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Gross Clinic XVIII Ingersoll

ELLIS AMES BALLARD
BOYD LEE SPAHR
FREDERIC L. BALLARD
SCHOFIELD ANDREWS
R. STURGIS INGERSOLL
CHARLES I. THOMPSON
WILLIAM R. SPOFFORD
ALLEN HUNTER WHITE
HENRY B. COXE, JR.
JOHN V. LOVITT
WARWICK POTTER SCOTT
MORRIS CHESTON
ROBERT BRIGHAM
DUDLEY T. EASBY, JR.
KNOX HENDERSON
T. BURNS DRUM

LAW OFFICES
BALLARD, SPAHR, ANDREWS & INGERSOLL
1035 LAND TITLE BUILDING
PHILADELPHIA

ROBERT VON MOSCHZISKER
OF COUNSEL

RITTENHOUSE 51-16

May 23,1932

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

Dear Mr. Barr,

Your procedure as outlined in your letter of May 21st is the best line you could have taken.

I do not hold out much hope, as there is a marked tendency against our view.

The next time I see you I will tell you more of the details.

Very truly yours,

R. H. Ingersoll

RSI/BR

Catalog
Many will see picture
Advertising College.
Name featured publicity.
Philadelphia Art.

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Hm

Ingersoll

ELLIS AMES BALLARD
BOYD LEE SPAHR
FREDERIC L. BALLARD
SCHOFIELD ANDREWS
R. STURGIS INGERSOLL
CHARLES I. THOMPSON
WILLIAM R. SPOFFORD
ALLEN HUNTER WHITE
HENRY B. COXE, JR.
JOHN V. LOVITT
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PHILADELPHIA

ROBERT VON MOSCHZISKER
OF COUNSEL

RITTENHOUSE 51-16

September 30,1932

Museum of Modern Art,
New York City.

Gentlemen:

I regret very much, but I feel that it would be a waste of effort for your committee to come to Philadelphia to discuss with the Board of Trustees and the Dean of The Jefferson Medical College the matter of loaning the Eakins painting.

They feel it plays such an important part in the lives of the students that it should remain on the college walls.

Very truly yours,

R. Sturgis Ingersoll

RSI/BR

Conform with Cahill
at house
Dine Lewisohn + Clark
7.30
Wed. Oct 12

Mrs R. to write
Catalog -
Many will see picture
Advertising College.
Name featured publicity.
Philadelphia Art.

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Pathetic Song Corcoran - secured.
Brown - Brooklyn Mus. - Seminolen
Turning Stalk Boat - Cleveland Director return today.
Another - Cohens - A man's portrait

TRUSTEE MEETING

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ELLIS AMES BALLARD
BOYD LEE SPAHR
FREDERIC L. BALLARD
SCHOFIELD ANDREWS
R. STURGIS INGERSOLL
CHARLES I. THOMPSON
WILLIAM R. SPOFFORD
ALLEN HUNTER WHITE
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MORRIS CHESTON
ROBERT BRIGHAM
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KNOX HENDERSON
T. BURNS DRUM

LAW OFFICES
BALLARD, SPAHR, ANDREWS & INGERSOLL
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PHILADELPHIA

ROBERT VON MOSCHZISKER
OF COUNSEL

RITTENHOUSE 51-16

May 10th, 1932

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

Dear Mr. Barr,

I will take up with the Board of Trustees the matter of loaning the "Gross Clinic". I cannot give much hope, however, that the request will be granted.

Eighteen months or so ago I finally persuaded the Board to make the loan to our own Museum, but the resolution just got through! However, I will take the matter up at our next meeting.

Very truly yours,

RSI/BR

I couldn't get it in. Very sincerely,

In view of all the circumstances, the Board have decided that the picture is not available for loan purposes.

Believe me,

Very truly yours,

R. Sturgis Ingersoll, Esq.
Penllyn, Pennsylvania

Dean.

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Ingersoll

THE JEFFERSON MEDICAL COLLEGE OF PHILADELPHIA

OFFICE OF THE DEAN
TENTH AND WALNUT STREETS

11 West 53 Street
May 9, 1932

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

Dear Mr. Ingersoll:

If I am not mistaken, you are a trustee of the Jefferson Medical College and were good enough, two years ago, to support our request for the Eakins "Gross Clinic."

Next fall, as you have perhaps heard, we are planning an exhibition of American paintings for which we hope to borrow many important pictures. I believe that we will be able to borrow the "Portrait of Whistler's Mother" from the Louvre, and hope most ardently that the Jefferson Medical College will not a second time refuse to lend their great Eakins picture which has not been seen in New York since 1918.

According to Dean Patterson, Commencement prevented the loan two years ago, but as this exhibition will be in the fall I think we may have better luck. Have you any suggestions to make as to any influence that we might be able to use?

Very sincerely,

H Penn

R. Sturgis Ingersoll, Esq.
Penllyn, Pennsylvania

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3d Am

Jefferson

THE JEFFERSON MEDICAL COLLEGE OF PHILADELPHIA

OFFICE OF THE DEAN
TENTH AND WALNUT STREETS

May 18, 1932.

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

My dear Mr. Barr:

I have again conferred with the members of our Board with regard to the loan of "The Gross Clinic".

We are all very appreciative of the compliment implied in your desire to exhibit the picture, but do feel that its proper place is here on the walls of the College and that its absence creates a void not easily filled since it occupies a very prominent place. I enclose herewith a photograph which shows you how important it is to the appearance of our entrance to have this painting constantly on view. The matter of the Session is not important since there is a constant stream of students and others during the entire year.

The picture is so large as to make it impossible to take it out of the building through any window or door. In order to get it into place it was necessary, at very considerable expense and possible damage to the front, to remove a portion of the glass front shown in the photograph. Hence I was in the position of the fellow who had built the boat in his cellar and had no way of getting it out, only the picture was on the outside and I couldn't get it in.

In view of all the circumstances, the Board have decided that the picture is not available for loan purposes.

Believe me,

Very truly yours,

Russ V. Patterson

Dean.

14 2

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3a7m

Jefferson (Johnson)

copy.

JEFFERSON MEDICAL COLLEGE,

1521 Packard Building,

philadelphia, Pa.

May 17th, 1932.

Mr. A. Conger Goodyear, President,
The Museum of Modern Art,
570 Lexington Ave., New York City.

Dear Mr. Goodyear:

Replying to your letter of May 14th, the subject of loaning the Eakins painting "The Gross Clinic" was considered yesterday by the Board of Trustees, which decided to adhere to the established practice of not lending any of the paintings belonging to the Jefferson Medical College.

Very truly yours,

(Signed) ALBE B. JOHNSON,

president.

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3d Am

Jefferson
(Patterson)

11 West 53 Street
May 9, 1932

My dear Dean Patterson:

You may recall our correspondence of two years ago about the possibility of borrowing for exhibition in New York the great painting of "The Gross Clinic" by Thomas Eakins, now in the possession of Jefferson Medical College. Unfortunately the Exhibition came during the month of May so that the painting would have been absent from the College during commencement, the time when students and alumni would especially wish to see it. The Museum had, therefore, to proceed reluctantly with its exhibition without this very important picture.

We are now planning an exhibition of American paintings which we feel will be unique in the history of American art. We are sparing no expense to assemble the finest possible group of American pictures. The French Government is expected to send Whistler's portrait of his mother from the Louvre, and other paintings of nearly equal importance will be selected.

As you know, the "Gross Clinic" is generally considered Eakins' masterpiece. It has not been seen in New York since 1918. Since that time Eakins' reputation has increased manifold so that an eager public would await a second exhibition of this extraordinary picture which we would seek to give the position of honor in the Museum's galleries. The Exhibition is to open in the autumn of this year about November first and will run through Christmas.

On behalf of the Trustees of the Museum may I ask you to give the question of this loan your careful consideration. The exhibition of the "Gross Clinic" in New York would do a great service to American art and would, I think, enhance the reputation of the Jefferson Medical College which has the great good fortune to possess this master work.

Very sincerely,

A Barr

R. V. Patterson, Esq., Dean
The Jefferson Medical College of Philadelphia
Tenth and Walnut Streets
Philadelphia, Pennsylvania

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THE JEFFERSON MEDICAL COLLEGE OF PHILADELPHIA

Jefferson Med. Col. of Phila.

OFFICE OF THE DEAN
TENTH AND WALNUT STREETS

April 15, 1930.

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

My dear Mr. Barr:

At a recent meeting of the College Committee of the Board of Trustees of the Jefferson Medical College, I presented your request for the loan of the Eakins painting "The Gross Clinic".

The members of the Committee were most sympathetic with the purposes of your organization and appreciate your desire to include this painting in the exhibition.

However, it was not deemed expedient at this time to make further loan of this picture, the absence of which from a place of honor in our own College Building at a time when it is being visited by a large number of interested Alumni and other medical men, is not considered in the best interests of the College.

Very truly yours,

R. V. Cameron

Dean.

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6th Show

March 28, 1930.

Dean R. V. Patterson,
Jefferson Medical College of Philadelphia,
10th and Walnut Streets, Philadelphia, Penna.

My dear Dean Patterson:

We are delighted to know that you will consider sympathetically our request to borrow The GROSS CLINIC and await further news with great interest.

Yours very sincerely,

Dean.

OFFICE OF THE DEAN
TENTH AND WALNUT STREETS

THE JEFFERSON MEDICAL COLLEGE OF PHILADELPHIA

March 27, 1930.

Jefferson
Patterson

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Jefferson
Pattersons

THE JEFFERSON MEDICAL COLLEGE OF PHILADELPHIA

OFFICE OF THE DEAN
TENTH AND WALNUT STREETS

March 27, 1930.

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

My dear Mr. Barr:

I have your letter of March 25th, requesting the loan of the Eakins painting of "The Gross Clinic.".

The request will be given consideration and a definite answer communicated to you later. In the mean time I can only say that we are, of course, sympathetic with your work and endeavors, and appreciate your desire to exhibit the painting in our possession.

Very truly yours,

R. V. Pearson

Dean.

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3d Am N Rocke.

26 Broadway
New York

May 17, 1932

Dear Mr. Barr:

Thank you very much for your letter of the 16th concerning the exhibition to be held next fall by the Museum of Modern Art. I will do what I can about the "Gross Clinic".

I was terribly glad to hear that you are taking a three months vacation this summer. I do hope you get a good rest, which you certainly deserve, as this has not been a very restful winter.

Sincerely,

Nelson

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

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26 Broadway
New York

May 14, 1943

Dear Alfred:

I received your letter of the 13th concerning the "Gross Clinic" by Thomas Eakins. On looking over the list of trustees of the Jefferson Medical College I find that the only one I know personally is Walter H. Lippincott. I shall write him with great pleasure. Mary will doubtless know several of the others and I am sure she will be very glad to write them concerning this picture.

Would it be possible for you to write me a note giving a few more facts about the exhibition which the Museum of Modern Art is having next fall so that we may incorporate them in our letters.

Very sincerely,

Nelson

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

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Ely

January 3, 1933

Dear Mrs. Ely:

At the close of the second month of our Exhibit on of American Painting and Sculpture I want to thank you for the loan of your Weir watercolor entitled "Twyford Bridge".

You may be interested to know that for the first two months of our Exhibition the attendance was 63,290.

With best wishes for the New Year, I am

Sincerely yours,

President.

Mrs. C. Page Ely
1120 Fifth Avenue
New York City

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Ely

November 9, 1932

Dear Mrs. Ely:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

Your Weir watercolor is a fine contribution to the Exhibition, and we are very fortunate to be able to include it in our most important American exhibition.

Very sincerely yours,

C

Mrs. G. Page Ely
1120 Fifth Avenue
New York City

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Ford

December 31, 1932

Dear Mr. Ford:

The exhibition of American Painting and Sculpture has now completed its second month. The attendance to this time has been 63,441. Your picture "Classic Landscape" by Charles Sheeler I am sure you will agree with us well deserves inclusion in the exhibition as representing an important living artist at his highest level.

We wish to express our appreciation to you for your generosity in making this loan and at the same time wish you a most happy and prosperous New Year.

Very sincerely yours,

President.

Edsel B. Ford, Esq.
Dearborn, Michigan

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Ford

November 9, 1932

Dear Mr. Ford:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

Your Sheeler landscape is a fine contribution to the Exhibition, and we are very fortunate to be able to include it in our most important American exhibition.

Very sincerely yours,

C

AJL:HB

Edsel B. Ford, Esq.
Dearborn, Michigan

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Ford Ford

get rus R.'s picture

EDSEL B. FORD
DEARBORN

1932

Sep. 13,
1932

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd St.,
New York City.

Dear Sir:

Your letter of August 12th asking if Sheeler's "Classic Landscape" could be loaned for your exhibition this fall, has just had Mr. Ford's attention.

He asked me to explain that this picture covers in an appropriate way a bit of wall space in his home which needs treatment, and it therefore is not practicable to spare the picture during the approaching seasons.

I am sorry you cannot be offered a more favorable answer in this instance.

Yours very truly,

A. J. Lepine

Secretary to Edsel B. Ford

AJL:HB

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Ford

EDSEL B. FORD
DEARBORN

August 26, 1932

Aug. 22,
1932

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd St.,

The Office of Edsel Ford, Esq.
Dearborn, Michigan

Dear Sir: ATTENTION Mr. A. A. Backus

Dear Mr. Backus: absence of Mr. Ford, I wish to acknowledge your letter of August 12th concerning the painti[illegible] Sheeler, which you wish to exhibit at the Museum [illegible] ary 1, 1933.

Thank you for your kind letter of August 22nd. I do hope it will be possible for Mr. Ford to lend us Charles Sheeler's "Classic Landscape" for our American exhibition.

Very sincerely yours,

To date we have been unable to locate [illegible] one of the rooms at Mr. Ford's residence. However, as soon as [illegible] which will be the early part of September, we shall endeavor to get an expression from him as to whether or not he would care to loan this painting for your exhibit.

Regretting our inability to give you a definite answer at this time, I am

Yours very truly,

A A Backus

Office of Edsel B. Ford

AAB:HB

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Ford

EDSEL B. FORD
DEARBORN

Aug. 22,
1932

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd St.,
New York City.

Dear Sir:

In the absence of Mr. Ford, I wish to acknowledge your letter of August 12th concerning the painting "Classic Landscape" by Charles Sheeler, which you wish to exhibit at the Museum of Modern Art from October 30, 1932, until February 1, 1933.

To date we have been unable to locate the painting, which we believe is locked up in one of the rooms at Mr. Ford's residence. However, as soon as Mr. Ford returns from the east, which will be the early part of September, we shall endeavor to get an expression from him as to whether or not he would care to loan this painting for your exhibit.

Regretting our inability to give you a definite answer at this time, I am

Yours very truly,

AA Bachus

Office of Edsel B. Ford

AAB:HB

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Ford

Am

August 12, 1932

Dear Mr. Ford:

The Museum of Modern Art is planning an important exhibition of American paintings opening late in October, in which a number of contemporaries will be included.

One of the pictures which we should very much like to include in the exhibition is a fine example of the work of Charles Sheeler entitled "Classic Landscape" which, I believe, is now on view at one of the Ford plants. I am informed that the picture is in your collection. We should very much like to borrow it for the exhibition which opens about October 30th and will continue until about February 1st, 1933.

Very sincerely yours,

HC

Executive Secretary.

Edsel Ford, Esq.
Dearborn, Michigan

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French Consul

October 29th, 1932

Count de Fontnouvelle
French Consul General
41 East 57th Street
New York

Dear Sir:

The Museum of Modern Art is honoured to learn that you will appoint a representative of France to be present on the occasion of the opening of the Exhibition of American Painting and Sculpture in which the masterpiece by James McNeil Whistler, "The Portrait of the Artist's Mother" will be on display.

We understand that the representativd will be at the Museum of Modern Art at four-thirty on Monday, October 31st, 1932.

We are enclosing a formal invitation.

Sincerely yours,

Executive Secretary.

ARB/f
Enclosure.

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French Ambassade

XX

Ambassade
de la République Française
aux Etats-Unis.

Washington, le October 26, 1932.

COUNT DE
FONTENOUVELLE
FRENCH CONSUL
GENERAL

Dear Sir,

It would have been a great pleasure for me to attend the opening of the exhibition of American Art on October 31st, so much the more so that the exhibition contains that precious work of art, the "Portrait of His Mother" by Whistler.

Unfortunately, I sincerely regret not to be able to do so. I have just returned a few days ago from Europe and my several engagements and the pressure of work in Washington do not permit me to leave the Capital at the moment.

Should you desire to have a representative of France for the occasion, I suggest that you send an invitation to the French Consul General in New York.

Very truly yours,

Claudel

Mr. A. Conger Goodyear,
President,
The Museum of Modern Art,
11 West 53rd Street,
New York,
N. Y.

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French
02

October 25th, 1932.

To His Excellency,
The French Ambassador,
Washington, D.C.

My dear Sir:

I sincerely trust that it may be possible for you to be present at the formal opening of our exhibition of American Art on ~~November first~~ October thirty-first.

As you undoubtedly know, we have been so fortunate as to secure from the Musee du Louvre Whistler's "Portrait of His Mother", which is by far the most important picture included in the exhibition. It is my feeling that such generosity will provide a real contribution toward the friendly relation that I hope may always continue between France and the United States.

If your Excellency is able to accept our invitation and will advise me of the time of your arrival in New York, it will give me great pleasure to meet you and bring you to the exhibition.

Sincerely yours,

President.

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CHARGE TO THE ACCOUNT OF MUSEUM OF MODERN ART

Claudel

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

Form 2-C

October 24, 1932

S.E.M. PAUL CLAUDEL
FRENCH EMBASSY
WASHINGTON, D.C.

THE FAVOR OF YOUR PRESENCE IS REQUESTED AT THE OPENING OF THE EXHIBITION OF AMERICAN PAINTING AND SCULPTURE RETROSPECTIVE AND CONTEMPORARY AT THE MUSEUM OF MODERN ART, ELEVEN WEST FIFTY-THIRD STREET, NEW YORK, ON MONDAY OCTOBER THIRTY-FIRST, AT FIVE O'CLOCK.

A. CONGER GOODYEAR
PRESIDENT

in the rooms where we propose to show the sculpture are only 9½ feet high, so you can readily see that the large Lincoln could not be shown at all, and the Farragut would not appear to good advantage. The Lincoln is by far the best known and in many people's opinion, the finest work that your father ever did. Furthermore, one of his special contributions to sculpture was the development of low relief work, and as a example of this, I think "The Baby Homer" is one of the finest.

It would be from our point of view most unfortunate if your father was not represented at all. We propose to show one work of John Quincey Adams Ward, and this work, with that of your father's, we count as the real beginning of American sculpture.

I am sorry to say that I am sailing for Europe on Monday, but I hope on further consideration that you will feel that the purpose we have in mind, viz.; To show the best work that has been done by American artists during the last seventy

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Saint-Gaudens

570 Lexington Ave.,
August 23rd, 1932.

Homer Saint-Gaudens, Esq.,
Windsor, Vt.

My dear Saint-Gaudens:

I am very sorry indeed to know by your letter of the 21st that you feel that the proposed exhibition of your father's work is not satisfactory. The fact of the matter is our room is very limited, and the largest representation given to any sculptor according to our present plans is two examples of his work.

What we have intended to do is to exhibit what seems to us to be the best work of the artists who have contributed something definite to the development of their art in this country. As you know, we would have been glad to show the Farragut, the Lincoln or the Shaw Memorial if they had been available in a size and medium to present to good advantage in our Museum. Despite the objection to showing a plaster cast, I had hoped very much that the Shaw Memorial might not be too large, but I found on investigation that it is.

I do not believe that you have seen our quarters. The ceiling in the rooms where we propose to show the sculpture are only 9½ feet high, so you can readily see that the large Lincoln could not be shown at all, and the Farragut would not appear to good advantage. The Lincoln is by far the best known and in many people's opinion, the finest work that your father ever did. Furthermore, one of his special contributions to sculpture was the development of low relief work, and as a example of this, I think "The Baby Homer" is one of the finest.

It would be from our point of view most unfortunate if your father was not represented at all. We propose to show one work of John Quincey Adams Ward, and this work, with that of your father's, we count as the real beginning of American sculpture.

I am sorry to say that I am sailing for Europe on Monday, but I hope on further consideration that you will feel that the purpose we have in mind, viz.; To show the best work that has been done by American artists during the last seventy

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years as worth while, and that considering our limitations and and the fact that the work of no artist is being emphasized, the presentation of two of your father's works will be satisfactory to you. If there were a cast of the Lincoln larger than the production 3 ft. 5 in. high to which you referred in your previous letter, but not too large for our quarters, we would be glad to have it. The small cast was not suggested for any other reason than that it seemed to be the only one available which we could show.

Perhaps you will have time to reply to this letter before I sail. I do hope so, for I feel it would be most unfortunate not to include a good presentation of your father's work.

Sincerely yours,

President.

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St Gaudens

August 22, 1932

Mr. Conger Goodyear
570 Lexington Avenue
New York, New York

My dear Goodyear:

Dear Mr. Saint-Gaudens:

Mr. Goodyear tells me that you have kindly consented to lend us a cast of the "Lincoln" by your late father for our forthcoming American exhibition.

The exhibition opens late in October and continues until February first, 1933. May we count on having this fine work for the exhibition?

The Museum will, of course, take care of transportation and insurance. Can you let me know what the insurance valuation is?

Thank you very much for your coöperation.

Very sincerely yours,

HC

Homer Saint-Gaudens, Esq., Director
Carnegie Institute
Pittsburgh, Pennsylvania

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C O P Y

August 21, 1932

Mr. Conger Goodyear
570 Lexington Avenue
New York, New York

My dear Goodyear:

I have your letter of August the eighteenth.

Your suggestion that you represent my Father only by the Reduction of the Standing Lincoln and the Bas-relief of me in the forthcoming Exhibition of Painting and Sculpture in the Museum of Modern Art I deem inadequate.

I quite understand your objection to plaster, but under the circumstances I see no alternative.

Since none of the larger works, neither the Shaw, Farragut, nor Lincoln suggested by you to me in your letter of July the sixteenth seem to you now available as a nucleus for the small objects suggested by me to you in my letter of July the twentieth, I would suggest that a practical group of my Father's work could be made up of

Either The Adams Memorial	Height	8' 3/4"	Width	5' 2"	Depth	4' 10"
or the Full size Amor Caritas	"	8' 9"	"	4' 3"	"	1' 3"
or the Dr. McCosh	"	8' 5"	"	4' 10½"	"	2' 6"
With, if you wish, The Sherman Bust	"	2' 7"	"	2' 8"	"	1' 1"
And possibly The Round Stevenson	3' in diameter					

And as many of the following reliefs as you please

The Bastien LePage	Height	14-1/2"	Width	10-1/2"
or Samuel Gray Ward	"	2' 6-3/4"	"	2' 1"
or Dr. Henry Schiff	"	7-1/4"	"	6-1/2"
or Homer Saint-Gaudens as a Baby	"	19-7/8"	"	10"

Many of these works are controlled by The Augustus Saint-Gaudens Memorial. Since your Exhibition is not to open until November first, however, I am hopful that the Trustees of the Memorial would permit you to have them.

I would not care to contribute to an inadequate group such as you have suggested in your letter of August eighteenth any work controlled by me. If this group establishes the limit of what you consider proper, I protest against my Father's work being shown at all.

Sincerely,

STG/Q

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Saint-G

570 Lexington Ave.,

August 18th, 1932.

Homer Saint-Gaudens, Esq.,
Windsor, Vt.

My dear Saint-Gaudens:

I find that the cast of the Shaw Memorial in Buffalo is too large to attempt to move, and any way would not look well in our somewhat limited quarters. I dont like the idea of showing anything in plaster if that can be avoided, for any sculpture suffers when shown in this medium. Therefore, I think we will have to give up the idea of the full sized Lincoln or the Farragut.

All things considered, it seems to me the best thing to do is to use the Lincoln reduction which you have at Tiffany & Co. and the bas-relief of yourself - The Baby - of which I have a copy. I hope that this will be satisfactory to you.

I am sailing on August 30th. If there is anything that you want to take up with the Museum people in regard to the matter, will you kindly address Mr. Holger Cahill, who is in charge of the exhibition, and he can be reached at 11 West 53rd St., New York.

Sincerely yours,

Conger Goodyear

+Copy to H. Cahill.

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570 Lexington Ave.,
July 22nd, 1932.

Albright Art Gallery,
Attention of Miss Mason,
Buffalo, N.Y.

Dear Miss Mason:

Will you please let me know the dimensions of the cast of the Shaw Memorial by Saint-Gaudens, now in the Gallery?

Sincerely yours,

President.

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Saint-Gaudens

570 Lexington Avenue,
July 22nd, 1932.

Homer Saint-Gaudens, Esq.,
Windsor, Vt.

My dear Saint-Gaudens:

Thanks so much for your letter of the 20th. We are going to have a meeting to go over the whole sculpture show next week, and I will then write you again further.

The exhibition does not open until the 1st of November, but I expect to leave for Europe late in August, or early in September, and want to get the sculpture part settled before I leave.

I am writing to Buffalo to get the dimensions of the Shaw Memorial.

We greatly appreciate your co-operation.

Sincerely yours,

President.

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570 Lexington Ave.,
July 16th, 1932.

Homer St. Gaudens, Esq.,
c/o Carnegie Institute of Art,
Pittsburg, Pa.

My dear St. Gaudens:

We are going to have an exhibition of American painting and sculpture during the last seventy years as our opening show for the coming season. In this exhibition we intend to show the best work that has been done during this period in America irrespective of schools. We would like very much to include one of the works of your Father.

The things that I have in mind are the Shaw Memorial, the Lincoln statue and the Farragut statue. Our selection between these three would be largely governmddby what casts are available for exhibition, and in what medium and size such casts can be obtained. I should personally prefer the Shaw Memorial, but I am very doubtful if that is available in anything except a plaster cast full size, which, as I remember it, would be too large for our purpose on account of the dimensions of our exhibition rooms. Possibly this also applies to the Farragut. I would not like to use a plaster cast, as my sculpture appears at too poor advantage in that medium. I would suppose probably the Lincoln would be the most likely if available in bronze.

I would be glad to have your views.

Sincerely yours,

President.

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Lincoln reduction 3' 5"

Reduction of the full length figure of Victory of Sherman group, mounted on marble base. Height of bronze 3". Height with base 3' 4-1/2"

Puritan reduction 30-3/4" high

Amor Caritas Reduction 39-3/4 by 17-1/2"

Circular relief of Robert Louis Stevenson 3' in diameter

Reduction of Diana of the Tower on bronze tripod
Height of bronze figure 24"

Bas-relief of Homer Saint-Gaudens as a Baby 10" x 20"

Bastien LePage, framed relief 14" by 10"

Head of Lincoln, life size, on marble base

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Guggenheim

January 3, 1933

Dear Mrs. Guggenheim:

At the close of the second month of our Exhibition of American Painting and Sculpture I want to thank you for the loan of your Martin "Westchester Hills".

You may be interested to know that for the first two months of our Exhibition the attendance was 63,290 people.

With best wishes for the New Year, I am

Sincerely yours,

President.

Mrs. Daniel Guggenheim
120 Broadway
New York City

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Guggenheim

MRS. DANIEL GUGGENHEIM
120 BROADWAY
NEW YORK

October 13, 1932 November 9, 1932

Mr. Holger Cahill
The Museum of Modern Art
11 West 53rd Street
New York City

My dear Mr. Cahill:

The steward at Hempstead House has sent me the enclosed pictures of the Westchester Artist painting. He apologizes for the pictures, stating that someone shifted the camera after he had placed it. He hopes that these pictures will serve your purpose.

Very truly yours

P. A. Cahill
Agent

Dear Mrs. Guggenheim:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

Your Martin landscape is a fine contribution to the Exhibition, and we are very fortunate to be able to include it in our most important American exhibition.

Very sincerely yours,

C

Mrs. Daniel Guggenheim
Hempstead House
Port Washington, Long Island

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Guggenheim

MRS. DANIEL GUGGENHEIM
120 BROADWAY
NEW YORK

October 13, 1932

Mr. Holger Cahill
The Museum of Modern Art
11 West 53rd Street
New York City

My dear Mr. Cahill:

The steward at Hempstead House has sent me the enclosed pictures of the "Westchester Hills" painting. He apologizes for the pictures, stating that someone shifted the camera after he had placed it. He hopes that these pictures will serve your purpose.

Very truly yours

F. A. COLLINS
Agent

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Aw

Guggenheim

ADOLPH LEWISOHN & SONS
61 BROADWAY

NEW YORK Sept. 12, 1932

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd Street,
New York City.

Dear Mr. Cahill:

Supplementing telephone conversation I am enclosing copy of letter from Mrs. Roger Straus in which she suggests that a representative of the Museum get in touch with Mr. Collins of Guggenheim Bros.

Yours very truly,

Secretary to Mr. Sam A. Lewisohn

EAW:AR
ALS

I have arranged for the loan of a Homer Martin (Westchester Hills). If you will have the Museum get in touch with Mr. Collins of Guggenheim Brothers (120 Bway) he will arrange the details with them. He has been advised that this is all right.

signed: Mrs. Roger Straus

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Hm.

Guggenheim

COPY

September 10th, 1932

Dear Sam:

I have arranged for the loan of the Homer Martin and if you will have the Museum get in touch with Mr. Collins (c/o Guggenheim Bros., 120 Broadway) he will arrange the details with them. He has been advised that this ia alright.

With kind regards,

Sincerely,

Gladys Straus

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Hoover Jennings

20

THE WHITE HOUSE
WASHINGTON

October 24, 1932.

tober 24, 1932

My dear Mr. Goodyear:

Your telegram of October 21st has been received.

The President regrets exceedingly that the pressure upon him is so great that it will not be possible for him to attend the opening of the Exhibition of American Painting and Sculpture Retrospective and Contemporary at the Museum of Modern Art on Monday, October 31st.

He asks me to assure you of his appreciation of the kindly thought which prompted you to extend the invitation to him.

Sincerely yours,

Lawrence Richey

LAWRENCE RICHEY
Secretary to the President.

Mr. A. Conger Goodyear,
Marine Trust Building,
Buffalo, New York.

247 PARK AVENUE · NEW YORK · TELEPHONE · WICKERSHAM

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CHARGE TO THE ACCOUNT OF MUSEUM OF MODERN ART XX

Hoover

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Form 2-C

OCTOBER 21st, 1932

THE HONORABLE HERBERT HOOVER
THE WHITE HOUSE
WASHINGTON, D.C.

THE FAVOR OF YOUR PRESENCE IS REQUESTED AT THE OPENING OF THE EXHIBITION OF AMERICAN PAINTING AND SCULPTURE RETROSPECTIVE AND CONTEMPORARY AT THE MUSEUM OF MODERN ART, ELEVEN WEST FIFTY-THIRD STREET, NEW YORK, ON MONDAY OCTOBER, THIRTY-FIRST, AT FIVE O'CLOCK.

A. CONGER GOODYEAR
PRESIDENT

O.B.Jennings

Mr. Holger Cahill,
11 W. 53rd St.,
New York City.

O. B. Jennings, Esq.
247 Park Avenue
New York City

247 PARK AVENUE · NEW YORK · TELEPHONE · WICKERSHAM 2-1818

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O. B. JENNINGS

Jennings

Gal. 5 #20

October 24, 1932

October 19, 1932.

Dear Mr. Cahill:

Dear Mr. Jennings:

With reference to my letter of the 17th inst., I wish to amend certain statements which I made therein; namely, it is not a Murphy that I have, but a picture by A. H. Wyant entitled "A Gray Day". The view of the Seine is by Homer D. Martin, not Homer D. Winslow.

Thank you very much for your kind letter about your collection. I am sorry that I did not know about the Wyant and the Martin sooner. Our catalogue had to go to press on the eighteenth.

Very truly yours,

Very sincerely yours,

O B Jennings

Mr. Holger Cahill,
11 W. 53rd St.,
New York City.

O. B. Jennings, Esq.
247 Park Avenue
New York City

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O. B. JENNINGS

1932

October 19, 1932.

Dear Mr. Cahill:

With reference to my letter of the 17th inst., I wish to amend certain statements which I made therein; namely, it is not a Murphy that I have, but a picture by A. H. Wyant entitled "A Gray Day". The view of the Seine is by Homer D. Martin, not Homer D. Winslow.

Very truly yours,

O B Jennings

Mr. Holger Cahill,
11 W. 53rd St.,
New York City.

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Jennings

THE HOUND & HORN INC

October 6, 1932

Dear Mr. Jennings:

The Museum of Modern Art is getting together an important exhibition of American paintings covering the period 1862-1932. We have already been promised some very fine pictures from the Louvre, the Metropolitan, Chicago Art Institute, Corcoran Gallery in Washington, and other museums and private collections.

Among the artists whom we have found it rather difficult to represent with good pictures is the late Ralph Blakelock. I have been informed that you have in your collection a fine example of Mr. Blakelock's work and that you have other works by American artists of the nineteenth century.

Would it be possible for a representative of the Museum to see your collection, and do you think you could spare any of your pictures for such an exhibition? The exhibition will begin November first and continue until February first, 1933.

Very sincerely yours,

C

Walter Jennings, Esq.
247 Park Avenue
New York City

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Kirstein

Kirstein

THE HOUND & HORN INC

#1 20

1932

EDITORS
BERNARD BANDLER II
LINCOLN KIRSTEIN
A. HYATT MAYOR

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

Dear Mr. Cahill:

Thank you so very much for your note. I want to express to you my great admiration for the American Show. I cannot tell you except in detail what a splendid job I think you have done. It is the first time I have had any comprehensive idea of the whole realm of American art.

Yours very faithfully,

Lincoln Kirstein

November 16, 1932

LK/L

545 FIFTH AVENUE NEW YORK CITY TELEPHONE VANDERBILT 3-4418

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Kirstein

November 15, 1932

Dear Mr. Kirstein:

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

Your Lachaise is a fine contribution to the Exhibition, and we are very fortunate to be able to include it in our most important American exhibition.

Very sincerely yours,

C

Lincoln Kirstein, Esq.
545 Fifth Avenue
New York City

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Kirstein

XX

570 Lexington Ave.,
November 14, 1932.

Mr. Lincoln Kirstein,
545 Fifth Ave.,
New York City.

Dear Lincoln:

I want to thank you for the loan of your portrait by Lachaise which you let us have for the Summer Exhibition and which is now in the present American Exhibition. I think this is one of the finest of Lachaise's works; in fact, I do not know of any other I like so well.

We appreciate it very much your letting us have it for such an extended period.

Sincerely yours,

President.

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Kirstein

January 3, 1933

Dear Mr. Kirstein:

At the close of the second month of our Exhibition of American Painting and Sculpture I want to thank you for the loan of your Lachaise "Portrait".

You may be interested to know that for the first two months of our Exhibition the attendance was 63,290 people.

With best wishes for the New Year, I am

Sincerely yours,

President.

Lincoln Kirstein, Esq.
545 Fifth Avenue
New York City

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Pennell

XX

28 October, 1932

Mrs. Joseph Pennell,
449 Park Avenue,
New York, N. Y.

XX c Pennell

MRS. JOSEPH PENNELL
449 PARK AVENUE
NEW YORK CITY

Oct. 27. 1932

Dear Mrs. Goodyear,
It is most kind of you to send me a card of the Private View of the Exhibition of American Painting and Sculpture at the Museum of Modern Art. I am looking forward to the occasion with the greatest pleasure. It will be wonderful to see Whistler's Portrait of his Mother again and I appreciate your remembering my special interest in it.

Yours very sincerely
Elizabeth R. Pennell

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Pennell

XX

28 October, 1932

Mrs. Joseph Pennell,
449 Park Avenue,
New York, N. Y.

My dear Mrs. Pennell:

As I told you in our telephone conversation today, Mrs. W. Murray Crane will call for you at four fifteen, Monday afternoon, October 31, to bring you ofer to the Opening of our Exhibition of American Painting and Sculpture.

We are very glad that you are going to be here for this opening.

Yours very sincerely,

Executive Secretary

ARB/HM

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Pennell

XX

October 25th, 1932.

Mrs. Joseph Pennell,
440 Park Avenue,
New York City.

My dear Mrs. Pennell:

As you have doubtless seen in the newspapers, one of the very special features of our next exhibition will be the "Portrait of the Artist's Mother" by Whistler.

You and Mr. Pennell were so long and intimately associated with Whistler that I hope it will be possible for you to come to the opening of this exhibition.

I take pleasure in enclosing a card of invitation.

Sincerely yours,

President.

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Pennell

October 11, 1932

Mrs. Joseph Pennell
449 Park Avenue
New York City

Dear Mrs. Pennell:

I was terribly sorry to hear about Mr. Kennedy's death. You have been most kind and helpful to us in giving information about Whistler.

Fortunately we have been able to find a Whistler pastel in Rochester. I think I mentioned to you that we are having the portrait of Whistler's mother for our American show.

I hope we may have the pleasure of seeing you at the opening of the exhibition.

Very sincerely yours,

Mrs. Joseph Pennell
449 Park Avenue
New York City

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Pennell

MRS. JOSEPH PENNELL
449 PARK AVENUE
NEW YORK CITY

Oct. 9th 1932

Dear Mr. Cahill,

After our little talk the other day I called up Mr. Kennedy's apartment only to be told that he was very, very low and that it was only a question of a few hours. You probably have seen the announcement of his death in to-day's papers. It means to me the loss of an old and good friend. He could so well have given you the information you asked me for. At one time Mr. Howard Mansfield had, I

October 6, 1932

Mrs. Joseph Pennell
449 Park Avenue
New York City

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Pennell

October 6, 1932

Mrs. Joseph Pennell
449 Park Avenue
New York City

believe a few Whistler Waters - colours but I am not sure whether he had he sold them when he sold his Whistler etchings - So many Whistlers have changed hands of late years that it is hard to keep track of them.

Yours very Sincerely
Elizabeth R. Pennell

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Pennell

October 6, 1932

Dear Mrs. Pennell:

Thank you indeed for your kind note with the information about Whistler. It helped us a great deal.

I hope we may have the pleasure of seeing you at the Exhibition.

Very sincerely yours,

Mrs. Joseph Pennell
449 Park Avenue
New York City

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Pennell

MRS. JOSEPH PENNELL
449 PARK AVENUE
NEW YORK CITY

Oct. 4th. 1932

Dear Mr. Cahill

It was Sir William Boxall who insisted that The Mother must be hung at the Royal Academy Exhibition of 1872 – the same Boxall who years before had painted that charming portrait of Whistler as a boy.

After its return from the U.S., the picture remained in England until 1891 when, at the suggestion of Clemenceau, it was bought by the French Government for the Luxembourg – to find later on its

October 3, 1932

Invitation

Mrs. Joseph Pennell
449 Park Avenue
New York City

Ralph Pulitzer, Esq.
450 East 52 Street
New York City

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present palace in the Louvre -

I am looking forward with much interest to your Exhibition -

I must make my apologies for not having caught your name over the phone - I am afraid I am still what an American friend of mine in London used to call Telephone Shy!

Yours very Sincerely
Elizabeth R. Pennell

Pennell

October 3, 1932

Very sincerely yours,

Mrs. Joseph Pennell
449 Park Avenue
New York City

Ralph Pulitzer, Esq.
490 East 82 Street
New York City

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Pennell

October 3, 1932

Dear Mrs. Pennell:

It was very good of you to write me about Whistler's Portrait of his Mother. It is just the information I need about the picture.

Do you know how long it was in this country before it was sold to the French government? And do you know the first name of the Royal Academician Boxall? We are getting up a retrospective exhibition of American painting from Whistler's time to ur own which opens on November second.

Thank you very much for your helpfulness.

Very sincerely yours,

Mrs. Joseph Pennell
449 Park Avenue
New York City

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Pulitzer

November 9, 1932

Dear Mr. Pulitzer:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

Your Sargent portrait is a fine contribution to the Exhibition, and we are very fortunate to be able to include it in our most important American exhibition.

Very sincerely yours,

C

Ralph Pulitzer, Esq.
450 East 52 Street
New York City

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Pulitzer

October 19, 1932

Dear Mr. Pulitzer:

The Museum of Modern Art is planning an important exhibition of American painting and sculpture covering the period 1862-1932. We are borrowing for the exhibition paintings from the Metropolitan Museum, Corcoran Gallery in Washington, the Art Institute of Chicago, and other leading American museums, and we have been successful in securing Whistler's portrait of his mother from the Louvre.

One of the artists whom we feel we have not represented adequately is the late John Singer Sargent and I know of no portrait of his which represents him in a better phase than the portrait of your father, the late Joseph Pulitzer.

I wrote you a few days ago asking if you knew where the portrait now is and I learned from your secretary that it is in the possession of the Pulitzer family.

I wonder if you would consider lending this portrait for our American exhibition. The exhibition opens November first and continues until February first, 1933.

Very sincerely yours,

C

Ralph Pulitzer, Esq.
450 East 52 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.3

Pulitzer

October 15th, 1932

Mr. Ralph Pulitzer
450 East 52nd Street
New York

Dear Mr. Pulitzer:

We are trying to find a portrait of the late Joseph Pulitzer painted by John Singer Sargent.

The Metropolitan Museum informs us that this portrait was lent for the Sargent Exhibition by Mrs. Joseph Pulitzer. Can you tell us where the portrait now is?

We shall be very grateful for this information.

Very sincerely yours,

HC/a

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Phillips

October 18, 1932.

Mr. Duncan Phillips,
1600 21st Street,
Washington, D. C.

My dear Mr. Phillips:

Because the Exhibition of American Painting and Sculpture, 1862 - 1932, will be an outstanding event and the official opening of our season, Mr. Goodyear has suggested that each Trustee send in names of persons to whom invitations to the opening of this exhibition should be sent.

Won't you send the names to me at the Museum?

Sincerely yours,

Executive Secretary.

ARB/LB

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Phillips

October 11, 1932

Dear Miss Bier:

Thank you very much for the information on the paintings from the Phillips Memorial Gallery. You have been most helpful to us.

Very sincerely yours,

Miss Elmira Bier
Phillips Memorial Gallery
1600 21st Street
Washington, D. C.

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Phillips

CHARGE TO THE ACCOUNT OF Museum of Modern Art

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DAY LETTER		DEFERRED CABLE	
NIGHT MESSAGE		NIGHT CABLE LETTER	
NIGHT LETTER		WEEK-END CABLE LETTER	
SHIP RADIOGRAM		RADIOGRAM	

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Form 2-C

October 10, 1932

Duncan Phillips, Esq.
1600 21 Street
Washington, D. C.

WOULD LIKE TO SUBSTITUTE BACK OF BEAR MOUNTAIN OR MOUNT CHOCORUA FOR MAINE ISLANDS

IS THIS AGREEABLE TO YOU

Cahill, Museum of Modern Art

sents something of the spirit which must have been in the Fullers when they were first painted. Personally I find it very difficult to form any judgment of what his original work was like, looking at the pictures of his as they are today.

Mr. Conger Goodyear, who is in charge of the sculpture end of the Exhibition, is now in Europe and will return next Sunday, the 9th. In a letter to him I suggested that we should invite your fine "Head of Noguchi" by Alfeo Faggi.

I hope that you will find it possible to let us have these things for the exhibition. They will contribute very much to make it a success. Thank you for all your kindness and helpfulness.

Very sincerely yours,

Duncan Phillips, Esq.
1600 21st Street
Washington, D. C.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Phillips

October 3, 1932

Dear Mr. Phillips:

Thank you very much for the photographs which you sent us. The American show is beginning to shape up nicely and I think it will be a good one.

We should like to invite from the Phillips Memorial Gallery the Davies "Along the Erie Canal"; Stefan Hirsch's "New York"; Homer's watercolor "Rowing Home"; Inness' "Lake Albano" and "Gray Day, Goochland". I did not see your "Early Morning, Tarpon Springs" which we had on our original list. I like the "Gray Day, Goochland" very much and think it represents beautifully that type of Inness' work. I should be very grateful to you if you would give me your opinion on which picture you think would be better to represent Inness' late period. I assume these pictures were painted in about the same period.

We should also like to include Marin's "Maine Islands"; Prendergast's "Ponte della Paglia"; Ryder's "Moonlit Cove" and "Dead Bird"; and Fuller's "Ideal Head." Your Fuller is in better condition than any color I have seen and is to me the only existing picture which represents something of the spirit which must have been in the Fullers when they were first painted. Personally I find it very difficult to form any judgment of what his original work was like, looking at the pictures of his as they are today.

Mr. Conger Goodyear, who is in charge of the sculpture end of the Exhibition, is now in Europe and will return next Sunday, the 9th. In a letter to him I suggested that we should invite your fine "Head of Noguchi" by Alfeo Faggi.

I hope that you will find it possible to let us have these things for the exhibition. They will contribute very much to make it a success. Thank you for all your kindness and helpfulness.

Very sincerely yours,

Duncan Phillips, Esq.
1600 21st Street
Washington, D. C.

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Fm Phillips

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NIGHT LETTER		WEEK-END CABLE LETTER	
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Form 2-C

August 23/32

DUNCAN PHILLIPS, ESQ.
1600 - 21ST STREET
WASHINGTON D C

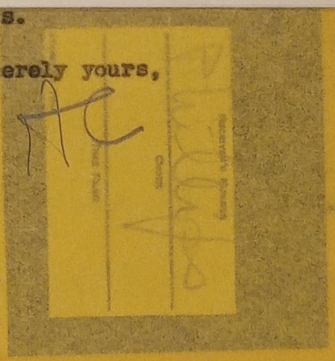
WOULD IT BE POSSIBLE FOR A REPRESENTATIVE OF THE MUSEUM TO SEE YOUR COLLECTION ESPECIALLY THE YOUNGER AMERICANS EITHER THURSDAY OR FRIDAY OF THIS WEEK IN CONNECTION WITH THE AMERICAN SHOW FOR NEXT FALL

MUSEUM OF MODERN ART.

kindness and helpfulness.

Very sincerely yours,

AC



DuncanPhillips, Esq.
Ormsby Lodge
Ebensburg, Pennsylvania

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NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
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Form 16Dbl

NB2 89 DL

Phillips

EBENSBURG PENN 955A SEP 9 1932

MUSEUM OF MODERN ART

11 WEST 53 ST

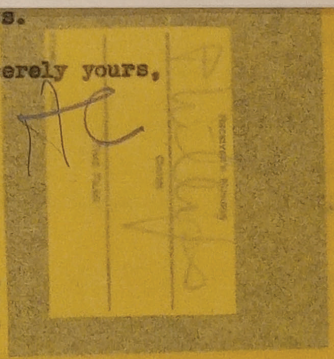
STOREROOM OF GALLERY WILL BE OPEN FOR YOUR VISIT SUNDAY SORRY EVERYTHING WILL BE IN CONFUSION AND THAT MANY IMPORTANT PAINTINGS WILL BE MISSING AS THEY ARE IN OUR TWO HOUSES ALSO REGRET WE CANNOT BE THERE TO MEET YOUR REPRESENTATIVES CUSTODIAN MR MOORE WILL BE INSTRUCTED TO SHOW WHATEVER IS AVAILABLE I HAD PROMISED DAVIES ERIE CANAL HOMER WATER COLOR MARIN WATER COLOR AND WILL

Telephone Your Telegrams to **Postal Telegraph**

kindness and helpfulness.

Very sincerely yours,

DC



DuncanPhillips, Esq.
Ormsby Lodge
Ebensburg, Pennsylvania

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Form 16Dbl

NB2/2 EBENSBURG PENN MUSEUM OF MODERN ART NEWYORK NY

ADD THE LAWSON AND FIENE MENTIONED BY MR CAHILL I STRONGLY URGE TWO MUSEUM SUMMER A MASTERPIECE WHICH CANNOT BE AT THE GALLERY

DUNCAN PHILLIPS.

1038A

..

Telephone Your Telegrams to Postal Telegraph

kindness and helpfulness.

Very sincerely yours,

DuncanPhillips, Esq.
Ormsby Lodge
Ebensburg, Pennsylvania

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Form 16Dbl

~~NA69 84~~ DL

EBENSBURG PENN 425P AUG 23 1932

MUSEUM OF MODERN ART

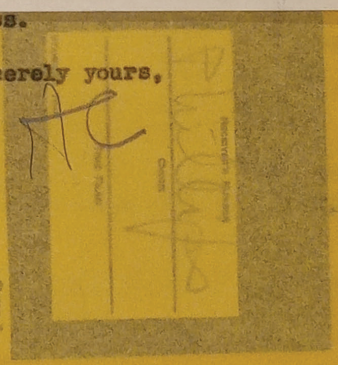
11 WEST 53 ST

VERY MUCH DISAPPOINTED BUT OUR GALLERY IN WASHINGTON IS CLOSED AND WIRED AND THE CUSTODIAN AWAY ON HIS VACATION THIS MONTH IN SEPTEMBER HE WILL BE THERE AS CARETAKER BUT THE GALLERY IS TO REMAIN CLOSED UNTIL SPRING HE COULD SHOW PAINTINGS BY YOUNGER AMERICANS BUT UNDER UNFAVORABLE CONDITIONS OF DISORDER AND

Telephone Your Telegrams to **Postal Telegraph**

kindness and helpfulness.

Very sincerely yours,



DuncanPhillips, Esq.
Ormsby Lodge
Ebensburg, Pennsylvania

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NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
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Form 16Dbl

NA69/2 EBENSBURG PENN MUSEUM OF MODERN ART NEWYORK NY

CONFUSION HOPE YOU WILL LOOK OVER OUR BOOKS ARTIST SEES DIFFERENTLY AND EARLIER ONE COLLECTION IN MAKING ALSO TWO ISSUES OF ART AND UNDERSTANDING AND VARIOUS ILLUSTRATED BULLETINS SENT TO MODERN MUSEUM

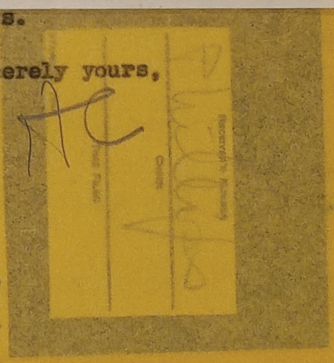
DUNCAN PHILLIPS.

458PP

Telephone Your Telegrams to **Postal Telegraph**

kindness and helpfulness.

Very sincerely yours,



DuncanPhillips, Esq.
Ormsby Lodge
Ebensburg, Pennsylvania

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Phillips

August 26, 1932

Dear Mr. Phillips:

I am sorry that your gallery is closed this month and I hope it will be possible for me to make arrangements to see the American pictures in your collection when the caretaker returns in September.

Among the pictures in your gallery which we would like to have are Davies' "Along the Erie Canal"; Fiene's "Fall of Old Buildings"; a painting of Ernest Lawson's called "Spring Night, Harlem River"; one of your Marin watercolors; and some of the younger contemporaries.

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

AC

DuncanPhillips, Esq.
Ormsby Lodge
Ebensburg, Pennsylvania

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RECEIVER'S NUMBER: Phillips

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Form 2

8 September, 1932

Mr. Duncan Phillips
2101 Foxhall Road
Ebensburg
Cambia County,
Pennsylvania

WILL CARETAKER BE IN PHILLIPS MEMORIAL GALLERY NEXT SUNDAY STOP

WILL IT BE POSSIBLE FOR REPRESENTATIVES OF THE MUSEUM OF MODERN ART

TO SEE WORKS OF CONTEMPORARY AND NINETEENTH CENTURY AMERICANS

MUSEUM OF MODERN ART

are made rather than to postpone all our requests until the end of the summer.

The Phillips Memorial Gallery has been so generous in the past that we are trying to avoid borrowing from your collection more pictures than we feel absolutely essential.

With best wishes to Mrs. Phillips,

I am

Very sincerely yours,

Duncan Phillips, Esq.
1600 21st Street
Washington, D. C.

EC/r

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Phillips

3d Am

---

11 West 53 Street
May 14, 1932

Dear Mr. Phillips:

I believe that you are abroad but wish to write you now to acquaint you with the Museum's plans for the fall. We expect to make the important exhibition of the year a group of American paintings chosen for the quality of the picture itself rather than because of any name or historical value.

Our Committee has been working carefully over their choice of pictures and up to now they have selected two pictures from the Phillips Memorial Gallery providing, of course, the loan of these pictures does not seriously inconvenience you. Could we borrow your very fine early Davies landscape of the Erie Canal and the Winslow Homer watercolor, "Rowing Homeward"? It is probable that we may make further requests from your rich store of American art but I feel it better to let you know as the decisions are made rather than to postpone all our requests until the end of the summer.

The Phillips Memorial Gallery has been so generous in the past that we are trying to avoid borrowing from your collection more pictures than we feel absolutely essential.

With best wishes to Mrs. Phillips,
I am

Very sincerely yours,

AP

Duncan Phillips, Esq.
1600 21st Street
Washington, D. C.

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Phillips

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Assistant Director of Publications

September 16th, 1932

September 27, 1932

Mr. Duncan Phillips
1600 21st Street
Washington, D.C.

Dear Mr. Phillips:

Mr. Blackburn and I went to Washington last Saturday and spent an afternoon looking at your fine collection. Mr. Moore and the Staff were very helpful and did everything to make our visit enjoyable.

I am wondering whether you have photographs of Davies' "Along the Erie Canal", Fiene's "Fall of Old Buildings", Homer's "Rowing Home", Inness' "Gray Day, Goochland", Marin's "Maine Islands", Maurice Prendergast's "Ponte della Paglia" and Ryder's "Moonlit Cove". I should like very much to have a print of each of these photographs.

There are a number of pictures in your collection which would add greatly to our American show and I shall write to you about them as soon as I have had a chance to go over the list of the exhibition.

DP.E

Thank you very much for your kindness in letting us see your collection and for your helpfulness in connection with the American exhibition.

Very sincerely yours,

HC/f

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PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Manager of Publications

September 27, 1932

Mr. Holger Cahill,
The Museum of Modern Art,
11 West 53d Street, New York.

Dear Mr. Cahill:

Replying to your letter of September 16th, we are sending the photographs but we find that we have no negative of the Fiene and must have used a photograph from a dealer for our book. The picture was reproduced in one of the Museum of Modern Art's catalogues and I think you will have no difficulty in getting a print from that negative. I note with interest the pictures you list and wonder whether they are the ones you will invite to the exhibition. Let us know as soon as possible as we are trying to arrange a hanging of our entire Gallery as well as of our residence and do not wish to include something which you need for your American exhibition. We are closed to the public until March but will have pictures on the wall for the benefit of out of town visitors who are especially interested in art and who take the trouble to apply to us by letter for appointments.

Very truly yours

Duncan Phillips

DP.E

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Penn. Acad.

#20

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

October 15th, 1932

John Frederick Lewis, President
Arthur H. Lea, Vice-President
Henry C. Gibson, Treasurer
John Andrew Myers, Secretary

Mr. John Andrew Myers, Secretary
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pa.

Dear Mr. Myers:

I am sorry to hear about the Winslow Homer "Fox Hunt".

Thank you for your letter.

Very sincerely yours,

HC/f

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

PHILADELPHIA

October 14, 1932

John Frederick Lewis, President
Arthur H. Lea, Vice-President
Henry C. Gibson, Treasurer
John Andrew Myers, Secretary

Museum of Modern Art
11 West 53rd St.
New York

Dear Sirs:

In advance of our Board meeting in November, I have consulted the officers of the Academy and am instructed to advise you that the Academy does not see its way clear to grant your request to borrow from us for your coming Exhibition, the Academy's canvas entitled "The Fox Hunt" by Winslow Homer.

Very truly yours,

John Andrew Myers

Secretary.

JAM:W

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Postal Telegraph

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DAY LETTER	X	DEFERRED	
NIGHT MESSAGE		NIGHT CABLE LETTER	
NIGHT LETTER		WEEK-END CABLE LETTER	

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STANDARD TIME

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

Form 2

October 14, 1932

John Andrew Myers, Esq., Secretary
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pa.

WE SHOULD BE GREATLY DISAPPOINTED NOT TO HAVE WINSLOW HOMERS FOX HUNT WE ARE GETTING GULF STREAM FROM METROPOLITAN AND EIGHT BELLS FROM ADDISON AND FOX HUNT WOULD COMPLETE A STRONG GROUP IN THE EXHIBITION STOP HOPE YOUR TRUSTEES WILL FIND IT POSSIBLE TO LOAN THE PAINTING

Museum of Modern Art

Very truly yours,

J. Andrew Myers

JAM:W

Secretary.

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Penn Acad 1932

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

PHILADELPHIA

October 8, 1932

John Frederick Lewis, President
Arthur H. Lea, Vice-President
Henry C. Gibson, Treasurer
John Andrew Myers, Secretary

Mr. Holger Cahill
The Museum of Modern Art
11 West 53rd St.
New York

My dear Mr. Cahill:

Your letter of October 6th, has been received, too late, however, for action by our Board meeting on the 3rd of this month.

If you desire me to do so, I will bring the letter before the Board at its November meeting, but I think I should advise you that the group of which "The Fox Hunt" is a unit is held in such high esteem that the Board has been very reluctant to loan any paintings from it and has declined on several occasions to loan any of them done by a deceased artist.

Very truly yours,

J. Henderson Myers

JAM:W

Secretary.

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Knoedler

#20

December 31, 1932

Dear Mr. Henschel:

Our exhibition of American Painting and Sculpture which is just completing its second month has had an attendance of 63,441 people. I am sure that it has been well worth while and I want to thank you for the loan of Fuller's "Hannah" and the Remington "Broncho Buster" included in the exhibition.

At the same time my best wishes for the New Year.

Very sincerely yours,

President.

C

Mr. C. R. Henschel
M. Knoedler and Company
14 East 57 Street
New York City

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Knoedler

November 22, 1932

Dear Mr. Cunningham:

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

The painting by Fuller and the Remington bronze are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

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

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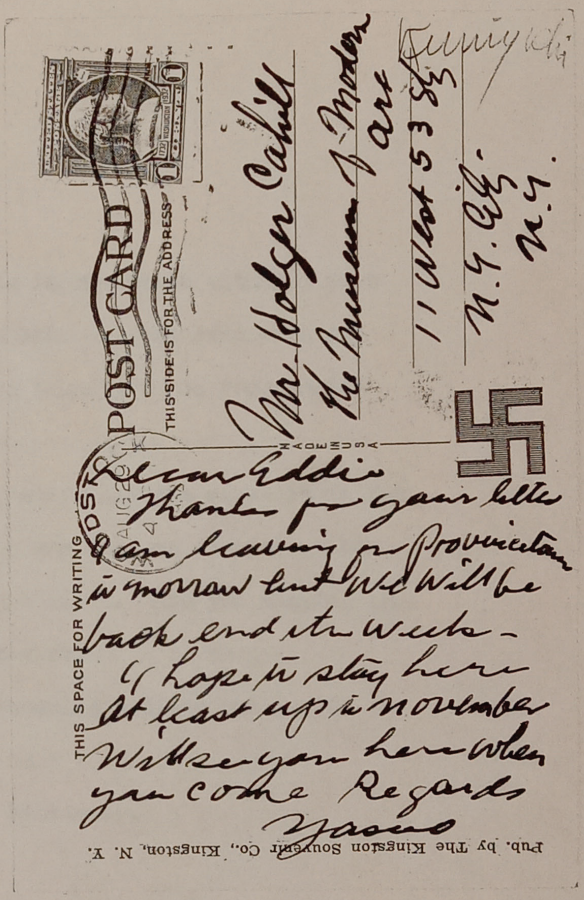

POST CARD

THIS SIDE IS FOR THE ADDRESS

THIS SPACE FOR WRITING

Mr. Adolph Cahill
The Museum of Modern Art
11 West 53 St.
N.Y. City.
N.Y.

Dear Eddie
Thanks for your letter
I am leaving for Provincetown
in morning but will be
back end the week -
I hope to stay here
at least up in November
Write me when
you come Regards
Yasuo

Pub. by The Kingston Souvenir Co., Kingston, N. Y.

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Kuniyoshi

#20

August 26, 1932

Dear Yas:

I expect to be in Woodstock within a week or two and would then like to talk over with you the picture with which you are to be represented in our American show.

I caught a fleeting glimpse of Katie in New York the other day and she told me she was on her way to New England, I believe. Are you staying in Woodstock during September?

With warm personal greetings and hoping to see you very soon, I am

Sincerely,

HC

Mr. Yasuo Kuniyoshi
Woodstock, New York

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Kuniyoshi

August 17, 1932

Dear Yas:

I am very glad to know that you will have some pictures available for our American exhibition.

I am going to be in Woodstock within the next week or so and I should like very much to see you then and talk over the matter with you. My love to you and Katherine. I look forward to seeing both of you soon.

Very sincerely yours,

AC m

Mr. Yasuo Kuniyoshi
Woodstock, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.3

August 12, 1932

Dear Yas:

The Museum of Modern Art is planning an exhibition of important American paintings of the last half century or so to be shown late in October.

We want very much to get the best possible example of your work for representation in the exhibition and I personally would like to hear from you about your choice.

Sincerely,

H C
lm

Mr. Yasuo Kuniyoshi
Woodstock, New York

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

LaFarge

#20

October 15th, 1932

BANCEL LAFARGE
MOUNT CARMEL
CONNECTICUT

Mr. Bancel LaFarge
Mount Carmel, Connecticut

Dear Mr. LaFarge:

Since writing you I have been able to locate one or two pictures of your father's which I think will be very good to have for the exhibition.

One of these, as I believe I told you, is the Wolf Charmer from Washington University. Another is a Tahitian landscape from the collection of the late Hamilton Easter Field, and another is a still life from the collection of Stephen Clark. I think these should make a quite satisfactory representation.

Thank you for your letter.

Very sincerely yours,

HC/f

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LaFarge

#20

October 15th, 1932

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Mr. Bancel LaFarge
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One of these, as I believe I told you, is the Wolf Charmer from Washington University. Another is a Tahitian landscape from the collection of the late Hamilton Easter Field, and another is a still life from the collection of Stephen Clark. I think these should make a quite satisfactory representation.

Thank you for your letter.

Very sincerely yours,

HC/f

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LaFarge

BANCEL LAFARGE
MOUNT CARMEL
CONNECTICUT

Oct. 13th 1932.

Dear Mr. Cahill:

Owing to my absence your letter of the 5th inst has remained unanswered. I am rather at a loss to suggest a representative painting of my father's for the exhibition you propose holding, inasmuch as most of the more interesting things are in the museums which do not care to loan their paintings. However you might try for the "Seated Samoan Boy" in the Andover Museum, which

October 5, 1932

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Robert Laurent, Esq.
106 Columbia Heights
Brooklyn, New York

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

though sketchy painted, should look well in the show.

Anything that I have you are welcome to, though I have little that would be particularly suitable for the exhibition, except the "Votive Wreath" which I would recommend, though we exhibited it in New York two years ago.

Yours very truly

Daniel LaFarge

October 5, 1932

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Mr.
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Robert Laurent, Esq.
104 Columbia Heights
Brooklyn, New York

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LaFarge

Hun

October 5, 1932

Dear Mr. LaFarge:

As you perhaps know, the Museum of Modern Art is putting on an American show in which a number of contemporary American artists and the great painters of the hineteenth century will be represented. The exhibition opsns November first and will continme until February first, 1933.

We are having some difficulty in getting just the right pictures to represent your father, the late John LaFarge. Mr. Stephen Clark is loaning us a small painting which he owns and we have written to Washington University for the "Wolf Charmer" but so far we have not been able to get an assurance that we may have it.

Do you know where we could find another painting which would do justice to Mr. LaFarge's work? We should be very grateful to you for any assistance.

Very sincerely yours,

C

Bancel LaFarge, Esq.
Mount Carmel, Connecticut

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	MoMA Exhs.	20.3

Laurent

November 22, 1932

Dear Robert:

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

Your LaFarge painting and your two sculptures are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Robert Laurent, Esq.
106 Columbia Heights
Brooklyn, New York

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PHONE: PLAZA 3-0507-8

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DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

Form 16Dbl NA23 85 DL

CA ALBANY NY1045A OCT 24 1932

A CONGER

GOODYEAR PRESIDENT MUSEUM OF MODERN ART 11 WEST 53 ST

I AM JUST IN RECEIPT OF YOUR TELEGRAM OF OCTOBER TWENTY FIRST INVITING ME TO ATTEND THE OPENING OF THE EXHIBITION OF AMERICAN PAINTING AND SCULPTURE AT THE MUSEUM ON MONDAY OCTOBER THIRTY FIRST STOP I SINCERELY WISH I COULD BE WITH YOU BUT UNFORTUNATELY I HAVE A NUMBER OF ENGAGEMENTS ALREADY SCHEDULED IN ROCKLAND AND IN WESTCHESTER COUNTIES.

Telephone Your Telegrams to **Postal Telegraph**

Very sincerely yours,

Miss Florence N. Levy
National Alliance of Art and Industry, Inc.
65 East 56 Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

RECEIVED AT
11 EAST 55TH ST.
PHONE: PLAZA 3-0507-8

STANDARD TIME
INDICATED ON THIS MESSAGE

Postal Telegraph

THE INTERNATIONAL SYSTEM

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TELEGRAMS CABLEGRAMS RADIOGRAMS

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
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LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

Form 16Dbl

NA23/2 ALBANY NY CONGER

WHICH WILL PREVENT MY BEING IN THE CITY THROUGHOUT THAT DAY AND EVENING STOP I HOPE THE EXHIBITION WILL BE A GREAT SUCCESS FROM EVERY STANDPOINT

HERBERT H LEHMAN.

1110A

Telephone Your Telegrams to **Postal Telegraph**

Very sincerely yours,

Miss Florence N. Levy
National Alliance of Art and Industry, Inc.
65 East 56 Street
New York City

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CHARGE TO THE ACCOUNT OF MUSEUM OF MODERN ART

Lehman

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NIGHT LETTER		WEEK-END CABLE LETTER	
SHIP RADIOGRAM		RADIOGRAM	

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

Postal Telegraph

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TELEGRAMS CABLEGRAMS RADIOGRAMS

RECEIVER'S NUMBER

CHECK

TIME FILED

STANDARD TIME

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

Form 2-C

October 21st, 1932

THE HONORABLE HERBERT H. LEHMAN
820 PARK AVENUE
NEW YORK, NEW YORK

THE FAVOR OF YOUR PRESENCE IS REQUESTED AT THE OPENING OF THE EXHIBITION OF AMERICAN PAINTING AND SCULPTURE RETROSPECTIVE AND CONTEMPORARY AT THE MUSEUM OF MODERN ART ELEVEN WEST FIFTY-THIRD STREET, NEW YORK, ON MONDAY OCTOBER THIRTY-FIRST AT FIVE O'CLOCK.

A. CONGER GOODYEAR
PRESIDENT

portrait of a girl on the back of the canvas.

Very sincerely yours,

Miss Florence N. Levy
National Alliance of Art and Industry, Inc.
65 East 56 Street
New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Levy

#20

November 30, 1932

Dear Miss Levy:

I am sorry that I have not answered your note about Whistler's "Mother" sooner. Thank you very much for sending me the quotation from Otto Bacher's book.

The statement that Whistler painted the portrait on the back of another canvas has been made by several Whistler authorities and I have no doubt that it is probably exact. However, since 1883 the picture has been re-backed and there is now no way to determine whether or not there is a portrait of a girl on the back of the canvas.

Very sincerely yours,

Miss Florence N. Levy
National Alliance of Art and Industry, Inc.
65 East 56 Street
New York City

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NATIONAL ALLIANCE OF ART AND INDUSTRY INC

ART CENTER BUILDING: 65 EAST 56TH STREET, NEW YORK CITY

RICHARD DE WOLFE BRIXEY, President HARVEY WILEY CORBETT, 1st Vice President JOHN CLYDE OSWALD, 2nd Vice President
BURTON EMMETT, Treasurer WILFORD S. CONROW, Secretary ALON BEMENT, Director

November 1, 1932.

Mr. Holger Cahill
Director of Exhibitions of American Painting and Sculpture
Museum of Modern Art, 11 West 53d Street, New York City.

My dear Mr. Cahill:

The quotation from Otto Bacher's book "With Whistler in Venice", Page 41, is as follows:

"Leaving Venice late in 1883, I returned to America by way of London, where I saw Whistler daily. At that time many of his most famous pictures were under way. * * * His mother's picture was finished at this time, and I noticed that it was painted on the back of a canvas on the face of which was the portrait of a child. My remark, 'Why have you painted your mother on the back of a canvas?' received simply the reply: 'Isn't that a good surface?' "

When the "Mother" is taken down it might be interesting to see whether there is still the portrait of a child on the back of the canvas.

Very truly,

Florence N. Levy

Florence N. Levy,
Supervisor, Vocational Service.

FNL.EH

TELEPHONE, PLAZA 3-9755

Adolph Lewisohn, Esq.
~~881 Fifth Avenue~~
New York City
61 Broadway

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.3

A Lewisohn

XX

November 25, 1932

Dear Mr. Lewisohn:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

The Bellows painting and the bronzes by Lachaise and Sterne are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Adolph Lewisohn, Esq.
~~881 Fifth Avenue~~
New York City
61 Broadway

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.3

S Lewisohn

November 25, 1932

Dear Mr. and Mrs. Lewisohn:

In the rush of getting together the American Folk Art show I have scarcely had time to become acquainted with the American Exhibition. Looking at it again I realize once more your fine contribution to it.

The paintings by Friedman, Spencer, and Sterne are splendid contributions to the Exhibition and we are fortunate indeed to be able to include them in it.

Very sincerely yours,

C

Mr. and Mrs. Samuel A. Lewisohn
61 Broadway
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.3

Liebman

#20

September 19, 1932

Dear Mrs. Liebman:

As you probably know, the Museum of Modern Art is putting on an American show in which the great painters of the nineteenth century and a number of contemporary American artists will be represented. The exhibition opens November first and will continue until February first, 1933.

One of the artists whom we are anxious to represent with a good picture is Georgia O'Keeffe. Mr. Barr has suggested that we should ask you for a flower painting which is in your collection.

Would it be possible for me to see this picture some time in the near future?

Very sincerely yours,

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

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Macbeth

#20

WILLIAM MACBETH

INCORPORATED

15 EAST 57TH STREET

NEW YORK

PAINTINGS BY AMERICAN ARTISTS

December 31, 1932

Dear Mr. McIntyre:

I have already thanked you for your most generous coöperation in helping us with the exhibition of American Painting and Sculpture which is just completing its second month.

I want to again express to you our appreciation, however, not only for the loan of Henri's "Seine at Twilight" presenting a little known aspect of his art, and Martin's fine water-color "Strand and Wreck", but also the pictures which you have been so instrumental in getting for us from other collections.

At the same time I wish for you and Mr. Macbeth a most happy and prosperous New Year.

Very sincerely yours,

President.

Robert C. McIntyre, Esq.
Macbeth Gallery
15 East 57 Street
New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

XX

Macbeth

ROBERT W MACBETH, PRESIDENT

MRS. WILLIAM MACBETH, VICE-PRESIDENT

ROBERT C McINTYRE, SEC'Y. & TREAS.

WILLIAM MACBETH
INCORPORATED
15 EAST 57TH STREET
NEW YORK
PAINTINGS BY AMERICAN ARTISTS

PHONES: PLAZA 3-7256-3855
CABLE: BETHMAC, NEW YORK

FOUNDED 1892
INCORPORATED 1918

October 31/32

Dear Mr. Cahill:

It's an Epoch-making show!

You have done a perfectly wonderful job, and you will have the heartfelt appreciation of all those to whom the best in American art is a significant thing.

Your selections could not have been better, and the arrangement of the show as perfect as could be made.

I am sending you this note, just having come from the exhibition, so as to be among the first to give you my congratulations.

What you have done should prove the answer, definitely, and for all time, to the question "Is there an American art?"

Very sincerely yours,

R. W. McIntyre

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Macbeth

MRS. WILLIAM MACBETH, VICE-PRESIDENT
ROBERT C. McINTYRE, SEC'Y & TREAS.

WILLIAM MACBETH
INCORPORATED
15 EAST 57TH STREET
NEW YORK
PAINTINGS BY AMERICAN ARTISTS

CABLE ADDRESS: WILLMAC, NEW YORK
FOUNDED 1892
INCORPORATED 1918

November 15, 1932

Dear Mr. McIntyre:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

The Fuller, the Henri, and the Martin watercolor are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Robert C. McIntyre, Esq.
Macbeth Gallery
15 East 57 Street
New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Macbeth

Macbeth

ROBERT W. MACBETH, PRESIDENT

MRS WILLIAM MACBETH, VICE-PRESIDENT

ROBERT C. McINTYRE, SEC'Y. & TREAS.

WILLIAM MACBETH
INCORPORATED
15 EAST 57TH STREET
NEW YORK

PAINTINGS BY AMERICAN ARTISTS

PHONES: PLAZA 3-7256-3855
CABLE: BETHMAC, NEW YORK

FOUNDED 1892
INCORPORATED 1918

August 31, 1932.

Dear Mr. Cabill,

I am sending you with this another print of the Robert Henri "Seine at Twilight". You will see that this is lighter than the one which I sent you a few days ago and will, therefore, reproduce much better.

Yours very truly,

WILLIAM MACBETH, INC.

per W. W. Underdonk

Mr. Holger Cabill,
Museum of Modern Art,
11 West 53rd St.
New York City.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Macbeth

Macbeth

ROBERT W MACBETH, PRESIDENT MRS WILLIAM MACBETH, VICE-PRESIDENT ROBERT C McINTYRE, SEC'Y. & TREAS.

WILLIAM MACBETH
INCORPORATED
15 EAST 57TH STREET
NEW YORK
PAINTINGS BY AMERICAN ARTISTS

PHONES: PLAZA 3-7256-3855
CABLE: BETHMAC, NEW YORK

FOUNDED 1892
INCORPORATED 1918

August 27, 1932.

Dear Mr. Cabill,

In accordance with your request of the 26th, I am enclosing a photograph of the Robert Henri "Seine at Twilight". If you should need more prints, we shall be glad to order them for you.

The canvas measures 26x32 inches.

Yours very truly,

WILLIAM MACBETH, INC.

per W. W. Onderdonk

Mr. Holger Cabill,
Museum of Modern Art,
11 West 53rd St.
New York City.

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Macbeth

August 23, 1932

Mr. Howard Mansfield
535 Park Avenue
New York

Dear Mr. Macbeth:

The Museum of Modern Art is planning to put on a very important exhibition of American painting next fall. The exhibition is to be built around pictures rather than around names, and we are trying to secure the finest examples of American pictures painted during the last sixty or seventy years.

We should like very much to borrow for this exhibition "Evening on the Seine" by the late Robert Henri which is in your gallery. The exhibition is to open late in October and will run until February first, 1933.

Very sincerely yours,

AC

William Macbeth, Esq.
15 East 57 Street
New York City

AC/f

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Mansfield

M

October 15th, 1932

#20

FIVE HUNDRED AND THIRTY-FIVE
PARK AVENUE
NEW YORK

October 11, 1932

Director, Museum of Modern Art,

11 West 53rd Street,

Mr. Howard Mansfield
535 Park Avenue
New York

Dear Sir:

Dear Mr. Mansfield:

We regret very much that we cannot have one of your Whistler water-colors, but I can understand your reasons for not wishing to make the loan at this time.

Very sincerely yours,

HC/f

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.3

Hm.

Guggenheim

COPY

September 10th, 1932

Dear Sam:

I have arranged for the loan of the Homer Martin and if you will have the Museum get in touch with Mr. Collins (c/o Guggenheim Bros., 120 Broadway) he will arrange the details with them. He has been advised that this ia alright.

With kind regards,

Sincerely,

Gladys Straus

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Mansfield

tember 27, 1932

FIVE HUNDRED AND THIRTY-FIVE
PARK AVENUE
NEW YORK

October 11, 1932

Director, Museum of Modern Art,
11 West 53rd Street,
New York City.

Dear Sir:

Replying to your letter suggesting a loan of watercolors or pastels by Whistler, for the forthcoming exhibition of examples of American art, at the Museum of Modern Art, I have to say that since the few watercolors and pastels in the collection of Mrs. Mansfield and myself are constantly hung on the walls of our living room, we feel that we cannot dispense with these decorations of our home for the period from November 1st to the following February.

Trusting that you will appreciate our reasons for thus declining to make the loan, I am

Very truly yours,

Howard Mansfield

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.3

Mansfield

September 27, 1932

CITY OF NEW YORK
OFFICE OF THE MAYOR

Dear Mr. Mansfield:

The Museum of Modern Art is planning to hold an exhibition beginning the first of November next in which will be included the finest pictures painted by Americans in the last fifty or sixty years. We will include in this exhibition pictures from most of the leading American museums and private collections.

Among the artists whom we have already represented with fine examples is Whistler but we are still looking for a watercolor or the pastel. I am informed that you have a number of fine examples of his work in these mediums.

Would it be possible for a representative of the Museum to see your collection and do you think you cou d spare one of your examples for our American exhibition? The exhibition will continue until February first, 1933.

Very sincerely yours,

Howard Mansfield, Esq.
535 Park Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

XX

McKee d.

CITY OF NEW YORK
OFFICE OF THE MAYOR

October 28, 1932 kn

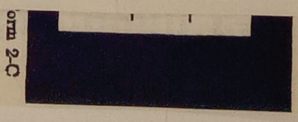
Mr. A. Conger Goodyear,
11 West 53d Street,
New York City.

Dear Sir:

I am requested by Mayor McKee to acknowledge and to thank you for your cordial invitation to the opening of the exhibition of American Painting and Sculpture at the Museum of Modern Art on Monday, October 31st, at five o'clock P. M. The Mayor regrets that because of pressure of official business, he will be unable to be present.

Very truly yours,

M. E. Cairns
Confidential Secretary.



orm 2-C

McKee

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CHARGE TO THE ACCOUNT OF MUSEUM OF MODERN ART

XA

McKee

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TIME FILED

STANDARD TIME

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

Form 2-C

October 21st, 1932

THE HONORABLE JOSEPH V. MCKEE
CITY HALL
NEW YORK, NEW YORK

THE FAVOR OF YOUR PRESENCE IS REQUESTED AT THE OPENING OF THE EXHIBITION OF AMERICAN PAINTING AND SCULPTURE RETROSPECTIVE AND CONTEMPORARY AT THE MUSEUM OF MODERN ART, ELEVEN WEST FIFTY-THIRD STREET, NEW YORK, ON MONDAY OCTOBER THIRTY-FIRST AT FIVE O'CLOCK.

A. CONGER GOODYEAR
PRESIDENT

Very truly,

Virginia Fennell.

For
Mrs. G. W. Maynard,
Clerk of the Academy.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Nat'l Acad.

NATIONAL ACADEMY OF DESIGN

AMSTERDAM AVENUE AT 109TH STREET
NEW YORK CITY

FOUNDED 1825

OFFICERS

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HARRY W. WATROUS — FIRST VICE-PRESIDENT
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FRED'K BALLARD WILLIAMS — ASS'T TREASURER

COUNCIL

SIDNEY E. DICKINSON
LOUIS BETTS
ERNEST D. ROTH
ROY BROWN
CHARLES S. CHAPMAN
EDWARD MCCARTAN

August 31st, 1932.

#20

Holger Cahill,
The Museum of Modern Art,
11 West 53rd Street,
New York City.

Gentlemen:-

The Academy owns two bronze pieces executed by John Quincy Adams Ward. One, a statuette entitled: "Freedman" and the other an over life size statue, of William H. Fogg.

The Council of the National Academy of Design will not meet until the first Monday in October, at which time we will put your request before them, if you will kindly advise us as to whether you wish to borrow one or both of these pieces. We feel reasonably certain, that the Fogg bronze is too large to be moved, as we stated above, it is over life size.

Very truly,

Virginia Fennell.

For
Mrs. G. W. Maynard,
Clerk of the Academy.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.3

Hm.

Natl Acad.

August 17, 1932

Dear Mr. Curran:

The Museum of Modern Art is looking for some small bronzes by the late John Quincy Adams Ward to be included in an exhibition which will be put on at the Museum beginning late next October.

Mrs. Herbert Adams informs us that the National Academy owns some of Ward's smaller pieces.

Would it be possible to see some of these sculptures by Ward some day soon? And would the National Academy be willing to lend for exhibition?

Very sincerely yours,

HCm/

Charles C. Curran, Esq., Secretary
National Academy of Design
109 Street and Amsterdam Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.3

Newark

13 January 1933

Miss Beatrice Winser
The Public Library of Newark
Newark, New Jersey

Dear Miss Winser:

We are returning to you, under separate cover, the lists you so kindly lent Miss Drennan.

Your help in this matter is very much appreciated.

We are sending out letters to these names and hope for splendid results. Your name, incidentally, is included, and if you have any criticisms on the letter or folders, we will be very glad to have them.

With many thanks for your cooperation, we are

Very sincerely yours,

Executive Secretary

ARB:DD

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BR 2-0320

The Public Library of Newark New Jersey
Beatrice Winser, Librarian

December 21,1932.

Miss Brennan,
Museum of Modern Art,
11 West 53d St., New York City.

My dear Miss Brennan:

I decided to send you a list of the libraries in cities over 200,000 population and the name of the librarian.

Won't you return the list to me when you have finished with it?

Yours truly,

Beatrice Winser

BW:KML
enc

O.K.
1/13/33

With best wish s for the New Year,
I am

Sincerely yours,

President.

Miss Beatrice Winser, Director
The Newark Museum
Newark, New Jersey

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

January 3, 1933

Dear Miss Winser:

At the close of the second month of our Exhibition of American Painting and Sculpture I want to thank you for the loan of the Diederich bronze "The Jockey" from the Newark Museum.

You may be interested to know that for the first two months of our Exhibition the attendance was 63,290 people.

With best wish s for the New Year, I am

Sincerely yours,

President.

Miss Beatrice Winser, Director
The Newark Museum
Newark, New Jersey

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Manship

January 3, 1933

Dear Paul:

At the close of the second month of our Exhibition I want to thank you for the loan of your "Dancer and Gazelles" which is included in it. I think it is one of your most charming works. I am only sorry that it was not possible for us to show the Rainey gates.

Our attendance for the first two months of the Exhibition was 63,290 people.

With best wishes for the New Year, I am

Sincerely yours,

President.

Paul Manship, Esq.
319 East 72 Street
New York City

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Manship

319 EAST 72ND STREET
NEW YORK CITY

November 15, 1932

October 7,
1 9 3 2.

Mr. Cahill,
Museum of Modern Art,
11 West 53d Street,
New York City.

Dear Mr. Cahill:

Dear Mr. Manship:

I am enclosing photographs of pieces of which I should prefer the selection for repr[illegible] coming exhibition.

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

First of all I should like to show my statue of "Abraham Lincoln as a [illegible] the base. I have not shown it before and I think it is perhaps one of my best works.

There is [illegible] Rockefeller, Sr. which I think represents me well in the field of portraiture.

I have the statues of "Diana" and "Actaeon", about 4 ft. high, and the "Dancer and Gazelles" [illegible] am enclosing photographs.

Your bronze is a fine contribution to the Exhibition, and we are very fortunate to be able to include it in our most important American exhibition.

Of course I have lots of other stuff and maybe Mr. Goodyear would like to [illegible] yours,

Very sincerely yours,

Encs. 5

Mr. Paul Manship
319 East 72 Street
New York City

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XD

Manship

319 EAST 72ND STREET
NEW YORK CITY

October 7,
1 9 3 2.

Mr. Cahill,
Museum of Modern Art,
11 West 53d Street,
New York City.

Dear Mr. Cahill:

I am enclosing photographs of pieces of which I should prefer the selection for representation in your forthcoming exhibition.

First of all I should like to show my statue of "Abraham Lincoln as a Youth". It is 12 ft. 4 in. high with the base. I have not shown it before and I think it is perhaps one of my best works.

There is also the marble portrait of John D. Rockefeller, Sr. which I think represents me well in the field of portraiture.

I have the statues of "Diana" and "Actaeon", about 4 ft. high, and the "Dancer and Gazelles", 2 ft. 6 in., of which I am enclosing photographs.

Of course I have lots of other stuff and maybe Mr. Goodyear would like to look it over.

Sincerely yours,

Paul Manship

Encs. 5

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Manship

319 EAST 72nd STREET
NEW YORK

September 2, 1932.

September 6,
1932.

Mr. Paul Manship,
319 East 72d Street,
New York City.

My dear Mr. Manship:

Mr. Goodyear has written me that you will get in touch with us about your gates. He would like to have them in the exhibition if they can be shown to good advantage.

My feeling is that they need some space above them to be properly shown, and this I gathered, was your idea when we talked of the matter. The height which you gave me of the gates was thirteen feet six inches, and this is exactly the height of our highest gallery when the rug is removed. I should like to have your ideas about this at your earliest convenience.

Very sincerely yours,

Sincerely yours,

Paul Manship

Mr. H. Cahill,
The Museum of Modern Art,
11 West 53d Street,
New York City.

Dear Mr. Cahill:

I should be glad to come in any day that will suit you to meet you and talk over the possibility of showing something with you and look at the gallery. Please wire me a call - Rhinelander 4-2606 - and I will jump into a cab and come down.

O/LB

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Mansfield

319 EAST 72ND STREET
NEW YORK CITY

September 6,
1 9 3 2.

Mr. H. Cahill,
The Museum of Modern Art,
11 West 53d Street,
New York City.

Dear Mr. Cahill:

I should be glad to come in any day that you wish to meet you and talk over the possibility of showing something with you and look at the gallery.

Please give me a call - Rhinelander 4-2606 - and I will jump into a cab and come down.

Very sincerely yours,

Katherine Mansfield

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Newman

#20.

September 19, 1932

Dear Mr. Newman:

As you doubtless know, the Museum of Modern Art is putting on an American show in which the great painters of the nineteenth century and a number of contemporary American artists will be represented. The exhibition opens November first and will continue until February first, 1933.

I am informed that you have one of the finest collections of the work of American artists of the nineteenth century, especially the late John H. Twachtman.

I am wondering whether you could give a representative of the Museum an opportunity to see this collection and whether you would be willing to lend to our American exhibition.

Very sincerely yours,

President.

J. K. Newman, Esq.
270 Park Avenue
New York City

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Noguchi

January 3, 1933

Dear Mr. Noguchi:

At the close of the second month of our Exhibition I want to thank you very much for the loan of your "Portrait of My Uncle". It is to my mind one of the very finest things included in the Exhibition and I have heard many people speak most highly of it. I am only sorry that I did not feel that the "Draped Torso" represented your work at its best.

You may be interested to know that the attendance at the Exhibition for the first two months was 65,290 people.

With best wishes for the New Year, I am

Sincerely yours,

President.

Mr. Isamu Noguchi
58 West 57 Street
New York City

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Noguchi

November 22, 1932

October 3rd 1932

Dear Mr. Cahill,

These are the dimensions of the sculptures:

Portrait of my uncle (terra cotta) 13" 9" 6"

Draped Torso (metal) 32" 14" 6½"

Dear Mr. Noguchi:

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

Both have bases about one foot high.

Attached is a photograph of the portrait, one of the torso will be ready in a week.

Cordially

Your sculptures are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Isamu Noguchi.

Very sincerely yours,

C

Mr. Isamu Noguchi
58 West 57 Street
New York City

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

October 3rd 1932

Dear Mr. Cahill,

These are the dimensions of the sculptures:

Portrait of my uncle (terra cotta)	13"	9"	6"
Draped Torso (metal)	32"	14"	6½"

Bothe have bases about one foot high.

Attached is a photograph of the portrait, one of the torso will be ready in a week.

Cordially,

Isamu Noguchi.

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Organ

January 3, 1933
November 8, 1932

Dear Miss Organ:

At the close of the second month of our Exhibition of American Painting and Sculpture I want to thank you for your assistance in securing for us the loan of the Henri "Indian Girl of Santa Clara".

You may be interested to know that for the first two months of our Exhibition the attendance was 63,290 people.

With best wishes for the New Year, I am

Sincerely yours,

President.

Miss Violet Organ
10 Gramercy Park
New York City

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Organ

10 GRAMERCY PARK
NEW YORK CITY

November 9, 1932

Dear Miss Organ:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

The Henri is a fine contribution to the Exhibition, and we are very fortunate to be able to include it in our most important American exhibition.

Very sincerely yours,

Miss Violet Organ
10 Gramercy Park
New York City

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Organ

10 GRAMERCY PARK
NEW YORK CITY

Mr Holger Cahill
The Museum of Modern Art
11 West 53rd St. N.Y.

My dear Mr Cahill;

I have looked through the catalog of the Robert Henri memorial at the Metropolitan Museum and it seems to me that the photograph of "Zenka of Bohemia" the large rather dark painting has reproduced very well. I have written the Metropolitan Museum that you would like photographs of both "Zenka of Bohemia" and "Indian Girl of Santa Clara".

I am going to be in the neighborhood of the Museum of Modern Art tomorrow morning and will be glad to leave a memorial catalog for you. It might help you to decide which photographs you want.

"Zenka of Bohemia" is no xx in the catalog
Indian Girl of Santa Clara " 63

Very sincerely yours
Walter Organ

October 5. 1932

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Organ

September 23, 1932

Dear Miss Organ:

You will recall that I wrote you some time ago about the paintings of the late Robert Henri. I assume that you are now in the City and I am writing to ask you for an appointment at your earliest convenience to consider Mr. Henri's representation in our American Show.

Very sincerely yours,

Miss Violet Organ
10 Gramercy Park
New York City

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Organ

August 26, 1932

Dear Miss Organ:

Thank you very much for your kind letter about the paintings by the late Robert Henri.

The last week in September is quite all right. Will you please let me know the date of your return to the City and when I may see these paintings?

Very sincerely yours,

Violet Organ

Miss Violet Organ
Southampton, Long Island

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Southampton

Long Island

August 24, 1932

My dear Mr. Cahill:

Concerning the showing of some of the paintings of the late Robert Henri in an exhibition late next October, I should like you to know that I shall be very happy to show you not only the paintings you mention in your letter of August 19, but also some others that very ably represent him.

At present I am not in the city and do not plan to be there before the last week in September. If that time is not agreeable to you will you please let me know and I shall try to arrange another occasion for a representative of the Museum to see the collection.

Very sincerely yours,

Violet Organ

Mr. Holger Cahill
The Museum of Modern Art
11 West 53rd St. N.Y.

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Hun.

Organ

August 19, 1932

My dear Miss Organ:

The Museum of Modern Art is planning to hold an exhibition beginning late next October in which will be included the finest pictures painted by Americans in the last fifty or sixty years. We will include in this exhibition pictures from most of the leading American museums and private collections.

We are anxious to have the late Robert Henri adequately represented and I understand that you have some of his very best pictures. I am thinking now particularly of a Fifth Avenue street scene, of the portrait of George Luks, and others of that type.

Would it be possible for a representative of the Museum to see your collection?

Very sincerely yours,

HC
rm

Miss Violet Organ
10 Gramercy Park
New York City

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E. Bliss

December 31, 1932

Dear Betty:

The attendance at the exhibition of American Painting and Sculpture during the first two months has been 63,441. I am writing to formally thank those who have loaned us pictures for the exhibition. Certainly there are no two pictures in the whole collection more charming than the two which you have loaned us.

In thanking you I also thank the gods for the Junior Advisory Committee and the Chairman thereof.

Sincerely,

President.

Mrs. John Parkinson, Jr.
4 East 66 Street
New York City

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XX

E Bliss

570 Lexington Avenue,
December 15th, 1932.

Miss E. A. Bliss,
4 East 66th Street,
New York City.

Dear Betty:

Please do not forget that you promised to loan to us for the exhibition in Paris the Davies "At Her Toilette", and Hart's "The Mill Bousnada".

If you find that the Mansion on Gracie Square misses them, I will be glad to loan you anything that you may like that I have in their absence.

Sincerely yours,

President.

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Bliss

November 9, 1932

Dear Miss Bliss:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

Your Davies and Hart watercolor are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Miss Elizabeth A. Bliss
4 East 66 Street
New York City

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Bliss

October 20, 1932

Dear Miss Bliss:

Your Davies "Girl at Her Toilette" and the Hart watercolor are here at the Museum in good condition.

Thank you very much for lending these pictures to the American exhibition and for continuing your insurance on them while they are here.

Very sincerely yours,

C

Miss E. A. Bliss
4 East 66 Street
New York City

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E Bliss

Am.

September 24, 1932

Dear Miss Bliss:

Could you let us have one or two photographs of your Pop Hart watercolor, and Davies "Girl at Toilette" which I understand you are lending to our American Show? Perhaps if you have no extra photographs at hand you can tell us where we may get them.

Very sincerely yours,

Registrar.

Miss Elizabeth Bliss
Westbury, Long Island

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E. E. Bliss

September 22, 1932

Dear Miss Bliss:

Before sailing for Europe Mr. Goodyear spoke of a watercolor by Pop Hart which is in your collection and which he would like very much to have for the Museum's American show opening next November first.

I hope you can spare this water-color from your collection for the exhibition which will run from November first to February first.

Very sincerely yours,

Miss Elizabeth Bliss
Westbury, Long Island

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E. Bliss

570 Lexington Ave.,
August 27th, 1932.

Miss Elizabeth Bliss,
Westbury, L.I., N.Y.

Dear Betty:

Mr. Holger Cahill, who has charge of the exhibition in November, will write to you about the Pop Hart water color which you so kindly said that you would loan to us. We would be delighted to have it. I think it is the best one that I have ever seen.

Yours very truly,

President.

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Pathé

XX

#20

570 Lexington Avenue,
November 9th, 1932.

Courtland Smith, Esq.,
Pathe News, Inc.,
35 West 45th Street,
New York City.

My dear Mr. Smith:

Thank you for your letter of the 3rd. I saw the News reel showing the Whistler painting late Monday, and was very much disappointed to find that there was no reference in the caption to the Museum of Modern Art, and that portion of my remarks which referred to the Museum was cut out, as well as all of Mrs. Pennell's remarks.

I thought that Mrs. Pennell's connection with the picture would be of real public interest. I am sure, too, that the public would be interested in knowing where the picture could be seen. If it is possible to correct the reel so that the name of the Museum will appear in the caption, I will greatly appreciate it.

Considering the fact that the attendance at our Museum is now about 2500 a day, which is nearly as great as the attendance at the Metropolitan Museum, I think it is fair to assume that there is a real public interest in the Museum and particularly in Whistler's "Portrait of His Mother".

Sincerely yours,

President

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

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

Letter to Lewisohn ?

570 Lexington Ave
August 24th, 1932.

Mr. Alan R. Blackburn,
Executive Secretary,
Museum of Modern Art,
New York City.

Dear Alan:

I have talked with Mr. Bliss about the "Gross Clinic". He knows Mr. Albe B. Johnson only very slightly. He said that he would be glad to write him a letter if we wished him to do so, but I do not think that this is the right approach.

It seems to me that the only way in which we can hope to get the picture is if Mr. Sachs or Mr. Lewisohn would be willing to go to Philadelphia, and possibly with Mr. Rosenwald, call on Dean Patterson and personally convince him of the desirability of loaning the picture.

I would suggest that in my absence you follow this matter up with Mr. Lewisohn and Mr. Clark and see if they can work out some way in which the picture can be obtained. It seems to me that with the support of several of the trustees which we know we have, it might still be possible to get it, but only I think with Dean Patterson's approval.

Yours very truly,

A. C. Goodyear

President.

BOARD OF TRUSTEES
A. CONGER GOODYEAR, PRESIDENT MRS. JOHN D. ROCKEFELLER JR., TREASURER SAMUEL A. LEWISOHN, SECRETARY
WILLIAM T. ALDRICH JAMES W. BARNEY FREDERIC C. BARTLETT CORNELIUS N. BLISS STEPHEN C. CLARK MRS. W. MURRAY CRANE
FRANK CROWNINSHIELD DUNCAN PHILLIPS NELSON ROCKEFELLER MRS. RAINEY ROGERS MRS. CHARLES C. RUMSEY
PAUL J. SACHS MRS. JOHN S. SHEPPARD JOHN T. SPAULDING MRS. CORNELIUS J. SULLIVAN JOHN HAY WHITNEY

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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

MEMORANDUM TO MR. GOODYEAR RE EAKINS "GROSS CLINIC"

19 August, 1932

My dear Mr. Goodyear:

The Exhibition of American Paintings, 1862-1932, to be held in the Galleries of the Museum of Modern Art during the months of November, December, and January, will be built around a group of the finest American paintings, using the works themselves rather than names as a method of choice. The Louvre is lending Whistler's "Mother".

Both Mr. Barr and Mr. Cahill, who is directing the American Show, agree that the "Gross Clinic", by Eakins, which is on permanent display at the Jefferson Medical College in Philadelphia, is his masterpiece and should, by all means, be included in this important exhibition.

On March 25, 1930, Mr. Barr wrote Dean Patterson of Jefferson Medical College, requesting the picture. Mr. Patterson replied that the request would be given consideration after a meeting of the trustees.

On April 15, 1930, Dean Patterson informed Mr. Barr that the request would not be granted, giving as his reason that the absence from a place of honor in a college building at a time when it was visited by many alumni and other medical men would not be in the best interests of the college.

On May 9, 1932, Mr. Barr again wrote Dean Patterson, asking that the Eakin's masterpiece be loaned to the Museum of Modern Art for the American Show. This request was not granted.

Mr. Goodyear wrote to Mr. Alva Johnson, who replied that the board of trustees had decided to adhere to their established practice of not lending any pictures of the college.

Mr. Paul Sachs also wrote to Mr. Lessing Rosenwald. Mr. Rosenwald was sympathetic and advised Mr. Sachs that he had spoken to Mr. Johson personally in regard to the loan of the Eakins. No action was taken, however.

On May 18, Dean Patterson wrote, explaining that one of the reasons that the picture would not be loaned was that it was too large to be taken out of the building.

BOARD OF TRUSTEES
A. CONGER GOODYEAR, PRESIDENT MRS. JOHN D. ROCKEFELLER JR., TREASURER SAMUEL A. LEWISOHN, SECRETARY
WILLIAM T. ALDRICH JAMES W. BARNEY FREDERIC C. BARTLETT CORNELIUS N. BLISS STEPHEN C. CLARK MRS. W. MURRAY CRANE
FRANK CROWNINSHIELD DUNCAN PHILLIPS NELSON ROCKEFELLER MRS. RAINEY ROGERS MRS. CHARLES C. RUMSEY
PAUL J. SACHS MRS. JOHN S. SHEPPARD JOHN T. SPAULDING MRS. CORNELIUS J. SULLIVAN JOHN HAY WHITNEY

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Here the matter stands and will probably be closed unless we make a fresh start to obtain the picture.

Three years ago, Mr. Fiske Kimball obtained a loan of the picture for the Pennsylvania Art Museum. At this time the picture was taken out of its frame.

Mr. Cahill, who recently visited Jefferson Medical College, believes that the picture can be taken out of the building without removing the picture from the frame. Moreover, the vacant space on the wall could be filled by moving another large portrait which now hangs to the right of the "Gross Clinic."

It has been suggested that Mr. Bliss might talk with Mr. Johnson on the telephone, explaining again the importance of our having this picture. The request could well be based on the argument that this would be a real contribution to American culture by Jefferson Medical College.

If Mr. Johnson is reluctant to approach Dean Patterson, he may aid us in having some of the members of our board talk with Dean Patterson. It has been suggested that Mr. Nelson Rockefeller might see him.

Yours very sincerely,

Alan R. Blackburn, Jr.

Executive Secretary

ARB/HM

The trustees of the Jefferson Medical College are:

Alva B. Johnson (President)	1521 Packard Bldg. Phila.
Robert P. Hooper	Juniper & Cherry Sts. "
James M. Willcox	7th & Walnut Sts. "
Van Horn Ely	1501 Walnut St. "
John C. Martin	Public Ledger "
Walter H. Lippincott	1508 Walnut St. "
Clarence H. Geist	1622 Packard Bldg. "
Lessing J. Rosenwald	Sears, Roebuck "
Percival E. Foerderer	123 S. Broad St. "
Joseph W. Wear	Commercial Trust Bldg "
Wilfred W. Fry	West Washington Square

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Ingersoll

3d Fl

LAW OFFICES
BALLARD, SPAHR, ANDREWS & INGERSOLL
1035 LAND TITLE BUILDING
PHILADELPHIA

11 West 53 Street
May 21, 1932

Dear Mr. Ingersoll:

We seem to have suffered defeat in the first engagement. Do you think there is any hope of persuading the Jefferson trustees?

I have had Mr. Sachs write Mr. Rosenwald, Nelson Rockefeller is writing to two or three other trustees, and Mr. Sam Lewisohn is also writing Mr. Rosenwald. Mrs. Rockefeller is writing Mr. Lippincott and Mr. Goodyear is writing Mr. Wear. Most of these letters will have arrived after your meeting. I am writing you simply to ask you whether you think it is worth continuing the struggle.

Of course the Museum would pay for any expenses in removing glass in order to take the picture in and out of the building. Mr. Johnson's rather brief letter to Mr. Goodyear simply said that the Jefferson Medical College would adhere to its policy of not lending its pictures. Since the "Gross Clinic" has been lent both to New York in 1918 and Philadelphia in 1930 this scarcely seems a sound precedent.

You have certainly been very good to give us your help in this matter. I hope I am not exhausting your patience.

As you requested your name has been left out in all correspondence with the trustees.

Sincerely yours,

AB

Sturgis Ingersoll, Esq.
1035 Land Title Building
Philadelphia, Pennsylvania

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3d
AM

Ingersoll

---

11 West 53 Street
May 13, 1932

Dear Mr. Ingersoll:

Many thanks for your letter with the names of the Jefferson Medical College trustees and your excellent suggestions as to what we should do in securing the "Cross Clinic." We will do our best.

Sincerely yours,

HB

R. Sturgis Ingersoll, Esq.
1035 Land Title Building
Philadelphia, Pennsylvania

Ingersoll

ROBERT VON MOSCHZISKER
OF COUNSEL

SOLL

RITTENHOUSE 51-16

May 12th, 1932

the Jefferson are:

Packard Bldg.
per & Cherry St.
& Walnut Sts.
Walnut St.
ic Ledger
Walnut St.
Packard Bldg.
s Roebuck,
evelt Blvd.
S. Broad St.
ercial Trust Bldg.
ashington Square

ld write a full letter

;

fferson;

osed exhibition,
ames and
paintings.

Please leave my name out of the situation, and have it appear that you and I have had no communication one with the other.

Very truly yours,

R. Sturgis Ingersoll

RSI/BR

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

3d
7/m

Ingersoll

ELLIS AMES BALLARD
BOYD LEE SPAHR
FREDERIC L. BALLARD
SCHOFIELD ANDREWS
R. STURGIS INGERSOLL
CHARLES I. THOMPSON
WILLIAM R. SPOFFORD
ALLEN HUNTER WHITE
HENRY B. COXE, JR.
JOHN V. LOVITT
WARWICK POTTER SCOTT
MORRIS CHESTON
ROBERT BRIGHAM
DUDLEY T. EASBY, JR.
KNOX HENDERSON
T. BURNS DRUM

LAW OFFICES
BALLARD, SPAHR, ANDREWS & INGERSOLL
1035 LAND TITLE BUILDING
PHILADELPHIA

ROBERT VON MOSCHZISKER
OF COUNSEL

RITTENHOUSE 51-16

May 12th, 1932

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

Dear Mr. Barr,

The members of the Board of Trustees of the Jefferson are:

Alba B. Johnson (President)	1521 Packard Bldg.
Robert P. Hooper	Juniper & Cherry St.
James M. Willcox	7th & Walnut Sts.
Van Horn Ely	1501 Walnut St.
John C. Martin	Public Ledger
Walter H. Lippincott	1508 Walnut St.
Clarence H. Geist	1622 Packard Bldg.
Lessing J. Rosenwald	Sears Roebuck, Roosevelt Blvd.
Percival E. Foerderer	123 S. Broad St.
Joseph W. Wear	Commercial Trust Bldg.
Wilfred W. Fry	W. Washington Square

My suggestion is that Mr. Goodyear should write a full letter to Mr. Johnson emphasizing:

(1) The quality of the Gross picture;

(2) The care that would be taken of it;

(3) The glory that would redound to Jefferson;

(4) The super-magnificence of the proposed exhibition, with emphasis upon distinguished names and institutions who are going to lend paintings.

Please leave my name out of the situation, and have it appear that you and I have had no communication one with the other.

Very truly yours,

RSI/BR

R. Sturgis Ingersoll

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3d Am

Ingersoll

11 West 53 Street
May 11, 1932

Dear Mr. Ingersoll:

Your note is a bit discouraging but we are determined if possible to bring this great picture to New York. It is hard to understand the attitude of a board which almost without realizing it (I suppose) has inherited one of the masterpieces of American painting and refuses to lend it. It is certainly very kind of you to give us your help in the matter.

Would it trouble you too much to send me a list of the trustees and any suggestions as to how we could influence individuals through personal approach. I dislike this kind of lobbying but it would be rather a disgrace if we were to get Whistler's "Mother" from the Louvre and not be able to borrow Eakins' "Gross Clinic" from Philadelphia.

With many thanks, I am

Sincerely,

AB

R. Sturgis Ingersoll, Esq.
1035 Land Title Building
Philadelphia, Pennsylvania

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Jefferson (Johnson)

570 Lexington Ave.,
May 14th, 1932.

Alba B. Johnson, Esq.,
President,
Jefferson Medical College,
1531 Packard Building,
Philadelphia, Pa.

Dear Mr. Johnson:

We have recently moved from our temporary quarters into a building of our own, at No.11 West 53rd Street, and are planning to hold an exhibition beginning in November next which will mark the real opening of the Museum. In this exhibition we are planning to show the finest pictures painted by American artists of the last fifty years.

One of the supreme productions of American art is The Gross Clinic, and we are very desirous of borrowing this picture for the exhibition, which will continue about two months. In writing to me in the matter, our director Mr. Alfred H. Barr, Jr., says: "the Gross Clinic is really the key picture so far as the exhibition is concerned".

As an indication of the importance of the exhibition, I may say that we just received the consent of the Louvre to our request that they loan us Whistler's "Portrait of the Artist's Mother"; perhaps the best known painting by an American artist and certainly one of the most popular and valuable works in the Louvre. We will include in the exhibition loans from practically all of the leading American museums and from the finest private collections. Only works of the highest quality will be included.

Our new quarters are practically fire proof, and all of the pictures consigned to our care will be given the fullest protection and the most careful handling. As we regard "The Gross Clinic" as certainly the finest and most important work of Eakins, who was certainly one of the greatest American artists, I hope that you may see your way clear to permitting us to include the picture in this exhibition. It is, of course, understood that all charges for insurance, transportation, etc., would be borne by the Museum.

Sincerely yours,

President.

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Jefferson Coll.

re: Eakins

Exhb. VI

March 25, 1930

My dear Dean Patterson:

You have perhaps heard of the activities of the Museum of Modern Art in New York. It was founded by a group of public spirited enthusiasts, among them Mrs. Murray Crane, Mrs. John D. Rockefeller Jr., Mr. Stephen C. Clark, and Mr. Conger Goodyear, for the purpose of showing to the public the best possible examples of modern art.

During the past winter four exhibitions have been held, attended by over one hundred and forty thousand people, averaging over thirteen hundred a day. The first exhibition comprised four European founders of the modern movement. I am sending you a catalogue of this exhibition so that you may see for yourself what an important group of paintings were brought together. The insurance alone was over three million dollars.

In May the Museum is to hold an equally interesting exhibition of three great founders in American painting--Winslow Homer, Albert Ryder, and Thomas Eakins. I need not inform you of the great increase in interest in Eakins' work and of the eagerness of the public during the last two or three years to study his best paintings. The Jefferson Medical College owns what is to my mind Eakins' foremost masterpiece, "The Gross Clinic". Without this amazing canvas any exhibition of Eakins' work would be incomplete, and would be at a disadvantage in the implied competition with great European painters of our first exhibition.

I explain this situation at length because I know how reluctant you must be to lend so unique a work and one so interesting to your students. Nevertheless for the sake of the thousands of visitors who will come to our exhibition I must ask you most urgently to consider lending us "The Gross Clinic" for the exhibition lasting from the end of April to the end of May. It would hang in the place of honor and would be in every way the painting of major interest in an exhibition of over a hundred important works.

The painting could be packed and sent directly from the Philadelphia Museum and would be returned to the Museum in time for your commencement. We would carry insurance to any value which you wish to set upon the picture, and the Philadelphia Museum and the most dependable packers in New York would be responsible for shipping. Every precaution would be taken to insure safety.

Our Trustees would of course appreciate very

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Dean Ross V. Patterson, 2. March 25, 1930

greatly your co-operation, particularly Mrs. Rockefeller and Mr. Clark, who are especially interested in American painting.

Would you let me know at your earliest convenience whether we may include "The Cross Clinic"?

Yours very sincerely,

Dean Ross V. Patterson
Jefferson Medical College
Philadelphia, Pa.

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Suggested letter to Dean Ross V. Patterson, Jefferson Medical College, Philadelphia

My dear Dean Patterson:

The Museum of Modern Art has learned from Mr. Sturgis Intersoll that there is some doubt that the Jefferson Medical College will loan us the great masterpiece of American painting, "The Gross Clinic" by Eakins, for our Exhibition of American Painting.

We thoroughly understand that you would hesitate to have such a magnificent picture absent from your walls. It has occurred to me, however, that having the picture at the Museum of Modern Art, where tens of thousands of people can see it during the coming season, might in some way justify such a sacrifice on the part of the Jefferson Medical College.

The purpose of our Exhibition of American Painting is to present America's claim to a distinguished place in the art of all nations. Never before has such a thorough effort been made to collect in one place at one time the great masterpieces of American painting. To make the argument for American painting conclusive, the Museum has, for the past year, made a thorough search for the best paintings.

The Louvre has again departed from its precedent to loan to the Museum of Modern Art Whistler's "Portrait of the Artist's Mother," the most famous American picture in the world. Not only the Metropolitan Museum but also practically every important museum in the United States, as well as private collectors, are loaning to this exhibition.

However, despite the more than one hundred pictures which we shall have, we would not consider the exhibition the complete success which we have striven so hard to make it, without the inclusion of the Eakins "Gross Clinic" for at least a part of the period of the Exhibition, which will run from November 1 to February 2.

Of course the Jefferson Medical College would receive full credit for making possible the showing of this glory of American art. The college will be included in all local, national, and international publicity, which reaches 12,000,000 people. Mention will also be made in the catalogue and the picture, with credit line, will be given a prominent place in the galleries.

It is to Philadelphia that we must look for the completion of the final chapter of one of the most important shows in recent times.

Sincerely yours,

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5 October, 1932

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

My dear Mrs. Rockefeller:

Every effort to secure the "Gross Clinic" by Eakins from the Jefferson Medical College has been unsuccessful. Mr. Barr made strenuous efforts to secure this picture before he left. Our trustees have written letters to the trustees of the college. Mr. Cahill and I called on Mr. Sturgis Ingersoll, one of the trustees, in Philadelphia.

Mr. Clark and Mr. Lewisohn feel that a letter from you to Mr. Ross V. Patterson, Dean of the college, is the last attempt that can be made to persuade the college to loan the picture. There seems to be no very good reason for their not loaning it except the fact that they dislike the idea of the painting being absent from their walls.

I have enclosed a suggestion for a letter which Mr. Clark and Mr. Lewisohn, who have read the copy enclosed, thought you might wish to send. Please consider the letter only a sketch of what might be said if you are willing to write this letter to Mr. Patterson.

Sincerely yours,

Executive Secretary

ARB/HM

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XVIII

M Roche.

June 23, 1932

Dear Nelson:

I wonder if you have received any answer from Mr. Lippincott about the "Gross Clinic" by Thomas Eakins.

We now have several of the trustees lined up so that I think if it comes to a vote again we could count on Messrs. Ingersoll, Rosenwald, Willcox, and Wear.

The chief trouble in borrowing the picture, however, seems to lie with the Dean, Ross V. Patterson. It seems that Mr. Patterson raised considerable opposition to lending the picture to the Pennsylvania Museum two years ago and it is quite true that the picture occupies an important place in the Medical School building. However, it seems to me that if the Louvre is willing to lend Whistler's "Mother" the Jefferson Medical College ought to be willing to lend this picture; in fact, it ought to be glad to. Dean Patterson's excuse that it would be impossible to take the picture out the front door without removing some glass is decidedly specious. The picture has already been lent both to the Pennsylvania and Metropolitan Museums by the simple device of removing the picture from the frame in order to get it out of the building.

I am giving you these details because I want to ask you to do an important but not very pleasant service. As you know, the Rockefeller name carries great weight in medical circles. Also, your connection by marriage with Philadelphia is important for things can be accomplished in Philadelphia through personal and family contacts to a surprising degree. Do you think it would be possible the next time you go to Philadelphia to see Dean Patterson and try to cajole or flatter him into lending us the picture? I am afraid that no matter how many strings we try to pull with the trustees they will not be willing to make an issue of the affair so long as Dean Patterson is unwilling to lend the picture.

I realize that this is a most bothersome mission but as the picture would be the most important masterpiece of the Exhibition I think that we ought to spare no effort to secure it.

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June 23, 1932

Please let me know if you think you can do anything about it.

Very sincerely yours,

P.S. The Dean's office is at the Jefferson Medical College, Tenth and Walnut Streets.

Nelson Rockefeller, Esq.
26 Broadway
New York City

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3 a Am

M Rock.

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11 West 53 Street
May 16, 1932

Dear Nelson:

I am delighted that you know Walter Lippincott and are willing to write him about the "Gross Clinic" by Thomas Eakins.

The exhibition planned for next fall is an attempt to show the best in American painting of the last fifty or sixty years. We are trying to assemble the finest possible group of paintings without paying special attention to names and reputations. There has been so much talk recently about American art but unfortunately as yet neither the Whitney Museum nor the Metropolitan really shows American art at its best.

I think that I wrote you that we were borrowing Whistler's "Mother" from the Louvre which would, of course, be a great popular success. I feel personally, however, that the "Gross Clinic" is a much greater picture and is essential to the exhibition for its artistic success.

The exhibition is planned to open early in November and to run through Christmas. Should we get both the Whistler and the Eakins masterpieces I think our attendance should run between a hundred and one hundred fifty thousand. There would be between seventy-five and a hundred paintings in the exhibition.

Please let me know if there is any further information which might be useful.

It is certainly very good of you and Mary to take the trouble about this matter.

Sincerely yours,

AB

Nelson Rockefeller, Esq.
26 Broadway
New York City

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N Rockefeller

11 West 53 Street
May 13, 1932

Dear Nelson:

Perhaps the most important picture in our proposed fall exhibition of American painting is the "Gross Clinic" by Thomas Eakins which hangs in the Jefferson Medical College of Philadelphia. It has not been seen in New York for fifteen years during which time Eakins' reputation has increased until now he seems to be one of the three great American artists of the nineteenth century.

We tried to borrow this picture for our Homer, Ryder, Eakins Exhibition two years ago but were refused on the grounds that graduates returning for commencement would miss the picture at the College. This excuse would not hold good for a fall exhibition. I am informed, however, by one of the trustees that we will probably have the greatest difficulty in persuading the Board to lend us the picture. They very nearly refused to lend it to the Philadelphia Museum at the Eakins Memorial Exhibition two years.

I am writing you these details because I think it possible that either you or Mary may know some of the trustees whose names I list below. I think a letter to one or more of them might help us a great deal. I am asking Mr. Goodyear to write President Johnson and Mr. Sachs to write Mr. Rosenwald. I have written Dean Patterson but have received no reply since he will depend upon the decision of the trustees.

I am sorry to bother you with this detail but think "Gross Clinic" is worth any amount of trouble.

Sincerely,

RKB

P.S. If you or Mary should write one of the Jefferson trustees these points might be mentioned: 1, the extreme importance to American art of the "Gross Clinic"; 2, the fact that it has not been seen in New York for fifteen years during which period Eakins' reputation has vastly increased; 3, the importance of the Exhibition itself; 4, the glory that would redound to the Medical School.

list of Jeff. trustees attached

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XVII

Rosenwald

LESSING J. ROSENWALD
PHILADELPHIA

June 13, 1932.

Dear Mr. Barr:

Your letter of June 7th, addressed to Mr. Letter, was referred to Mr. Rosenwald together with the previous correspondence, upon his return to the office.

Mr. Rosenwald asked that I advise you he had spoken to Mr. Johnson personally regarding the loan of Eakins "Gross Clinic", and also to send you a copy of the letter he wrote Professor Sachs regarding this conversation. This copy is attached.

Yours very truly,

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

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Rosenwald

XXIII

June 7, 1932

Dear Mr. Letter:

I have recently heard that Mr. Rosenwald will be absent from Philadelphia for a considerable period of time.

As my letter of May 27th is of considerable immediate importance I wonder if you could let me know when he is to return and whether, if his absence is prolonged, you will forward the letter to him.

Very truly yours,

AB

Mr. L. M. Letter,
Secretary to Lessing J. Rosenwald, Esq.
Sears, Roebuck and Company
Philadelphia, Pennsylvania

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Jefferson (R. Lessing)

LESSING J. ROSENWALD
PHILADELPHIA

11 West 53 Street
May 27, 1932

My dear Mr. Rosenwald:

Mr. Paul Sachs has written me asking whether it would be all right if you were to inform Mr. Alba Johnson confidentially about our having been able to secure the loan of the Whistler "Mother" from the Louvre.

I am under the impression that Mr. Johnson now has this information although I am not sure that he had it at the time of the meeting at which it was decided not to lend the "Gross Clinic" by Thomas Eakins.

Anything that you can do to persuade Mr. Johnson and the Board of Trustees of the Jefferson Medical College to reconsider this matter would certainly be appreciated by our Trustees. Whistler's "Mother" would doubtless be the popular picture of the exhibition but it is my personal belief that the most important picture artistically would be the "Gross Clinic."

I am enclosing at Mr. Sachs' request a copy of his previous letter.

With many thanks for your interest, I am

Very sincerely yours,

LJR:RML

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

Lessing Rosenwald, Esq.
care Sears, Roebuck and Company
Philadelphia, Pennsylvania

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3d Am

LESSING J. ROSENWALD
PHILADELPHIA

May 19th, 1932

My dear Paul,

Upon receipt of your letter, I immediately got in touch with Mr. Alba Johnson, the Chairman of the Board of Directors of Jefferson, and told him of your request for the Eakins "Gross Clinic".

He told me that the Board had given consideration to the project and had finally determined not to send it, from a purely policy standpoint. I know that this policy is of years' standing. The Board, I am sure, was not aware of the importance of this exhibition and did not know what painting or paintings were coming over from France for it.

Inasmuch as the information contained in your letter was confidential, I did not mention it to Mr. Johnson. However, I did tell him that I was going to write you, asking you to let him have, confidentially, the information regarding the French exhibition and any other information which would carry weight with the Jefferson Board.

With very kindest regards,
I am, as ever

Sincerely yours,

LJR:RML

Lessing Rosenwald

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

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Jefferson

Jefferson ear)
(Rosenwald)

3d Am

May 16, 1932

Lessing Rosenwald, Esq.
c/o Sears, Roebuck & Co.
Philadelphia, Pa.

Dear Lessing:

You can be of great service to the Museum of Modern Art in New York, of which I am a Trustees, if I can persuade you to approach the following subject with your usual enthusiasm and energy. We are to hold in the new Museum of Modern Art a very important exhibition of American pictures this fall, and I might say to you confidentially that the Exhibition is of such importance that the Eouvre and the French Government have agreed to lend Whistler's "Mother" (of course this must not be mentioned to anyone.)

Now to come to the "milk in the coconut" so far as you are concerned. You know as well as I do that there is no more important picture in America than the Eakins "Gross Clinic", which is the proud possession of the Jefferson Medical College. I realize perfectly that it is a difficult picture to borrow and that it was only through the greatest effort that the Philadelphia Museum was able to secure it for their Memorial Exhibition of Eakins two years ago. It is just because the matter is difficult that I am trying to enlist your friendly cooperation. In making the effort with your co-Trustees perhaps you will permit me to emphasize the essential points which I have no doubt have already been stressed with the President of the Jefferson Medical College by Mr. Barr, our Director; namely,

(1) The extreme importance to American art of the "Gross Clinic".

(2) The fact that the picture has not been shown in New York for fifteen years, during which period Eakins' reputation has vastly increased.

(3) The great importance of the exhibition itself.

(4) The glory that would redound, I feel sure, to the Medical School, to have this most important of all pictures by Eakins on exhibition in New York.

May I count upon your friendly cooperation.

With friendly greetings from house to house,

Faithfully yours,

Paul Sachs

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~~Jefferson~~ (Wear)

Copy to letter.

CASSATT & COMPANY,
South Penn Square,
Philadelphia, Pa.

May 18, 1932.

A. Conger Goodyear, President,
Museum of Modern Art,
570 Lexington Avenue,
New York, N.Y.

Dear Conger:

For some reason or other your letter of May 14th has just reached me, and I regret to say at the last meeting of the Board of Trustees of Jefferson College it was voted not to loan "Gross Clinic". When the question came up at the meeting I had no idea, whatsoever, that you were president of the Museum of Modern Art and, if I had, I would have made a strong fight for you.

As it is now, I am afraid that, the matter having been voted against, it will be hard for me to do anything, but I will see Mr. Johnson and see if anything can be done to get the picture for you.

With kindest regards, please believe me,

Yours sincerely,

(Signed) Joseph W. Wear,

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3dAm

Jefferson (Wear)

Sears, Roebuck and Co.

570 Lexington Ave.,
May 14th, 1932.

Joseph W. Wear, Esq.,
Trustee, Jefferson Medical College,
Commercial Trust Bldg.,
Philadelphia, Pa.

Dear Joe:

We are very anxious, indeed, to borrow the great Eakins belonging to the Jefferson Medical College for an exhibition we are opening next fall. I have written to Mr. Johnson as per copy of letter attached.

If you can help us to get this picture, I will be greatly obliged to you. Our Museum I think has held by far the most successful exhibitions that have been shown in New York the past two years. The exhibition opening in November will certainly command a great deal of interest and comment all over the country.

Sincerely yours,

President.

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Sears, Roebuck and Co.

Executive Offices

Philadelphia

June 1st
1 9 3 2

Dear Mr. Barr:

This will acknowledge your letter of May 27th to Mr. Rosenwald, who is out of town at the present time.

However, upon his return to the city, I shall be glad to bring your letter to his attention.

Very truly yours,

R. M. Letter

Sec'y. to Mr. Rosenwald

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

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Ely

20

February 1, 1933

My dear Mrs. Ely:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

We are asking Budworth to return on February 14th to 1120 Fifth Avenue the watercolor entitled "Twyford Bridge" by J. Alden Weir which you so generously loaned to our exhibition.

When the picture has reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art?

Very sincerely yours,

Registrar.

P.S. Our insurance continues to cover your picture in transit.

Mrs. C. Page Ely
1120 Fifth Avenue

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Ely

October 14, 1932

RIDGEFIELD
CONNECTICUT

Dear Mrs. Young:

I am enclosing your photograph of your Alden Weir "Donkey Ride." Thank you for sending it. The painting and the watercolor "Twyford Bridge" arrived at the Museum this morning, and we have insured them as Mr. Ely suggested.

Very sincerely yours,

Registrar.

Mrs. Mahonri Young
Branchville, Connecticut

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Ely

RIDGEFIELD
CONNECTICUT

My dear Mr. Cahill.

I am sending you by Special Delivery today, a photograph of the "Donkey Ride" by J. Alden Weir. As it is the only copy I have of this photograph, I will have to ask you to return it to me. I have taken it from my private collection of photographs of Mr. Weir's paintings.

I am going to town on Thursday, and will call you up, as I said.

CABLE ADDRESS PAYMERCO
TELEPHONE PLAZA 1000

October 14, 1932

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GPE/MR.

G. Page Ely, Esq.
Payson McL. Merrill Co., Inc.
10 East 53 Street
New York City

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Ely

So that you may arrange to call for the painting, which is in my apartment at 1165 Fifth Avenue.

What arrangements are being made about insuring the pictures?

I am also going to find a water color for you. I will tell you which one, when I telephone you.

Sincerely yours,

(Mrs. Mahonri) Dorothy Wein Young.

Monday.

CABLE ADDRESS PAYMERCO
TELEPHONE PLAZA 1000

October 14, 1932

1932.

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GPM/MR.

G. Page Ely, Esq.
Payson McL. Merrill Co., Inc.
10 East 53 Street
New York City

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Ely

PAYSON McL. MERRILL Co. INC.
City and Country Real Estate
10 East 53rd Street
New York

PAYSON McL. MERRILL, President
GEORGE PAGE ELY, Vice Pres. & Treas.
ELLIS ADAMS, Vice President
H. HAMILTON MEAGHER, Secretary

Insurance Department
GEORGE PAGE ELY, Manager

CABLE ADDRESS: PAYMERCO
TELEPHONE: PLAZA 1000

October 14, 1932

Dear Mr. Ely:

According to your instructions we have insured the J. Alden Weir "Donkey Ride" for $20,000. and the watercolor "Twyford Bridge" for $250.

The pictures arrived at the Museum this morning. Thank you very much for your coöperation.

Very sincerely yours,

G. Page Ely, Esq.
Payson McL. Merrill Co., Inc.
10 East 53 Street
New York City

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PAYSON McL. MERRILL, President.
GEORGE PAGE ELY, Vice Pres. & Treas.
ELLIS ADAMS, Vice President
W. HAMILTON MEAGHER, Secretary

Insurance Department
GEORGE PAGE ELY, Manager

PAYSON McL. MERRILL CO. INC.

City and Country Real Estate

10 East 53rd Street

New York

CABLE ADDRESS: PAYMERCO
TELEPHONE: PLAZA 1000

October 13, 1932.

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

Attention Mr. Cahil.

Dear Sirs:-

It is my understanding that tomorrow you will call at Mrs. Young's apartment at #1165 Fifth Avenue for the oil painting by J. Alden Weir of the Donkey Ride, and the water color at my apartment at #1120 Fifth Avenue known as Twyford Bridge, and that you will arrange to insure them from the time they leave these two apartments until they return, in the amount of $20,000 on the former and $250 on the latter.

As I am acting for others in this matter I would appreciate it if you would confirm this understanding in writing, and greatly oblige,

Confirm by letter immediately

Yours very truly,

GPE/MR.

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Finch

February 10, 1933

My dear Miss Finch:

When the Epstein bronze which you so generously loaned to our exhibition of American Painting and Sculpture has reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art? Our insurance continues to cover this sculpture and we will wish to cancel it at that time.

Very sincerely yours,

Registrar.

Miss Edith Finch
Low Buildings
Bryn Mawr, Pennsylvania

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	MoMA Exhs.	20.3

February 3, 1933

Dear Miss Finch:

I have your letter of the first about the Epstein bronze of Miss Donnelly.

As I think I wrote you, we are planning to close the American exhibition about the tenth of February and shall return the bronze to you within a few days after the close.

We should very much like to have the photograph of the bronze for our permanent record of the exhibition and shall be glad to pay you for the print. However, if you would prefer to have us send the print back to you we shall be very glad to do so.

Thank you very much for your coöperation. The Epstein portrait of Miss Donnelly was greatly admired in the American exhibition.

Very sincerely yours,

Director of the Exhibition.

Miss Edith Finch
Low Buildings
Bryn Mawr, Pennsylvania

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Finch

LOW BUILDINGS
BRYN MAWR

February 1st/933 –

Dear Mr Cahill,

When your Exhibition of American Painting and Sculpture closes will you kindly send the Epstein Bronze of Miss Dowell here to me at Low Buildings.

And would you also, if you have no further need of it, return to me the photograph of the bronze which you wished to have to put in mounted album

Finch

October 11, 1932

January 28, 1933

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Miss Edith Finch
Low Buildings
Bryn Mawr, Pennsylvania

Miss Edith Finch
Great River Road
Deerfield, Mass.

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2

LOW BUILDINGS
BRYN MAWR

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does not appear here.

Sincerely yours
Edith Finch

Finch

October 11, 1932
January 28, 1933

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Miss Edith Finch
Low Buildings
Bryn Mawr, Pennsylvania

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Finch

January 28, 1933

Dear Miss Finch:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

We shall return very soon thereafter the bronze by Epstein which you so generously loaned to us. I wonder if you wish it returned to you at Low Buildings, or to the Fidelity 20th Century for unpacking? Will you kindly let me know about this?

With appreciation for your co-operation, I am

Very sincerely yours,

Director of the Exhibition.

Miss Edith Finch
Low Buildings
Bryn Mawr, Pennsylvania

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Finch

October 11, 1932

Dear Miss Finch:

I have your letters of the 8th and 10th and note the title for the Epstein bust, which gets to us in good time for the catalogue.

We have the bust covered with insurance and will take care of the charges of packing and transportation.

Very sincerely yours,

C

Miss Edith Finch
The Finches
Great River Road
Deerfield, Mass.

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

Finch

2201S

CLASS OF SERVICE

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

WESTERN UNION

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

SIGNS

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

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

Received at 36 East 52nd Street, New York

1932 OCT 10 PM 4 37

MINUTES IN TRANSIT

FULL-RATE	DAY LETTER

NV95 41 DL=GREENFIELD MASS 10 414P

HOLGER CAHILL=

THE MUSEUM OF MODERN ART 11 WEST 53 ST=

WOULD YOU KINDLY CHANGE IN YOUR CATALOGUE THE TITLE OF THE EPSTEIN BUST FROM PROFESSOR DONNELLY TO LUCY MARTIN DONNELLY OMIT ALL TITLE I REGRET VERY MUCH TROUBLING YOU AGAIN BUT SHALL BE MOST GRATEFUL IF YOU CAN RECTIFY MY MISTAKE=

EDITH FINCH.

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

Kindly change in your catalogue the title of the Epstein bust from "Professor Donnelly" to "Lucy Martin Donnelly" (omitting all title)

I regret very much troubling you again about the matter but I shall be most grateful if you can rectify my mistake.

Very truly yours Edith Finch

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Finch

October 6, 1932

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"THE FINCHES"
GREAT RIVER ROAD
DEERFIELD, MASSACHUSETTS

October 10 1932.

Dear Mr Holger,

If it is not too late, would you kindly change in your catalogue the title of the Epstein bust from "Professor Donnelly" to "Lucy Martin Donnelly" (omitting all title)? I regret my much troubling you again about the matter but I shall be most grateful if you can rectify my mistake.

My truly yours Edith Finch

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Finch

"THE FINCHES"
GREAT RIVER ROAD
DEERFIELD, MASSACHUSETTS

October 8th 1932.

Dear Mr Cahill,

Thank you for your letter of October 6th. I have written to the Fidelity Mutual Safety Warehouse in Philadelphia as you suggest asking them to call for the Epstein Bust on the afternoon of October 17th, pack and send it to your museum by the American Express. I have told them that the museum will

October 6, 1932

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of $2,500. and will be covered against all risks from wall to wall.

Thank you very much for your helpfulness.

Very sincerely yours,

Miss Edith Finch
The Finches
Great River Road
Deerfield, Massachusetts

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

2-

Finch

"THE FINCHES"
GREAT RIVER ROAD
DEERFIELD, MASSACHUSETTS

take care of the packing and transportation charges upon the arrival of the Bust and is attending to the necessary insurance.

Very truly yours

Edith Finch

October 6, 1932

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of $2,500. and will be covered against all risks from wall to wall.

Thank you very much for your helpfulness.

Very sincerely yours,

C

Miss Edith Finch
The Finches
Great River Road
Deerfield, Massachusetts

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Finch

October 6, 1932

Dear Miss Finch:

We shall list the Portrait of Professor Donnelly in the catalogue as you suggest.

I am sorry to have bothered you about the shipping. I thought possibly Bryn Mawr might have a packing department and that the best way would be to send it through the American Express Company. We have taken this matter up with our out of town shipping representative who advises that the picture be shipped by express direct to the Museum of Modern Art, 11 West 53 Street, New York City.

If you have any difficulty in boxing the picture he recommends that you get in touch with the Twentieth Century Fidelity Warehouse in Philadelphia, mentioning that W. S. Budworth and Son of New York have suggested that the Twentieth Century would take care of the details of seeing that the picture is properly shipped by express.

We shall, of course, take care of all charges of packing, transportation, and insurance. The bronze will be insured with the Home Insurance Company in the amount of $2,500. and will be covered against all risks from wall to wall.

Thank you very much for your helpfulness.

Very sincerely yours,

Miss Edith Finch
The Finches
Great River Road
Deerfield, Massachusetts

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Finch

20th Cent Fidelity Warehouse.

"THE FINCHES"
GREAT RIVER ROAD
DEERFIELD, MASSACHUSETTS

October 5th 1932

Dear Sir,

Your letter of October 4th has just come in which you ask me to ship the Epstein bust so that it will reach the museum by October 22nd. I had understood from previous letters that the museum was to manage the shipping and would send someone to Bryn Mawr to arrange

October 4, 1932

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Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Miss Edith Finch
"The Finches"
Great River Road
Deerfield, Massachusetts

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Finch

2-

"THE FINCHES"
GREAT RIVER ROAD
DEERFIELD, MASSACHUSETTS

for it. Is this not so? If it is not can you advise me of anyone in Boyertown or Philadelphia to get to pack the last will and send it? I shall reach Boyertown in time to send it off on October 17th or 18th, if the museum does not arrange the matter as I had thought, and hope that that will be soon enough for it to reach you in time.

October 4, 1932

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Miss Edith Finch
"The Finches"
Great River Road
Deerfield, Massachusetts

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Finch

3-

"THE FINCHES"
GREAT RIVER ROAD
DEERFIELD, MASSACHUSETTS

About the insurance valuation:
I have been advised that if should be
insured for its full value so would
you please arrange for it to be insured
for $2500. which is its cost value. If
some other arrangement, some lesser
insurance, is usual would you kindly let
me know.)

I have already written you

October 4, 1932

Thank you very much for your
kindness and helpfulness.

Very sincerely yours,

C

Miss Edith Finch
"The Finches"
Great River Road
Deerfield, Massachusetts

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4-

Finch

"THE FINCHES"
GREAT RIVER ROAD
DEERFIELD, MASSACHUSETTS

about the catalogue. Can you say merely that it comes from a "private collection" and call it by Professor Donnelly's name?

I am glad that you like the photograph and hope that you will like the host itself.

Sincerely yours

Edith Finch

October 4, 1932

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Miss Edith Finch
"The Finches"
Great River Road
Deerfield, Massachusetts

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Finch

"THE FINCHES"
GREAT RIVER ROAD
DEERFIELD, MASSACHUSETTS

October 5th 1932.

Dear Mr Cahill,

When you make up your catalogue for your American exhibit do you put in the title of the work of art and the artist and the name of the owner? If you do and if it is not too late to comply with such a request, would you call the Epstein bust of Miss Donnelly by her name but omit my name in saying from

October 4, 1932

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Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Miss Edith Finch
"The Finches"
Great River Road
Deerfield, Massachusetts

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Finch

2-

"THE FINCHES"
GREAT RIVER ROAD
DEERFIELD, MASSACHUSETTS

whose collection it comes. I should be most grateful if you would just merely "private collection."

Very much hoping that this will not reach you too late, I am

Sincerely yours

Edith Finch

October 4, 1932

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Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Miss Edith Finch
"The Finches"
Great River Road
Deerfield, Massachusetts

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Finch

October 4, 1932

Dear Miss Finch:

Professor Donnelly has given us the information about the Epstein bust and sent us a photograph. I have never seen the original but the photograph indicates that it is a very fine example of Epstein's work and we are delighted that we may expect to have it for our Show.

May we ask you to ship it so that it will reach here not later than October 22nd? It should be sent direct to the Museum of Modern Art, 11 West 53rd Street, New York City.

Will you please advise us about the insurance valuation, and to whom the loan is to be credited in the catalogue?

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Miss Edith Finch
"The Finches"
Great River Road
Deerfield, Massachusetts

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October 4, 1932

Dear Professor Donnelly:

Thank you very much for your letter of the first with the information about the Epstein portrait, and the photograph.

We want very much to have this portrait for our American Show and should like to have it here in the Museum not later than October 22nd.

Thank you very much for your helpfulness.

Very sincerely yours,

C

Prof. Lucy Martin Donnelly
Low Buildings
Bryn Mawr College
Bryn Mawr, Pennsylvania

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Finch

LOW BUILDINGS
BRYN MAWR

October 1932

Holgar Cahill Esqr.
Museum of Modern Art
New York City.

Dear Mr Cahill.

Miss Finch asks me to send [illegible]
the dimensions of the chest of drawers
by Mr. Epstein. They are -

- Height = 42 inches
- Breadth at base = 15-½ inches
- Extreme breadth at hand = 17½.

As Miss Finch is request
are sending you today by post
a photograph of the chest.
I regret that there was

August 22, 1932

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Miss Edith Finch
Low Buildings
Bryn Mawr, Pennsylvania

Miss Edith Finch
care Brown, Shipley and Company
Pall Mall
London, England

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Finch

A ugust 22, 1932

been a misunderstanding about your seeing the bust at the Library of the College. The Librarian is prepared to show it you at any time during the day that you like to come or send. Her assistant in charge during the summer did not understand that your note should have had a reply, but gave orders as I have said to the Library staff.

If you prefer to let me know personally when you are coming I shall be glad to meet you at the Library or

Miss Edith Finch
care Brown, Shipley and Company
Pall Mall
London, England

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Finch

to send my Secretary to open my office for you in case I am engaged. Miss Finch will be in Bryn Mawr after October 15th, perhaps she has let you know.

Very truly yours

Lucy Martin Donnelly

8 1932

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August 22, 1932

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Miss Edith Finch
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Bryn Mawr, Pennsylvania

Miss Edith Finch
care Brown, Shipley and Company
Pall Mall
London, England

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Finch

Fold till Oct 15th

"THE FINCHES"
GREAT RIVER ROAD
DEERFIELD, MASSACHUSETTS

September 28th 1932

Dear Mr Cahill,

I am sorry that the Librarian at Bryn Mawr College has not replied to your letter. Miss Donnelly herself is at the College now and will speak to the Librarian about it so that you may see the Inst at any time you wish to. I have asked Miss Donnelly to send you the dimensions of the Inst and a photograph of it. They

August 22, 1932

Very sincerely yours,

HC

Miss Edith Finch
care Brown, Shipley and Company
Pall Mall
London, England

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Finch

should reach you within the next few days. The bust was completed by Mr Epstein in November 1931. It will be quite ready for you to take whenever you let me know that you wish to send for it. My address until October 15th, when I return to Low Buildings Bryn Mawr, is that of this letter head.

Sincerely yours

Edith Finch

August 22, 1932

Very sincerely yours,

HC

Miss Edith Finch
Low Buildings
Bryn Mawr, Pennsylvania

Miss Edith Finch
care Brown, Shipley and Company
Pall Mall
London, England

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Finch

August 22, 1932

Dear Miss Finch:

We are writing the library of Bryn Mawr College to ask if we may see the bust of Professor Donnelly which I understand you will lend us for our forthcoming American exhibition which begins late in October and continues until February first, 1933.

We shall wish to get this piece of sculpture about October 20th or perhaps a little earlier. We will, of course, take care of the transportation and insurance.

Will you kindly let me know what insurance valuation you wish placed upon it?

Thank you very much for your coöperation.

Very sincerely yours,

HC

Miss Edith Finch
care Brown, Shipley and Company
Pall Mall
London, England

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Finch

January 3, 1933

Dear Miss Finch:

At the close of the second month of our Exhibition of American Painting and Sculpture I want to thank you for the loan of your Epstein bronze "Lucy Martin Donnelly".

You may be interested to know that for the first two months of our Exhibition the attendance was 63,290 people.

With best wishes for the New Year,

I am

Sincerely yours,

President.

C

Miss Edith Finch
Low Buildings
Bryn Mawr, Pennsylvania

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Finch

November 22, 1932

Dear Miss Finch:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

The Epstein bronze is a fine contribution to the Exhibition and we are very fortunate to be able to include it in our most important American exhibition.

Very sincerely yours,

C

Miss Edith Finch
Low Buildings
Bryn Mawr, Pennsylvania

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Finch
Indian

September 26, 1932

Dear Miss Finch:

Under date of August 22nd we wrote the Librarian at Bryn Mawr College about the bust of Professor Donnelly which you have so kindly consented to lend for our American exhibition. We have had no reply.

At present we are trying to get together information and photographs for our catalogue. Can you tell us where we could get a photographic print of the Epstein? Also, can you give us the dimensions of the piece and tell us when it was completed by the sculptor?

I am sorry to trouble you in this way but we are very anxious to have this information. We should like to call for the sculpture not later than October 20th.

Very sincerely yours,

C

Miss Edith Finch
Low Buildings
Bryn Mawr, Pennsylvania

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Bryn Mawr

August 22, 1932

The Librarian
Bryn Mawr College
Bryn Mawr, Pennsylvania

Dear Madam:

We have a letter from Miss Edith Finch saying that a bust of Professor Donnelly done by the sculptor Jacob Epstein is now in Miss Donnelly's office in the library at Bryn Mawr College.

We want very much to borrow this sculpture for our forthcoming American exhibition. Miss Finch thinks that you will permit a representative of the Museum of Modern Art to see the bust some time in the near future.

Very sincerely yours,

HC

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Finch

570 Lexington Avenue,
August 19th, 1932.

Miss Edith Finch,
c/o Brown, Shipley & Co.,
Pall Mall,
London, England.

Dear Miss Finch:

Thank you very much for your letter of the 6th. I am, indeed, glad to know that we may have the bust of Professor Donnolly for our exhibition. This exhibition will open about November 1st, and will continue for at least two months, possibly three.

We will wish to get the bust probably about the middle of October. Mr. Holger Cahill is in charge if the exhibition, and will either call at Professor Donnolly's office to see the bust or he will arrange to have it transported to New York.

Yours very truly,

President.

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5, ST. LEONARD'S TERRACE,
CHELSEA, S.W. 3.

August 6th 1932.

Dear Mr Goodyear,

I should be very glad to lend to your exhibition the bust of Professor Donnelly by Epstein the photographs of which Mr Bois has shown you. The bust is at present in Miss Donnelly's office in the Library of Bryn Mawr College. I am writing by this same post to the Librarian to admit you, or your representative, to see the bust in case you care to see it as I am not myself returning

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to Bryn Mawr Hotel, at the earliest, mid-October.
My address, however, from mid-September to
mid-October will be: Low Buildings, Bryn Mawr, Pa.-
From now till mid-September my safest address
is: To Messrs Brown Shipley & Co., 123 Pall Mall, London.
By what talk and for how long a time would
you wish to have the text?

Sincerely Yours

Edith Rich

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570 Lexington Avenue,
July 21, 1932.

Miss Edith Finch,
Low Building,
Bryn Mawr College,
Penna.

My dear Miss Finch:

We are arranging an exhibition of American painting and sculpture to begin about November 1st and to continue for two or three months. We would like very much to borrow for this exhibition the head of Professor Donnelly by Epstein, which I understand belongs to you.

We believe that this exhibition will be the most important presentation of American art that has ever been made. Of course, I have not seen the head of Professor Donnelly, but Mr. Adolphe Borie has sent us photographs which clearly show a work of the first class, which is what we wish to include in the exhibition.

If you are willing to make the loan, it is understood, of course, that the cost of transportation, insurance, etc., will be borne by the Museum.

Will you not kindly advise at your convenience?

Sincerely yours,

President.

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570 Lexington Ave.,
July 16th, 1932.

Mr. Adolph Borie,
4100 Pine Street,
Philadelphia, Pa.

My dear Mr. Borie:

The Museum of Modern Art is arranging an American exhibition which we expect to open in November and continue for two or possibly three months. I think you have already had some talk with Mr. Barr in regard to the possibility of including the head of Professor Lucy Martin Donnelly in the exhibition.

Of course, I have not seen the work, but I have seen the photographs with which I am greatly impressed. We hope to make this exhibition the finest possible showing of the work of American artists.

Would it be possible to borrow Professor Donnelly's head for this exhibition, and if so, where can it be seen? I rather think that some one from the Museum staff will be going to Philadelphia to see certain pictures that we are considering for the exhibition, and if Miss Donnelly's head can be seen there, we could then decide the matter definitely.

Sincerely yours,

President.

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ADOLPHE BORIE
4100 PINE STREET
PHILADELPHIA

July 19th 1932

Dear Mr Goodyear:

The Epstein portrait of Miss Donelly belongs to Miss Edith Finch, who is now in Europe for the summer, but any letter sent to her address Low Building. Bryn Mawr College Penna. would be forwarded & and I feel sure that she will be glad to let you borrow the head for your Exhibition in November. I understand it is not away now but will be impossible to see. Sincerely Yours
Adolphe Borie.

ACG/f

an exhibition
November and to
most important
ir power to make
York.

will be
d of Professor
feel is essen-
be possible

decide this
soon as possible.

ly yours,

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	MoMA Exhs.	20.3

July 14th, 1932

Mr. Adolph Borie
4100 Pine Street
Philadelphia, Pa.

My dear Mr. Borie:

The Museum of Modern Art is arranging an exhibition of American paintings which we expect to open early in November and to carry, if possible, through Christmas. This will be our most important exhibition of the year and we are doing everything in our power to make it the finest showing of American work ever held in New York.

An important section of the exhibition will be devoted to sculpture. We should like to include the head of Professor Lucy Martin Donnelley which example of Epstein's work we feel is essential to the exhibition. Will you let us know if it will be possible to borrow this piece at that time?

We realize that you may not be able to decide this matter immediately and hope that we may hear from you as soon as possible.

Very sincerely yours,

ACG/f

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Ford

EDSEL B. FORD
DEARBORN

February 7, 1933

Mr. Holger Cahill,
The Museum of Modern Art,
11 West 53rd Street,
New York City.

Dear Mr. Lepine:

In accordance with your instructions received today we are shipping on February 14th to 1100 Lake Shore Road, Grosse Pointe Shores, Michigan, the Sheeler painting entitled "Classic Landscape" which Mr. Edsel B. Ford so generously loaned to our exhibition of American Painting and Sculpture.

Our insurance continues to cover the painting in transit as well as while on exhibition. When the painting has reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art?

Yours very truly,

Secretary to Edsel B. Ford

Registrar.

AJL:C

Mr. A. J. Lepine, Secretary to
Mr. Edsel B. Ford
Dearborn, Michigan

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XX

Ford

EDSEL B. FORD
DEARBORN

Feb. 2,
1933

, 1933

Mr. Holger Cahill,
The Museum of Modern Art,
11 West 53rd Street,
New York City.

Dear Mr. Cahill:

In response to your inquiry of January 28th, you are informed that the Sheeler painting should be returned to -

Mr. Edsel B. Ford,
1100 Lake Shore Road,
Grosse Pointe Shores, Mich.

Thanking you for your attention to this matter, I am,

Yours very truly,

A. J. Lepine

Secretary to Edsel B. Ford

AJL:C

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January 28, 1933

Dear Mr. Lepine:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

We shall return very soon thereafter the painting by Sheeler which Mr. Ford so generously loaned to us. I recall that the painting was shipped through the Detroit Institute of Arts, and wonder if you wish it returned to the Institute or to Mr. Ford's residence direct. Will you kindly let me know about this?

Very sincerely yours,

Director of the Exhibition.

Mr. A. J. Lepine, Secretary to
Mr. Edsel B. Ford
Dearborn, Michigan

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Ford Ford

EDSEL B. FORD
DEARBORN

Oct. 11,
1932

, 1932

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd St.,
New York City.

Dear Sir:

In response to your letter of September 29th, you are informed that the canvas of Charles Sheeler's "Classic Landscape" measures 25 inches high by 32¼ inches wide. I enclose you herewith a photograph as requested.

You may credit the ownership of the picture to Mr. Ford in your catalogue, if you care to.

I have informed the Detroit Institute of Arts that you require the picture by October 20th, and it should arrive on time.

Insurance on the picture is suitably covered by our recent exchange of telegrams.

Yours very truly,

A. J. Lepine

Secretary to Edsel B. Ford

AJL:HB
Enclosure

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F-Ford

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THE INTERNATIONAL SYSTEM

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

Form 2-C

October 11/32

A J Lepine
c/o Edsel Ford, Esq.
Dearborn, Michigan

SHEELERS CLASSIC LANDSCAPE INSURED FOR EIGHTEEN HUNDRED DOLLARS IN TRANSIT TO AND FROM NEW YORK AND WHILE ON EXHIBITION AGAINST EACH AND EVERY RISK

Museum of Modern Art

October

the Detroit Institute pictures which would save trouble in packing. In any event, Mr. Clyde Burroughs at the Detroit Institute would be able to tell who would be the best packer to send this picture. It should be sent to the Museum of Modern Art, 11 West 53 Street, New York City.

Secretary to Edsel B. Ford

Does Mr. Ford have this picture covered by insurance or shall we cover it from this end? If so, in what amount? Only a nominal valuation should be declared for shipping.

AJL:HB
Enclosure

Thank you very much for your kindness and coöperation.

Very sincerely yours,

C

Mr. A. J. Lepine, Secretary
care Edsel B. Ford, Esq.
Dearborn, Michigan

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Form 3502A 150M—2-8-32

PRIVATE WIRE PLANTS: BUFFALO, CHESTER, CHICAGO, CINCINNATI, CLEVELAND, DEARBORN, EDGEWATER, HAMILTON, IRON MOUNTAIN, MILWAUKEE, NEW YORK, PHILADELPHIA, PITTSBURGH, ST. LOUIS, TOLEDO

Ford Motor Company
TELEGRAM

WESTERN UNION
POSTAL TELEGRAPH
RADIO
CABLE
MAILGRAM

BE BRIEF

21FDS 1236PM

DEARBORN MICH OCT 10 1932

THIS MESSAGE TELEPHONED YOU TODAY
FORD MOTOR COMPANY
TELEGRAPH DEPARTMENT
TELEPHONE CIRCLE 7520
PHONED TO Miss McMillin

MUSEUM OF MODERN ART

11 WEST 53RD ST NEWYORK NY

SHEELER'S CLASSIC LANDSCAPE IS BEING SENT TO YOU THROUGH THE DETROIT INSTITUTE OF ARTS STOP PLEASE INSURE FOR EIGHTEEN HUNDRED DOLLARS WHILE IN TRANSIT TO AND FROM NEWYORK AND WHILE ON EXHIBITION CONFIRM.

A J LEPINE

1245P

until about February 1, 1933, in accordance with your letter to Mr. Ford

We should like to have the picture here about October 20th. The Detroit Institute of Arts is lending us three paintings and you might find it advisable to send this picture with the Detroit Institute pictures which would save trouble in packing. In any event, Mr. Clyde Burroughs at the Detroit Institute would be able to tell who would be the best packer to send this picture. It should be sent to the Museum of Modern Art, 11 West 53 Street, New York City.

Secretary to Edsel B. Ford

Does Mr. Ford have this picture covered by insurance or shall we cover it from this end? If so, in what amount? Only a nominal valuation should be declared for shipping.

AJL:HB
Enclosure

Thank you very much for your kindness and coöperation.

Very sincerely yours,

C

Mr. A. J. Lepine, Secretary
care Edsel B. Ford, Esq.
Dearborn, Michigan

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Ford

EDSEL B. FORD
DEARBORN

September 29, 1932

Sep. 27,
1932

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd St.,
New York City.

Dear Sir:

letter
Mr. For
the pai
tion wh
until about February 1, 1933, in accordance with
your letter to Mr. Ford
to the
October

Dear Mr. Lepine:

We are delighted that we may expect to have Sheeler's "Classic Landscape" for our American Exhibition.

Wou d you be so kind as to let me have the dimensions of the picture, and will you tell me, please, where I can get a photograph of it? Shall we credit the picture to Mr. Ford in our catalogue or does he prefer to say that it was lent anonymously?

We should like to have the picture here about October 20th. The Detroit Institute of Arts is lending us three paintings and you might find it advisable to send this picture with the Detroit Institute pictures which would save trouble in packing. In any event, Mr. Clyde Burroughs at the Detroit Institute would be able to tell who would be the best packer to send this picture. It should be sent to the Museum of Modern Art, 11 West 53 Street, New York City.

Secretary to Edsel B. Ford

Does Mr. Ford have this picture covered by insurance or shall we cover it from this end? If so, in what amount? Only a nominal valuation should be declared for shipping.

AJL:HB
Enclosure

Thank you very much for your kindness and coöperation.

Very sincerely yours,

C

Mr. A. J. Lepine, Secretary
care Edsel B. Ford, Esq.
Dearborn, Michigan

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Anna Glenny

EDSEL B. FORD
DEARBORN

1932

Sep. 27,
1932

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd St.,
New York City.

Dear Sir:

You will observe from attached copy of letter today written to Mr. Charles Sheeler, that Mr. Ford has been influenced to consider loaning the painting "Classic Landscape" for your exhibition which opens on October 30th and continues until about February 1, 1933, in accordance with your letter to Mr. Ford under date of August 12th.

Would you please send me instructions as to the shipment of this picture the latter part of October, so that it will get into the proper hands.

Yours very truly,

A. J. Lepine

Secretary to Edsel B. Ford

AJL:HB
Enclosure

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EDSEL B. FORD
DEARBORN

Sep. 27,
1932

Mr. Charles Sheeler,
Whipstick Road,
Ridgefield, Conn.

My dear Mr. Sheeler:

In response to your letter of Sep. 21st, Mr. Ford has now been influenced to consider the request that the painting "Classic Landscape" be loaned to the Museum of Modern Art, 11 West 53rd St., New York City, for the exhibition of American paintings opening October 30th and continuing until about February 1st.

Mr. Ford will take advantage of your suggestion that you send another of your paintings to replace this one on his walls during the above-mentioned period. It would be important that you send something of similar size.

May I hear from you on this?

Yours very truly,

Secretary to Edsel B. Ford

AJL:HB
Copy to Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd St.,
New York City.

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	MoMA Exhs.	20.3

Dear Mr Cahill —

The portrait of Mrs Wolcott will be shipped with the Epstein from the Albright-Gallery. The Japanese Mask will be delivered from New York —

Glenny

Your two sculptures are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

Mrs. Davis Dunbar
152 Bryant Street
Buffalo, New York

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	MoMA Exhs.	20.3

The "insurance valuation" of the "mask" would be $1/150 —

Sincerely

Anna Dunbar

152 Bryant St —
Buffalo. N.Y.

October 6th

Your two sculptures are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

Mrs. Davis Dunbar
152 Bryant Street
Buffalo, New York

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Anna Glenny
(Mrs. David Dunbar)
#20

November 15, 1932

Dear Mrs. Dunbar:

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

Your two sculptures are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

Mrs. Davis Dunbar
152 Bryant Street
Buffalo, New York

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Fleurny

September 30, 1932

Dear Mrs. Dunbar:

Thank you for your letter of the 25th. I note that you give the insurance valuation of the "Mask" as $200. in bronze but suggest that the insurance value could be less because you are exhibiting it in plaster. What valuation would you consider right for the plaster "Mask"?

We should like to have these pieces in the Museum not later than October 22nd. The Albright Gallery is sending us several pictures and a bronze and possibly Mr. Washburn could include your sculptures with their shipment, but if he cannot he will be able to give you the name of the best packer in Buffalo to take care of the sending of these sculptures. They should be sent to the Museum of Modern Art, 11 West 53 Street, New York City.

Very sincerely yours,

Mrs. Davis Dunbar
152 Bryant Street
Buffalo, New York

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Dear Mr Cahill -

In reply to your letter - the "Japanese Mask" was modelled in 1932 it is life size and hangs on a black wooden base sixteen inches high

Very sincerely yours,

Mrs. Davis Dunbar
152 Bryant Street
Buffalo, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I am having a photograph taken and will mail it to you this week with one of "Mrs Wolcott" They are not insured - The price for the bronze portrait is $350 - and the mask is $200 in bronze -

Sincerely
Anna Dunbar

Mrs Davis Dunbar
152 Bryant St
Buffalo
N.Y.

September 25th

The insurance for the mask would be less because I am exhibiting it in plaster -

Very sincerely yours,

Mrs. Davis Dunbar
152 Bryant Street
Buffalo, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I am having a photograph taken and will mail it to you this week with one of "Mrs Wolcott". They are not insured - the price for the bronze portrait is $350 - and the mask is $200 in bronze.

Sincerely
Anna Dunbar

Mrs Davis Dunbar
152 Bryant St
Buffalo
N.Y.

September 29th

The insurance for the mask would be less because I am exhibiting it in plaster -

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Flannery

September 26, 1932

Dear Mrs. Dunbar:

May I trouble you to ask for information about the two sculptures which you are lending to our American exhibition?

I should like very much to have the date when the "Japanese Mask" was done, the dimensions of it, and where I can get a photograph of it.

Does your insurance cover these pieces while they are at our Museum, or should we cover them? If so, for what amounts?

Very sincerely yours,

C

Mrs. Davis Dunbar
152 Bryant Street
Buffalo, New York

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Dear Mr Cahill -

I shall be very glad to lend to your American exhibition the "Japanese Mask" and Portrait of Mrs Wolfstein

Miss Anna Glenny
152 Bryant Street
Buffalo, New York

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When you advise me as to the date I will ship them at once —

Sincerely

Anna Glenny Dunbar

Mrs Davis Dunbar
152 Bryant St —
Buffalo.

August 31st —

transportation, and insurance, and obtain for the Saint-Gaudens Memorial the assurances from the owners of the Adams Monument that another cast could be taken in the event of damage to the one belonging to the Memorial.

Or again we have in the Memorial, in bronze, the bust of General Sherman which has a height of 2 feet 7 inches. This, too, I feel is an adequate example of my Father's work which the Trustees of the Memorial would loan under the customary provisions.

I see no reason why one of these pieces of sculpture could not be shown with the relief and neat your illustrations of size and number of work

Miss Anna Glenny
152 Bryant Street
Buffalo, New York

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Glenny

August 22, 1932

Dear Miss Glenny:

The Museum of Modern Art would like to borrow two of your works for its forthcoming American exhibition. The titles of these are "Portrait of Mrs. Wolcott" and "Japanese Mask."

The date of the exhibition will be from late October to February first, 1933.

Will you please let me know whether we may have these sculptures for the exhibition?

Very sincerely yours,

HC

Miss Anna Glenny
152 Bryant Street
Buffalo, New York

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FT 20

August 25, 1932

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

Dear Mr. Goodyear:

I have your letter of August twenty-third. I am in hopes that we can work out something acceptable to all concerned.

I am as eager as ever to have my Father represented in your Exhibition providing that representation is of proper dignity. I am also as firm as ever against my Father's work being shown at all if he can not be represented in a manner which accords with his reputation.

I realize your restrictions of size. I have had to do with so many like problems myself in my work in Pittsburgh. I believe, however, we can meet the restrictions.

You state that your ceiling is 9-1/2 feet high. The Adams Memorial, inclusive of the Stanford White pedestal, is 8-3/4 feet high. Moreover, the nature of the monument would permit of its going into a low room. I believe that I can obtain permission from the Trustee's of the Saint-Gaudens Memorial to furnish you with this plaster cast, provided you assume the customary expenses of packing, transportation, and insurance, and obtain for the Saint-Gaudens Memorial the assurance from the owners of the Adams Monument that another cast could be taken in the event of damage to the one belonging to the Memorial.

Or again we have in the Memorial, in bronze, the bust of General Sherman which has a height of 2 feet 7 inches. This, too, I feel is an adequate example of my Father's work which the Trustee's of the Memorial would loan under the customary provisions.

I see no reason why one of these pieces of sculpture could not be shown with one relief and meet your limitations of size and number of work exhibited.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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For the relief, I would suggest that either the Bastien LePage or the Samuel Gray Ward are better than the relief of me. I, personally, own casts of these two bronzes which I could loan you.

If these suggestions meet with your approval, I assure you of my hearty cooperation.

On the other hand, I must insist that the Lincoln reduction, while a fine reduction, is only a reduction, and that to show this small Lincoln together with one relief, would be so inadequate a presentation of my Father's standing that I would protest with all my strength against his being included in the Exhibition.

I trust then that you will feel that it is feasible to have either the cast of the Adams Memorial and a relief, or a cast of the Sherman Bust and a relief in your Exhibition.

As there is some question as to whether this letter will reach you, I am sending a copy of it to Mr. Cahill with a letter explaining the circumstances, a copy of which I am enclosing to you.

Trusting you will have a pleasant trip in Europe, I am

Sincerely yours,

STG/Q

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	MoMA Exhs.	20.3

(Copy of letter)

Windsor, Vt., July 20, 1932.

Mr. A. Conger Goodyear,
570 Lexington Ave.,
New York, New York.

Dear Mr. Goodyear:

I would naturally be delighted to see my father represented in the opening exhibition of the Museum of Modern Art.

There are no small reproductions of the Shaw Memorial or the Farragut statue.

I have no knowledge of any plaster cast of the Shaw except the one you know of in Buffalo, and which I do not control.

We have in the Memorial here a full sized plaster cast of the Lincoln and of the Farragut. There are the only casts in existence. The Lincoln is approximately 12 ft. in height and the Farragut 9 ft.

I have no authority, personally, to loan these casts. However, should the Museum of Modern Art desire them enough to agree to pay all the expense of packing, shipping, and insurance, and to furnish us assurance from the constituted authorities in New York and Chicago, that new plaster casts could be made from the bronze, in the event of damage while away from Cornish, I would be glad to seek the written consent from a sufficient number of the trustees to authorize me, as the Director of the Saint-Gaudens Memorial, to have the choosen cast loaned to you. I suggest this proceeding since our annual meeting is not held until the last Saturday in August, which probably would be too late for your purposes.

Such a movement of a full sized plaster cast would unquestionably be expensive. I do not venture to send you any preliminary estimate as I believe you can obtain this best in New York.

For smaller work the situation is simpler.

There is at present at Tiffany & Company a bronze reduction of the Lincoln measuring 3 ft. 5 in. which belongs to me and is on consignment for sale there. Should you care to use that, you are welcome. Also, if your exhibition does not open until October, I could furnish you certain bronze reductions from here. I am enclosing a list of those available.

Sincerely yours,

(Signed) HOMER SAINT-GAUDENS.

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CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

July 16, 1932

Lincoln reduction 3' 5" high

Reduction of the full length figure of Victory of Sherman group, mounted on marble base. Height of bronze 3". Height with base 3' 4½"

Puritan reduction 30¾" high

Amor Caritas Reduction 39¾ by 17½"

Circular relief of Robert Louis Stevenson, 3' in diameter

Reduction of Diana of the Tower of bronze tripod
Height of bronze figure 24"

Bas-relief of Homer Saint-Gaudens as a baby 10" x 20"

Bastien Lepage, framed relief 14" by 10"

Head of Lincoln, life size, on marble base

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3a Pm

Carnegie

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

July 18, 1932

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

Dear Mr. Goodyear:

Your letter of July 16 has come in Mr. Saint-Gaudens' absence from the city. I am forwarding it to him at Windsor, Vermont, however, as he is there spending his vacation.

Very truly yours,

Mary Jaye Cooper

C

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

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1201 S

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WESTERN UNION

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

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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 36 East 52nd Street, New York

1932 NOV 23 PM 1 55

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	33

NY197 53 DL COLLECT=BOGALUSA LA 23 1222P

ALLAN BLACKBURN=
11 WEST 53 ST= 1.73 -09

YOUR WIRE SUGGEST ASKING BLISS CLARK AND ROCKEFELLER OR ONE OF THEM TO DISCUSS MATTER WITH HAVEMEYER STOP IF METROPOLITAN DECIDES AGAINST LOAN FEEL WE WILL HAVE TO CANCEL PARIS EXHIBITION AS OTHER OWNERS WOULD BE INFLUENCED TO DECLINE LOANS STOP BELIEVE LOAN BY METROPOLITAN WOULD INFLUENCE OTHERS TO FOLLOW THEIR EXAMPLE=

GOODYEAR.

Clark to see Winlock

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

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

CLARK WILL SEE WINLOCK TODAY OR FRIDAY

Blackburn

FRANK CROWNINSHIELD DUNCAN PHILLIPS NELSON ROCKEFELLER MRS. RAINEY ROGERS MRS. CHARLES C. RUMSEY
PAUL J. SACHS MRS. JOHN S. SHEPPARD JOHN T. SPAULDING MRS. CORNELIUS J. SULLIVAN JOHN HAY WHITNEY

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NIGHT LETTER		WEEK-END CABLE LETTER	

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Form 2

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

November 23, 1932

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

CLARK WILL SEE WINLOCK TODAY OR FRIDAY

Blackburn

The Last of his Race. ✓
? Pagan. ✓

Saint-Gaudens: ? Lincoln. ✓ (Homer St-Gaudens) ✓
~~+Note (b)~~

Manship: ? ~~Gates for Zoological Garden.~~ wd like to show Lincoln 12'6" portrait of John D. Jr.
+Note (c).

~~Isamu Noguchi~~ ~~Sterne~~ Ward

Sterne: Head of Bomb Thrower. ✓ (Metropolitan Museum)

? J.Q.A.

Williams: ? Woman on Horse, and ✓
~~Woman on Horse.~~ ✓ (Arden Galleries)

Zorach: The Embrace. ✓
~~[illegible]~~

142 E53

Note (a): Sculptor now at work. May be substituted if upon conclusion it seems better.

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XX Goodyear

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Form 2-C

November 23, 1932

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

CLARK ON METROPOLITAN SUBCOMMITTEE

Blackburn

The Last of his Race. ✓
Pagan. ✓

Saint-Gaudens: ? Lincoln. ✓ (Homer St-Gaudens) ✓
~~+Note (b)~~

Manship: ? ~~Gates for Zoological Garden.~~ wd like to show Lincoln 12'6" portrait of John D. Jr.
+Note (c).

Sterne: Head of Bomb Thrower. ✓ (Metropolitan Museum)

? J.9A Williams: ? Woman on Horse, and ✓
~~Woman on Horse.~~ ✓ (Arden Galleries)

Zorach: The Embrace. ✓
~~[illegible]~~

142 E53

Note (a): Sculptor now at work. May be substituted if upon conclusion it seems better.

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Form 2

November 23, 1932

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

LETTER FROM WINLOCK TO YOU STOP THEIR EXECUTIVE COMMITTEE CONSIDERED YESTERDAY YOUR REQUEST PARIS EXHIBITION STOP THEY APPOINTED SUBCOMMITTEE INCLUDING HAVEMEYER BURROUGHS WINLOCK STOP POSSIBLE OBJECTIONS PICTURES IN OUR PRESENT SHOW LONG PERIOD MET TO MAKE LOANS CHICAGO SUMMER STOP THEY WILL MAKE DECISION IN FEW DAYS

Blackburn

Rumsey: ? The Last of His Race. ✓
Pagan.

Saint-Gaudens: ? Lincoln. ✓ (Homer St-Gaudens) ✓
+Note (b)

Manship: ? Gates for Zoological Garden.
+Note (c).

Sterne: Head of Bomb Thrower. ✓ (Metropolitan Museum)

Williams: ? Woman on Horse, and ✓
Woman on Horse. ✓ (Arden Galleries)

Zorach: The Embrace. ✓

Note (a): Sculptor now at work. May be substituted if upon conclusion it seems better.

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

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

570 Lexington Avenue,
August 19th, 1932.

Mr. Holger Cahill,
118 West 11th Street,
New York City.

Dear Mr. Cahill:

So far as the sculpture part of the exhibition is concerned, I think we may take the following as settled:

~~Ben-Shmuel:~~	Head of a Young Man, +Group of Wrestlers. +Note (a)	
~~Epstein:~~	Bust of Professor Donnolly.	(Bryn Mawr Col.)
	Senegalese Woman	(Albright Gallery)
	Mask of Mrs. Epstein.	(Goodyear)
Glenny:	Portrait of Mrs. Wolcott.	
	Japanese Mask.	
Lachaise:	Portrait of Lincoln Kirstein.	
	Head of Man.	
Rumsey:	The Last of His Race.	
	Pagan.	
Saint-Gaudens:	Lincoln. +~~Note (b)~~	(Homer St-Gaudens)
Manship:	Gates for Zoological Garden. +Note (c).	
Sterne:	Head of Bomb Thrower.	(Metropolitan Museum)
Williams:	Woman on Horse, and ~~Woman on Horse.~~	(Arden Galleries)
Zorach:	The Embrace.	

Note (a): Sculptor now at work . May be substituted if upon conclusion it seems better.

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Note (b): It will be well to include also one of the low reliefs, perhaps the infant Homer is the best. I have a copy of this that can be used.

Note (c): We could also possibly show some of the small bronze casts of the birds on these gates.

I think it would be well if you would write formally asking for the loans of these various works. Anna Glenny's address is No.152 Bryant Street, Buffalo, N.Y. Zorach I think need not be invited formally for the time being, but unless there is some objection on the part of our Trustees, I think that we should show this work, for I think it is the finest thing done by an American sculptor in a great many years, if not ever.

Has also been written to

Rumsey's works can be obtained through Mrs. C.C. Rumsey, at 152 East 40th Street, New York. Mrs. Rumsey is thinking of having "The Pagan" cast in bronze for this exhibition. There is already a cast in bronze of "The Last of His Race" which Mrs. Rumsey wishes to have given a new patine.

If we can get the cast of Ward's "Washington", we will include that. I understand that you are following this up.

This leaves only to be determined what we will show of Noguchi, Cash and possibly something of Laurent and Mrs. Whitney. I will try to get in touch with Cash when I am in Europe. I will see Noguchi before I sail and decide about what we will have of his.

If you can show me any wood carvings, or any other work of Laurent, I am quite willing to include it in the exhibition. So far I have seen nothing of his that has any value.

Yours very truly,

Lizzie Bliss

President.

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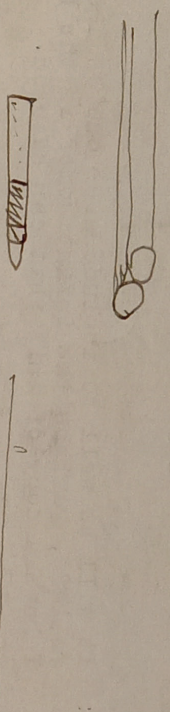
~~La Farge~~ –
~~City Art Mus. St.~~
L.
~~"The Wolf Charmer"~~
~~see Newbery~~

Inness watercolors:
Old Apple Trees
B. S. Prentiss

from sub of Mrs. Hartley
Mar 24/27

R. T. Harvers
Ferargil Galleries
P. L. Goodwin
~~M. Knoedler & Co.~~
A. M. Todd
~~F. Spickerman~~



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

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Goodyear

August 19, 1932

Dear Mr. Goodyear:

The pictures which you considered borrowing from the Metropolitan are the Winslow Homer "The Gulf Stream"; the Homer Martin "The Harp of the Winds."

I think you also considered borrowing the John Singer Sargent "Madame X", the portrait of a woman in black, standing beside a table. You also considered Alexander Wyant's "Glimpse of the Sea" although I think we were to look up other Wyants before deciding upon that one. You also considered one of the Winslow Homer watercolors in the Taste of Today Exhibition. I think the title of it is "Off the Bahamas." I am not sure this belongs to the Metropolitan.

You will remember in this connection that it has already been suggested that the Museum borrow Winslow Homer watercolors from the Sheafer and Brixey collections.

Very sincerely yours,

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

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Goodyear

August 10, 1932

Dear Mr. Goodyear:

I spent the week-end in Philadelphia, mostly looking over the work of Thomas Eakins. It seems to me the Museum should leave no stone unturned to get the "Gross Clinic." It is a very much greater picture than the "Agnew Clinic." The "Agnew" is certainly one of the peaks of American illustration but notwithstanding Eakins' realistic probity, it is illustration. The "Gross Clinic" somehow gets out of that category. The darkening of the pigments has erased a lot of Eakins' hard, realistic detail, softened the harshness of his color, and made the few color accents more subtle and more effective.

If the Museum cannot get the "Gross Clinic" I would suggest that you do not try to get the "Agnew" from the University of Pennsylvania Medical School but show instead Eakins' portraits and sporting pictures. I have heard for some time that Eakins considered a portrait he made of a Catholic cardinal his masterpiece in that line. Samuel Murray, the sculptor, who knew Eakins for thirty years or more and made a bust of him which is now in the Pennsylvania Museum, is also of the opinion that it is probably Eakins' finest portrait. It appears that Eakins and the Cardinal were great friends for many years before Eakins painted the portrait and that he put a great deal of himself into it. I talked with Samuel Murray on the telephone in Philadelphia yesterday and he informed me that the picture is a portrait of Cardinal Sebastian Martinelli, and that it is in the possession of the Catholic University at Washington, D. C. The rector of the University is the Rev. James H. Ryan. If this picture turns out to be as good as it sounds it would be an excellent thing to get since probably it has not been seen in these parts before.

Other portraits of Eakins which I like are the "Old-Fashioned Dress" in the Pennsylvania Museum, and the "Portrait of Letitia Jordan Brown" in the Brooklyn Museum. Murray says that he has some of Eakins' sporting pictures although I don't know whether he has any important ones.

There are a number of men on the list which we have made so far who have more or less slipped out of the consciousness of the present generation of American artists and art lovers. One of them is Blakelock and another is John Twachtman. Blakelock's reputation has suffered a decline because so many bad pictures of his have been floating around through the galleries,

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but there are a half dozen pictures of his which are masterpieces of their kind. Possibly the example which Horatio S. Rubens has is one of these masterpieces. Another, I understand, though I have not seen the picture, is a small example in the Senator Clark Collection which was given to the Smithsonian. Possibly we can borrow that.

I would suggest that we represent Blakelock and Twachtman with three pictures each, and that among the private collections which we have mentioned such as that of Col. Rubens, Mr. Newman, and Mr. Coykendall, we may find another first-rate example of Twachtman and possibly another Blakelock.

As you know, the Ryder we now have and those which it is possible for us to borrow are not great examples and do not come anywhere near showing Ryder in the full panoply. Of course, if we can persuade Lady van Horne to lend we will have a better group of Ryders.

For some time I have heard that there are a number of very fine Ryders kicking around on the Pacific Coast. I called the Metropolitan about it and Mr. Burroughs' office informed me that Col. Charles Erskine Scott Wood, a former West Pointer, poet, and general picturesque character of the Pacific Coast, once owned a fine collection of Ryders but that the collection has been sold to various people. Mr. Burroughs' office also informed me that Frederic Newman Price of the Ferargil Galleries probably will know where these Ryders are since he is making a catalogue of Ryder. The Ferargil Galleries tell me that Mr. Price is out of town but will be back in a week or so. He may be able to help us. Miss Mallette tells me that Col. Wood and his wife, Sara Bard Field, have lent pictures to the Museum before.

I think probably you will find that Gershwin's Benton is a good one for the show. Gershwin also has some other pictures by contemporaries, some of which may turn out to be worth borrowing. Another man who may have some pictures which the Museum would like to borrow and who I am sure would be delighted to lend is the playwright, Elmer Rice. He owns a very fine Dickinson still life. I think the title is "Still Life with Candle." Another Dickinson which the artists admire greatly is a landscape, one of his late pictures, which is owned by Dickinson's sister. I will try to find it.

I saw Benton last night and looked over a number of his pictures. Of the lot which he has there are two or three which you might care to consider if you turned down the Gershwin picture, especially one called "Lonesome Road" and another, "The Engineer's Dream", both of them late pictures.

I also saw yesterday the recent work of Arnold Friedman whom we checked on the list with a question mark. There are two recent skating scenes, two portraits, and a large nude which I consider good and possibilities for the show if they meet with your approval. Friedman also has painted some race track scenes and polo pictures but most of these are out at different shows at present.

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I don't know how to get these pictures of Friedman's before the Committee unless we have him bring them into the Museum. He lives at 34-22 110th Street, Corona, Long Island.

Very sincerely yours,

HC
m

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

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3457m

Goodyear

August 5, 1932

Dear Mr. Goodyear:

We are still trying to locate smaller pieces and portraits of John Quincy Adams Ward. They are very hard to find. None of the older dealers know anything about them and the Frick Art Reference Library has no clue. Our last resort is the National Sculpture Society, unless you have heard something from Mrs. Herbert Adams. A Miss Purdin of the National Sculpture Society has promised to do what she can to help. Of course, if you can get the cast of the Washington from the Sub-Treasury Building that would solve the problem.

I have just talked with Thomas Benton whom I have been pursuing for several days, and have an appointment to see him at his studio on next Tuesday evening between five and seven. Do you think it would be possible for you to come to his place at 8 West 13 Street that night?

Benton tells me that Macdonald Wright is at Chappaqua, New York, and is planning a one-man show in the fall, probably at Stieglitz's gallery. You will remember that we put down Wright's name with a question mark on our list. For a decade or more Wright has been on the Pacific Coast and is now head of the Art Students League in California. I should like to find out what his recent work is like before writing to him. One of his "cosmic synchronies" of 1915 might be a good picture for the Exhibition. Wright is one of the most picturesque of the modernist pioneers and his name made quite a stir in American painting about fifteen years ago.

Wyant fans tell me that a Mr. Edward Coykendall of Kingston, New York, owns several fine Wyants and one which many consider the finest Wyant in existence, a Keene Valley picture about 20 x 30. Do you think any member of the Committee knows Mr. Coykendall? I have been planning to go to Woodstock one week-end soon and could look up the picture.

During the past three days I have been following up the men whose names were checked the other morning. The status of that list is as follows:

Benton. I will see Benton next Tuesday night. George Gershwin, ~~the composer~~, owns a Benton which might be good, a theatre scene which was included in the Theatre Exhibition at the Sidney Ross Gallery last winter.

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Curry. As you remember, we listed his name with a question mark. Ferargil has his work and I would suggest that you see it. Possibly it might be a good idea to drop Curry as a representative of the middle-west and put in Henry C. Keller of Cleveland with a watercolor.

Dasburg. Rehn is the best person to see on this and he is out of town. There is a question in my mind whether we ought not to drop Dasburg and put in McFee. I understand that McFee is having a one-man show early in the fall and there may be a good one in that lot.

Friedman. His dealer, Bourgeois, seems to be out of town. I have made an appointment to see Friedman's work next Tuesday at Corona, Long Island, where he lives. I have not told him anything about the Exhibition and will not unless he has a picture which is good enough for the Exhibition.

Walter Gay. The Metropolitan has two of his French interiors and two other pictures, one entitled "The Spinners" and the other a Portrait of Huntington. There are also pictures by Gay in the Boston Museum, Carnegie Institute, and Pennsylvania Academy of Fine Arts. I will look up those in the Pennsylvania Academy over the week-end. I think Vose in Boston is his dealer though I am not sure.

Glackens. I agree with you that "Chez Mouquin" (Chicago) is the picture.

Halpert. The Halperts which I like best are "Checkered Cloth" (Detroit Museum) which you once mentioned in a letter to Mr. Barr; "The Kitchen" in the collection of Mrs. Halpart; "Ogunquit Interior" at the Downtown Gallery. Of these three pictures I like "The Kitchen" best. It is a very ingratiating picture and very well painted.

Lawson. I think we should take "Spring Night, Harlem River" from the Duncan Phillips Collection, or one of Phillips' other pictures. "Winter, Central Park" at the Ferargil Galleries is also a picture to be considered. I like it very much.

Spencer. If we cannot get the "Green Table" at the Whitney Museum I would suggest that we get the Bermuda picture in the Howald Collection at the Columbus Gallery of Fine Arts.

Probably the members of the Committee had in mind the pictures by John Marin which they would like to include. Personally, I should like to see the Indian War Dance - I don't remember the exact title - which Stieglitz has. Duncan Phillips also has some pretty good Marins and there are a number of Marins in the Howald Collection though I think they are fairly early pictures. Mrs. Liebman also has one or two.

One other man whom we might consider in the watercolor section is Dodge McKnight. I submit his name with a question mark. He is very well represented in various Boston and Cambridge collections.

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We really should see the Howald Collection before deciding on pictures by such men as Kuniyoshi, Spencer, Dickinson, and other contemporaries. Do you think any member of the Committee will be anywhere near Columbus in the near future?

We also ought to look over Duncan Phillips' Collection. Phillips in a recent letter to Mr. Barr suggested that the Museum borrow pictures by some of the younger men from him.

I am going to Philadelphia over the week-end to look up some pictures there and will return by next Tuesday morning.

Very sincerely yours,

(signed in Mr. Cahill's absence)

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

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3a17m

Goodyear

August 5, 1932

Dear Mr. Goodyear:

I find a note in the papers on the American exhibition to the effect that Mr. Stephen Clark has recommended a fine Blakelock owned by a Mr. Rubens. I assume that this is Horatio S. Rubens of 100 East 45 Street, and that the picture is "In the Silence of the Night." I have seen this picture only in reproduction but I have heard of it a number of times and should judge that it is a very fine Blakelock, probably better than the one in the Toledo Museum.

Mr. Rubens is a man that we ought to see very soon. He owns several fine Innesses, Twachtmans, Wyants, and Alden Weirs. I think we should see his collection before deciding on Wyant and Blakelock. Possibly Mr. Clark would make the appointment with him or we could call him from here.

The Howard Young Galleries have a very fine Inness which is said to be every bit as good as the "Home of the Heron" in Chicago. The Galleries are closed now but a Mr. Egglestrom who is connected with the Galleries says that he will call up the Museum within the next week or so and let us know when we can see the picture. I think it would be advisable to see it.

The James W. Ellsworth Estate, as you no doubt know, also owns several fine Innesses which I understand are in storage. If there were any way to get in touch with Lincoln Ellsworth I suppose we might have a chance to see them. The Social Register says he may be reached at the Century Club.

Another collector who may have some good American pictures for the Show is J. K. Newman of 270 Park Avenue. I understand that he has a dining room packed with fine Twachtmans and that he may have a number of other very good pictures.

The Newhouse Galleries have Chase's "Duveneck's Studio" which is a very good example of his work available though not in the Galleries, and will get it for us any time that we want to see it. Mr. Barr has suggested a Chase landscape which was #8 in the American Masters Exhibition at the Grand Central Galleries. The picture is still at the Grand Central and available at any time. Mr. Barr also recommended a Luks which was

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picture # 7 in the American Masters Exhibition at Grand Central. They also have that picture available.

Another picture which Mr. Barr recommended was the landscape of Duveneck's painted in the last year that Duveneck spent in Munich. The title of it is "Near Schleissheim, Bavaria." It was painted in 1880. I agree with Mr. Barr that this is an excellent picture, just the kind of picture which the Exhibition needs. It has a real kick in it and represents Duveneck's slashing brush work at its best. The color is good.

I think it might be well to consider the "Yellow Fan" by Alexander Brook which is owned by Edward Root, rather than the "Portrait of George Biddle" owned by Mrs. Rockefeller. The Biddle picture is a good one but it has been seen a good deal around New York.

About insurance. We have about twenty-five pictures which have been secured and are about to write asking for insurance valuations. In the correspondence with the Albright Gallery I do not find insurance mentioned and I am wondering whether the Museum has any special arrangement there about insurance.

Shall you take care of the insurance matter with the Dales in case you see them about "La Loge" or shall we write to them from the Museum? As you know, it is a question of getting as many private collectors as possible to carry their own insurance and I am wondering whether the Dales will carry insurance on their pictures or whether the Museum will have to do it.

Very sincerely yours,

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

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Hm

Goodyear

MARINE TRUST BUILDING
BUFFALO, NEW YORK

July 28, 1932

570 Lexington Ave.,
August 3rd, 1932.

Mr. Holger Cahill,
118 West 11th Street,
New York City.

Dear Mr. Cahill:

Referring to the attached letter addressed to Mr. Barr, I suggest that you might look at some of Baiserman's work, and if you think it worth while, let me know.

Yours very truly,

President.

A. C. Goodyear

HRB's copy

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Hm. Goodyear

MARINE TRUST BUILDING
BUFFALO, NEW YORK

July 28, 1932

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd St.,
New York, N. Y.

Dear Mr. Cahill:

Your letter of the 25th has been forwarded to me here, where I shall be until Sunday night.

I would like to see you as soon as possible on my return to New York Monday to go over the list of paintings and sculpture for the exhibition.

Yours very truly,

A. C. Goodyear, Jr.

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3047 m Goodyear

THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

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

570 Lexington Avenue,
July 21, 1932.

Mr. Holger Cahill,
118 West 11th Street,
New York City.

Dear Mr. Cahill:

I have seen Ahron Ben-Shmuel's work. He is doing a portrait head of a young man which I think is very good. He is also at work modelling in clay two wrestlers. I think we can use the head for the exhibition, possibly substituting for it the wrestlers if that turns out well.

I have also seen some photographs of Harold Cash's more recent work, and also one or two heads that he has done during the last year. I have not seen anything that I think we would want to use. Miss Lowenstein has promised to cable for some photographs that I can see before I leave.

Zorach has a very fine new work, which I think you have seen, of two figures, man and woman, which he calls "The Embrace". I would like to show this, but I am a little doubtful about it as it may give offense to some. I am asking Mr. Lewisohn to look at it, and I understand that you have seen it. What do you think? There is an alternative with Zorach, we could take the stone "Girl on Horse".

From Wheeler Williams, I have arranged to have either one or both of a pair of horses with figures of nude women on them, which are at the Arden Galleries.

Of Maurice Sterne, we will take the head of a"Bomb Thrower" from the Metropolitan. We are to have a show of Sterne's work later in the year, so we will probably not give him any further representation.

From Lachaise I propose to have one or both of two heads which we have shown before. The Portrait of Lincoln Kirstein, which is now on exhibition, and the head of a ~~man~~ woman, an early work which we showed some time ago. I do not want any of his balloon figures.

Nakian I have eliminated.

BOARD OF TRUSTEES
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The list as I now have it would be as follows:

Epstein: Portrait of Professor Donnelly.
Senegalese Woman,
Mask of Mrs. Epstein.

Manship: Zoo Gates, with possibility of a group of the small bronze Birds which are a part of all these gates.

Ben-Shmuel: Either Portrait of a Man, or Wrestlers.

Saint-Gaudens: Either Shaw Memorial, Farragut or Lincoln.

Rumsey: Either "Last of His Race", Centaur or Pizarro.

Anna Glenny: Either Portrait of Mrs. Wolcott, or Chinese Head or Japanese Mask.

Sterne: Bomb Thrower.

Williams: Two Horses.

Zorach: Either "The Embrace", or "Girl on Horse".

Lachaise: Portrait of Kirstein, Head of Woman.

We also still have to hear from Cash. I have still to decide on something of Ward, Noguchi and Gertrude Whitney. I have not seen anything of Mrs. Whitney's that I like, but I want to show something of hers if we can find anything that is at all reasonable.

I think we might as well consider Davidson's Portrait of Rockefeller, which is in the Standard Oil Building, if we could get it.

I have omitted Laurent from the list, as I cannot find anything of his which seems to me should be included in this exhibition.

Perhaps we should consider something of Remington.

Yours very truly,

Conger Goodyear

President.

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

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

570 Lexington Ave.,
July 7th, 1932.

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

Dear Alfred:

I am glad to have your letter of the 5th, suggesting some additional sculptors. I particularly like Ben-Shmuel and I think Nakian.

I would be glad to have something of Manship's in the exhibition if he has done something worth while. I will try to see the marble figure that you refer to.

Sincerely yours,

A. Conger Goodyear

President.

BOARD OF TRUSTEES
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PAUL J. SACHS MRS. JOHN S. SHEPPARD JOHN T. SPAULDING MRS. CORNELIUS J. SULLIVAN JOHN HAY WHITNEY

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Goodyear

July 5, 1932

Dear Mr. Goodyear:

Our letters about the Sculpture Exhibition have crossed. The names which I would add as possibilities to your list would be:

Ahron Ben-Shmuel
Alexander Calder
John Storrs ?
Reuben Nakian
Dudley Talcott

Paul Manship has a very handsome marble figure of a baby which is the only thing of his I have ever liked. It might be a good thing to include him in a small way.

Many people would include, I suppose, Alfeo Faggi but I think I would agree with you in omitting him. He once did a standing figure of Christ, or was it the Prophet, which seemed to be quite distinguished.

I notice also that you have left out Nadelman whom I think I would include.

I am delighted that you are going to take on this exhibition and I shall look forward to it with greatest interest.

Sincerely,

A. Conger Goodyear, Esq.
570 Lexington Avenue

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XXXII 20 Goodyear

MRS DANIEL GUGGENHEIM
120 BROADWAY
NEW YORK

July 5, 1932

Dear Mr. Goodyear:

Another American sculptor whom you might overlook since he is quite young and not yet well known is Ahron Ben-Shmuel, whose "Male Torso" was one of the finest things in the Forty-six Under Thirty-five Exhibition.

I am sure that if you even looked at his work he would be much encouraged, for I think he has not had the recognition that his talents deserve. He works very slowly, principally in granite and other hard stones. He keeps himself alive by marble and granite cutting. He can be reached through the Downtown Gallery.

Sincerely,

MHB

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

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XX

Guggenheim

MRS. DANIEL GUGGENHEIM
120 BROADWAY
NEW YORK

February 1, 1933.

Mr. Holger Cahill,
c/o The Museum of Modern Art,
11 West 53d Street,
New York City.

My dear Mr. Cahill:

In response to your letter of January 31st, I wish to let you know that it will be quite agreeable to Mrs. Guggenheim to have you return the Homer Martin painting "Westchester Hills" to her country home at Port Washington, Long Island, on Tuesday, February 14th, and I have notified the Steward accordingly.

Very truly yours,

F. A. Collins,
Agent.

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Guggenheim

January 31, 1933

Dear Mr. Collins:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

We are asking Budworth & Son, through their agents, Garrigan Express, to return on February 14th to Hempstead House, Port Washington, Long Island, the painting by Martin which Mrs. Daniel Guggenheim so generously loaned to our exhibition. If this date is not convenient will you let me know, and we shall do whatever you wish.

With appreciation for your co-operation, I am

Very sincerely yours,

Director of the Exhibition.

Mr. F. A. Collins, Secretary to
Mrs. Daniel Guggenheim
120 Broadway
NewYork City

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COPY

Mrs. Daniel Guggenheim
120 Broadway
New York
October 4, 1932

October 13, 1932

Mr. Holger Cahill
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Collins:

Confirming our conversation, our agent, Budworth and Son through Garrigan's Express, will call on October 24th at Mrs. Guggenheim's residence, in Port Washington, for the Martin "Westchester Hills" which Mrs. Guggenheim is so kindly lending to our American exhibition.

It is our understanding that Mrs. Guggenheim's insurance covers the picture in transit and while it is on exhibition here.

Very sincerely yours,

Registrar.

F.A.Collins (signed)
Agent

Mr. F. A. Collins, Secretary
care Mrs. Daniel Guggenheim
120 Broadway
New York City

original to Budworth for Garrigan expressman to present on October 24th.

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Guggenheim

C O P Y

Mrs. Daniel Guggenheim
120 Broadway
New York
October 4, 1932

Mr. Holger Cahill
The Museum of Modern Art
11 West 53rd Street
New York City

My dear Mr. Cahill:

In response to your letter of October 3rd, I believe that it would be much better to have your representative call for the painting "Westchester Hills."

The painting is in Mrs. Guggenheim's country home, "Hempstead House", Port Washington, Long Island, and will be delivered to your representative on presentation of this letter to the steward, Mr. Sidney Jones.

I shall advise Mr. Jones that you will send for the painting on Monday, October 24th.

Very truly yours,

F.A.Collins (signed)
Agent

original to Budworth for Garrigan expressman to present on October 24th.

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Guggenheim

October 3, 1932

Dear Mr. Collins:

Thank you for your letter of September 27th.

We should like to have the "Westchester Hills" at the Museum not later than October 24th. Shall we have Budworth call for it at Mrs. Guggenheim's home or will you arrange about its delivery to the Museum?

Very sincerely yours,

C

Mr. F. A. Collins
care Mrs. Daniel Guggenheim
120 Broadway
New York City

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MRS. DANIEL GUGGENHEIM
120 BROADWAY
NEW YORK

September 27, 1932

Mr. Holger Cahill
The Museum of Modern Art
11 West 53rd Street
New York City

My dear Mr. Cahill:

In response to your letter of September 27th, I give you below the dimensions of the Homer Martin painting "Westchester Hills."

Overall Measurement
75 inches wide
48 inches high

Canvas Measurement
59 inches wide
32 inches high

I regret that at the present time we do not have a photograph of the painting nor do I know where one could be obtained.

The steward at Mrs. Guggenheim's home will endeavor to take a picture of the painting but I do not know just what success he will have.

Mrs. Guggenheim does carry insurance on the painting which will be in effect during the time that it is on exhibition with you.

I understand that you will let me know when you will require the painting for exhibition purposes.

Very truly yours,

F. A. COLLINS
Agent

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Guggenheim

O. B. JENNINGS

September 22, 1932

Dear Mr. Collins:

I have a note which Mr. Samuel Lewisohn received from Mrs. Roger Straus about the Homer Martin "Westchester Hills" which is in Mrs. Guggenheim's collection.

Mrs. Straus says that you will arrange to get this picture for our American show which opens next November first. I am delighted that we are to have this fine picture for the exhibition.

Does Mrs. Guggenheim have this picture covered by insurance or shall we insure it from this end, and if so in what amount?

Also, can you please let me have the dimensions of the picture and let me know where I can get a photograph of it?

Thank you very much for your co-operation.

Very sincerely yours,

OBJennings

Mr. Collins, Secretary to Mrs. Guggenheim
Guggenheim Brothers
120 Broadway
New York City

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Kirstein R.

O. B. JENNINGS

Rec'd Harbor 988

October 17, 1932.

Dear Mr. Cahill:

I have been asked by my father, Mr. Walter Jennings, to answer your letter of October 6th in regard to pictures for anexhibition of Modern Art.

The Blakelock about which you write, entitled "The Three Trees", is at the home of my sister, Mrs. Henry C. Taylor, 170 E. 79th St. She says she will be delighted to loan it to you for exhibition purposes. She also has a George Innes landscape with some cows and a Samuel F. B. Morse portrait of George King.

I have a picture - a still life - by Mr. Henry Golden Dearth; it is a Persian platter on a red background, entitled a Daghestan Plate, a Homer D. Winslow view of the Siene with poplar trees in the foreground; also a Murphy representing an autumn landscape. These pictures are at my home at Coldspring Harbor; Mrs. Taylor's pictures are all in town.

Any of these we will be delighted to lend if you deem them appropriate.

Very truly yours,

O B Jennings

Mr. Holger Cahill,
11 W. 53rd Street,
New York City.

247 PARK AVENUE · NEW YORK · TELEPHONE · WICKERSHAM 2-1616

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Kirstein

Kirstein
M. R.

26 Broadway
New York

November 16, 1932

Dear Lincoln:

I must apologize for not having had a chance until now to call a meeting of the Junior Advisory Committee. There are a good many things which we can do to be of assistance to the Museum this winter and therefore I hope it will be possible for you to come to the first meeting next Tuesday, November 22nd, at 4:30 at 10 West 54th Street. At that time we will be able to discuss plans for the winter and decide just what we shall do.

I hope to have the pleasure of seeing you then.

Sincerely,

Nelson

Mr. Lincoln Kirstein,
461 East 57th Street,
New York City.

Want to see you before if possible. Give me a ring.

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Kirstein

20

February 1, 1933

Dear Mr. Abbott:

Mr. Kirstein has requested that we send to you his Lachaise "Portrait" in bronze, after the close of our exhibition of American Painting and Sculpture. We have extended the closing date a few days and now plan to close it on the tenth of February. We will forward the bronze shortly thereafter.

When the piece has reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art?

Very sincerely yours,

Registrar.

Jere Abbott, Esq., Director
Smith College Museum of Art
Northampton, Massachusetts

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Kirstein

Kirstein

13 January, 1933

Mr. Lincoln Kirstein,
545 Fifth Avenue
New York, N. Y.

Dear Lincoln:

Let me thank you for again giving the publications of the Museum of Modern Art advertising space in Hound and Horn.

As I think I told you, we had several orders traceable to the first advertisement which you ran. We are trying to build up our catalogue sales and this is most valuable help.

Sincerely yours,

ARB/HA

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Kirstein

545 Fifth AVenue,
January 12, 1933.

Mr. Lincoln Kirstein,
545 Fifth Avenue,
New York City.

Dear Lincoln:

At the meeting of the Exhibition Committee yesterday, it was decided not to undertake a sculpture show this year, except possibly an exhibition that would go with our usual summer show of paintings.

I understand from a telephone talk with Mr. Nelson Rockefeller that what Mr. Dunbar had in mind was a one-man show of LaChaise's work. With the other one-man shows that we have planned, this would not be practicable this year at least.

In regard to the Film Society, as I wrote you before, I think there is a distinct overlapping in this Society and that which we had under consideration.

Sincerely yours,

President.

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Pulitzer

MRS. JOSEPH PENNELL
449 PARK AVENUE
NEW YORK CITY

Sep. 30. 1932

Dear Mr. Taylor,

I am sorry that yesterday afternoon, when you called up, I was hurrying to keep an engagement. No sooner had I hung up after our talk than I realized what I had not given you the exact facts - too late for I did not have time to find you. The portrait of the Brothers was shown in the U.S. first in Philadelphia, 1881 at the Pennsylvania Academy of the Fine Arts, and later, 1882 in New York at the Society of American Artists.

January 6, 1933

Registrar.

Secretary

Ralph Pulitzer, Esq.
450 East 52 Street
New York City

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Pulitzer

It could then have been had for $1,000.00, and but for the stupidity of our countrymen, it might be hung in the Metropolitan, N.Y. instead of in the Louvre, Paris. It was in this country before it was bought for the Luxembourg –

If I can help you in any way I shall be only too glad –

Yours very sincerely

Elizabeth R. Pennell

It was Boxall, the Royal Academician who insisted that The Mother should be hung when some of the others wanted to throw it out at the Royal Academy.

January 6, 1933

Registrar. Dumas

Secretary

Ralph Pulitzer, Esq.
450 East 52 Street
New York City

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Pulitzer

XX

RALPH PULITZER
450 EAST FIFTY-SECOND STREET

January 6, 1933

Dear Mr. Pulitzer:

In accordance with your request we are today returning your Sargent "Portrait of Joseph Pulitzer" to you at 450 East 52 Street.

When the picture has reached you safely will you kindly sign the enclosed receipt and return it to the Museum?

Very sincerely yours,

Registrar.

Ralph Pulitzer, Esq.
450 East 52 Street
New York City

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Pulitzer

RALPH PULITZER
450 EAST FIFTY-SECOND STREET

, 1932

January 4, 1933

Mr. A. Conger Goodyear,
Museum of Modern Art,
City.

Dear Mr. Goodyear:

Responding to your letter of December 31, Mr. Pulitzer will be obliged if you will have the Sargent portrait of his father returned to his apartment at 450 East 52d Street, New York City.

Sincerely,

Nina Dumas
Secretary

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Pulitzer

December 31, 1932

Dear Mr. Pulitzer:

I understand that you wish us to return to you Sargent's portrait of your father which has now been in our exhibition for two months. If this is the case will you kindly notify Mr. Blackburn at the Museum where you wish the picture to be delivered?

I want to particularly thank you for your coöperation in letting us have this portrait which I think is certainly Sargent at his best. The exhibition has attracted an attendance of 63,341 people in the past two months and has received a great deal of favorable comment.

With best wishes for the New Year, I am

Sincerely yours,

President.

Ralph Pulitzer, Esq.
450 East 52 Street
New York City

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Pulitzer

RALPH PULITZER
450 EAST FIFTY-SECOND STREET

October 26, 1932

October 24, 1932

Dear Mr. Pulitzer:

Thank you very much indeed for your kindness in letting us have Sargent's portrait of your father which I have always counted one of Sargent's masterpieces.

I can understand that you desire to have this portrait in your apartment during the months when you are there, and while we should like to have the picture here for the duration of the show we shall follow your wishes in the matter and return the picture to you on January first.

I have consulted with one of the Sargent dealers about insurance and they suggest the sum of $10,000. and we shall accordingly, if it is agreeable to you, insure the picture in that sum against each and every risk from the time it leaves your apartment until it is returned to you, and will, of course, stand all charges of transportation, packing, and insurance.

In view of the fact that our exhibition opens so soon I should like very much, if it were possible, to call for the picture on the morning of Thursday, October 27th.

Very sincerely yours,

C

Ralph Pulitzer, Esq.
450 East 52 Street
New York City

Fri. Oct. 28 phone 10 to 6

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Phillips

RALPH PULITZER
450 EAST FIFTY-SECOND STREET

1932

October 24, 1932

Mr. Holger Cahill,

The Museum of Modern Art,

New York City.

Dear Mr. Cahill:

In reply to your letter of October 19, I shall be glad to lend the Museum of Modern Art the portrait of my father, Joseph Pulitzer, by Sargent. It is frankly very unfortunate that the exhibition happens to come in precisely the time between November first and February first as the portrait hangs in our town apartment and those are about the only months of the year when we live in the apartment and will, therefore, have an opportunity of enjoying the portrait. If, therefore, it would be possible to lend it for the first two months of the exhibition and get it back January first I would much appreciate it. However, if this would be any real embarrassment to your exhibition I am perfectly ready to let you have the portrait for the full period.

I assume that you will take complete charge of the packing, transportation and insurance and that the latter will be ample to cover the value of the portrait.

Faithfully yours,

Ralph Pulitzer

Mr Cahill to determine value.
Electron collect?

DE 3-4800

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Phillips
Washington

November 19, 1932

Dear Mr. Phillips:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the works in it, I want to thank you for your share in making the Show what it is. You were more than helpful to us in getting together the Exhibition and your pictures, as far as I can gather from public comment, have made a fine impression on both critics and public.

Ryder's "Moonlit Cove" is a beautiful addition to what we have come to call our Old Masters Room on the third floor. The Inness "Lake Albano" has been particularly admired, and I think with such pictures as that the reputation of this fine painter will take on added luster. The Fuller "Ideal Head" has also been greatly admired by everybody who has seen it. We are fortunate indeed to be able to include such fine works in our most important American exhibition.

I am enclosing receipt for the return of your Inness and Marin watercolor. When these pictures have reached you safely will you kindly sign the receipt and return it to the Museum?

Very sincerely yours,

C

Duncan Phillips, Esq.
1600 21st Street
Washington, D. C.

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Phillips

November 9, 1932

Dear Mr. Phillips:

We returned to you today by Express the Inness "Gray Day, Goochland" and the Marin watercolor "Mt. Chocorua", covered by our insurance for $3,000. and $2,100. respectively.

Through an error in shipping these went forward "express collect". We very much regret inconveniencing you in this way and will reimburse you for this charge when you let us know the amount.

You may be interested to know that during the first ten days of the Exhibition attendance has been nearly fifteen thousand.

Very sincerely yours,

C

Duncan Phillips, Esq.
1600 21st Street
Washington, D. C.

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NON-NEGOTIABLE № 304-759 COLLECT

New York, N. Y. Date Nov 9 1932

Received from Museum of Modern Art

Address 11 W 53 St

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

Article Case Weight

Consigned to Phillips Memorial Gall

At 1600-21st Washington DC

Number Street City State

Value herein declared by Shipper to be 500.00 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.

Museum Modern Art
Trans

For the Shipper

For the Company

C. O. D.

Return Charges

FROM NEW YORK, N. Y. (5075)

Date 11-9-32

Number Pieces	Weight
1	
C. O. D.	Declared Value
Return Charges	500.00

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.

Inness Gray Day, Goochland $3000.
Prendergast Pincian Hill 750.

We are very glad the show looks so well and we are looking forward to seeing it.

Very truly yours

Elmira Bier

pictures to you I feel that we should have an insurance valuation on "Gray Day".

Also, we have no insurance valuation on the Prendergast watercolor "Pincian Hill". Would you please let us have the insurance valuations on these two pictures?

I hope we shall have the pleasure of seeing you soon at the Exhibition and I think you very much for your fine coöperation.

Very sincerely yours,

C

Duncan Phillips, Esq.
1600 21 Street, Washington, DC

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Phillips Phillips

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, DIRECTOR
C. LAW WATKINS, ASSOCIATE DIRECTOR
ELMIRA BIER, MANAGER OF PUBLICATIONS

November 2, 1932

1932

Mr. Holger Cahill,
Museum of Modern Art,
11 W. 53d St., New York

Dear Mr. Cahill:

Mr. Phillips has asked me to send you the insurance valuations of the pictures you mention in your letter of yesterday. They are as follows:

Inness	Gray Day, Goochland	$3000.
Prendergast	Pincian Hill	750.

We are very glad the show looks so well and we are looking forward to seeing it.

Very truly yours

Elmira Bier

Postal Telegraph

pictures to you I feel that we should have an insurance valuation on "Gray Day".

Also, we have no insurance valuation on the Prendergast watercolor "Pincian Hill". Would you please let us have the insurance valuations on these two pictures?

I hope we shall have the pleasure of seeing you soon at the Exhibition and I think you very much for your fine coöperation.

Very sincerely yours,

C

Duncan Phillips, Esq.
1600 21 Street, Washington, DC

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Phillips

XX

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

November 1, 1932

Dear Mr. Phillips:

The American Show opened yesterday. I think it looks very well and your contribution to it is very fine indeed. The "Lake Albano" looks splendid, so do the Davies, the Marin, the Ryders, and in fact all your pictures.

I am very sorry that we did not include the "Gray Day, Goochland" in the Show. After your letter to me I asked Mr. Harshe of Chicago for "Moonlight on Passamaquoddy Bay" to replace the "Gray Day" and we put that in the catalogue but as I look at the two pictures I still feel the "Gray Day" is much better and in fact that it is one of the finest of the late Innesses. However, since we have four Inness paintings in the Show and our walls are crowded to the very limit I am afraid we cannot hang the "Gray Day".

Also, I am afraid that my requests were very confusing in the case of John Marin. I had expected to get "Indian Corn Dance" from Alfred Stieglitz and in some ways it is rather close in composition to the "Maine Islands". But the picture from Stieglitz which we had to substitute was "Blue Mountains" and that is rather close fo"Mount Chocorua". Our representation for Marin in the Show consists of your "Maine Islands" and "New Mexican Landscape, Blue Mountains" which we got from Stieglitz. Both pictures look splendid.

We have an insurance valuation of $2,100. on "Mount Chocorua" but in looking over our records I find we have no insurance valuation for "Gray Day". Before returning these pictures to you I feel that we should have an insurance valuation on "Gray Day".

Also, we have no insurance valuation on the Prendergast watercolor "Pincian Hill". Would you please let us have the insurance valuations on these two pictures?

I hope we shall have the pleasure of seeing you soon at the Exhibition and I think you very much for your fine coöperation.

Very sincerely yours,

C

Duncan Phillips, Esq.
1600 21 Street, Washington, DC

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Postal Telegraph

(THE MACKAY SYSTEM)

ALL AMERICA CABLES — TELEGRAMS CABLEGRAMS RADIOGRAMS — COMMERCIAL CABLES

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

Form 2

October 21/32

Duncan Phillips, Esq.
Phillips Memorial Gallery
1600 21st Street
Washington, D. C.

YOUR PICTURES HAVE ARRIVED IN GOOD CONDITION STOP MAY WE ASK YOU TO LEND IN ADDITION

PRENDERGAST WATERCOLOR PINCIAN HILL ROME STOP IF YOU WILL WIRE INSURANCE VALUE

FOR THIS WE WILL COVER AT ONCE

Cahill, Museum of Modern Art,

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Phillips

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Manager of Publications

October 17, 1932

Mr. Holger Cahill,
Museum of Modern Art,
New York City.

Dear Mr. Cahill:

I am not certain whether you want both Marins Mt. Chocorua and the Maine Islands or just the Maine Islands. so I am sending them both, and I have also decided to send with the other paintings the little gray Goochland by George Inness. I have been looking over that picture and realizing once more how very fine it is and I now regret that I seemed to be of the opinion it was not up to the standard of your exhibition. If however you no longer need it and if you only want one Marin, please return the two pictures collect. As you requested the shipment is being made today.

Sincerely yours

Duncan Phillips

DP.E

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PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Manager of Publications

October 10, 1932

Mr. Holger Cahill
Museum of Modern Art,
11 West 53d Street, New York

Dear Mr. Cahill:

Following is the list of pictures we are lending your Museum for its American Show with their dimensions, dates and insurance valuations.

Davies	Along the Erie Canal Canvas 18x40 Signed and dated 1890	$2000.
Fuller	Ideal Head Canvas 24x20 Signed and dated 1882	$13500.
Hirsch	New York Canvas 29x34 Signed and dated 1921	600.
Homer	Rowing Home Water color 13.5x19.5 Signed and dated 1890	2000.
Inness	Lake Albano Canvas 30x45 Signed 1869	10000.
Marin	Mt. Chocorua Water color 16 3/4x 21.5 Signed '26	$ 2100.
Prendergast	Ponte della Paglia Canvas 23x28 (Painted on his trip to Venice)	1000.
Ryder	Dead Bird Panel 4 1/4x9 1/8 (Between 1890-1900)	15000.
Ryder	Moonlit Cove Canvas 14x17 (Between 1890-1900)	9000.

Trusting that this information is sufficient and in good time,

Very truly yours

Elmira Bier

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Phillips

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELNORA BIER, Manager of Publications

October 7, 1932

Dear Mr. Phillips:

Thank you for your kind letter of the 6th. I shall follow your advice about "Moonlight, Tarpon Springs" and if I cannot get that I think I shall ask Mr. Harshe of Chicago for a picture entitled "Passamaquoddy Bay" instead of the "Gray Day, Goochland."

We should like to have the pictures here at the Museum not later than October 22nd and they should be sent here to us at 11 West 53rd Street. The Museum will, of course, stand all charges of transportation and insurance, and we await your advices about insurance valuations when we shall have the works insured in the Home Insurance Company with all risk policy from wall to wall.

Would you be so kind as to let us know as soon as possible the information and photographs for which we asked in our letter of October 5th.

I am sorry to bother you so about this but we are making desperate endeavors to get our catalogue to the printer's by October 12th and I know that you know what it means to get catalogues out on time. You have been very kind and helpful and very generous in loaning us pictures, and I thank you sincerely for your coöperation.

Very sincerely yours,

Very sincerely yours

Duncan Phillips

DP.E

Duncan Phillips, Esq.
1600 21st Street
Washington, D. C.

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	MoMA Exhs.	20.3

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Manager of Publications

October 6, 1932

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53d Street, New York City.

Dear Mr. Cahill:

I have just received your letter of October 3d and hasten to answer it because of your asking me which of the two Inness pictures of the later period I think you should have. The "Moonlight Tarpon Springs" is a far more important example than the "Gray Day, Goochland." It is a masterpiece of the last period which I regretted very much that we had to part with. I traded it to Knoedler and Company for a Daumier. I am not certain whether or not they have sold it. It would be my advice to ask Mr. Henschel about it and to try and secure it for the exhibition. The Goochland is a rather dull little picture and, although very poetic, I doubt whether it would look well in a large exhibition. However I will put it aside with the other paintings which you invite and, unless I hear from you that you have secured the Tarpon Springs, I will send it on with the others. Meanwhile we await your instruction as to when the paintings should be shipped. We will later tell you the insurance values. It is our great regret that, because of the present condition of our finances, we are not able to pay the transportation charges as we have done in the past.

We have decided that, instead of having a spring season and a delayed opening March first, we will open our doors to the public on Saturdays from eleven to six from October 15th until June first.

Very sincerely yours

Duncan Phillips

DP.E

P. S I shall also await your decision about the Head of Noguchi by Faggi.

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Phillips

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

October 5, 1932

Dear Mr. Phillips:

You will excuse my troubling you again but I am trying to get together all the photographs for the catalogue as soon as I possibly can and in my letter to you I notice that I neglected to ask you for photographs of some of the pictures. I hope you will find it possible to let us have all the pictures mentioned in my letter.

We have photographs of all the pictures except Fuller's "Ideal Head", Hirsch's "New York", Inness' "Lake Albano" and Ryder's "Dead Bird." We are making a desperate endeavor to have photographs for our catalogue and for the press which is beginning to ask for pictures on the American Show, and we would be very grateful to you if you could let us have these photographs. We should also like to have a photograph of Faggi's "Noguchi."

Could you please let us have the dimensions and year when painted of these works of art? The "Noguchi" is a bronze, is it not?

What arrangements are we to make about the insurance? Are they covered with insurance or shall we insure them from his end, and if we are to insure them would you be so kind as to let us know the valuations?

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Duncan Phillips, Esq.
1600 21st Street
Washington, D. C.

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PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Manager of Publications

June 25, 1932

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

Dear Mr. Barr:

I am just back from Italy and find your letter of May 14th about the proposed exhibition of American paintings in the Museum of Modern Art next fall. We will be delighted to lend the two pictures you ask for namely, Homer's water color "Rowing Home" and the early Davies "Along the Erie Canal". If there are other choices from our Collection I would like to know them as soon as possible because our plans for next season are extremely uncertain. It may be that we shall close the Gallery until March 1933 to reduce expenses. If we did that the bulk of our American Collection would be in a closed and wired building difficult to get at. However we will open for the month of September and it would be during that time that we could send the pictures even if your exhibition is to be much later. I trust that you would have a safe place to keep them. If not, I suppose that we could keep them at our residence until you are ready to receive them. Should we carry out the plan of having only a spring season it might be a good year for you to borrow extensively from our American Gallery because we feel that we have most of the American painters at their very best. It would be of course assumed that the Museum of Modern Art would pay the transportation and insurance. You do not name any definite date for the exhibition but I seem to read between the lines that it is the first show of the year. Our Gallery would probably be closed before your exhibition was over but the pictures could be returned to our residence 2101 Foxhall Road.

It was a delight to see your new building which seems to me a perfect setting for the Permanent Collection and a fine place for your exhibitions. I expect to be in New York from time to time during the summer and it will be a refreshment and a joy to stop in and see the many good pictures on view throughout the building. Hoping to see you before long and with best wishes to you and Mrs. Barr,

Sincerely yours

Duncan Phillips

DP.E

P.S. The possibility that I mentioned of our closing until March is so tentative and uncertain that I must ask you to keep it confidential.

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Am shows

Phillips

CHARGE TO THE ACCOUNT OF Museum of Modern Art

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NIGHT MESSAGE		NIGHT CABLE LETTER	
NIGHT LETTER		WEEK-END CABLE LETTER	
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Form 2-C

August 23/32

Duncan Phillips, Esq.
Ormsby Lodge
Ebensburg, Pennsylvania

1600 - 21 ST
Wash D C

WOULD IT BE POSSIBLE FOR A REPRESENTATIVE OF THE MUSEUM TO SEE YOUR COLLECTION ESPECIALLY THE YOUNGER AMERICANS EITHER THURSDAY OR FRIDAY OF THIS WEEK IN CONNECTION WITH THE AMERICAN SHOW FOR NEXT FALL

Museum of Modern Art

we may insure them against each and every risk from wall to wall.

I am glad to know you like our new building. I hope you have seen the Summer Exhibition.

With most cordial wishes to Mrs. Phillips, I am

Very sincerely yours,

AB

P.S. As you request, I am keeping the possibility of your closing until March confidential and have mentioned it only to Mr. Goodyear.

Duncan Phillips, Esq.
Washington, D. C.

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Phillips

XVIII

July 1, 1932

Dear Mr. Phillips:

I am delighted to know we may borrow the early Davies "Along the Erie Canal" and the Homer watercolor "Rowing Home." I think it very likely that the Committee on this exhibition will wish to borrow other paintings from the Phillips Memorial Gallery but as we are assembling this exhibition very slowly and carefully we will perhaps not ask for these pictures until early in September. The exhibition will open November 7th so that September would be a convenient time for us to receive the pictures.

The Museum will pay for transportation of any pictures borrowed from your Gallery. Please let us know the valuations of the "Erie Canal" and the "Rowing Home" so that we may insure them against each and every risk from wall to wall.

I am glad to know you like our new building. I hope you have seen the Summer Exhibition.

With most cordial wishes to Mrs. Phillips, I am

Very sincerely yours,

AB

P.S. As you request, I am keeping the possibility of your closing until March confidential and have mentioned it only to Mr. Goodyear.

Duncan Phillips, Esq.
Washington, D. C.

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Penn. Acad.

October 6, 1932

Dear Mr. Lewis:

The Museum of Modern Art is putting on an important American exhibition opening next November first and continuing until February first, 1933.

One of the pictures which we should very much like to have in this exhibition is your beautiful Winslow Homer "The Fox Hunt."

Yesterday I spoke on the telephone with one of your secretaries about this matter. I hope you will find it possible to lend us this fine picture. It will be in very good company for we are making every effort to get the greatest masterpieces which we can find and borrow. You may be interested to know that Whistler's "Portrait of the Artist's Mother" which has not been in this country for about fifty years is being lent us by the Louvre. We are not yet making public announcement of this.

Should you and your trustees decide that you can lend us this fine picture will you not be so kind as to let me have as soon as you can the dimensions of the picture, the year it was painted by the artist, and if possible a photograph of it.

We shall, of course, stand all charges of shipping and insurance and will cover the picture from wall to wall.

Very sincerely yours,

C

John Frederick Lewis, Esq., President
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania

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Knoedler

October 21, 1932

Dear Mr. Cunningham:

We have arranged with Budworth to call at 14 East 57 Street on Monday, October 24th, for the Sargent "Miss Beatrice Townsend" belonging to Mr. Carstairs, and the Fuller "Hannah". We have insured the Sargent for $15,000. in an all risk policy from wall to wall. Thank you for continuing your insurance on the Fuller.

Very sincerely yours,

Registrar.

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

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Laurent

THE MUSEUM OF MODERN ART

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

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-2471
CABLE ADDRESS: MODERNART

227

February 27, 1933

Memorandum to Mr. Blackburn:

My dear Mr. Laurent:

This is to advise you that the hole which is in the LaFarge "Tahitian Landscape" was present when the canvas was removed from the Brooklyn Museum.

I enclose copy of a letter from Mr. Budworth to the Museum of Modern Art confirming this fact and also copy of a memorandum to me from our superintendent verifying the record made when the picture arrived here.

I do hope that these two records will establish the fact that the Museum of Modern Art is in noway responsible for the injury to the canvas.

Yours very sincerely,

Executive Secretary.

Mr. Robert W. Laurent
106 Columbia Heights
Brooklyn, New York

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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

February 25, 1933

Memorandum to Mr. Blackburn:

Confirming my previous report, the LaFarge "Landscape, Tahiti" owned by Mr. Robert Laurent, delivered to us by Budworth from the Brooklyn Museum, had a rent one-quarter to one-half inch long in the canvas when it arrived at the Museum of Modern Art.

John Ekstrom
Superintendent.

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W. S. BUDWORTH & SON
PACKERS AND MOVERS OF WORKS OF ART
COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY
424 WEST 52nd ST., NEW YORK
PHONE COLUMBUS 5-2194
ESTABLISHED 1867

Feb. 24, 1933.

Museum of Modern Art,
11 W. 53rd St.,
New York City.

Att. Miss Mallette

Dear Miss Mallette:

This is to confirm our previous report to you that when we collected the painting entitled "Landscape,Tahiti" by LaFarge from the Brooklyn Museum we found it to have a hole in the canvas. This condition was noted by our driver when the painting was handed to him at the Brooklyn Museum.

Faithfully yours,
W.S. BUDWORTH & SON
BY W P Budworth, Jr.

BJr/GS

1/4 - 1/2" tear upper right cor. when picture arrived here. Budworth reported same as there when collected from Brklyn Mus.

Sincerely
Robert Laurent

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Fold

106 COLUMBIA HEIGHTS
BROOKLYN, NEW YORK

February 16th 1933

My dear Mr. Blackburn.

Yesterday I phoned to inform the Museum that my painting by John La Farge had been returned damaged - having a small hole in the canvas - I was told to let you know of this so that you could take it up with the insurance —

Sincerely

Robert Laurent

Ekstrom reports hole 1/4 - 1/2" long upper right cor. when picture arrived here. Budworth reported same as there when collected from Bklyn Mus.

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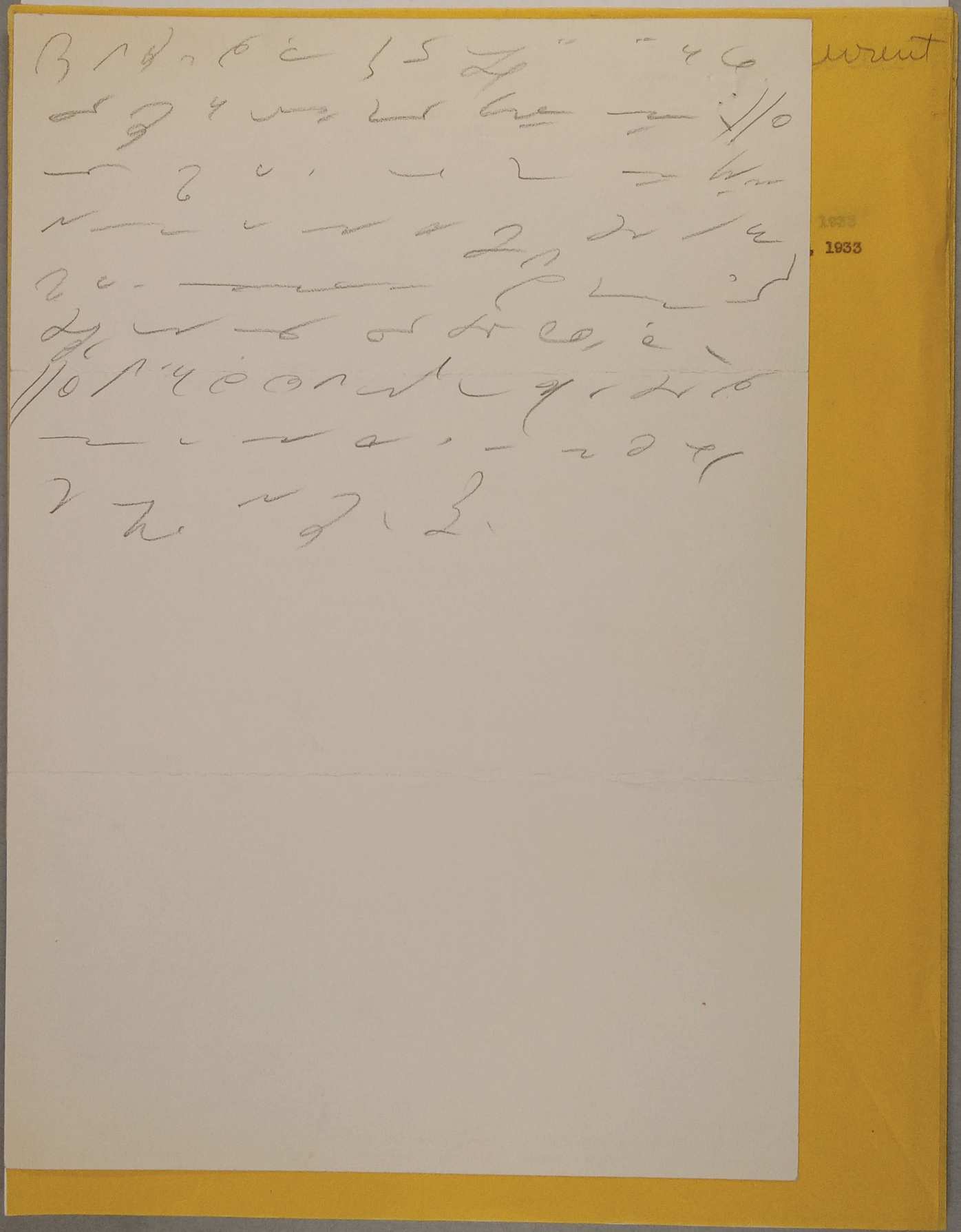

1933

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Laurent

February 1, 1933

Dear Mr. Laurent:

Confirming our telephone conversation, we are asking Budworth to return on February 14th to 106 Columbia Heights, the LaFarge "Landscape, Tahiti" and your "Torso" and "Mimi".

Our insurance continues to cover these works in transit as well as while on exhibition.

When these have reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art?

Very sincerely yours,

Registrar.

Mr. Robert Laurent
106 Columbia Heights
Brooklyn, New York

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Laurent

January 3, 1933

Dear Mr. Laurent:

We have been very glad indeed to include in our exhibition your two works which you so kindly sent us for that purpose.

In thanking you for them may I at the same time express my feeling of disgust at the treatment which you and Zorach have received from the Roxy people. It is all quite ridiculous.

You may be interested to know that our attendance for the first two months of the Exhibition was 63,290 people.

With best wishes for the New Year, I am

Sincerely yours,

President.

Robert Laurent, Esq.
106 Columbia Heights
Brooklyn, New York

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Laurent

October 21, 1932

Dear Mr. Laurent:

We have arranged for Budworth to call at 106 Columbia Heights on Monday, October 24th, for your bronze "Mimi". We are insuring it in the amount of $200. in an all risk policy from the time it leaves you until it is returned to you.

On the same day Budworth will collect from the Brooklyn Museum your LaFarge "Landscape, Tahiti" and we are insuring it for $2,000. as you requested.

The TORSO I understand will be delivered to us by the bronze company which is casting it. We are insuring this piece in the amount of $500.

Very sincerely yours,

Registrar.

Robert Laurent, Esq.
106 Columbia Heights
Brooklyn, New York

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Macbeth

October 21, 1932

Dear Mr. McIntyre:

We have arranged with Budworth to call at the Macbeth Gallery, 15 East 57 Street, on Monday, October 24th for the Fuller "Leading the Calf", the Henri "Seine at Twilight", and the Martin "Strand and Wreck".

We have insured the Fuller in the amount of $10,000. in an all risk policy from wall to wall. Thank you for continuing your insurance on the other two pictures while in transit and on exhibition here.

Very sincerely yours,

Registrar.

Robert C. McIntyre, Esq.
Macbeth Gallery
15 East 57 Street
New York City

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Macbeth

ROBERT W. MACBETH, PRESIDENT MRS. WILLIAM MACBETH, VICE-PRESIDENT ROBERT C. McINTYRE, SEC'Y & TREAS.

WILLIAM MACBETH
INCORPORATED
15 EAST 57TH STREET
NEW YORK

PLAZA 3-7056-3855
CABLE: MACBETH, NEW YORK

FOUNDED 1892
INCORPORATED 1918

PAINTINGS BY AMERICAN ARTISTS

August 26, 1932

Aug. 23. 1932

Dear Mr. Macbeth:

Thank you for the loan of the Henri. We shall want the picture about October 20th and I will get in touch with you about it later. Do you happen to have a photograph of the painting, and can you give me its dimensions?

I had talked with Mr. Goodyear about the "White Mountain" Homer. We both liked it very much and there is a possibility that the Museum might want to borrow it for its exhibition. I will get in touch with you about that later.

Thank you very much for your kindness and coöperation.

Very sincerely yours,

William Macbeth, Esq.
15 East 57 Street
New York City

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Newark

ROBERT W. MACBETH, PRESIDENT
MRS. WILLIAM MACBETH, VICE-PRESIDENT
ROBERT C. McINTYRE, SEC'Y. & TREAS.

WILLIAM MACBETH
INCORPORATED
15 EAST 57TH STREET
NEW YORK
PAINTINGS BY AMERICAN ARTISTS

PHONES: PLAZA 3-7256-3855
CABLE: BETHMAC, NEW YORK

FOUNDED 1892
INCORPORATED 1918

Aug. 23. 1932.

Dear Mr. Cahill:

O.K. for the Homer.

Give me warning as to when it is to go to you.

If we should sell it first, I'll try to get it for you — not likely!

Sincerely yours.

Robert W. Macbeth

Don't you think you ought to have that White Mountain Homer if available then?

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.3

Newark

Macbeth

WILLIAM MACBETH
INCORPORATED

Abbey	Penance of Eleanor	C	Carnegie Institute
Alexander	Pot of Basil		Metropolitan Museum
Blakelock	Moonlight		Toledo Museum
Blakelock	After Sundown		Addison Gallery
Brush	Indian and the Lily		Mr. Carll Tucker
Brush	Sculptor and the King		Miss Failing
Brush	Mother and Children Group		Metropolitan Museum
Chase	Fruit - Still Life		Miss Content Johnson
Chase	Shinnecock Hills		Mr. Victor Harris
Chase	Self Portrait (Fort Worth)		Newhouse Galleries
Bohm	Crossing the Bar		Dallas Art Association
Bohm	Youth		Canajoharie Museum
Blum			Cincinnati Museum
Currier	Whistling Boy		John Herron Art Institute
Dearth			
Davies	Parting at Night		Mrs. William Macbeth
Davies	The Two Step		Mrs. Merriman
Dewing	The Letter		Canajoharie Museum
Duveneck	Man with a Ruff		Cincinnati Museum
Duveneck	Squire Duveneck		Addison Gallery
Eakins	Professor Marks		Holyoke College
Eakins	The Clinic		
Fuller	Gold and Old Lace		Butler Art Museum
Fuller	Artist's Young Dream		Mr. Edward Coykendal
Henri	Fifty-Seventh Street in Winter (1902)		Henri Estate
Henri	Catherine (after 1900)		Mr. W. J. Johnson
Henri	Evening on the Seine		Macbeth Gallery
Hassam	Val de Grace (1888)		Mr. J. T. Howard
Hassam	Madison Square, 1892		Mr. G. F. McKinney
Hunt	The Bathers		Worcester Museum
Hunt	The Rapids, Sister Island		A.A.A. Sale 4/16/19
Hunt	Head of a Woman		Brooklyn Museum
Hunt	Ophelia		Fox, Haverhill
Homer	Northeaster		Metropolitan Museum
Homer	West Wind		Addison Gallery
Homer	Eight Bells		Addison Gallery
Homer	In the White Mountains		Macbeth Gallery
Homer	Flight of Wild Geese		Mr. Eversley Childs
Inness	Summer Foliage		Mr. J. T. Howard
Inness	The Faggot-Gatherers		Mrs. Harold Somers
Inness	The Storm		Albright Art Gallery
LaFarge	Kwannon		Butler Art Museum
LaFarge	The Wolf Charmer		City Art Museum, St. Louis
Luks	The Spielers (1905)		Addison Gallery
Luks	The Little Mother (1905)		Addison Gallery
Martin	Westchester Hills		Mr. Samuel Guggenheim
Martin	Harp of the Winds		Metropolitan Museum
Melchers	Mother and Child		Carnegie Institute

possibly may find one

Daniel?

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Newark

WILLIAM MACBETH
INCORPORATED

Prendergast		
Ryder	Resurrection	Kraushaar Galleries
Ryder	Temple of the Mind	Mr. N. E. Montross
Ryder	Toilers of the Sea	Albright Art Gallery
Sargent	Venetian Glass Workers	✓ Addison Gallery
Sartain	The Great Cloud	Chicago Art Institute
Sloan	Wake of the Ferry	Mrs. B. B. Jones, Haverhill
Twachtman	Rainbow's Source	Privately owned - Kraushaar
Twachtman	Cherry Tree	✓ City Art Museum, St. Louis
Twachtman	Hemlock Pool	Albright Art Gallery
Thayer	Monadnock	Addison Gallery
Thayer	Head of a Young Man	Metropolitan Museum or Thayer Estate
Thayer	Boy and Angel	✓ Brooklyn Museum
Tarbell	An Interior (after 1900)	
Robinson	Union Square	Dr. George Woodward
Robinson	Valley of the Seine	?
Robinson	The Duck Pond	
Vedder	Keeper of the Threshold	Vose-Macbeth
Weir	The Donkey Ride	Carnegie Institute
Weir	The Gray Bodice	? Weir Estate
Weir	Willimantic Thread Mills	Chicago Art Institute
Whistler	Blue Bonnet	Brooklyn Museum
Whistler	The Fur Jacket	Mr. H. L. Pratt
Wyant	Landscape(middle period)	Worcester Museum
Wyant	End of Summer (Arkville)	✓ Addison Gallery
	or	✓ E. P. Earle, Montclair
	Landscape	
Wyant	Wilds of the Adirondacks	✓ Carnegie Institute
		✓ Mrs. A. L. Prescott

Bunce
Keith
Metcalf
Ranger
Reid
Volk
Walker

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Newa.

Newark

THE NEWARK MUSEUM

NEWARK NEW JERSEY

BEATRICE WINSER, *Director*

February 16, 1933.

#20

The Museum of Modern Art,
11 West 53rd St.,
New York City.

Gentlemen:

The bronze Jockey by Diederich was received Wednesday, February 15th in good condition. We are enclosing a signed receipt. Thank you for returning the bronze so promptly.

Yours truly,

THE NEWARK MUSEUM
Registrar's Department

MW W
Enc.

As we have extended the closing date of the exhibition a few days we will return the bronze on February 14th if this is convenient for you. If you should wish it returned before then will you let us know and we shall do whatever you wish.

When the bronze has reached you safely will you kindly sign the enclosed receipt and return to the Museum of Modern Art?

Very sincerely yours,

Registrar.

Miss Beatrice Winser, Director
Newark Museum
Newark, New Jersey

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Newark

January 31, 1933

Dear Miss Winser:

Confirming my telephone conversation with someone at your Museum yesterday, we are asking Budworth & Son, through their agent, Fear's Express of Montclair, to return the bronze by Hunt Diederich which the Newark Museum so generously loaned to our exhibition of American Painting and Sculpture.

As we have extended the closing date of the exhibition a few days we will return the bronze on February 14th if this is convenient for you. If you should wish it returned before then will you let us know and we shall do whatever you wish.

When the bronze has reached you safely will you kindly sign the enclosed receipt and return to the Museum of Modern Art?

Very sincerely yours,

Registrar.

Miss Beatrice Winser, Director
Newark Museum
Newark, New Jersey

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Manship

20

February 1, 1933

Dear Mr. Manship:

As you know, we are extending the closing date of our exhibition of American Painting and Sculpture a few days.

We are asking Budworth to return to 319 East 72 Street on February 14th your "Dancer and Gazelles" which was included in our exhibition.

Our insurance continues to cover the bronze in transit as well as while on exhibition here.

When it has reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art?

Very sincerely yours,

Registrar.

Mr. Paul Manship
319 East 72 Street
New YorkCity

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Manship

October 21, 1932

Dear Mr. Manship:

Confirming our telephone conversation, Budworth will call at 319 East 72 Street on Monday, October 24th, for your bronze "Dancer and Gazelles."

We are insuring the piece in the amount of $1,000. in an all risk policy from the time it leaves you until it is returned to you.

Very sincerely yours,

Registrar.

Paul Manship, Esq.
319 East 72 Street
New York City

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Noguchi

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: MOMARNART

February 2, 1933

Dear Mr. Noguchi:

It is our understanding that you wish to call at the Museum for your terra cotta "Portrait of My Uncle" at the close of our exhibition of American Painting and Sculpture.

As you know we are extending the closing date of the exhibition a few days and now plan to close on the tenth. If you will let us know on what day you will call we will have your sculpture ready for you.

When it is safely in your hands again will you kindly sign the enclosed receipt and return it to the Museum of Modern Art?

Very sincerely yours,

Registrar.

Registrar.

Mr. Isamu Noguchi
1 West 67 Street
New York City

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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

February 1, 1933

Dear Mr. Osborn:

As you know, we are extending the closing date of our exhibition of American Painting and Sculpture a few days.

We are asking Budworth to return to 1 Fifth Avenue on February 14th your Demuth watercolor and the Kuniyoshi which you so generously loaned to our exhibition.

Our insurance continues to cover these pictures in transit as well as while on exhibition here.

When they have reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art?

Very sincerely yours,

Registrar.

Above mentioned pictures received in good order.
Feb 14/33. Frank Osborn.

Frank Osborn, Esq.
1 Fifth Avenue
New York City

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Osborn

October 21, 1932

Dear Mr. Osborn:

We have arranged with Budworth to call on Monday, October 24th at 20 West 22 Street, Room 805, for the Demuth "Illustration for 'The Turn of the Screw'" and the Kuniyoshi "Still Life". We are insuring them in the amounts $800. and $2000. respectively in an all risk policy from wall to wall.

Very sincerely yours,

Registrar.

Frank Osborn, Esq.
1 Fifth Avenue
New York City

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Osborn

October 11, 1932

Dear Frank:

I am terribly glad we are to have the Demuth and the Kuniyoshi.

Can you give us the exact title of the Kuniyoshi and the dimensions? Also, will you have these covered with insurance or shall we insure them from this end?

We are making our New York City collections on the 24th of this month. Do you plan to be in town on that date?

Thank you a lot for your co-operation.

Very sincerely yours,

C

Frank Osborn, Esq.
P. O. Box 27
Dobbs Ferry, New York

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Osborn

January 3, 1933

Dear Mr. Osborn:

At the close of the second month of our Exhibition of American Painting and Sculpture I want to thank you for the loan of your Demuth watercolor and for the Kuniyoshi "Still Life".

You may be interested to know that for the first two months of our Exhibition the attendance was 63,290 people.

With best wishes for the New Year, I am

Sincerely yours,

President.

Frank Osborn, Esq.
1 Fifth Avenue
New York City

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Osborn

November 9, 1932

Dear Mr. Osborn:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

Your Kuniyoshi and the Demuth watercolor are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Frank Osborn, Esq.
1 Fifth Avenue
New York City

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September 22, 1932

Dear Frank Osborne:

As you probably know we are going to have an American show opening next November first, and one thing we want very much to have for it is one of your beautiful Demuths of the Henry James "Turn of the Screw" series, the one which shows the governess and the little girl. I hope you will find it possible to let us have this picture.

We have been discussing the representation for Kuniyoshi in this exhibition and one of the pictures is the recent big still life which you own. I should like to talk with you about that some time.

I hope you have had a fine summer and that I shall see you one of these days.

Very sincerely yours,

C

Frank Osborne, Esq.
1 Fifth Avenue
New York City

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P.O. Box 27
Dobbs Ferry N.Y.

Dear Holger

Will be in N.Y. City in a couple of weeks meanwhile will say it's o.k. re. the Demuth + Kuniyoshi loans. Please catalogue as from "Private Collection" in both cases rather than under my name as I find that no artist can ever get anywhere by confessing admiration for the work of others let alone advertising the fact that he purchased them. Confidentially, however, I think the Kuni. still life one of the masterpieces of our age.

Best regards P. Osborn

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20

Organ

February 1, 1933

My dear Miss Organ:

In accordance with your instructions we are asking Budworth to return on February 14th to the Manhattan Storage Warehouse, 80th Street and Third Avenue, the Henri "Indian Girl of Santa Clara" which you so generously loaned to our exhibition.

Our insurance continues to cover the painting in transit as well as while on exhibition here.

Very sincerely yours,

Registrar.

Miss Violet Organ
10 Gramercy Park
New York City

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Organ

February 1, 1933

Manhattan Storage Warehouse
80 Street and Third Avenue
New York City

Gentlemen:

In accordance with instructions received from Miss Violet Organ we are asking Budworth & Son to return to your Warehouse on February 14th the painting entitled "Indian Girl of Santa Clara" by Robert Henri.

When the painting has reached you safely will you please sign the enclosed receipt and return it to the Museum of Modern Art, 11 West 53 Street?

Yours very truly,

Registrar.

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Organ

October 21, 1932

Dear Miss Organ:

Confirming our telephone conversation, we have arranged with Budworth to call at the Manhattan Storage, 80 Street and Third Avenue, on Monday, October 24th, for the Henri "Indian Girl of Santa Clara". It is our understanding that you have notified the Storage people.

We are insuri g the painting in the amount of $7,500. in an all risk policy from wall to wall.

Very sincerely yours,

Registrar.

Miss Violet Organ
10 Gramercy Park
New York City

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Parkinson

#20

February 1, 1933

My dear Mrs. Parkinson:

As you know, we are extending the closing date of the exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

Acting on instructions received from Mr. Rocks of Mr. Bliss' office we are asking Budworth to return your Davies and the Hart watercolor to 4 East 66 Street, on February 14th. If this is not what you wish will you kindly notify us?

Very sincerely yours,

Registrar.

P.S. I note that your insurance covers the pictures in transit as well as while on exhibition here.

Mrs. John Parkinson, Jr.
1 Sutton Place South
New York City