Lachaise

(See also KIRSTEIN corresp.)

76

Lachaise Works in Bronze, at the Lincoln Warehouse

The Standing Woman (life size)

The back of the "Woman Walking"

"Acrobat"

One or two statuettes

* * *

She has at the Kraushaar galleries, the figure in bronze of

"Woman Walking" (considered by Lachaise one of his best figures)

also a group of "Flying Figures" and

a "Seal"

* * *

At the Passedoit Gallery, she has a

"Floating Figure" (study, but complete in itself) of the "Floating Figure" at the Museum of Modern Art

also a "Torso"

* * *

The Galleries have sold nothing, saying no one was buying at the moment, so she can have them removed from there.

* * *

The following are the numbers of the works in bronze at the Storage Co.:

No. 1 — "Standing Woman" — life size

No. 10 — "Acrobat" — 24 inches high

No. 15 — Woman torso — 6 inches high

No. 9 — Dancer — 23 inches high

No. 7 — Back of figure of woman — 20 inches high

Lachaise

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR., DIRECTOR

July 7, 1942

Dear Mr. Barr:

Doris Levine phoned this morning, saying that she had just received a letter from Lincoln Kirstein, who wanted her to tell you that Madame Lachaise owes $400 to $450 back bills on storage of Lachaise's work, and that the warehouse is threatening to auction off the work unless the bill is paid.* Mr. Kirstein hoped you might have some fund in the Museum, or might know some person interested in Lachaise's work, who would be willing to underwrite at least part of the bill. I have consulted Mr. Soby and Mr. Wheeler, neither of whom were able to suggest any fund or person, other than Mr. Warburg, who is now in the Army.

I am enclosing the memo you wrote to take to Mr. McAndrew.

Walter Pach, who leaves in a very few days for Mexico, would like to lend, unconditionally, to the Museum for the next year or more, his Duchamp-Villon "Torso of a Man", a cast of which was in the Armory Show. Would you be interested in having this?

Sincerely,

Leslie Swisher.

* Miss Levine didn't know, however, how imminent this would be.

Lahm

OUTGOING LOANS - ARRANGED ACCORDING TO DONOR Oct.-Nov.1942

You asked for Mrs J. possible loan cards — will you check the mss to whom you wish cards sent?

Mrs.John D. Rockefeller,Jr.	Demuth	Corn and Peaches, watercolor	Smith College Museum of Art, Northampton, Mass. Ex. - American Watercolors Dates: Dec.1,1942 - ?
	Hart	The Merry Go Round,Oaxaca,Mexico, watercolor	
	Lachaise	John Marin, bronze	The Baltimore Museum of Art Ex. - Contrasts in Impressionism Dates - Nov.13 - Dec.20,1942
	Rivera	Flower Festival:Feast of Santa Anita, encaustic	Fogg Museum of Art Ex. - in connection w.series of lectures by Justino Fernández Dates - Oct.20-Nov.12,1942
	"	Child in Checked Dress,o/c.	
	"	Two Figures,red and black chalk and white wash	
	"	Woman with Two Children,red and black wash	
	"	The Desert, pencil	
	"	Nude with Braided Hair, pencil	
	"	Building the Palace of Cortes,pencil	
	"	Day of the Dead in the Country,charcoal and colored crayon	
	Orozco	The Subway, oil on canvas	
	"	Feet (No.2), charcoal	
	"	Male Torso, charcoal	
Mrs.John D. Rockefeller,Jr. Purchase Fund	Martin	Trouble in Frisco, oil on canvas	Museum of Fine Arts,Springfield Mass. Ex; - American Life Dates: Nov.22 - Dec. 31,1942
	Arp	Bird in an Aquarium,painted wood relief	Coordinating Council of French Relief Societies Ex. - Surrealists Dates: Oct.14-Nov.8,1942
	"	Leaves,oil and string on canvas	
	"	Objects Arranged According to the Law of Chance,or Navels,varnished wood relief	
	Bellmer	Drawing,white ink on black paper	
	Dominquez	Decalcomania, ink	
	Ernst	Lunar Asparagus, plaster	
	Magritte	The Path of the Air, oil on canvas	
	Tanguy	Extinction of Useless Lights,oil/can.	
	Greene	The Ancient Form, oil on can.	The Art Institute of Chicago Ex.-23rd Annual Exhibition of Am.Ptg. and Sculpture Dates: Oct.29-Dec.10,1942

Lohm

Mrs.John D.Rockefeller,Jr. Purchase Fund (cont'd.)	Kokoschka	Port.of Dr.Tietze and His Wife, oil on canvas	City Art Museum of St. Louis Ex. - Kokoschka Dates: Oct.1 - 31,1942
	"	Self Portrait,oil on canvas	
A. Conger Goodyear	Watkins	Boris Blai, oil on canvas	The Arts Club of Chicago Ex. - Franklin Watkins Dates: Dec.1 - 31, 1942
Stephen C. Clark	Hopper	House by the Railroad,o/c.	Addison Gallery of American Art, Phillips Academy,Andover,Mass. Ex. - (special arch.ex.) Dates: Nov.13 - Dec.16,1942
	Orozco	The Cemetery, oil on canvas	Fogg Museum of Art Ex. - in connection w.series of lectures by Justino Fernández Dates: Oct.20 - Nov.12,1942
	Siqueiros	The Sob, duco on composition board	
T. Catesby Jones (149 E. 73rd St. New York, N.Y.)	Rivera	Young Man in a Gray Sweater, oil on canvas	Fogg Museum of Art (See above - under Clark)

Lahm

January 22, 1942

Dear Miss Lahm:

Thank you very much for sending the photograph of your picture Again the Flight. I shall ask for it at the Midtown.

Cordially yours,

Miss Renee D. Lahm
315 Central Park West
New York, N.Y.

ahb;vs

Dear Mr Barr -

I thought you might be interested in seeing this painting which I painted this summer - inspired by a Rembrandt litho "The Flight". Out of Egypt.

My friend Miss who has seen it was most interested in

Lakeside
x Larson

The Lakeside Press
R.R.DONNELLEY & SONS COMPANY

1/22

Renee D. Lalon

315 Central Park West, New York

Dear Mr Barr -

I thought you might be interested in seeing this painting which I painted this summer - Inspired by a Rembrandt litho "The Flight" Out of Egypt.

Mr Millard Meiss who has seen it was most interested in

0, 1942

Chicago, Illinois

AHB:ljs

Lakeside
X Larson

The Lakeside Press
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350 EAST TWENTY-SECOND STREET · CHICAGO
TELEPHONE CALUMET 2121

...20, 1942

this picture - because I brought this thought to our times - where great people again are in flight - People so great that their destruction will be a loss to us for centuries. It is good to read of the interest that the museum is taking in presenting contemporary art - Naturally I am, as well as all other artists greatly interested

Lakeside
x Pearson

The Lakeside Press
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350 EAST TWENTY-SECOND STREET · CHICAGO

and pleased with
this -
My greetings to you
and your wife -
Cordially
Annie Salem

P.S. This picture as well
as all of my others are
at the Midtown -
605 Madison
N.Y.

Lakeside
x Pearson

The Lakeside Press
R·R·DONNELLEY & SONS COMPANY
PRINTERS·BINDERS·ENGRAVERS·LITHOGRAPHERS
350 EAST TWENTY-SECOND STREET·CHICAGO
TELEPHONE CALUMET 2121

August 20, 1942

Dear Mr. Kittredge:

I have just come back from a trip to Mexico and Cuba, and find your letter about Ralph Pearson's rug designs. I do not think we have any of Ralph Pearson's rug designs in the Museum Collection - but we are familiar with them since he showed them to us some years ago.

I very much appreciate your having written us about them.

Sincerely,

Wm. A. Kittredge

Mr. William A. Kittredge
The Lakeside Press
350 East 22nd Street
Chicago, Illinois

AHB:ljs

The Lakeside Press

R·R·DONNELLEY & SONS COMPANY

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TELEPHONE CALUMET 2121

THOMAS E. DONNELLEY, CHAIRMAN
C. G. LITTELL, PRESIDENT
H. P. ZIMMERMANN, VICE PRESIDENT
I. A. MCKENNA, VICE PRESIDENT
HARRY KING, VICE PRESIDENT
C. F. BEEZLEY, JR., VICE PRESIDENT
CHARLES C. HAFFNER, JR., TREASURER
C. J. THIEBEAULT, SECRETARY
H. J. KENT, ASST. SECRETARY

July 21, 1942

7/22

Answered by Carson

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

Dear Mr. Barr:

I always wondered why the Museum of Modern Art did not take any notice of Ralph Pearson's rug designs of several years ago, when he had leading American designers create new designs for a series of rugs that were very forward looking and native to this country? Are any of these rugs in the permanent collection of your museum? Some time, when you have an exhibition of this kind of thing, it might be interesting to see what was being done here ten or twelve years ago in this field.

With best wishes,

Cordially yours,

Wm. A. Kittredge

WKms

June 26, 1942

Dear Baroness Lambert:

The day after we spoke of the Stevens portrait of Sarah Bernhardt, I ran across a reproduction of the painting in a catalog, and found that it was owned by the dealer whose card I attach. I phoned the dealer and got a photograph for you, which I am sending under separate cover. The picture, I think, is still in the exhibition in California. Whether or not you may be interested in it, I thought you might like to have the photograph.

Mr. Soby and I greatly enjoyed seeing your pictures.

Sincerely,

Baroness Lambert
Hampshire House
New York City

AHB:ljs

June 26, 1942

Dear Baroness Lambert:

The day after we spoke of the Stevens portrait of Sarah Bernhardt, I ran across a reproduction of the painting in a catalog, and found that it was owned by the dealer whose card I attach. I phoned the dealer and got a photograph for you, which I am sending under separate cover. The picture, I think, is still in the exhibition in California. Whether or not you may be interested in it, I thought you might like to have the photograph.

Mr. Soby and I greatly enjoyed seeing your pictures.

Sincerely,

Baroness Lambert
Hampshire House
New York City

AHB:ljs

Lasker

247 PARK AVENUE

October 22, 1942

10/23

Dear Mr. Barr:

Thanks for your courteous letter of October twentieth.

Mrs. Lasker and I are delighted at the splendid hanging of Mr. Isenburger's painting, and we deeply appreciate your writing us.

Mrs. Lasker joins in kind regards.

Sincerely,

Albert D. Lasker

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

Laughlin Lasker

October 20, 1942

Dear Mr. Lasker:

Since you may not have seen the notice in the newspapers, I am writing you to let you know that the very handsome painting by [Eric Isenburger] which you gave the Museum has now been placed on view in the New Acquisitions Gallery on the ground floor. It has received several very favorable comments which naturally increase our satisfaction in having such an excellent addition to our collection.

Many thanks to you.

[Please give my very best to Mrs. Lasker,]

Sincerely,

Mr. Albert D. Lasker
29 Beekman Place
New York City

AHB:ljs

Laughlin

January 6, 1942

Dear Mr. Laughlin:

We should like to have permission to have a color slide made by Raymond and Raymond of your Miro, Nocturne, who would then include duplicates of the slide for sale to colleges and universities for lecture purposes.

If you do not approve of this will you not let us know as soon as possible?

Sincerely,

Mr. Thomas Laughlin
Manhasset
Long Island

Lee
Dept. of Art
Smith College
Northampton, Mass
Sept. 21, 1942

9/

Lee

CLASS OF SERVICE

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

WESTERN UNION

1201

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C[illegible]R
FIRST VICE-PRESIDENT

(43)

SYMBOLS

DL = Day Letter
NT = Overnight Telegram
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1942 OCT 8 PM 12 57

10/8

NAB72 26 DL=NORTHAMPTON MASS 8 1021A
ALFRED H BARR JR, MUSEUM OF MODERN ART=
11 W 53 ST NEAR 5 AVE=

:PLEASE SEND KLAUS BERGER'S ARTICLE ON COURBET POST HASTE TO GEORGE BOAS, DEPARTMENT OF PHILOSOPHY, THE JOHNS HOPKINS UNIVERSITY, BALTIMORE, MARYLAND. MANY THANKS AND BEST REGARDS

=RENSSELAER W LEE.

DONE
LEE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Dept. of Art
Smith College
Northampton, Mass
Sept. 21, 1942

9/23

Dear Alfred:

Many thanks for your opinion on the Cornell article. I'm writing Schapiro to-day, and if he is willing to read it, I'll ask you to send the article and photographs to him. Will you hold them, then, till you hear again from me?

Yours,

Rens

September 15, 1942

Dear Rens:

I have gone through the Courbet article and I thought it interesting, but I must tell you that I am not really competant to give an expert opinion in the mid-nineteenth century field. I think you ought to send it first to Meyer Schapiro and secondly to George Boas of Johns Hopkins, both of whom are experts from different points of view on Courbet. Failing this I think Andrew Ritchie might give a valuable opinion, but he is probably frantic with his new job.

I am not sending you the article and photographs because I do not know just where you are. Won't you let me know?

My best to Stella,

Sincerely,

Mr. Rensselaer W. Lee
College Art Association
625 Madison Avenue
New York City

AHB:ljs

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York, N. Y. • Phone: WIckersham 2-0537 • Cable Address: "Artsociate"

Edgartown, Mass.
Aug. 25, 1942

Dear [illegible] be a good fellow [illegible] opinion of the [illegible] article? [illegible] worth publishing in the [illegible] and if so, will [illegible] suggestions for a [illegible] movement?

With many thanks and my best to you,

Rens.

Rens

Léger - 3 Women

(original correspondence in French)

3 letters from Fernand Léger to Alfred H. Barr written Oct. 1942 Nov 1942 - or Oct. 1943 apparently in response to questionnaire.

over →

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York, N. Y. • Phone: WIckersham 2-0537 • Cable Address: "Artsociate"

Edgartown, Mass.
Aug. 25, 1942

Dear Alfred: ... be a good fellow ... opinion of the ... article? E... worth publishing in the ... and if so, will ... suggestions for a ... movement? W... and my best to you,

Rens.

Rens

copies of all this made for Judith Cousins, Painting + Sculpture files

20 September 1979

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York, N. Y. • Phone: Wickersham 2-0537 • Cable Address: "Artsociate"

Edgartown, Mass.
Aug. 25, 1942

Dear Alfred:

Will you be a good fellow and give me your opinion of the enclosed loosely-hung article?

Do you think it worth publishing in the Art Bulletin, and if so, will you give me your suggestions for alteration and improvement?

With many thanks and my best to you,

Yours,

Rens

Leger

THE LIBRARIAN OF CONGRESS
Washington

November 10, 1942

Dear Miss Barry:

I am sending you a letter from Fernand Leger which I think the Modern Museum might like to have. There is a sentence about how it feels to be an exile from France and to paint in America which belongs, I think, in the Museum's archives.

Faithfully yours,

ARCHIBALD MACLEISH

Enclosure

Miss Iris Barry
The Museum of Modern Art
11 West 53rd Street
New York City

Appendix G

Letter of November 20, 1943, to Alfred Barr, [illegible] Museum of Modern Art Archives (published here for the first time). Léger's imperfect English has been retained, with alterations in punctuation.

Fernand Léger
80 West 40th Street
New York City

November 20th, [1943]

Dear Mr. Barr:

This is the answer to your new interrogations. 1) When did I make the first study? — At the end of 1921, I think. It follows the work made in the same time) the Odalisque (Cat. Arthaud, Kahnweiler) which are already the great "Cubist Arbre" (Cat. Kahnweiler). Perhaps would it be possible to discover the exact dates in Les Cahiers d'Art or in Zervos's book.

2) I have thought in terms of monumental figures after La Ville and in reaction against this that painting.

All my life, I have been in conflict between the mural idea and the easel painting idea. When I have realized La Ville (mural) I felt the imperious need for an easel painting: "Le grand déjeuner," like a contrary strenght. So more or less consciously, after one realization of some elements taken out of modern life, to try on subjects or objects which have been treated during all the times by painters of other times. One background of classich dominate in myself, I believe, some romantic pranks sometimes as: La Ville 1919, Les Disques 1920, Les plongeurs (modelled) 1941-42? but some women's bodies, one table, a dog, every time's subject without any expression of evocation. It is the classical line, at my opinion, put the subject or the object inside, behind the pictorial expression. The romantic is just the contrary. I believe, the subject or object come before, in expressing feeling. I have lived this uneasiness all my life and Grand déjeuner is one of my classical lighting.

3) The picture should have been completed after its return from Léonce Rosenberg. I believe that one of the sketches[3] admits of the [illegible] ochre. Probably Spring 1922.

Yours sincerely yours
signed: F. Léger]

1. Probably No. 2, Burden collection.
2. Fig. a, Musée d'Art Moderne de la ville de Paris. The Art Institute of Chicago.
3. Apparently no. 10, Maurion collection.

---

work. He had a great authority rue de La Boétie and was leading an active campaign to have Paul Rosenberg buying *Le Grand déjeuner*. Paul had come three times to look at the picture without saying a single word. One day, he took his decision and the picture was bought.

Alphonse Kahn felt very happy. He called me on the phone and asked me if I had seen Paul Rosenberg since he had bought my picture. I told him I had been he said textually: — "Can I disturb him, he is very sick. I believe it a duty a *Cognac le Grand Cognac*, son estomac n'est pas habitué à ce [illegible] de choses. Wait a little!"

1. No. 11, Tremaine collection.
2. Cat. of the two is no. 10; the other is [illegible] private collection, Chicago.
3. Private collection, Chicago.
4. No. 8, private collection.
5. No. 7, Paris collection.
6. 1911—Léger's error.
7. Fig. a.
8. No. 8 and, Kunstmuseum.
9. Fig. b, to the right.
10. Fig. a; no. 12; Musée National d'Art Moderne, Paris.
11. Air 1925—Léger's error.

work. He had a great authority rue de La Boëtie and was leading an active campaign to have Paul Rosemberg buying *Le Grand Déjeuner*. Paul had come some times to look at the picture without saying a single word. One day, he took his decision and the picture was bought.

Alphonse Kahn felt very happy. He called me to the phone and asked me if I had seen Paul Rosemberg since he had bought my picture. I told him: No. Then he said textually:—"Don't disturb him, he is a little bit sick, I believe Il a du mal a digérer *le Grand Déjeuner*, son estomac n'est pas habitué à ces sortes de choses. Wait a little!"

1. *No. 11*, Tremaine collection.
2. One of the two is no. 10; the other is unlocated.
3. Private collection, Chicago.
4. *No. 6*, private collection.
5. *No. 7*, Leiris collection.
6. 1921—Léger's error.
7. *Fig. a.*
8. Now Basel, Kunstmuseum.
9. i.e., figure to the right.
10. *Fig. a; No. 12;* Musée National d'Art Moderne, Paris.
11. After 1925—Léger's error.

Appendix G

Letter of November 20, 1943, to Alfred H. Barr, Jr., from the Museum of Modern Art Archives (published here for the first time). Léger's imperfect English has been retained with minor alterations in punctuation.

Fernand Léger
80 West 40th Street
New York City November 20th, [1943]

Dear Mr. Barr:
This is the answer to your new interrogations. 1) When did I make the first study?—At the end of 1920, I think. It follows (or was made in the same time) the Odalisques (Coll. Alphonse Kahn)[1] which are already the "idea of the Grand déjeuner." Perhaps would it be possible to discover the exact dates in Les Cahiers d'Art or in Teriade's book.
2) I have thought in terms of monumental figures after La Ville and in reaction against this last painting.

All my life, I have been in conflict between the mural idea and the easel painting idea. When I have realized La Ville (mural) I felt the imperious need for an easel painting: "Le grand déjeuner," like a contrary strenght. So more or less consciously, after one realization of some elements taken out of modern life, to try on subjects or objects which have been treated during all the times by painters of other times. One background of classicism dominate in myself, I believe, some romantic pranks sometimes as: La Ville 1919, Les Disques 1920, Les plongeurs (modelled) 1941-42[2] but some women's bodies, one table, a dog, every time's subject without any expression of evocation. It is the classical line, at my opinion. To put the subject or the object inside, behind the pictorial expression. The romantic is just the contrary, I believe; the subject or object come before, in expressive feeling. I have lived this uneasiness all my life and Le Grand déjeuner is one ot my classical fighting won.
3) The picture should have been completed after its return from Léonce Rosemberg's. I believe that one of the sketches[3] admits of the retouch in ochre. Probably Spring 1922.

Very sincerely yours

[signed: F. Léger]

1. Probably No. 2, Burden collection.
2. *Fig. a;* Musée d'Art Moderne de la ville de Paris; The Art Institute of Chicago.
3. Apparently no. 10, Maslon collection.

Léger

November 16, 1942

Dear Mr. Léger:

How very kind of you to answer my questions so carefully.

There is just one matter I should like to have you clarify if you can. Can you let me know a little more of the development of the idea of Le Grand Dejeuner? When did you make the first study? Was it for instance in the spring of 1921? How was it that you began to think in terms of monumental figure painting rather than in the quasi-Cubist decorative style of La Ville? Can you recall in what month or season Le Grand Dejeuner was completed?

I am not forgetting your other proposal and already have had conversations about the possible purchase of one of your recent pictures. I say this not to raise your expectations but to assure you that we are interested.

Cordially,

Mr. Fernand Léger
80 West 40th Street
New York City

AHB:ljs

Léger

All mechanical and industrial human creation is subject to geometric forces.

I would, then, bring about a new architectural order: *the architecture of the mechanical.* Architecture, both traditional and modern, also originates from geometric forces.

Putting color on the useful object has always more or less existed, from the peasant who decorated his knife handle to the modern industries producing "decorative art." The aim was and still is to create a hierarchy of objects and thus increased commercial and artistic value for the object.

This is the area exploited in the production of objects (decorative arts). It is done with the aim of creating *the deluxe object* (which is a mistake, to my mind) and strengthening the market by creating a hierarchy of objects. This has led us (the professional artists) to such decadence in the "decorative object" that the few people who have sure and healthy taste become discouraged and quite naturally turn to the mass-produced object in plain wood or unpolished metal, which is inherently beautiful or which they can work on or make work to their taste. *The polychromed machine object is a new beginning. It is a kind of rebirth of the original object.*

Appendix F

Letter of November 13, 1942, to Alfred H. Barr, Jr., from the Museum of Modern Art Archives (published here for the first time). Léger wrote this and the following letter in somewhat imperfect English, which has been retained with minor alterations in punctuation.

80 West 40th Street
New York City November 13th [1942]

Dear Mr. Barr:
Here is the answer to your questions: 1) Was this painting conceived as a mural decoration?

It is for me, an easel painting—because of the subject and of the intentions of perspective that it contains.

The mural art, at my opinion, must avoid to destroy a wall or, if you prefer, to come out of the wall. By the will of the volumes and by their strength, "the three women" attack the wall and are a painting more than a decoration.

2) I know of one complete preliminary study[1] in the collection of Meric Callery. Did you make any other composition studies? If so, do you know where they are?

There are, prior to Mrs Callery's preliminary study three other composition studies, first in date (dimensions 30 Figure). The two first ones,[2] very unfinished are, I believe, at the Chateau de Chambord where Huisman (at the beginning of the present war) had sent for me 60 of my pictures (I hope that they are still there!). The third composition study[3] had been painted at the request of Léonce Rosemberg (for one of his customers who wished one exemplary of this size). Of most, there are two more pieces (canvasses of 30 Figure). The study for the section on the right side is at Paul Rosemberg's under the title "La tasse de chocolat".[4] The study for the section on the left side is at Kahnweiller's.

3) Did you begin *Le Grand Déjeuner* before Picasso began his *Three Musicians*? Do you feel that there is any connection at all between these two pictures for each is, in its way, the painter's masterpiece of the same year and period?

If I consider the dates of the pictures: *Three Musicians* are from 1923 *Le Grand Déjeuner* from 1921. About a connection between them, I should think more with *La Ville*[7] from 1919. Because of the technic of the flat colours and strong colours. It is, I believe, the picture *La Ville* which has given the taste of stronger colours in cubism.

4) Did you tell me that you changed the color of one of the three figures in the large composition?

When the definitive picture *Le Grand Déjeuner* was

to do something about one of them if I can find the money.

Sincerely,

Mr. Fernand Léger
80 West 40 Street
New York City

Léger

finished, it was bought by Léonce Rosemberg. But when the picture had been taken to his gallery, Léonce Rosemberg was afraid of the severity of the painting. At his request I took it back and gave him instead of it: "La mère et l'enfant" (collection Laroche)[8] a more pleasant picture and less important one, at my opinion. It is during this time that I decided to strenghten the contrasts and emphasized more and more the strenght of the painting by painting the personage at the center[9] in ochre. The side easel painting was then reinforced.

5) Do you consider the *Grand Déjeuner* a Cubist painting?

Your question is embarrassing for the reason that I am unaware of what is called cubism. If cubism means Picasso, Braque, grey period, montmartroise period, "Le Grand Déjeuner" has absolutely nothing to do with it. "Cubism" was too related to abstract painting.

On the other hand, if cubist means: will of the volumes, then, I am more cubist than all the others, specially in *Le Grand Déjeuner.*

6) Do you agree that the forms of the machine influence the style of *Le Grand Déjeuner*?

No, because the will of the full volumes is already in the "Nus dans le paysage" (1909-1911) collection Kroeller Müller, Hollande. The utmost simplification of the volumes is in all the ancient works before the Renaissance. Traditionally *Le Grand Déjeuner* can be connected to the Romance period, I think. But for emphasized the strenght and intensity, I have dislocated the volumes. One arm comes before the torso, one leg comes before the thigh.

In 1911 I was called: Tubist by Vauxcelles. Therefore all that precedes the mecanical period.

7) Looking back on the picture from 20 years after, what is your opinion of it?

If I look back to my work, three major pictures are dominating all of it. *La Ville, Le Grand Déjeuner,* et *La Composition aux perroquets.*[10] Between these three phases, an important number of paintings are more or less binded to these three major works.

When I have seen exhibited by you *Les 3 femmes* have appeared to me much calmer, fixed than before. Perhaps the colors have already lost of their action.

It is a painting more classical, I think, than *La Ville,* a little romantic by the sentiment of evocation of a modern city. *Les 3 femmes* evokes nothing it is that: classicism.

Your brown background is perfectly well choosen for a canvas on which one the light colors dominate. Perhaps that the presentation, new to me, emphasized the classical direction of the work.

I think that I have answered nearly to the questionary. I am to your disposition for more development if you wish it.

Very cordially
Yours

[signed: F. Léger]

[P.S.:]

I shall be very pleased to see one picture of my last manner in your muséum and I am wishing that you will "find the money"!!!

My present wish would be too, to find one wall to realise the "Men in the space" in the technic of the picture, which one, I believe, interest you. Can you help me to find this wall? It is not for me a purpose of money. I have never been very preoccupied with this question.

I would like now to realise a big mural painting which would be the culminating of my two years work in the U.S.A.

One University's wall, one college, the White House, Sing Sing!! Why not? Think of it. You are, I believe, admiraby in place for that. I shall be very grateful to you.

One amusing story around *Le Grand Déjeuner* (ceci "entre nous")[:]

Paul Rosemberg has just bought this picture around 1922 or 23,[11] somthing like that. I believe—this between us—that the painting made him afraid..

Alphonse Kahn at this time was very actif around my

to do something about one of them if I can find the money.

Mr. Fernand Léger
80 West 40 Street
New York City

Sincerely,

Léger

November 9, 1942

Dear Mr. Leger:

Many thanks for your very interesting note. I am glad you like the way Le Grand Dejeuner looks. I hope you are not displeased with the English title we have given it: Three Women, which I think suggests an interesting relation to the Three Musicians.

Your story about the gentleman of Chicago is very entertaining, but it would be far more interesting to us if you could take the time to write a few notes about Le Grand Dejeuner. This painting is after all your masterpiece of the early 1920s and to my mind one of the best pictures you have so far painted. I think we will both agree that a great deal of nonsense is written about paintings and that perhaps the most authentic writing we could have is by the artist himself. Your ideas are always valuable and articulate. I hope you can take a few minutes to put down your thoughts about this picture. To encourage your interest let me ask a few questions:

1. Was this painting conceived as a mural decoration?
2. I know of one complete preliminary study in the collection of Meric Callery. Did you make any other composition studies? If so, do you know where they are?
3. Did you begin Le Grand Dejeuner before Picasso began his Three Musicians? Do you feel that there is any connection at all between these two pictures?
4. for each is, in its way, the painter's masterpiece of the same year and period.
4. Did you not tell me that you changed the color of one of the three figures in the large composition?
5. Do you consider Le Grand Dejeuner a Cubist painting?
6. Do you agree that the forms of the machine influence the style of Le Grand Dejeuner?
7. Looking back on the picture from 20 years after, what is your opinion of it?

Do not feel that when you have answered these questions we shall be satisfied, there are doubtless many other things that may occur to you.

I liked very much several of the paintings at Paul Rosenberg. I am going to try to do something about one of them if I can find the money.

Sincerely,

Mr. Fernand Léger
80 West 40 Street
New York City

Léger

JULIEN LEVY GALLERY

cc Dudley Willard

June 9, 1942

Alfred H. Barr, Junior, Esquire
The Museum of Modern Art
11 West 53rd Street
New York

Dear Léger:

We have quite recently been able to acquire your masterpiece, Le Grand Déjeuner, from Paul Rosenberg. I have wanted to see this great picture in our collection for over ten years, and very happy that we have finally succeeded in getting it.

I hope very much that you feel the same way, though I realize that because the picture is twenty years old, you may no longer feel any great interest in it. I think it has held up wonderfully, and remains one of the great paintings of the twenties.

Would you be willing to come to the Museum to look at the painting, first of all to advise about its condition, whether you think it needs to be cleaned, and secondly, how you think it should be framed? It now has a standard Rosenberg frame on it which I think does it no good. Because of the aural size of the painting I should think a much simpler band or strip would be better.

Won't you let us know as soon as you can, because we want to announce this important acquisition and put it on view as soon as possible.

James Sweeney tells me that you have recently completed several excellent works. I hope that I may have the pleasure of seeing these.

With very kind regards, I am

Sincerely yours,

Mr. Fernand Léger
80 West 40th Street
New York City

AHB:lgs

Levy

Levy

JULIEN LEVY GALLERY

October 26, 1942

10/27

Alfred H. Barr, Junior, Esquire
The Museum of Modern Art
11 West 53rd Street
New York

Dear Alfred:

Thanks ever so much for sending me the photographs of Olga Costa's work. I am not very bright about Mexican painting, so I am afraid it would be unfortunate for her if I took them on. Consequently, I am returning the photographs to you.

With best regards,

Sincerely yours,

Julien

11 EAST 57 STREET NEW YORK CITY · PLAZA 3-9825

Levy

July 3, 1942

Dear Julian:

Thank you for letting me see the Segonzac photograph. I think it must be a very good picture, but I am afraid that we have no money for it at the present time.

I appreciate your letting me have a chance at it.

Sincerely,

Mr. Julian Levy
15 East 57th Street
New York City

AHB:ljs

Lev

April 6, 1942

Dear Julien:

Monroe Wheeler has suggested that it would be interesting if we could ask Dr. Wind after his next lecture to answer a few questions inspired by his previous lecture. Would you be interested in writing me one or two questions which I could pass on to Wind?

This is a substitute for the customary method of asking questions from the floor, which often results in confusion, badly framed questions, and irrelevant speeches. The fact that the lectures are in a series makes it possible to catechise the lecturer on his previous evening's talk.

Sincerely,

Mr. Julien Levy
11 East 57th St.
New York City

AHB:ljs

Levy

JULIEN LEVY GALLERY

Monday 1/10/42

Dear Alfred:

Sorry I missed you Saturday. The Berman "Camino Real" which you looked for has been lent to St. Louis for their February show. But I think you must know it quite well from my exhibition last year.

How about asking the following people re. giving the large Berman, "Night Music", to the museum: Maurice Wertheim, Adele Levy, Helena Rubinstein?

And could you, perhaps, use Mrs. Resor's credit towards purchase of the large Berman?

Very sincerely yours,

Julien

11 EAST 57 STREET NEW YORK CITY · PLAZA 3-9825

Levy

Levy

5/12

ARL

My dear Mr Barr.

This is just to remind you that Dr. Levy and I are looking forward to having you and Mrs. Sachs in for tea on Thursday afternoon. the fourteenth. at five o'clock.

Cordially.

Charles R. Levy

May 11th

Levy

March 7, 1942

Dear Mrs. Levy,

You would by this time have received a formal and official acknowledgment for your gift of the thirty gouaches by Lawrence had it not been for the fact that the series left for Washington only a few hours after you made the purchase so that the pictures never passed through our Registrar's office. As soon as they return here from Washington you will receive an official receipt.

Meanwhile I want to tell you again how grateful we are for this gift. It is the first work by an American negro to enter the collection (except for a watercolor by an eight year old child). The series is unique in concept and so fine in quality that we are very much indebted to you.

You will be glad to know that Duncan Phillips has bought the other thirty. We are keeping the thirty which includes the staircase picture you liked so much. Of course we will be glad to lend you this when the series comes back from its tour.

Sincerely,

Mrs. David Levy
300 Park Avenue
New York City

Levy

February 2, 1942

Dear Mrs. Levy:

After receiving your card I went in to see the watercolors of Charlotte Brand. I like them very much. Thank you for reminding me of them.

Sincerely,

Mrs. David M. Levy
500 Park Avenue
New York, N. Y.

ahb;vs

I wanted Dave to have you all there. I think Miss Brand's work has great destinction. and her prices are not at all expensive – I have already bought two.

Mrs DAVID M. LEVY

N IN AMERICA

WATERCOLORS AND DRAWINGS

CHARLOTTE BRAND

JANUARY 21 - 31 1942

CARROLL CARSTAIRS GALLERY

11 EAST 57TH STREET . . NEW YORK CITY

FIRST EXHIBITION IN AMERICA

WATERCOLORS AND DRAWINGS

CHARLOTTE BRAND

JANUARY 21 - 31 1942

CARROLL CARSTAIRS GALLERY

11 EAST 57TH STREET . . NEW YORK CITY

FOREWORD

Every now and then — more often "then" than "now" — the critic finds justification for his function beyond the mere interpretation of that which has already come into public view. It is the encounter with a totally unfamiliar talent, whose quality is indubitably felt upon first sight, that makes one feel all the cycles of weary plodding and duty-bound reports are worth their while for the increased perception they teach. The talent need not necessarily be that of a new Michelangelo or a new Rembrandt, but just an integrated artistic expression complete within itself.

Such is that of Charlotte Brand in the series of watercolors which she has painted since 1931, and which she showed me shortly after her arrival in this country last year. Yet even in this instance the critic can scarcely claim credit for complete discovery, for Miss Brand's talent has been recognized in France, Spain and Italy for some years before the Emergency Rescue Committee used its admirable offices to bring her to this country. Nevertheless, her watercolors of Paris and of seaports in various countries along the Mediterranean will be as new to most of the American public as they were to me. They are the expression of an artist as manifestly individual as she is imperceptibly eclectic. Formally trained by such varied influences as those of Klee and Kandinsky at the Bauhaus, and Léger, Ozenfant, and Lurçat in Paris, she seems to have absorbed exclusively in craftsmanship, rather than style, the teachings of these men.

Her earliest works, the Parisian scenes of the early thirties, have a brilliance of color akin to that of the Impressionists, yet they also economically suggest form with a brilliant stenographic line that seems to be Miss Brand's own personal contribution to the art of watercolor. It is this draftsmanship, communicated so economically and so coherently, that Miss Brand has developed over the years which the present exhibition covers, making itself most clearly felt in the sepia drawings here. With it, there seems also to have grown an increasing sense for atmosphere, both literal and implied, for as the density of air itself is better rendered, so also does one catch the character of individual portraits and of collective groups on waterfronts and in taverns.

To succeed in making these things into watercolors without being either violent or quaint is a rare accomplishment compared with what I know of aquarellists' impressions of foreign parts and ports. That Miss Brand has done so perhaps accounts for the fact that in a few months prior to this exhibition a dozen of her watercolors have already passed into distinguished American collections.

ALFRED M. FRANKFURTER
(Editor of "Art News")

WATERCOLORS

1. VIEW FROM MY STUDIO, PARIS
2. RUE MOUFFETARD, PARIS
3. JARDIN DE LUXEMBOURG
4. PLACE CONTRESCARPE, PARIS
5. SAINT SULPICE, PARIS
6. HONFLEUR, FRANCE
7. HONFLEUR
8. HONFLEUR
9. HONFLEUR
10. GUILVINEC, BRITTANY
11. SOLLER, MALLORCA
12. PUERTO SOLLER, MALLORCA
13. SAN SEBASTIAN, SPAIN
14. IN SAN SEBASTIAN
15. ONDARROA, SPAIN
16. FISH MARKET IN JBIZA
17. FISHERMAN IN TAVERN, SPAIN
18. HOUSES IN PALERMO
19. PALERMO, SICILY
20. LEMON TREES IN PALERMO
21. PORTO SAN ERASMO, SICILY
22. PORTO SAN ERASMO, SICILY
23. BOATS IN PORT, SICILY
24. VILLAGE NEAR PALERMO
25. VILLAGE STREET, SICILY
26. VILLAGE STREET, SICILY
27. SIRACUSE, SICILY
28. CHURCH IN NOTO, SICILY
29. ROME, ITALY
30. GROUP OF WOMEN
31. ITALIAN RAGAZZI
32. FISHERMAN
33. OLIVE SELLERS, PALERMO
34. ANGELE

DRAWINGS

35. RUE MOUFFETARD, PARIS
36. THREE MEN IN A BOAT
37. PORTO SAN ERASMO, SICILY
38. SICILIAN BOY
39. BRITTANY

Lewis

2

31
60½
15
1860
1875

28
71
28
196
1968

11×10 ×10

31/7 + 71

Yrs, Wyndham Lewis

Lewis

Tudor Hotel.
559 Sherbourne Street,
Toronto,
Canada.

June 23, 1942

June 7, 1942.

Dear Lewis:

I am awfully sorry but I just don't see what I can do to help you. I know that Mrs. Reser would not be interested in buying any more of your pictures, and I do not know of another possible purchaser.

I am terribly sorry that the Brewer plan fell through. I had high hopes of its success. I feel very badly about it.

Sincerely,

Mr. Wyndham Lewis
Tudor Hotel
559 Sherbourne St.
Toronto, Canada

AHB:lja

Tudor Hotel,
559 Sherbourne Street,
Toronto,
Canada.

June 7. 1942.

Dear Barr. You will no doubt have heard about Joe Brewer's having one "resident artist" all the time, coyly tucked away up in Olivet, what while he toyed with the notion of asking for a second. And I suppose too that from time to time Barry may have indicated how I was progressing. My stay upon this continent has been unbelievably unprofitable and unpleasant. The country is full of terribly nice people - I meet them everywhere; that I suppose is why one is so surprised as one finds oneself about to step on the outgoing steamer, having found no toehold under the Stars and Stripes. - I cannot however even step upon the outward-bound ship for at least two months yet. I want money very badly to keep alive in the meanwhile. Can you sell (at war-prices) some small pictures such as Mrs Resor has for me - perhaps to that lady? It would be doing me a great service if you could. - The war must be making things diabolically difficult even for you. Is the Modern Museum going to survive or will it have to close? I hope not the latter.

Yrs, Wyndham Lewis.

Lewisohn
Carrière

cc. Miss Dudley, Miss Miller
\+ Letters

September 24, 1942

Dear Sam:

Your Carrière has just arrived and I want to thank you and Margaret immediately for this generous gift, which, as I understand it, you are willing to have us trade in.

Actually I wish the painting were more nearly in our period, for I like it very much and think Carrière greatly underrated at the present moment. You will get an official receipt shortly.

My best to you both,

Sincerely,

Mr. Sam A. Lewisohn
61 Broadway
New York City

AHB:ljs

Leyda x Eisenstein

July 3, 1942

Dear Jay:

I very much appreciate your sending me Eisenstein's book which you have translated. I have had a chance only to glance at it, but it seems a most interesting and stimulating job.

I don't know how to address Sergei, but if you should write him, won't you tell him how much I appreciate this copy of his first book?

Sincerely,

Mr. Jay Leyda
441 East 82nd Street
New York City

AHB:ljs

441 East 92 Street
New York, N. Y.
June 26, 1942

6/27.

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

Dear Alfred:

Eisenstein has asked me to send on to you with his good wishes a copy of his first book, "The Film Sense," which will be coming out in August. The book should reach you in a day or two.

I am as eager as he must be to hear your reaction to his work. I'll be glad to forward to him any message you may want to send him.

Yours

Jay

Jay Leyda

Liber & Miss

April 17, 1942

Dear Dr. Liber,

Thank you for your letter of April 16 concerning the Customs action on the shipment of three constructions by Miss Marjorie Moss.

I regret to say that, in spite of the Brancusi case, we have never been able to obtain free entry for abstract sculpture or reliefs or constructions. It is possible, however, to get such works in duty free through any museum holding the usual Customs bond. But if the works are so entered under bond, they may not leave the museum which has taken the responsibility, and if they are sold, the duty must then be paid. This at present is the only method of obtaining free entry for such works.

Of course if you can make a test case out of this incident, nothing would please us more than to see such an effort made. The year of costly procedure which brought about the free entry of the Brancusi failed to set up a precedent in spite of the decision of Judge Waite at that time (1928). For in 1936, 19 sculptures destined for exhibition at the Museum were refused free entry, the customs examiners having apparently quite arbitrarily decided to revert to a Treasury Decision of 1916 (#36309), entirely overlooking the decision of 1928 (#43063). Subsequently the Museum's Trustees, with backing of 80 museums, tried to have an amendment to the present Tariff Law introduced in Congress, but to no avail. At present, it is true, the issue might be more vital due to the desire for

good Anglo-American relations. On the other hand, this is perhaps a rather difficult time to try to get any legislation of such a nature before Congress, which seems to be the necessary final recourse.

I am sorry not to be able to be of more help or to offer more encouragement. Naturally we feel strongly on the subject of this particular piece of stupidity and we hope at some future date to take up the cudgels again with greater success.

Very sincerely,

Betty Chamberlain
Assistant to the Director

Dr. Amour F. Liber,
Millard Fillmore Hospital,
875 Lafayette Avenue
Buffalo, New York

MILLARD FILLMORE HOSPITAL

875 Lafayette Avenue
Buffalo, N. Y.

April 16, 1942

4/17

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

Dear Mr. Barr:

I am unknown to you and I hope you will forgive my importunity in writing to you.

One of my best friends, Miss Marjorie Moss, is an English abstract painter, who has been one of the Abstraction-Creation group and has exhibited in Amsterdam, Zurich and Paris. She is now residing at Borah Flower Farm, Lamorna, Penzance, Cornwall, England. All her pre-war paintings are in Paris, where she left them at the time of the occupation. Since her return to England she has completed three painted, wooden constructions.

I urged her to send her works here to be exhibited. She addressed the three constructions to the American-British Art Center, which, if I am correctly informed, had agreed to exhibit them. But the United States Customs decided that the constructions were not objects of art and held them up for payment of duties on the wood. Apparently the A. B. A. C. has not been able to do anything to obtain their release. Indeed, Miss Moss herself has been informed of what has happened only by a letter from me. She writes that the American Consul, from whom she obtained papers of declaration, understood that the objects she was sending were works of abstract art, and that she was not informed that there might be duties to be paid here.

We have never been able to obtain free entry for abstract sculpture or reliefs. Our Nicholson is here under bond. A Museum could bring these reliefs in under bond for 1 year but they could not be renewed unless Customs permitted. If sold duty would have to be paid in US

I would like to see that case made.

MILLARD FILLMORE HOSPITAL
875 Lafayette Avenue
Buffalo, N. Y.

OFFICERS
FREDERICK B. COOLEY, PRESIDENT
DEXTER P. RUMSEY, 1ST VICE-PRES.
R. J. H. HUTTON, 2ND VICE-PRES.
FRANK FULLER, SECRETARY-TREASURER

HAROLD A. GRIMM
SUPERINTENDENT

As in the Brancusi case, protests from Americans prominent in the art world finally forced the Customs to recognize the shipments as objects of art, I hope the same may be true now. At present there is the added issue that the action of the Customs is harmful to Anglo-American good feelings.

For these reasons, I appeal to you to intervene in this case.

Very truly yours,

Amour F. Liber.

Amour F. Liber, M. D.

Lidice

LIDICE LIVES COMMITTEE
(WRITERS' WAR BOARD)
122 EAST 42ND STREET, NEW YORK, N. Y.
Telephone, Murray Hill 3-6805

BOARD
JOSEPH E. DAVIES
Chairman
ALAN GREEN
ROSA HALLE KLEINMAN
IRVING M. NATHANSON
CLIFTON FADIMAN
President

October 5, 1942

October 7, 1942

Dear Alfred Barr,

You are cordially invited to be present at the unveiling of a statue by

JO DAVIDSON

at the Associated American Artists Galleries, 711 Fifth Avenue, at 56 Street, New York City, at 3:0[illegible] a statue represents the martyrdom of the Czech village of Lidice, and was created by Mr. Davidson at [illegible] operation with the Writers' War Board. It will stand forever as a symbol of what we are fighting against.

There will be a [illegible] Premiere of the Paramount Victory Short, "We Refuse To Die," will be shown.

Sincerely

R.S.V.P.
Lidice Lives Committee

COMMITTEE

[illegible]

Dear Mr. Fadiman:

Thank you for your invitation to be present at the unveiling of the statue by Jo Davidson for the Lidice Lives Committee. I shall certainly plan to come if I can possibly do so.

Sincerely,

Clifton Fadiman

Clifton Fadiman

Mr. Clifton Fadiman, Executive Chairman
Lidice Lives Committee
122 East 42nd Street
New York City

AHB:ljs

will try to come

LIDICE LIVES COMMITTEE

(WRITERS' WAR BOARD)

122 EAST 42ND STREET, NEW YORK, N. Y.

Telephone, Murray Hill 3-6805

October 3, 1942

10/6

Dear Alfred Barr:

You are cordially invited to be present at the unveiling of a statue by

JO DAVIDSON

at the Associated American Artists Galleries, 711 Fifth Avenue, at 55 Street, New York City, at 3:00 p.m. on Monday afternoon, October 12. This statue represents the martyrdom of the Czech village of Lidice, and was created by Mr. Davidson at the request of the Lidice Lives Committee in cooperation with the Writers' War Board. It will stand forever as a symbol of what we are fighting against.

There will be a brief, simple ceremony, and the World Premiere of the Paramount Victory Short, "We Refuse To Die," will be shown.

Sincerely,

Clifton Fadiman

Clifton Fadiman

R.S.V.P.
Lidice Lives Committee

Life
x Burns

LIFE

August 15, 1942

Dear Miss Varga:

Thank you for your letter of July 8th, which I have just read upon my return from abroad.

Under the circumstances I think it would be better not to borrow Robert Burns' painting "Troop Movements." I cannot blame the editors of Time for wanting to keep the painting. It is an original and interesting work.

Sincerely,

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

Miss Margit Varga
Life
Time and Life Building
Rockefeller Center
New York City

AHB:ljs

LIFE
TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK

EXECUTIVE OFFICES

July 8,1942
7/10

Dear Mr. Barr:

Thank you for your very kind letter of July 3rd. I have talked to the editors about your request to purchase Robert Burns' painting, "Troop Movements," and find that they do not want to sell this picture.

However, we would be very pleased to give this to the Museum on indefinite loan, provided that we could get it back at any time, should we care to do so.

As you probably know, this picture will be on exhibition at the National Gallery until August 2nd and then will go on tour for some time. We shall be pleased to have it sent to you at the close of the tour, if you would care to have it under these circumstances.

Very sincerely yours,

Marg. Varga

MV:D Margit Varga

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

To Life
x Burns

July 3, 1942

Dear Miss Varga:

I was very much struck by the color reproduction of the painting, Troop Movements, by Robert Burns, which won the first prize in Life's excellent competition. Miss Miller tells me that she talked with you on the phone to make enquiries about this picture, and that you informed her that it was now the property of Life magazine.

I was so struck by it that I would like to know if there is some way by which the Museum could acquire this painting.

Sincerely, and with congratulations on the outcome of the competition,

Miss Margit Varga
Life Magazine
14 West 49th Street
New York City

AHB:ljs

Mr. Barr

Lilienfeld
Armed Services
Program

LINCOLN SCHOOL
OF
TEACHERS COLLEGE
425 WEST 123RD STREET
NEW YORK

April 14, 1942

Dr. Karl Lilienfeld
Lilienfeld Galleries Incorporated
21 East 57 Street
New York City

Dear Dr. Lilienfeld:

The Museum of Modern Art announces that from May 6 to 28 it will exhibit a large number of works of art to be sold at fixed prices for the benefit of its Armed Services Division. On the evening of May 28, all unsold items will be auctioned at the Museum. The major portion of the funds raised through the sale and auction will be turned over to the soldier Art Program under the direction of the U. S. Army's Special Services Branch.

I am now writing to ask you to contribute to this sale a work or works of art. Included in the sale will be paintings, sculpture, water colors, gouaches, drawings, lithographs, etchings and prints. The exhibition space at our disposal is limited, and we hope to keep the level of quality as high as possible. For these reasons, the Museum must reserve the right to decide which works offered will fit into the general scheme of the sale. The sole criterion upon which it will base its judgment is that the work offered be good of its kind, and that if it is an oil painting, its minimum value be roughly $100, though many works of far greater value are expected. (Works in other media worth less than this will be gladly accepted.) It should be emphasized that the sale and exhibition are in no way limited to modern works of art.

The U. S. Army's Soldier Art Program, to which most of the funds will be given, will provide facilities and materials for soldier-artists. The Museum is making its contribution to this Program with the approval of the War Department, but completely on its own initiative. Our purpose in so doing is to further the function of art as part of the military war effort, a function acknowledged and exploited to the hilt by our enemies.

The remainder of the funds raised by the Art Sale will be used for the general purposes of the Armed Services Program, including special entertainment programs to be held in the Museum for members of the Armed Services, an exhibition and publication of therapeutic designs for convalescent soldiers and sailors, and the distribution of art books and reproductions to the Army camps.

As an old friend of the Museum, won't you send us, on behalf of your firm, a list of works of art which you would be willing to give to the Art Sale? I would very much appreciate your generosity in doing so.

Sincerely,

P.S. Will you not communicate directly with Mr. James Thrall Soby, Director of the Armed Services Program at the Museum.

Lincoln
x Claude Tuckhed

LINCOLN SCHOOL
OF
TEACHERS COLLEGE
425 WEST 123RD STREET
NEW YORK

OFFICE OF THE DIRECTOR

Mr Alfred Barr
Director Museum of Modern Art
New York City

Dear Mr Barr

Before school closed Mr Garrett of the Art Institute of Sept visited us and saw the report that accompanies this note. He suggested that you might like to see it because of your interest in color research. He also mentioned some special work you are planning, in this field, for next fall. If you care to examine this work to see if it has any value for you both Claude and I will be happy to have you do it.

Claude was a senior this year at Lincoln. His interest in physics and art led him to do this study.

When you finish with this report if you will leave it at the desk on the main floor and drop me a card so stating I will see

LINCOLN SCHOOL
OF
TEACHERS COLLEGE
425 WEST 123RD STREET
NEW YORK

OFFICE OF THE DIRECTOR

that it is picked up.

I hate to bother you with this — but at the same time my own interests in furthering the idea with all people makes me feel it may prove of some value to you in your task.

Sincerely yours

Marion Quin

Art teacher at Lincoln

470-W 24th St
New York City

Lion

November 30, 1942

Dear Mr. Lion:

I am afraid that we cannot do anything about your painting by Franz Marc.

I appreciate very much your writing again about it.

Sincerely,

Mr. Louis Lion
405 Park Avenue
New York City

AHB:ljs

November 26, 1942.

LOUIS LION
405 PARK AVENUE
NEW YORK CITY
PLAZA 9-6733

11/27

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

Dear Mr. Barr:

May I ask you wether there is any decision concerning the painting by Franz Marc:Blue Horses,which my son Stephan Lion brought to you,for inspection,recently?

May I repeat,that J should be very glad,if you would add this fine piece to the collection of your Museum!

I am,dear Mr. Barr
with compliments
very truly Yours

Louis Lion.

Return
Again
Ch. 5-0711

October 20, 1942.

Lion

LOUIS LION
405 PARK AVENUE
NEW YORK CITY

10/21

Mr. A lfred Barr
Director
The Museum of Modern Art
11 West 53rd Street
New York C ity.

Dear Mr. B a r r :

with reference to your kind letter of October 8, I would like to inform you, that I should be very glad, if you would add the painting by Franz Marc " Blue Horses " to the collection of your Museum!

Therefore, I am prepared to reduce the price for this fine piece from Dollars 750.- to Dollars 550.-

Looking very much foreward, I am, dear Mr. B a r r

with compliments
very sincerely Yours
Louis Lion.

Lipchitz

10/5

Le 4 octobre 1942

Cher Monsieur Barr,

Merci de votre carte du 2 octobre.

Je suis allé voir l'exposition des acquisitions récentes du musée et j'étais heureux de la façon parfaite dont vous avez présenté mes sculptures.

Dans l'espoir d'avoir le plaisir [illegible] bientôt, veuillez [illegible] Monsieur Barr, à [illegible] amitié

Lipchitz

Lipchitz

10/5

Le 4 octobre 1942

Cher Monsieur Barr,

Merci de votre carte du 2 octobre.

Je suis allé voir l'exposition des acquisitions récentes du musée et j'étais heureux de la façon parfaite dont vous avez présenté mes sculptures.

Dans l'espoir d'avoir le plaisir de vous voir bientôt, veuillez croire, cher Monsieur Barr, à ma sincère amitié

Lipchitz

Le 28 Juin 1942 Lipchitz 6/29

Cher Ami,

Merci de votre bonne lettre qui me donne beaucoup de courage.

Je va sans dire que je ferai tout ce que vous me conseillez, mais je ne peux commencer les maquettes avant d'avoir les détails sur l'édifice.

Votre suggestion d'entrer en contact avec l'architecte me paraît excellente, je vais aujourd'hui même lui adresser une série des questions qui m'aideront à me faire une idée du travail et y voir clair.

Il serait beau de réaliser un tel projet! Vos bonnes paroles me donnent de l'espoir

Merci encore.

Bien cordialement à vous Lipchitz

June 26, 1942

Dear Lipchitz:

Under separate cover I am sending the photographs of the Ministry of Education and Health Building in Rio de Janeiro. These I think were the photographs mentioned in Mr. Goodwin's letter. It may be that the plans will arrive in response to my cablegram, sent after the receipt of the letter, and following the conversation with you and Mr. Friele.

When the plans arrive I shall have them sent to you, but I think that further correspondence should be carried on between you and the architect of the building:

Oscar Niemeyer, (arquiteto)
15 rua Senador Dantas
Rio de Janeiro

Apparently what Mr. Niemeyer and the Minister of Education, Capanema, want is a model or maquette and several drawings. Mr. Goodwin thinks that they are willing to pay for this, but he does not mention the sum. Again I think it better to write directly to Mr. Niemeyer concerning the payment.

As you will recall from the previous letter of Mr. Goodwin, the Minister of Education was hesitant about your work because he felt that, because of its very public position on the building, he would not want to have an abstract composition. Mr. Goodwin suggested that the Winged Victory might be kept in mind, done, of course, according to your own style and desire.

As you know, affairs move slowly and there may be disappointments, but it seems to me that the position of the figure against the great plain wall might be magnificent. I do hope that the figure may be carried through.

Sincerely,

Mr. Jacques Lipchitz
42 Washington Square, South, New York.

Lipchitz

Le 2 mai 1942

5/4

Cher Ami,

Merci beaucoup de votre lettre et du chèque que j'ai reçu ce matin. Je suis très content de l'arrangement actuel que j'espère ne sera que provisoire jusqu'au moment où le musée pourra avoir définitivement "La Mère et l'Enfant".

J'ai cru comprendre dans votre lettre que le musée voudrait avoir une réduction sur le prix de "l'Enlèvement d'Europe". Je dois vous confier que de la somme que vous avez eu la gentillesse de m'envoyer peu de chose restera pour moi, étant donné que d'un coté je suis terriblement endetté et je voudrais payer au moins une partie de mes dettes, de l'autre

faire une petite provision d'argent-métal pour pouvoir continuer mes transparentes. C'est pourquoi je vous prie de bien vouloir ne pas me demander pour le moment de réduction sur tout ce qui est en métal si difficile à obtenir et coûteux à exécuter. Par contre pour les dessins gouaches et lavis vos propositions sont acceptées d'avance.

J'espère que bientôt viendra aussi le temps où je pourrai faire de même pour mes sculptures, si jamais le musée en voudra d'autres

Merci encore

Bien sincèrement votre

Lipchitz

Le 24 avril 1942 Lipchitz

Cher Ami,

Reçu votre deux messages, j'ai extrêmement touché par votre amabilité et ne sais vraiment pas comment vous remercier

Je vous laisserai donc l'entièrement d'Europe et je garderai pour le Musée [illegible] "Sphinx" le moyen de garder "le travail à cœur", tout travail qui me tient particulièrement.

Avant à votre proposition pour le règlement de ma [illegible] Vacaqte avec joie, dès plus que je voudrais je puis où faire tout mon possible pour être agréable à la personne qui a été tellement

c. Miss Dudley

April 25, 1942

Dear Lipchitz:

I would be delighted to see the transparents of which you write if you can bring them to the Museum, in addition to the "Rape of Europa." Bring them as soon as you can since we are shortly to have a Committee meeting. Also I want to interest the lender of the $500.00 in the gilded one.

Sincerely,

Mr. Jacques Lipchitz
42 Washington Square South
New York City

AHB:ljs

Le 24 avril 1942 4/25

Cher Ami,

Reçu vos deux messages. Je suis extrêmement touché par votre amabilité et ne sais vraiment pas comment vous remercier.

Je vous enverrai donc „l'Enlèvement d'Europe" avec l'espoir secret que le Musée trouvera dans un avenir proche le moyen de garder „la mère et l'Enfant" travail qui me tient à cœur, tout particulièrement.

Quant à votre proposition pour le réglement de ma dette, je l'accepte avec joie, d'autant plus que je voudrais de mon côté faire tout mon possible pour être agréable à la personne qui a été tellement

généreuse à mon égard.
La somme ainsi recupérée me servira pour acheter du metal argent, indispensable pour la réalisation de mes transparentes.
Dites moi S.V.P. si je dois porter au musée en même temps que "l'Enlèvement d'Europe" une sculpture transparente et laquelle
J'en ai deux : la Dorée que j'appele "Barbara" et une seconde en bronze patine sombre que je nomme "Variations"
A bientôt vous lire
Sincèrement votre
Lipschitz

Litchfield

May 1, 1942

April 28, 1942

Dear Liz:

I wrote to Wally Harrison and enclose a copy.

Good luck,

Sincerely,

Miss Elizabeth Litchfield
2700 Q Street, N. W.
Washington, D.C.

AHB:ljs

Litchfield

ELIZABETH B. LITCHFIELD 2700 Q STREET N. W. WASHINGTON, D. C.

April 28, 1942

4/30

Dear Alfred:

After all the agonizing over my problems, I hate to come back to you once again for help - I hope you'll forgive me! What I want this time is a short note to Wally Harrison (whom I have met only briefly, with Janet at the Americans opening). I have decided that this OFF business is not going to work out and I am definitely looking around for something else. Everyone seems to think that Nelson's party is one of the best, and W.H. is the white-haired boy in it. Theirs is one of the few agencies whose budgets have not been hacked to bits in the last month, so presumably they still have jobs - hence my interest.

Could you perhaps drop him a line saying that I am here working as an "administrative assistant" in OFF but that I want to make a change, and would he see me for five minutes some time next week, and that I will call his office next Monday to find out when... or words to that effect ?

Litchfield

If there are diplomatic reasons - or any other reasons why you'd rather not, please say so, because I will understand perfectly -(which I hope you know by this time!)

Aside from the disappointment in the job, I have been having a grand time and am crazy about life in Washington. I haveoccasional twinges of conscience about my poor Papa, but, selfishly, I think I've done the right thing for the first time in my life. I just don't think I "could take it" any more!

Isn't it swell about Janet - too bad for the Arch. Dept., but perfect for her, says I.

Hope to see you this weekend somehow .

Love,

Liz

Litchfield

February 16, 1942

Dear Elizabeth:

Did you get my letter of February 10th enclosing the statements about Pierre Roy's relatives? If the letter has gone astray we should try to do something about it.

Sincerely,

Miss Elizabeth Litchfield
c/o Mr. William Adams
309 Wolfe St.
Alexandria, Va.

Littlefield
+ Forbes

April 14, 1942

Dear Bill Littlefield:

Thank you for writing about our acquisition of Donald Forbes' painting. We, that is, Dorothy Miller and

RR 43 Binney Street, Boston, Mass. Sept. 27, 1942.

Dear Mr. Barr:

Just a card to say that I am entering the Army on Sept. 29. My show of Portrait Drawings of Poets and their Manuscripts will travel until Nov. (Univ. of Buffalo). I have sent Monroe some photographs. What happens next I do not know. My thanks to you for your kindnesses.

Most sincerely, Wm H. Littlefield.

Mr. W. H. Littlefield
43 Binney Street
Boston, Mass.

AHB:ljs

Littlefield
v Fahr

April 14, 1942

Dear Bill Littlefield:

Thank you for writing about our acquisition of

Do
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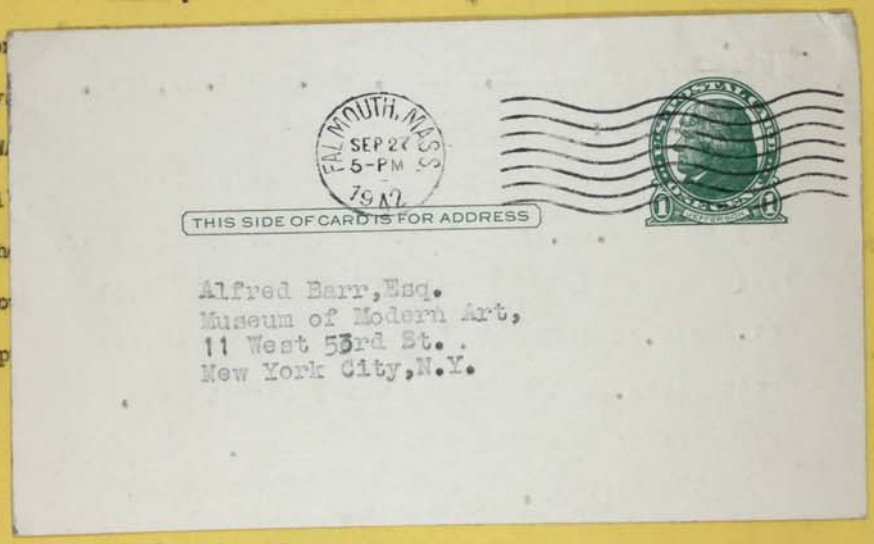

Mr. W. H. Littlefield
43 Binney Street
Boston, Mass.

AHB:ljs

Littlefield
v Forbes

April 14, 1942

Dear Bill Littlefield:

Thank you for writing about our acquisition of Donald Forbes' painting. We, that is, Dorothy Miller and myself, have been interested in his work ever since the PWAP exhibition of 1936. When I saw his last show at Marian Willard's, it seemed to me that the head of Jose Limon was the best painting, but I understood that it had already been bought. Later I heard that it was available. I very much appreciate your interest.

Sincerely,

Mr. W. H. Littlefield
43 Binney Street
Boston, Mass.

AHB:ljs

43 Binney Street,
Boston, Mass.

April 11, 1942.

My dear Mr. Barr:

A friend of mine, Whitney Morgan, who has just returned from an enviable spring trip of the museums of Philadelphia, Baltimore and Washington, and is a modest collector...writes me that the Museum of Modern Art has bought the Head of Jose Limon, by Don Forbes. In the light of our conversation at his exhibition, and I hope I am not assuming too much, I was deeply touched and tremendously gratified. His artistic sincerity, conviction and technical ability (when unhampered) are most unusual and hold great possibilities. I have known Don for a number of years, bought his work and hoped and prayed for recognition of his talent. My confidence has been justified and I am sure yours will be too.

Yours most sincerely,

Wm H. Littlefield.

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

Lloyd

TREASURY DEPARTMENT

WAR SAVINGS STAFF

OFFICE OF STATE ADMINISTRATOR

1270 Sixth Avenue
New York, N. Y.
January 6, 1942

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

My dear Mr. Barr:

I am in receipt of your letter of the 23rd ultimo which is about all your museum, with a proposed admission fee of a dime, can stand and accordingly agree with you.

I am well well aware of the excellent cooperation governmental and patriotic organizations by the museum, and I am confident that if in the future we have an event which will adequately fit in with your policy, it will be possible to successfully negotiate with you.

Meanwhile with every good wish, I am.

Cordially yours,

Irwin R. Franklyn
Special Events

Dear Mrs. Lloyd:

We should like to have permission to have a color slide made by Raymond and Raymond of your Miro, Persons Magnetized by the Stars Walking on the Music of a Furrowed Landscape, who would then include duplicates of the slide for sale to colleges and universities for lecture purposes.

If you do not approve of this will you not let us know as soon as possible?

Sincerely,

Mrs. H. Gates Lloyd, Jr.
Linden
Haverford, Pennsylvania

Yes - Letter sent to Newhall

Lo Medico

TREASURY DEPARTMENT

WAR SAVINGS STAFF

OFFICE OF STATE ADMINISTRATOR

1270 Sixth Avenue
New York, N. Y.
October 26, 1942.

10/26

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

My dear Mr. Barr:

I am in receipt of your letter of the 23rd regarding the exhibition of Thomas Lo Medico's statue at your museum, with a proposed admission fee of a 25¢ war stamp. I fully understand your problem and accordingly agree with you.

I am well well aware of the excellent cooperation extended to all governmental and patriotic organizations by the museum, and I am confident that if in the future we have an event which will adequately fit in with your policy, it will be possible to successfully negotiate with you.

Meanwhile with every good wish, I am,

Cordially yours,

Irwin R. Franklyn

Irwin R. Franklyn
Special Events

bk

Lo Medico

TREASURY DEPARTMENT

WAR SAVINGS STAFF

October 19, 1942

Dear Mr. Franklyn:

Thank you for your letter of October 18th. As I wrote you before I am bringing the matter of Mr. Lo Medico's statue before the Trustees whose next meeting will be on Thursday of this week.

As I am sure you will understand, your request has raised a very important issue of policy, for never before has the Museum put on an exhibition for which an additional amount would be charged for an outside benefit. Perhaps you do not realize that the Museum already charges 25¢ admission.

I shall let you know as soon as we have a decision.

Sincerely,

Mr. Irwin R. Franklyn
Treasury Department
War Savings Staff
~~Washington, D.C.~~ 1270 Sixth Avenue
New York

AHB:ljs

TREASURY DEPARTMENT

WAR SAVINGS STAFF

OFFICE OF STATE ADMINISTRATOR

1270 Sixth Avenue
New York, N.Y.
October 16, 1942.

10/17

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

My dear Mr. Barr:

To further clarify my letter of recent date in which the New York War Savings Staff requested permission to exhibit Mr. Thomas Lo Medico's statue at your museum, please be advised concerning the following:

The Treasury Department during the exhibition of this statue will supply in regular attendance, uniformed AWVS girls who will sell the stamps of admission to view the statue. With your permission they will also seek to sell additional stamps and to take subscriptions for War Bonds.

Every effort will be made to relieve the museum of all responsibility and active participation other than to contribute the space whereon the statue itself will be exhibited.

If there is any further information which you may desire, please feel free to call upon the writer.

Awaiting your reply, I am,

Sincerely yours,

Irwin R. Franklyn

Irwin R. Franklyn
Special Events

bk

FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

ARTISTS FOR VICTORY, INCORPORATED

101 PARK AVENUE • NEW YORK CITY • MU. 5-6249

Lo Medico

October 20th, 1942

10/21

Alfred H. Barr Jr Esq.
Museum of Modern Art.

My Dear Mr Barr,

This letter is to confirm the statement made by me on the phone that Artists for Victory Inc will be glad to pay the shipping expenses on Lo Medico's "Wings for Victory" statue from the Metropolitan Museum and return, should you plan to use it for your Bond Campaign. These expenses to come from the special fundraised by the Sculpture Group.

It is my understanding that the Metropolitan Exhibition will be set up in the 20s of November and goes, as you know to Feb. 22. 1943

Sincerely. Cornelia Van A. Chapin
Sculpture Chairman. A for V.

cc. Mr. Goodyear
Mr. Wheeler
Miss Hawkins
Mr. Clark

October 23, 1942

Dear Mr. Franklyn:

Our Board of Trustees met yesterday and gave careful consideration to your suggestion that the Museum place Thomas Lo Medico's statue of an aviator on special exhibition here at the Museum, charging an admission fee of a 25¢ war stamp.

The Board gave careful thought to your proposal, coming as it does from the Treasury Department, but after some discussion came to the conclusion the Museum is not in a position to exhibit the figure.

The Board asked me to explain to you the reasons for this decision.

As you can guess, the Museum is under constant pressure from all kinds of organizations, official and unofficial, to put on special benefit exhibitions, some good and some bad, but in all cases for the sake of the beneficiary rather than because of the quality of importance of the exhibition. The Board felt that showing Lo Medico's figure under the circumstances that you suggest would set a precedent which would create serious difficulties and embarrassments to the Museum in the future.

The Museum's influence and reputation is based upon the standard of its exhibitions. It has already used this influence and reputation again and again for war exhibitions, as is demonstrated in the enclosed bulletin, The Museum and the War. Among these was the important National Defense Poster Competition, the prize poster of which was used extensively throughout the country by the Treasury Department (see the illustration in the section on posters for war). It is through such work that we believe that we can be of most use in the war rather than through the exhibition you have suggested.

Though this is a secondary factor, I should also report to you that the Board felt that the sale of 25¢ stamps added to the Museum's own 25¢ admission would be rather small.

In any case I believe that some such place as Rockefeller Center might be a far more effective location. Needless to say, we sell stamps at the entrance desk where the Atherton poster mentioned above is prominently displayed.

If we can be of help to you in some other way, please call upon us.

Sincerely,

Mr. Irwin R. Franklyn
Treasury Department
War Savings Staff
1270 Sixth Avenue
New York City

AHB:ljs

cc. Mr. Goodyear
Mr. Wheeler
Miss Hawkins
Mr. Clark

October 23, 1942

Dear Mr. Franklyn:

Our Board of Trustees met yesterday and gave careful consideration to your suggestion that the Museum place Thomas Lo Medico's statue of an aviator on special exhibition here at the Museum, charging an admission fee of a 25¢ war stamp.

The Board gave careful thought to your proposal, coming as it does from the Treasury Department, but after some discussion came to the conclusion the Museum is not in a position to exhibit the figure.

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If we can be of help to you in some other way, please call upon us.

Sincerely,

Mr. Irwin R. Franklyn
Treasury Department
War Savings Staff
1270 Sixth Avenue
New York City

AHB:ljs

LoMedico

TREASURY DEPARTMENT

WAR SAVINGS STAFF

OFFICE OF STATE ADMINISTRATOR

October 13, 1942

Dear Mr. Franklin:

Thank you for your letter about Thomas LoMedico's statue, "Wings for Victory."

I shall be glad to take up your suggestion with our Trustees.

I am

Sincerely yours,

Mr. Irwin R. Franklin
Treasury Department
War Savings Department
Washington, D.C.

AHB:ljs

La Medico

TREASURY DEPARTMENT

~~DEFENSE~~ WAR SAVINGS STAFF

OFFICE OF STATE ADMINISTRATOR

1270 Sixth Avenue
New York, N.Y.
Oftober 8, 1942

10/9

L'affaire Lo Medico:

Tom is still in town and will be until tomorrow. The sculpture is going today to the Metropolitan, where it has been accepted for their show in December. It can be seen there through the Office of the Registrar. Tom is getting photographs and press clippings and will bring them to the Museum this afternoon.
Sculpture already has a two foot base, is painted plaster, 8' High. (Base needs some painting)

ljs

Oct. 16

Awaiting your reply, I am

Cordially yours,

Irwin R. Franklyn
Special Events

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

Lo Medico

TREASURY DEPARTMENT

~~DEFENSE~~ WAR SAVINGS STAFF

OFFICE OF STATE ADMINISTRATOR

1270 Sixth Avenue
New York, N.Y.
Oftober 8, 1942

10/9

Directof of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Sir:

The New York War Savings Staff has been in contact with the Artists for Victory Inc., and are desirous, if arrangements can be made, to exhibit at your museum for a limited time, the "Wings for Victory Statute" by Thomas Lo Medico, which has received an exceptional amount of publicity recently in the American Press.

It is our idea that a section might be set aside for the exhibition of this work of sculpture where admission would be gained through the purchase of a 25¢ defense stamp, the stamp to remain the property of the purchaser. We feel that this would not only advertise the Treasury Department and your museum, but would likewise aid us in securing additional stamp sales which might otherwise be lost to us.

May I please have a decision on the above at your earliest convenience.

Awaiting your reply, I am

Cordially yours,

Irwin R. Franklyn
Special Events

FOR VICTORY BUY UNITED STATES DEFENSE BONDS AND STAMPS

Lo Medico

THOMAS LO MEDICO
SCULPTOR

ARCHITECTURAL
SCULPTURE

July 3, 1942

April 16, 1942

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

Dear Mr. Barr:

You will undoubtedly recall that in 1939 the Metropolitan Life Insurance Company sponsored a national competition for a female group to be displayed at its New York World's Fair exhibit. My sketch model was selected by the jury which included Mr. Conger Goodyear as chairman, and I subsequently executed the full size figure which was ten feet high.

The enclosed photographs show the armature of the female figure. Inasmuch as it is of unique design and construction and will undoubtedly interest visitors to the Museum of Modern Art, I wonder whether you would wish to purchase or at least to exhibit this armature for the duration of the war. This request is necessitated by the fact that I expect to be inducted into the Army shortly, and will be obliged to give up my studio. Fortunately, when Mr. Goodyear visited my studio in connection with a portrait I was designing of his father, he was very much impressed with the character of the armature.

I would deeply appreciate your kind aid and consideration in this matter. If you feel it necessary, I would be glad to call and talk with you personally.

Sincerely yours,

Thomas G. Lo Medico

Thomas G. LoMedico
134 West 23rd Street
New York, N. Y.

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

Dear Mr. Lo Medico:

Mrs. Switzer has reminded me that I have not answered your letter of some weeks ago about the very interesting armature of the female figure.

I do not see how we can make use of this at the present time, but I would very much like to keep one of the photographs for our files here.

Sincerely,

Mr. Thomas G. Lo Medico
134 West 23rd Street
New York City

AHB:ljs

THOMAS LO MEDICO
SCULPTOR

ARCHITECTURAL
SCULPTURE

April 16, 1942

5/17

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

Dear Mr. Barr:

You will undoubtedly recall that in 1938 the Metropolitan Life Insurance Company conducted a national competition for a family group to be displayed at its New York World's Fair exhibit. My sketch model was selected by the jury which included Mr. Conger Goodyear as chairman, and I subsequently executed the full scale statue which was ten feet high.

The enclosed photographs show the armature of the female figure. Inasmuch as it is of unique design and construction and will undoubtedly interest visitors to the Museum of Modern Art, I wonder whether you would wish to purchase or at least to exhibit this armature for the duration of the war. This request is necessitated by the fact that I expect to be inducted into the Army shortly, and will be obliged to give up my studio. Incidentally, when Mr. Goodyear visited my studio in connection with a portrait I was designing of his father, he was very much impressed with the character of the armature.

I would deeply appreciate your kind aid and consideration in this matter. If you feel it necessary, I would be glad to call and talk with you personally.

Sincerely yours,

Thomas G. LoMedico

Thomas G. LoMedico
134 West 23rd Street
New York, N. Y.

Enc.

Lopez Mendez

February 6, 1942

Dear Dr. Lopez Mendez:

I have tried to get you on the telephone several times to arrange our luncheon date, but so far have not been able to reach you.

I am sorry that you could not lunch with me today and hope that next Thursday will be convenient for you. Unfortunately, I had already made an engement for Monday which my assistant did not know about when she suggested Monday. If Thursday is all right for you, I will meet you at the Rockefeller Apartments Restaurant, 24 West 55 Street at one o'clock.

Sincerely,

Sr. Dr. Luis Lopez Mendez
419 West 129 Street
New York, N. Y.

February 6, 1942

Dear Dr. Lopez Mendez:

I have tried to get you on the telephone several times to arrange our luncheon date, but so far have not been able to reach you.

I am sorry that you could not lunch with me today and hope that next Thursday will be convenient for you. Unfortunately, I had already made an engagement for Monday which my assistant did not know about when she suggested Monday, and I am not free on Tuesday or Wednesday either. If Thursday is all right for you, I will meet you at the restaurant at 24 West 55 Street at one o'clock.

Sincerely,

Sr. Dr. Luis Lopez Mendez
419 West 129 Street
New York, N. Y.

Lopez-Mendez

February 3, 1942

Dear Dr. Lopez-Mendez:

I have just heard that you are to be in New York this week and it would give me great pleasure if you would lunch with me and let me take you through the Museum galleries while you are here. Would it be possible for you to meet me on Friday, February 6th at one o'clock, at the Rockefeller Apartments Restaurant, 24 West 55 Street?

Will you be kind enough to telephone my office and let me know whether this time is convenient for you? The number is Circle 5-8900.

Sincerely yours,

Erle Loran

Dr. Luis Lopez-Mendez
419 West 129th Street
New York, N. Y.

Loran

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF ART
BERKELEY, CALIFORNIA

September 22, 1942

7/8

Mr. Alfred H. Barr, Jr., Director

The Museum of Modern Art

11 West 53rd Street

New York City, New York

Dear Mr. Barr:

Thank you for your letter and the enclosed copy of the one you wrote to Miss Cone.

You were very generous to write to her and I am more than pleased and impressed with what you said. Many thanks.

Gratefully yours,

Erle Loran

Erle Loran

EL:jh

Loran

September 23, 1942

Dear Mr. Loran:

I have had a letter from Miss Cone, saying:

> "If Mr. Erle Loran can have a reproduction in color of Cezanne's 'La Montagne St. Victoire' without involving my help, I shall be glad to give my permission. The frame of this painting is very frail, having been severely injured when loaned to museums on several occasions."

Miss Cone is very nervous about her paintings so you will have to proceed with care. I doubt very much if she will let the picture out of her house to go to the engravers. Perhaps you can enlist the help of Mrs. Adelyn Breeskin, who is now the Director of the museum at Baltimore. It is too bad you did not pick out some other picture.

Good luck to you.

Sincerely,

Mr. Erle Loran
Department of Art
University of California
Berkeley, Calif.

AHB:ljs

Loran v. Cezanne Cone

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF ART
BERKELEY, CALIFORNIA

September 14, 1942

Dear Mr. Loran:

I am delighted to know that you have the grant from the Council of Learned Societies and that you are going ahead with your book.

I have written Miss Cone, though I don't think she will make difficulties about a color reproduction. I enclose a copy of my letter.

I read with interest what you say about Newhall's piece. I have not read it yet.

With best regards to you,

Sincerely,

Mr. Erle Loran
Department of Art
University of California
Berkeley, California

AHB:ljs

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF ART
BERKELEY, CALIFORNIA

August 28, 1942

Dear Miss Miller:

Thank you for your letter of August 26th. I prefer not to interrupt Mr. Barr's vacation by sending my letter to him.

May I say how much I admire the painters you chose for the Americans 1942 exhibit.

Sincerely,

Erle Loran

Miss Dorothy C. Miller
Assistant Curator of Painting and Sculpture
Museum of Modern Art
New York, New York

Please return this to Mr Barr

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF ART
BERKELEY, CALIFORNIA

August 26, 1942

Dear Mr. Loran:

Your letter of August 18th has arrived during Mr. Barr's absence. He will be back in New York on September 8th, but I am writing you now to ask whether you are in a particular hurry to have him write to Miss Etta Cone. If you are, we can send your letter to him; otherwise it will be referred to him immediately upon his return.

John McAndrew is still in Mexico City, and his address is

Liverpool 88
Mexico, D.F.

Sincerely,

Mr. Erle Loran
Department of Art
University of California
Berkeley, California

DM:ljs

Wm Miller

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF ART
BERKELEY, CALIFORNIA

August 18, 1942

8/24

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

Dear Mr. Barr:

I am pleased to be able to mention that the Council of Learned Societies has granted $1500.00 towards the publication of my book "Cézanne's Composition." The University of California Press will be the publisher. I have wondered whether or not you were consulted by the Council's committee. In any case, I am indebted to you for the help you have previously given me.

I am wondering now whether you would be willing to intercede for me with Miss Etta Cone in securing the right to make a color reproduction of the Cézanne in her collection, "La Montagne St. Victoire, Seen from Bibemus." I consider this painting to be one of the finest of Cézanne's paintings, and I have a photograph of its motif, besides diagrams, which make it one of the most valuable examples in my book. My mind has been so fixated on this particular picture that I have hesitated to ask Miss Cone before writing to you.

A paragraph by Beaumont Newhall in College Art Journal, mentioning the fallacy of thinking any importance could be attached to photographs of motifs for paintings by Cézanne and Van Gogh, has been on my mind. If he had my work in mind it would indicate that he had erroneously concluded that I had based my concept of Cézanne's composition and space organization entirely on the comparison of his paintings with photographs of his motifs, whereas I intend the photographs merely as factual data offering consistent confirmation for what I believe to be the salient elements in Cézanne's organization of space and his approach to nature,-photographs or no photographs of his motifs. In the case of Van Gogh, who had comparatively little control of space organization, the photographs of motifs published by John Rewald

do not reveal the same facts at all, except possibly in a few apparently accidental cases. In fact, I have considered including examples by Van Gogh, to supplement others already in the book, illustrating the inferior space drawing in Pissarro and Renoir, who painted two of the same motifs used by Cézanne. If you have ever discussed this problem with Mr. Newhall, or if you have any suggestions to offer me which might help to answer the criticism, I should certainly be most grateful to you. It was Cézanne's discoveries in space composition that led to the experiments and further developments in abstract art. Van Gogh, in this regard, is scarcely an "also ran."

Is John McAndrew still in Mexico?

Gratefully yours,

Erle Loran

Erle Loran

EL:c

Loran

c.c. MR. MC ANDREW

February 16, 1942

Dear Mr. Loran:

I am delighted to know the piece in the College Art Journal was of some use to you and that it pleased Professor Ryder. I gather that the controversy is still going on in the pages of the Journal.

I am sorry about the Cézanne article in LIFE, but very glad to hear that you are making progress in publishing the book.

I still feel most strongly that John McAndrew would be ideally suited for the unfilled position at Berkeley, though I realize that the department may not expand under present conditions. He is at present working with a scholarship in Mexico. With the great interest in Latin American art I think his value to any university would be greatly enhanced, because he is now the leading American expert in Mexican baroque architecture. Of course he has many other fields well in hand too for teaching purposes.

Sincerely yours,

Mr. Erle Loran, Chairman
Department of Art
University of California
Berkeley, California

ahb;vs

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF ART
BERKELEY, CALIFORNIA

February 10, 1942

1/16

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

Dear Mr. Barr:

I read you article in the College Art Journal with the greatest interest. I am in complete accord with you on the subject and whenever I may need an authoritative argument I shall quote you. Nothing could cover the ground more simply and penetratingly than your article.

What you say about the university scientists and historians is true, naturally, as far as their own fields go, but when it comes to their attitude on modern art, some of these same professors quite suddenly drop their interest in the twentieth Century. I would say, however, that our Department of Art in Berkeley in spite of struggles and trials has been unusually fortunate in keeping up with the twentieth Century. Largely through the strenuous efforts of Professor Worth Ryder, (who enthusiastically recommended your article to me, by the way) we have combined history courses with practice in drawing and painting, and the emphasis has been on the lessons taught by the modern painters. Whether we expand on the historical side very soon will depend on the administration. As you remember from our discussion of prospective candidates, we had hoped for an addition even last year.

Let me thank you again for the letter you wrote and the interest you have shown in my work on Cezanne. The book seems to be steering toward the University Press, and the Provost is now asking for a grant from Carnegie to help finance it. No commercial publisher would risk it. Life showed interest in running a few pages, had dummy pages made up etc., but nothing ever came of it. Miss Varga was very interested but she thought the big editors would think it too high brow.

Again, let me express the warmest praise for your excellent article.

Sincerely yours,

Erle Loran

Erle Loran
Chairman, Department of Art

EL:bs

Losada

Losada

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R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCOUNTING INFORMATION

TIME FILED

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

July 4, 1942

MRS. J.A. LOSADA
124 EAST 24 Street
NEW YORK CITY

WOULD YOU PHONE ME ATWATER 9-3936 SUNDAY AT ELEVEN OR MONDAY AT TEN. WOULD LIKE TO SEE YOU IF YOU HAVE TIME SUNDAY OR MONDAY. THANK YOU.

ALFRED H. BARR

124 East 24th Street
New York City

Very sincerely yours,

Bernard Courter

March 21, 1942

Dear Mrs. Losada,

The Acquisitions Committee has approved an offer of $150.00 for the painting Still Life in Red by Pelaez, for purchase by the Museum. If this offer meets with your approval, will you please bill us in that amount?

Thank you for your trouble in this matter.

Very sincerely,

(Miss) Betty Chamberlain
Assistant to the Director

Mrs. J.A. Losada
124 East 24th Street
New York City

Wm Dudley

Los Ang Mus

LOS ANGELES COUNTY MUSEUM OF HISTORY • SCIENCE AND ART

EXPOSITION PARK • LOS ANGELES • CALIFORNIA

CABLE ADDRESS "LAMUSEO"

COPY - Mr. Barr

OFFICE OF
THE DIRECTOR-IN-CHARGE

January
30th
1942

February 9, 1942

R. C. Rathbone & Son
Insurance Brokers
102 Maiden Lane
New York City

Dear Mr. Gubner:

The traveling exhibition, Indian Art of the United States, is to be shown at the Los Angeles County Museum of History, Science and Art, Los Angeles, California, during the period of May 10th to June 30th, 1942.

This museum has requested that we communicate with you, the insurers of this exhibition, and ask for a waiver of subrogation proceedings against it, in the event of possible loss or damage to items in the show, while it is at the Los Angeles Museum.

The California Museum further states that if this waiver is not granted to it, the County of Los Angeles, of which it is a part, will insist that the Los Angeles County Museum take on another insurance policy to protect the County against subrogation. We do not feel that this extra insurance is necessary.

Will you be good enough to give this matter your attention and let me know if such an arrangement is acceptable to our insurers?

Very sincerely yours,

Roland J. Counter

ROLAND J. MCKENNA
Director

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

ec:MW

Mrs Dudley

LOS ANGELES COUNTY MUSEUM OF HISTORY • SCIENCE AND ART

EXPOSITION PARK • LOS ANGELES • CALIFORNIA

CABLE ADDRESS "LAMUSEO"

OFFICE OF
THE DIRECTOR-IN-CHARGE

January
30th
1942

7/3

Dear Alfred:

Would you be good enough to communicate with your insurance agent, and ask for a waiver of subrogation proceedings against my Museum, in the event of possible loss or damage to items contained in the Indian show which you have arranged for us to present, beginning May fifteenth and continuing through June thirtieth.

It is my understanding that the pro rata fee of $650.00, which we have agreed to subscribe to for the presentation of the show at our Museum, includes premium charges on insurance.

If your agent refuses to comply with our request to waive subrogation proceedings against us, the County of Los Angeles, of which we are a part, will insist that we take on another insurance policy to protect the County against subrogation. You can see that such a measure would greatly increase the cost of presenting the Indian show, so far as we are concerned.

I shall appreciate all that you can do to assist us in this regard.

Sincerely yours,

Roland

ROLAND J. MCKINNEY
Director

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

Louckheim
xHarnden

October 5, 1942

THE FAIRFAX HOTEL
2100 MASSACHUSETTS AVE
WASHINGTON, D.C.

Dear Aline:

Thank you for your letter. It seems to me that Peter Harnden, if he is willing to work as a volunteer, might well help in assembling our exhibition, "Useful Objects Under $10," which will be a particularly interesting problem this year because of priorities. He has already spoken to Elodie Courter and is going to talk with Alice Carson, who is in charge of the exhibition.

Thank you for recommending him.

Sincerely,

Mrs. Joseph Louckheim
The Fairfax Hotel
2100 Massachusetts Avenue
Washington, D.C.

AHB:ljs

Ludwig

THE FAIRFAX HOTEL
300 ROOMS - ALL WITH BATH
2100 MASSACHUSETTS AVE.
WASHINGTON, D.C.

HUDSON S. MOSES, MANAGER

10/5

Dear Alfred –

Do you remember the man at Mrs Ritz-Gardner-duckling-in-the-rain party called Peter Harnden, about whom you asked me?

Peter was in Washington this week and discovers that he has probably six months more (minimum) of borrowed time, before the Navy commission him in Intelligence. He is anxious to spend this time constructively and was anxious to meet you and I am sure that you would be interested in at least talking with him. You will find him full of enthusiasm, vitality and usually fresh and good ideas. I said I would be glad to introduce him to you and ask you to give him a chance to talk with you and tell you about his work in Mexico and California

Ludwig

and his ideas for the present and to ask your advice. I would appreciate it if you would.

My contribution to the war effort is living here with the kids — God knows when our furniture will ever leave Pittsburgh and both children have been ill and I am maid-less and nurse-less!

Love to Daisy to whom I'll write when I'm settled.

With much affection,

Eleanor Lonchheim

Have you heard from John?

Ludins

HOTEL CHELSEA
New York

December 21, 1942

December 15, 1942

PRIVATE OFFICE

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

Dear Mr. Barr,

Several weeks ago, after a lecture at the Metropolitan Museum I invited you to see my completed mural for the Treasury Dept, Washington, D.C. You expressed an interest in seeing it, but were unable to at the time because of the coming exhibition at the Museum of Modern Art. Fortunately, Edward Bok has extended the time for the installation of my mural until the middle of January. We hope that with this rearrangement you will be able to see it.

I am particularly anxious to have

Dear Miss Ludins:

I am very sorry to say that I have no time to come to see your mural. I wish I had.

Very sincerely,

Miss Ryah Ludins
Hotel Chelsea
7th Avenue and 23rd St.
New York City

AHB:ljs

CABLE ADDRESS HOCHELSEA · NEW YORK

TELEPHONE CHELSEA 3-3700

HOTEL CHELSEA
New York

WEST TWENTY THIRD STREET
AT SEVENTH AVENUE
UNDER KNOTT MANAGEMENT

December 15, 1942

R/16

PRIVATE OFFICE

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

Dear Mr. Barr,

Several weeks ago, after a lecture at the Metropolitan Museum, I invited you to see my completed mural for the Treasury Dept, Washington, D.C. You expressed an interest in seeing it, but were unable to at the time because of a forthcoming exhibition at the Museum of Modern Art. Fortunately, Edward B. Rowan has extended the time for the installation of my mural until the middle of January. I do hope that with this rearrangement you will be able to see it.

I am particularly anxious to have

you see it because the medium and treatment are a radical departure from those used in government murals. I used a semi-abstract design, Indian theme, on painted wood-relief.

Kindly let me know when it is most convenient for you to come to my studio at the Hotel Chelsea 222 West 23 St. Phone Chelsea 3-3700.

As a reminder of my work:

I have exhibited at the Museum of Modern Art with the "Architects, Painters and Sculptors Collaborative". My mural sketch was "Bread and Water."

I do hope you will come.

Very sincerely

(Miss) Ryah Ludins.

Lyman

LYMAN ALLYN MUSEUM
NEW LONDON CONNECTICUT

Ettore Luzzatto

444 MADISON AVENUE
NEW YORK

TELEPHONE
ELDORADO 5-0776

May 11 1942

5/12

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

Dear Mr. Barr,

I wish to thank you so much for the copy you sent me of your letter to Washington on behalf of my son in law Mr. Pierre Loeb. You have really been very kind in writing as you did and I am sure Pierre will just as much appreciate your friendly assistance on this opportunity.

With kindest regards,

Yours sincerely,

Lyman

LYMAN ALLYN MUSEUM
NEW LONDON CONNECTICUT

July 6, 1942

7/7

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

Dear Mr. Barr:

Thank you for your letter of July 3. We will let the New York Public Library know of the theatrical play-bills and if they want them, we shall be very glad to give them to the Library.

Very sincerely yours,

Lilas Parrish Lyman

Mrs. Dwight C. Lyman

L:p

Lyman Allyn & playbills

LYMAN ALLYN MUSEUM
NEW LONDON CONNECTICUT

July 3, 1942

Dear Mrs. Lyman:

It is very nice of you to offer the theatrical play-bills for our Museum, but I don't quite see how they would fit intoour collection. I believe that the New York Public Library has a collection into which this material would fit more appropriately.

Many thanks for your generous suggestion.

Sincerely,

Mrs. Dwight C. Lyman
Lyman Allyn Museum
New London, Conn.

AHB:ljs

LYMAN ALLYN MUSEUM
NEW LONDON CONNECTICUT

1 July, 1942

7/2

Alfred H. Barr, jr., Esq.
Museum of Modern Art
11 West 53d Street
New York

Dear Mr Barr:

I have forgotten how far the Museum's interest goes in matters theatrical, but we have a small bunch of play-bills and related material which we should be happy to pass on to you, if you want them.

There are no great finds among them. Most of them have to do with the summer parks maintained by the street car companies of the nineties, and the lesser stock companies. They came to us from the Hempstead House here, and were the rather pathetic history of the theatrical ventures of what appears to have been a very bad actor, Hempstead Prince.

I shall be glad to send them on to you if you want, and will you dispose of what you may not wish to keep. We are under no obligation about them, and can do as we see fit with them.

Yours very sincerely,

Lila Parish Lyman

Mrs Dwight C. Lyman

Lynes
x Sloane
x Mathews

Dear Mildred:

Joe Slo moment.
(Perhaps you h a
result he is l e. I
have recommend I think,
admirably for

The gas ich, as
you know, was t ten
years. He fee raveling
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for the Fall o

Sloane ould
put in a word

Mrs. Russell L
Shipley School
Bryn Mawr, Pa.

AHB;ljs

P.S. Again co t John
is second on it might
help if you co .

X Sloane
Mathews
Lynes

THE SHIPLEY SCHOOL
BRYN MAWR, PENNSYLVANIA
Office of the Principals

c/o E. C. Moore
Duxbury
Mass.

June 14, 1942

6/16

Dear Alfred,

Your letter arrived on the Eve of our departure for a two weeks' vacation, but as it happened, Joe Sloane, whom I do know fairly well, had already telephoned to ask about John. Naturally I was delighted to give a glowing account. He would be a great asset to Bryn Mawr, and I hope it works out

Lynes
x Sloane
x Mathieson

if & when Joe Sloane gets his commission.

Have you any idea when John expects to be back in this country? We heard from him in February but since, to our shame, we haven't written since, I've not heard more.

I hope we may see you some time before long. Any one of our infrequent dashes into the Museum.

Sincerely, Mildred Lynes.

Dear Mildred:

Joe Slo moment.
(Perhaps you h s a
result he is l e. I
have recommend I think,
admirably for

The gas ich, as
you know, was t ten
years. He fee raveling
for checking u fornia
for the Fall o

Sloane ould
put in a word

Mrs. Russell L
Shipley School
Bryn Mawr, Pa.

AHB;ljs

P.S. Again co t John
is second on it might
help if you co .

Lynes
x Sloane
x McAndrew

June 10, 1942

Dear Mildred:

Joe Sloane at Bryn Mawr thinks he may go into the Army or Navy almost any moment. (Perhaps you had better not speak of this since it is probably confidential.) As a result he is looking for someone to fill his job temporarily while he is on leave. I have recommended John McAndrew, whose experience and abilities would equip him, I think, admirably for the job, even to the courses he would be expected to give.

The gas situation has seriously complicated John's Harvard fellowship, which, as you know, was given him to write an account of American architecture for the past ten years. He feels, and I think rightly, that this would require a great deal of traveling for checking up. He has a very good prospect of a job at the University of California for the Fall of 1943, but with the war on that may be indefinitely postponed.

Sloane says that he will consult you, so I am writing you to ask if you could put in a word for John.

Sincerely,

Mrs. Russell Lynes
Shipley School
Bryn Mawr, Pa.

AHB;ljs

P.S. Again confidentially: Sloane says that he is considering someone else, but John is second on his list. If you should happen to see him at a party or somewhere, it might help if you could take the initiative, though I don't know how well you know him.

Lyons

cc. Miss Miller
Miss Dudley

May 5, 1942

Dear Mr. Lyons:

I am sorry to say we would not be interested in your Rouaults, even at the price you mention. I am sorry to have caused you this waste of time but it was impossible to make a decision until we had had a chance to see them.

As you instruct, we are returning them to you immediately.

Sincerely,

Mr. Philip Lyons
2258 N.W. Aspen Street
Portland, Oregon

AHB:ljs

Portland Oregon May 7, 1942
2258 N.W. Aspen Street

Dear Mr. Barr:

Thank you for your letter of April 28 about the Rouaults.

I am willing to reduce the prices to $1500. for the three and for the two $1000. " " " alone

I hope these changes will interest you.

Should you find these prices still too high will you kindly have the pictures returned to me in Portland. Thanking you.

Sincerely

Philip Lyons

Portland Oregon May 7, 1942.
2758 N W Aspen Street
5/4

Dear Mr. Barr:

I have your letter of April 28 about the Rouaults.

I am willing to revise the prices to
$ 2000. for the entire group.
$ 1700. " " nude and profile head
$ 1000. " " " alone

I hope these changes will interest you. Should you find these prices still too high will you kindly have the pictures returned to me in Portland. Thanking you,

Sincerely

Philip Lyons

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

April 28, 1942

cc. Miss Miller
Miss Dudley

Dear Mr. Lyons:

Thank you for letting us see the Rouaults. I have looked at them carefully, and I am sorry to say that we would not be interested in any of them at anything like the prices which you are asking.

I think you should feel free now to offer them elsewhere. Meanwhile we shall hold them here awaiting your instructions.

Sincerely,

Mr. Philip Lyons
2208 N.W. Aspen Street
Portland, Oregon

AHB:ljs

4.

Portland Oregon April 21.42.
2258 N.W. Aspen Street

4/23

4 Pictures
My table
4/27

Dear Mr. Barr.

I have sent on all the pictures for you to see. (My letter of April 9.)

It would be wonderful if after you saw them you found them worthy of the Museum and wished to keep the group.

I'd be glad to lower the price if you thought $2700.00 high, as I am in need of money. The same for the nude of 1906 if $1200.00 is too high. Should the nude and the three quarter profile (head) interest you I'd make the price $2000.00 for both.

Hoping for a favorable reply, I am

Sincerely yours

Philip Lyons

(PHILIP LYONS)

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

Lyons
Acquisition
Hold Pending

Portland, Oregon
April 9, 1942
2258 N. W. Aspen Street

Dear Mr. Barr:

Thank you for your letter of April 3rd subject of my Rouault pictures. For the Nude of 1906 I would like to get $1200.00. It is a very beautiful Rouault.

Will arrange to have you see it.

Very Sincerely,

Philip Lyons

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

Lyons

April 3, 1942

Dear Mr. Lyons:

Of the Rouault photographs which you sent me, I think we would be interested only in the painting of the Nude of 1906. I would like to know what you would ask for this, and whether we may see it.

Sincerely,

Mr. Philip Lyons
609 McKay Building
Portland, Oregon

AHB:ljs

Portland, Oregon
March 18, 1942
609 McKay Building

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

Dear Sirs:

I own four Rouaults, two of his lithographs and a Dufresnes gouache. Photographs of the pictures herewith.

The Rouaults are in his usual combination of gouache, oil, ink and water color. They are approximately 8" x 11", in their linen insets are about 13" x 16". The Dufresnes is 11½" x 11½", in the linen inset it is 16" x 16".

As I am rather in need of money (am a painter myself) I want to sell them. If I can do so as a group, I would make a low price of about $2700.00. (Five pictures and two lithographs). For the three-quarter profile head alone I paid Chester Johnson, Chicago, $1500.00 in 1932.

Will be glad to send them on for your inspection. I feel sure you will agree that they are particularly fine Rouaults.

If, however, you are not interested, would you kindly suggest some one you think might be?

Very sincerely,

Philip Lyons

Philip Lyons