDIVIDUALS BUT FEEL IT A MISTAKE TO CENSOR FOR OTHER REASONS STOP IVY LEE STRONGLY SUPPORTS THIS POINT OF VIEW DENEVOISE ROCKEFELLER LAWYER ALSO CONSULTED BY NELSON STOP NELSON AND LINCOLN IN HARMONY WITH TRUSTEES AND ARE PROCEEDING TO ELIMINATE CARICATURES STOP TO DATE LOWELL PICTURE IS OUT OTHERS ARE IN PROCESS WILL KEEP YOU INFORMED

Alfred

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

have felt it necessary to write this letter for otherwise, because of the ambiguity of a sentence, you might reasonably have lost faith in my willingness or capacity to carry out the directions of the Executive Committee.

Very sincerely yours,

*MB*

*(M)*

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Barr  
pers

Goodyear

March 22, 1932

Dear Mr. Goodyear:

I am glad that you wrote me concerning Mr. Abbott's resignation and while I feel that we must not let this matter become an issue I must repeat what you apparently did not understand in our conversation after the Trustees meeting, that you had misinterpreted the sentence in my letter of March 14th. As you attach some importance to this sentence please let me make clear what I meant.

The sentence was: "I had not told him, however, that it would be absolutely impossible for him to remain with the Museum because I hoped that this would not be necessary" You interpret this sentence as an assumption on my part that the action of the Executive Committee might be reversed. What I meant was that I hoped and supposed that Jere would resign voluntarily before he was told that it was absolutely necessary for him to resign. I had every reason to suppose that he would resign voluntarily because I had told him that the Trustees felt that he should take the Smith job. But in order to avoid any possibility of his turning down the Smith job I had made a definite arrangement with him to make no decision until he had consulted with me. Unfortunately I was away immediately after his return from Smith and instead of writing or telegraphing me he approached Mrs. Rockefeller who had already told him that she thought it would be better for him to take the Smith job.

I think that Jere wanted to stay with the Museum in spite of a difference in salary of \$1200. Also, he has felt, rightly or wrongly, that he was hired by the Trustees and was therefore responsible to them in the last analysis rather than to me. For this reason also he wished to carry his case directly and clearly to the Trustees. The chief reason for any ill feeling on his part was the fact that he thought the Trustees should have taken up the matter directly with him.

I think that the matter is now at an end but I have felt it necessary to write this letter for otherwise, because of the ambiguity of a sentence, you might reasonably have lost faith in my willingness or capacity to carry out the directions of the Executive Committee.

Very sincerely yours,

*[Handwritten initials]*



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Dear Mr. [Name]

(Handwritten initials)

I am sorry to hear that you are leaving the Museum. It is quite true that I wished Jere to remain with the Museum but I was thoroughly convinced that it would be impossible to keep him.

P.S. It is quite true that I wished Jere to remain with the Museum but I was thoroughly convinced that it would be impossible to keep him.

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

I am sorry to hear that you are leaving the Museum. It is quite true that I wished Jere to remain with the Museum but I was thoroughly convinced that it would be impossible to keep him.

I am sorry to hear that you are leaving the Museum. It is quite true that I wished Jere to remain with the Museum but I was thoroughly convinced that it would be impossible to keep him.

Sincerely,  
[Signature]

1938

(Handwritten notes)

(Handwritten notes)

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Barr  
pers

Goodyear

March 22, 1932

Dear Mr. Goodyear:

Very stupidly I have been unable to remember to ask you about the enlarged botanical models of lichens which we bought in Paris together.

One of these was a duplicate and I was to pay you for it after we returned to this country. I am afraid by this time you may have given it away but if you have not I would like very much to call for it and to pay whatever expenses were involved. As I recall the cost was about 150 francs to which I hope you will add shipping expenses.

Very sincerely,



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



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

*Goodyear*

March 12, 1932

Dear Mr. Goodyear:

I am very sorry that the question of Mr. Abbott's resignation came to a head while I was away and before I had planned to bring the matter to a conclusion. After I received your instructions some weeks ago I told Jere that if Smith College made good its offer I did not think the Trustees would bid against it and that their feeling was that he had better accept the Smith position. At that time he gave me to understand that the Smith offer was not yet definite and would not be until he had talked with President Neilson on February 29th.

I did not, therefore, tell him that the Trustees would force him to leave the Museum, for two reasons: First, for his own sake, his self respect, and his negotiations with Smith, and for his future friendly relations with the Museum it seemed very much better to give him a chance to feel that he was leaving the Museum voluntarily rather than being forced out. Secondly, for the sake of the Museum. Since he would not leave the Museum before April first at the earliest it would be bad for his work to have him understand that he must leave, so long a while before it was necessary for him to come to a decision. ~~after I had told Jere of this attitude on the part of the Executive Committee he talked the matter over with Mrs. Rockefeller and reported to me that she had recommended that he take the Smith job. All along there had been a definite understanding between Jere and myself that he was to make no final decision until after he had discussed the matter with me after his return from Northampton.~~

As matters lay he would almost certainly have resigned voluntarily and if he had still wished to stay with the Museum I could then have given him final discouragement. Unfortunately I was absent when he returned from Smith and in a conversation with Mrs. Rockefeller he asked for confirmation of the Trustees' attitude. She wrote to you, you talked with Blackburn, and Blackburn with Abbott. The sequence was unhappy and I am extremely sorry that my absence made such a circle possible.

I have talked the matter over thoroughly now with Abbott and I think that he has no hard feelings toward the Museum.

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I think that Abbott's resignation is important. He is to be the director of the most active college museum (because of its large funds) more active even than the museums of Harvard, Yale, or Princeton; and also he has three or four very strong personal friends who are either trustees or members of the Advisory Committee. I mention this to explain why I did not tell him bluntly that he was to leave the Museum immediately after the Executive Committee came to that conclusion.

Let me say again that I am sorry that you were placed in an awkward predicament by Mrs. Rockefeller's letter.

Sincerely yours,  
 A. Conger Goodyear, Sec.  
 570 Lexington Avenue  
 New York City

*Handwritten signatures and notes at the bottom of the page.*



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*Barr pers. Goodyear*

# THE MUSEUM OF MODERN ART

730 FIFTH AVENUE  
NEW YORK CITY

A. CONGER GOODYEAR, PRESIDENT

230 Park Avenue  
Oct. 7th, 1931.

Personal:

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

Dear Alfred:

I am enclosing rough draft of an article which I have written about the Museum with the intention of offering it to the New York Times for publication in the Sunday Supplement, if they are willing to handle it. I wish you would look it over and quite frankly make any suggestions that occur to you.

I am quite doubtful about the rather flippant first paragraph. Of course, it can be easily entirely omitted without any change in the rest of the paper.

Please return it at your earliest convenience.

Yours very truly,

*A. Conger Goodyear*  
Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART.

an increasing number of artists... I...  
 When a new tendency has passed through its period of incubation and begins to break out on the body artistic, its early manifestations are treated ~~by the critic~~ tolerantly, if at all, as a mild case of chicken pox. But as the infection spreads, ~~critical~~ suspicion raises the diagnosis successively to measles, scarlet fever, small pox and leprosy. To his last breath good Doctor Subtle persists in his pharmacy of objurgation for what the layman has come to recognize as no disease but a change of complexion.

The Museum of Modern Art was established as a laboratory to determine if the period of recognition <sup>had</sup> ~~has~~ been reached ~~or was~~ close at hand. It was founded by a group of people enjoying a catholicity of taste in painting and sculpture, and more especially interested in the so-called "Modern School". Stated baldly, their purpose was to test public interest in the School and thereby determine if there was a demand sufficiently widespread and enthusiastic to justify the establishment of a public museum with a permanent collection and temporary exhibitions confined to the Modern School and the origins of that school. Modern Art is confessedly a rather vague term. It may, however, be taken generally to include the work of artists outside of the academic tradition who show originality in their work and depend upon the lessons of the past only for progress towards new ideas.

Since the Armory Show of 1913, promoted chiefly by Arthur B. Davies, there had been <sup>in New York only one</sup> public exhibition of the work of the painters who have followed Cézanne, and his great contemporaries, or of the sculptors who succeeded Rodin. To a limited clientele,



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an increasing number of dealers had played the showman for the recent great and near great, but the numbers who thronged the Armory eighteen years ago were shy of the portals of Fifty-seventh Street, however wide the doors might swing. Furthermore, many of the great treasures of private and public collections were not available for dealers' exhibition, and no comprehensive presentation was possible lacking these master pieces.

Beginning with Cezanne, Gauguin, Seurat and Van Gogh in November 1929, and continuing to this year, there have been fifteen exhibitions in the temporary galleries of the Museum at 730 Fifth Avenue. In the first year the attendance was 203,408. The total for the fifteen shows was 315 636.

The question as to public interest has been answered, nor was there any hesitation in the response. The first show, bringing together what has been called the finest collections of the works of the fathers of the Modern School ever shown, in one month had over 47,000 visitors; in the last week over 13,000 and on the last day over 5,000. In four weeks nearly 50,000 people came to the third show called "Painting in Paris" which included Picasso, Matisse, Derain, Braque and many of the lesser lights of the French School.

The answer has been emphatic beyond the dreams of the most enthusiastic believers. In the <sup>4</sup> 7,000 square feet of the new Museum's galleries -- the space included in an area of 80 ft. by 90 ft. --- <sup>4</sup> ~~one-sixth~~ <sup>almost eighth</sup> as many people entered as visited the Metropolitan Museum in the same time.

For the coming season four important exhibitions are planned and partly arranged for. Of these, two at least will be

[first year only]  
over a period of two years



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sent on to other museums in this country and probably abroad. One will be a display of modern architecture which will include models and plans of ten of the leading American and European architects who are following modern ideas. There will be shown not only single buildings but city planning schemes and housing projects. The new possibilities of such materials as glass and aluminum will be illustrated. The enthusiastic support of the architects, who have become interested assures success.

The second traveling exhibition will be one of mural paintings done for the museum by the Mexican artist Diego Rivera.

A third presentation will comprise paintings, sculpture, drawings and prints by Matisse, whose exhibition in Paris during the early summer was the outstanding event of the season there.

What may be the most interesting exhibition of the year might be called "Modern Art, Past and Present". As planned, it will place side by side the work of today and of the distant past - Egyptian, Persian, Greek, Aztec, Chinese, European - whatever may definitely illustrate relationship, throw light on sources and contribute to the understanding of Modern Art.

As often is the case in laboratories, our experiment brought in its train other answers, other possibilities, other problems. The purposes of the Museum --- its future plans and projects began to take more definite shape. From the first there has been some question as to these purposes. Many persons are unhappy without a detailed map. The Trustees of the Museum of Modern Art have felt it better for their future to have only a general direction fixed in their minds, leaving to later developments the formation of a more

included in the exhibition and especially the larger museums which have continued to it on summer recess.

*the Mexican artist Diego Rivera*  
*consist of the paintings of*

\* *Quality had been the first with will be more*  
*substantive for the future.*



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definite and detailed scheme.

From the experience of the last two years, it is now possible to say something, at least tentatively, of the future.

Given the necessary financial support, the Museum of Modern Art will proceed with a program to be here outlined which is, nevertheless, subject to change in many details.

The experimental period will come to an end with the present season. To justify its continued existence, the Museum must have an endowment and quarters more permanent and better suited to its uses than it has at present. The location should be readily accessible to the casual visitor. The choice between a building of its own and semi-permanent quarters in a larger building will depend in part on available sites, and in part upon financial considerations. Immediately a space about twice the size of that now occupied will be sufficient with provision for future expansion. The Museum should always remain comparatively small in size.

In the new quarters there will be space in which to continue temporary exhibitions, rooms for a permanent collection, a library, a small auditorium and the necessary executive offices.

The hold of temporary exhibitions will continue to be a major activity of the Museum. Many of them will be so arranged as to permit their being sent to other public institutions throughout the country. With its record and experience of the past two seasons, the Museum will be able to organize these shows in a way that will permit a more orderly and consecutive presentation of schools and tendencies than has been possible in the hurry of its beginnings. Furthermore, the field will be broadened to include architecture,



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drawings, prints, photographs, ceramics, textiles, etc. There can be no close definitions of these possible developments. The essential thing is that the Museum shall hold its house open to ideas.

The permanent collection will not be unchangeable. It will have somewhat the same permanence that a river has. With certain exceptions, no gift will be accepted under conditions that will not permit of its retirement by sale or otherwise as the trustees may think advisable. Even assuming one hundred per cent omniscience in original approval, as time goes on some works once necessary will no longer be desirable. When a creative artist has not yet attained recognition from other museums, it should be the province of this institution to give him a full representation in its collection. There are various reasons for this, - encouragement for the artist, - opportunity for the public to become familiar with his works - the possibility of securing such work at a fraction of its ultimate market value. But as time goes on and the great historic repositories of art seek the masterpieces of established reputation, they are often unobtainable except at prohibitive cost. The Museum of Modern Art should be a feeder primarily to the Metropolitan Museum, but also to museums generally throughout the country. There would always be retained for its own collection a reasonable representation of the great men but where yesterday we might <sup>have</sup> want <sup>and</sup> twenty Cezannes, tomorrow five would suffice. A few years ago not one museum in the country could boast a Maillol in its collection, and with a few exceptions, this is still true of Picasso and Epstein, or Lehmbruck and <sup>equally</sup> Van Gogh. It is ~~even~~ true that many American artists of the first rank are not properly represented in public collections. Given a Modern Museum twenty years ago and





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constant weeding out, by replacement of the inferior by the superior, the permanent collection can be kept within the limits of a small museum. It is not possible to digest many pictures at one time. To many the Mauritshuis will <sup>give</sup> more pleasure than the Louvre. If a considerable proportion of the collections of most museums should disappear, it would not be a calamity. Most great works of art gain power by isolation. No museum can attain this ideal but by limiting its collection and a changing presentation over-crowding can be largely avoided.

It is <sup>probable</sup> ~~to be hoped~~ that the Museum of Modern Art will make many mistakes - but chiefly of commission. It is not fatal to buy a Bougareau. The real sin is overlooking a Seurat. One can <sup>return</sup> ~~shift~~ a J.H. Spohler but it is practically impossible <sup>today acquire</sup> to find a great Winslow Homer, ~~today~~. We welcome <sup>thoughtful</sup> criticism and fear only silence. Recently a letter of inquiry sent to museum and college officials has called forth many interesting and illuminating suggestions. We seek others from all who are interested in what we are doing and intend.

The real foundation of a permanent collection has been established by the splendid bequest of Miss Bliss whose intelligent enthusiasm, devotion, knowledge and taste have played so large a part in the establishment of the Museum and the conduct of its activities. She gave as generously of herself as she has given of her collection, and in making this last gift she has done a lasting service in the challenge put by that gift's conditions. To receive her pictures, the Museum must go beyond experiment. It must become in fact what it is in name - a Museum - with an adequate endowment



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of sufficient funds to ensure its development into the institution of which Miss Bliss had long dreamed and for which she had eagerly planned.

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*Hagen*

*Barr*

*Barr Gresham en*

*.2 32*

11 West 53 Street  
May 10, 1932

*Dear Mr. Barr.*

Mr. Rudolf  
Gresham Realty Company, Inc.  
18 East 48 Street  
New York City

Dear Sir:

I must apologize for my abruptness this morning over the telephone. I found your tone of voice rather aggressive and when I discovered that you had not even read the letter which I wrote to the Gresham Realty Company some three or four weeks ago I felt somewhat annoyed. Of course, I shall pay whatever rent is finally decided upon but I am not accustomed to being dunned by telephone after letters of explanation written weeks before have not been answered.

Yours truly,

*H.B. Brown*

*Hagen*



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Barr

Hagen

Summit N.J. - June 22 1952

Dear Mr. Barr -

Thank you for speaking to Mr. Marvel. I had a talk with him yesterday. (He seems amazingly boyish) but very nice. I guess it's a little early in his game for him to know just what he will be able to save in the way of staff etc. But the whole thing does not look unpromising nor

DeForest Court Apartments  
Summit, New Jersey

Angela E. Hagen



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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P.S. Unless you intend to read detective stories or something of the kind for relaxation during the summer - don't fail to take along that new translation of Wölfflin - Principles of Art History - Henry Holt - it is astonishingly original and brilliant

And please, if you find a minute's time before you leave, jot down some literature on child-art and have the names sent to me.

uninteresting. Of course, I would very much rather 'assist' you - and shall not give up hopes of doing so - some day. I hope you will thoroughly enjoy your much deserved rest in the country.

Most sincerely

Angela Hagen.



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of Willkin - Principles of Art History -  
Henry Holt - it is astonishingly original  
and brilliant

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I hope you will thoroughly  
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rest in the country.

Most sincerely

Angela Hagen



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*Hagen*

*Barr*

June 14, 1932

Dear Mrs. Hagen:

Many thanks for the pictures and stories by Miss Hagen. I liked especially the Song (written), the Letter of Direction to a Boy Friend, and the House with Angel Holding a Kite. The next two years will probably find this artist at her best.

Why don't you give her some real colors and large pieces of paper, either chalks or water-colors or tempera? The last is perhaps the best providing she has a rain coat.

I spoke to Joe Marvel when I ran across him yesterday. It seems that he will not need anyone for half a year or so but I should certainly see him and keep in touch with him hereafter.

Sincerely,

*HB*

P.S. I am returning the drawings.

Mrs. Angela Hagen  
DeForest Court Apartments  
Summit, New Jersey



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Barr Hagen  
Summit Wednesday  
De Forest Court Apartment

Barr Hagen  
Summit - June 10 - 1932  
De Forest Court Apartment

Dear Mr. Barr -

Many thanks for your re-  
newed, kind help. Perhaps I'll yet get a  
start somewhere.

It has been so interesting to  
watch things grow around you - in-  
spite of depression and all. I guess (and  
hope) your admirers (to which count  
me) know, that it is your talent to  
manage people as well as your scholar-  
ship that have done the trick. I hope,

of course.

Sincerely yours

Angela E. Hagen



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Barr  
 Summit Wednesday  
 (No. Forest Court Apartment)  
 Hagenilton

etc. just instinctively and easily. Please let me know of any literature you are familiar with that treats the expression of very young children.  
 \* The Christ with Cross is - I think - inspired by a Laimi. The found somewhere

2  
 you will grow - what is the superlative in such matters? - beyond the Museum of Modern Western Art in Moscow. If coming decades are not economically against you, you will.

I am forwarding some drawings of my little one to you. The 'captions' are, of course, here 'statements' about them. Since I believe in the value of some 'psychological contents in painting', I do think they add significance. I unfortunately do not know this kind of expression of <sup>other</sup> children as young, as

of sense.  
 Sincerely yours  
 Angela E. Hagen



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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3

I have little means of comparison. She has of course never, in any way been pushed or especially encouraged in this. She has gone to nursery school occasionally within the last year and a half - but in these small suburban schools they do not work with children in this direction. She has always used my art-literature as picture books - <sup>(among her own, of course)</sup> distinguishes styles, nationalities etc. instinctively and easily. Please let me know of any literature you are familiar with that treats the expression of very young children.

\* The Christ on the Cross is - I think - inspired by a Luini, <sup>reproduction</sup> she found somewhere

2

you will grow - what is the support and matters? - beyond the Northern Western Western Art in Moscow. Censoring decisions are not even against you, you will.

Your forwarding come from my little one to you. The 'case' of course, her 'statements' about. Since I believe in the value of a psychological contents in painting I do think they add significant unfortunately do not know this of expression of <sup>other</sup> children is yours



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Barr  
 Summit Wednesday  
 De Forest Court Apartment  
 Hazeninton

They are picked, at random from many that I have salvaged. Please have your secretary return them sometime. They are all, of course, at your disposal, should you ever arrange an exhibition of child-art.

Again: thank you. I hope you have a restful enjoyable summer in that pretty New-England country.  
 Sincerely yours—

Angela Hagen

P.S. I am reviewing a splendid book of Wölfflin that has just come out (Henry Holt) 'Principles of Art History - The Problem of Development of Style in Later Art' you will enjoy the book

of sense. Sincerely yours  
 Angela E. Hagen



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Barr  
 Summit Wednesday  
 De Forest Court Apartment

Hageninton

Dear Mr. Barr - Would these invitations interest you? I'm sending them to you, in case you haven't received them yourself. So few Americans know or appreciate Goethe. (I'm writing an article for Harpers: what can Goethe mean to Americans?) Of course Gerhardt Hauptmann is old now, but he might still be interesting. I am going to the meeting on Tuesday at one noon. G.H. is a friend of my family's - if you're interested enough in the affair to come, and would like to meet G.H. I'll be glad to introduce you after the talk. Perhaps Mrs. Barr, too, might be interested. If you are there, I will see you.

I was sorry ~~sorry~~ you did not terminate the verbose monologues of the gentlemen last night at the Whitney with a poignant word of sense.

Sincerely yours  
 Angela E. Hagen

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*I doubt think you'd have to bother sending for tickets.*

*Handwritten note:*  
Handwritten text, possibly "Handwritten" or "Handwritten to".



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*Darr*

*Hamilton*

September 16th, 1932

Sept 16 1932

-S-

Miss Hamilton

Dear Miss Helen Hamilton: I had a letter from you last week and was glad to hear from you. I am glad to hear that you are at the Farnsworth Museum in Wellesley, Massachusetts.

I am not quite certain from your letter whether your friend is interested in history of art or not. If he is concerned more with contemporary art such as the movies and photography which you mention certainly are, I think it would be better for him to travel about seeing different people and different institutions rather than study in one place.

He should go to Hamburg to see Dr. Max Sauerlandt, Director of the Kunstgewerbe Museum, to Berlin where he might look up Dr. Kurt Glaser of the Kunst Bibliothek who will help him more than anyone with the bibliography of his studies.

He should visit the Bauhaus which seems to be about to move, but he can find out from Dr. Glaser where it is going.

At Essen the Assistant Director of the Folkwang Museum is a specialist in contemporary photography. He can meet him by presenting his card to Dr. Gosebruch. I think he would find Dr. Hartlaub of the Mannheim Kunst Halle also very much interested in what he is studying. I do not know the name of any German motion picture critic or amateur. I think that Dr. Glaser could give him much information.

If I am mistaken and he really wishes to study history of art, I can think of no better place than the University of Hamburg where he should consult Professor Erwin Panowsky who seems to me the most brilliant and stimulating teacher that I know. Panowsky would be glad to see him if he mentions my name and would at least give him some advice.

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*Hamilton*

*Miss*

September 16th 1932  
Miss Hamilton -2- Sept. 16, 1932

I am afraid that I cannot give you any more specific advice. I know that there are courses in the history and technic of photography in several of the technical high schools such as the Bauhaus and the schools of Stuttgart and Frankfort. I do not know of any school of the movies in Germany. For a time the French director, Abel Gance, conducted a school of the Cinema in Paris.

I hope these rather random suggestions may be of some use to you.

I wonder how your courses are coming on. I am glad you intend to come more frequently to New York where I hope to see you.

He should visit the Bauhaus which seems to be about to move, but he can find out from Dr. Glaeser where it is going.

At Basel the Assistant Director of the Folkwang Museum is a specialist in contemporary photography. He can meet him by presenting his card to Dr. Gosebruch. I think he would find Dr. Hartlaub of the Mannheim Kunst Halle also very much interested in what he is studying. I do not know the name of any German motion picture critic or master. I think that Dr. Glaeser could give him much information.

If I am mistaken and he really wishes to study history of art, I can think of no better place than the University of Hamburg where he should consult Professor Erwin Panofsky who seems to me the most brilliant and stimulating teacher that I know. Panofsky would be glad to see him if he mentions my name and would at least give him some advice.



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Bar  
pers.  
YALE UNIVERSITY

Henderson

LABORATORY OF APPLIED PHYSIOLOGY  
4 HILLHOUSE AVENUE

NEW HAVEN CONNECTICUT

132

6 Drustou Road  
Wellbury, Mass.  
Sept. 15, 1937

Dear Alfred:

May I interrupt you at a busy time? I hope you've returned from wherever you've been of any where. You are the only person I know that might be able to work through with certain suggestions I want.

Question: Where would a person study abroad who is interested in Backgrounds of Art rather than, or in addition to, the form & character of the art itself? Alfred of mine has just finished at Harvard with a Cum in Modern Art & now wants to continue studying abroad rather than at Harvard which he can't afford. He knows his way about over there, but doesn't know what University to head for to get what he wants.

Sincerely yours,

Yandell Henderson  
Yandell Henderson.

Enc.

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*Barr  
pers.*

YALE UNIVERSITY

*Henderson*

LABORATORY OF APPLIED PHYSIOLOGY  
4 HILLHOUSE AVENUE

NEW HAVEN, CONNECTICUT

He's interested in the critical  
end of it & mentally wants  
to be critic or correspondent  
with some periodical or paper -  
He wants to study where  
they'd be discussing background,  
social conditions & standards,  
aesthetic tastes, the spirit, the  
culture & all that sort of thing,  
out of which such & such an  
art grew - meanwhile living  
in the midst of the modern  
background. Another point  
is that he wants a place  
that sounds well academically,  
on account of Harvard -

Can you suggest a  
likely place? Germany  
probably (but not necessarily),  
because he's primarily  
interested in contemporary  
developments, especially  
photography & the movies -  
I should appreciate  
any advice you may

032

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Sincerely yours,

*J. M. Henderson*  
Jandell Henderson.

Enc.



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*Barr  
pers.*  
YALE UNIVERSITY

*Henderson*

LABORATORY OF APPLIED PHYSIOLOGY  
4 HILLHOUSE AVENUE

NEW HAVEN, CONNECTICUT

per about this - both  
 for my own edification  
 + to be of assistance to  
 said friend. It's to see Mr.  
 Page too, but I wanted to  
 get your opinion -  
  
 Are you having any  
 more German shows this  
 season? I shall certainly  
 be coming down to see things  
 this year -  
  
 Sincerely -  
 Helen Hamilton

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Sincerely yours,

*J. M. Henderson*  
Jandell Henderson.

Enc.

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*Barr*  
*pers.*  
YALE UNIVERSITY

*Henderson*

LABORATORY OF APPLIED PHYSIOLOGY  
4 HILLHOUSE AVENUE

NEW HAVEN, CONNECTICUT

March 19, 1932

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

Dear Mr. Barr:

I was much interested to get your letter and to learn of your conversation with Mrs. Curtis at the home of Mr. Clarence Day.

I have not attempted to deal particularly with the question of architecture in universities. I have aimed to alleviate human rather than architectural conditions. The extravagance of university administrations everywhere is preposterous. The result shows in the magnificence of the university buildings and the pitifully low scale of living of those professors who have to depend entirely upon their salaries.

I enclose a reprint of part of an address that I made last November. As you will see, I have aimed to stiffen the backbones of university officials and trustees so that they will insist that half of every donation for a building shall be kept as a fund to supply income for the expenses of the use of the building.

If you are interested in this human side I would suggest that you look at a little book edited by M. R. Davie and myself entitled, "Incomes and Living Costs of a University Faculty", published by the Yale Press, 1928. I regret that my supply of author's copies is exhausted or I should gladly send you one. From that book you will gather that while the university provides palaces for professors to spend their days in, it also provides economic conditions such that their homes afford the greatest possible contrast to such gorgeousness.

Thanking you for your letter, I remain

Sincerely yours,

*Yandell Henderson*  
Yandell Henderson.

Enc.



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*Barr*

*Henderson*

Reprinted from SCHOOL AND SOCIETY, Vol. 35,  
No. 891, January 23, 1932.

**UNIVERSITY MAINTENANCE COSTS:  
BUILDINGS VS. INSTRUCTION<sup>1</sup>**

REPORTS coming to the association from universities and colleges all over the country show that many are facing deficits and are discharging a part of their teaching staff or proposing considerable decrease of salaries. In every case the reason given by the college authorities is that the general depression has impaired income. But in some universities this is really only a part of the whole story. For several years past universities have been administered as if the funds that have poured particularly into the richer institutions were limitless. The personnel, however, has profited comparatively little. New schools and institutes, non-teaching, non-investigative departments have been set up. The administrative organization has been enlarged and vast building programs are under way. As a result the percentage of university income devoted to salaries for teachers and investigators during the past decade, especially in the richer universities, shows a very general and marked decrease, and is almost certain to go still lower. The overhead expense has increased correspondingly.

There are three principal causes for this subordination of teaching and scholarship to the

<sup>1</sup> From an address at the meeting of American Association of University Professors at Chicago, Illinois, November 27, 1931.

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Barr

Henderson

material side of our universities. These causes are, first, the mounting cost of running the plant and the drain which this expense involves upon income from general funds. The second cause is the swollen administrative expenses. The third cause is the practice of large donors and particularly of the great foundations, from which the universities draw a considerable part of their new funds, to refuse to contribute for schools and departments already established in the universities, but insufficiently endowed, and to make their donations in large part to new and bizarre undertakings. The present financial trouble in universities is largely due to this unwise practice of these foundations.

The heavy load that an immense plant imposes upon general university endowment is not generally understood even by members of university faculties. In some institutions a maintenance fund of 33 per cent. of the erection cost of each new building, except dormitories, is now set aside. This amount is, however, wholly insufficient. Investigations which I have been making, and which are as yet incomplete, indicate that the expenses of use of university buildings, such as heating, lighting, insurance, cleaning, repairs, janitors and the unavoidable additional secretarial staff when a department moves into a new building throw an expense upon the general funds of a university which often amounts to the income of a sum equal to the original cost of the building. At one university a particularly tragic situation has arisen from the expenses associated with the new buildings; for this expense has absorbed an amount of income from general endowment virtually

equal to the entire interest from a fund of \$20,000,000, subscribed by the alumni four years ago and three quarters paid in, particularly for the purpose of raising salaries. Now the authorities of that university announce an estimated deficit for the current year of \$500,000 to \$700,000. In many universities the acceptance of a few more millions for buildings will produce virtual insolvency. Even if their incomes were unimpaired a few more years of the present policy would bring them to a condition in which their entire income would be absorbed by plant and administration, with no funds for teachers.

The obvious, if partial, remedies for this situation are that universities should open no new buildings, even if they are completed, until times improve. No donation in future should be accepted for a building that does not carry an equal amount for the expenses of using the building; in other words 50 per cent. for building and 50 per cent. for endowment. Administrative and non-educational, non-investigative departments should be reduced as much as possible. And finally the great foundations should be forced by an aroused public opinion to throw the whole of their remaining funds if necessary to the support of those essential but unsensational parts of universities and colleges to which they have heretofore contributed comparatively little.

YANDELL HENDERSON

YALE UNIVERSITY



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Barr  
pers

Henderson

March 16, 1932

My dear Professor Henderson:

At the home of Mr. and Mrs. Clarence Day I had the pleasure of talking with Mrs. Ronald Eliot Curtis who told me something of your study of the economic systems of universities and colleges.

I got the impression from her that you were preparing a criticism of waste on the part of universities and wondered whether you were including university architecture as one of the channels of waste. As an alumnus of Princeton writing to a professor at Yale I feel little hesitation in asking for information as to what has been done to make clear the extraordinary inefficiency and wastefulness of the so-called collegiate Gothic. This style with its small windows, the expensive masonry, the leaded glass, carved moldings and copings, and irregular planning, now seems to have been fastened both upon large universities and many smaller colleges not only by the sentiment of alumni and faculty but also by the propaganda of architects.

I remember, of course, last year's "Harkness hoot" incident and the eager interest which followed upon that valued undergraduate protest. Perhaps I am supposing too much in hoping that you will make some more careful and elaborate attack upon this Gothic fashion. The matter is of particular interest to us at present because of our exhibition of Modern Architecture which includes among a great diversity of buildings from all over the world several school and college buildings including the new Swiss dormitory in the Cité Universitaire near Paris.

Mr. Johnson, the director of our exhibition, and myself would be very happy to cooperate with you in supplying you with any information about a kind of architecture which might be substituted for the old-fashioned and wasteful style now common in colleges.

Very sincerely yours,

Professor Yandell Henderson  
440 Prospect  
New Haven, Connecticut

YHB

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COPY

*Barr*

*Kalm*

*Barr*

*Heyman*

11 West 53 Street  
May 10, 1932

Dear Mr. and Mrs. Heyman:

During the recent forced march preceding the opening of our new building I have left unwritten many letters which I had wanted to write.

One of these is a note to you thanking you for calling to my attention the exhibition of sculpture by Phyllis Blundell at the Ehrlich Galleries. I enjoyed seeing it very much, and liked especially number twelve in the catalogue, the "Portrait of Sheila."

Very sincerely,

*HB*

Mr. and Mrs. David M. Heyman  
784 Park Avenue  
New York City



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COPY

*Barr*

*Kahn*

April 16/32

Dear Mr. Kahn:

I have not been able to give you any answer to the question that you asked the other day when I ~~was~~ came to your office because some of the Trustees have been away and because we had not had a Trustees meeting. I can now tell you that the Museum will be entirely unable to give any financial support to the exhibition in Chicago.

I have spoken also to Mrs. Rockefeller who feels unable to give any personal help at the present time. The other Trustees to whom I have spoken are in agreement with her. I am sorry to write you this disappointing letter but such is the situation.

May I say how much I enjoyed our interesting discussion and seeing your drawings of the Chicago buildings.

With best wishes, I am

Sincerely yours,

Ely Jacques Kahn, Esq.  
2 Park Avenue  
New York City

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K:A

*Kahn*

THE FIRM OF  
ELY JACQUES KAHN

ELY JACQU  
JOHN M. M  
—  
JULIUS G

AESSER  
MAN. A.I.A.-A.S.C.E.  
MAYER. A.I.A.

*Barr*

March 29, 1932

Dear Mr. Kahn:

I would be very happy  
to come to see the drawings in the  
Industrial Art Section at your of-  
fice. Please let me know when will  
be convenient for you.

Sincerely yours,

*JB*

Ely Jacques Kahn, Esq.  
2 Park Avenue  
New York City



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K:A

*Kahn*

ELY JACQUES KAHN, A.I.A.  
JOHN M. MONTFORT, A.I.A.  
JULIUS GREGORY, A.I.A.

THE FIRM OF  
ELY JACQUES KAHN  
ARCHITECTS  
TWO PARK AVENUE  
NEW YORK

ERNEST H. GRAESSER  
JAMES B. NEWMAN, A.I.A.-A.S.C.E.  
MACDONALD MAYER, A.I.A.

March 28, 1932.

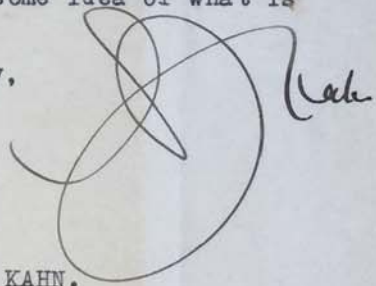
Alfred H. Barr, Jr.,  
Director, The Museum of Modern Art,  
730 Fifth Avenue,  
New York, N.Y.

Dear Mr. Barr:

I have not had chance to answer your letter of March 14th before this because I have been out of town a great deal since that time.

Would it interest you to look over the drawings of the Industrial Art Section, here, at my office? This might give you some idea of what is being discussed.

Sincerely,



ELY JACQUES KAHN.

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*Kahn*

*Barr  
Paris*

*Barr  
Paris*

March 14, 1932

Dear Mr. Kahn:

I have just returned from the south to find your interesting letter of March 4th.

Of course I shall be very happy to talk with you about your work upon the Industrial Arts group for the Chicago Fair.

Sincerely,

*AB*

Ely Jacques Kahn, Esq.  
2 Park Avenue  
New York City



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Kahn

March  
Nighth  
1932

Mr. Ely Jacques Kahn  
2 Park Avenue  
New York, N. Y.

Dear Mr. Kahn:

Your letter to Mr. Barr about contemporary art and the Chicago Fair has been received. Mr. Barr is, at present, out of town. I shall call your letter to his attention immediately on his return.

Sincerely yours,

Executive Secretary

ARB/HM

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*Barr plus*

K:A

ELY JACQUES KAHN, A.I.A.  
JOHN M. MONTFORT, A.I.A.  
JULIUS GREGORY, A.I.A.

THE FIRM OF  
ELY JACQUES KAHN  
ARCHITECTS  
TWO PARK AVENUE  
NEW YORK

ERNEST H. GRAESSER  
JAMES B. NEWMAN, A.I.A.-A.S.C.E.  
MAC DONALD MAYER, A.I.A.

March 4, 1932.

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

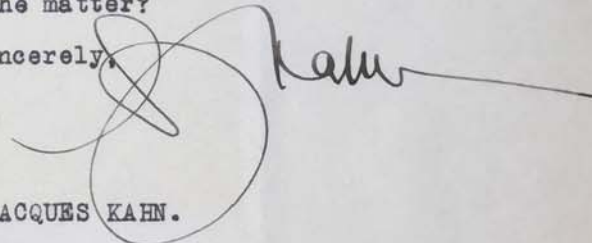
My dear Mr. Barr:

You may possibly know that I am working on the Industrial Arts group for the Chicago Fair, opening in June, 1933, which is making reasonable progress.

One thing, however, which has given me some concern is the fact that up to this time there has been such little interest displayed in contemporary art. I believe there is still time to work out a serious program and have this fit into the rest of the section as it is now planned.

Would it interest you to talk over this possibility with me to see what is being done in my particular group, and if you found it of any interest to go further into the matter?

Sincerely,



ELY JACQUES KAHN.



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COPY

Kates

Barr

Kips Bay  
B.C.

1931

March 14, 1932

Dear Mr. Aldrich:

It is a pleasure to send you five dollars as a small contribution towards the Kips Bay Boys' Club.

May I take this opportunity to say what pleasure the architecture of the Club affords me as I walk back and forth from work. It seems to me one of the finest recent façades designed in New York.

Sincerely yours,



Chester Aldrich, Esq.  
Kips Bay Boys' Club  
301 East 52 Street  
New York City

THE FIFTH AVENUE, NEW YORK

copy to Mrs. Johnson

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COPY

*Kates*

*Barr*

CHESTER H. ALDRICH, PRESIDENT      EDWARD P. HAMILTON, VICE PRESIDENT      GILMAN D. BLAKE, CHARLES BURNHAM, TREASURER      ALLEN EVARTS FOSTER, SECRETARY

**KIPS BAY BOYS' CLUB**  
 ORGANIZED 1915      INCORPORATED 1922

TELEPHONE      WICKERSHAM 2-5233

IN CO-OPERATION WITH  
**THE CHILDREN'S AID SOCIETY**

301 EAST 52<sup>ND</sup> STREET

G. DANA YOUNGER  
 CLUB DIRECTOR

1931

NEW YORK      March 9, 1932.

Dear Mr. Barr:

As a neighbor you have occasion to see what we are doing for boys, keeping them off the streets, out of mischief and happily engaged during their spare time.

The Kips Bay Boys' Club has no "angels" nor endowment fund to supply its operating funds. For these it is entirely dependent on the contributions of friends who believe in what it is doing.

To enable the Club to continue to operate immediate added support is necessary. \$1 pays the cost for one boy for one month. Won't you join with others in providing for one or more boys?

Sincerely,

*Chester Aldrich*  
 President.

500 Fifth Avenue, New York      Hollywood, California

*copy to Mrs. Johnson*



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*Barr  
pers*

*Kates*

December 1, 1931

Dear George:

Many thanks for your letter with its suggestion that we put some photographs of modern sets in our International Architectural Show. I have passed your letter on to Philip Johnson, who is director of the Exhibition.

Whether or not we are able to run them we would certainly appreciate photographs for the Exhibition is after all a propaganda affair and any evidence that the movies are doing really good modern interior design would be very encouraging and valuable documents. Philip will write you more definitely about the Exhibition.

We miss you and wish you were in New York. Marga joins me in best wishes. I wish we could hear more about your work.

Sincerely,  
*AHB*

George Kates, Esq.  
Paramount Publix Corporation  
5451 Marathon Street  
Hollywood, California

*copy to Mr Johnson*

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C O P Y

Paramount Publix Corporation  
Paramount Pictures - Publix Theatres  
5451 Marathon Street  
Hollywood, California

November 27, 1931

Dear Alfred:

Life hurries along at such a pace in a Moving Picture Studio, that I am afraid I shall not be able to manage more than a few lines.

However, we are doing such interesting work with modern sets - with an excellent man to design them - that I wondered if you would be interested in what follows.

For your International Show of Architecture, I thought it might be of some value to all concerned to show a few of the original sketches, (they are excellently drawn and well rendered) with perhaps one or two photographs showing the set as actually made.

If you would like these, I believe that I can secure them with no special difficulty. They could merely be sent to the show and returned at your convenience.

Do you want photographs; and would you be interested in any further information?

Let me add just a word or two of greeting to Margot. We are extraordinarily busy and the work this time - with the complete French version to take care of - is of real interest.

Sincerely,

George (Kates)

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

*original to Mr Tolson*



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Boam  
Kirstein  
July 8, 1932

Dear Lincoln:

I find in going over my back numbers of the Hound and Horn that I am missing # 2 and 4 of Volume III, and # 2 of Volume V.

The current issue was delivered finally to my apartment at 424 East 52nd Street, though all previous issues had been sent to Jere's apartment, so that some of them I never recovered. It would certainly be very handsome of you if you could send me these back numbers as I have otherwise a complete file of the Hound and Horn including the first dummy.

Will you kindly send the first two numbers of Volume VI to me in care of Signora Scolari-Fitzmaurice, 63 via Pier Luigi da Palestrina, Rome, Italy, and thereafter, # 3 and 4 of Volume VI, to the Museum. If my subscription has run out please let me know.

Sincerely,  
AHB

Lincoln Kirstein, Esq.  
Hound and Horn, Inc.  
545 Fifth Avenue  
New York City

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*Born* *Klein*

~~*Born*~~ *Kirstein*

ne 17, 1932

11 West 53 Street

May 9, 1932

Dear Lincoln:

Just to remind you that the luncheon with Klein and Shapiro has been changed from Tuesday to Wednesday. We will meet at Reubens about one o'clock or if convenient for you stop by for me at the Museum about ten minutes of one.

Glad you can come.

Sincerely,  
*AB*

Lincoln Kirstein, Esq.  
Hound and Horn, Inc.  
545 Fifth Avenue  
New York City



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*Barr* *Klein*

*Barr* *Kirstein*

17, 1932

September 25, 1931

Dear Lincoln:

Has my subscription to the Hound and Horn run out? I don't seem to have either the summer or fall number.

I am taking your letter of August 19th seriously.

*AB*

Lincoln Kirstein, Esq.  
The Hound and Horn  
545 Fifth Avenue  
New York City

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*Klein*

*Bliss*

June 17, 1932

Dear Klein:

I wish you would let me know when you expect to be in town next as I would like very much to have lunch with you. I feel very guilty that we haven't had more of a chance to talk over your Cézanne project.

I would like especially to go over the Bliss Cézannes with you to hear what you think about their dating.

I expect to leave for the summer towards the end of the month.

Sincerely,

*AB*

P.S. Don't make an inconvenient effort to come in since I have really nothing urgent to talk about.

Jerome Klein, Esq.  
"Rest Haven"  
R. F. D., Box 202  
Pompton Lakes, New Jersey