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	AHB	I.A.8

Martin

Barr

-2-

September 11, 1933

My dear Mrs. Martin:

I have just left a note for you next door asking for an appointment but your servant informed me that you were still at Cornwall and would not return to town for some time. She said she would forward the note. As we shall not be able to meet for the time being may I write you briefly what our difficulty is?

A year ago Mr. Johnson and I sub-let the top apartment of 230 East 49th Street from Mr. Belt who has now decided not to renew his lease. In July we tried to renew our lease through the agent, Mr. Patterson, who at first refused because he wished to lease the whole house to one tenant. About four days ago and only three weeks before the expiration of our lease Mr. Patterson changed his mind and offered us the apartment but at a large increase in rental, $2000. a year instead of $1500. We are very much troubled by this increase, and surprised, for it is our understanding that the rental was only $1500. in 1930. As Mr. Patterson knows, rentals have declined between 30 and 50 per cent during the last three years, and no improvements have been made in the apartment since our occupancy except at our expense. Of course, the apartment is quite large but it has many inconveniences among them an almost impossible kitchen which only an heroic cook will endure.

All things considered I cannot but feel that Mr. Patterson's proposal is unfair and would scarcely meet with your approval. I am willing to pay the pre-depression rental but do not think I should be asked to pay more. I regret very much having to appeal directly to you but the decline in my own income and my desire to know the real attitude of our landlord leads me to do so.

Very sincerely yours,

AHB

Mrs. Walton Martin
Narrow Valley, Cornwall, Ct.

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Baer

Martin

Mrs Walter Martin

9-IV-33

P.S. I have co... was held at
$1500. three ye... E. Davis,
who sub-let the ...er Mr. Julian
Street had been ... $125. for the
previous year. ...n that this
has been the ac...

This undated letter was in an unmarked folder containing 1933 and 1936 correspondence

DS
10-6-79

Checked:
1933 M-2
1934 A-M
1935 M-2
1936 M-2
no McAndrew

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Cabot

Martin

Mrs Walton Martin

9-IV-33

P.S. I have confirmed the fact that the apartment was held at $1500. three years ago through my friend, Mr. James E. Davis, who sub-let the apartment through Irving Ruland after Mr. Julian Street had been a tenant. Mr. Street had also paid $125. for the previous year. I think there can be little question that this has been the accustomed rental for the apartment.

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Barr McMahon

Barr McMahon

W 1. The pronoun of the first person plural nominative, denoting the speaker and one or more other persons whom he
E associates with himself as the subject of the sentence.

1460 *Oseney Reg.* 174
2 Hold, w'have sprung
who to Troy's Destruc-
hat they are not we.

a person, etc.: esp. in
a formal greeting:
ar, *many happy returns*
nt he schulde have hys
's. CXXIX. 8 We wish
che a sinne, as to wysh
him a deadlyer poyson.

Cursor M. 139 Sythen
hew yow one exampel.
l right. 1722 DE FOE

ally used in first intro-
as 'I plucked *a* flower;

ll retain its fluidity; a
in. There was a some-

1578 LINDESAY (Pit-
deit verrie mony. 1600
. 44 ¶6, I have, I fear,
ey lay very large eggs,
itation to banquets and

May. 1596 SHAKS. 2
Vks. (1720) II. 136,
you a merry Christmas
this is the first day of
rry Christmas in their

e or less vaguely to the
nd rejoicing.
Windlesoure. c. 1489
his good frende. 1605
24 They also say, that
ers have the Impudence
nitted . . . through the

· 2, 1933

from PHILIP and AUDREY McMAHON 1933

AMERICAN ACADEMY IN ROME

Dear Alfred,

Thanks for your letter. I did appreciate it. My house will be full of chintz, and a hunting picture will probably creep in here and there, but Marghie is worth it - even the hunting pictures.

Incidently I think we have at last had a painter staying at the Academy - a man called Ewing. That was why I wanted to write you. He has been travelling on a Fellowship from Chicago, and he has been at work here for three months. That the Academy will give a place to paint to people like Ewing justifies remaining here. I'll tell him to look you up when he goes back to America. This year we have better material and I am much encouraged. I am praying for time and patience - but I have no confidence that my prayer will be answered.

As ever,

John

(McAndrew)

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McMahon

Barr McMahon

3

WE 1. The pronoun of the first person plural nominative, denoting the speaker and one or more other persons whom he associates with himself as the subject of the sentence.
a. 1300 *Cursor M.* 4820 'Childer,' he said, 'wessen are yee?' 'Sir, wee are o farr cuntre.' c. 1460 *Oseney Reg.* 174 Vppon the texte whee sware, both I and my wiffe. 1673 HICKERINGILL *Greg. F. Greybeard* 142 Hold, w'have sprung a mast. 1697 DRYDEN *Æneis* XI. 392 We: (for myself I speak, and all the Name of Grecians, who to Troy's Destruction came). 1847 HELPS *Friends in C.* I. VII. 103 A thorough perception of the simple fact, that they are not we.

WISH 4. *spec.* (with to or simple object) To desire (something, usually good) for or on behalf of a person, etc.: esp. in formulæ of greeting or expressions of goodwill; hence as in 3, to express such a wish for, esp. as a formal greeting: e.g. *to wish (one) good morning, good-bye* (Bid *v.*[1] 9), *a merry Christmas, a happy New Year, many happy returns of the day* (see Return *sb.* 2 b), etc. . . . 1516 *State Papers Hen. VIII,* VI. 50 Not to thintent he schulde have hys parte off thys intolerable troble . . . , for I wolde not wysche itt to a dogge. 1535 COVERDALE *Ps.* CXXIX. 8 We wish you good lucke in the name of the Lorde.—*Job* XXXI. 30. I neuer suffred my mouth to do soche a sinne, as to wysh him euell. 1579 LYLY *Euphues* (Arb.) 97, I would neither wish thee a greater plague, nor him a deadlyer poyson. c. 1720 DE FOE *Mem. Cavalier* I. 39. They wished the Swedes Success.

YOU b. as indirect object.
c. 897 ÆLFRED *Gregory's Past C.* XXVI. 181 (Hatton MS.) Waa ieow welezum. a. 1300 *Cursor M.* 139 Sythen sal i tell yow [v.rr. zaw, zou] Of iacob and of esau. 1481 CAXTON *Godfrey* VI. 25, I shal shew yow one exampel. 1638 BROME *Antipodes* IV. VI, Ile give you halfe a dozen At the next Ale-house, to set all right. 1722 DE FOE *Plague* (1840) 120, I tell you, that we have not made use of the barn.

A 1. One, some, any: the oneness, or indefiniteness, being implied rather than asserted. It is especially used in first introducing an object to notice, which object, after being introduced by *a*, is kept in view by *the*: as 'I plucked *a* flower; this is *the* flower.' Used before a noun singular, and its attributes.
1847 LONGF. *Ev.* I.i.59 A celestial brightness—a more ethereal beauty. *Mod.* An ink that will retain its fluidity; a permanent black. Is it a red wheat? What kind of a wine is this? To walk out in a pouring rain. There was a something—of that we may be sure. Oh, a mere nothing.

VERY 2. In a high degree or measure; to a great extent; exceedingly, extremely, greatly.
Sometimes emphasized in speaking, and italicized in printing, to give additional force. (Cf.4.)
1554-5 in FEUILLERAT *Revels Q. Mary* (1914) 173 Of verey fayer quaint & strange attier. a. 1578 LINDESAY (Pitscottie) *Chron. Scot.* (S.T.S.) II. 317 The said pest come in the towne of kirkcaldie that thair deit verrie mony. 1600 J. PORY tr. *Leo's Africa* 56 This isle is very scarce of oile and of corne. 1709 STEELE *Tatler* No. 44 ¶6, I have, I fear, huddled up my Discourse, having been very busy. 1774 GOLDSM. *Nat. Hist.* (1776) V.56 They lay very large eggs, some of them being above five inches in diameter. 1880 DISRAELI *Endym.* LXVII, Cards of invitation to banquets and balls and concerts, and 'very earlies'.

MERRY adj.
4. Of times or seasons: Characterized by festivity or rejoicing.
1567 TURBERV. *Epit.*, etc. 110 b, Let others then that feelen joy Extole the merrie Month of May. 1596 SHAKS. 2 *Hen IV*, v.iii. 38 Welcome merry Shrouetide. 1617 LD. SANDWICH *Let.* in *Sir W. Temple's Wks.* (1720) II. 136, I wish you a very merry Christmas. 1710 SWIFT *Jrnl. to Stella* 21 Dec., But first I will wish you a merry Christmas and a happy New Year. 1710-11 *Ibid.* 25 Mar. 25. Morning. I wish you a merry new year: this is the first day of the year, you know, with us. 1843 DICKENS *Christmas Carol* iii. They wished each other Merry Christmas in their can of grog.

CHRISTMAS 1. The festival of the nativity of Christ, kept on the 25th of December. Usually extended more or less vaguely to the season immediately preceding and following this day, commonly observed as a time of festivity and rejoicing.
a. 1134 *OE. Chron.* an. 1127 Dis year heald se kyng Heanri his hird aet Cristes maesse on Windlesoure. c. 1489 CAXTON *Sonnes of Aymon* iii. 83 At crystmasse and at ester, men ought to go vysit and see his good frende. 1605 CAMDEN *Rem. Proverbs*, Christmasse cometh but once a yeare. 1635 SWAN *Spec.M.* (1670) 124 They also say, that a hot Christmas makes a fat churchyard. 1712 STEELE *Spect.* No. 509 ¶3 The Beadles and Officers have the Impudence at Christmas to ask for their Box. 1820 W. IRVING *Sketch Bk.* 189 (Hoppe) Revelry was permitted . . . through the twelve days of Christmas.

VIDE: THE OXFORD ENGLISH DICTIONARY.

from PHILIP *and* AUDREY McMAHON 1933

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Barr

McMahon

December 2, 1933

The Nation
20 VESEY STREET
NEW YORK

June 12, 1933.

Dear Mrs. McMahon:

I am enclosing a small check (ten dollars) as a contribution from Mrs. Barr and myself to help defray the expenses of your work for unemployed artists. Please use the money in any way that you see fit.

It was very kind of you to excuse me from the dinner on Sunday, the third. Just at present I am working under considerable strain and try to rest in quiet on Sunday.

Sincerely yours,

Mrs. A. Philip McMahon
College Art Association
137 East 57 Street
New York City

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Barr Nation

Barr Nation

The Nation

20 VESEY STREET
NEW YORK

1933

Editors
ERNEST GRUENING
HENRY HAZLITT
FREDA KIRCHWEY
JOSEPH WOOD KRUTCH

Contributing Editor
OSWALD GARRISON VILLARD

June 12, 1933.

My dear Mr. Blackburn:

We are sorry that we cannot use Mr. Barr's article which you were good enough to send in, but we are overwhelmed with German material and cannot take on anything more for the present. We are, therefore, returning the article with thanks for the opportunity of examining it.

Sincerely yours,

Caroline Whiting

Editorial Secretary.

Mr. Alan R. Blackburn, Jr.,
Museum ofModern Art,
11 West 53rd Street,
New York City.

CW/ED

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Barr

Nation

June 8, 1933

The Editor
The Nation
20 Vesey Street
New York City

Dear Sir:

I am enclosing an article on "Nationalism in German Films" by Alfred H. Barr, Jr., which may be of interest for the Nation. Mr. Barr has spent the last three months in Stuttgart and has had considerable opportunity to follow German films from the point of view of their effect upon the German public. The article is about two thousand words in length. Should you be unable to use the article kindly send it to me as soon as possible at this address. I enclose an addressed and stamped envelope.

As the article is journalistic in character I know that Mr. Barr would appreciate your prompt acceptance or rejection.

Yours very truly,

Executive Secretary.

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Barr

New Republic

THE NEW REPUBLIC
421 West 21st Street
New York City

November 18, 1933

November 22, 1933

Dear Mr. Barr:

This is just to acknowledge your letter of November 18. I am sure we can find space for all of it, including the postscript. I enclose an uncorrected galley proof, and if you have any corrections, I'd appreciate it if you'd get them back to us by Thursday, November 23.

Sincerely,

Bruce Bliven

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

BB:MB

Dear Mr. Bliven:

I am returning the proof of my letter answering Mr. Pearson's. I have taken the liberty of adding one sentence. As it comes toward the end of a paragraph I do not think it will cause expensive linotyping.

Sincerely yours,

AHB

Mr. Bruce Bliven
The New Republic
421 West 21 Street
New York City

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EDITORS
BRUCE BLIVEN
MALCOLM COWLEY
ROBERT MORSS LOVETT
GEORGE SOULE
STARK YOUNG

The New REPUBLIC
421 West 21st Street
New York City

BRUCE BLIVEN
PRESIDENT
DANIEL MEBANE
TREASURER

November 18, 1933

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

BB:EB

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November 13, 1933

Dear Mr. Bliven:

You have sent me a proof of Mr. Pearson's letter to answer but you have really answered it yourself brilliantly and succinctly by the heading "Why 'modern'?" Any expansion which I may make of this excellent caption must not be taken as an official explanation of the Museum's position - but merely as personal comment.

Mr. Pearson by means of quotation marks has tried to transform a popular and temporary implication of the word modern into an academic and comparatively permanent label. He believes that "leaders of the movement" here and abroad would agree with him in asserting that the modern attitude towards art consists primarily in emphasis upon formal design.

Looking back from the year 1932 anyone with a sense of history must realize that painting in the first quarter of the 20th century veered to an extraordinary degree toward the direction which Mr. Pearson indicates in his letter. This was a natural reaction both to Impressionism (which was "modern" thirty years ago) and to the academic popular story pictures of the same time. But the reaction was carried to an extreme. By 1915 some painters had achieved such purity of design that they were working with ruler and compass. By 1920 several of these purists had ~~actually~~ (literally) painted square canvases in pure white or black, thrown them (figuratively) out the window and turned to something really interesting such as photography or architecture. Of course, the main corps of advanced painters and critics did not go so far; they tolerated some impurities; but though they painted - or admired - pictures of apples or madonnas or nudes they fixed their attention, like Mr. Pearson, on "plastic values" and talked of "organization" or "the integration of spaces, colors, and forms."

Naturally such formalism, which was itself a reaction, has generated ~~or~~ new reactions. The pendulum has swung - in several directions, if the metaphor be not too strained. Fifteen years ago the Dadaists thumbed their noses at the solemn Cubists and Cézannists. Out of Dadaism has come Superrealism which embraces a variety of values -

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from the spontaneous scrawls of automatic drawing to the laborious Freudian hallucinations of Salvador Dali. Another reaction against formalism began, also about fifteen years ago, in the new movement toward objective realism; this attitude first became self-conscious in Germany where it was known as the neue Sachlichkeit. Another and more recent interest has developed in story telling pictures and in romantic moods of melancholy and nostalgia expressed through paintings of faces, figures, buildings and landscapes.

Someone, Mr. Stark Young or Prof. Philip McMahon, should write a history of art by listing the critical jargon of each period - "objective realism", "factual", "anecdotic"; "melancholy", "Romanticism", "sentiment", "picturesqueness", "evocation", "dramatic" are again fashionable, both as words and values. They are indeed enough to give the intolerant, significant formalists a clive-bellyache.

But to answer Mr. Pearson directly: Many people do feel that Hopper's positive, vivid realism and the evocative or associative character of his subject matter, to mention only two of the qualities in his work, are some compensation for his lack of a passé overemphasis upon formal design.

I suppose that in the future, as it has in the past, the institution assailed by Mr. Pearson will continue to show the works both of Hopper and Modigliani, Dali and Mondriaan, Eakins and Cézanne. It will not so far as one knows become a Museum of "Modern" Art.

Very sincerely yours,

P.S. Mr. Pearson gives several unintentionally false impressions at the end of his letter. In the foreword to the Hopper catalog, while discussing nationalism in art, I remarked that "Like Bruegel, Hopper in his student days went to the art capital of the world in which he lived" but "showed in his mature work no vestige of his studies abroad." Elsewhere: Hopper had "like Corot, Cézanne and certain Italian primitives an alert eye for the interplay of blocks and angles in buildings." And, again: "Meryon's evocation of mystery and suspense in the blank windows of Paris streets is not unrelated to" certain of Hopper's pictures. Are these comparisons necessarily "favorable" to Hopper?

Mr. Bruce Bliven
The New Republic
421 West 21 Street

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NEW YORK

FIFTH AVENUE OFFICE
5TH AVENUE AND 57TH STREET
FORTIETH STREET OFFICE
40TH STREET AND MADISON AVENUE
CABLE ADDRESS
NYTRUSTCO.

June 1st, 1933.

TO OUR DEPOSITORS:

Effective June 2nd, 1933 and until further notice the rate on your interest bearing balances will be one quarter of one per cent per annum, the maximum demand rate permitted under the regulations of the New York Clearing House Association.

The following schedule indicates maximum rates of interest applicable to deposits of all classes, effective June 2nd, 1933:

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To banks, trust companies and private bankers	To mutual savings banks	To others	
¼%	¼%	¼%	½%

Certificates of Deposit or Time Deposits payable more than six months from date of issue or demand are subject to negotiation.

Very truly yours,

ARTEMUS L. GATES,
President.

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Barr

New Republic

EDITORS
BRUCE BLIVEN
MALCOLM COWLEY
ROBERT MORSS LOVETT
GEORGE SOULE
STARK YOUNG

The New REPUBLIC
421 West 21st Street
New York City

BRUCE BLIVEN
PRESIDENT
DANIEL MEBANE
TREASURER

November 16, 1933

Dear Mr. Barr:

Mr. Bliven is out of the office for a few days but I have referred your letter of November 13 to the other editors for their attention.

Sincerely,

Elizabeth Battsle

Editorial Secretary

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

EB

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November 13, 1933

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Mr. Bruce Bliven
The New Republic
421 West 21 Street

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Dear Alfo:

The letter is good. In the second paragraph on the second page there is a mistake in punctuation where you quote the critical jargon.

I should leave out the postscript since no one likes to go back and read the original communication after reading the answer.

P.J.

November 13, 1933

Dear Mr. Bliven:

I am enclosing a reply to Mr. Pearson's letter. I trust it will not strike you as unreasonable in tone.

I must insist upon one condition, that is that you sign my name without adding Director of Museum of Modern Art because this letter must be clearly unofficial.

I have made the letter about two hundred words shorter than Mr. Pearson's so I trust you can print it all including the postscript. I would very much appreciate a galley proof though I respect the proof reading of the New Republic.

Very sincerely yours,

Mr. Bruce Bliven
The New Republic
421 West 21 Street
New York City

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P.J.

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November 11, 1933

Dear Mr. Bliven:

Thank you for your letter of November 10th with the proof of Ralph Pearson's letter to the New Republic. I think the letter does need an answer. The problem for me is to find time to do so. Will you let me know the latest date for an answer?

I do still go to Greensboro and wish you could pay an occasional visit there.

Sincerely,

AHB

Mr. Bruce Bliven
The New Republic
421 West 21 Street
New York City

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EDITORS
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ROBERT MORSS LOVETT
GEORGE SOULE
STARK YOUNG

The New REPUBLIC
421 West 21st Street
New York City

BRUCE BLIVEN
PRESIDENT
DANIEL MEBANE
TREASURER

November 10, 1933

Dear Mr. Barr:

I enclose uncorrected galley proof of a letter from Ralph Pearson which we are planning to print in The New Republic in the near future. Would you care to make a reply for simultaneous publication? If so, we should be glad to have you do so provided you will make it not longer than Mr. Pearson's letter (which has been heavily cut by us) and provided also, of course, that your reply is reasonable in tone. (You will recognize in these phrases the form letter of an editor whose fingers have often been burned!)

Do you still go to Greensboro in the summer? From what Hilda Perry tells me it continues a grand place.

Faithfully,

Bruce Bliven

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

BB:EB

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from the spontaneous scrawls of automatic drawing to the laborious hallucinations of Salvador Dali. Another reaction against formalism began, also about fifteen years ago, in the new movement toward objective realism; this attitude first became self-conscious in Germany where it was known as the neue Sachlichkeit. Another and more recent interest has developed in story telling pictures and in romantic moods of melancholy and nostalgia expressed through paintings of faces, figures, buildings, and landscapes. There is still, of course, great interest among most of these painters in "composition" and "organization"; but such technical problems are no longer paramount.

Someone, Mr. Stark Young or Prof. Philip McMahon, should write a history of art by listing the critical jargon of each period - "objective realism", "factual", "anecdotic"; "melancholy", "Romanticism", "sentiment", "picturesqueness", "dramatic", are again fashionable, both as words and values. They are indeed enough to give the intolerant, significant formalists a clive-bellyache.

But to answer Mr. Pearson directly: Hopper is not a great colorist, nor a great master of pictorial composition, or invention, yet many people feel that his positive, vivid realism and the evocative or associative character of his subject matter, to mention only two of the qualities in his work, are some compensation for his lack of a passé overemphasis upon formal design.

I suppose that in the future, as it has in the past, the institution assailed by Mr. Pearson will continue to show the works both of Hopper and Modigliani, Dali and Mondrisan, Eakins and Cézanne. It will not so far as one knows become a Museum of "Modern" Art.

Very sincerely yours,

Alfred H. Barr, Jr.

P.S. Mr. Pearson gives several unintentionally false impressions at the end of his letter where he mentions "favorable comparisons" of Hopper to several great masters of the past. In the foreword to the Hopper catalog, while discussing nationalism in art, I remarked that "Like Bruegel, Hopper in his student days went to the art capital of the world in which he lived" but "showed in his mature work no vestige of his studies abroad." Elsewhere: Hopper had "like Corot, Cézanne and certain Italian primitives an alert eye for the interplay of blocks and angles in buildings." And, again: "Meryon's evocation of mystery and suspense in the blank windows of Paris streets is not unrelated to" certain of Hopper's pictures. Are these comparisons necessarily "favorable" to Hopper?

Mr. Bruce Bliven
The New Republic
421 West 21 Street
New York City

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from the spontaneous scrawls of automatic drawing to the laborious [redacted] hallucinations of Salvador Dali. Another reaction against formalism began, also about fifteen years ago, in the new movement toward objective realism; this attitude first became self-conscious in Germany where it was known as the neue Sachlichkeit. Another and more recent interest has developed in story telling pictures and in romantic moods of melancholy and nostalgia expressed through paintings of faces, figures, buildings and landscapes.

Someone, Mr. Stark Young or Prof. Philip McMahon, should write a history of art by listing the critical jargon of each period - "objective realism", "factual", "anecdotic"; "melancholy", "Romanticism", "sentiment", "picturesqueness", [redacted], "dramatic", are again fashionable, both as words and values. They are indeed enough to give the intolerant, significant formalists a clive-bellyache.

But to answer Mr. Pearson directly: Many people do feel that Hopper's positive, vivid realism and the evocative or associative character of his subject matter, to mention only two of the qualities in his work, are some compensation for his lack of a passé overemphasis upon formal design.

I suppose that in the future, as it has in the past, the institution assailed by Mr. Pearson will continue to show the works both of Hopper and Modigliani, Dali and Mondriaan, Eakins and Cézanne. It will not so far as one knows become a Museum of "Modern" Art.

~~Very sincerely yours,~~ Alfred H. Barr, Jr.

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Mr. Bruce Bliven
The New Republic
421 West 21 Street

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Barr

New Republic

EDITORS
BRUCE BLIVEN
MALCOLM COWLEY
ROBERT MORSS LOVETT
GEORGE SOULE
STARK YOUNG

The New REPUBLIC
421 West 21st Street
New York City

BRUCE BLIVEN
PRESIDENT
DANIEL MEBANE
TREASURER

June 7, 1933

Dear Mr. Blackburn:

I'm afraid we can't use this. Mr. Barr in his attempt to cover the entire ground has made the article much too long for our use.

Sincerely,

Slater Brown

Mr. Alan Blackburn
Museum of Modern Art
11 West 53rd St.
New York City

SB:EB

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File Burn

Milan, May 15, 1933

Editor of The New Republic
421 West 21st St.
New York City

Dear Sir:

I am enclosing an article on "Nationalism in German Films" which may be of interest for the New Republic. I have spent the last three months in Stuttgart and have had considerable opportunity to follow Ge man films from the point of view of their effect upon the German public. The article is about 2000 words in length.

SHould you be unable to use the article kindly send it as soon as possible to:Mr. Alan Blackburn, Museum of Modern Art, 11 West 53rd St. , New York. I enclose an addressed envelope but cannot add postage as I am writing from Europe.

As the article is journalistic in Character I would appreciate your prompt acceptance or rejection.

Very truly yours

ABB

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Barr

Liebman

January 5, 1933

Dear Mrs. Liebman:

I am enclosing three articles on Nazi activities in cultural fields. The first article on the Kampfbund meeting is intended as an introduction to the two following articles on architecture and painting. I had still a fourth article in preparation on the theatre and music while a fifth on movies is to appear in the next Hound and Horn. The enclosed articles have not been published although they have been offered to over half a dozen leading American reviews. The reviews apparently want articles of a more sensational nature or of a more generalized conclusive character. To me the value of the articles consists of their concrete documentary handling of a local situation as a basis for reference to the general situation.

It is a pleasure to send them to you and Mr. Liebman who I think may find them interesting.

Mrs. Barr and I look forward with great pleasure to coming to dinner on the eighteenth.

Very sincerely yours,

AHB

Mrs. Charles J. Liebman
907 Fifth Avenue
New York City

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Barr

NYU

June Thirtieth
1 9 3 3

E. R. Bossange, Dean
College of Fine Arts
New York University
250 East 43rd Street
New York, N. Y.

My dear Dean Bossange:

I have just returned after a year's leave of absence to find your letter of October 20th, 1932, asking me to act as one of your jurists for your competitions in the Department of Architecture.

I am sorry I was not in New York to be of service to you.

Very sincerely yours,

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Barr

NYU

NEW YORK UNIVERSITY
COLLEGE OF FINE ARTS
DEPARTMENT OF ARCHITECTURE
250 EAST 43D STREET
NEW YORK

OFFICE OF THE DEAN

October 20, 1932

TELEPHONE SPRING 7-2000

24 October, 1932

E. R. Bossange, Dean
College of Fine Arts,
New York University,
250 East 43d Street,
New York, N. Y.

My dear Mr. Barr:

My dear Dean Bossange:

Your letter of October 20th addressed to Mr. Barr has been received in his absence. He is at present in Europe and will not return to the Museum for some months.

I know that, were he here, he would undoubtedly accept your invitation to serve as juror on some of your judgments of design. However, that is out of the question this season.

I will bring to Mr. Barr's attention on his return your letter and the invitation contained in it.

Sincerely yours,

Executive Secretary

ARB/H M

Very sincerely yours

E. R. Bossange

E. R. BOSSANGE, Dean
College of Fine Arts

ERB:KJ

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NEW YORK UNIVERSITY
COLLEGE OF FINE ARTS
DEPARTMENT OF ARCHITECTURE
250 EAST 43D STREET
NEW YORK

OFFICE OF THE DEAN

TELEPHONE SPRING 7-2000

October 20, 1932

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

My dear Mr. Barr:

Will you do us a great favor by serving as a juror on some of our local judgments in design? We shall have fifteen of these judgments during the year and shall be most grateful if you consent to act as juror on two or three of these occasions. Jurors will be notified of the date of meeting long in advance. Our judgments are held on Tuesday following the rendu in Analytique, Class B and Class A of the Beaux-Arts Institute of Design competitions, at 3.30 p.m. The Department of Architecture of New York University is located at our Mid-town Center, Crystal Building, southwest corner of 43d street and 2nd avenue.

We find it greatly stimulates the ambition of our students if they know the work is to be judged by men of national reputation, and it adds greatly to the authority of our findings.

Hoping very much you will be willing to help us in this way to establish high standards and to add to our prestige by your participation in our work, I am

Very sincerely yours

E. R. Bossange

E. R. BOSSANGE, Dean
College of Fine Arts

ERB:KJ

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North Am Rev.

PHI BETA KAPPA ASSOCIATION

Barr

THE NORTH AMERICAN REVIEW
FOUNDED IN THE YEAR 1815
587 FIFTH AVENUE
NEW YORK

OFFICE OF
THE EDITOR

August 22, 1933.

21, 1933

Dear Mr. Blackburn:

Mr.
The Barr's article was mailed to Mr. Shaw on July 31st at the Review of Reviews.

I am sorry there was no way for us to use it.

Sincerely yours,

Mr. Alan R. Blackburn, Jr.,
Executive Secretary,
The Museum of Modern Art,
11 West 53rd Street,
New York.

Write Review & Remind for article.

11 West 53 Street
New York City

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August 21, 1933

The Editor
North American Review
587 Fifth Avenue
New York City

Dear Sir:

Several weeks ago I understand that Mr. Roger Shaw of the Review of Reviews sent to the North American Review an article about motion pictures in Germany by Alfred H. Barr, Jr., Director of the Museum of Modern Art.

Won't you please let me know if it is possible whether or not you plan to use the article?

Yours very truly,

Frances Flynn Paine

Executive Secretary.

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Barr

Phi Beta Kappa

PHI BETA KAPPA ASSOCIATION
of GREATER BOSTON

DANIEL ... F TECHNOLOGY, CAMBRIDGE
EMMA M... VONSHIRE STREET, BOSTON

Barr Paine

THE COSMOPOLITAN CLUB
122 EAST 66TH STREET
NEW YORK CITY

December 19, 1933

Dear Mr. Barr,

This is just to remind you that we will be ready to return the exhibits we have had this month on Thursday, December 21st, as agreed.

I had already thanked Raymond and Raymond and Weyhe when I received your letter. May I tell you again how very much I appreciate all your help?

Very sincerely yours,

Frances Flynn Paine.

(Mrs. Frances Flynn Paine)
Chairman, Committee on Art

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

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eligible friends to whom it may not have come directly. The Secretary will be glad to be informed of any errors in the addresses on the present list.

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Barr

Phi Beta Kappa

PHI BETA KAPPA ASSOCIATION
of GREATER BOSTON

DANIEL L
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TECHNOLOGY, CAMBRIDGE
ONSHIRE STREET, BOSTON

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recipients of this notice pass on the news of the meeting to eligible friends to whom it may not have come directly. The Secretary will be glad to be informed of any errors in the addresses on the present list.

Barr Paine

THE COSMOPOLITAN CLUB
122 EAST 66TH STREET
NEW YORK CITY

November 29, 1933

My dear Mr. Barr,

I want to thank you for your courtesy and help in cooperating with us on the German exhibition. It was very kind of you to take the time to select it and arrange it.

I wonder if you and Mrs. Barr could have dinner with me at seven-fifteen at the Club the evening of the German symposium - Wednesday, December 20th.

Very sincerely yours,

Frances Paine.

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

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Barr

Phi Beta Kappa

PHI BETA KAPPA ASSOCIATION
of GREATER BOSTON

DANIEL L. MARSH, President, 688 Boylston Street, Boston • KARL T. COMPTON, Vice-President, Massachusetts Institute of Technology, Cambridge
EMMA MARSHALL DENKINGER, Sec'y, 98 Addington Road, Brookline • JOSEPH EARL PERRY, Treasurer, 185 Devonshire Street, Boston

26 December, 1933

The next meeting of the Phi Beta Kappa Association of Greater Boston will be held at the University Club in Boston on January 8th at 6 P.M. Dinner will be served at a cost of $1.25; dress, optional. President Karl T. Compton of the Massachusetts Institute of Technology will deliver an address on a subject of general interest to Phi Beta Kappa. Members may bring guests. Because of the necessity of notifying the steward of the University Club with regard to the number of reservations necessary, it is asked that those who plan to attend the dinner communicate with the Secretary, if possible, before noon on January 6th.

Daniel L. Marsh, President

Emma Marshall Denkinger, Secretary

This announcement is being sent to all members of Phi Beta Kappa whose names have been furnished by the United Chapters, as well as to those who are already enrolled as members of the Association. Inevitably, however, the lists are incorrect and incomplete. It is therefore suggested that recipients of this notice pass on the news of the meeting to eligible friends to whom it may not have come directly. The Secretary will be glad to be informed of any errors in the addresses on the present list.

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Princeton

Barr

December 23, 1933

Dear Mr. Silber:

I feel very much honored that you should have asked me to speak at Graduate College. I recall with pleasure the Wednesday evenings when I was a student.

I regret, however, that I have been unable to accept any speaking engagements during the past two years as I find that I must devote all my time and energies to my work in the Museum. Perhaps at some later time I may find myself with greater leisure. I hope then that you will consider me again.

Won't you tell Mrs. Eisenhart how pleased we are that she should have thought of asking Mrs. Barr and myself to stay at Wyman House.

Sincerely and regretfully,

AHB
BEM

Mr. Gordon R. Silber
11 Graduate College
Princeton, New Jersey

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Barr Princeton

11 Graduate College
Princeton, N. J.
December 20, 1933

Mr. Alfred H. Barr Jr.,
The Museum of Modern Art,
11 West 54th Street,
New York, N. Y.

My dear Mr. Barr:

You may recall from your years at Princeton that the house committee of the Graduate College arranges a series of talks on Wednesday evenings throughout the winter, held in the Common Room following dinner.

I am writing in the hope that I can induce you to speak to us sometime during the next month or two. I have noticed that speakers on art, such as Professor Shear and Baldwin Smith, have been most popular in the past, and in inviting you I am sure that a talk by you would be a very great addition to our program.

As for specific dates, I would suggest January 24th, or any Wednesday in February.

I hope I am not being previous if I add that Mrs. Eisenhart plans to invite you and Mrs. Barr to stay at Wyman House if you find you can accept our invitation.

Yours very sincerely,

Gordon R. Silber

GORDON R. SILBER

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Barr Princeton

PRINCETON UNIVERSITY

PRINCETON NEW JERSEY

Department of Art and Archaeology

September 19, 1933

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

Dear Mr. Barr:

Thank you very much for your courteous letter of September 18th, with information regarding your published articles and books, and the clippings from the Museum catalogue about yourself and Mr. Abbott. These will be very helpful and are just what Mr. Morey wanted.

Very sincerely yours,

Barbara Fawcett

F Secretary.

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Read

Barr

December 4, 1933

Dear Mrs. Read:

Have you this FRIENDS OF GERMANY pamphlet?

Sincerely yours,

Mrs. Helen Appleton Read
33 Remsen Street
Brooklyn, New York

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Rehn

Barr

JOHN HAY WHITNEY
14 WALL STREET
NEW YORK

December
22nd
1933

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

Dear Mr. Rehn:

I enclose a check from the purchaser of the "Night Windows". I wish that I could have obtained a better price for the picture. But this seems to have been his best offer.

Mr. Whitney wishes the picture sent to him at 972 Fifth Avenue after its return from Chicago.

Should there be any further question about the picture I think you should communicate with Mr. Whitney's secretary, F. S. Rollins, John Hay Whitney, 14 Wall Street.

Cordially,

F.S.Rollins.

Frank K. M. Rehn, Esq.,
683 Fifth Avenue,
New York, N. Y.

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JOHN HAY WHITNEY
14 WALL STREET
NEW YORK

December 21st, 1933.

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

Dear Sir:

Enclosed please find Mr. John Hay Whitney's check for $1,500. covering the picture "Night Windows". Please have it sent to him at 972 Fifth Avenue, New York City, and oblige

Very truly yours,

F.S.Rollins.

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Barr

Review of Re.

August 23, 1933

The Editor
The "Review of Reviews
233 Fourth Avenue
New York City

Dear Sir:

I am informed by The North American Review that they have returned to you the article about motion pictures in Germany by Alfred H. Barr,Jr., Director of the Museum of Modern Art. This article was sent to The North American Review by Mr. Roger Shaw.

Will you be so kind as to return the article to me here?

Very sincerely yours,

Executive Secretary.

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Shaw

Barr

REVIEW OF REVIEWS
AND
WORLD'S WORK

July 24, 1933

My dear Mrs. Shaw:

Some time ago you will recall I sent an article on German motion pictures to you. It was my thought that possibly Roger would care to read the article. I do hope that I have not inconvenienced either you or Roger.

If Roger has read the article won't you please be so kind as to return it and accept my many thanks.

With kindest regards, I am

Yours very sincerely,

Executive Secretary.

Mrs. Roger Shaw
Hastings on Hudson
New York

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Barr

Review of R.

REVIEW OF REVIEWS
AND
WORLD'S WORK
~~30 FIFTH AVENUE~~, NEW YORK
233 Fourth Avenue
ALBERT SHAW, EDITOR

August 24, 1933.

Mr. Alan R. Blackburn, Jr.
The Museum of Modern Art
11 W. 53rd Street
New York City

My dear Mr. Blackburn:

We are very sorry that this manuscript has been held up for such a long time. It came into the office addressed to Roger Shaw, on about August 5. Unfortunately, Mr. Shaw has been ill and some of his mail has been kept here for him.

We hope that it has not caused you any inconvenience.

Very truly yours,

Editorial Department
REVIEW OF REVIEWS AND WORLD'S WORK

enc.

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Shaw

28 June, 1933

Mrs. Roger Shaw
Hastings-on-Hudson
New York.

My dear Mrs. Shaw:

Yesterday I called Roger's office to know if, at the present time, he was reading manuscripts, and they suggested that it would be quite all right to send the manuscript to him.

Knowing Roger's interest in motion pictures and in foreign affairs, I thought that he would like to read the enclosed article, prepared by Alfred H. Barr, Jr, Director of this Museum, who has just spent about six months in Germany. It is a discussion of the German movies.

Should you feel, for any reason, that Roger would not care to read the article, won't you please return it. Should he read it, however, and have any suggestions for its publication, I should appreciate very much knowing his thoughts.

It was terribly nice to see both you and Roger at Hackley even though it was for only a very short time.

Yours very sincerely,

Executive Secretary

ARB/HM

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October 5, 1933

Dear Dan:

Many thanks for your letter of October second. I meant to write you as soon as I got back but was plunged into re-hanging the Museum for the October exhibition. I am sorry I missed you on that last day when I came in to see the Altdoefers. I did not think you would leave for luncheon until one o'clock.

I liked the Altdoefers quite well though one of them I think is very much re-painted. I do not think they are first rate, that is they do not compare with the extraordinary pictures in Bremen or Berlin, Nuremberg or Munich. I find that Altdoefers of this size tend to go rather dull. On the other hand I think without knowing much about it that they unquestionably are from Altdoefer's studio and probably from his hand. The one at the right seemed to be in far better condition. Mr. Harshe told me the price but I don't know enough about the market to comment.

My father wrote that you had consented to talk at the Presbyterian Seminary. I realize how busy you are and want to thank you personally for this generous action.

I am glad to have your list of lectures and will take the matter up with Mrs. Crane, the chairman of our Educational Committee. We do not have any regular series of lectures and have found as I told you that very few lectures were really worth the effort so far as attendance is concerned unless connected with a university, or unless the speaker has a more or less demagogical appeal. I personally would be most interested in the Seurat lecture though I have heard that the Toulouse-Lautrec is also very good. You do not say in your letter when you are coming to New York. Please let me know as soon as you can this date.

Thank you for the information about Richmond. As our list is shaping now I do not think we will include Richmond. I hope to write Mr. Harshe the details

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of this December exhibition so that you will have plenty of time to pick out the Chicago things before you begin the work in November of dispersing your big exhibition.

It was good to see you again. Both Mrs. Barr and I enjoyed our Chicago visit very much and especially your current show.

Sincerely,

Daniel Catton Rich, Esq.
The Art Institute of Chicago
Chicago, Illinois

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THE ART INSTITUTE OF CHICAGO

Rich

Dan

October 10, 1933

November 29,1933

Dear Alfred:

Thank you very much for your letter of the fifth. We finally bought the Altdorfer "Nativity" which, as you say, is repainted but I think still worthy of a place in our German room.

Dear Dan:

I have been working on your lectures but find that the Museum Education Committee have decided to have only two lectures, each of which will be definitely relative to exhibitions. I have also suggested to Mrs. Crane that she might have you talk at one of her Sunday afternoons. She seemed interested but not conclusively.

More promising is the Cosmopolitan Club where both Mrs. Lewisohn and Mrs. Helen Appleton Read are on the committee which decides on lecturers. They have taken my suggestion that you lecture on modern art with great interest. I have given them the dates when you expect to be in New York. The chances are favorable but by no means sure of getting you a lecture at the Club.

Very sincerely,

AHB

Daniel CattonRich, Esq.
The Art Institute of Chicago
Chicago, Illinois

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Barr Rich

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT
ROBERT ALLERTON, VICE-PRESIDENT
PERCY B. ECKHART, VICE-PRESIDENT
CHARLES H. WORCESTER, VICE-PRESIDENT
CHAUNCEY McCORMICK, VICE-PRESIDENT
WALTER B. SMITH, TREASURER

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

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

October 10, 1933

Dear Alfred:

Thank you very much for your letter of the fifth. We finally bought the Altdorfer "Nativity" which, as you say, is repainted, but I think still worthy of a place in our German room.

Also let me tell you that I appreciate your interest in the lecture situation. I have now engagements for February 7 in Worcester and February 8 at Fogg so that it seems probable that we may be in New York the next week.

Very sincerely yours,

Dan Rich

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

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September 22/33

Daniel Catton Rich, Esq
The Art Institute of Chicago
Chicago, Illinois

COULD YOU LUNCH CONVENIENTLY UNIVERSITY CLUB MONDAY OR TUESDAY PREFERABLY FORMER

WILL PHONE

Alfred Barr

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

Dear Rich

Mr. Alfred Barr,
Director, The Museum of Modern Art,
11 W. 53rd St.,
New York City.

P.S. I'll be delighted to lunch with Mrs. Barr and you.

R

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Rich

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JOHN J. GLESSNER, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

September 20, 1933

Dear Alfred,

I am delighted that you and Mrs. Barr are coming on to the show; not that you don't know most of the things(or havn't seen better examples) but to see you and get your reaction to it. There are spots I dodge; there are pictures that lag behind one's first enthusiasms, but on the whole it makes a rather grand impression. I think my week-ends will be over about the first of October; our place in the country is hard to heat and my mother and aunt go to Florida.

Again, let me thank you for the information on the water colors. Where did I imagine the Canoeists if not in your museum? We'll write Mr. Crowninshield about the John.

Sincerely,

Dan Rich

Mr. Alfred Barr,
Director, The Museum of Modern Art,
11 W. 53rd St.,
New York City.

P.S. I'll be delighted to lunch with Mrs. Barr and you.

R

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THE ART INSTITUTE OF CHICAGO

Rich

Barr

September 18, 1933

Dear Dan:

I am coming to your show and with the greatest expectations. Mrs. Barr and I are not quite sure of the date but we expect to be in Chicago for four or five days so that we would overlap your Detroit week-ends. I will let you know as soon as we decide. It will probably be shortly after October 4th when we have a Trustee meeting. There are several things that I want to talk with you about and hope that you will be able to have luncheon with Mrs. Barr and myself.

The Augustus John watercolor about which you write is owned by Mr. Frank Crowninshield. The only Segonzac watercolor in our summer exhibition of 1932 was the "Landscape" from the Bliss Collection. We did show two Segonzac oils from Mr. Crowninshield's collection, "Bridge" and "Red Parasol".

I am sure that Mr. Crowninshield would lend to your show.

Sincerely,

AHB

Daniel Catton Rich, Esq.
The Art Institute of Chicago
Chicago, Illinois

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TELEPHONE CENTRAL 7080

September 14, 1933

Dear Alfred Barr,

First of all I hope you are coming out to our show. Not that you probably don't know most of the things in it, but still I think the perspective is worth seeing for itself. And if you are coming I should like to know ahead, so that I may surely be in town. I havn't had much of a vacation as yet; perhaps I shall try to get through the rest of the exhibition without one, but I do drift over to Michigan on certain week -ends.

Another thing: I recall two grand water colors which you had in your summer show of 1932, one by Augustus John (Gipsy subject) and one by Segonzac (Canoeists). I've lost the notes I made on them, and can't remember who owns them. In getting together our International for 1934 we'd like to borrow them from the owners if possible. I hear that you are back in New York and that plans are progressing smoothly for a swell year at the Museum. The best of luck!

Sincerely,

Daniel Catton Rich

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THE ART INSTITUTE OF CHICAGO

December 12, 1933

Dear Dan:

The lecture season seems to have opened. You are being seriously considered by the Colony Club, the Cosmopolitan Club and the New York Junior League. I don't know whether any or all of them will crash through, but here's hoping.

Under another cover, I am sending youaa copy of our Sixteen Cities' catalogue. The Chicago section is hung on the first floor in a room by itself. I think it looks very well.

I want to thank you in behalf of our Trustees, as well as personally, for your help in arranging the Chicago division 66 this show at a time when I know you are very busy.

Sith best wishes, I am,

Sincerely,

AHBjr./c

P.S. Am I correct in suggesting to these three clubs that you can lecture sometime between the 12th and the 17th of February? When do you expect to pass through New York on your way back from Bermuda?

Mr. Daniel Catton Rich
The Art Institute of Chicago
Chicago, Illinois

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Barr Rich

THE ART INSTITUTE OF CHICAGO

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TELEPHONE CENTRAL 7080

October 25, 1933

Dear Alfred:

Thank you for the material on Panofsky. I shall try to interest the Renaissance Society and possibly the Arts Club in a lecture by him. Thank you for your continued interest in getting me a talk in New York. I should like to come the week of the 12th to the 17th of February, if it could be arranged.

Will you please tell Mrs. Barr that we have traced the date on the Rossetti and find that it refers to the moment of Dante's vision as she suggested.

Very sincerely yours,

Dan

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

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TELEPHONE CENTRAL 7080

October 2, 1933

Dear Alfred Barr:

As you suggested I am sending you a list of my lectures for 1933-34. The material on Seurat is shaping up very well and I shall probably write an extensive article on the subject but first of all, it could be made into a really remarkable lecture. I should like to employ double lanterns better to illustrate the relationship between the sketches and the completed work. My fee is seventy-five dollars and expenses but as another museum is paying for my trip East and back, these expenses should be at a minimum.

It was a great pleasure to have you and Mrs. Barr here in Chicago and I only wish we might have seen more of you. I was particularly grateful to Mrs. Barr for her suggestions on Panofsky and the Barberini situation. We should be glad to see a list of Mr. Panofsky's lectures and I have already spoken to Mrs. Schütze, President of the Renaissance Society and she is hopeful of getting him an engagement there. Today a Mr. Thomas C. Colt, 900 West Franklin Street, Richmond, Virginia, came in to discuss plans for the new museum which Richmond is about to build. I believe that he could tell you about the present state of culture in Virginia and could possibly suggest various painters who might be represented in your American show. Mr. Webster Rhoads is chairman of the board of the Virginia Academy of Arts which is back of

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the museum. His address is Miller and Rhoads Department Store, Richmond, Virginia, and Mr. Colt seems to think him a sympathetic and enlightened Southerner. I shall be anxious to hear your comments on the Altdorfers. They disappointed me by not coming up to the photographs.

With best wishes to Mrs. Barr,

Very sincerely yours,

Dan Rich

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

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Lecture Schedule for 1933-34

by

Daniel Catton Rich

* What is Modern Art?

* The Sequel to Modern Art

** A Century of French Painting

** The Geneaology of Modernism: A Round Trip Ticket from Segonzac to Giorgione

** The Greek Tradition and Modern Line Drawing

* The World of Toulouse-Lautrec

* Picasso and the Present Tense

* Delacroix, The Hero of Modern Painting

* Cezanne, Rebel and Classic

* How to Enjoy the Primitives

** Seurat, and the Evolution of "La Grande Jatte"

* Illustrated
** Illustrated with Double Lantern

Many of the slides are in color.

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Barr

Rieftahl

November 11, 1933

Show of Baroque and Rococo (sp.?), as soon as a few more good things cross over. If you find any works of museum quality for sale, we'd appreciate knowing about them. Samuel Kress in N.Y. has purchased a dining room full of settecento pts. from Contini, some of them pretty swell (and some even Sweller [and perhaps....]). Hope you are feeling less tired. Merry Christmas.... Dan Rich

File under Rich

December 22

Dear Alfred Barr,

It was very nice to hear from you — your reply came just as Mr. Harshe and I were off on a six-weeks' trip of the East, gathering masterpieces (and much else, I am afraid) for our World's Fair Show. As you've probably read, the "Century of Progress" ignored art completely; the Institute has stepped in (somewhat slowly) to fill the cultural gap. At

Barr

Rich

stantinople. He has also directed five expeditions in the field in Asia Minor, 1925-1929. Three years ago he resigned from New York University to accept a ten thousand dollar research fellowship from the College Art Association. After this fellowship expired the depression had so reduced the budget of New York University that he has been cut down to a lectureship. For this reason he would be very glad to accept a position in a museum where, as a matter of fact, he would, I think, be even more useful than as a lecturer.

-5-

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Barr

Lufstahl

any rate we've put together a great loan show (from the primitives to 1932), mostly accenting the last hundred years. In our later period we're only imitating your shows at the Mod. Mus. but the farmers and oil promoters won't have seen "Painting in Paris" or your first exhibition.

About the Pepolo - you are quite right - it is one. Soon after I had put it down as Magnasco, Hermann Voss sent me a note with reference to an early obscure article by him on the picture (then in the Palumbo coll. I believe) and reproducing some drawings in the suspect Berlin note book either for or after it.

I'm still interested in the seventeenth and eighteenth century Italians. We're planning a grand

more useful than as a lecturer.

ber 11, 1933

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Barr

Riefstahl

November 11, 1933

Dear Mr. Crowninshield:

I have been thinking over your question about the directorship of the Walters Art Gallery. I think I know a man ideally suited for this job. He is Dr. Rudolf M. Riefstahl.

As I recall the Walters Collection includes works of art of a good many periods but has an especially fine collection of Near Eastern textiles, miniatures, pottery, and so forth, much of which is kept in the original packing cases never having been unpacked or cataloged.

Dr. Riefstahl would be competent to act as the director of the museum, as curator of its collections, and as a lecturer. He is thoroughly familiar with curatorial problems of the care, cataloging, installation, and "expertizing" of works of art. This involves both technical training and experience which the ordinary museum director does not have. Dr. Riefstahl knows the market and the sources, knows what experts to consult in the fields in which he himself is not an expert, and knows how to avoid embarrassment caused by accepting the fake for the genuine. He would be competent as well to take charge of the Walters collection of paintings.

Dr. Riefstahl has had a varied and interesting career. He was born in Munich and is of pure Bavarian stock. He took his doctor's degree at the University of Strasbourg in 1903 and lectured at the Sorbonne in Paris between 1903 and 1911. Subsequently he has lectured at the University of California and later was a full professor at New York University, and visiting professor at Robert College in Constantinople. He has also directed five expeditions in the field in Asia Minor, 1925-1929. Three years ago he resigned from New York University to accept a ten thousand dollar research fellowship from the College Art Association. After this fellowship expired the depression had so reduced the budget of New York University that he has been cut down to a lectureship. For this reason he would be very glad to accept a position in a museum where, as a matter of fact, he would, I think, be even more useful than as a lecturer.

-2-

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Dr. Riefstahl has published several books including "Persian Potteries of the Parish Watson Collection", Weyhe, New York 1922; "Indian and Persian Textiles", Weyhe, New York 1922; "Turkish Architecture of Anatolia", Harvard Press, Cambridge 1931; as well as numerous articles in American and European magazines. He has incidentally also given lecture courses in the general history of art as well as in his special subject.

He is, I think, an engaging personality, is a man of the world, speaks excellent English, and has an American wife.

I feel quite sure that what is really needed is a person such as Dr. Riefstahl more than the usual type of executive and impresario employed by most American museums.

Among the people who stand back of Dr. Riefstahl and who I think have recommended him for the position in Baltimore are Director Fiske Kimball of the Pennsylvania Museum of Art and Professor C. R. Morey, Chairman of the Department of Art and Archaeology at Princeton.

I have already written Mr. D'Arcy Paul of Baltimore and would be glad to write Mr. Robert Garrett, a friend of my father's if either of these gentlemen is interested in the Walters Art Gallery.

I hope this suggestion may prove useful.

Very sincerely yours,

Frank Crowninshield, Esq.
420 Lexington Avenue
New York City

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Barr

Riefstahl

July 4, 1932

Dear Dr. Riefstahl:

I finally have had a reply from Gilman D'Arcy Paul, the trustee of the Baltimore Museum whom I wrote about the Walters Art Gallery. He spent the winter at Jamaica and the letter was mislaid during his absence.

He writes as follows, July 28th: "Nothing as yet has been done about the Walters situation to the best of my knowledge except that it has been decided to run it as a separate entity with no connection with the Baltimore Museum of Art. Some time when the Mayor gets around to it a committee will be appointed and a director chosen. On this committee will undoubtedly be Mr. J. J. Nelligan, Chairman of the Board of the Safe Deposit and Trust Company, 13 South Street, Baltimore. Mr. Nelligan will have much weight in the deliberation of the committee and I advise Professor Riefstahl to propose himself as a candidate for the directorship in a letter to Mr. Nelligan."

I shall drop Mr. Nelligan a line also but think you should write him, giving a list of your qualifications such as you prepared for me. I would emphasize the fact which does not appear clearly in your biography that you are able to handle work in fields other than Near Eastern. I think I would mention also in the letter the fact that you are of Bavarian stock in view of the fact that the ending stahl might be confused with tahl.

I hope this lead will be of use.

Very sincerely yours,

AHB

Dr. Rudolf M. Riefstahl
1 bis via Andrea Canalpino
Rome, Italy

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Barr

Riefstahl

July 4, 1932

My dear Mr. Nelligan:

My father was the clergyman at the First Presbyterian Church in Baltimore, where I spent my youth, so that I have had a lasting interest in Baltimore and its institutions.

It has recently come to my attention that the Walters Gallery will perhaps be made into a public museum. Mr. Gilman D'Arcy Paul has written me that you would probably be influential in choosing the director of this new institution.

I am taking the liberty, therefore, of writing you to suggest my friend, Professor Rudolf M. Riefstahl, for the position of director. As I remember the Walters Collection includes works of art of a good many periods but has an especially fine collection of Near Eastern textiles, miniatures and pottery, many of which have never been catalogued.

It so happens that while Professor Riefstahl is competent to act as curator and public lecturer on the whole history of art, he has specialized in Persian, Mohammedan, Indian, Turkish, and Byzantine art. He has had a varied and interesting career, taking his Ph.D. at the University of Strassbourg in 1903, lecturing at the Sorbonne in Paris between 1903 and 1911. Subsequently he has lectured in the University of California and later was a full professor at New York University, has handled expeditions in Asia Minor and during the past year has been a Research Fellow for the College Art Association. He has published several books and catalogues of large collections and written many articles for American and European magazines. He has had practical experience in curating as well as in lecturing, knows very well the complicated problems involved in purchasing, labeling, and preserving works of art.

He has also a most engaging personality, speaks excellent English and would be, I think, an excellent person for the directorship of the Walters Gallery. Next year he will resume his work at New York University but he is really more interested in museum work.

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Should you wish to inquire further about him I believe that Prof. Morey, head of the Art Department at Princeton University, has already recommended him to Mr. Robert Garrett.

I hope that you will consider Professor Riefstahl as a candidate.

Very truly yours,

J. J. Nelligan, Esq.
Safe Deposit and Trust Company
13 South Street
Baltimore, Maryland

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Barr

Paul

June 29, 1932

Dear D'Arcy:

Many thanks for your letter. I was afraid that it had gone astray but am glad to know that it reached you before any decision has been made about the Walters Collection.

I am so confident that Reifstahl is the man for this position and that he would add so much to the cultural life of Baltimore that I think I will take the liberty of writing Mr. Nelligan myself as well as pass on your letter to Reifstahl.

I am most interested in hearing that you are going to Russia. I spent three months there in the winter of 1927-28 and think of that visit as the most wonderful experience of my life.

I am taking the liberty of enclosing a short note to Sergei Tretyakova who seemed to me one of the most notable Russians that I met. He is a writer and speaker, was once professor of Russian history in the University of Peking, and is a man of remarkable culture and intellectual power. He is also incidentally to my thinking an aristocrat although he would certainly be offended at the suggestion. He speaks German and his wife, Olga, speaks very good English. The note is addressed to Olga. If you happen to come across the moving picture director Eisenstein please remember me to him.

With best wishes to your mother, I am

Very sincerely yours,

AHB

D'Arcy Paul, Esq.
Blythewood Road
Roland Park
Baltimore, Maryland

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CABLE "SAFDEPOSIT"

Barr

Riefstahl

Safe Deposit and Trust Company

OF BALTIMORE

UNIVERSITY 1334.

BLYTHEWOOD ROAD,
ROLAND PARK,
BALTIMORE.

June 28th 1932.

Dear Alfred:

This afternoon, while going through the darkest corners of my desk in preparation for a trip to Russia, I came across a good-sized bundle of mail which had arrived here early in the year while I was in Jamaica and apparently been stowed away by one of the servants. In it were several letters that should have had immediate replies, including yours. There is nothing to do in such a case except apologize and hope that Professor Riefstahl

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CABLE "SAFDEPOSIT"

Barr

Riefstahl

Safe Deposit and Trust Company
OF BALTIMORE

Riefstahl has taken no steps as yet. I should advise him to propose himself as a candidate for the Directorship in a letter to Mr. N.

I am sorry not to have seen you since that fugitive glimpse I had two years ago in your Gallery. Come down next Winter and look us over. Remember, the fate of the Cone Collection is not yet settled.

Once more let me say how sorry I am that your letter was sidetracked. From your enthusiastic description of Professor Riefstahl, he must be a delightful person, & we should not like to lose him from the list of possible candidates.

Sincerely Yours
William Dinsay Paul

obtained the information he wanted through some other source.

Nothing as yet has been done about the Walters situation, to the best of my knowledge, except that it has been decided to run it as a separate entity, with no connection with the Baltimore Museum of Art. Sometime, when the Mayor gets around to it, a committee will be appointed and a director chosen. On this committee will undoubtedly be Mr. J. J. Nelligan, Chairman of the Board of the Safe Deposit & Trust Co. (13 South St. Baltimore), for, as you probably know, the fortunes of the Safe Deposit Co., the Atlantic Coast Line, and the Walters Estate are inextricably entangled. Mr. Nelligan will have much weight in the deliberations of the Committee, & if Professor

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Barr Riefstahl

CABLE "SAFDEPOSIT"

Safe Deposit and Trust Company
OF BALTIMORE

13 SOUTH STREET
BALTIMORE, MD.

JOHN J. NELLIGAN, CHAIRMAN OF BOARD
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GEORGE B. GAMMIE, TREASURER
THOMAS B. BUTLER, SECRETARY

July 5th, 1932h

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

Dear Mr. Barr:

I thank you for your favor of July 4th, recommending your friend, Professor Rudolf M. Riefstahl for the position of director of the Walters Art Gallery.

The various positions at the Gallery will be filled by the Board of Trustees, who have not yet been appointed.

Have filed your letter away, and when the Board has been appointed will bring same to their attention.

Very truly yours,

J. J. Nelligan

Chairman.

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Barrett

Riefstahl

COLLEGE ART ASSOCIATION
20 WEST 58TH STREET
NEW YORK, N. Y.

THE ART BULLETIN
PARNASSUS
EASTERN ART

CABLE ADDRESS
"ARTSOCIATE"
TELEPHONE
WICKERSHAM 2-0537

Rudolf M. Riefstahl

Ph.D. Strassburg,19o3

Le cturer at Sorbonne and Ecole Normale Superieure,Paris.19o3-1911

Secretary General,Exhibition of Mohammadan Art,Munich 191o.

Lecturing on textiles and tapestries,Summer Session,State University of Cal. 1916.

Full professorship at New York University 1924-193o.

Expeditions in Asia Minor : 1925-1929 (every year)

Visiting professor Robert College: (Constantinople) 1927,1928

Fellow,Research Institute College Art Association: 193o-

PUBLICATIONS

Persian potteries of the Parish Watson Coll. 1922,Weyhe,publisher.N.Y.C.

Indian and Persian textiles 1922,Weyhe publisher.N.Y.C.

Turkish Architecture of SW Anatolia,1931 (Harvard Press and Art Studies)

Numerous contribution to American and European scientific magazines.

My special field of study is Medieval Art of the Near East (Islamic but also Byzantine) ,futhermore textiles,Oriental rugs and tapestries.In these fields I could give graduate teaching.Besides this I can of course give general courses in the whole field of history of Art.

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Gilman ?

Dear ~~D~~'Arcy Paul

May ~~Could~~ I trouble you for some information about the Walters collection? Is it to be an ~~separate museum~~ independent institution? ? Will it have its own curator or director? How will this director be chosen? By the city officials? by Trustees? or by some special committee? Will it remain merely a collection or will it undertake any educational activities?

I write because I have a friend who I think is ideally equipped to be the Director of such a museum. He is Professor Rudolf M Riefstahl, recently of New York University and now

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a Fellow of the Research Institute of the College Art Association. ~~Educated in Europe~~ Though an American ~~by~~ origin he was educated in Europe, ~~and about is about~~ and is a man of very wide culture and experience. He is of pure Bavarian blood — the last ~~one~~ syllable of his name is -stahl and not (if you see what I mean) -that (if you see what I mean) While he is a specialist in Eastern and Byzantine antiquities his knowledge of the whole history of art is remarkable. He writes well and lectures well and I think he would be an able curator of works of art and is admirably well equipped to cope with the complex problems of the art market. He should additional purchases be

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made for the Walters Collection.
Finally, he is a truly sweet and
jovial personality whom you would like and
I feel enrich the life of Baltimore who would

If you ~~feel~~ are able to
answer any of my questions
without too much inconvenience
or if you can bring any influence
to bear I would appreciate it
more than I can say.

With ~~best wishes~~ kind
remembrances to ~~you~~ Mrs Paul

Sincerely yours,

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COLLEGE ART ASSOCIATION
20 WEST 58TH STREET
NEW YORK, N. Y.

THE ART BULLETIN
PARNASSUS
EASTERN ART

CABLE ADDRESS
"ARTSOCIATE"
TELEPHONE
WICKERSHAM 2-0537

march 17 th 1930

My dear Mrs. Bahr,

thanks for the interest you took in my problem. Herewith a note about myself. On account of current prejudices, the question may come up whether Riefstahl is a cognate of the Rosenthals and other thahls. I may state that this is not the case.

Thinking it over; it seems to me that the Bennington possibility is not so bad, provided possibilities of development be given. You know how I feel about certificate factories! B. would not seem to fall under that category. *A degree*

I intend for the moment sailing on april 6 th. If it should be desirable to meet any trustees etc. this would have to be done before that date. I could run and build up the whole dept. of F.A.

If in the meantime you or your husband could find out the lowdown about the Baltimore situation, I should be grateful.: 1) whether a separate Directorship for the W. Museum is contemplated ? 2) If so <u>when</u> the job would be established 3) on whom depends the appointment? Probably the city of Baltimore. Is the city administration republican or Democrati c ? While the city has the decision, I suppose that the Walters Estate has also something to say in the matter.

Please remember me to your husband. Very sincerely yours

Rudolf M Riefstahl

Kimball & Morey are already establishing contacts in Baltimore.
All this is of course strictly confidential!

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Morey

March 22, 1932

Dear Mr. Morey:

Marga has told me that Riefstahl is interested in the directorship of the Walters gallery in Baltimore and has asked me whether I could do anything to help forward his candidacy. Riefstahl informed her confidentially that you had taken some steps.

I happen to know D'Arcy Paul who is a trustee of the Baltimore Museum and influential in art matters in the City. Also, my father is an intimate friend of Robert Garrett whom you know and who might also be influential. I have written D'Arcy Paul for information but will not write Mr. Garrett until I hear from you because I do not wish to complicate any campaign which you may be directing.

Did you ever find the enamels in the Heckscher Collection? Heckscher's office seemed to be entirely in the dark about it.

With best wishes,

Sincerely yours,

AB

Professor C. R. Morey
Princeton University
Princeton, New Jersey

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Paul

March 22, 1932

Dear D'Arcy:

May I trouble you for some information about the Walters Collection? Is it to be an independent institution? Will it have its own curator or director? How will this director be chosen? By the City officials? By trustees? Or by some special committee? Will it remain merely a collection or will it undertake any educational activities?

I write because I have a friend who I think is ideally equipped to be the director of such a museum. He is Professor Rudolf M. Riefstahl, recently of New York University and now a Fellow of the Research Institute of the College Art Association. Though an American citizen he was educated in Europe and is a man of very wide culture and experience. He is of pure Bavarian blood - the last syllable of his name is stahl and not tahl (if you see what I mean).

While he is a specialist in Near Eastern and Byzantine antiquities his knowledge of the whole history of art is remarkable. He lectures well and writes well. He would also, I think, be an able curator of works of art and is admirably equipped to cope with the complex problems of the art market, should additional purchases be made for the Collection. Finally, he is a truly sweet and jovial personality whom you would like and who would, I think, enrich the life of Baltimore.

If you are able to answer any of my questions without too much inconvenience, or if you can bring any influence to bear, I would appreciate it more than I can say.

With kind remembrances to Mrs. Paul, I am

Very sincerely yours,

Gilman D'Arcy Paul, Esq.
care Baltimore Museum of Art
Baltimore, Maryland

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Robinson

Barr

September 18, 1933

Dear Celia:

I am delighted to have your letter and to know that you are interested in our loan exhibitions for Providence. I am asking Miss Courter, who handles our traveling exhibitions, to write you about them, both the large ones for the museum and smaller ones which might be useful in club or private gallery.

Please give my most cordial regards to Alex. I hear fine things of him and of his students. Perhaps we shall meet at a football game if not sooner.

Very sincerely,

AHB

Mrs. C. A. Robinson, Jr.
63 Angell Street
Providence, Rhode Island

cc to Courter

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Ascona, June 7, 1933

Dear Mrs. Rockefeller,

Here is a list of possible (?) future exhibitions. Perhaps it is more elaborate than what you had in mind but it may serve as a basis for discussion. I am sending copies to Mr. Goodyear and Mr. Clark via Alan. I did not send you this list as soon as it was completed because I was under the impression that you were ill, but Philip Johnson seems to think that you are very much better. In any case the list may entertain you.

Sincerely yours

P.S. It is not to be confused with the analysis of our exhibition policy which I am working on in connection with a discussion of general policies, past and future, of our Museum.

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Barr

Mrs R

January 23
1934

Dear Miss Kelly:

Miss Mallette says that you phoned on Saturday about opening the opera at Hartford. Mrs. Barr and I have already taken tickets, but we are both very pleased to know that Mrs. Rockefeller thought of us. Won't you please thank her for us.

Sincerely,

RHB

Miss Anna Kelly
10 West 54th Street
New York, N.Y.

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Barr personal

N Rockefeller

Rockefeller Center
New York

Room 5600
30 Rockefeller Plaza

Museum of Modern Art

Barr Nels R

1206-A

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

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

September 16/33

Mrs. John D. Rockefeller, Jr.
The Eyrie
Seal Harbor, Maine

MAGNIFICENT GOOD NEWS RECEIVED THROUGH NELSON WE ARE MUCH ENCOURAGED BUT WORRIED ABOUT YOUR HEALTH BLESS YOU AND THANK YOU AND GET WELL SOON

Alfred

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

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Barr personal

N Rockefeller

Rockefeller Center
New York

Room 5600
30 Rockefeller Plaza

Barr

N Rockefeller

1228 A

Charge to the account of Museum of Modern Art $

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

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

October 2/33

Nelson A. Rockefeller, Esq
Harkness Pavilion
Medical Center
New York City

GOODYEAR CLARK AND LEWISOHN ARE HAVING THEIR APPENDICES OUT INSTEAD OF TRUSTEE MEETING OF THE EXECUTIVE COMMITTEE ONLY YOUR MOTHER HAS REFUSED TO JOIN MRS SHEPPARD AND YOURSELF IN APPENDECTOMY SERIOUSLY

Alfred

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

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Barr personal

N Rockefeller

Rockefeller Center
New York

Room 5600
30 Rockefeller Plaza

November 16, 1933

Dear Alfred:

I received your letter of November 15th this morning with the copy of your report on the Permanent Collection. Your sending it over is appreciated and I am looking forward with keen interest to reading it after which I will send it over to Mother for her comments.

Sincerely,

Nelson

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

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Rogers

Dear

December 29, 1933

Dear Mr. Rogers:

I am enclosing a booklet which I meant to give you this morning. It was prepared for some of the foundations during the spring of 1931 in a drive for money. The depression hit the foundations so that we did not succeed in our efforts. The book contains a good deal of information both about purpose and records of the Museum. Of course, you must remember that it is over two years old. The work of the Museum outside of New York especially has increased since that time.

It was a great pleasure to have luncheon with you. I hope when you come to New York again we may have another together.

Sincerely yours,

John William Rogers, Esq.
Hotel Plaza
New York City

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Copy – Dear Daisy – Here is the copy of a letter to Jim Rosiner. Why don't you write Jim

Barr Rosiner

THE PLAZA
NEW YORK

My dear Mr. Barr:

I find on checking up that I am engaged next Thursday afternoon. But I am genuinely anxious to see you. Could I make it either Friday or Saturday afternoon – or if that does not suit you, could you have lunch with me either Thursday, Friday or Saturday? I'm sending this note on ahead and will call you Tuesday afternoon or Wednesday morning

Barr

Rosiner

D. I. U.

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Copy – Dear Daisy – How is the copy of the letter to Jim Rorimer. Why don't you write Jim

Barr Rorimer

THE METROPOLITAN MUSEUM OF ART

on the phone to find out.
If you are going to be busy then,
just leave the answer
with your secretary,

Sincerely
John William Rowes

December 26, 1933

D. L. U.

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Copy - Dear Daisy - Here is the copy of a letter to Jim Rorimer. Why don't you write Jim

Barr Rorimer

THE METROPOLITAN MUSEUM OF ART
NEW YORK

CABLE ADDRESS
METMUSART

DEPARTMENT OF DECORATIVE ARTS

November 8, 1933

Dear Alfred,

Thank you very much for your letter. I appreciated its contents and now I am hoping that I will get to see you some time soon. We are just getting settled and hope that you and Daisy will come up soon.

Your letter is the third which I have received recommending Miss Franc highly, and I shall be sure to see her although there is no immediate opening.

Sincerely yours,

Jim

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

D. I. U.

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Copy - Dear Daisy - Here is the copy of a letter to Jim Rorimer. Why don't you write Jim a strong letter about her. It will do no harm.

WHC.

November 3, 1933

James Rorimer Esq.,
Curator, Department of Medieval Art,
Metropolitan Museum of Art,
82nd St. & 5th Ave., City

Dear Jim:

A few days ago, I mentioned in our telephone conversation that I would send you complete data about Miss Helen Franc, who is at present a graduate student in our department of fine arts and who is now completing the requirements for the Ph.D. degree.

I mentioned that Miss Franc might be an excellent person for your department some day, even though it is an out and out secretarial job. Miss Franc has done secretarial work for Dr. Offner and others for several years, and is thoroughly competent for that type of work. In addition, she has an unusually sound training in the field of Medieval art, having won several fellowships which have taken her to Europe at various times.

As a scholar, I consider her much more able than Miss Hanni Eichholz, whom you were considering a year or two ago. Of course I understand quite clearly that there is no vacancy whatsoever at present, and that there may be no such vacancy for some time to come. However, as I mentioned in our telephone conversation, you always wish to be prepared for any emergency at any time.

You can keep the enclosed copy for your files, and I will be very glad to ask Miss Franc to call on you some day merely so that you can judge of her personal qualifications. I can vouch for her scholarship, and you can obtain additional information about Miss Franc from Mrs. Alfred Barr, who traveled with Miss Franc last year in Europe, and who has known her for several years.

With all best wishes

Sincerely yours,

WALTER W.S.COOK
Professor of Fine Arts

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Rorimer

Barr

November 6, 1933

Dear Jim:

First of all I want to congratulate you on your curatorship. I think you have made a very important place for yourself at the Metropolitan Museum. You know your material, you know how to tell the fake from the real, and you know your way among dealers. All three of these qualifications are very rarely found in one person. I am very glad that you have succeeded to this position.

Probably you have had many letters asking you about positions in your department. I would like to recommend Miss Helen Frank, a former student of mine at Wellesley. She has studied intensively medieval art under Professor Avery at Wellesley and in New York University and also at Florence where she worked upon her thesis on the baptistry mosaics. She has a very fine scholarly mind, can do a great amount of work of the most exact nature, and has a conscience so fine that her research work can be depended upon very completely.

I hope, should you have any position to offer, that you will keep her in mind.

Very cordially yours,

James J. Rorimer, Esq.
The Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York City

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Barr Rorimer

September 23, 1935

Dear Jim:

Mr. Goodyear has sent me the enclosed snapshots with a request for opinion upon their possible market value. Of course, I thought of you immediately because of your work in Barnard Cloisters and your continual interest and knowledge of the current market for things of this period even though they are not of great value.

Of course, the snapshots are quite poor and would not help very much. These are the sizes: the St. Anne group, 24 x 11 inches, polychrome; the relief group, 14½ x 11 inches; the Pieta, 21½ x 12 inches. The owner, a friend of Mr. Goodyear's, living in Germany, I think would sell them quite cheaply. Mr. Goodyear would like to have some idea of what they are worth. If by any chance the Cloisters would be interested in these things that would be so much the better. They could be bought separately or even more cheaply as a lot. There is apparently a Meier-Graefe certificate for each. The one of the group of three figures reads:

"This photograph represents a Netherlandish wooden group of about 1500 which was early in my possession and is of unquestionable authenticity.

signed, J. Meier-Graefe "

If you have time Mr . Goodyear and I would be most grateful to you for any opinions on these works or suggestions as to how the owner can best dispose of them. They could be brought to New York for inspection. Please return the photographs with your reply to Mr. Goodyear.

Marga tells me that you have been ill during the last year and I hope that you are now entirely recovered and that Mr. Breck's death has not brought too many burdens upon your shoulders.

Sincerely,

FCH3

James J. Rorimer, Esq.
The Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York City

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Barr

Rosenberg

December 27, 1933

Dear Mr. Rosenberg:

I am very happy to know that my marked copy of the Fucks catalog of Daumier has been of use to you.

The Laundress, number 80, is in the Bliss Collection and is now hanging on the walls of our museum on the fourth floor. If you wish to borrow this painting will you please write me a letter so that I may take the matter up with our Trustees and Mr. Bliss. It is, I think, as fine as the Laundress in the Louvre.

I am writing Mrs. Rockefeller and Mrs. Rogers recommending that they lend to your exhibition.

It was a great pleasure to see you and talk with you.

Faithfully yours,

A. H. B.

P.S. I would suggest that before you leave for Europe you write Mrs. Rogers again asking her whether she may not have changed her mind.

Mr. Paul Rosenberg
Hotel Pierre
New York City

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Barr
apt

Ruland

IRVING RULAND & COMPANY, INC.
REAL ESTATE AND INSURANCE
366 MADISON AVENUE
NEW YORK

TELEPHONE
MURRAY HILL 2-2677

DOWNTOWN OFFICE
5 BEEKMAN STREET
CORTLANDT 7-4994

IRVING RULAND
WILLIAM PATTERSON
JAMES F. DURNELL
LOUIS S. SCHUTT
H. L. NOOTT

ember 26, 1933

er of the 22nd,
we have to
t 224 East 49th

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three apartments
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a very satis-

ent and let us

Inc. Patterson

Hotel Pierre
NEW YORK

December 26, 1933.

Dear Dr. Barr:

I thank you very much for having sent me the Fogg Catalogue of Daumiers, which I studied very carefully and out of which I could form the entire Daumier Exhibition. I appreciate very much your kind attention as you have facilitated my work tremendously in this way.

Could you tell me to whom the Daumier No.80 - The Laundress - belongs, which is presented in your catalogue as being in a private collection in New York.

Thanking you again for your kindness, I am, dear Dr. Barr,

Yours faithfully,

Paul Rosenberg

I have asked Mrs Rockefeller to lend her work by Daumier. Would it be possible that you speak to her about this & also try to make her come to see the paintings I have at present here.

Dr. Barr
Museum of Modern Art
11 West 53rd Street
New York

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Barr apt

Ruland

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366 MADISON AVENUE
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IRVING RULAND
WILLIAM PATTERSON
JAMES F. DURNELL
LOUIS S. SCHUTT
H. L. NOOTT

TELEPHONE
MURRAY HILL 2-2677

DOWNTOWN OFFICE
5 BEEKMAN STREET
CORTLANDT 7-4994

September 26, 1933

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

Dear Sir:

We wish to thank you for your letter of the 22nd, and in reference to another apartment, the only one we have to offer you at anywhere near the figure you name is at 224 East 49th Street.

We have a six room apartment on the second floor; it has two open fireplaces, real kitchen, and a very sunny room in the rear which overlooks Turtle Bay Gardens. This house also has a nice little garden of its own, to which you would have easy access.

This house is a remodeled brownstone house, with one apartment on a floor, and in each of the other three apartments only one person is living, so it is very quiet. The apartment now is in need of redecorating, which of course we are willing to do. The only drawback is that it has gas heat; but the tenants now living in the house have been there for several years and do not object to it. It is for this reason that the rent is very reasonable, namely $1320 per annum.

We are giving you these particulars indetail, so that you may be acquainted with the facts. If you wish to see it we would be glad to meet you there, or there is a superintendent in the house who can show it to you at any time. An advantage in this house, is the fact that the wife of the superintendent is willing to do any housework or cooking for the tenants, and is a very satisfactory person.

Hoping you will look at the apartment and let us know if you are interested, we are

Yours very truly,
IRVING RULAND & Co., Inc. Patterson

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	AHB	I.A.8

September 18, 1933

Dear Mr. Patterson:

I regret that we have not been able to get in touch with each other over the telephone. I tried Saturday but you had just left and I had not come in this morning when you telephoned.

Before talking with you I should like to write down for your files the reasons why I do not believe our rental should be raised. It is possible that you may be able to secure a higher rental from someone else who is not familiar with the shortcomings of the apartment.

The apartment has these grave definiencies:

1. It is four flights up narrow, dark stairs to the living room.

2. Storage space is not available except in the closets of the apartment.

3. Both bathrooms are inside and are poorly ventilated.

4. The kitchen is almost impossibly small for regular housekeeping. Mr. Johnson's man who has been with him for several years and is quite highly paid has refused to continue with Mr. Johnson unless he moved. To make the kitchen tolerable the sink should be enlarged and moved and a small fan ventilator put in one of the windows. Opening the window is impossible because of the draft which gives colds to the cook and plays havoc with the stove. The dumbwaiter system of disposing of garbage is unsanitary and makes it impossible to avoid cockroaches.

5. The apartment is a fire trap. If you have any suggestion of how to get out except by the knotted sheet method we would appreciate it.

When the apartment was taken over by Mr. Johnson and myself the walls and woodwork were in a bad

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state of disrepair. As you were unwilling to make any improvements Mr. Johnson had to put a good deal of money into re-painting it. You agreed several weeks ago to repair the hot water but thus far have done nothing about it. Piping which turns the water rust red for two or three minutes is impossible. Probably you would not care to point out these things to a new client who might be misled into signing a lease without careful examination of the apartment.

It is certainly very curious that you should have reduced the asking price on the two apartments from $6000. to $5000. and raised the asking price on ours from $1500. to $2000.

However, I hope through our discussion to come to some agreement.

Yours very truly,

P.S. There are four minor suggestions which would greatly improve the entrance at almost no expense:

1. There should be a clearly legible house number. The figures "230" have been badly stained and can scarcely be read even by day.

2. There should be a night light in the vestibule.

3. The light sconce opposite the door into the top apartment should be repaired. At present it seems to be twisted and will not light.

4. Light paint on the walls of the staircase would help.

AHB

Irving Ruland
366 Madison Avenue
New York City
ATTENTION Mr. Patterson

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Barr Sachs

Barr Sachs

HARVARD UNIVERSITY

Barr P Sachs

1228 A

Charge to the account of Museum of Modern Art $

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

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

Dec. 29/33

Prof. Paul J. Sachs
care Mr. Samuel Sachs
755 Park Avenue
New York City

KEPPEL AND GOODYEAR WILL MEET YOU AT LUNCHEON ONE OCLOCK WEDNESDAY JANUARY THIRD AT GOODYEARS APARTMENT ONE SIXTEEN EAST SIXTY-SIXTH STREET STOP KEPPEL LEAVING FOR CALIFORNIA THURSDAY ABSOLUTELY REFUSES TO MAKE ANY APPOINTMENTS DURING EVENINGS GOODYEAR EXTREMELY APPRECIATIVE OF YOUR TROUBLE IN COMING AND SO ARE THE REST OF US PLEASE CONFIRM BY PHONE OR WIRE ELEVEN WEST FIFTY-THIRD STREET

Alfred

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

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

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Barr

Sachs

Barr
Sachs

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

October 26, 1933

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

Dear Mr. Barr:

Mr. Sachs appreciates your letter of the 24th inst. enclosing data about Dr. Panofsky, and asks if you will forgive if I send this acknowledgment for him.

I know that Mr. Sachs plans to lunch with you and Mrs. Barr when next he goes on to New York.

Sincerely yours,

Ruth E. Boothby

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.8

Barr

Sachs

October 6, 1933

Dear Mr. Sachs:

I am delighted to know that you disagree with me about the Carnegie Corporation. My feeling that their policy toward applicants was unnecessarily vague and vacillating was caused by some recent lengthy and disillusioning negotiations over some radio projects.

I feel optimistic that we will be able to get commitments from Warburg, Clark, and possibly Duveen before you have to approach Carnegie. What the amount of these commitments will be, however, we cannot tell.

Concerning the articles on Germany please do not feel that there is any hurry about returning them. I am delighted that you are taking such interest in them.

Very sincerely,

AHB

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

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Barr Sachs

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

CONFIDENTIAL

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CLASS OF SERVICE

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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

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

Received at 12 East 55th Street, New York, N. Y. 1933 OCT 2 PM 7 29

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

NR191 9=TDB CAMBRIDGE MASS 2 707P

ALFRED H BARR,MUSEUM OF MODERN ART=

53 ST NEAR FIFTH AVE=

THANKS TELEGRAM I AM NOT COMING THIS WEEK REGARDS=

PAUL J SACHS.

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

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Barr Sachs

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

CONFIDENTIAL

October 3, 1933

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

Dear Alfred:

I enclose a copy of a letter that I have received under date of October 2nd from Dr. Keppel, which I interpret as "promising". You could hardly expect him, it seems to me, to say more in a personal letter to me prior to an official request from the Museum of Modern Art, and then official action by his trustees. In a covering letter which Keppel sends me he writes the following:- "I enclose a letter which has had the eye of some of my colleagues, and which I hope will serve the purpose."

Please give me ample notice about the postponed meeting because I should like, if at all possible, to attend. At that time I should be glad, also, to have the postponed luncheon with you and Mrs. Barr.

With kind greetings,

Sincerely yours,

Paul J. Sachs

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COPY

Carnegie Corporation
of New York
522 Fifth Avenue
New York

Office of the President

October 2, 1933

Professor Paul J. Sachs
Fogg Art Museum
Harvard University
Cambridge, Massachusetts

Dear Sachs:

I understand you are soon to have a meeting of the Trustees of the Museum of Modern Art, and I hope that you and your colleagues will make your plans in the confidence that the Museum, in spite of its youth, has already made an honorable place for itself in our American life, and in particular that it has succeeded in maintaining high standards in a peculiarly difficult field. It is my own hope that, as the years go on, the Carnegie Corporation will be able to avail itself of opportunities to work with the Museum in the arts, and I think I am justified in saying that my own Trustees share these sentiments. In saying this, I am thinking rather of the long future than of the immediate present.

Sincerely yours,

(Signed) F. P. Keppel

FPK/h

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Barr Sachs

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

CONFIDENTIAL

October 5, 1933

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

Dear Alfred:

I have just sent Blackburn a brief note, copy of which I enclose.

I do not agree with you that the Carnegie Corporation policies are nebulous. I still consider the whole situation promising. The thing to do while we are waiting is to find out what Warburg and Clark, and possibly Duveen are going to do. I do think that Clark is the key person. If we had some real and substantial commitment from all of these gentlemen, or even from Clark alone, future negotiations with the Carnegie Corporation would be ever so much easier.

Now don't misunderstand me. Even if we don't get commitments from these gentlemen I shall be delighted to proceed further with the Corporation (and in an official way) if I am asked to do so alone or in cooperation with any other member of our Board of Trustees.

With kind greetings,

Sincerely yours,

Paul J. Sachs

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Barr

Sachs

October 4, 1933

Dear Mr. Sachs:

Mrs. Barr and I are looking forward to the postponed luncheon with you. We heard yesterday from Dr. Panofsky but the letter gave no important new facts or change in plans. It is interesting to note that for the first time the letter had been opened by a censor though perhaps this was merely to discover whether it enclosed any money.

In this connection I am sending you some rather tattered carbon copies of my article on the cultural aspects of the Nazi revolution as I observed them in Stuttgart. This copy is a rough draft and does not include the footnotes and some additional documents and references. It was written for one of the popular magazines such as the Atlantic or Harper's. The editors feel, however, that it is too detailed and too localized. Detail and specific locality seem to me, however, to be its chief virtues and give it a reality which I have not found in most of the articles on national socialism. I have written it in popular style. I hope that you and Mrs. Sachs will find these pathetic and distressing incidents interesting. If I should publish the article I would have to do it anonymously in order to avoid involving any of my Stuttgart friends of the Museum.

With best wishes to Mrs. Sachs, I am

Sincerely yours,

AHB

(over)

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P.S. May I ask you to return the article as soon as you and anyone you wish to show it to have finished with it. Perhaps Agnes Mongan and Charles Kuhn would also like to look at it. If anyone has any suggestions on publication I would welcome them. At present I don't know what to do about it.

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

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Barr

Sachs

October 4, 1933

Dear Mr. Sachs:

Many thanks for your letter of October 3rd with its copy of the letter from Mr. Keppel. I am glad that we have reassurance of Mr. Keppel's friendliness toward the Museum though as you say he naturally takes care not to commit himself or the Foundation in any way in this unofficial letter. You certainly must have made a very strong case for us in your talk with him.

I am sorry to say that the more I come in contact with the Carnegie Corporation the more nebulous its policies seem. I mean by this that it unnecessarily encourages institutions which are badly in need of support and then lets them down after a long period of negotiation. I do not say this in the spirit of criticism but merely to express a personal feeling that our chances with Carnegie for any considerable gift are not much greater than even. At the same time I am quite convinced that these chances depend to a large extent on yourself.

I shall certainly try to see that you are notified as soon as possible about the holding of the next meeting, and that the date will be set far enough ahead for you to make your plans. The fact that Mrs. Sheppard and Nelson have only recently gone to the hospital makes the time at present difficult to axcertain.

Sincerely yours,

A H B

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

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NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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ACCT'G INFMN.

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to October 2/33

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

DELIGHTED TO LUNCH WEDNESDAY AT ONE AT ROBERT THIRTY-THREE WEST FIFTY-FIFTH

Alfred

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

...ssor Ford's
...returns is,

...you and Mrs. Sachs,

Sincerely,

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

...ed an interesting letter from Lelie about
...representative in Providence. We
...are very fortunate to have her so actively interested.

Prof. Paul J. Sachs
Fogg Art Museum, Cambridge

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1228 A

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ACCT'G INFMN.

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

Oct. 2/33

Paul J. Sachs, Esq.
Shady Hill
Cambridge, Mass.

MRS SHEPPARD AND NELSON BOTH IN HOSPITAL WITH APPENDICITIS MRS ROCKEFELLER STAYING AT SEAL HARBOR SO MR GOODYEAR SUGGESTS POSTPONING THE MEETING HOPE THIS WILL NOT SERIOUSLY INCONVENIENCE YOU PLEASE WIRE IF YOU ARE NOT COMING TO NEW YORK SEEING CLARK NEXT WEEK THEN DUVEEN

Alfred

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Sincerely,

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

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HBB please return to HBB

Barr

Barr Sachs

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

September 27, 1933

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

Dear Mr. Barr:

Mr. Sachs asks me to send you the enclosed letter from Mrs. McMahon, which seems to him entirely cooperative and friendly.

Sincerely,

Ruth E. Boothby

Sachs

September 29, 1933

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Sincerely,

HHB

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

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Barr

Sachs

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

September 30, 1933

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

Dear Alfred:

Thank you for your lines of the 29th inst. returning various papers. I expect to go to New York on the midnight train Tuesday and to return on the midnight train after the Wednesday evening meeting at the Museum of Modern Art. If convenient to you and Mrs. Barr I shall be glad to lunch with you on Wednesday, so perhaps you will be good enough to let me know just where I am to meet you.

With many thanks,

Sincerely yours,

Paul J. Sachs

Sachs

September 29, 1933

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you and Mrs. Sachs,

Sincerely,

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

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Barr

Sachs

September 29, 1933

Dear Mr. Sachs:

Many thanks for sending me the letter from Mrs. McMahon. I am showing it to Mr. Blackburn and then am returning it to you. I am returning the letter from Mr. Keppel immediately without showing it to anyone.

I realize how busy you must be with the opening of the University. If, however, you should have any time before or after our Trustee meeting on the 4th Mrs. Barr and I would like very much to talk with you about the Hamburg situation.

Sincerely,

AHB

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

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Sachs

Barr

September 18, 1933

CHARLES SCRIBNER'S SONS
PUBLISHERS - IMPORTERS - BOOKSELLERS
597 FIFTH AVENUE
NEW YORK

August 31, 1933.

Dear Mr. Sachs:

Mrs. Barr has just returned from Europe and has brought back with her much new data on Panofsky whom she saw recently in Paris. Some of the information is too confidential and complicated to write for it concerns the library in Hamburg. We are both quite eager to have a few minutes of your time when you next come to New York. If you and Mrs. Sachs could have tea or dinner with us we would be much honored though we may not be settled in our apartment until the middle of October.

Perhaps you are coming to the Trustee meeting on October 4th.

I am enclosing Professor Ford's letter. Please do not trouble to return it.

With best wishes to you and Mrs. Sachs, I am

Sincerely,

AHB

P.S. I have had an interesting letter from Celia about her part as Museum representative in Providence. We are very fortunate to have her so actively interested.

Prof. Paul J. Sachs
Fogg Art Museum, Cambridge

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Scribners

Barr

CHARLES SCRIBNER'S SONS
PUBLISHERS - IMPORTERS - BOOKSELLERS
597 FIFTH AVENUE
NEW YORK

SCRIBNER'S MAGAZINE

22, 1933

August 31, 1933.

Dear Sir:

We have read with much interest the article, or group of articles, by Katrina Braun which you kindly sent us. However, in view of the German material we have published lately and that which we have on hand, we cannot see our way to taking this for the Magazine.

We appreciate your showing it to us.

Very truly yours,
Scribner's Magazine

To Alfred H. Barr, Jr.

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Scribners

August 22, 1933

The Editor
Scribner's Magazine
597 Fifth Avenue
New York City

Dear Sir:

At the request of Mr. Alfred H. Barr, Jr., Director of the Museum of Modern Art, I am sending you an article, "The Nazi Looks at Modern Art" by Katrina Braun.

Mr. Barr suggests that he is willing to have the articles published separately but must have a prompt reply.

I shall appreciate hearing from you.

Very truly yours,

Executive Secretary.

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Dear Mr. Barr, file under super realism – or personal notes

I saw your letter to the 'Tribune Editor' and have written the 'Tribune' the source of this quotation. It occurs to me, however, that it may not be published, as your address was given in the paper. I am, therefore, communicating with you direct. The quotation appears in a group known as "Schiller's Essays Aesthetical and Philosophical." The edition I have was published in 1875 by George Bell & Sons of London. The quotation is from the essay, 'Limitations on Beauty of Form,' and comes the middle of the sixth page of this essay.

Your Truly,

E. Senior (Student)

21 Rue Racine
6 ième
Paris

P.S. Due to the way the article was printed the quotation did not seem particularly appropriate (as perhaps you noticed).

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Sompayrac

New York Hospital -

969 PARK AVENUE

Dear Mr. Barr,

Many thanks for your telegram - I appreciated so much your thoughts of me -

I am really getting on splendidly, but the doctor is firm about the importance of a rest cure and so permits no visitors but I am looking forward before long

Yours very sincerely,

Irma deB. Sompayrac

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Sompayrac

Dear

240 East 48 St.
New York
Plaza 3-9545

to the pleasure of
having a visit with
you and Mrs. Barr.
Again with many
thanks for your
message.

Sincerely,
Jeanie Sheppard

Oct. 5th.

we are interested either formal or informal
Yours very truly,
Irma LeB. Sompayrac

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Sompayrac

Barr

240 East 48 St.
New York
Plaza 3-9545

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NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

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TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to October 2, 1933

Mrs John S Sheppard
New York Hospital
68 Street and East River
New York City

TERRIBLY SORRY TO HEAR OF YOUR SUDDEN ILLNESS HOPE YOU WILL RECOVER QUICKLY AND WILL HAVE A CHANCE TO REST IN THE HOSPITAL MRS BARR AND I HOPE WE MAY COME TO SEE YOU WHEN YOU ARE WELL ENOUGH

Alfred Barr

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

we are interested either for all or [illegible]
Yours very truly,
Irma LeB. Sompayrac

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Sompaynac

240 East 48 St.
New York
Plaza 3-9545

June Thirtieth
1 9 3 3

Miss Irma de B. Sompaynac,
240 East 48th Street,
New York City.

My dear Miss Sompaynac:

Thank you for your letter.

I am sorry that I am leaving tonight for the Summer so that I will be unable to see you.

Of course I will be interested to see your article when it is published.

Very sincerely yours,

AHB:L

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~~NATCHITOCHES ART COLONY~~
~~OFFICE OF THE FOUNDER~~
~~127 WASHINGTON ST.~~
~~NATCHITOCHES, LA.~~
240 East 48 St.
New York
Plaza 3-9545

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

Dear Mr. Barr,

We are all glad, I am sure to welcome you back again.

I want to thank you for your letter, from ~~Stuttgart~~ (Hartis) giving me the list of paintings you enjoy. At the suggestion of the publisher, I am expanding my rather concentrated article into a number of articles and into a book. I shall be greatly pleased to have your opinion of it, whatever that may be, if you still care to see the article in manuscript form. I am sending you the last issue of the Park Avenue Social Review in which I have charge of the monthly page on art. It is mostly reporting and last month the title was "American Art Before Columbus" — your current exhibition.

I shall appreciate it if you can give me an interview either formal or informal.

Yours very truly,

Irma deB. Dougherty.

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Miss Mallette

Sotheby

Barr

Barr

Sotheby

SOTHEBY & CO.,
34 & 35, NEW BOND STREET,
LONDON, W. 1.

July 17, 1933

EFH

26th June, 1933.

copy to AHB 7.10

Dear Sir,

Sotheby & Co.,
34 & 35 New Bond Street
London W. 1, England

Gentlemen:

In Mr. Barr's absence I am writing to thank you for the two photographs of the Cézanne. I am forwarding them to Mr. Barr.

Very sincerely yours,

Secretary to the Director.

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Miss Mallette

Barr

Sotheby

DIRECTORS:
G. D. HOBSON, M.V.O.
F. W. WARRE, O.B.E., M.C.
C. G. DES GRAZ.
MISS E. BARLOW.
C. V. PILKINGTON.

SOTHEBY & CO.,
34&35, NEW BOND STREET,
LONDON, W.1.

TELEPHONE: MAYFAIR 6682-4
TELEGRAMS:
ABINITIO, WESDO, LONDON.
CABLEGRAMS: ABINITIO, LONDON.
CODE: A.B.C. 5TH EDITION.

PLEASE ADDRESS ALL COMMUNICATIONS TO THE FIRM, AND QUOTE REFERENCE EFH

26th June, 1933.

copy to AHB 7.10

Dear Sir,

In reference to our letter of the 17th June, we have now heard from Mr. Mettler that he has given permission for the picture by Cézanne to be reproduced in the publications mentioned in your letter of the 29th May, and we are accordingly enclosing herewith two photographs of the picture, as requested.

Yours faithfully,

SOTHEBY & CO.

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

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Miss Mabbatte

COPY

Sotheby & So.,
34 & 35 New Bond Street
London W 1
26th June, 1933

Dear Sir,

In reference to our letter of the 17th June, we have now heard from Mr. Mettler that he has given permission for the picture by Cézanne to be reproduced in the publications mentioned in your letter of the 29th May, and we are accordingly enclosing herewith two photographs of the picture, as requested.

Yours faithfully,

(signed) Sotheby Co.

Please acknowledge these photos with thanks and send them to me. Is there a bill?

Thankyou

A.H.B.,J.

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

Do you know about this? Photos are here

Ken.

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Barr

State Income Tax

December 12, 1933

Dear Mr. Palmer:

Following the instructions of your letter of December 5th which I am returning to you, I enclose my check for $51.87.

Upon receipt of this check, I understand that you will return my previous check of $60.23.

Very truly yours,

AHBjr./c
Encs.

Mr. Roy H. Palmer
Assistant Director
Chief-Audit Division
Income Tax Bureau
Albany, New York

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C O P Y

State of New York
Income Tax Bureau
Department of Taxation and Finance
Albany
44-3011
Dec. 5, 1933

Alfred H. Barr, Jr.
2 Beekman Pl
New York City

Dear Sir:

Acknowledgment is made of your letter of November 23, 1933, together with a check for $60.23 sent in answer to our office letter of November 20th.

When this letter was sent to you, your correspondence with our Mr. Wiliam D. Morrow was not in your folder. In view of his statement to you, our compromise penalty will be waived and your returns will be accepted with interest at 6 per cent per annum from the due date of each return. Total tax and interest due is, therefore, $51.87 instead of $60.23, the amount submitted.

Upon the receipt of your check for this amount, the file will be closed in your case and your remittance of $60.23 returned to you.

PLEASE RETURN THIS LETTER WITHYOUR REMITTANCE.

Very truly yours,

STATE TAX COMMISSION

By Roy H. Palmer (signed)
Assistant Director
Chief-Audit Division
Income Tax Bureau

JC:B

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Barr Apt

Street

37 East 38th St.,

N.Y.C., Sept. 15, 1933

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

Dear Mr. Barr:

Replying to your letter of Sept. 14, concerning the rent of the top apartment at 230 East 49th St. I had always understood that the rent that was asked for that apartment was $1500.

When I lived at that address I sublet Mrs. Hare's larger duplex apartment. My recollection is that she leased both apartments and when she went away, sublet. That was how I happened to get the duplex, and the top floor apartment was for rent at that time. I am quite certain that the rental asked was $1500., but have only my memory to go on. But it was Mrs. Hare's apartment then, as you say Ruland tells you.

I thought at one time of renting both apartments myself and subletting the top one, but the rent asked seemed to me very high. Mrs. Hare's lease was expiring at that time and I believe the apartments were offered to me by the Ruland office. I do not remember the price, but I recall that the Ruland people wanted to let them both together instead of one at a time -- in other words, in order to have got the one I was then occupying I should have been forced to take the other. I remember there was a woman at the Ruland office -- perhaps the secretary of the concern -- with whom I had to deal about these matters, and I am left with the impression that I found her high-handed and difficult.

The apartments were picturesque and agreeably situated, but both were in a wretched state of disrepeair, and I regarded them as firetraps. That is the chief reason why I did not remain.

I fear this information will not be of much help to you.

Sincerely yours,

Julian Street

Julain Street

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Street

Bkn

September 14, 1933

My dear Mr. Street:

I have at present the top apartment in 230 East 49th Street which I believe you occupied some years ago. I am having some difficulty with the agents for this apartment who have taken it into their heads to raise the rental from $1500. to $2000. Mr. Robert Lindsay, who occupied the apartment before us, believes that $1500. has been for a long time the price. He believes that this price was on record at the agent's, Irving Ruland, and that you could confirm this fact from your memory of your transactions. Irving Ruland insist that they never knew the rental and had no record of it and that it was entirely a matter of sub-letting from Mrs. Hare, so that they would not be hampered by any precedent in raising the rental 33 per cent.

I hope this favor will not seem a presumption. I have had the pleasure of meeting you at Dean Gauss' in Princeton and also at Mrs. Rainey Rogers'. I would much appreciate your reply to this question. I feel that we poor tenants should band together to protect ourselves against the assaults of New York real estate agents.

Yours very sincerely,

AHB

Julian Street, Esq.
37 East 38 Street
New York City

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	AHB	I.A.8

Barr Sweeney

October 25, 1933

Dear Jim:

You are probably mildly curious to know what was "on my mind." You recall the exhibition of Mixtec and Zapotec jewelry and so forth shown in the Mexican presidential car at the Exhibition. That has come to New York and was shown for a time in the Pennsylvania Station without any publicity so that almost no one knew about it or saw it. The directors of this exhibition now want us to show a section of it selected for its quality and installed as well as we could do it.

The matter is still very much up in the air but our conditions are that they pay for the installation and permit us to choose whatever we want leaving out the rest and making the show as small as may seem desirable. Had you been in New York I would have approached you to do the choosing. Philip Johnson would do the installation.

There is nothing positive as yet about the arrangement. I will let you know if you wish about any further developments.

Sincerely,

AHB

James J. Sweeney, Esq.
212 West Adams Street
Chicago, Illinois

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Barr

Syracuse

December 4, 1933

My dear Miss Olmsted:

Mr. Barr's Rivera drawing hasbeen returned to the Museum without its glass covering.

I am enclosing the bill for replacing the glass.

Very sincerely yours,

Assistant
Department of Circulating Exhibitions

Miss Anna W. Olmsted, Director
The Syracuse Museum of Fine Arts
The Carnegie Library Building
Syracuse, New York

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ANNA WETHERILL
DIRECTO

MR. JOSIAH P. MARVEL

REQUESTS THE PLEASURE OF

Mr. and Mrs. Alfred H. Barr

COMPANY AT LUNCHEON

AT ONE O'CLOCK

ON SATURDAY, OCTOBER SEVENTH

AT THE COLONY CLUB

SPRINGFIELD, MASSACHUSETTS

PLEASE REPLY TO
THE SPRINGFIELD MUSEUM
OF FINE ARTS

October third.

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AWO/

Mrs Barr will called

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Barr Spring

Mr. and Mrs. Alfred H. Barr regret
that they will be unable to accept
Mr. Josiah P. Marvel's kind invita-
tion to luncheon on Saturday, Oc-
tober the seventh.

October third.

ANNA WETHERILL
DIRECTO

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Mrs Barr will called

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Barr

Sullivan to Macuse

Monday P.M.

1801 WOLCOTT AVENUE
ASTORIA, LONG ISLAND

Dear Alfred

My answer to your question "any seven" was an uncomfortable one - and please forget that. But the rest stands.

It brought something of spiritual order seeing you to-day -

ANNA WETHERILL
DIRECTO

M
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In order to save the expense of Budworth's charges, we are having our truck, with a padded van, deliver all the paintings from our Mexican Exhibition in New York to-morrow morning. As we have just one drawing from you, Mr. Barr's Rivera drawing, we are having this left at the Delphic Studios, 9 East 57th St., where the drawings came from. I am writing to ask you if you will please send for this drawing.

This will be a great help to us as it is difficult to have the truck make so many trips.

The exhibition has been a great success and we are grateful to Mr. Barr for lending us his drawing.

Very sincerely yours,

Anna W. Olmsted

AWO/gmm

DIRECTOR.

Let us know if there is a charge for collecting the drawing.

Mr Barr will collect personally

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ANNA WETHERILL
DIRECTOR

Affectionate greetings to Margaret—

Mary Sullivan

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My

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Barr

Barr

Mallett

Sullivan

Friday

57 EAST 56TH STREET

Pl 3 4101

Dear Alfred

Will you have lunch with me one day - any day - either near here or at the Cosmopolitan Club? Or Bauco + I will feel the house warmed if you will come over there

ANNA WETHERILL OLMS
DIRECTOR

Miss
Muse
11 We
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My de

are having our truck, with a padded van, deliver all the paintings from our Mexican Exhibition in New York to-morrow morning. As we have just one drawing from you, Mr. Barr's Rivera drawing, we are having this left at the Delphic Studios, 9 East 57th St., where the drawings came from. I am writing to ask you if you will please send for this drawing.

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AWO/gmm

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Barr

Mallette

ANNA WETHERILL
DIRECTOR

for tea or a very informal dinner -
any evening except next Tuesday.

Every good wish in the world
to you -

Faith fully
Mary Sullivan

It easier for you - I will stop in at the
Museum one day -

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My

are having our truck, with a padded van, deliver all the paintings from our Mexican Exhibition in New York to-morrow morning. As we have just one drawing from you, Mr. Barr's Rivera drawing, we are having this left at the Delphic Studios, 9 East 57th St., where the drawings came from. I am writing to ask you if you will please send for this drawing.

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AWO/gmm

DIRECTOR.

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Mr Barr will collect personally

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Barr

Mallett
Syracuse

THE SYRACUSE MUSEUM OF FINE ARTS

THE CARNEGIE LIBRARY BUILDING

ANNA WETHERILL OLMSTED
DIRECTOR

SYRACUSE, N. Y.

December 1, 1933

Miss Elodie Courter
Museum of Modern Art
11 West 53rd St.
New York, N. Y.

My dear Miss Courter:

In order to save the expense of Budworth's charges, we are having our truck, with a padded van, deliver all the paintings from our Mexican Exhibition in New York to-morrow morning. As we have just one drawing from you, Mr. Barr's Rivera drawing, we are having this left at the Delphic Studios, 9 East 57th St., where the drawings came from. I am writing to ask you if you will please send for this drawing.

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Very sincerely yours,

Anna W. Olmsted

AWO/gmm

DIRECTOR.

Let us know if there is a charge for collecting the drawing.

Mr. Barr will collect personally

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Mrs Barr's file.

Dear Jere

Syracuse

October 24
1 9 3 3

My dear Miss Olmsted:

I have your letter of October 21st.

Mr. Barr's Rivera drawing will be ready for Budworth to collect on Thursday, October 26th. The picture should be insured for $100 while in transit. I have given this information to Budworth. It will not be necessary to insure the picture while at your gallery, as you suggest.

The exhibition of color reproductions of Mexican Frescoes by Diego Rivera is at present in Michigan where it will remain until November 4th. It would be most inconvenient for us to break up the exhibition in order to send you the framed sheets from the Introduction Folder containing Mr. Jere Abbott's article. Would it be possible for you to type up this material from your portfolio for your exhibition? We shall be very glad to do this for you, if you wish.

Am I correct in understanding that your exhibition is scheduled for November 1 to 30?

Very sincerely yours,

(Miss) Elodie Courter
Assistant
Department of Circulating Exhibitions

Miss Anna W. Olmsted, Director
The Syracuse Museum of Fine Arts
The Carnegie Library Building
Syracuse, New York

Will V ? glass

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In Barr's file

Copy

October 21st -'33

Miss Elodie Courter
Museum of Modern Art
11 West 53rd Street
New York City

My dear Miss Courter:

Mr. Edward T. Moore of Syracuse who has communicated with you in regard to our approaching Mexican exhibition has passed your letter on to me.

We should be very glad to borrow Mr. Barr's Rivera drawine (selected by Mr. Moore) and appreciate his willingness to lend to us. We of course will assume all expense, insureance in transit and while in our galleries if desired. The latter we only do on request, as our museum is located in a fire proof library building which has a watchman in it all night.

Please advise us about this matter of insurance and also give us the valuation of this drawing which you did not mention.

Budworth will collect this from you on Thursday, Oct. 26th and on Friday the Whitehouse Trucking company of Syracuse, a reliable company with thom we have dealt for years will bring our exhibit in their padded van(collecting everthing at Budworth's). This has been very satisfactory for us in the past, and means that boxing and crating as for express is not necessary. The picture merely needs to have paper wrapped around it.

Please send valuation also to Budworth, to whom I am writing instructions today.

The portfolio of color reproductions we already have, so please do not include this. But I should be very glad to borrow the notes on the artist's palette by Jere Abbott framed as you suggest to add to the exhibition.

Thanking you,

Sincerely yours,

Anna W. Olmsted
Director

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Mr. Barr's file.

October 17 1933

Mr. Edward T Moore
Hefferman Building
Syracuse, New York

My dear Mr. Moore:

Mr. Barr has asked me to answer your letter of October 11th.

Mr. Barr owns one Rivera drawing of the Moscow Briod which he will be very glad to lend you if you will pay all expenses.

I assume that the book of photographs which you mention is the portfolio of color reproductions of mexican frescoes published by the Museum of Modern Art. These prints are the only color reproductions of Rivera's work in existence. They have been framed so that they may be sent to other museums for display.

There are 18 beautiful color plates showing portions of the frescoes in Chapingo, Cuernavaca and Mexico City. Each of the 12 monotones reproduces theentire fresco from which the color detail was taken. The notes on the artist's palette by Jefe Abbott of the Smith College Museum have also been framed to accompany the pictures.

To help defray the expenses for the show, the Museum offers a 10% discount on the complete portfolio to institutions taking the show. The portfolio sells for $15.00. The fee for the exhibition is $30.00 for one month plus express charges form the preceding museum.

The exhibition will be at the University of Michigan until November 4th.

Won't you please let me know at your earliest convenience whether of not you would like to have this exhibition in November?

Very sincerely yours,

Assistant
Department of Circulating Exhibitions.

c

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Mr. Barr's files

Copy

October 11, 1933

The American Museum of Modern Art
11 W. 53 rd Street
New York City

Attention Alfred Barr, Director

My dear Mr. Barr:

I have been very much interested in Mexican things and have arranged with the Syracuse Museum of Fine Arts to have a Mexican exhibition during the entire month of November.

I have just recently returned from New York City and while there had a number of conferences with Mrs. Frances Flynn Paine and she had very kindly agreed to lend the Museum a number of her beautiful things. Also, we are arranging with other parties for a collection of painting and other objects. The Metropolitan Museum of Art and the American Museum of Natural History are also lending us some things.

Mrs. Paine suggested that I write you regarding your consideration of the loan of some of your Mexican things. We understand you have at least two paintings by Rivera and a book of photographs.

I just secured this information yesterday afternoon so that there was no time to get in touch with you personally regarding this matter and since I had to be in Syracuse today, I am resorting to this method of asking for your cooperation.

It will be greatly appreciated if you could assist us by lending the paintings in question or any others which you might suggest. They would be collected by the W. S. Budworth and properly packed and then placed in a padded moving van for transportation to Syracuse along with the other things. Proper insurance will be provided for and the exhibit housed in a fire proof building which is a part of the Carnegie Library. The Syracuse Museum of Fine Arts will make final arrangements and be responsible for the conduct of the exhibit.

If you care to obtain further information from Mrs. Paine, I believe she will very gladly be willing to do this.

Thanking you for your consideration, I am

Yours faithfully,

EDWARD T. MOORE

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Thwaites

Barr

Barr pers. Thwaites

BRITISH CONSULATE GENERAL,
NEW YORK.

30.10.33.

Dear Mr Barr.

Very many thanks for your kind letter of the 25th. I have delayed answering it in the hope that I might be able to accept your invitation for tomorrow. Unfortunately it has proved to be out of the question. This is an unpleasantly rushed office and to leave for a couple of hours in the middle of the afternoon is not really possible. I need not say how disappointed we both are.

I am in fact tied up until five o'clock every day except Saturday. It would seem that the only chance

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If our being able to call on you at the Museum would be if you should be there by chance on a Saturday afternoon. In that case, could your secretary telephone me before twelve the same morning?

Again very much regretting having to refuse your invitation.

Yours very truly,

John A. Thwaites.

John A. Thwaites

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Thwaites

Barr

October 25, 1933

BRITISH CONSULATE GENERAL,
NEW YORK.

Dear Mr. Thwaites:

I am very glad to have your letter with its mention of Dr. Schapire. Unfortunately Mrs. Barr and I have been abroad for a year and have only recently returned so that our apartment is not yet in condition for the entertainment of guests.

In the meantime I hope to see you and Mrs. Thwaites at the opening of our exhibition of the work of Edward Hopper, an American painter, next Tuesday. I enclose an invitation card. Will you please have your arrival called to my attention by mentioning your name at the desk at the entrance, that is, of course, if you are able to come.

Very truly yours,

John A. Thwaites, Esq.
British Consulate General
New York City

John A. Thwaites

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Toll

BRITISH CONSULATE GENERAL,
NEW YORK.

19th October, 1933.

Dear Mr. Barr,

On leaving Hamburg this Spring I received a verbal introduction to you from my friend Dr. Rosa Schapire. Dr. Schapire tells me that she had the pleasure of meeting you at the studio of Herr Schmidt-Rotluff, in Berlin. Knowing of my Wife's and my own very great interest in contemporary painting, and also that we should be more or less without 'contacts' in this country, she thought that you would not take it amiss if we were to introduce ourselves to you on these rather slight grounds.

We have not been able to act on Dr. Schapire's suggestion earlier, although we arrived here at the end of July, because until the end of last month we were living down in Connecticut in order to avoid the New York heat. We have now moved into the city.

We should be extremely grateful, therefore, if you would allow us to call on you at your convenience.

Yours very truly,

John A. Thwaites.

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Toll

KONDAKOV INSTITUTE
SLUNNA UL. 10
PRAGUE XVIII.

Prague, le 27 Juin 1933.

Copy Barr Barr

July 21, 1933

Monsieur le Directeur
Alfred H.Barr
The Museum of Modern Art
II West 53rd str.
New York.

Cher Monsieur,

N. Toll, Esq
Kondakov Institute
Slunna Ul. 10
Prague XVIII, Czechoslovakia

Dear Sir:

Permit me to thank you for your very great kindness and courtesy in sending me information concerning the Slavonic word "izograph" (IZOGRAPH).

I am also much indebted to you for the quotation from the book of Prof. N. P. Kondakov.

I hope that in the future I may be able to repay you in kind.

With many thanks, I am

Very sincerely yours,

N. Toll

AHB

Russian letters AHB 3-13

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Barr

KONDAKOV INSTITUTE
SLUNNÁ UL. 10
PRAGUE XVIII.

Prague, le I7 Juin I933.

copy to Barr 7-6-33

Monsieur le Directeur
Alfred H.Barr
The Museum of Modern Art
II West 53rd str.
New York.

Cher Monsieur,

En réponse à votre aimable lettre du 3I/V I933 je ne puis que vous donner bien peu de renseignements sur le sujet qui vous interesse.

Il me semble que le mot "izographe" s'employait par les érudits russes pour distinguer un peintre d'icones remarquable par la perfection de son art - des simples artisans en peintures d'images saintes "иконописцы".

Le mot raffiné grecque exprime bien la nuance de cet art supérieur, presque grecque, ainsi que son grand mérite.

Ci inclus un extrait du livre de N.P.Kondakov "L'Icone Russe" publié par notre Institut.

Je crois qu'en examinant le mot "izographe" toutes les fois que ce mot est mentionné dans l'ancienne literature russe, - on parviendrait à se faire une idée du sens réel de ce mot, et ce n'est qu'alors qu'on pourra comprendre la nuance fine et subtile qui existait entre le mot "izographe" et "iconopisec".

Veuillez agréez, cher Monsieur, l'expression de mes sentiments les meilleurs et les plus distingués.

N. Toll

Russian letter sent AHB 7-10

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Barr Vassar

VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Department of Art

January 9th, 1934

corn fields. I had the great pleasure of seeing the Museum's Color Reproductions nicely installed in Milwaukee, but had to pass the present abiding place of Whistler's Mother with only a wave of the hand.

You know that you have all my good wishes for the coming year. Yes an out-of-town member in good

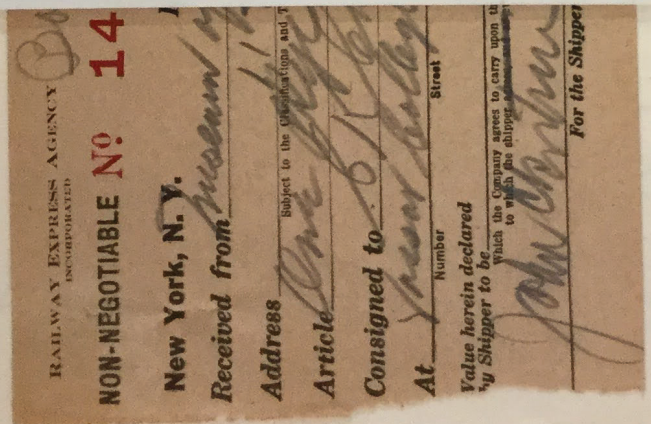
Mr. Blackburn
Knox College
Galesburg. Illinois
19 September, 1933

Hey dear Mr. Barr -

I was so touched and pleased to receive the lovely clock from the Museum staff. Thank you for your share in the gift.

We landed in this clump of elm trees only two days ago after an extensive tour of the Illinois

Barr
Vandoeuvre



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standing I shall watch the Museum from my prairie home with affectionate interest – and a good bit of homesickness –

Sincerely yours

Helen M. Van de Woestyne

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Barr Vassar

VASSAR COLLEGE
POUGHKEEPSIE NEW YORK
Department of Art

January 9th, 1934

Mr. Alfred H. Barr Jr.

RAILWAY EXPRESS AGENCY INCORPORATED (Printed in U.S.A.) ORIGINAL (Form 5075) UNIFORM EXPRESS RECEIPT

NON-NEGOTIABLE No. 148-029 COLLECT

FROM NEW YORK, N. Y. (5075)

Vassar

New York, N. Y. Date Jan 23 1933

Date 1/23/33

Received from Museum of Modern Art

Address 11 W 53 St

Subject to the Classifications and Tariffs in Effect on Date of Issue

Article One Box Weight

Consigned to C K Chatterton

At Vassar College Poughkeepsie N Y

Number Street City State

Value herein declared by Shipper to be 150.00 Dollars

Which the Company agrees to carry upon the terms and conditions printed on the back hereof, to which the shipper agrees, and as evidence thereof, accepts and signs this receipt.

John Chatterton For the Shipper

For the Company

Number Pieces	Weight
1	
C. O. D.	Declared Value
Return Charges	1.57

C. O. D. Return Charges

NOTE

The Company will not pay over $50, in case of loss, or 50 cents per pound, actual weight, for any shipment in excess of 100 pounds, unless a greater value is declared and charges for such greater value paid.

CKC :S

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Barr Vassar

VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Department of Art

January 9th, 1934

Mr. Alfred H. Barr Jr.
The Museum of Modern Art

TERMS AND CONDITIONS

1. The provisions of this receipt shall inure to the benefit of and be binding upon the consignor, the consignee and all carriers handling this shipment and shall apply to any reconsignment, or return thereof.

2. In consideration of the rate charged for carrying said property, which is dependent upon the value thereof and is based upon an agreed valuation of not exceeding fifty dollars for any shipment of 100 pounds or less and not exceeding fifty cents per pound, actual weight, for any shipment in excess of 100 pounds, unless a greater value is declared at the time of shipment, the shipper agrees that the company shall not be liable in any event for more than fifty dollars for any shipment of 100 pounds or less, or for more than fifty cents per pound, actual weight, for any shipment weighing more than 100 pounds, unless a greater value is stated herein. Unless a greater value is declared and stated herein the shipper agrees that the value of the shipment is as last above set out and that the liability of the company shall in no event exceed such value.

3. Unless caused by its own negligence or that of its agents, the company shall not be liable for—
   a Difference in weight or quantity caused by shrinkage, leakage, or evaporation.
   b The death, injury, or escape of live freight.
   c Loss of money, bullion, bonds, coupons, jewelry, precious stones, valuable papers, or other matter of extraordinary value, unless such articles are enumerated in the receipt.

4. Unless caused in whole or in part by its own negligence or that of its agents, the company shall not be liable for loss, damage or delay caused by—
   a The act or default of the shipper or owner.
   b The nature of the property, or defect or inherent vice therein.
   c Improper or insufficient packing, securing, or addressing.
   d The Act of God, public enemies, authority of law, quarantine, riots, strikes, perils of navigation, the hazards or dangers incident to a state of war, or occurrence in customs warehouse.
   e The examination by, or partial delivery to the consignee of C. O. D. shipments.
   f Delivery under instructions of consignor or consignee at stations where there is no agent of the company after such shipments have been left at such stations.

5. Packages containing fragile articles or articles consisting wholly or in part of glass must be so marked and be packed so as to insure safe transportation by express with ordinary care.

6. When consigned to a place at which the express company has no office, shipments must be marked with the name of the express station at which delivery will be accepted or be marked with forwarding directions if to go beyond the express company's line by a carrier other than an express company. If not so marked shipments will be refused.

7. As conditions precedent to recovery claims must be made in writing to the originating or delivering carrier within nine months after delivery of the property or, in case of failure to make delivery, then within nine months and fifteen days after date of shipment; and suits shall be instituted only within two years and one day after the date when notice in writing is given by the carrier to the claimant that the carrier has disallowed the claim or any part or parts thereof.

8. If any C. O. D. is not paid within thirty days after notice of non-delivery has been mailed to the shipper the company may at its option return the property to the consignor.

9. Free delivery will not be made at points where the company maintains no delivery service; at points where delivery service is maintained free delivery will not be made at addresses beyond the established and published delivery limits.

Special Additional Provisions as to Shipments Forwarded by Vessel from the United States to Places in Foreign Countries.

10. If the destination specified in this receipt is in a foreign country, the property covered hereby shall, as to transit over ocean routes and by their foreign connections to such destination, be subject to all the terms and conditions of the receipts or bills of lading of ocean carriers as accepted by the company for the shipment, and of foreign carriers participating in the transportation, and as to such transit is accepted for transportation and delivery subject to the acts, ladings, laws, regulations, and customs of oversea and foreign carriers, custodians, and governments, their employees and agents.

11. The company shall not be liable for any loss, damage, or delay to said shipments over ocean routes and their foreign connections, the destination of which is in a foreign country, occurring outside the boundaries of the United States, which may be occasioned by any such acts, ladings, laws, regulations, or customs. Claims for loss, damage or delay must be made in writing to the carrier at the port of export or to the carrier issuing this receipt within nine months after delivery of the property at said port or in case of failure to make such delivery then within nine months and fifteen days after date of shipment; and claims so made against said delivering or issuing carrier shall be deemed to have been made against any carrier which may be liable hereunder. Suits shall be instituted only within two years and one day after the date when notice in writing is given by the carrier to the claimant that the carrier has disallowed the claim or any part or parts thereof. Where claims are not so made, and/or suits are not instituted thereon in accordance with the foregoing provisions, the carrier shall not be liable.

12. It is hereby agreed that the property destined to such foreign countries, and assessable with foreign governmental or customs duties, taxes or charges, may be stopped in transit at foreign ports, frontiers or depositories, and there held pending examination, assessments and payments, and such duties and charges, when advanced by the company shall become a lien on the property.

CKC:S

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Barr Vassar

VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Department of Art

January 9th, 1934

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

Dear Mr. Barr:

The posters have reached us and are now hanging in the gallery of Taylor Hall. We have a few ikons and some paintings and water colours of Grigoriev and Ferat which with your posters make a very colorful show.

Thank you for your cooperation.

Sincerely yours,

C. K. Chatterton

CKC:S

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Barr

Vassar

VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Department of Art

Dear Mr. Barr:-

Thank you for your kind note regarding the Russian posters. We will take the best of care of them and the College will of course pay for the express charges. May we have them here by Jan 2nd?

It was nice to see you and Mrs. Barr again, and hope you may be coming to Poughkeepsie in the very near future.

With the season greetings

Sincerely

C. K. Chatterton

Dec. 26/33

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Vassar

Barnard

December 19th
1 9 3 3

Dear Mr. Chatterton:

I will be glad to send you a small group of Russian posters from my collection, ~~about~~ eight (8) in number. Most of them are about 2'x 3'; one or two considerably larger. I note that you cannot carry insurance on them during exhibition. I hope you will handle them carefully as I have not had them backed with canvas and they are quite fragile. I am sending them to you by express, insuring them for $150.

With best wishes for the success of your and Mrs. Flanagan's venture, I am

Very sincerely yours,

A. H. B.

C. K. Chatterton, Esq.,
Vassar College,
Poughkeepsie, N. Y.

P.S. I understand that Vassar will stand the expense of expressage.

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VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Department of Art

December 15th, 1933

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

Dear Mr. Barr:

Your letter to Mrs. Flanagan has been referred to me for reply. We appreciate your generous offer to lend us your posters and are delighted to have them. Can you let us know the number and approximate size ? Will you be so good as to send them so that we may have them by January second. They will be hung in the gallery of Taylor Hall and all proper care will be taken of them. However we are not able to carry insurance on them during exhibition. I hope that this is agreeable to you.

I have just received your letter regarding one picture shows. The plan sounds very attractive. I will take it up with the other members of the department and will let you know as soon as possible what they think of it.

Yours sincerely,

C K C hatterton s

~C.K. Chatterton

CKC :S

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December 12, 1933

Mrs. Hallie Flanagan
Vassar College
Experimental Theatre
Poughkeepsie, New York

My dear Mrs. Flanagan:

Mr. Warburg has shown me your letter of December 8th. The Museum does not own any Russian paintings, either ancient or modern. You would have a good chance of getting some of the best contemporary Russian paintings in this country by writing to Mr. J. B. Neumann, 40 east 49th Street. I can send you a group of Russian posters which I own myself, including the rare Tenth Anniversary series. Please let me know if you want these.

I suggest that you write also Mrs. Frances Flynn Paine, 141 East 72nd Street.

I wish you luck with your play.

Sincerely,

AHBjr./c

P.S. Has anyone from Providence approached you about putting on a one act play in three different ways, such as your performance at Vassar some years ago? I suggest that they do so and am curious to know whether they have.

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VASSAR COLLEGE
POUGHKEEPSIE NEW YORK
Experimental Theatre

December 8, 1933

Mr. Edward Warburg
Museum of Modern Art
730 Fifth Avenue
New York City

Dear Mr. Warburg,

On January 13th the Experimental Theatre is producing Fear, a play from the Russian of A. Afinogenov. In connection with the performance we hope to have an exhibition of Russian art.

Mr. Clarence Chatterton of the Art Department is co-operating with us and would of course house the exhibit in Taylor Hall. Philip Youtz of the Brooklyn Museum has offered to let us have some Russian costumes and ikons and Professor Chatterton has also secured a collection of ikons from the Roerich Museum. I remember that you were once good enough to say that you would be glad to help us with an exhibit sometime and I wondered if there is any possibility of the Modern Museum loaning us paintings of either modern or ancient Russia. Since the play deals with the conflict between old and new Russia, what would you think of adding some commercial posters to the exhibit, if we can find some good ones? Do you think Amtorg would be the place to try for these?

The Theatre and the Art Department would of course pay shipping and insurance charges.

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VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Experimental Theatre

Can you let me know fairly soon about this, as we are planning to have the exhibit start early in January and continue on through the month.

Sincerely yours,

Hallie Flanagan

HF/EP

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27 A WARBURG 1933 M-2

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

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

August
31st
1933

Dear Alfred:

There are several points on which I would like to get your slant:

You have frequently mentioned, with regard to the proposed radio series, the inclusion of Photography, and especially Rotogravure. I am very anxious to find out in more detail what your ideas along these lines are.

I thought that perhaps by starting on a discussion of the snapshot and working up through the news and documentary photography, and the professional art photographer (like Stieglitz,etc.) one might lay a sound foundation for the discussion of the Movies. However, I am rather handicapped by my lack of knowledge on this subject and if you could find the time to jot down an outline as you visualize it, it would help greatly. Also, the names of the people with whom you believe I might discuss this material.

I have definitely cut out the discussion of the Theatre, as the more I think of it, the more impossible it seems from the standpoint of radio presentation.

I do not think I have mentioned before a discussion of advertising over the radio. I had thought of discussing three different types, namely: informative, suggestive and threatening, but I have heard from several sides that the radio, dependent as it is on advertising, would censor anything that might even broadly be considered a criticism of present day methods. However, I have not heard this officially from any broadcasting company. But perhaps we had better drop that phase.

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Painting and Sculpture insofar as they are museum arts are difficult to discuss as so little of the material will have previously been seen by our radio audience. I imagine that more people actually have been to the legitimate theatre than to a museum. The only reaction that one might expect from a discussion of these arts, even when supplemented by good half-tone reproductions, is that the next time the public is confronted with the work of any of the artists under discussion, they will recall having previously heard their names mentioned.

My feeling at present is that I would like to work out the Architectural series more fully. Mumford has written me that he feels that the minimum time for his part in the program ought to be four fifteen-minute periods. I believe as Phil and the others work over the material more closely, they will also find that more time is necessary. I tend therefore to think of this series not as nine or ten lectures, but nearer fifteen or sixteen.

I would like to keep in the program the two lectures on Popular Music because I think they are both informative and good radio.

Then, if possible, I would like to work up this series on Photography.

I am not at all convinced that it would not be advisable for us to concentrate for the first year simply on the Architectural series, as the addition of these two other programs, while good in themselves, make the complete ensemble rather lopsided. After all, the series on Architecture covers in itself the most important phase of American Art, in my estimation. Next in importance and in general interest is the whole sequence on Photography.

What do you think?

As ever,

Eddie

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

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

August
31st
1933

Dear Alfred:

I want to tell you about another project that I have been playing with during the last few weeks.

One Mr. Rice came into my office several weeks ago and told me that he had formerly been connected with Rollins College in Florida and that due to a disagreement with Dr. Holt, the president, he and several other professors resigned (9 to be exact) from Rollins College. And some twenty students resigned with them. The argument, it seems, concerned itself with progressive education, Holt being less progressive than they are. Mr. Rice himself seems to me, if anything, a pretty conservative person with rather common sense ideas on education, and not in the least a radical.

Rather than wait around for jobs that might be offered them from more conservative organizations, they banded together. They found a place in North Carolina that is used as a conference centre in the Summer by the Young Men's Christian Association, and which, with very little change, could be turned into a college during the Winter months. They decided to rent this place and with a $20,000. guarantee which they have collected, and thirty students, they are opening up this Fall.

The members of the faculty will receive no salary for the first year and are pooling their own personal libraries for the benefit of the students.

I am enclosing herewith a publicity item from the Tribune, explaining this venture.

Mr. Rice came in to see me about finding a man to head their Fine Arts Department, and both Phil and I immediately thought of Albers. We have written him a letter to find out whether he and his

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wife would come over here, and we received a cable to the affirmative.

The problem now is how to get him into this country. Phil, Mr. Rice and I went down to see Mr.Duggan of the International Institute For Education, and he informed us that the Immigration Authorities demand that the invitation for any professor who has taught for a minimum of two years prior to application, must come from an accredited institution. As Black Mountain College (the proposed name for their college) is not yet on the list as an accredited institution, this does not apply to them. However, Mr. Duggan felt that if it were possible to guarantee a salary of $1500. to Albers,and his wife as well, that Col. McCormick, the head of the Immigration Bureau, would be perfectly willing to let him in. And we are now trying to figure out where we can get $3,000.

Mr. Rice is going to see the Schurz Foundation people, but I am not very hopeful as far as foundations are concerned. It seems to me that it will have to come from some personal source.

Unfortunately, Alber's not being a Jew, my usual contacts are fairly useless as my friends are only interested in helping Jewish scholars. The Christian people who might be interested, have given towards foundations and the foundations usually are a bit scarey of new organizations.

I would like to know from you whether you think it would be diplomatic and right for me to place this whole matter before Mrs. Rockefeller.

I cannot help but feel that getting Albers into this country would be a great feather in the cap of the Museum of Modern Art. His Summer vacations would be, so to speak, free, and I am sure he would be interested in working at that time with us on anything that we might have in mind.

With Albers over here we have the nucleous for an American Bauhaus!

What do you think of the whole scheme?

As ever,

Eddie

W : L I am seeing Keppel tomorrow! He was most enthusiastic when Rice told him about the deportation for Albers.

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THE MUSEUM OF MODERN ART

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ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

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

August 25th
1 9 3 3

Dear Alfred:

I want to get my weekly report off to you before leaving the office.

LOCAL BROADCASTING:

I have 'phoned Mr. Clark of WINS and found that he has not had the time as yet to allot a given hour to us. In any case, he is convinced that they will be delighted to have us on their program so that seems fairly well sewed up.

PROPOSED NATIONAL HOOK-UP RADIO PROGRAM:

Kay Warburg is at present working on a rough draft on the popular music series, similar to that which Philip and I worked out together.

I have had lunch with Ivins and discussed the whole project with him. He advises that I get in touch with a person named Harold Stark who is giving several lectures at the Metropolitan. He seems to be a very wild person but nevertheless with a remarkable knowledge of Americana through the period Civil War to the turn of the century. One of his specialties is "Steamboat Gothic". As that kind of a person might have some interesting material to offer, I am trying to get his address so that I can communicate with him as soon as he comes to town.

I received an answer from Cahill. He says he will drop in to see me when he is next in town, which he believes will be about the first of September. At that ti me I hope to discuss with him the program and get his slant on things.

Mumford is working along on a more detailed outline of City Planning & Regional Planning.

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I am getting in touch with Catherine Bauer next week. Her 'phone has been disconnected which means I will have to wait until I get an answer to a letter.

CINEMA:

In trying to find a mediator between Lesser (the man who now has the copy of the Eisenstein film, and is Sinclair's representative) and me, I stumbled upon John Krimsky, through my brother. Krimsky is seeing Lesser either today or the beginning of next week and will sound him out.

Krimsky himself is very much interested in getting the film to Eisenstein, and if possible, would like to distribute the film commercially. My feeling is that if he takes over the whole thing from a commercial angle, it would make our saving the film unnecessary.

Krimsky told me that in the making of a film from the master negative, the usual process is to cut up the master negative. This undoubtedly has also happened in the case of Sinclair's "Thunder Over Mexico" which was cut out of the original footage. The splicing together always leaves a permanent mark.

I explained to him that we wanted the master negative if possible, and by all means, the complete footage that Eisenstein made originally.

On that basis he is talking to Lesser to see if the master negative is purchasable and if not, whether a "lavendar" could be made, and at what cost.

I have notified Krimsky of the Museum's intention to found eventually a Film Department.

In the course of conversation he told me an interesting fact. In the distribution of "Maedchen" he found that there were several communities such as Princeton, Washington and others, where the commercial movie houses refused to show the picture and therefore he arranged to show it at clubs, churches, etc., by supplying with the film the complete sound apparatus for projection. The cost of this was very small due to the fact that Jock Whitney owns a company interested in selling sound equipment. They are willing to send this equipment along at cost price simply as an advertising scheme.

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The possibilities for our working out a series of historical films to be routed through museums, art clubs, etc., on the same basis, immediately occurred to me. In any case, I feel that Krimsky is a person with whom we may have many profitable dealings.

GENERAL:

I have left the Abstract Painting article for a week or so as I had gone completely dead on it. I hope to revise it and work it up for you over the week-end, and submit it by the end of next week.

In regard to Miss Carolin Berg: she wrote me a letter early this Summer in which she stated that she hoped to work with you during the coming Winter, if that were possible; to do volunteer work here at the Museum; and to take evening courses if necessary, either at Columbia or New York University.

As I know her too well to be fair, I had her interview Ernestine. Unfortunately she is away now so I do not know if she received any further letter from Miss Berg, nor do I know what arrangement was made between the two of them.

Confidentially, I would find it very difficult to believe that Miss Berg could do anything very seriously, although she professes a tremendous interest in Art. I think that what she really wants is an excuse to give her Mother so that she may spend a good social Winter here in New York. She was the worst student I had in my class and is an over-effusive type who just "loves" everything but never really settles down to work. However, one can never tell what happens to a person like that once they get out of College and face realities to a certain degree.

I hate giving a recommendation of this sort based, as it is, on her College record. I am sure that many of my professors could say exactly the same thing about me. In any case, "thems the facts".

Incidentally, you stated that you were going to send the memorandum in regards to the Eisenstein film, written by Seymour Stern, back to me. As yet I have not received it. Is it lying around somewhere up there? If so, I would like to have it since it is the only copy I have.

I am having a great deal of difficulty trying to figure out some way of discussing the Movies, Painting, Sculpture and the Dance, through the medium of radio dialogue. Any hints would be greatly appreciated!

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The more I think of it, the more I would like to exclude a discussion of the Theatre.

How do you feel about this?

That's all the news I have to tell you for this week.

As ever,

Eddie

J.L.

Dictated
But Not
Signed.

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

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

August 21st
1 9 3 3

Dear Alfred:

Mrs. Harold V. Milligan, who is the person with whom we are dealing in connection with the American Federation of Women's Clubs, is vacationing at Camp Albert, Caspian Lake, Greensboro, Vt.

I have suggested, in a letter to her today, that she get in touch with you, as I am sure she is anxious to discuss the whole radio question.

As ever - -

Eddie.

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

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

August 18th, 1933.

Dear Alfred:

Tyson has just finished talking with Keppel and as he must leave town immediately, he called me on the 'phone to give me the following report.

As far as the financial backing of such a program is concerned, the Foundation is not disinterested. In other words, the money is available.

As far as the Museum of Modern Art is concerned, and my personal role in this scheme, Keppel had nothing but kind things to say.

Keppel will be away until September 1st. He wants to see me then.

When I asked where the hitch lay and what ought to be done in the meantime, Tyson said that Keppel had not had the time to think the matter out carefully, and mentioned the possible inclusion (how and why, I do not know) of René d'Harnoncourt.

Tyson advised going on thinking constructively on the whole scheme and waiting before taking any definite steps until seeing Keppel.

I am anxious to hear your opinion as to the series "The Modern Man Looks At Living".

Movies.

Seymour Stern, the editor of "Experimental Cinema" is in town for the Summer and I have been having several discussions with him on the possible workings of a film department here at this Museum.

He is anxious to see a large exhibition of stills, perhaps supplemented by actual movies, covering the

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development of the American Cinema.

As the idea has possibilities, I have asked him to draw up an outline for such a show, which he is preparing and will have finished by the end of the month.

He is also helping me to gather together a bibliography on the Movies.

As ever --

E. H. H.

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THE MUSEUM OF MODERN ART

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

C O P Y

NATIONAL ADVISORY COUNCIL ON RADIO IN EDUCATION
Sixty East Forty-Second Street
New York City.

August
eighteenth
1 9 3 3

Dear Alfred:

Mr. Edward M. M. Warburg
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Warburg:

I saw Mr. Keppel and prospects are much better than I really hoped for. Unfortunately there is going to be a bit of delay as he cannot hold any meetings until after the first of September. However, after that time he wants me to bring you into a meeting when we can thrash out the whole matter.

I am really optimistic that something can be done - just what remains to be seen.

Sincerely yours,

(Signed) LEVERING TYSON.
Director.

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THE MUSEUM OF MODERN ART

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ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

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

August 16th
1 9 3 3

Dear Alfred:

Re: Conversation with Tyson

Tyson was delighted in the fullest sense of the word with the proposed schedule.

I showed him the rough draft of "The Modern Man Looks At Living", and he stated that this is just the kind of thing he wanted. He commented that he did not think that we would find 9 or 10 lectures would cover the field adequately and suggested that a program covering this material ought to be amplified to two or three times the size.

I feel that this is a point worth noting as with dialogue, the speaker will have barely seven or eight minutes on the air each time, or one-half the total time which is for 9 lectures, two hours and fifteen minutes.

He is very enthusiastic about the idea and terribly anxious to get Kepple, with whom he has an appointment this coming Friday, to back it financially. If Kepple fails him, which he believes would only be due to politics and not because of personal feelings, he says there are other sources to be tapped.

Mr. Tyson will make an appointment to see me as soon after his talk with Kepple as possible, which will probably be the early part of next week.

He stated,in informal conversation, that perhaps it would be wiser to concentrate on this program by itself for the first year, and leave the other material for later use. Nevertheless, he was decidedly interested in the popular jazz lecture, as well as the discussion of advertisements and the movies.

Mr. Tyson felt that the historical approach

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was a difficult stumbling block as so few of the listeners would have experienced the subjects under discussion, and that photographs never gave a real idea of the aesthetic value of an object.

He was very much sold on our technique of approaching the whole problem, and a great booster, therefore, to Kepple - as to the quality of our work.

As ever --

Alfred.

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

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

August 14th
1 9 3 3

Dear Alfred:

Such a lot has happened in the last few days that I want to write this letter in order to help keep you up to date.

Local Broadcasting:

W O R is at present filled up, and has already gotten tied up with the Metropolitan Museum, Newark Museum, Brooklyn Museum and the College Art. Therefore, they are not over-anxious to add any art program to their list.

W I N S, however, which is a private station owned and operated by the Hearst interests, would be distinctly interested in giving us time on the air. I am therefore at the point of negotiating the change from W N Y C to W I N S, due to the fact that it has a larger audience and has the Hearst publicity behind it.

I have suggested a well scheduled fifteen minutes, once a month.

Radio:

Enclosed please find the schedule Phil and I have worked out. It gives fairly fully, I believe, the subjects that will be discussed. The manner of their discussion has still to be worked out more carefully. It is my idea that the interlocutor should represent with his questions the normal "listener-in". This doesn't by any means cut out the reference, when appropriate, to the historical angle, nor does it exclude the mention of well-known examples of architecture, city planning, etc., both here and in Europe.

You will notice that it falls rather neatly into nine or ten lectures. This represents more the ratio than the number of lectures as there could just as well be twenty lectures on this subject.

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From all sides I have been advised that fifteen (15) minutes is sufficient for such a subject. I think it is unquestionable that the dialogue is a better form than the straight lecture. Finally, I think that taking the subject from the standpoint of the problems surrounding the "listener-in", gives it vitality which it might not otherwise have.

Now for your letter. As to Willis' opinions, I think they are only of value as they represent the type of thing we are up against. Perhaps, however, one should give consideration to his hint that the five million claimed members by the American Federation of Women's Clubs are not "as well organized" as their Chairwoman would have us think. Such organizations built up on such a large scale often lose a good deal of their vitality, and their members become members in name only.

Naturally I would be against any "vulgarisation of our material". I do not think that the plan which I suggest here is a vulgarisation.

Some time I would like to go more fully into the comparison and problems of the B B C and our radio companies. I do not think we can transfer the policies of one to the other as they are built up so completely differently.

As I wrote you in the last letter, Miss Cuthbert of N B C has been much more helpful, though I am not quite convinced that she is not over-optimistic in the same way that Willis is over-pessimistic. She has seen a copy of this outline and approves of it highly, so that I think for the handling of the Architecture field, we have hit upon a lucky compromise.

Mrs. Milligan is out of town and I will write her after I have seen Mr. Tyson who is expected to return to the city next Wednesday.

I was sorry I was sloppy in proof-reading the list of names. They got a bit mixed up thru dictation. Goodrich naturally falls under painting, and Ringe under sculpture. The Graphic Arts I had left more to Lehman-Haupt, but I think your suggestion of Ivins is a good one.

Otherwise, the list seems to be O.K.

I am writing to Mr. Cahill today to get to work on the other fields.

Thanking you for your suggestions, and hoping that all these letters do not annoy you too much, I remain

As ever --

Eddie

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SUGGESTION FOR AN APPROACH TO THE ORGANIZING OF A RADIO LECTURE SERIES ON AMERICAN ART.

* * *

General Scheme: The introduction of a guest authority to the "listener-in" for the purpose of discussing the art that surrounds him.

Method: Dialogue between the authority and the interlocutor.

* * *

"THE MODERN MAN LOOKS AT LIVING".

A. The Room You Sit In. (Four lectures)

TWO LECTURES BY PHILIP JOHNSON.

1:- Walls & Windows
glass, mullions
curtains
wall materials
color

2:- Floors & Ceilings
base mouldings
ceiling mouldings

3:- Furniture
chair - large, small, couch
table - desk, bridge-table, tea-table.
Placing - relation of furniture to fireplaces, doors, windows.

ONE LECTURE BY PHILIP JOHNSON

4:- Useful Objects
lamps & lighting
desk equipment
smoking accessories

Miscellaneous:
vases
waste-paper baskets
telephones
clocks
radiators, etc.

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The Room You Sit In. (Continued)

One Lecture By: Mrs.Helen Appleton Reid)

5:- Decorative Objects

Ornamental bric-a-brac
Sculpture, Painting, The Graphic Arts
Plants & Flowers

- -

B:- The House You Live In. (3 lectures)

Interior:

Communication - hallways
Isolation - walls & doorways
in relation to:

Living room
Dining room
Kitchen
Study-Library
Bedrooms
Bathroom
Porch

One Lecture by: Mr.George Howe)

TWO LECTURES BY KATHERINE BOWER *

Exterior:

1:- Facades
Walls
Windows
Doors
Terraces

2:- Roofs
Construction

3:- Garage

4:- Surroundings
Paths
Lawns
Flower-beds.

- -

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THREE LECTURES BY MR LEWIS MUMFORD *

C: The Community You Live In. (3 Lectures)

1:- Housing
Urban
Suburban
Rural

2:- City Planning

3:- Regional Planning

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August 12, 1933.

Mr. E M. M. Warburg
11 West 53rd St.
New York City, N Y

Dear Eddie:

I'll try to answer all your letters in one.

August 9 - re Eisenstein:

This seems to me extremely important. I should think Sinclair would have little use for these 39 miles of film now that "Thunder Over Mexico" is released. He should be willing to sell cheaply but he must be approached in a letter which does not mention your name nor the Museum's. I suggest having Allan write on personal stationary. I wouldn't suggest a committee but it would certainly be a great stroke for the Museum Film Department if the negative could be purchased . I see nothing of more positive value that we could do.

Sincerely yours,

P.S. I am returning Stearns' memorandum.

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Aug 12

Radio - letter of July 31st.

I think you are right about WNYC. By all means keep it if you need it for a practicing ground.

Letter of August 4th.

I wonder if Willis of Columbia really understands our problem. We are not trying to publicize a broadcasting company nor to advertise a commercial product. We have a potential organized audience of five million, many of whom presumably want information and explanation and that vague American commodity, "Culture." For these reasons I question the value of too much vulgarisation of our material. To put Thomas Eakins in a tabloid or a miracle play will take a collossal amount of time, will cheapen the subject, and will, I think, discourage reputable lecturers, e.g. Lloyd Goodrich. I listened in England highly successful lectures on astronomy and Elizabethan poetry given by one lecturer for each series, and the BBC had no such organized audience as the Federation. I am not trying to sabotage your, or rather Mr Willis' ideas. They seem to me bunk and entirely expressive not only of the radio mind but of the whole idea so pernicious in America of effortless Mellins Food education. If we have to make a nursery playlet out of the lectures, I say lets drop it.

I think a compromise will be best, at least for the first year. I would plan on your original five-minute introduction, fifteen minute guest lecture, and ten-minute question and answer period. Of course anecdote, humor, informality, spontaneity, and charm will help.

I would take Willis more seriously if it were not for the fact that our listeners are to have illustrative material in their hands so they wouldn't be dependent "entirely on their ears."

Have you discussed this problem with Mrs. Milligan or with the Carnegie radio education men ? I am sure Allan and Philip will have words of wisdom.

Letter of August 9th.

I think Philip's idea of building the Architecture, Furniture, and City Planning Section around "the

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home" may prove valuable, especially as you and he will have opportunity to work it up together. A similar device for Movies could be worked tith Iris Barry, but I agree with you that some of the other sections of the course would be less amenable to dramatization. After you choose your lecturer you may be able to work out something with each.

Now for your list:

Painting: Cahill is possible if he can talk. I like his approach very much and he would have the subject fairly well in hand. All in all I can thing of no better. You have Goodrich following sculpture and then below, Ringe. I would not have Goodrich do sculpture but instead would have him talk on Eakins on whom he is the authhority.

Graphic Arts: I don't know why you suggest Mumford but he is an excellent speaker and an interesting mind. If you think he can handle this section so much the better. Have you considered Ivins ? I think he would be flattered and would not be dull.

Cariacature: I would take out Lehman-Haupt and run Cariacature and Graphic Arts under one man, either Mumford, Ivins, or Goodrich. The latter has done a good deal of study on Mast, Homer wood-cuts, etc., but I suspect he is a dull speaker. Nevertheless, I would keep him for Eakins as the foremost authority.

Sculpture: Ringe, I think, would do but she must take the job seriously.

Architecture: Johnson.

Arts and Crafts: For Pete's sake drop this name. I suggest "Furniture and Utensils." Are you going Elbert Hubbard on us. I would have Johnson do this unless he wants Mumford.

Housing and City Planning: Mumford is such a good speaker that I would like to use him as much as possible, though I think there is a certain value in using Bauer because she is a woman but can she talk ?

Music: Leave it under K. Warburg's direction if you wish but try to bring in Gershwin.

Theatre, etc: I think you have good popular speakers in Brown and Simonson, and probably in Seldes. I am not sure about Lincohn.

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Movies: Barry would be fine but she must not use too many long works. And your dialog of two people leaving the movie theatre might work out very well.

I am afraid I haven't helped much. I don't quite understand how much financial support we may expect from Radio Education or from the Federation of A.W.C. NBC seems the most likely company. Willis' ideas make me sick. If we have to have Al Jolson sing a mammy song before a talk on "Whistler's Mother" it would be better to step out. Now the important thing, I think, is to start work on the illustrations. I think from a practical point of view your Painting, Sculpture, Graphic Arts, could be done first. We may have send them hand to mouth until we can get hold of our schedule. Get Cahill to come in and go over with you our suggestions on painting, etc. Ask him the number of lectures. Put a complete series of our American Catalogs in his hands and have him pick out the illustrations he needs. He will probably need a few supplementary plates for Whistler, Cassatt, for instance. He should use our old plates very generously and should try to keep in mind the nature of his audience and the location of the paintings so that he can refer to Museums in Minneapolis, Oakland, Fort Worth, Worcester, Richmond, etc. In this booklet there should be, I think, a brief biography of five or six lines for each painter, a list of public collections containing his work (c.f. "Nineteen Living Americans"). There should be room for notes.

Distributions of booklets: This is a difficult matter. We must work through the Federation and allow time for canvassing the chairwomen of each club. This canvassing implies a tentative schedule of the course, a list, (tentative) of lecturers and a description of the booklets. These booklets might be called illustrated notebooks. In the circular I advise emphasizing the educational and cultural purpose of the course. If we have to use vaudeville we ought not to publicize the fact.

I hope these suggestions will help. I will write of other matters in another letter.

Sincerely yours,

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THE MUSEUM OF MODERN ART

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

August Ninth
1 9 3 3.

Dear Alfred:

Just another note to go with this enclosure.

I have asked Seymour Stern, who as you know is editor of the "Experimental Cinema", and who has been dealing with Sinclair in regard to this film, to outline for me a possible plan of attack. The enclosed is his memorandum.

Stern has now lost all contact with Sinclair since he started his propaganda campaign against the latter.

I was wondering if some nondescript person were to write to Sinclair along the lines of this attack, whether one could get from him a quotation as to what price he would ask for the original negative.

I feel that if I were to write such a letter the price would go up. If the negative could be obtained for a reasonable sum, there might be a chance of getting a few people together to purchase it.

What do you think?

Sincerely yours,

Alfred H. Barr, Jr.
Greensboro
Vt.

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Mrs Milligan

August 9th
1 9 3 3

Dear Alfred:

I am sorry to be pestering you with letters all the time and I have decided it would probably be better if I were to make a weekly report to you of my work as it is progressing, so that there will be a definite time when you may expect my letter, and also a fairly definite time when I can await your reply.

Radio: I have now seen, as previously reported, Mr. Willis of the C.B.C. and today, Miss Cuthbert of the N.B.C., concerning the best possible approach for educational radio lectures.

To summarize these conversations, they both agree that the monotony of a single voice tends to hurt a radio program.

The possibilities as I see them are three, viz:

1 - straight lecture (bad)
2 - dialogue (good)
3 - dramatization (better)

As it is necessary that I decide on the type of approach for these lectures before I can proceed in getting the right people to do them, I want to discuss this matter with you.

Phil gave me a possible solution which I have worked up in the following form. I, as speaker, would in conversation with the guest authority, discuss the typical home of our listener-in. From the discussion of the individual elements surrounding him as he sits listening to the radio, one could then go progressively to a discussion of the outside of the house, to its relation to the other houses around it, or to the land around it; then, to the relationship between these houses and the other houses in the community, until one had covered the problems of -

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A: - Interior Decoration
B: - Architecture
C: - City Planning

I believe that this would work out splendidly for these subjects, but it would not be as good for Painting, Sculpture, Graphic Arts, Music, Movies, Theatre or the Dance.

Still, I do not think that this system of approach excludes these subjects as with very little manoeuvring, one could take the guest authority on a trip thru the community including trolley car and subway rides for a criticism of advertisements; to a movie or theatre for a discussion on these forms of entertainment; to a dance place for a discussion on popular music; thru the parks for a discussion on sculpture and recreational planning and finally, to the Museum. The latter would undoubtedly be the most difficult to make vital.

I do think a lecture devoted to the position of the Museum in the modern community would not be without value.

As tothe objects in the Museum, that of course, would be very difficult. One might, in one's discussion of interiors, refer to the Museum itself and bring in a certain historical relationship there. Still, the person one would have as guest authority on Interior Decoration might not be the person with whom a discussion on Abstract Painting might be profitable.

If this system could be worked out one could leave out the historical discussion of the development of the modern arts today and put all that along with the photographic material in one grand text-study book.

Please let me know what you think of all this. I have not expanded it to its full size as I imagine you can see in it, its inherent possibilities.

As to the people who we might ask to co-operate with us on the program, this is the list I have at present. (It needs additions.)

Painting - Cahill
Graphic Arts - Mumford

Sculpture - Goodrich
Caricature- Lehman-Haupt

Sculpture - Ringe.

Furniture and Utensils

Architecture - Johnson - Arts & Crafts - Mumford
Housing - Bower.

Music - Kay Swift Warburg.

Theatre - Dance - Vaudeville: - J.M.Brown - Simonson - Seldes and Kirstein.

Movies - Barry

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I still owe you a report on "The Solution of the Local Broadcasting Question"; "Possibility of Film Show" (stills) and the Vanity Fair "Tree". Also, revision of the article on "Abstract Painting".

As ever - -

Eddie

P.S.
I have asked Iris Barry to make a rough draft of a possible dialogue between two people leaving a movie theatre, on the problems of the movies.

I am also going to work over the whole plan more closely with Philip, next Monday evening.

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August 4th, 1933.

Dear Alfred:

In re: Radio Program

I have been over this morning to see Mr. Willis, head of the Educational Department of the Columbia Broadcasting Company, in an attempt to find out from him what he has found to be the most useful method to present educational material.

This guy is an Englishman who has that pleasant quality of giving the impression of being very cultured, but to be perfectly frank, I do not think he knows much about anything except from a business angle. Nevertheless, the following was the result of the conversation:

1: Columbia Broadcasting Co. has found that lectures over the radio, of an academic type, appeal to such a small group as to be almost useless, from the standpoint of the C.B.C.

2: The only kind of educational work that seems to go over are things like "The March of Time" series.

3: According to his experience, the worst way to present the matter is thru straight lecture - no matter how good the lecturer.

Dialogue on the subject, he claims, is almost as bad.

4: Dramatization works sometimes.

It is his opinion that the radio is not the place for instructive talks, but when it is used educationally, it should be handled - as he put it - with the same tact and enthusiasm that a week-end guest might use in describing some adventure he had heard. In other words, the raconteur angle.

He urged the use of anecdote, humor and informality, and laid stress on the necessity for spontaneity and charm of

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voice and manner, rather than the 14 kt. quality of the subject matter expounded.

He refuses to believe that the radio should in any way encroach upon the field of the classroom lecture, or the clubroom lecture for that matter. All it can do, according to him, is to be amusing, charming and interesting; in other words, entertainment around the theme which may later prove worthy of serious study.

He pointed out that the concentration of those who listened in depends entirely on their ears. This concentration is difficult to establish at best. Musical programs usually serve as an accompaniment to something else that the listener-in may be doing. Words, however, demand either his undivided attention or nothing at all. On most educational experiments that the C. B. C. made, it was found that the listeners-in preferred the latter.

I think all this is most interesting as it reflects the point of view of a type better than the one we will have to appeal to. If he feels this way, what about our Women's Club people?

It is also significant as it rules out the possibility of selling our program to the C. B. C. in the event that the National Council is unwilling to back us.

In order to work up dramatizations, we would have to change our whole point of way of attack. A certain cast is necessary and the drama must be written around interesting material.

From the standpoint of our lecture idea, I am having a Hell-ish time, as most of the people with whom I would like to consult on this matter are out of town, and a good many in Europe. If this thing is going thru this Fall, and if we are to prepare the catalog, we must have some copy in very soon. I am therefore terribly anxious to have your opinion on the form for these talks, so that we can make some headway as soon as possible.

I had thought of getting Philip to outline the architectural section and write out one lecture in full. With that then, I would add the five minute introduction and the ten minute question and answer period, in order to have a sample on which to work.

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Philip, of course, is very busy right now and it is hard to get him on to this job, but perhaps I will succeed.

Thanks very much for your criticism of my radio talk. It is just the kind of stuff I need, and I will, in the next few days, work up a revised edition with comments and send it on to you.

Several things are coming up in connection with the Movie department, about which I will let you know in another letter.

Fondest regards --

E.M.M.W.

P.S.
I showed the list of sculptors to Mr. Lachaise and in his opinion, the most important people are:

Diederich

Epstein

Nakian

Talcott

Nadelmann [his suggestion]

According to him, the rest of them have either become too stylized or are simply showing promise.

I imagine of course, that you would want more than five sculptors in your exhibition, but I thought it might amuse you.

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August First
1 9 3 3

Dear Alfred:

Having stationed several people to listen to my Radio Talk, I have sent out scouts to find out their remarks and criticisms.

Except for the usual complimentary "very nice", the following are all that I have corraled.

All these are from unknown people.

1:- He knows too much and hasn't enough sense of humor.

2:- He needs to use humor more to wake up his audience.

3:- Undoubtedly a talk such as this was intended for a selected audience, of which I was not one.

4:- Good talk but suggest that a week previous Mr. Warburg announce certain pictures to be discussed, allowing time for the public to go see them.

As ever,

Ghwd.

Can you beat it!!!

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July 31st, 1933.

Dear Alfred:

Thanks for your note. I agree that the radio talk should be condensed and clarified in order to have anybody read it at all. On the other hand, there have been several requests already for something to read on this subject, and I was therefore wondering if it was O.K. to hand out this mimeographed version on request. I do not think you want to put it up for sale, but only as a stop-gap to those who want something to chew on.

To answer your question, that is approximately the fourth version of this talk.

If it is all the same to you, I would prefer not to drop Station W N Y C, as while it does give us a lot of trouble with few results, it nevertheless is awfully good practicing ground. By talking over it and stationing friends to listen, I have already received several helpful comments and criticism. As it only occurs once a month, I think we can do that.

Alan will have explained by now, the Carnegie Museum of Modern Art situation.

I will keep in mind your suggestion as to sculpture for the Hopper Exhibition, and will look over the Tree of Life in "Vanity Fair". As I recall it, when I last saw it, it was inconsistent in its use of non-French names.

Why not have Epstein 1935-1936?

God, it's hot!

Fondly,

Eddie

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

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

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

July 26th, 1933.

Dear Alfred:

Enclosed you will find a copy of a recent radio talk I gave over W N Y C.

As there have been quite a number of questions by our visitors concerning the why and wherefore of Abstract Painting, I wanted to have your permission to place this radio address on the desk downstairs, along with our other literature.

I am fully aware of the shortcomings of this talk (I even note that in the first paragraph I split an infinitive) TSK! TSK! but this is the last of many versions, and others have thought it illuminating and have asked to have it put downstairs. My feelings would not be hurt if you were to say "no".

My work on the Radio Lectures is progressing slowly but surely. Last night I talked with my cousin, Kay Swift Warburg, who is at present working on a radio program for a commercial hour. I asked her advice in regards to the music division of our program and she urged that two (2) half-hours be devoted to the history of popular music and the lyrics and instrumentation that went with it. She has done this type of thing before, in various public clubs, and feels she could work it up for radio in a rather neat way. We are of course, under no obligation should we find a better person to cover that field.

Phil is also forming no.

Alan and I are having a talk this evening with Youtze, who is now over at the Brooklyn Museum, in regard to a possible better feeling between Carnegie and ourselves.

A detailed report on that will follow soon after this meeting.

With kind regards,

As ever --

Eddie

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

Encl: 1

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

July 20th, 1933.

Dear Alfred:

Thanks for your letter which I am gradually digesting. There is no answer at the present and I am going ahead, bearing your remarks in mind.

I will let you know of any new developments that may arise.

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

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11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
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July Twelfth
1 9 3 3

Dear Alfred:

Thank you ever so much for your letter and for your version of the lecture series. I am elated that we differ on so few points.

You are of course, quite correct in your supposition that I have under-estimated the possibilities of the field of Sculpture and Painting, due to the fact that I am most ignorant in those fields and I have not had a chance to work them down into detail as yet. However, there is another reason as well. I had the feeling, which may be, as in all my remarks, purely personal prejudice, that Painting and Sculpture are the arts in which America contributed less in an individual way. Also, as far as the rural public is concerned, Painting and Sculpture are the two arts which they would have the least opportunity to see and to have an opinion on, while the Movies exist, as I know, in even the smallest towns thruout the middle-west. The theater is a lot "civic" but certain americanisms warrant discussion.

In my planning I have thought of the text-book with illustrations only as an emergency necessity, and have tried to build these lectures on material which comes into the every day life of the public we are talking to. Black and white reproductions are obviously no substitutes for the originals and are only useful in identifying the object, should the public be able at sometime to see it in the flesh.

I am in favor of spreading ourselves thinly as you suggest, during the first year, and eliminate afterwards, because I believe the letters that will come in during the course of our lectures will give us a good steer as to the future planning.

I notice that you think the Theatre Group "might work out very well", and yet you do not include it in your syllabus. I imagine that is because you ran out of lectures before you came to the Theatre.

I will refer back to this later on in this letter.

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Music:

My attitude towards "classical" American music is simply that there might be a howl should we have a lecture on Jazz by itself, as someone would insist that we give McDowell a break. As far as I am concerned the only lecture in that group that I am especially interested in would be that one on Jazz. Hence, if alright with you, I would just as leave cut down the music division to one, leaving us two lectures for other purposes.

Movies:

I have just gotten a hold of a really excellent book by Arnheim, on the Film. It is a purely theoretical handling of (a) photography
(b) the possibilities of the movie.

Without any trouble from this source I believe I could work up at least five (5) exceedingly interesting lectures possibly with diagrammatical illustration, and possibly thru the use of stills.

I would of course base my lecture on examples from Hollywood, but I see no reason why reference to certain European movies should not be included.

Architecture:

I am in complete accord with your thoughts on this subject, and would like to wait until Phil returns, in order to work that out more specifically.

The Theatre:

Thanks for your suggestions concerning the Theatre program. I will work along those lines.

Painting:

Your outline in this field is so exhaustive as to make any suggestions by me difficult as, as yet, I am not that far. I agree absolutely about your two major underlying principles and the only question I have is whether the field is worth as many as 20 lectures.

Photography:

My first lecture on the Movies would be almost entirely a discussion of the possibilities of Photography, so that - in that way - that field would be covered.

(The above are comments that come to my mind in re-reading your letter in which you made suggestions on my scheme.)

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Now to the actual outline that you propose:
In your first group "American Painting and Graphic Arts", (and this also applies to the other groups) you have not commented on my suggestion that there be a five minute introductory talk, a 15 minute talk by guest lecturer, and a 10 minute discussion in question and answer form. I would like to hear your verdict on this as I feel that a good deal of the material in the way of sociological comment could be worked out in those two periods before and after the lecture.

Otherwise, it is a magnificent charting of that field. My only feeling is that I wish you did not use up so many lectures. (There may of course, be the chance that we have more than 30 lectures; as far as I can figure it, there is no standard series.)

Sculpture:

The same.

Movies:

I will have my program for that field, I hope, by the end of this week, and so I will reserve comment until then.

Architecture:

A 1.

Allan and I saw Mrs. Milligan yesterday and she is going out to Chicago for the Conference which is next week instead of last. She has asked that a brief sketch of what we are working on be sent her as she would like to get the definite O. K., from the heads of all the women's organizations who belong to one grand "National Council of Women", on backing this program. I am enclosing a carbon of that letter, as well as a copy of your outline which was typed here.

More later as things develop.

As ever,

Eddie

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

P.S. The lectures I mentioned were just "flash" ideas. Thanks for your list of possibilities. I will add more and then we can rank them.

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July 12th
1 9 3 3

My dear Mrs. Milligan:

Mr. Blackburn and I are most enthusiastic about the way things are working out in connection with the radio program.

We are deeply grateful to you for the time you spent with us in the discussion of the material.

In order that you may have something definite to take to Chicago with you, I am submitting this tentative sketch. As you know, the number of lectures, the actual form of the lectures, and the lecturers themselves, have not been decided upon. For the present however, we are hoping for a half-hour program which we would like to see divided as follows:

5 minutes of introductory talk, which should be used to give the series some cohesion;

15 minutes by a guest lecturer, and

10 minutes discussion in question and answer form, covering the material that may come thru the mails, or the material that might better be brought out in this form rather than in the formal 15 minutes.

The fields in the 19th and 20th century that we would like to cover are as follows:

Painting - Sculpture - Illustration and Caricature

Graphic Arts - Architecture - Housing and City Planning

Music - Arts and Crafts - The Cinema - The Theatre.

In the field of 19th century Painting, there would be an introductory lecture running up to the Civil War, and one on the Folk Art; then, lectures on Whistler, Mary Cassatt, Homer, Eakins, Ryder, Innes, Wyant, Blakelock, Martin, Twachtman,

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Hassam, and Lawson.

In Graphic Arts, lectures on Homer, Remington, Nast: Currier and Ives; Whistler and Mary Cassatt.

For the 20th century, the lectures would include as many of the important men as would be possible. Naturally, the list could not be completely exhaustive as the time does not permit that type of handling.

A similar treatment would be given to Sculpture with reference also to Architectural Sculpture.

The Movies will be taken up from the standpoint of the aesthetic possibilities of Photography and of Moving Pictures in particular, with reference to examples chosen mainly from Hollywood, as well as some of the European work.

In Architecture: Richardson and the Chicago School; the World's Fair and Revivalism, will be discussed. The Skyscraper, Wright and the Development of the Modern House; the International Style in America, the Modern Interior, and lectures on City Planning and Housing.

In the Theatre group, we hope to have lectures on the history of the Play, of Acting and of Stage-Craft; one on the Vaudeville-Music Hall tradition, and one on the Dance.

All this as you can see is by necessity very tentative and very flexible, and if there is anything that you would like to discuss with me before leaving for Chicago, I will be here at the Museum every morning.

We will be delighted to have suggestions in regard to this program and I would greatly appreciate it if you would let us know how this idea is received in Chicago and what criticisms are made.

Hoping that your trip will be most successful and pleasant, and with many thanks for your cooperation, I remain

Sincerely yours,

Mrs. Harold V. Milligan,
98 Morningside Avenue,
New York City.

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U S Post O.

Barr

February 25, 1933.

United States Post Office,
31st Street & 8th Avenue,
New York City.

Dear Sirs:

The enclosed notice requesting authorization to open package addressed to Alfred H. Barr has been received in Mr. Barr's absence; he is at present in Europe.

I have signed the card as Executive Secretary of the Museum of Modern Art, and I hope that my signature will be sufficient authorization.

Yours very truly,

Executive Secretary

HM/T

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ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

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

July Sixth
1 9 3 3

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

Dear Alfred:

Since our conversation I have worked up the following rough draft for the thirty lectures.

PAINTING - 6 lectures (1865 to present time)

SCULPTURE - 2 lectures

GRAPHIC ARTS
1 lecture

ILLUSTRATION & CARICATURE
1 lecture

ARCHITECTURE
5 lectures divided as follows: (According to an outline which Phil had made out previously.)

1. The Immediate Background in the 2nd half of 19th century.
   1. Mediaeval Rationalism: Richardson, Root
   2. Metal Construction: Roebling, Holabird & Roche

2. The First Generation of the 20th century.
   "Half-Modern" Architecture: Sullivan, Wright

3. Skyscraper Architects:..... Walker, Kahn, Corbett, Severance & Van Alen, Holabird and Root, Hood

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July Sixth, 1933.

4. International Style:.....Howe & Lescaze
Neutra
Hood
Kahn

5. & 6. Housing

MUSIC - 3 lectures (divided into A. Classical
B. Popular (Jazz) (One lecture)

ARTS & CRAFTS - 2 lectures

MOVIES - 3 lectures

THEATRE - 5 lectures as follows:
A.-History of plays
B.-" " acting
C.-" " stage craft
D.-Vaudeville and Music Hall
E.-The Dance and Ballet.

I am working at present in trying to fill in, in greater detail, the actual lectures themselves. As you notice Painting and Sculpture fall rather into the background, but I cannot help feeling that this is really the case in relation to the other arts.

Music might be questionable in such a series but I am sure that I can get an excellent lecture together on jazz, to be given either by George Gershwin or my cousin, Kay Warburg, who does that kind of thing rather magnificently. The classical side might be handled by Jere or maybe some better known person. I think it would be an interesting group, if handled correctly.

As to the actual form of the lectures, I am tending more and more towards the idea of a half-hour period with 5 minutes of introductory talk by me; 15 minutes by the guest lecturer, if any, and 10 minutes of discussion in a question and answer form in which I would ask the questions, taking them either from the mails or concocting them, as the occasion demands.

The 5 minute introductory talk, I think, would serve as a good binding medium and give the series a certain cohesion.

I am more than willing to give as many lectures as you think fit, but I wonder whether guest lecturers' names would not make the program much more attractive and authoritative, as I can hardly claim to be up in the last word in all these arts , even after a good solid Summer's work.

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27A

Aug. 17th

Dear Alfred:

I started a letter of excuses but have torn that up. It would simply have been an attempt at useless self-justification.

Despite my ability at "laughing-off" (which comes from an embarrassment at being discovered with my pants down), your criticisms go perhaps more deeply than you realize. Excuse the tattiness of the platitude but sincerely: "I welcome them"!!

Due to my own realization that the end all for me is how I stand out in people's estimation rather than the perfection in the job itself, I have, as I believe I told you, placed myself in the hands of an excellent analyst. For a time then, I am going through a hell of discipline which undoubtably will help me get re-oriented and will, I am sure, help me clear up just those things you have so ably criticized.

Please consider me at all times your student in the fullest sense of the word. Also, despite previous claims, don't expect much of my education, or my abilities as far as the Past is concerned.

I start now!

Again thanks!

As ever

Eddie

(1933)

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August 15, 1933.

Dear Eddie:

I am afraid my August 12th letter must have put you between two fires, Mr Willis' and mine, but I am confident that you will be able to work things out.

Many thanks for your lists of sculptors and for getting Lachaise's interesting opinion.

Alan told me something of the conversation with Youtz. He seems to be an able and lively fellow but I would certainly act toward him and talk with him in the most guarded manner. I have heard several things about him which I dislike extremely. I think what he said about Joe Marvell was absolutely inexcusable even if it were true. From previous things I have heard I would say that he was a clever if somewhat unprincipled careerist. At the same time I think we can learn much from him, only watch your step.

Now I want to write something of how I felt about your Abstract Painting article. This seems to me a pretty serious matter.

First of all as a radio speech I think it showed a lack of imaginative understanding of your audience. It was too learned, too academic, too involved, and too stuffed with jargon to get across to the half educated radio listener. Furthermore it was too badly written tobe clearly intelligible even when read aloud. There should have been more anecdotes. For instance when you refer to eavesdropping on gallery visitors you might have reported or invented overheard conversations. I have written detailed criticism on the paper itself. What I liked most about it was the orderly progression of ideas throughout even though the ideas themselves may not have been simply or clearly expressed. I liked too the last page and a half. You have a gift for lucid analogies. With practice you should be able to free yourself from jargon which is trite to the informed and difficult for the uninformed.

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As an essay to be published even in mimiograph form the faults of your paper seem to me pretty inexcusable. You say that you had revised it four times. I find this hard to believe in view of the number of extra words - alternative words which you apparently had intended to erase. There is scarcely a decent sentence in the whole essay. I don't see how you ever got through Harvard writing in this junior high school style. I really don't know what to do about your writing and the problem is doubly difficult because you do not seem to see yourself how bad it is.

This is really the most discouraging point - that you should have thought this article good enough to be given to visitors as a product of the Educational Department of the Museum. If only we could find in you some standard of excellence, I do not say perfection, toward which we might help you to move. If you had a standard without technique or technique without a standard our work would be easy but you seem at present to have neither. I do not know whether this is laziness or poor education or a willingness to be satisfied with even less than mediocrity.

One of the nice things about you, though it is also exasperating, is the fact that you take the most savage criticism with a smile. Believe me if I did not have faith in your real intelligence, your possibilities, your enthusiasm, and your loyalty to the Museum, I wouldn't undertake the job of writing these disagreeable criticisms. Probably it hurts me more than it does you.

In the revised version of your essay I shan't expect perfection nor do I wish you to take time from your radio work, but I don't want to see it until it is absolutely as good as you can make it.

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 July Sixth, 1933.

As to the text-book or study-book which would be worked up by us, it is questionable whether it would cover all the various headings. I think it could simply aim at supplementing the radio talks where visual material is necessary.

I talked with Tyson this morning who seemed delighted with this general layout and with the half-hour idea. He also agreed that when working out the budget a $50. average should be included to pay guest lecturers, his feeling being that if the Carnegie group took up this idea, $1500. more or less would not make much difference.

Alan is going to see Tyson during the next few days and talk to him more specifically about the financial set-up. Meanwhile I am going ahead, trying to fill out the schedule more specifically.

I would like to build up, partly thru the introductory talk and partly thru the question, the general series around the idea of the relation between the arts and the public.

As to guest lecturers, I have in mind the following:
On architecture, Phil and Lewis Mumford.
On music, Kay Warburg, George Gershwin and Deems Taylor. Or Jere. ?
On arts and crafts, Philip or someone he may designate.
On the movies, Seldes, Lorentz, Iris, or perhaps the person who writes Lincoln's movie chronicles for the Hound & Horn.
On the theatre, John Mason Brown, Lee Simonson or Robt. Edmund Jones.
On the dance, Lincoln or someone he may suggest.

Please realize I am not trying to squirm out of the responsibility of giving the majority of the lectures, but I think I would be more useful as a general master of ceremonies, giving occasional full lectures, instead of trying to claim an authoritative knowledge in all these fields.

Do let me know your opinion.

As ever,

Eddie

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Suggestion for radio lecture series July 5th, 1933

(10) Part I. American Painting and Graphic Arts, Civil War - about 1900

(7) Part II. 20th Century American Painting, Graphic Arts and Photography.

(12) (Women)

(2) Part III. American Sculpture.

(2) Part IV. American Movies.

(8) Part V. American Architecture and Related Arts (City planning, Furniture, etc.)

30

I. American Painting and Graphic Arts, 1865-1900

Lecture

1. General introduction - relation between American and European Painting before and after Civil War.

1. Two American Expatriates - Whistler and Mary Cassatt.

2. 1. Whistler - his career - why he left America and stayed away - his defiant bohemianism - his attitude toward painting and the public typical of many modern artists im "Painting is a difficult aesthetic problem - let the public follow along as best it can."

3. Whistler's "Mother" - Whistler's intention - Why is it the most popular American painting? The American mother cult - its relation to mother cults of the past - to American protestantism - Mother's Day and its rites - Whistler's picture the American holy icon.

4. Mary Cassatt - the most famous American woman painter. Why she lived abroad - her attitude toward America.

Three Americans who stayed at home - Homer, Eakins, Ryder - the question of a pure American tradition.

5. Homer - From popular illustrator to unpopular painter. The founder of an American tradition.

6. Eakins - His career - how Philadelphia ignored him. Contrast with a successful portrait painter, J. S. Sargent.

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7. Ryder - the romantic solitary.

8. Landscape - Innes, Wyant; Ryder, Blakelock; Martin, Twachtman, Hassam, Lawson.

9. Graphic Arts 1865-1900. Homer, Remington; Nast; Currier and Ives; Whistler and Mary Cassatt.

10. Folk Art.

II. Contemporary American Painting, Graphic Arts, Photography.

11. The American World

a. American Scene - Hopper, Sheeler, Burchfield, Dickinson, etc.

b. American Life - Bellows, Benton, Sloan, Wood, Marsh, etc. G. Beal, Hart.

c. American People - Chapin, Speicher, Bellows, Henri, Luks, Kuhn, K. H. Miller, etc.

12. The Classical Tradition (Figure and Still Life)

Sterne, Karfiol, McFee, K. H. Miller, Speicher, Brook, Weber, Dickinson

13. Fantasy and Paradox

Davies, Kent, Burchfield (early), Peter Blume, Morris Kantor.

14. Three Stylists and an Explosion

Demuth, Dickinson, O'Keeffe; Marin

15. Mural Painting - Academic (2 generations) - Blashfield, Savage,

Independents - Benton, Robinson, Stuart Davis, Billings(?

16. Contemporary Graphic Art

17. Photography - "Artist" photographers and "News" photographers

III. American Sculpture.

18. Kinds of Sculpture (illustrated by American works)including "Folk" sculpture.

19. Monumental and Architectural Sculpture.

1. The "Statue" - Ward, St. Gaudens, Barnard; Manship; Sterne, Lachaise, Zorach.

2. Architectural Sculpture - French or MacMonnies; Wennewein; Sterne, Lachaise, Zorach, ? Epstein.

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? 20. Some Women Artists.

IV. Movies.

21. What is bad about the Hollywood film? What is good? (How can these be adequately illustrated?)

22. New kinds of Hollywood Movies.

V. Architecture, etc.

23. Richardson, the Chicago School, the World's Fair and Revivalism ("good taste")

24. The Skyscraper

25. Wright and the Development of the Modern Private House.

26. The International Style in America

27. The Modern Interior - Furniture - Utensils

28. " " "

29. City Planning and Housing

30. " "

(If we have 32 lectures instead of 30

1. lecture could be given to School and College Buildings (an assault!)

additional lecture on City Planning and Housing.

We may also need a general introductory lecture.

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Warburg

These are the grades I would give to the sculptors I have seen

Already

SCULPTORS EXHIBITED AT MUSEUM

Barnard
Ben-Schmuel
B Calder
Caldwell
Cash
E Davidson
C Diederich
Elizando
A Epstein
A Flanagan
Fergerson
Fields
Glenny
Glinski
C Jonas
A Lachaise
B Laurent
C Manship
A Nakian
A-Noguchi
Remington
Rumsey
C St. Gaudens
Scaravaglione
C Sterne
Talcott
Ward
Weaver
Whitney
Williams
B Zorach

As I have been out of town most of this year I have not seen much new sculpture. At the Philadelphia show Lachaise Zorach Laurent & Nakian stood out

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Dear Eddie

Here is my preliminary list of suggestions

Part I American Painting, Sculpture, graphics, Photography.

Section A ~~19th century painting~~ ~~Two Expatriates~~ Whistler & Mary Cassatt

A. Two American Expatriates - Whistler and Mary Cassatt

1. Whistler - Expatriate - Aesthetic attitude - defiant bohemianism. (why Whistler's relation to society is typical of so ~~much~~ many modern painters)

2. Whistler's "Mother" "~~Sy~~Symphony in grey and black" - why it is the most popular american picture. The American holy image - the American mother cult in relation ~~to the adoration of the Virgin Mary, the cults of Isis + Horus, Ishtar + Tammuz~~ mother cults of the past. "Mother's Day" in relation to Protestantism.

3. ~~Two more Expatriates~~ ~~Why they left~~ ~~Sargent~~ - ~~fashionable~~ portrait painter - his place in tradition - current estimate of his art.

3 ← Mary Cassatt - the most famous American woman artist. Why she preferred to live abroad.

B ~~19~~ Then Americans who stayed at home - ~~Homer~~ Homer ~~Eakins Ryder~~ Eakins & Ryder. ~~Hom~~ ~~Life almost~~ without Homer

4. Homer - From popular illustrator to unpopular painter. ~~Th~~founder of a "pure" American tradition.

5. Eakins - His unpopularity - why he is so much admired at present - contrast with Sargent.

6. Ryder - ~~the the part of~~ romantic strain in American art - his unpopularity - his present fame.

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Architecture

The Private House

The Skyscraper

The School and College Buildings

Housing

Interiors ~~and Furniture~~

~~the case for modern furniture~~

Intere

1 Interiors

1 Furniture

1. Photography

2. Movies

I Three ~~Ameri~~ painters who left America

1. Whistler's ~~[illegible]~~ the expatriate, the aesthete, the defiant Bohemian. the modern attitude towards his life, his philosophy of art ~~[illegible]~~ (painting as an aesthetic problem) his defiance and unpopularity.

2. Whistler's ~~Unpopularity~~ ~~the unpopular expatriate~~ –

~~3. Whistler's "Mother"~~ – The Mother – the great American ~~[illegible]~~ icon.

4.3 Two more expatriates – Sargent the fashionable portrait painter (Three?)

Mary Cassatt – Refugee from Philadelphia – ~~America's most famous woman painter~~ the foremost woman painter of the 19th century.

II Three painters who stayed at home (Duveneck?)

5. Homer –

~~6. Ryder~~

6. Eakins – ~~his art~~ his life – his unpopularity – contrast with (successful contemp.) Abbott Thayer Sargent and – with Mary Cassatt

7. Ryder – the solitary his reputation today.

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~~C. Successful American Painters~~

~~7. Popes~~

C. ~~7~~ American Landscape 1860 - 1910

7 — ~~(Homer)~~; ~~Ryder~~

Inness, Wyant; ~~Martin~~; (Ryder), Blakelock; (Homer); Martin, Twachtman, Hassam.

~~D Contemporary American Painting~~

D — Graphic Arts 1860 - 1900

8 — {Homer}, Currier and Ives; Nast (and the American cartoons); {Whistler}; {Cassatt} - with some suggestions on collecting (i.e. Old Harpers Weeklies, Reproductions of Currier and Ives, over-valuation of Whistler, decorative value of Cassatt color aquatines)

9 Folk Art of the 19th century.

E

9 Contemporary Am. Ptg

10 9 Scene Life People

11 10 Classical Tradition

12 11 Romantics

13 12 Modernists

14 13 Mural Painting - Academic - Blackfield, Savage. (School of Rome)

~~14~~ Independents - Benton, Robinson, Stuart Davis, Billings (Rivera & Orozco)

— 15 - ~~American~~ Contemporary Graphic Art.

~~15 American~~

16 F 14. Photography - "Artist photographers" - "News photographers".

G ~~B~~ American Sculpture

Archaistic (Manship) Clay modeling (Epstein) Direct cutting etc.

17 ~~15~~ 16 Kinds of Sculpture - media - authentics - comparisons. (Folk Sculpture, Academic bronze, Academic marble

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~~17~~ 18 American Monumental and Architectural Sculpture.

1. The "Statue" "Pioneer Woman" competition.
St Gaudens, Barnard, Ward; Manship; Sterne, Lachaise, Zorach,

2. Architectural Sculpture. French or MacMonnies; Jennewein; Sterne, Lachaise, Zorach, Epstein (?)

19 ~~18~~ - Women Artists

~~17 - Movies~~

18 - "

H Movies

20 19 —

21 20 —

~~21 —~~

I ~~American~~ Architecture ~~and industry~~ and Furniture.

~~19 City planning and Low rental Housing~~

~~20 Low rent housing~~

~~21~~

~~19 - Richardson Architecture of the post Civil War~~

~~22~~ 20 - ~~Richardson~~ Sketch of American Architecture since the Civil War

~~21 - Wright~~

22 -

23 —— Richardson, the Chicago School, the Skyscraper

24 — ~~Wright~~

25 — ~~the Skyscraper~~ Wright and the development of the modern private house

26 — ~~Wright~~ The international Style and its American exponents.

27 The Question of School and College buildings

28 ~~The case for~~ modern furniture, ~~and~~ interiors ~~and Useful Objects~~ utensils.

29

30 —— City planning and Housing.

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April 18th
1 9 3 3

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

Dear Alfred:

Thanks ever so much for your post-card. I finally figured out it must have come from you, altho I had no idea that you were in Stuttgart. And, as you did not sign yourself, I was a bit confused.

We are all anxiously awaiting your return in order to get some "dope" about what is happening in the art world in Europe, and Germany in particular.

I have finally gotten in a state of mind where I could do some work after all my many travels. When you get back in June, I want to tell you about all of them as I think they are fairly exciting.

My lectures here at Bryn Mawr are much better than they were last year altho I find that the depression has, thru the need of scholarships, emphasized the necessity of getting good marks and therefore the students are even more than usual trying to find the right answer rather than risk their necks by using their own minds.

Art in America is in a pretty fantastic shape. The Museum has been doing marvelously and Allen is a wonder at getting the most out of every dollar. Perhaps the only drawback is that everybody gets the feeling that the Museum of Modern Art is such a necessary Rock of Gibraltar as far as Art is concerned and that it has established itself so well, that obviously it must be backed by millions, and therefore there is no real need to contribute.

The exhibitions have been excellent but we need you back badly to take a scholastic stand against all the small political questions that come up in regards to which the Museum at present has been fairly weak. I think also you will want to talk to Phil and take him in hand. He is getting terribly dogmatic about the right and wrong in architecture. His exhibitions have been very good and his devotion to the Museum, both spiritually and financially, has been extraordinary, but simply for his own good someone - whom he respects - ought to break him of his purist attitude. I feel, and I think there are others who feel likewise, that there is no just "right" in that field. As I wander around and hear people talk in other cities, I begin to realize that not many of them have the time or

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patience to see thru Phil's impetuousness and are rather distracted by his nervous and over-enthusiastic attitude. In some ways all that can be ignored. On the other hand, I do think that Phil is his own worst enemy and the sooner he realizes the meaning of the word "poise", the more he will be able to take responsibilities of a position involving constant contact with people, all of whom are a little wary of Art, especially when it is handed out in what they consider an "arty" fashion.

I am sure that one short talk from you will do the trick.

I am anxious to hear what you think of some of my latest acquisitions which include a small Lehmbruck bronze, some Kolbe drawings, ~~some~~ a Chana-Orloff ~~drawings~~ bronze, two small Dobson Terra Cottas.

I wish, if you have a chance before returning, that you see what Dobson is now doing in London, in his studio. I think in some respects he has been under-estimated and ranks in my opinion, quite high; certainly above the many minor sculptors you hear about almost daily.

Lachaise is doing a portrait of me at present. I have learned more about sculpture posing for this than I could have in years of reading. The poor man is as usual fairly well on the rocks. When he does get some money he spends it as if he were Otto H. Kahn!

I now also have a pair of knees which he executed in marble for me, which I think rank among his best works.

As you may have seen in the American papers, I have given a big Epstein bust to the Museum. I hope you like it. Gradually I hope to allow my collection to overflow into the Museum so as to keep an interest alive in giving things to the Museum as well as building up their nucleus of 19th and 20th century sculpture. Most of my things however are so small as to make it difficult to display, except in show-cases, which I think are bad for sculpture.

Also, while you are in Paris, do take a look at the new version of the "Flight of A Bird" by Brancusi. I think it is very beautiful as I prefer the grey marble to the hardness of shiny brass.

My regards to your Madam, and come back to us soon, full of Health!

Fondly,

Eddie

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Whitney Mus.

Barr

WHITNEY MUSEUM OF AMERICAN ART

10 WEST EIGHTH STREET - NEW YORK

December 4, 1933

October 14, 1933.

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

Dear Mr. Barr:

I have just received your communication of October 11th, after letter of invitation to [illegible] patched, and I must rec[illegible] disappointment.

I sincerely [illegible] year circumstances will [illegible] afford us the privilege [illegible] at the Whitney Museum.

CAG:EF

Dear Mrs. Force:

I do not know whether you sent me the complimentary tickets to the Whitney Museum series of lectures or whether it was one of your staff. I wish to thank you very much and to assure you that I will come to as many as possible. I think you have arranged an extremely interesting schedule.

I only regret that I was unable to come to Mr. Mather's lecture. I had every intention of doing so but at the last minute found that it was impossible. I regret this especially because I also missed the pleasant reception which you gave after the lecture.

Very sincerely yours,

A H B

Mrs. J. R. Force, Director
Whitney Museum of American Art
10 West 8 Street
New York City

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Barr Bers Whitney

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · *Director* HERMON MORE · *Curator*

October 14, 1933.

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

Dear Mr. Barr:

I have just received your communication of October 11th, after my letter of invitation to you had been dispatched, and I must record my great disappointment.

I sincerely trust that next year circumstances will permit you to afford us the privilege of having you speak at the Whitney Museum.

Sincerely yours,

C Adolph Glassgold

C. Adolph Glassgold,
Curator of Museum Extension

CAG:EF

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Barr
pers.

Whitney

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · *Director* HERMON MORE · *Curator*

October 13, 1933.

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

Dear Mr. Barr:

The Whitney Museum of American Art is continuing its six series of evening lectures, beginning November, as it has seen considerable interest evoked by its lectures last season.

We would be honored were you to accept this invitation to be one of the speakers. An effort was made to communicate with you during the summer, but we were informed that you were not to be reached until the first of this month.

Correspondence with the other speakers was carried on during this time and arrangements made for five of the lectures. There remains, therefore, December 18th as the only remaining open date. We trust that you will find it agreeable to favor our request, and convenient to accept this date. Will you inform us at your earliest convenience of your decision and, if favorable, your fee and the title of your talk?

The subject of the lectures are left, of course, entirely to the discretion of the speakers, although we feel that problems concerning contemporary American art and their cultural implications would be of more immediate interest to our audiences.

Sincerely yours,

C Adolph Glassgold

C. Adolph Glassgold,
Curator of Museum Extension.

CAG:EF

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Barr

Whitney

October 11, 1933

Dear Mr. Glassgold:

I did not receive the letter about which you telephoned today but understand that you wish me to speak at the Whitney Museum.

I consider this a real honor but unfortunately I have had to refuse all requests to speak because I cannot spare the time from work in the Museum.

Very sincerely yours,

AHB

C. Adolph Glassgold, Esq., Curator
Whitney Museum of American Art
10 West 8 Street
New York City

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Barr

J Whitney

December 20th
1 9 3 3

Dear Mr. Whitney:

I am very pleased to note that Miss McAfee of The Yale Review has my articles on the Nazi campaign against modern cultural developments, and I hope to hear from her shortly about them. Many thanks for your kind offices.

It will interest you to know, I think, that Robert Edmond Jones has contributed some very important items to our large international exhibition of Theatre Arts.

Very sincerely yours,

Mr. John Hay Whitney
14 Wall Street
New York

AHB/f

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Barr

J Whitney

December 20th
1 9 3 3

Dear Mr. Whitney:

Many thanks for your letter of December 19th.

The Frank K.M. Rehn Galleries, after consultation with Mr. Hopper, have accepted your bid of $1500.00 for "Night Windows". Mr. Hopper is naturally very eager to know who has bought his picture. I suppose that it will be all right to tell him.

The painting, "Night Windows", is now on exhibition in Chicago. It will be returned to New York before the middle of January. Will you please write instructions concerning the delivery of the picture to you? Your cheque should be made out to the Frank K.M. Rehn Galleries.

I am very glad that you have been able to make this purchase as Hopper needed the money very much. I think you have bought one of the most interesting of all Hopper's pictures.

Very sincerely yours,

Mr. John Hay Whitney
14 Wall Street
New York

AHB/f

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Barr J Whitney

JOHN HAY WHITNEY
14 WALL STREET
NEW YORK

December 19th, 1933.

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

Dear Mr. Barr:

I have received the two articles which you sent me and have read them with much interest and pleasure. You may expect to hear about them from Miss McAfee of The Yale Review shortly. I take it that the article which deals with the Nazi attempt to keep strictly German any cultural development under its régime would not need to be published anonymously.

If you can buy Hopper's picture "Night Windows" for $1500., I shall take it.

At present, there is nothing printed on technicolor which I could send you which would give you any true idea of what is actually being done. However, as I expect soon to be in the Museum again I shall tell you what I know at that time. As a matter of fact, I am going this afternoon to see some tests which have just been completed in Hollywood for our Company by Robert Edmond Jones.

Very sincerely yours,

John Hay Whitney

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Barr

Whitney

December 8, 1933

Dear Mr. Whitney:

I am enclosing a copy of my article on modern architecture in Germany under the new regime. I have focused the article on Stuttgart not only because I spent three months there last February, March and April, but because I have found few articles on the German situation which did not deal in generalities rather than in particular concrete instances of what went on in specific places. I have tried to be as accurate as possible, documenting what I have written.

So far as I know no articles appeared in an American magazine on the attempt at suppression of almost all phases of modern art in architecture, painting, sculpture, and to a large extent in music and the theatre. I have written two other articles, one on painting and one on the first meeting of the Kampfbund für Deutsche Kultur in Stuttgart at which almost incredible speeches were made in an attempt to nationalize philosophy, science, history, as well as art, architecture, and so forth. I will be glad to send you these articles if you think they might be of use in the Yale Review.

Incidentally it is almost comic that Germany, the chief home of modern architecture, should be trying to get rid of it while Italy, until recently dominated by conservative and reactionary architecture, has now gone over officially to the International Style.

May I trouble you to return the enclosed article fairly soon should you not be able to use it as another periodical is interested in it.

Very sincerely yours,

AHB

John Hay Whitney, Esq.
14 Wall Street
New York City

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Barr

Whitney

P.S. Should you be interested in this article I should say now that I would have to sign it "anonymous" in order to protect my friends in Stuttgart.

P.P.S. I am enclosing also the article on the Kampfbund. Both this and the architecture article could, of course, be cut a good deal following the directions of an editor.

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Barr

Whitney

December 5, 1933

Dear Mr. Whitney:

I have made inquiries from Hopner's dealer, Frank K. M. Rehn, 683 Fifth Avenue, about the price of the "Night Windows." The asking price is $1800. which is rather less than I expected. If you wish me to bargain for you won't you name a price which I may quote?

There seems to be some uncertainty about the large picture of the theatre, "Two on the Aisle." Apparently Mr. Bentley has changed his mind and is not quite sure what he wants to do about it. As I understand you were more interested in the "Night Windows" anyway. I am inclined to think it is a more original and interesting picture. However, if you wish to make a bid on the "Two on the Aisle" I would be glad to forward it to Mr. Rehn.

I am revising two of my articles on the Nazi attitude towards cultural matters and will send them to you shortly.

It was a great pleasure to see you in the Museum. I wish you could visit us more frequently.

Very sincerely yours,

P.S. Have you a printed statement or report on the technicolor experiments which I hear you are interested in? I would like to have them for the moving picture section of our library.

John Hay Whitney, Esq.
14 Wall Street
New York City

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Barr Whitney

June 26, 1933

Dear Mr. Whitney:

Your letter of June 22nd concerning an article on modern art for the Yale Review interests me very much. I understand that you are principally interested in a discussion of contemporary work in America.

My first suggestion would be an article on nationalism in (contemporary) American art by Forbes Watson. As editor of The Arts Mr. Watson has been at the very center of the American art world and seems to me to combine a stimulating style with a very direct and many-sided knowledge of the subject. He is not a thorough scholar in the academic sense but he writes with conviction and courage.

A more scholarly critic is Virgil Barker who has been engaged for some years upon an ambitious history of American painting. His writing is somewhat more florid than Mr. Watson's.

Lloyd Goodrich has just published an authoritative book upon Thomas Eakins and is deeply interested in the native American spirit in painting. His writing is solidly thought out but occasionally awkward.

Holger Cahill has been director of several of the Museum's exhibitions this year. He has had a good deal of experience both as a museum man and as a journalist. He also is interested in the problem of American art, to some extent from a sociological point of view.

If you are interested in modern American architecture I would recommend Mr. Philip Johnson, chairman of the Museum's Architectural Department, as among the most advanced of our younger architectural critics. Mr. Johnson is equally an authority upon contemporary European architecture.

As I am a subscriber to the Yale Review I feel a special interest in your problem. Should these names be inadequate please let me know. I wish to put myself at your service in any way that I can.

Very sincerely yours,

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P.S. Mr. Watson can be addressed in care of College Art Association, 137 East 57 Street. Mr Lloyd Goodrich can be addressed in care of the Whitney Museum of American Art, 10 West 8 Street. Mr. Cahill can be addressed in care of this Museum.

A.H.B.

John Hay Whitney, Esq.
14 Wall Street
New York City

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JOHN HAY WHITNEY
14 WALL STREET
NEW YORK

June 22nd, 1933.

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

Dear Mr. Barr:

The Editors of The Yale Review are anxious to obtain for inclusion in its pages an article on Modern Art with special attention to contemporary work in America. Up to the present time we have not been successful in discovering an author who can combine a thorough knowledge of his subject with a readable literary ability. I have thought that you might possibly be able to furnish me with the names of two or three men qualified to write such a piece. If you could furnish me with this information without involving you in a great deal of trouble I should appreciate it very much indeed.

Very sincerely yours,

John Hay Whitney

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Please type and sign

Barr

Willisch
Greenwood
July 29

Dear Miss Willisch

Thank you for the catalog of Modern Ecclesiastical Art.

The exhibition seems to me very well chosen though I would have appreciated a list in the catalog which would give me an exact account of ~~it~~ the contents of the exhibition. ~~Judging by~~ ~~From the illustration~~ The illustration of the sculpture impress me rather more than the architecture. Some of the churches seem to me decidedly mediocre, ~~I am~~ but the ~~I am~~ altar furniture is, much of it, very fine.

I congratulate you especially on having secured the Nolde Abendmal from Halle. Three years ago I tried repeatedly and in vain to borrow this powerful picture for our German Painting exhibition.

I feel that this show should be a revelation to our American clergy if they could be induced to attend. Theological students, clergymen, ~~deacons~~ ~~church architects~~ and all church committees ought to be forced to see ~~it~~ these things - both Catholic and Protestant. ~~Americans~~ Will American church people ever come to realize the ~~[illegible]~~ deplorably

For instance I do not feel sure as to whether the sculpture is represented by original or merely by photographs.

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feeble and stagnant condition of American ecclesiastical art and architecture? This exhibition showed what they up if anything can.

I wish that our museum could ~~should~~ show these things - but our schedule is full and unless some unforseen accident occurs we would not be able to, save possibly late next spring. However you must not count on this.

~~My sincerely yours.~~

I would appreciate having some word as to the progress of your schedule.

sincerely yours

Alfred H. Barr Jr.

P.S. I have shown the catalog to my father who is a Professor at the Presbyterian Theological Seminary in Chicago. He is greatly impressed and wishes to write you a word of commendation independently.

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Barr Willoughby

Goodspeed Hall
University of Chicago
Chicago, Ill.

December 30, 1933.

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

Dear Mr. Barr:

This note is to thank you very warmly for the reprint of your article on "Russian Ikons". I shall be selfish enough to keep this copy.

If you have time, just let me know how you like my icon of the Triumphal Entry, which I used on my Christmas card this year. Later, when I can get it photographed, I will send you a print of another icon I purchased in Russia this Summer - a very modern item, but a copy of a fine old type, if I mistake not.

Recently I saw the Jaffé print of the Rubylov "Trinity" at the Art Institute, and I admired it very much.

A good New Year to you.

Sincerely yours,

Harold R. Willoughby

HRW:cb

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Willoughby

Barr

January 10, 1934

Dear Dr. Willoughby:

May I thank you for the re-print of your interesting and scholarly article on Codex 2400. It puts my popular essay on ikons quite to shame.

I did like your Christmas card very much indeed. Some time I hope I may have the pleasure of meeting you.

Cordially yours,

AHB

Dr. Harold R. Willoughby
New Testament Department
The University of Chicago
Chicago, Illinois

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Willoughby

Barr

December 16, 1933

Dear Professor Willoughby:

I am very much pleased that you should have found my article on Russian arts useful. I happen to have a few copies of the reprint left. It is a pleasure to send you one.

I have just read an announcement of the publication of a series of reproductions of Russian icons. I have seen them and they are not first rate. The best is No. 93, the Rublyov "Trinity" from Sergievo. This icon has been superbly reproduced on a much larger scale by Jaffé. Should you be interested, you can probably obtain this in Chicago through Brentano's or by writing to Raymond and Raymond at 40 East 49th Street, New York.

It may interest you to know that our museum has for some time been negotiating for the loan of a large group of facsimiles of Russian mural paintings.

Very sincerely yours,

Professor Harold R. Willoughby
The University of Chicago
127 Goodspeed Hall
Chicago, Illinois

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The University of Chicago
127 Goodspeed Hall

December 11, 1933.

Rev. Alfred H. Barr
840 Chalmers Place
Chicago, Ill.

Dear Dr. Barr:

In January, 1931, your son published in The Arts (Vol. 17, pp. 234-51) a very superior article on "Russian Icons". At the time I purchased an off print of it when the loan exhibition of the Soviet Government was at the Art Institute. It was so excellent for reference that I took it to the Soviet Union with me last Summer. In a moment of generosity I gave it to a young artist friend who is trying to get himself started in Moscow. Since my return to the United States I've been trying in vain to replace it. Can you tell me where I may get a copy?

Your help will be more than appreciated.

Cordially yours,

Harold R. Willoughby

HRW:cb

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Barr

Wilson

September 18, 1933

Dear Susanna:

We are very grateful to you for having confronted your mother a second time with our problem. Since I last wrote we have had several letters which were the direct result of your mother's influence. Nothing has been decided as yet but important channels have been opened up by her.

I am glad you like being a country gentlewoman. Keep on having one as long as you can for New York has been either hot or rainy.

I look forward to seeing you when you come down and to introducing you to Mrs. Barr. Incidentally I don't know your New York address but realize that you may wish to keep it secret for your mother's sake. You might, however, send me your telephone number though I suppose I can get it through Jane. Thanks again and best wishes.

Sincerely,

AHB

P.S. The recorder still tootles though less frequently.

Miss Susanna Wilson
The Brick House
River Road
New Castle, Maine

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(1)

Wednesday

THE BRICK HOUSE
RIVER ROAD
NEW CASTLE, MAINE

Dear Alfred B

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in need of being

reassured.

to John Barr
Fay Whitney
14 Wall
from AHB Barr Jr

(2)

The fact is that mother came here only a short while before Labor Day, and so that was the first time I could talk to her about the project. She seemed (I'm sorry to say) rather dubious, but said she had long ago mailed a letter of instructions to you or the museum

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Wednesday (1)

THE BRICK HOUSE
RIVER ROAD
NEW CASTLE, MAINE

Dear Alfred Barr;

My apologies for having delayed so long in answering a letter which seemed anxious and therefore in need of being reassured.

The fact is that matters (2) came here only a short while before Labor Day, and so that was the first time I could talk to her about the project. She seemed (I'm sorry to say) rather dubious, but said she had long ago mailed a letter (instructions to you or the Museum

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telling who were the proper people etc.

I expect you are back in New York by now - if you are, I envy you. I am at our house in Maine and enjoying rather that sensation of being landed gentry which I never feel to have and be ashamed of afterwards. We are even thinking of retiring on a feudalistic basis in case of the disruption of civilization; maybe there would be scope for young talent in designing houses for the serfs -

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(5)

of the country.

Hoping I shall soon see you there

Susanna Wilson

P.S. My best wishes to your recorder

S.

(4)

THE BRICK HOUSE
RIVER ROAD
NEW CASTLE, MAINE

Mother left for Washington Sunday - out of sheer nerousness as far as I could make out - Are you going to send representatives there? Really I imagine N.Y. is a much better position from which to raise the cultural level