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January 8, 1930

Dear Mr. Sachs:

I am very sorry that you have not been able to be here for some of our recent meetings, as they have been most interesting. Mr. Bartlett was present for the first time at the meeting last week, at which we finally decided on the list of artists to be represented in the coming exhibition of paintings by living Frenchmen--or perhaps we should rather say, of the school of Paris. This exhibition opens on January 13th, and I think that it is going to be very good.

I would particularly like to get your ideas about some of our future plans. There is a very marked increase in interest and enthusiasm which, I feel, we should, so to speak, capitalize. The present exhibition, which of course cannot compare in interest with the first one and which has been going on during the holiday season when attendance at exhibitions is generally at a low ebb, has attracted over 800 people a day. The first exhibition, of about 45,000 total attendance in four weeks, had about half the number of visitors that the Metropolitan Museum had. Our ultimate plan, of course, is to have a building of our own, but we are not yet ready to put forward any definite suggestions as to site or building. Presently we want to consider a membership campaign, which should include all classes of subscribers, from \$10 to \$5000 annually. No doubt you will have had a good deal of experience in getting members, and I would be very glad to have

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your suggestions. We have in mind setting a goal of, say, a million dollars, of which one-half of the first hundred thousand should be set aside for the purchase of works of art for our permanent collection, the balance of all subscriptions to constitute a permanent fund, from the interest of which we would be able to make further purchases. We propose to give to subscribers of \$10 annually free admissions on pay days, which we intend establishing either on the first three days of each exhibition, or on certain nights. We will also later have lectures or talks on some nights, to which the subscribers should be invited. All other subscribers will receive the same privileges, and in addition free copies of all catalogues and other publications.

The different classes of memberships are at present six: subscribers of \$10, \$25, \$100, \$250, \$1000 and \$5000. Subscribers of \$250 a year and over are also entitled to vote as members of the corporation.

Would be glad to know what you think of these suggestions, and what additions or alterations might occur to you. Sincerely yours,

A. Conger Goodyear



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Dear Mr. Sachs:

There have been no formally written minutes of the last meeting, but at your request I'm enclosing a memorandum of salaries as confirmed. I'm also enclosing a list of the A grade pictures that seem now available. This would not include those found by Alfred on his midwestern trip. I'm shortly sending Mrs. Rockefeller a brief of a possible plan for getting the junior membership unit under way. A copy of that I will mail you tomorrow.

There is one matter, however, just now, on which you can offer your valuable help. I was unable to locate Mr. Keith McCloud, who lives at 31 Brimmer St., and who has a very fine Van Gogh, now at the N.F.A. We would like to know whether it would be available. You will be interested to learn that a cable from Sir Joseph assures us that he has prevailed upon Courtauld to loan the Seurat landscape. The gallery space as estimated by Alfred and myself allows for 76 three foot pictures, 4 two foot, and possibly 12 1.6. As you know, I am very against crowding, so that we will be doing well to hang 85 sizeable ones that will bring the total around 80 at most. Alfred will be West probably all of this week. Always sincerely,

Jerry

(Salaries of Museum personnel confirmed at the meeting of December September 26, 1929: director, \$10,000; director's European trip, \$2500; associate director, \$3750; secretary, \$2600; assistant, \$2600; two guards, \$3500. Total, \$24,950.



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Mr. Abbott's salary to begin from October 1st, Miss Sands' will begin October 15th, Miss Carpenter's will begin November 1st.

Present A grade pictures available:

E. Vignon, "Still Life, Apples"

Rosenberg, "Arles San Victoire"

Strensky, "Man Under Tree," still life, landscape, portrait

Ledsohn?

Lewis "Still Life," portrait

Churchill, "Self with Broad Hat and Skull"

Weber, "Blue Landscape," "Chocait in Study,"

"Nude," "Still Life," Early landscape, "Self, early"

Guion?

Villon, "Le Soleraite."

(to be microfilmed, !! !)

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March 5, 1931, to Sachs

Dear Mr. Sachs:

I've been immensely interested in the replies that you've received from the letters you sent out to various museums and others in regard to our museum and plans. It seems to me that there are most interesting suggestions, and I find a letter of Professor Churchill of the College Art Association especially provocative. I'm going to keep the letters for a while and try to digest them more thoroughly than I have been able to do as yet, but I will certainly have something to discuss with you when next we meet. Yours very truly,

Conger Goodyear, president

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March 5, 1931, to Sachs

Dear Mr. Sachs:

I've been immensely interested in the replies that you've received from the letters you sent out to various museums and others in regard to our museum and plans. It seems to me that there are most interesting suggestions, and I find a letter of Professor Churchill of the College Art Association especially provocative. I'm going to keep the letters for a while and try to digest them more thoroughly than I have been able to do as yet, but I will certainly have something to discuss with you when next we meet. Yours very truly,

Conger Goodyear, president



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March 5, 1931, to Paul Sachs *Congee Goodyear*

Dear Mr. Sachs: *and pleased to hear of the death of Miss Bliss.*  
 I'm glad to learn from Alfred that you can arrange to come to New York when the time arrives for us to approach Dr. Mason. I attach a copy of the letter I've just written to Alfred which sets forth the only recent developments. Miss Bliss was arranging to have me meet Dr. Mason at a dinner to be given by Frederick Straus, but because of Dr. Mason's absence this has not yet come off. I think quite likely that it will not be possible to have such a dinner before I have to go South on a business trip. However, I see no reason why we should not go direct to Dr. Mason and put the matter before him frankly. In my talk with Mr. Fossdick, he emphasized the fact that the foundation in making any appropriation for such a project as ours would wish to be satisfied that we had a constructive plan that would apply not only to our particular situation, but would have a rounded-out scheme of general value. I told him this was exactly what we thought we had. As soon as I know when Dr. Mason will be here, I will get in communication with you and try to arrange a time for a meeting. Sincerely,

Congee Goodyear, president

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March 14, 1931, telegram to Conger Goodyear

Deeply shocked and grieved to hear of the death of Miss Bliss.

Thank you for your telegram.

Paul J. Sachs

(Miss Bliss played a very important role; it was ~~mainly~~ from her  
that we got the first great collection of pictures for the  
permanent collection. - PJS)

I had the great pleasure of going to Andover on Saturday  
for the dedication of the Addison Gallery there, and met your  
cousin, Charles Sawyer. I think that Mr. Sawyer has done a  
wonderful thing for his school, not only in building the gallery  
and giving it pictures, but the many things he has done to make  
Andover the most attractive boys' school I have ever seen. Sincerely  
yours,

Conger Goodyear

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May 18, 1931, to Sachs

Dear Mr. Sachs:

One of the papers the other day spoke of the possibility of your succeeding Mr. Robinson as director of the Metropolitan Museum. If that happy day should ever come about, I should probably become delirious with joy. Would you be interested in such a possibility? I don't know what I could do about it, but I would certainly try to find some channel of approach to the powers that be.

I had the great pleasure of going to Andover on Saturday for the dedication of the Addison Gallery there, and met your protegee, Charles Sawyer. I think that Mr. Cochran has done a wonderful thing for the school, not only in building the gallery and giving it pictures, but the many things he has done to make Andover the most attractive boys' school I've ever seen. Sincerely yours,

Conger Goodyear



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May 19, 1931, to A. Conger Goodyear, from Sachs

Dear Mr. Goodyear:

Your very kind and friendly letter of the 18th inst. makes me realize for the first time in my life how men in political life must feel when questions such as yours are put to them. The article in the paper that you speak of was sent to me by one of my friends. It seemed to me quite ridiculous. For all sorts of reasons I cannot imagine that it has any basis in fact. But whether it has or not, how can any man state categorically whether he would or would not be interested in such a possibility? I never believe in life in accepting or rejecting a proposal that has not been made, and I furthermore always believe in life that any serious proposal coming from serious people deserves calm and quiet consideration. I'm a deeply happy man here, and my eyes are entirely in the boat.

I'm very much interested in your comments about Andover and young Sawyer, and agree with you about the school, its activities and the wonderful work that Mr. Cochran has done for the school. With kind regards, sincerely yours,

PJS

(Cochran suggested, when he made this gift to Andover, that Sawyer, who had been a graduate at Yale, should come and take the museum course with me, because he wanted him as the possible director of this gallery. - PJS)

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June 16, 1931, to Sachs

Dear Mr. Sachs:

I'm delighted to learn from Buffalo that you have suggested a director there with whom everyone seems very much pleased. I hope that he will accept the place. Incidentally, I've just heard that no action will be taken on the permanent president for the Metropolitan Museum or on the director before fall. Sincerely yours,

Conger Goodyear

I've just leaving for my holiday, and have for the first time in sixteen years to get a real rest for three weeks at my country place. If by chance you happen to be vacationing in the general vicinity of the Adirondack region, do stop in to see me in Lake Placid. Write to me, New York, when I write you. Mr. Sachs did not see me when I came to visit you. He always

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June 18, 1931, Sachs to Goodyear

Dear Mr. Goodyear:

I appreciate your kind lines of the 16th inst., and am glad to say that Borden Washburn has been offered the position in Buffalo and is accepting the same. I hope and believe that he will make good in every way, and that the community as well as the trustees will approve of him. I personally consider him a man of unusual capacity. He has knowledge, he can write, he has taste, and with it all a most engaging personality. He is about to start for Europe in the interests of his new job. He has been there before, of course, but he goes on this journey with his new duties in mind. When he returns, he would like to come to see you, and I hope that you will find it possible in your busy life to grant him an interview. He has not yet the wide experience that Alfred Barr has had, but nonetheless I consider him, next to Alfred Barr, the most promising man that I've turned out in recent years. Largely because of your interest in the Albright Gallery in the past, I've gladly recommended to your trustees the best available man I could think of. They seem to share my view, in that they were willing to take a young man.

I'm just leaving for my holiday, and hope for the first time in sixteen years to get a real rest for three months at my country place. If by chance you happen to be motoring in the general vicinity of the Adirondack region, do stop in to see us in Keene Valley, Essex County, New York, where it will give Mrs. Sachs and me the greatest pleasure to greet you. We always



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have plenty of room, so drop in any time that it suits you,  
unannounced. With best wishes, sincerely yours,

PJS

(Keene Valley is near Ft. Henry and the old iron mines.

They've been redeveloped again in recent years. - PJS)

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August 2, 1931

Dear Mr. Sachs:

The trustees at the meeting of October 6th will be asked to consider and decide upon the course to be followed by the Museum at the conclusion of its lease of quarters in the Hackscher Building on April 30, 1932. There will also be presented a statement of the estimated expenses for continuing the Museum's activity to that day.

There are three possible courses to be pursued as to the future of the Museum: to continue in the present quarters, probably at a reduced rental; to find new quarters in a more permanent location; or to discontinue the activities of the Museum entirely. In the present condition of affairs, it is not feasible to raise money for new construction or for endowment. The only concrete proposal for more permanent quarters is that we should occupy a house on 53rd St., just west of Fifth Avenue, owned by Mr. John D. Rockefeller, Jr., making such alterations as may be required for our purposes. The house can be secured for five years at an annual rental of \$12,000. It is believed that the necessary alterations can be made for \$15,000. By strictest economy, we should be able to continue our activities in these quarters at an annual expense of not over \$100,000. To keep the expenditures down to this amount would require the curtailment of certain activities which we believe desirable, but as long as the present emergency continues, it will probably be necessary to impose this limit on the expenses.

I would recommend to the trustees that we lease the 53rd st.

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house, on condition of our being assured of the monies necessary for making the alterations and annual subscriptions of not less than \$80,000 for a period of three years.

There will also be considered at the meeting our future relations with the Metropolitan Museum, certain recommendations of the membership committee, our program of exhibitions, and other matters of importance to the Museum. I hope very much that it will be possible for you to attend the meeting. Sincerely yours,

A. Conger Goodyear, president

(Letter from Sachs in reply, regretting impossible to attend. - PJS)

Something happened to yesterday to tell us of a talk that he had had with Mr. Engel of the Guggenheim Foundation, and also with Mr. William Henry Coffin, acting president of the Metropolitan Museum of Art. It appears that the Metropolitan had a small fund for the purchase of some pictures of living American artists. Mr. Coffin feels very strongly an impression would be made whereby the Metropolitan would have over to the Guggenheim of pictures and the pictures purchased from the fund, to be exhibited at our museum for a period of three years, after which the Metropolitan would take them over and exhibit of them as



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August 27, 1931

Dear Mr. Sachs:

Your letter of June 1<sup>st</sup> was forwarded to me in Europe but as usual when I'm traveling I postponed replying. I will be very glad indeed to see Borden Washburn at any time, of course. Thanks so much for your invitation to visit you in Keene Valley. I think my vacation is about over, however.

I saw Philip Johnson in Berlin, and he was very confident about the success of the architectural exhibition. Also I saw a good deal of Alfred and Mrs. Barr in Paris. As you perhaps know, our proposed Picasso exhibition fell through, as Picasso was not willing to have one this fall. In place of it, we will have a Matisse exhibition made up in part from selections from the Parisk show and in part from other picture owners. The Paris exhibition is too large and not of good quality throughout. I feel that we could do much better.

Cornelius telephoned me yesterday to tell me of a talk that he had had with Dr. Keppel of the Carnegie Corporation, and also with Mr. William Sloane Coffin, acting president of the Metropolitan Museum of Art. It appears that the Metropolitan has a small fund for the purchase of some pictures by living American artists. Mr. Coffin feels that perhaps an arrangement might be made whereby the Metropolitan would turn over to the Museum of Modern Art the pictures purchased from this fund, to be exhibited at our museum for a period of five years, after which the Metropolitan could take them over and dispose of them as

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they saw fit.

I'm going to see Mr. Coffin in regard to the matter, and will write you further if anything of interest develops. With best wishes to both you and Mrs. Sachs, I am, sincerely yours,

Gonger Goodyear

at. for five years, provided the money necessary for making alterations and annual subscriptions not less than \$50,000 for a period of three years can be secured. We have already practically been assured of the money for the alterations. I sincerely trust,

A. Gonger Goodyear

(Sachs replies, congratulating him.)

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October 7, 1931

Dear Mr. Sachs:

At the meeting of the trustees yesterday, only Mrs. Sullivan and Messrs. Barney, Clark and Lewisohn were present, as the other trustees were unfortunately out of town. It was voted to lease the house owned by Mr. Rockefeller on West 53rd st. for five years, provided the money necessary for making alterations and annual subscriptions not less than \$80,000 for a period of three years can be secured. We have already practically been assured of the money for the alterations. Sincerely yours,

A. Conger Goodyear

(Sachs replies, congratulating him.)



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December 8, 1931

Dear Mr. Sachs:

May I trouble you again? I have received a request from the Harvard Society for Contemporary Art, Madeleine S. Hertzog, to renew my subscription. In a notice I received recently, it would appear that the affairs of the Society were being wound up, and that they did not intend to go on with the exhibitions. I'm quite willing to renew my subscription, providing there is some assurance that the exhibitions will be continued for another year. Can you advise me? Sincerely yours,

A Conger Goodyear

My dear Mr. Sachs, I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you. I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you. I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you.

Very truly yours,  
A Conger Goodyear

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December 11, 1931, Sachs to Goodyear

Dear Mr. Goodyear:

I have your letter of the 8th inst., and I should like to answer it in strictest confidence, because the problem that is presented to you is one that also has been presented to me. I shall not renew my subscription unless I find that a group of students actually take hold of the work of this excellent society. The situation at present is the kind of situation that often arises in activities that are sponsored by undergraduates. A particular group develops enthusiasm for a particular cause, carries on the work with intelligence and enthusiasm, enlists the support of older people on the outside, and then when the time for graduation comes, one finds that they have not trained up understudies. That, it appears to me, is the situation at present. The young lady who wrote to you is not a student here, but the wife of a young instructor much interested in the cause, and she deserves great credit for stepping into the breach this fall. But unless one or two students step forward who actually are prepared to run the enterprise, I at least shall not be interested in continuing my support, particularly under present conditions.

Now, it is fair to say that student opinion is very <sup>that</sup> much aroused at this interesting and exciting enterprise is to be discontinued, and it may be that in the next few days several good fellows will step forward to carry the load of

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management, etc. If that should turn out to be the case, my advice to you would be different than it is at present. If on the other hand it simply means supporting the enterprise while it is managed by the excellent lady who has so generously acted in an emergency, I shall not be interested.

I hope I've made the matter clear, and to sum it up in concrete fashion, if I were in your place I think I should write in some such fashion as this: I am informed that the management of the enterprise is no longer in the hands of young Harvard students, but that you have generously carried on in an emergency. If or when you can assure me that at least three Harvard students are actively engaged in the management of this enterprise, instead of merely expressing regret at the possible closing of the gallery, I shall be glad to consider a continuance of my support.

Porgive me that I presume to indicate to you in such concrete form what your reply might conceivably be, but I do this because you address so direct a question to me in your letter of the 8th. Sincerely yours,

PJB

(The Harvard Society for Contemporary Arts did a splendid job here in Cambridge, due particularly to the enthusiasm of Kirstein and Eddie Warburg and a few of their friends; as indicated in this letter, they carried on with enthusiasm and support, inside and outside the university, for four years. All of these people became factors, in New York and elsewhere, in the field of contemporary art. But the thing went out of existence because no



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new youngsters stepped in to take their place, at least not for a time. As I told you, periodically these things are revived, and there's a group here now, I understand, who are much interested in trying to establish some sort of activity of that kind. Whether they'll succeed or not, I don't know. They're having a meeting shortly, and they've asked me to come counsel with them. They <sup>had</sup> a gallery, they held exhibitions, and they did very well. I'm not sure if Mrs. Hertzog was the wife of Paul Hertzog, the anthropologist. I think that was before Paul came here, but it may be. He wasn't here as early as that--though it may have been, I don't know. - PJS)

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Mr. O.A. Miller, president, Columbus Gallery of Fine Arts,  
Columbus, Ohio, from ~~/sachs~~ Goodyear

Dear Mr. Miller:

Referring to your letter of the 18th, Mr. Alfred H. Barr, Jr., director of our museum, was secured by us on Mr. Paul J. Sachs's recommendation. Mr. Sachs of course was fully informed as to the qualities and abilities which we would require for this particular position, and Mr. Barr has fulfilled these requirements beyond our expectations. Without any doubt, Mr. Sachs is better qualified than any other person in this country to advise on the selection of a director for any museum. Before coming to New York, I was for many years an officer of the Buffalo Fine Arts Academy, and when they recently wished to make a change in their director, I recommended that they should consult Mr. Sachs. In this case again I know that the new director, Mr. Washburn, has given the utmost satisfaction. I trust that this gives you the information which you wish. Sincerely yours,

A. Conger Goodyear

(Note added, in pen-- "Soon you will have filled them all." )

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May 13, 1932, from new museum, 53rd st., Barr to Sachs

Dear Mr. Sachs:

Possibly the most important picture we can borrow for our fall exhibition of American painting is the great "Gross Clinic" by Thomas <sup>Eakins</sup> ~~Adkins~~, still in the possession of the Jefferson Medical College for which it was painted. Unfortunately it is very difficult to borrow. It was only through the greatest effort that the Philadelphia Museum was able to secure it for their memorial exhibition of <sup>Eakins</sup> ~~Adkins~~ at the beginning of the museum two years ago. I've written Dean Patterson but have had no reply. I suppose that he is waiting until he secures a decision from the trustees. I have also written Sturgis Ingersoll, a trustee of the Medical College and a very warm friend of our Museum. He is none too hopeful, but makes the following suggestion, that Mr. Goodyear should write President Johnson, and that others of our trustees who happen to know personally the Medical College trustees should write them of our great desire to include this picture.

As I remember, you are a friend of Mr. Rosenwald's and may know some of the others. Letters from you would certainly help very much.

These points might be emphasized: (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



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exhibition itself; (4) the glory that would redound to the Medical School.

It will interest you to know that the Louvre has consented to lend us Whistler's "Portrait of an Artist's Mother." The Louvre is asking however that the picture be insured for a million dollars, so that we feel a little hesitant, because of the great cost. Nevertheless, the fact that the Louvre has consented to lend this most famous of American pictures can be used to pry loose important pictures from recalcitrant lenders.

The Gellatly pictures seem out of the question. Dr. Abbott of the Smithsonian Institution has written that Mrs. Gellatly is suing to recover the pictures for the estate, so that two or three of the finest Byders are tied up indefinitely. If, however, we can secure the "Gross Clinic," we should be satisfied, and if you can help, I would certainly appreciate it. Sincerely yours,

Alfred Barr

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The Following Letter

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John E. Abbott (vice-president at that time of the Museum of Modern Art, and Film Library Corporation) to Sachs, July 11, 1935

Dear Mr. Sachs:

We are most gratified to learn in a letter from Mr. Frederick B. Robinson that you, as chairman of the fine arts department, have sanctioned the transfer of those films which belonged to the department of fine arts of Harvard University, and are now deposited with the Harvard Film Service. As you are aware, we were particularly anxious to acquire that list of films, and we feel that they will constitute one of our most important acquisitions. We appreciate the confidence which you have expressed in our film library and its activities, and trust that our operations will merit your continued support. Sincerely,

John E. Abbott



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11 W. 53rd st., May 13, 1932

Dear Mr. Sachs:

Since dictating my letter about the Eskins picture, our executive committee has met, and is troubled about borrowing the Whistler "Portrait of the Artist's Mother." All are agreed that we should borrow this famous picture, but the insurance valuation of a million dollars would amount to a premium of over \$3000 for a two month loan. The committee has recommended that I try to secure a lower valuation on the picture, say half a million dollars, and try to secure if possible an option on keeping the picture more than two months, since the additional time amounts to comparatively little in insurance premiums. I have cabled Sam Guiffrey as follows: "Please do not announce loan of Whistler. Valuation may be too high for us. Letter follows." We are somewhat alarmed because Mr. Goodyear received a cable from Lerolle, who seems to have heard about the Louvre loan, and asked us in return to try to secure five Manets for the Metropolitan.

I do not wish to trouble you with all this complication, except to ask you how you think we can get a more reasonable valuation on the Whistler, and whether you think it would be unwise for us to attempt to do so. I may say that Guiffrey's letter was extremely friendly, and that the valuations on the Dumier and Corot drawings which the Louvre lent us two years ago were extremely low. Please let me know when you are sailing for Europe. Sincerely, Alfred

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As to whether the valuation put on a painting for insurance purposes affects the price if the painting is sold, I should say, in the first place, probably no, because the price at which it's insured is not a matter of public record. Furthermore, the insurance value on the Whistler, in retrospect, means very little, because if you lost the picture you couldn't replace it. It wasn't a question of getting another Whistler. Whether they insured it for a half a million dollars or a million dollars ought not to have made very much difference to them.

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May 14, 1932, Sachs to Barr

Dear Alfred:

We are in the very thick of the meeting of the American Association of Museums, so that I can do no more than answer your very interesting lines of the 13th in the briefest fashion.

I shall do what I can about the Makins' "Gross Clinic." I am writing to Mr. Rosenwald this day. I should not hesitate to ask Guiffrey and the others to put a valuation of \$500,000 instead of \$1,000,000 on the Whistler, and I should not hesitate to ask for a longer loan. I suggest that in addition to writing Guiffrey, you seek the cooperation of James H. Hyde, 7 rue del'ermitage, Versaille, and of Henri Verne, directeur de Musee National, Musee de Louvre. In haste, sincerely yours,

PJS

Alfred H. Barr



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May 17, 1932

Dear Mr. Sachs:

Many thanks for your cogent letter to Mr. Rosenwald. I can scarcely believe that the trustees of the Jefferson Medical College will be able to refuse the "Gross Clinic" after the letters which have been written to them by you, Mr. Goodyear, and Nelson Rockefeller.

I'm preceding to ask Guiffrey to consider a lower valuation of the Whistler. I originally wrote Henri Verne about this loan, but have had no reply from him. I suppose that he is leaving the matter in the hands of Guiffrey. I do not quite know how to approach Verne, who is Guiffrey's superior. Guiffrey, as you know, is a rather sensitive bureaucrat.

I'm uncertain, too, as to how I should approach Mr. Hyde. Is he connected with the Louvre? I remember your speaking of him as an amateur and collector, but know nothing more about him. Has he some special influence upon Guiffrey or Verne? I'm sorry to trouble you at this busy time. Very sincerely yours,

Alfred H. Barr

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June 8, 1932, personal, Sachs from Goodyear

Dear Mr. Sachs:

Alfred Barr has not been feeling well lately, and some time ago spoke to me about taking a three months' vacation this summer. Since then Mrs. Rockefeller has had her physician go over him. There is nothing wrong organically, but a nerve specialist, to whom he was sent by Mrs. Rockefeller's physician, tells him that it is necessary for him to take a year's rest.

We are now considering the selection of someone as acting director. The only person suggested as yet is Mr. James Sweeney, a member of the advisory committee who has written on art in a number of magazines, and is himself a collector. Mr. Sweeney has some independent means, and I think the question of his salary would not be difficult to adjust, and would permit us to continue to pay Alfred enough for him to live comfortably on during the year. Sweeney is quite unsympathetic with American art. He does not think it has much value, and that is the objection to his selection.

Alfred has suggested that possibly Sweeney could be used as acting director, but turn over all American shows to someone else to manage--for example, have Lloyd Goodrich handle the big American show that we are going to have in the fall. Will you not state frankly what you think of these ideas, and of course let me have any of your own? Sincerely yours,

Conger Goodyear, president

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June 13, 1932, Sachs to Goodyear

Dear Mr. Goodyear:

I'm not surprised to read the contents of your letter of June 8th. I've been disturbed for some time by Alfred's appearance, and by the clear indication, to my lay eyes, that he was on the verge of a nervous breakdown. This view was further confirmed in the past week when I had lunch with him. It seems to me, in view of Alfred's really splendid and constructive work and his remarkable exhibitions and his extraordinary catalogues, which are a real contribution to our literature, that the trustees are wise in granting him a year's leave of absence, and in so arranging matters that during his absence Alfred will receive remuneration, so that he may live comfortably and without anxiety during this much-needed rest.

I sincerely hope, furthermore, that the trustees will insist that he stay away for a year, and that they will then welcome him back to continue his extraordinary work, which has made a deep impression, not only in this country but abroad. His achievement seems to me the outstanding achievement of any young man in recent years.

I now come to your suggestions regarding the conduct of the Museum during his absence. I have no suggestion of my own to make in regard to an acting director. The only thing that occurs to me is that it is of course possible to run the Museum for a year with the business manager in charge, provided some of the trustees will take an active interest in holding the proper shows, limited



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June 13, 1932

June 13, 1932, Sachs to Goodyear - 2 -

number. If the trustees are not inclined to do this, or are too occupied with other matters, then it seems to me that the suggestion which the trustees and Alfred put forward is good:

- (1) that Mr. James Sweeney take the position of acting director;
- (2) that Lloyd Goodrich be asked to handle one big American show.

With kind regards, sincerely yours,

PJS

much in the last few years to renovate the Woodstock, and has transformed the ethnographical collections into an exhibit as well as a scientific study. His wife, as you know, is the associate director of the Toledo Museum. Their apartment in Paris is at 51 Boulevard des Capucines. In England the last I remember was that I met him and Mrs. James Sweeney, the wife of the director of the Victoria and Albert Museum, James Sweeney, and of course in the Victoria and Albert, S.W. 1, the assistant of the Tate, and Miss Farnham, assistant of the National Gallery, Trafalgar Square. Sincerely,

Alfred

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June 17, 1932

Dear Mr. Sachs:

The name of the son-in-law of Matisse, who is also a curator of Byzantine art in the Louvre, is George Duthuit. He has written very intelligent articles on modern art in relation to medieval art, and is, I think, one of the younger museum men whom you should see. His address is 12 rue Caesar Franck. George Henri Riviere I think you should also see. He has done much in the last two years to renovate the Trocadero, and has transformed the ethnographical collections into an artistic as well as a scientific display. His wife, as you know, is the associate director of the Toledo Museum. Their apartment in Paris is at 51 Boulevard Beau Sais Jour. In England the four younger men that I mentioned are James Lever, the print department of the Victoria and Albert Museum, James Bedford, curator of sculpture in the Victoria and Albert, H.S.Ede, assistant at the Tate, and Ellis Waterhouse, assistant at the National Gallery, Trafalgar Square. Sincerely,

Alfred

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June 18, 1932

Dear Alfred:

Upon my return to town this morning after a brief absence, I find your welcome lines of the 17th, and hasten to thank you for your kindness. The names that you suggest are of great value to me, and I look forward to making the acquaintance of this capable younger generation. Faithfully yours, The Director of the  
Museum of Modern Art

(They all became very well-known men. His judgment about the very young men is interesting. Waterhouse I think is professor somewhere at one of the universities in England. He was at the National Gallery. He came to Princeton for graduate work, and he came to Harvard for graduate work. He was for a time director at the Tate. He's an author. I don't know what he's doing now. All those men I came to know well. That's right, Waterhouse did a book for the Pelican history of art series. - PJS)



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June 21, 1932

My dear Professor Sachs:

Miss Mandego, the Museum's publicity agent, has suggested that the Fifth Avenue Coach Company might be willing to donate advertising space on their buses calling attention to the summer show at the Museum. In order to secure such a donation, a certain amount of assistance from the stockholders or the directors of the company is necessary. If you are a stockholder, or have any influence in the Fifth Avenue Coach Company, would you not let me know, so that we may arrange for this excellent channel of advertisement? Sincerely yours,

Alfred Barr

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June 23, 1932

Dear Mr. Barr:

Mr. Sachs asked me to acknowledge your lines of the 21st and say to you that he is not a stockholder of the Fifth Avenue Coach Company and furthermore has no influence of any kind with them. Very truly yours,

Photograph 2 is a wall in one of the smaller galleries devoted to the development of abstract design in modern painting. As I enclose the material on wall label, which you will see in the photograph immediately under the Frazer work. Number 3 is a photograph of the large gallery showing paintings by Picasso, Braque, Derain, and Modigliani. The large Modigliani in the center is flanked by two Frazer works of the lower level which work, I think, the painter's principal stylistic sources.

This kind of installation is quite frequent in Germany, but I think might be of interest for your Barbara Lecture. Sincerely,

Alfred

As a matter of fact, I used that material not at the Barbara, but I was asked to lecture at the lecture to the people in charge of installation and to say a professional group, and that's where I used this material. It was a very good idea. - Alfred

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June 23, 1932

Dear Mr. Sachs:

I'm enclosing three more photographs of the Museum which may possibly be of use to you. Number 1 is a new photograph of the entrance hall, showing sculpture by Belling, Lachaise, Maillol, Despiot and ~~Maillol~~. All lighting is artificial.

Photograph 2 is a wall in one of the smaller galleries devoted to the development of abstract design in modern painting. I enclose the material on wall label, which you will see in the photograph immediately under the Negro mask. Number 3 is a photograph of the large gallery showing paintings by Picasso, Rouault, Derain, and Modigliani. The large Modigliani in the center is flanked by two Negro masks of the Ivory Coast which were, I think, the painter's principal stylistic sources.

This kind of installation is quite frequent in Germany, but I think might be of interest for your Sorbonne lectures. Sincerely,

Alfred

(As a matter of fact, I used that material not at the Sorbonne, but I was asked to lecture at the Louvre to the people in charge of installation and so on, a professional group, and that's where I used this material. It was a very good idea. - PJS)



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(Edward King, who appears in this correspondence, is now the director of the Walters Art Gallery in Baltimore, and as a matter of fact, had some difficulty with us when he came as a graduate student. He came from Princeton. - PJS)

July 1, 1932

Dear Mr. Sachs:

I wonder if I may acquaint you with a situation which has arisen concerning one of our mutual friends. Edward King, whom you will remember as a graduate student at Harvard, has run into what seems to me a rather curious situation at Bryn Mawr. It appears that Miss G.C. King is to retire the year after next, and wishes to have as her successor in the department some Central European professor. Apparently the particular person has not yet been chosen, but he must be an authority upon the baroque. In order to make room for this dark horse, Miss King has asked Edward King to leave Bryn Mawr after completing the year '32-'33. I do not know whether or not Edward is a good teacher, but I do know that he is extremely conscientious, well-informed, a good scholar, and can take on an immense amount of work. He can also give an undergraduate course in almost any field of the history of art.

I do not know whether anything can be done about the situation. Perhaps I should not even have written you about it, but I do think Miss King is behaving with decidedly questionable

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July 1, 1932 - 2 -

benefit to Bryn Mawr. If she does carry out her present intentions, King will be without a job. He is so retiring that he may very well hesitate to write you, so I'm taking the liberty of doing so. It will interest you and Mrs. Sachs to know that he has just married the Princess Katania Galexin. He apparently wasn't completely shy and retiring. Sincerely,

Alfred

Your present remarks concerning my modest contribution in a financial way to the Museum of Modern Art are appreciated. I also value your pleasant reference to Marjorie, who was the International Chambermaid. With best wishes, affectionately,

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July 5, 1932, Sachs to Barr

November 9, 1932

Dear Alfred:

Thank you for your two letters of the 1st and 4th inst., which I find on my desk this morning. I'm sorry to hear about the situation at Bryn Mawr. There is much about that situation that I've never understood. I shall gladly keep Edward King in mind. How helpful I can be between now and the time of his retirement is difficult to say because of my absence in Europe. During that time it will be more difficult than usual for me to keep in touch with all sorts of opportunities for my many young friends. However, I like King, and agree with your estimate, and shall do the best I can. I'm glad to hear about his marriage.

Your present remarks concerning my modest contribution in a financial way to the Museum of Modern Art are appreciated. I also value your pleasant reference to Marjorie, who won the Intercollegiate Championship. With best wishes, sincerely,

PJS



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November 9, 1932

Dear Professor Sachs:

The current exhibition had a total attendance of 10,298 people during the first week. The first day on which the attendance was confined to the critics in the morning, and the members and a few invited guests in the afternoon, the attendance was 983. On the second day, which was vernishing day, the attendance was 862. On Friday, which was a pay-day, there was an attendance of 495 paid admissions. On Saturday, the attendance was over 2500, and on Sunday over 2000. On Wednesday, November 2, at 4:30 p.m., Mr. Holger Cahill broadcast from the National Broadcasting Company station on a country-wide hook-up a fifteen minute talk on the exhibition, first of a series of talks on art subjects on free time donated by the N.B.C., all of which gives us excellent publicity for the exhibition. Sincerely yours,

Conger Goodyear

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November 9 19, 1932

Dear Mr. Sachs:

This note will travel to America and back to Paris, for very stupidly I find I haven't your Paris bank address, and am not sure that you are staying at the Maurice. We shall probably not come to Paris till the spring, but we hope you may be coming to Rome. We would both like immensely to hear about your results at the Sorbonne. If only you can help to bring about some reform in French museum policy and practice, not only ours but future generations will thank you. (I am thinking of the worm-holes and fresh dust I saw with my own eyes beneath the Ville-neuve Pixa, and a bitter invective against the Germans for having taken some of the dirt off the Colma Graenevalt during the War. Compare the Colmar Museum Catalogue and the hanging of the Delacroix exhibition in the Louvre. And French provincial museums as compared with American or German or Dutch. Fortunately the French, in spite of this provincialism, are beginning to realize their backwardness, as is indicated in George Villenstein's book. But I've seen little concrete improvement. I suppose my strong feeling may seem impertinent, but after all great works of art are the world's heritage, and they should be well shown and well taken care of, even though in the Louvre.)

I really didn't intend this outburst. I've just seen the Breyrer again, and the Bologna Gallery. They make the Louvre seem almost avant-garde in installation. In the Breyrer I saw a boy of about 16 or 18 repainting the drapery of a Cravelli,

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which reminds me to ask you whether you have glanced through Ioni's memoirs. (That's the forger of Siena.) They are really Cellinesque. But he pays compliments to Mr. Forbes. And have you read Berenson's preface to his new lists? It should be required reading for PhD's in Italian painting. I hope also it may hasten the liquidation of old master values based on certificates.

Philip Johnson motored us through the marches on a Piersa de la Francesca pilgrimage. If, as Aldous Huxley suggests, the Sans Supulcro Resurrection is "the greatest picture in the world," I venture to nominate the Orbino Flagellation the most exquisite. What a picture! (I think both comments are true-- I think the picture at Sans Supulcro is one of the greatest pictures in the world. - PJS)

You must pardon these rather pointless vagaries. For the first time in my life I feel a certain leisure. I'm not quite adjusted to it yet. And letter-writing seems an indulgence. I know that loafers such as I cannot expect to hear from workers, so please don't feel obliged to answer, much as I should appreciate a line from you. Please give my warmest regards to Mrs. Sachs. Marga joins me in hoping you may come to Rome. Sincerely,

Alfred



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Rome, November 23, 1932

Dear Mr. Sachs:

Your card came yesterday morning, almost providentially, for I have been very much troubled during the past three days by a problem which you more than anyone else can help me to solve. I hesitate to write you, for I know how harassing it is to be bothered while traveling and lecturing. Nevertheless, I feel that in your unique capacity of museum director, museum trustee, and adviser to a whole generation of young museum men, you will be able to give me invaluable counsel.

You will remember that last June, following the advice of the neurologist, Dr. Thomas Davis, to whom I'd been sent by Mrs. Rockefeller, I asked for a year's leave of absence in order to recuperate from three years at the Museum. The trustees very generously granted me a year's leave, and of their own accord offered to continue half my salary. The leave was to begin at the end of June, and as I understand it, was to end late in the spring, so that if necessary I might work in Paris during June on an exhibition for the fall of 1933.

As I told you in our conversation at luncheon the last time we met, I was extremely gratified and relieved at this generous arrangement, for I had gone very stale and had not been able to sleep without drugs for a year and a half. As you know, the Museum has recently opened a very important American exhibition in

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Rome, November 23, 1932 - 2 -

New York. Mr. Goodyear had mentioned in a letter several weeks ago that he hoped to arrange a similar American exhibition in Paris. Three days ago I received a letter from Mr. Goodyear stating that the Paris exhibition would open at the Jeu de Paum, March 15th. He asks me to be ready to go to Paris shortly to confer with Miss Neu de Garrois, regarding the arrangements, and again, before the exhibition opens, to take charge of hanging and details.

I can easily see how this arrangement seemed the obvious and wise thing to Mr. Goodyear, and that it may appear unsportsmanlike on my part to hesitate. My "disease" is, I think, a simple matter of mental and nervous exhaustion that shows itself in sleeplessness, indigestion, and general debility. This condition was brought on, according to Mr. Davis, by too much worry, responsibility, and work under pressure. Thanks to the rest this summer and fall, I am now quite cured of all digestive trouble and slowly I've managed to cut my sleeping-drug dose in half.

After my first surprise upon receiving Mr. Goodyear's letter, I felt it would be in the best interests of the Museum to assume to the full whatever responsibility he should wish to place upon me. It is more than natural that I should wish that the Paris exhibition to be as successful as possible, not only for the glory of American art but also for the good name of our institution.

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I now question, however, whether this is not a short-sighted reaction. If the trustees were willing to make such a marked effort to retain me, an effort which I neither hoped nor ~~was expected~~ expected, for when I asked for a period of rest I was prepared to take a leave without salary or to resign, do I not owe it to them to return to my steady work in the best possible condition of health? My taking on the Paris exhibition, even though it should not involve more than a few weeks work, means practically the end of that freedom from worry which the doctor urged as essential to recovery, a freedom which I supposed would last until May and which is now suddenly curtailed in November.

How correct the doctor was in his diagnosis is born out by the fact that during the past days, while I've been answering Mr. Goodyear's letters, I've had to fall back upon my previous dose of sleeping drugs. I dislike having to mention these details, which must seem somewhat hypochondriacal to you, and the thought of explaining them to Mr. Goodyear a second time is repugnant in the extreme. He makes no suggestion in his letter that this is in any way an infringement upon my leave of absence. Apparently the executive committee has given him a free hand in this matter.

There are several courses open to me. (1) To say nothing and to do whatever Mr. Goodyear directs, running the risk of setting myself back in health. (2) To ask that someone else be appointed to take charge of the Paris exhibition, suggesting that



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my salary be still further decreased or discontinued for several months to cover the expenses of the substitution. (3) To carry through the Paris job, meanwhile looking for a position elsewhere, since I cannot go on at the Museum unless I get on my feet this year.

You remember that about a year ago I sought your advice on an equally confidential problem, and asked you at the same time to say absolutely nothing about my having approached you to anyone connected with the Museum. Could I make the same request again, for I do not wish to involve you on my behalf in a matter which is so purely personal.

Now, if you do not have time or feel inclined to give advice on this delicate question, please do not hesitate to say so. I have in any case to make the final decision myself. Is Mrs. Sachs with you? Mrs. Barr and I send most cordial greetings to her. Sincerely,

Alfred

Remember me to our friends in Berlin, Glazer, Sievers, Husty, Dr. Goldschmidt. How I wish your lectures could be printed. Will the Sorbonne do it?

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November 27, 1932

Dear Alfred:

You will, I feel sure, not judge by the brevity of this reply the amount of serious thought that I've given to your serious problem. It is serious. There is no blinking that fact. And it is only because I have a deep affection for you and the greatest possible admiration for you as a scholar and as director of the ~~Museum~~ Modern Museum that I'm willing to express an opinion at a moment of crisis. May I talk to you as I would under similar circumstances to one of my sons? I cannot speak at all unless I take that liberty.

Now, let us get the unvarnished facts. First of all, on which I base the opinion that I dare to express, without attempting to recite all the pros and cons in my thinking, that leads me to the conclusion that I express at the end of this letter.

(1) It is a fact that you are today the ablest man in the field of modern art in America. In addition, you are highly competent, both as a scholar, teacher, and museum man in other fields of art. Because you have observed, and thought long and hard and independently, following the sound and fundamental discipline at <sup>Your</sup> Princeton and then at Harvard, ~~your~~ present employers, I hope and believe, appreciate this. If they do not, one has the right to dare hope, even in these horribly troubled times, that some other employer will appreciate it all.

(2) It is a fact that you have been overworked by the trustees, that you have overworked yourself, that on both counts the trustees

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granted you a year's leave of absence, a year that has barely started. It is reasonable therefore to expect that when all the facts here stated, and also stated by you to me, <sup>if</sup> have quietly, firmly, but diplomatically stated to them, will make the president, and I assume the trustees, withdraw the request for participation in Paris.

(3) It is a fact that you are not well physically and nervously.

(4) It is a fact that your first duty is to regain your health completely, no matter what the consequences.

Therefore I say to you quite simply, do not agree, in any shape or form, to the president's request. Do not suggest a further cut in salary. Stand on your leave. Just say, "I cannot participate."

Now, whether you agree with me or not, reach a decision, reach it promptly, and then drop the matter. You ask me to say nothing. So be it. If at any time you want me to take an active part, command me. I am at your service and feel strongly about this matter.

Mrs. Sachs is with me and sends warm greetings to you both.  
Sincerely, PJS

I leave for Berlin, Hotel Bristol, on Saturday, and reach Paris, Hotel de la Universitee, on December 20th. Please send me a typed copy of this letter for possible future use with the trustees.



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Dear Mr. Sachs:

Your letter was a great help. I was very much confused as to what I should do, and your advice cleared my thoughts. I am most grateful to you for taking the time and trouble to analyze my problems so clearly and so forcefully.

In writing Mr. Goodyear, I followed your suggestion, except that I offered to give up my half salary for two months to pay for a substitute. I know that you would not have had me do this, but I preferred to avoid the feeling that I have asked a favor of Mr. Goodyear, for you see, the trustees have put the direction of the Paris show entirely in his hands. I'm afraid he will find it very inconvenient not to have me handle the European end of the affair. I shall let you know if any unexpected difficulties arise. Meanwhile, I shall follow your advice and try to drive the matter out of my head.

In wonder if you noticed an interview given by Renee Huyghe to the Paris Herald, December 1st, page 2? It struck me as rather funny. "After visiting the great museums of Cologne, Castle, Hanover, Hamburg, Copenhagen, Oslo, Stockholm, Leningrad, Moscow, Warsaw and Berlin, Huyghe says that they are generally influenced by the American tendency to cater to the crowds. 'France,' he continued, 'must fill its role of high culture, and refuse any sacrifice to vulgarization.' "

2 "France seems to care to please only those who already have a considerable background of culture." However, we who have

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just imported Whistler's "Mother" can't afford to laugh too loud.

I am deeply interested in your lectures, and in how your lectures are being received, what kind of discussions they arouse. I hope not only that you will publish the lectures, but will also write some account of your experience in giving them. Again with thanks for wise and friendly counsel, I am, sincerely,

Alfred

I enclose typed copy of your letter as you requested.

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Conger Goodyear to Sachs, December 28, 1932

Dear Mr. Sachs:

Thank you for your letter of the 14th, which I have just received. I think it would be an excellent idea to have an exhibition of the work of such men as Ornslegger next year, but I do not believe a one man show would be desirable. I think we should include something in the same group as is now being shown at the Harvard Contemporary Art Society, which includes Bel Geddes, Robert Jones, Monsins, Ornslegger, and Simonson. I expect to see Ornslegger sometime in the near future.

We miss you greatly. On the whole, the Museum is going on quite well. The exhibition of "American Painting of the Last Seventy Years" has been, I think, most successful, and the collection of Mrs. Rockefeller's so-called American primitives is very charming.

We are having an exhibition of Maurice Sterne's work of sculpture, painting, drawing, etc., opening February 6. After that there will probably be a sculpture ~~exhibition~~, exhibition, and then the regular summer show.

Conditions are still so bad here that there is not much prospect of our being able to raise any money for endowment. We are all hopeful about conditions next spring, however. In any case, our subscriptions are sufficient to carry us on, and if we can continue to attract the public interest as we have, I am sure that in the long run we will obtain that ~~stability~~ which possibly proceeds ossification.



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Goodyear to Sachs, Dec. 28, 1932 - 2 -

We have not had very good news from Alfred. We were planning on having an exhibition of American painting in the lycee of the Louvre, opening on March 15, next, and running through April. I had written Alfred suggesting that he take charge of the details of this show in Paris, which would simply mean looking after the receipt of the paintings, their hanging, and possibly some work on the catalogue. After we had written me two letters, however, on the subject, he then wrote me to say that he did not think he could go on with it, as merely thinking about it made it impossible for him to sleep. We have now postponed the exhibition, principally on account of the inter-allied debt feeling, but I am disturbed about Alfred, for if such a small thing as this would upset him so after more than six months absence, I hardly see how he will be able to go along with the Museum when his year's vacation is over. Please say nothing to him of this if you should see him, for of course he should be given every chance to work out of his difficulties. Please give my best regards to Mrs. Sachs. Happy New Year to you both. Sincerely yours,

Conger Goodyear (president of board)

(That wasn't so diabolical a letter, was it? - PJS)

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end of 1932 , Dec., or Jan. 1933

Dear Mr. Sachs:

Many thanks for the Hercules sarcophagus. Interesting in our problem, because in some instances Hercules is not identified iconographically by lion skin, bow or club, thus resembling the Parmazina frieze. I await Agnes's letter with great interest.

I have just heard from Edward King. Apparently he's up against it, since President Park is supporting Miss King's insistence upon having Dietz take Edward's place. Dietz, I know from students' accounts, was an extremely bad teacher when previously at Bryn Mawr, so I think Miss King's change is not wise. In any case, it leaves King without a job. I mention this as one friend of his to another, for you may have possibly some opportunity to recommend him. Miss King's enthusiasm for Dietz, because of his "European training," seems at a distance somewhat uncritical, especially when he will be confronted with chairmanship of the department when Miss King retires in the not distant future.

I noticed with pleasure Marjorie's ranking in the first ten. You must feel that the tennis court at Shady Hill has proven a fine investment. With affectionate regards to Mrs. Sachs from us both, sincerely,

Alfred

Please do not trouble to answer this letter  
(That was just before Marjorie went to Wimbledon. She played at Wimbledon one year. - PJS)

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January 2, 1933

Dear Mr. Sachs: That contrary to my direct conclusion, your

It will interest you to know that Mr. Goodyear has written a very friendly letter, excusing me from participation in the American show in Paris. A postscript confirmed by a cablegram states that the show has been postponed, in any case, till next year, largely on account of the debt situation.

A student named Samuel Green II has appeared who wants to write on some subject in modern art, or at least in art of the last three centuries. He was, I think, a student of yours at Harvard. He began with the idea of modern architecture, but seemed so vague and ignorant and so far beyond Hitchcock, Johnson and Gideon of Zurich, that I discouraged this. He has been talking with Mrs. Berenson in Florence, in Mr. Berenson's absence, and she advised him considering 17th or 18th century Italian engravings as a fairly untouched field. I then suggested Stephano de la Bella as a highly entertaining subject, and one well <sup>suited</sup> ~~matched~~ to Mr. Green's talents, which seem (perhaps I am mistaken) a little precious. I hope you approve of this. In any case, I thought you might be amused to hear that after all my complaint, I advised a student to work on a 17th rather than a 20th century subject. But he wanted to stay in Florence.

During the past years I have kept my eye on our Palicciolo problem, especially on the question of subject matter of the three compositions which appeared to be almost certainly parts of one



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series. I find that contrary to my first conclusion, your drawing and the engraving may well be parts of a composition of Hercules and Twelve Giants, for it appears that Hercules did slay twelve giants.--I have their names.--By following the advice of Athene, who suggested setting them to fight among themselves.

I wrote asking Dr. Panofsky what he thought of this conclusion, which set him to thinking. He asked his son about the whole series, and the boy made the brilliant suggestion that the ten nudes engraving in the British Museum drawing both illustrate the Magnus Tarquetus legend. The name Tarquetus having been given him in honor of the victory over a Gaul from whom he took a tauk, or necklace of gold, The curious chain which the two central figures in the Ten Nudes are struggling over. The British Museum drawing of a prisoner brought before a judge shows another Manlius episode, in which he condemned his son for disobeying military orders. I suggested to Panofsky that he publish this discovery, but he generously insists that I do so. I thought I might publish both the Hercules and Manlius theories, of course giving full credit to Panofsky.

I would like also to publish a page or double page of illustrations following the plan shown on the reverse of this page. This would show at a glance the three compositions in ~~sketch~~ their probable original appearance, together with their sources. Do you think such an article would be of sufficient interest? Where would you publish or offer it? The Burlington Magazine? I think some European periodical would be preferable to an American, since

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this second article necessarily covers some of the same ground as the article in Art Studies. May I use your Ten Nudes impression? I know of no better.

Happy New Year to you and Mrs. Sachs, and best luck at the Sorbonne. Mrs. Barr joins me in good wishes and heartfelt thanks for your invaluable advice in the Paris exhibition problem.

Sincerely,

Alfred

(That was interesting from various points of view. We spent, as you can see, a number of years on this very puzzling Palladio problem, which was the theme that I set him when he came to work for me as a graduate student. My own views about it are set forth at quite long length, four or five pages, as I recall, in the large catalogue of my drawings. Panofsky's ideas were very interesting. No, his son is not an art historian; I think he's a scientist. I published my ideas on the drawing on pages 30, 31, 32, 33 and 34 of Volume I, the text volume of drawings in the Fogg Museum of Art. That was the catalogue that I got out with Agnes M. Mugndon, and I think sums up all the arguments.

- PJS)

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January 27, 1933

Dear Mr. Sachs:

I'm glad to have your letter of January 13th. I had lunch yesterday with Mr. Lee Simonson and talked with him about a stage show for next year. I think that he will take charge of it for us. He is full of ideas, and I feel could work out by far the best thing of the kind that has ever been, in this country, at least.

I quite agree with you about Alfred, of course. He is a real asset, and I hope we can work out some way in which his abilities can be utilized. I'm inclined to think, however, that this will prove to be some place that is divorced from executive work.

I note what you say about lower prices on the works of Cezanne, Van Gogh and others, and drawings as well. I would be glad to get any of this information you care to pass on to me. While I'm not very likely to make any purchases myself, we might be able to interest some friends of the Museum in the hope that ultimately we would have them for our own collection.

You may be glad to know that we are at the point of making a definite arrangement with the Metropolitan. I'm sending you a copy of a memorandum that I'm sending to the members of the executive committee, in which the scheme is roughly outlined. On the face of it, it would seem that the Metropolitan gets everything and gives little. However, I'm convinced that the happiest life for an institution or an individual is not to be



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troubled with too many possessions, and this scheme should result in keeping the Museum of Modern Art a living institution, abreast of the times.

A very curious situation has worked out regarding our proposed exhibition of American paintings in Paris, about which I wrote you briefly in my letter of December 28th. Originally I asked the Louvre to assign to us June and July of this year. They found that they could not do so, and the date proposed was from March 15 running to the end of April. The difficulties in getting together a representative group of pictures were so great, and the friction over the inter-allied debt so serious, that we felt it wise to abandon the exhibition this year. I cabled to M. Andre de Gavoir of the Ministry of Public Instruction and Fine Arts, National Museums of Paris, asking him if he would agree to give us June and July in the year 1934, and saying that we would like to announce these dates if that was agreeable to the Louvre. I received a cable from him which was somewhat cryptic, and that indicated that there's been a mix-up, as follows: "Exposition les (or permis?) 1934; Le connaissant vous entetre ~~Museum~~ Madame Chester Dale ." ???

I interpreted the cablegram to have the following meaning: "We agree to postponement of exhibition to 1934; wish you would consult with Mrs. Chester Dale." Yesterday the office of the French consulate-general here telephoned the Museum,

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saying that they had received a letter from Ambassador Claudelle, saying that the French Government was arranging an exhibition of American painting in the Musée de l'Homme, Jeu de Paume, which is where our exhibition was to be held this spring; that Mrs. Chester Dale was to assist in the selection of pictures, and asking the consulate-general to get in touch with other museums and individuals to ask their cooperation. The consulate office telephoned to us so as to get the location of pictures.

I do not believe that any exhibition with Mrs. Dale as the chief sponsor will be a representative one. There are a good many owners of American pictures who would not loan to such an exhibition, but they would loan to the Museum of Modern Art. I think the Addison Gallery, the Metropolitan Museum, and the Albright Art Gallery of Buffalo, as well as certain individuals, who have promised pictures for our exhibition, would not give them to Mrs. Dale. I assume however that the exhibition will go ahead, and I am therefore writing to M. de Gavar, as per copy of letter attached. I will be disappointed if we cannot have the exhibition that we planned, because I think that if the right pictures are shown, American art will get some standing abroad where at present it has none. I rather suspect that Mrs. Dale may have heard of our plans and gone to someone in the French Ministry and arranged to get an invitation to work up such an exhibition. In any case, I shall not take the matter up with Mrs. Dale, of course, unless she communicates with me. If she does communicate with me, I shall simply say that we have been



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considering an exhibition for 1934 ourselves, and had certain pictures lined up, and naturally do not want to jeopardize the success of that exhibition by helping to secure the same pictures for any other exhibition. If you have the time and the opportunity to get the information, I would be very glad if you could write me anything you can discover about this whole situation. Please do not trouble yourself about this matter, but I simply thought you might, without any great difficulty, get from some of your many friends in Paris the inside picture of this peculiarly Gallic procedure.

Our Maurice Sterne show is opening on the 18th. We've postponed it because of the International Show that the College Art Association is putting on at the Rockefeller Center. After that will come an exhibition of American aboriginal art in relation to modern art. Most of the material for this exhibition, so far as the aboriginal side of it is concerned, will come from the American Museum of Natural History here and the Peabody Museum at Harvard. Following this will be our usual summer show. We are also having some smaller exhibitions, including one of drawings, for which we are asking for loans from the collection at the Fogg Museum which you have formed. With best regards to you and Mrs. Sachs, sincerely yours, Conger Goodyear



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February 12,  
~~January 27~~, 1933 , Sachs to Goodyear

Dear Mr. Goodyear:

I am much interested in your letter of January 27th, and if I answer rather briefly, it is because on the one hand I am overwhelmed with a heavy correspondence, and on the other hand I'm about to leave Paris at the conclusion of my series of Sorbonne lectures to undertake a similar task at the fourteen provincial universities.

~~Hampdenham~~ (I went to all the French universities except Algiers, and I decided not to go there. That was on a foundation that James H. Hyde had created, which is in the habit of inviting the Sorbonne lecturer, when he has finished his talks in Paris, to undertake such a journey to the various provincial universities. He invited me to do that, and as I had traveled a great deal in France, and welcomed every opportunity to travel in France, and this I felt sure would give me an opportunity, as indeed it did, to see all kinds of collections that otherwise might not be open to me in France, I agreed. We took that trip and spent several months visiting all over France, except, as I say, Algiers. It was a very profitable and interesting experience.-  
PJS)

This will keep me fully engaged until the end of May, and makes the writing of lengthy letters rather difficult.

- (1) What you tell me about Lee Simonson is admirable.
- (2) I'm glad that you agree with me about Alfred, and that you feel as I do that he is a real asset.

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(3) Regarding prices, I find that Van Goghs are perhaps 50 per cent less in value than they were a short time ago. As for Cezanne, a great many people here feel that his prices are on the toboggan. (That proved all wrong - PJS) I have been offered, for example, "The Portrait of Cezanne's Wife," the one with her head on one side, and the striped blouse, formerly in the Courtault collection, at about \$20,000, a picture that I seem to remember was purchased by Courtault not so very long ago for something between sixty and eighty thousand dollars. I have sent the photographs of this picture to Edward Forbes. If you are interested, you might write to him in confidence and say to him that if he, Forbes, is finished with the photographs of that picture and of anything else that I've sent him, that I should be glad to have you see them, both the paintings and the drawings.

(4) I shall be glad to receive the memorandum that you speak about of the definite arrangements with the Metropolitan. Anything that means for the Museum of Modern Art a living, active institution abreast of the times would delight me.

(5) Regarding the curious situation of the proposed exhibition of American paintings in Paris, I can only say that here, and at this distance, the whole thing looks like a mess, and that it seems rather unwise for me, on the eve of my departure, to butt into the situation and possibly cause further misunderstandings.

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February 12, 1933, Sachs to Goodyear - 3 -

At a dinner recently at which I met Henri Verne, the director of the National Museums, he brought up the subject. This was before I had received your letter. He seemed to me to be under the impression that Mrs. O.D. (Chester Dale) was representing our interests, or rather that it made no difference whether he worked with her or with us. I tried to make clear to him just what the situation really is, and my advice to you is very definite, and it is this: that you write to M. Henri Verne, director of National Museums and Louvre, and make clear to him: (a) that the Modern Museum and Mrs. Chester Dale are not the same; (b) that you do all your negotiations with H. Verne, since he is the boss of the whole show, and <sup>M.</sup> Mrs. Bezarois, and no one else, can really act without the official stamp and approval of H. Verne. In other words, the way to save time, ~~am~~ to make progress and reach a satisfactory solution, is to axe through all the red tape and to go straight to Henri Verne.

You speak in your letter of Henri de Gavoire. I wonder whether you do not mean Henri Dzarois, referred to above. In other words, go above the heads of all these directors of the various museums, and straight to Henri Verne, who is the permanent boss of the whole crowd, and who does not lose his job by content changes in government. If government sanction at any point is needed, the man to get it from is Henri Verne.

Now, this is about all I can do for you in the matter, as I am just leaving Paris. I may see Verne at a dinner on



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Wednesday. If so, I shall talk to him in the light of your letter, and report to you again. With kind regards, sincerely yours,

PJS  
 enclosed by the picture and other works of art included in Miss Hild's bequest to the Museum. This bequest was conditional upon our accepting the bequest not later than three years after her death that the Museum of Modern Art "is sufficiently endowed, and is, in the judgment of said trustees, on a firm financial basis, and in the hands of a competent board of trustees."

Within the last several months we've been engaged in an effort to raise an endowment fund that will be sufficient to meet the views of the trustees under Miss Hild's will, and to qualify the Museum to receive the bequest. Mr. Cornelius B. Hild, the principal trustee, has agreed to accept \$750,000 as a sufficient endowment.

On March 1 last, three years after Miss Hild's death, we had succeeded in raising slightly over \$500,000, and Mr. Hild very generously agreed to accept this amount, and then went to the extent of his bequest in the bequest, with the understanding that we were to continue our efforts to increase the endowment to \$750,000. The establishment of the Museum as a permanent institution, and the definite inclusion of Miss Hild's splendid bequest as our permanent collection, were the purpose of nearly

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(no date given)

Dear Mr. Sachs :

As you have perhaps seen in yesterday's paper, the trustees, under the will of the late Lillie P. Bliss, on Monday formally delivered to us the pictures and other works of art included in Miss Bliss's bequest to the Museum. This bequest was conditional upon our satisfying the trustees not later than three years after her death that the Museum of Modern Art "is sufficiently endowed, and is, in the judgment of said trustees, on a firm financial basis and in the hands of a competent board of trustees."

Within the last several months we've been engaged in an effort to raise an endowment fund that will be sufficient to meet the views of the trustees under Miss Bliss's will, and so qualify the Museum to receive the bequest. Mr. Cornelius M. Bliss, the principal trustee, has agreed to accept \$750,000 as a sufficient endowment.

On March 1 last, three years after Miss Bliss's death, we had succeeded in raising slightly over \$600,000, and Mr. Bliss very generously agreed to accept this amount, and turn over to us the works of art included in the bequest, with the understanding that we were to continue our efforts to increase the endowment to \$750,000. The establishment of the Museum as a permanent institution, and the definite inclusion of Miss Bliss's splendid bequest in our permanent collection, mark the conclusion of nearly

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five years since the founding of the Museum. Our success in raising so considerable a sum, in the face of unfavorable financial conditions and the many demands from other sources, is a striking evidence of interest and belief in the Museum. We are particularly indebted to Mr. Cornelius M. Bliss for his generous interpretation of the wishes expressed in his sister's will. We will continue our efforts to increase the endowment fund to \$750,000. Sincerely yours,

Conger Goodyear, president.



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June 7, 1933

Dear Mr. Sachs:

I have separate passage to Paris on my way to New York, arriving Sunday morning the 11th and leaving Wednesday morning the 14th for the boat. I'm extremely eager to talk with you for an hour or so about some serious Museum problems on which I need your advice and possibly your help. Any time Monday except the evening, or any time Tuesday would be free if you can spare any time on those days. I shall be staying at the Continental. I hope to see Mrs. Sachs. Best regards from us both. Sincerely,

Alfred

If by any chance you have time Sunday and none on Monday or Tuesday, I would make arrangements to come and see you Sunday, but I prefer Monday because the museums are closed, if convenient for you.

(P.J.S. replies, will see Barr at any time.)

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About Panofsky, from Alfred Barr to Sachs, from Greensboro, Vt.  
July 21, 1933

Dear Mr. Sachs:

Probably you've had many letters such as this about refugees from Germany. Among these refugees none, I think, is a greater scholar or teacher than Irwin Panofsky. I found that in Germany many people feel him to be the greatest living German art historian, and with this judgment such Americans as Ivans and Morey definitely concur. Some I suppose would prefer Clemen or Friedlander or Goldschmidt, but none I think have so fertile a mind and such wide interests as Panofsky. Though I'm not much of a scholar, I feel something of a connoisseur of teaching, and it is in teaching that Panofsky has especially impressed me. He has completely won the most difficult and critical kind of student, the men who are old enough to know a lot but are not old enough to know how hard it is to teach. I refer especially to such brilliant younger men as Myra Shapiro, James J. Sweeney, Jerome Klein, and Philip Johnson, who are united in their enthusiasm for Panofsky's lectures.

Probably you are already very familiar with Panofsky's success in New York. Nevertheless I'm writing you because some of us who have been trying to help him have not had much luck. His salary stops in August. Although he was very well-to-do before the war, he lost his fortune during the inflation, and

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having depended on his supposed pension, has no reserve with which to tide over his wife and two boys. So far he has been able to secure only a lectureship at New York University on a special fund of about a thousand dollars. The Courtauld Institute has no money. Princeton has no money. I think that Evans will do all he can, but that is uncertain so far as I know. Can Harvard do anything? No one can fill the place left by Kingsley Porter. I'm not even sure that he was paid a salary, but perhaps the hours of his schedule are still empty. I can think of no better substitute, even though temporary, than Dr. Panofsky.

What a loss to American scholarship and American culture is Kingsley's death! I think that you and he together formed the real backbone of the Harvard fine arts department, at least so far as the graduate students of my time are concerned. Ever sincerely,

Alfred

P.S. When is the summer school over? What days during the week are you in Cambridge? If you are not too tired with your hot weather teaching, I may come down early in August for a talk about the Museum's policy. I feel we are coming to a critical period. We need your advice now and may need your support badly within the next year.



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July 23, 1933, Sachs to Barr

Dear Alfred:

I'm delighted to receive your lines of the 21st inst. The subject of your letter gives me much to think about. You say that there are various things that you would like to talk about. I'm in the same mood. I shall be here practically all the time until August 15th. I then proceed for my holiday to Keene Valley, and I shall be delighted to greet you either here or there, but ask you to give me a few days' notice in advance of your coming, because I try when possible to get away Friday afternoon until Monday morning. However, you are likely to find me here at Shady Hill all day Monday, Tuesday, Wednesday and Thursday of each week, and needless to say, it will give me the greatest pleasure to have you stay at Shady Hill when you do come.

I have heard from all sides about Dr. Panofsky. I know some of his works and I met him five or six years ago in Hamburg. Unfortunately, through a chain of accidents, we could not agree upon a time for him to lecture here, and I failed to attend one of his lectures in New York about which so many people spoke with enthusiasm.

I'm wondering whether it would be a good idea to invite Panofsky to give a lecture here at the summer school on any subject that he would like to talk about, and that you feel would go well before a mixed but enthusiastic summer group. If you think

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well of the idea, let me know promptly just how I can reach Fanofsky, and what it is decent to offer him for such a lecture, remembering that I am watching pennies much more carefully than I used to.

I should, of course, ask him if he accepts to live with me at Shady Hill, and in that way I might renew my acquaintance with him, give my colleagues who are here the same opportunity to listen to him in the lecture room and to meet him outside of the classroom, and yet in no way commit myself or us to anything, because obviously nothing can or ought to be done until the new Harvard president is in office, and until I have an opportunity to speak to my associates.

If you think well of the proposed summer school lecture, however, why would it not be pleasant to have you come to Cambridge at the time of Fanofsky's visit, and perhaps stay on an extra day before or after his coming? I await your prompt reply, and with cordial greetings to Mrs. Serr and to you from both of us, I am, sincerely,

PJS

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~~undated letter, probably~~ July 30, 1933

Dear Mr. Sachs:

I am more pleased than I can say to have your letter and to know that you too are in the mood for a talk. I cannot be quite sure, but I think I can come to Boston Sunday evening, August 6th, so that we could talk on Monday. My train arrives at 7:40 daylight. Of course I would very much enjoy staying with you at Shady Hill, but as you may not come to Cambridge until Monday morning, I could go to a hotel Sunday night. If Monday is convenient for you, I will ask Allan Blackburn to come up from New York. He has proven a very able executive, and both the trustees, executive committee, and I feel great confidence in him. Naturally I am very eager to have him meet you and join in part of our conversation, if this is agreeable to you.

I will confirm this plan by telegram as soon as I hear from you or Miss Boothby. ~~He has made it going with him.~~

Concerning Dr. Panofsky, I must apologise for not making clear in my previous letter that he will remain in Hamburg during the summer. While he is forbidden to lecture, he is completing his work with the graduate students who have flocked to Hamburg to have a last chance to work with him. He writes-- but we can speak of these matters. In any case, I do not think we can do much about him at the present moment.

I look forward so much to seeing you. It has been a very long time since we had a visit. I hope Mrs. Sachs will be there.

Sincerely, Alfred

(Panofsky is a great figure, of course. - PJS)



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August 1, 1933, Sachs to Barr

Dear Alfred:

The date that you propose in your letter of July 30th is excellent. I shall try to be back at Shady Hill late Sunday afternoon. In any case, I shall expect you on reaching Boston to go straight to Shady Hill, where you and Mr. Blackburn will be made comfortable, and where I shall find you for a Sunday evening talk if I can manage to return late that afternoon or early in the evening. If I do not get back that night, it will be some time on Monday morning, and except for a class at noon, I shall keep myself entirely free all of Monday and as late into the night as you and Mr. Blackburn may wish.

The reason I cannot be definite about Sunday evening is that I'm going to spend the week-end with Felix Warburg on his boat, starting Friday night, and my experience with sail-boats is that you never know just what your time-table is going to be like.

It will be delightful to see you and Mrs. Sachs will be quite as pleased as I am to welcome you. It goes without saying that if Mrs. Barr is with you, we expect her as well. Sincerely,

Yours very truly,  
 Alfred H. Barr, Jr.  
 Director

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August 29, 1933

Dear Mr. Sachs:

I have your note of August 28th. I'm sending you by special delivery registered mail the following:

- (1) The present status and future direction of the Museum of Modern Art report. This is the report the beginning of which I read to you in Cambridge. It is now complete. You will note Alfred's notations, which are in blue ink. I agree with all of them. Mrs. Rockefeller has read the report and is enthusiastic. So also, confidentially, have Mrs. Sheppard and Nelson Rockefeller. They are in enthusiastic agreement.
- (2) and (3) Loan exhibitions in relation to other institutions. These reports are being prepared by Alfred. I send them to you here in the same condition they were in when you saw them in Cambridge.
- (4) Schedule of exhibitions. Again, this is unrevised since you saw it last. Alfred is working on it. It is our plan to prepare two reports, one the general present status and future direction, and Alfred's report on loan exhibitions <sup>and</sup> relations to other institutions and the permanent collection. These will be sent to Mrs. Rockefeller some time toward the middle of September. I trust that you have here the information you will need. I consider the present status and future direction report practically complete. Please pardon the scrappy condition of these reports. I believe you will agree that it is important to get the thoughts to you in this form and on time, than to hazard having them arrive too late. Yours very sincerely,

Allen R. Blackburn Jr., exec. sec.

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September 12, 1933

Dear Mr. Sachs:

I have sent Professor Ford the enclosed letter. I'm afraid I know nothing about Dubosca and fear now that I've written the letter that it will probably hurt his feelings. However, I hope that Professor Ford will judge of that. Sincerely, I have been very favorably impressed. I do not think this also Alfred is of much importance, but as the P.S. Allen has just shown me your letter to Mrs. MacMahon. May I say how much I appreciate your writing this long letter and copying it. The letter itself should do the trick, if any could.

Alfred H. Barr



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September 18, 1933

Dear Mr. Sachs:

Allan and I are inexpressibly grateful to you for your help with Mr. Kett. You seem to have handled him most skillfully.

Eddie Warburg reported that Miss Pinsler had mentioned your talk with Mr. Keppel. He could give no details, except that Mr. Keppel had been very favorably impressed. I do not think this disclosure to Eddie is of much importance, but on the strength of it we thought it best to warn Nelson not to open or to carry forward to any degree any discussion of the Museum with Mr. Keppel at this time. Nelson was to see Mr. Keppel about some matters concerning his father's real estate. We will now propose to Mr. Goodyear that you be appointed the Museum's official representative, after you make your informal report to the trustees. If, of course, you will consent to do this great service. We will be very glad to send you copies of our reports after they've been prepared in their final form. There are certainly a great many problems in them which should interest your museum course. Again, with many thanks, I am, very sincerely yours, Alfred Barr

(What resulted favorably. We'll get to that later on. - PJS)

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September 18, 1933

Dear Mr. Sachs:

Mrs. Barr has just returned from Europe, and has brought back with her much new data on Panofsky, whom she recently saw in Paris. Some of the information is too confidential and complicated to write, for it concerns the library in Hamburg. We are both quite eager to have a few minutes of your time when you next come to New York. If you and Mrs. Sachs could have tea or dinner with us, we would be much honored, though we may not be settled in our apartment till the middle of October. Perhaps you'll come to the trustees' meeting on October 4th. I'm enclosing Professor Ford's letter. Please do not trouble to return it. With best wishes to you and Mrs. Sachs, I am, sincerely,

Alfred

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

(That Warburg library story will come out in the Warburg correspondence. That was very interesting, from every point of view. It finally ended with the library being established, as you know, and the institute in London, now part of the University of London. But at one time it looked as if we might get it over here. We had plans with Felix Warburg and his brothers to bring it over here, and then this other thing developed. - PJS)

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September 29, 1933

Dear Mr. Sachs:

Many thanks for sending me the letter from Mrs. MacMahon. I'm showing it to Mr. Blackburn and then I'm returning it to you. I'm returning the letter from Mr. Keppel immediately without showing it to anyone. I realize how busy you must be with the opening of the university. If however you should have any time before or after our trustees meeting on the 4th, Mrs. Berr and I would like very much to talk with you about the Hamburg situation. Sincerely,

Alfred

Hurriedly--Philip Johnson is attending to the print hanging device and will write immediately.

(Some suggestion about hanging prints, and there was a confidential letter. - PJS)



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October 3, 1933, confidential, Sachs to Barr

Dear Alfred:

I enclose a copy of the letter that I've received under date of October 2nd from Dr. Keppel, which I interpret as promising. You could hardly expect him, it seems to me, to say more in a personal letter to me, prior to an official request from the Museum of Modern Art and an official action by his trustees. In a covering letter which Keppel sends me, he writes the following: "I enclose a letter which has had the eye of some of my colleagues, and which I hope will serve the purpose." Please give me ample notice about the postponed meeting, because I should like if at all possible to attend. At that time I should be glad also to have the postponed luncheon with you and Mrs. Barr. With kind greetings, sincerely yours,

PJS

enclosed, will shortly be received a letter from Keppel, the  
 chapter with thoughts for my committee's gift are all with  
 greater than even. At the same time, I might mention that  
 these chances depend to a large extent on yourself. I shall  
 certainly try to see that you are satisfied as much as possible  
 about the holding of the next meeting, and that the date will  
 be set for enough ahead of you to make your plans. The fact that  
 Dr. Keppel and Nelson have only recently gone to the hospital  
 where the work is present difficult to ascertain. Sincerely  
 yours,

Alfred

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October 4, 1933

Dear Mr. Sachs:

Many thanks for your letter of October 3rd, with its copy of the letter from Mr. Keppel. I'm glad that we have reassurance of Mr. Keppel's friendliness toward the Museum, though, as you say, he naturally takes care not to commit himself or the Foundation in any way in this official letter.

You certainly must have made a very strong case for us in your talk with him.

I'm sorry to say that the more I come in contact with the Carnegie Corporation, the more nebulous its policies seem. I mean by this that it unnecessarily encourages institutions which are badly in need of support, and then lets them down after a long period of negotiation. I do not say this in the spirit of criticism, but merely to express a personal feeling that our chances with Carnegie for any considerable gift are not much greater than even. At the same time, I am quite convinced that these chances depend to a large extent on yourself. I shall certainly try to see that you are notified as soon as possible about the holding of the next meeting, and that the date will be set far enough ahead for you to make your plans. The fact that Mrs. Sheppard and Nelson have only recently gone to the hospital makes the time at present difficult to ascertain. Sincerely yours,

Alfred

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October 5, 1933, confidential, Sachs to Barr

Dear Alfred:

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

Now, don't misunderstand me, even if we don't get commitments from these gentlemen I shall be delighted to proceed further with the Corporation, and in an official way, if I'm asked to do so, alone or in cooperation with any other member of our board of trustees. With kind greetings, sincerely yours,

PJS



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October 4, 1933

Dear Mr. Sachs:

Alfred has called to my attention the first two paragraphs of his letter to you of October 4th. It is unfortunate that Nelson was taken ill at this time, because it has prevented him from helping us in our present effort to secure the fund. Before he became ill, he saw Edward Warburg and made a request for money. This was done after a meeting between Mr. Goodyear, Nelson and me. What the Warburg gift will be depends on what Mr. Clark will do. Mr. Goodyear is arranging for a meeting with Mr. Clark next week. Lord Duveen returns to this country, I understand, toward the end of October. We feel at the present time that Mr. Clark is the key person in regard to the fund.

It occurs to me that we should have in mind a closing date on which to make an appeal to the Carnegie Corporation. I understand that their next meeting is about October 19th, and that they have another meeting in November or December. If we were to make a formal request at this first meeting of Carnegie, our trustee meeting would have to be held quite soon. It is just possible that this could be done, depending on whether Mrs. Rockefeller could attend this meeting, and whether Nelson would be well at this time.

Alfred and I feel that before this trustee meeting it would be valuable to have you and Mr. Goodyear talk the Carnegie situation over. Should the trustee meeting be postponed to next month, we both feel that if it is possible a meeting between you and Mr. Goodyear should take place before the end of this month.

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Any advice that you can give us that time as to what we should do about the first meeting of Carnegie, such as informing them of the postponed trustee meeting or presenting our report on the docket, would be of great use. Do you think our chances for favorable decision on our request are diminished by our delaying to a meeting later than the October meeting of Carnegie?

Yours very sincerely,  
Allan R. Blackburn, Jr.

(PJS wrote Blackburn Oct. 5 asking for a few days to think the matter over.)  
(Blackburn didn't last very long. He was a businessman. - PJS)

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October 4, 1933

Dear Mr. Sachs:

Mrs. Barr and I are looking forward to the postponed luncheon with you. We heard yesterday from Dr. Panofsky, but the letter gave no important new facts or change in plans. It is interesting to note that for the first time, the letter had been opened by a censor, though perhaps this was merely to discover whether it enclosed any money. In this connection, I'm sending you some rather tattered carbon copies of my article on "The Cultural Aspects of the Nazi Revolution," as I observed them in Stuttgart. This copy is a rough draft and does not include the footnotes and some additional documents and references. It was written for one of the popular magazines, such as the Atlantic or Harpers. The editors feel, however, that it is too detailed and too localized. Details <sup>and</sup> specific locality, however, seem to me to be its chief virtues, and to give it a reality which I've not found in most of the articles on National Socialism. I have written it in popular style. I hope that you and Mrs. Sachs will find these pathetic and distressing incidents interesting. If I should publish the article, I would have to do it anonymously, in order to avoid involving any of my Stuttgart friends or the Museum. With best wishes to Mrs. Sachs, I am, sincerely yours, Alfred

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



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October 5, 1933

Dear Alfred:

Thank you for your communication of October 4th. I shall try either tonight or tomorrow or someday this week to read the article that you enclose to Mrs. Sachs and I shall then return it to you promptly. I'm sure that Agnes Mungdon and Charles Kuhn will be interested, so that I shall give them an opportunity to read it promptly, and I'm inclined to think that my son-in-law, Dr. Weise, may also wish to read it. I hope therefore that a return of the document, let us say this coming Monday, will not be too late, and if any of us have suggestions in regard to publication, we shall send them along. With best wishes, to you and Mrs. Barr, I am sincerely,

PJS

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October 6, 1933

Dear Mr. Sachs:

I'm delighted to know that you disagree with me about the Carnegie Corporation. My feeling that their policy toward applicants was unusually vague and vacillating was caused by some recent lengthy and disillusioning negotiations over some radio projects. I feel optimistic that we will be able to get commitments from Warburg, Clark and possibly Duveen before you have to approach Carnegie. What the amount of these commitments will be, however, we cannot tell.

Concerning the articles on Germany, please do not feel that there is any hurry about returning them. I'm delighted that you're taking such an interest in them. Very sincerely,

Alfred

Mr. Chadwick has sent the report which I wrote called "Present Status and Prospects of the Museum" to all the members of the executive committee—Mr. Rockefeller, Mr. Shepard, Mr. Kohn, Mr. Clark, Mr. Duveen, Mr. Warburg, Mr. Clark and Mr. Kohn. Mr. Chadwick has also sent Alfred's report on both exhibitions, but has not sent the report on the permanent collection.

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Confidential, from Blackburn, Oct. 10, 1933

My dear Mr. Sachs:

As you know from my telegram, Mr. Goodyear will arrive in Boston on the morning of October 12th, Columbus Day. He will telephone you shortly after his arrival to arrange a meeting for that same morning. Unfortunately this is the only time he can see you. I do hope this will be convenient for you. I believe the meeting occurred to Mr. Goodyear when we weretalking yesterday about preparing a report for Carnegie. I told him that Alfred and I felt that you should be consulted in regard to Carnegie because you know the workings of the Foundation and have had very good success in requesting money. We have mentioned to Mr. Goodyear that we discussed in a general way the reports with you when you were in Boston, explaining that we had talked with you about Museums and museum policies in general. We are aware that you would have preferred no mention of our trip to Boston. However, Alfred and I felt that it was best to mention that fact, especially because the voucher for the trip will be signed by Mr. Goodyear.

Mr. Goodyear has sent the report which I wrote called "Present Status and Direction of the Museum" to all the members of the executive committee--Mrs. Rockefeller, Mrs. Sheppard, Mrs. Parkinson, Betty Bliss, Mr. Lewisohn, Mr. Clark and Mr. Nelson Rockefeller. Mr. Goodyear has also read Alfred's report on loan exhibitions, but has not seen the report on the permanent



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Blackburn to Sachs

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collection.

As you know, Alfred and I are anxious to have you officially represent the Museum on dealings with Carnegie. I believe that Mr. Goodyear will be very much in favor of this idea, and have suggested it to him casually. I do hope that in your talk with him, this idea will develop, that you should represent the Museum officially, probably in company with Mr. Goodyear. I told Mr. Goodyear that it seemed to us that some sort of approach should be made to Carnegie officially very soon, and he asked me to prepare a report. Of course I should like to confer with you on this matter before going ahead, so I shall await with interest the results of your meeting with Mr. Goodyear.

I have heard indirectly and confidentially that Carnegie might grant us some money for our circulating exhibitions, and possibly keep us in mind for radio money. I think it important that we suggest to Carnegie for what purposes we would like to have the money, before they give us any for something which might not be of pressing importance. As I said to Mr. Goodyear, we feel that our own trustees should raise \$60,000 a year for maintenance, and that we might ask Carnegie for \$25,000 a year for experimental programs in fine arts extending over a period of ten years, divided up, exhibitions, publications, circulation, radio installation and motion picture. In other words, our plan could be based on the fact that we are an experimental museum, acting as a laboratory where ideas are tested out and passed on to museums throughout the country. With best regards, yours very sincerely, Allan R. Blackburn, Jr., exec. sec.

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October 24th, 1933

Dear Professor Sachs:

I am enclosing some data on Panofsky which I hope may be useful to you in arranging his lecture at Harvard, and also I hope your consideration of him as a candidate for a position at Harvard. In this latter connection, may I say that I've heard that New York University is making strenuous efforts to keep Panofsky. I still feel that Harvard as the leading academic center of the United States would be the best place for Panofsky, whom some people feel, including Morey, to be the most outstanding art historian in the world. I still hope that Mrs. Barr and I may have a chance to talk with you at lunch when you come to New York. Sincerely,

Alfred

P.S. I have forwarded a duplicate copy of these data to Kuhn as the director of the Germanic Museum. I hope this will meet with your approval.

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Confidential, November 7, 1933 Nov. 8, 1933

My dear Mr. Sachs:

What you said yesterday has given me new courage in the present set-back we have had in raising the endowment. After our conversation, I went to see Mr. Goodyear. He is strongly opposed to Mr. Clark's idea, and believes with us that an endowment must be raised, and the Bliss Collection must be secured, if we ever hope to become a museum and not remain a mere picture-gallery. He believes however that Mr. Clark has become very much a trustee of the Metropolitan. After seeing Mr. Goodyear, I talked again with Nelson, who has changed his position of acquiescence to Mr. Clark's plan. He is now ready to fight for the endowment. Nelson will meet with Mr. Goodyear on Wednesday and with Mr. Goodyear, Mr. Clark and myself on Thursday, at which time Mr. Goodyear promises to tell Mr. Clark frankly how he feels about Mr. Clark's decision.

Should Mr. Clark not be persuaded to reconsider, I believe we will then go to Lord Duveen, Mr. Brixey, and Mr. Bliss to see if we cannot raise the endowment without Mr. Clark's aid.

Of course it seems to me that unless we can get numerous small donations to the fund, we will have to depend on Carnegie to make up the total sum to a million dollars. Again, many, many thanks for your kind and valuable advice, with best regards,  
very sincerely yours, Allen R. Blackburn.



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Sachs to Blackburn, confidential, Nov. 8, 1933

My dear Mr. Blackburn:

I'm greatly relieved by the tone of your letter, and by what you tell me about Mr. Goodyear and Nelson, because frankly the situation as it stood when you talked to me over the telephone was pretty bad. I congratulate you on your new courage, and I have no doubt the thing will go through. Best regards, Yours sincerely,

Not of the greatest potential importance, we would not have troubled you. You understand, I hope, that every effort was made to keep Mr. Koppel next you and Mr. Goodyear during the evening of the past week. Mr. Koppel refused, however, to leave his evening appointments because he desired to spend the evening with his children in the country. I'm suggesting to Mr. Goodyear that he meet with you for a half hour on or before 1:00 o'clock Wednesday, in order to prepare for the meeting with Mr. Koppel. With best wishes to you and Mrs. Sachs for the New Year, I am, sincerely yours,

Alfred

P.S. I have just called Mr. Goodyear and he is very eager to have you come to his apartment at 1514. I hope you will be able to do this.

Alfred

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December 30, 1933

Dear Mr. Sachs:

This is to confirm again the appointment with Mr. Keppel and Mr. Goodyear on Wednesday, January 3, at 1:00 o'clock, for luncheon at Mr. Goodyear's apartment, 116 E. 66th st. I want to say again how much Mr. Goodyear and all of us appreciate your making another tiresome and inconvenient trip to New York. If it were not of the greatest potential importance, we would not have troubled you. You understand, I hope, that every effort was made to have Mr. Keppel meet you and Mr. Goodyear during the evening of the past week. Mr. Keppel refused, however, to make any evening appointments because he desired to spend the evenings with his children in the country. I'm suggesting to Mr. Goodyear that he meet with you for a half hour or so before 1:00 o'clock Wednesday, in order to prepare for the meeting with Mr. Keppel. With best wishes to you and Mrs. Sachs for the New Year, I am, sincerely yours,

Alfred

P.S. I have just talked with Mr. Goodyear and he is very eager to have you come to his apartment at 12:30. I hope you will be able to do this.

Alfred

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Allen Blackburn, then executive director, January 4, 1934

My dear Mr. Sachs:

I want to tell you that I believe the Carnegie gift may be the turning point towards success in our efforts to meet the terms of the Bliss will. I only wish that our trustees could constantly be under the direct influence of your tremendous enthusiasm for the Museum.

Since the meeting last night, I have talked with all the members of the fund-raising committee, including Mr. Goodyear and Mrs. Rockefeller. I told them I felt it was my job to show them <sup>a</sup> clear-cut and simple program for work during the coming two months, and also to see to it that the work was done. By their sustained faith I believe we can succeed. With kindest regards, sincerely,

Allen R. Blackburn, Jr.



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January 24, 1934, Blackburn to Sachs

To advise you of developments to date, we have raised \$400,000, as follows: \$100,000 from Carnegie, \$200,000 from Mrs. Rockefeller, and \$100,000 anonymously. We are expecting the trustees to give another \$200,000. The fund committee, which is headed by Mrs. Stanley Resor, is responsible for \$150,000 in smaller gifts.

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March 29, 1934, Sachs to Barr

Dear Alfred:

You probably know that I've been drafted once again to talk at Mrs. Pratt's on April 19th about the Modern Museum. (Mrs. Harold Pratt). I've been informed by Mr. Goodyear and Mrs. Pratt that Professor Mather will also speak, and that Mr. Walt Kuhn will discuss the pictures, and apparently they want me to speak about the educational value of the Museum. That suits me very well indeed, because your work and the educational side of the Museum are the things for which I have the greatest enthusiasm. Will you, at your leisure, send me a very brief memorandum on the back of this letter, noting any chapter heads, so to speak, the subjects that you think I might possibly cover. I have ideas of my own, but I should like to incorporate yours as well, if you care to send them to me. If I can get up some on this particular occasion, I may be helpful to you in the things that are nearest to your heart, since frankly this will not be in any obvious sense a money-raising occasion.

We all look forward with delight to calling on you next week when we get to New York on our spring trip. The students have heard much about you and are eager to listen to you. With kind regards to Mrs. Barr, in which Mrs. Sachs joins, believe me, sincerely yours,

PJS

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March 22, 1934

Dear Mr. Sachs: Historical as well as of theatre interest

I think you may have heard that we have secured a grant of \$2000 from the Rockefeller Foundation for use in photographing the Theatre Arts Exhibition. We are now in the midst of preparing several sets of 500 photographs for the use of various centers of interest in the theatre both in America and abroad. The corpus of photographs will include about 500 photographs which represent over two-thirds of the more important items in the exhibition. They will be 8 x 10 inches in size, with a few exceptions. They will be accompanied by labels which will, whenever possible, include data upon the artist, playwright, theatre, director, producer, date of production, date of drawing, act and scene, together with color notes and technical notes when available. Fully one-fifth of the photographs will be of Renaissance and baroque material, including such important designers as Enigal Jones, Primaticcio, and Bibiena family. The 20th century drawings include work by Picasso, Derain, DiChirrico, Bracque, Leger, Bakst, and other artists whose reputations are not confined to the world of the theatre.

I'm writing Professor H.W.L. Dana, who of course is interested in the collection from the point of view of the theatre and would, I think, be inclined to have the collection incorporated with the Shaw collection at the Widener. I want, however, to bring the matter to your attention, since much of the material is of



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considerable art historical as well as of theatre historical importance, and might therefore be more appropriately housed in the Fogg along with the other collections of photographs.

The Rockefeller Foundation feels that the recipients should pay something for the sets, thereby making greater distribution possible. Do you think that Harvard could raise \$50 for an unmounted set, or \$75 for a set mounted in loose-leaf books? This charge is quite arbitrary and is in no way commensurate with the cost of assembling, photographing and labeling the material. Do you think that you could talk the matter over with Dana? Probably the necessary funds could be raised jointly by Widener and the Fogg. Very sincerely,

Alfred

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March 29, 1934

Dear Alfred:

Your letter of the 22nd inst. and the matter of the photographs of the Theatre Arts Exhibition reached me just after Mr. Dana had spoken to me about the matter. I've discussed the whole subject at a department meeting, and we have decided that in the interests of the University, it would be best to have this collection incorporated with the Shaw Collection at Widener. I thank you for calling the matter to my attention, but believe it would be best for you to continue your negotiations with Mr. Dana. With kind greetings, sincerely yours,

PJS

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March 30, 1934

Dear Mr. Sachs:

First of all, I want to say how much our staff and I appreciate your coming to New York to talk at Mrs. Pratt's. I know how taxing in strength and energy such a trip is. If there were anyone else who could speak so authoritatively and so convincingly, I think we could have spared you.

Professor Mather was asked to speak especially about the need for a ~~museum~~ separate museum for modern art, a theme which he elaborated in an article published in the Atlantic Monthly some years ago. As you know, Kuhn is to talk about the Bliss pictures. I think that you spoke very well about the Museum at Mrs. Rockefeller's, although I felt, to be frank, that you exaggerated my virtues and accomplishments to a point which was not only embarrassing to me, but I think may have seemed a little unconvincing to others.

Marga and Allan and Philip say that I am wrong, and you did quite right to speak so emphatically, but I'm not persuaded, though grateful more than I can say.

The field of the Museum's work from an educational point of view outside of New York I think might be emphasized. Perhaps some comments you may have heard from out of town directors or trustees or from European authorities, if any, might be used with telling effect. It is usual in talking of educational work to speak of lectures and docent talks, but I feel that our traveling exhibitions have been more effective



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than any possible amount of talking. You spoke of our catalogues in a way to make our staff blush. Might it be worthwhile to have a complete set of the catalogues on the table in front of you when you speak? I'm asking Allan Blackburn to send you any data on the catalogues you may not have. I think the number of them published in England, and the negotiations now being carried on to publish a Dutch translation of the Folk Art Catalogue, are interesting. There are many comments on the catalogues, as well as on other phases of the Museum's work, in appendices of the Blue Book, "An effort to secure \$3,250,000 for the Museum of Modern Art, New York City."

At the time you talk, the machine art exhibition will still be on view. Perhaps you could get a point or two from the catalogue. This machine art exhibition is, I feel, one of the most valuable from an educational point of view that we have ever held, for it is both an exhibition of consciously designed objects, and of objects the beauty of which is discovered by the exhibition.

Of course, the educational value of the cumulative permanent collection is very close to my heart. This could be mentioned in reference to the Bliss Collection, which forms the foundation and nucleus. Of course the Bliss Collection and the other less important items of the permanent collection are only a beginning. They point the way but, though this might not be tactful to mention in your talk, the balance point of the Bliss Collection is about 1895, and none of its pictures are in the spirit after 1920, the most advanced being the Picasso "Still Life" of 1913.

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As more points occur to me, I shall send them along.  
 I look forward to seeing you on Wednesday. If you and Mrs.  
 Sachs have any time free, please let us know so that we may  
 ask you to tea or dinner. Cordially,  
 Alfred  
 P.S. Agnes Mungdon has just done me a great favor by sending  
 me data for our catalogue on the three drawings lent to your  
 exhibition. I hope this will not trouble you too much. Sincerely,

Alfred

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June 4, 1934

Dear Mr. Sachs:

Miss Christianson of the Buffalo Museum has been warmly recommended to us as a worker in education. She is apparently leaving the Buffalo Museum, her place to be taken by some young man named Davis from Harvard. I wonder if you could tell me confidentially why she is leaving Buffalo, and whether you know anything about her. Her qualifications on paper seem quite remarkable. I hope this will not trouble you too much. Sincerely,

Alfred

Miss Christianson was a special student and took a few courses, including the museum course. I was little more about her than you are, but was impressed by her character some years ago, and as well of the opinion that she is an able and energetic person and useful in any institution in which people find it possible to work with her. She has had a terrible struggle to keep her head above water financially, and that of course has been a real handicap.

I can only repeat what I believe in her, although I cannot give you that kind of detailed account that I shall doubtless be able to give a year hence when she has once worked with us. This is not a very satisfactory letter, but is all that I am in a position to give you. YDS

(She wasn't a very satisfactory person. She has had the same to say with us. This was a rather unpleasant head that I would have given her later on. No, she was a mistake. - YDS)



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June 7, 1934, Sachs to Barr

Dear Alfred:

The facts stated in your letter are correct. Gordon Washburn took on Miss Christianson some years ago at my suggestion, but apparently they did not get on particularly well together, and he decided that he wanted a man in her place, and therefore took Davis. I saw Miss Christianson at the meeting in Toronto and had quite a long talk with her, because at that time she was planning to come to Cambridge this fall to enter Radcliffe as a special student and take a few courses, including the museum course. I know little more about her than you do, but was impressed by her capacity some years ago, and am still of the opinion that she is an able and energetic person and useful in any institution in which people find it possible to work with her. She has had a terrible struggle to keep her head above water financially, and that of course has been a real handicap.

I can only repeat that I believe in her, although I cannot give you that kind of detailed comment that I shall doubtless be able to give a year hence when she has once worked with me. This is not a very satisfactory letter, but is all that I am in a position to give you. PJS

(She wasn't a very satisfactory person. It's too bad she came to work with me. This was a better endorsement than I would have given her later on. No, she was a mistake. - PJS)

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October 17, 1934

Dear Mr. Sachs:

James Johnson Sweeney is leaving shortly for Europe to begin work on our big Africa show which is to open in the spring. He hopes to borrow important works from public and private collections in France, Belgium and Germany. I do not want to trouble you for a long list of letters, but we would appreciate a note to Stoclet, whom as I recall you know quite well. (Stoclet was one of the great, great collectors of Europe. That's another story, when we come to collectors. - PJS) Stoclet has one or two unique things which we would very much like to have. We are making a determined effort to borrow from the Trocadero. As you know, George Henri Riviere, director of the Trocadero, is a protegee of David Weil, who himself has done much to bring new life into the ethnographical division of the Trocadero. M. Weil is also, as you remember, a collector of African objects. (David Weil, in another connection, was the active partner for years in Lazar-Freres. - PJS) Would it be possible to write a letter to introduce Mr. Sweeney to M. Weil, asking for his influence and cooperation in our effort to borrow from the Trocadero? M. Weil will probably remember that he helped us in our long struggle with the Louvre. I know that a word from him will be of great influence. I hope these two letters ~~which~~ will not cause you too much trouble. They should be sent here so that Mr. Sweeney can take them with him.

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Marga brought back enthusiastic reports of her visit to Cambridge and of your kindness and hospitality. I had a most enjoyable visit with Mrs. Sachs, and hope that her project is proceeding happily. Did she get what she wanted from Miss Barry? I'm half under the impression that the project is a secret from you, so I'm not mentioning it by name. With kindest regards to her and to Agnes Mungdon, I am, sincerely yours,

Alfred

[The project had something to do with the theatre. I don't remember what it was. - JH]



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October 22, 1934

Dear Alfred:

In answer to the request contained in your letter of the 17th, I beg to hand you herewith letters of introduction from Mr. James J. Sweeney to my friend Mr. Stoclet in Brussels and to M. David Weil in Paris. If you want any other letters, please let me know. It was delightful to see Mrs. Barr here and to exchange views with her. Yes, Mrs. Sachs got what she wanted from Miss Barry, although I have only the vaguest idea what this is all about. Many thanks for your kindness. I've delivered your greetings to Agnes. With best wishes, sincerely yours,

PJS

(The project had something to do with the theatre. I don't remember what it was. - PJS)

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October 24, 1934

Dear Mr. Sachs:

James Sweeney and I are very grateful to you for your letters of introduction to Stoclet and David Weil. I know that both these letters will be of real assistance in securing what we need in Brussels and Paris.

By the way, have you seen Sweeney's book Plastic Redirections in 20th Century Painting? In spite of its title and rather narrowly avant-garde scope, it is one of the finest, most intelligent, and most scholarly studies of 20th century painting so far as I know in any language, a really worthwhile book. Sincerely,

Alfred

(I can't find my copy. I'm sending for it, because I want to re-read it now. I read it years ago, and I'm anxious to read it again. He's a very able man. - PJS)

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November 16, 1934

Dear Mr. Sachs:

I wish to recommend to you personally the Portfolio of Color Reproductions After American Paintings described in the folder sent you under separate cover. I realize that it is exceptional for a museum director to recommend a publisher's project, but I'm convinced that Raymond and Raymond, in undertaking this publication, are acting with a courage and intelligence which deserves every support. In these difficult times they can scarcely hope to break even, much less make any profit, on what is essentially an uncompromising and non-commercial venture. The need for adequate color reproductions of American paintings has been felt more and more during the last few years. Everyone is familiar with the magnificent color prints after paintings by Cezanne, Van Gogh, Gauguin, Matisse and other European artists. There are, for instance, some 75 color reproductions of works by Cezanne and Van Gogh, but not a single adequate reproduction of paintings by their great American contemporaries, Eakins and Ryder. I think that this is one reason why Van Gogh is so much better known in America than Eakins or Ryder.

The 12 paintings in the first portfolio were chosen after careful deliberation by the executive committee composed of Juliana Force, director of the Whitney Museum of American Art, Robert M. Fansler, art director of the Carnegie Corporation of New York, Audrey MacMahon, executive secretary of College Art



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Association, Herbert B. Wechsberg, curator of the Brooklyn Museum, Harry B. Wehle, associate curator of paintings at the Metropolitan Museum of Art, and the undersigned. The color printing will be in the hands of one of the world's foremost experts who has done much work for the Metropolitan Museum and other Museums in America and Europe. No necessary expenses will be avoided in making the color reproductions as perfect as possible. I sincerely believe that whoever subscribes to this portfolio will help to advance a project which will prove of great educational value and will materially increase the interest in and respect for American painting. Very sincerely yours,

Alfred Barr

I hope you will find that paragraph in my letter, because I know that several of our trustees might consider it a bit. I hope you did not feel that way, at least did not object to it seriously.

I hope both you and Mr. Sachs will see this proposed exhibition, which I think is quite interesting. It seems to have made a great impression upon the Boston people who have been here, especially Mr. Aldrich and Mr. Holmes, and to my surprise. Thanking you again for the drawing, I am, sincerely,

Sincerely

(There are the names of Justice Holmes, Edward Holmes, the former president of the Boston Art Club in Boston. - 1934)

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Confidential - November 23, 1934

Dear Mr. Sachs:

I want to tell you how glad I am to have the fine drawings of "Hands" by Maurice Sterne in our permanent collection. (In his early work, he drew like an old master - PJS) Drawings are so often neglected in museums that the gift of this one is especially gratifying. I hope you did not misunderstand Mr. Goodyear's letter. He did not mean to solicit gifts from trustees, but merely to let them know about other gifts in case they happened to have intended to give and might be disappointed at not having their gifts announced along with the others.

As a matter of fact, if I may say so confidentially, I urged him not to include that paragraph in his letter, because I knew that several of our trustees might consider it a hint. I hope you did not feel that way, at least did not object to it seriously .

I hope both you and Mrs. Sachs will see this present exhibition, which I think is quite interesting. It seems to have made a great impression upon the Boston people who have been here, especially Mr. Aldrich and Mr. Holmes, much to my surprise. Thanking you again for the drawing, I am, sincerely,

Alfred

(That was the nephew of Justice Holmes, Edward Holmes, the former president of the Museum of Fine Arts in Boston. - PJS)

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I don't remember the year of Justice Holmes' visit to the Fogg, but it was at the time that his sister-in-law died here and he came on to the funeral, and went to the Law School in the morning to see the men there. About noon, we got a telephone call from somebody at the Law School, asking whether Mr. Forbes and I would receive the Justice. Well, needless to say, we were delighted to receive him, and shortly after 12:00, he arrived with a secretary--I think one of his student secretaries. The reason he particularly wanted to come at that time was that he had heard that there was an exhibition of Rembrandt etchings, and he himself, it turned out, was deeply interested in Rembrandt.

This was just in one room, one moderate-sized gallery, and I think I can say that in all the years that I've been at the Fogg, I never had a more interested observer than Justice Holmes was. He went from one picture to the next, scrutinized each with the greatest care, made comments, occasionally asked a question.

About half past twelve, his secretary reminded him that he had a luncheon engagement at the Union Club in Boston. Holmes brushed him aside and went on. About quarter of one, the secretary again very timidly came forward and suggested that he was due in fifteen minutes. This time rather gruffly Justice Holmes said, "Leave me alone! I'm having a good time."



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About five minutes of one, the secretary came for the third time and told him it was five minutes of one, and he said, "Damn it all, leave me alone!"

Then finally, a few minutes after one, the secretary said, "Justice, really, I think you must go, or you must allow me to telephone."

"Oh," he said, "damn it all, I suppose I'll have to go," and he went.

I don't know which that secretary was. I don't know who it was, but perhaps it'll come out in these papers.

I told you about Justice Holmes's 80th birthday party? I heard this story from one of his secretaries: that on his 80th birthday, I think it was, Mrs. Holmes arranged a surprise party for him, and she gathered all the ex-secretaries, and had them all in evening clothes behind folding doors at the foot of the stairs, in the Justice's home. When the time came for dinner, the Justice in a rather loud voice, as he was descending the stair-case, said, "I think it's a damn shame"--apparently he swore a great deal--"to take a man out for dinner on his 80th birthday."

I don't know what she answered, but by that time they were at the foot of the stairs, and the folding doors opened, and a beautiful young lady in evening dress--the only other lady present besides M<sup>rs</sup>. Holmes--stepped forward with a bouquet.

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September 24, 1934, Sachs to MAM

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He said, "Damn it all, I might have known that the she-devil was up to something!"

I very much appreciate your generous idea of the wish list. I'm glad that my gift of the Maurice Sterne pleased you. I wish I might have made a more significant gift or gifts at this important time, but unfortunately just at present I cannot afford to do so.

I should like to see the present exhibition, but according to my program, I'm not likely to get to New York until Christmas season, when I shall certainly come to see you and the Museum, and to attend the above course. I'm not quite sure whether I won't leave the group this year. Fortunately it is considerably smaller than last year. For the visiting of as many people as I did in '33 is rather fatiguing.

Now, Sachs joins us in warm greetings to Mrs. MAM and to you. Faithfully yours,

WAS

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November 24, 1934, Sachs to Barr

Dear Alfred:

I very much appreciate your generous lines of the 25th inst. I'm glad that my gift of the Maurice Sterne pleases you. I wish I might have made a more significant gift or gifts at this important time, but unfortunately just at present I cannot afford to do so.

I should like to see the present exhibition, but according to my program, I'm not likely to get to New York until Christmas recess, when I shall certainly come to see you and the Museum, with or without the museum course. I'm not quite sure whether I shall take the group this year. Fortunately it is considerably smaller than last year. For the piloting of as many people as I did in '33 is rather fatiguing.

Mrs. Sachs joins me in warm greetings to Mrs. Barr and to you. Faithfully yours,

PJS



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December 13, 1934

Dear Mr. Sachs:

I heard Salvadore Dali lecture at a small gathering at Mrs. Murray Crane's last Sunday. His French accent is strong Cataline but is quite clear. He arranged his ideas well, and used very interesting illustrations. I think he might give a lecture which would be very interesting to your Fogg audience. I'm sorry I could not give you this first-hand information when you asked. Sincerely,

Alfred Barr  
P.S. Jerry Abbott and Alan Priest also heard the talk and could give you their impressions. It might be wise to ask them before coming to a decision.

It is the Museum of Modern Art, and not the Fogg Museum, which is the institution which is now having its headquarters, and which is now housed at the Museum of Modern Art, and which is the only place where the Executive Director is actually working, and the Director, in this institution, Mr. Barr, as you know, is the Director, and I am the Executive Director, and the thing would naturally work if we did not happen to be since Dali's.

As in the Museum of Modern Art, too, the thing works unless Mr. Barr, our only able Director, is entirely satisfied, and the best way to satisfy him is to accept his conditions if he has any.

Very, as the suggestion that Mr. Barr has to vacillate. I'm afraid to suggest to you to very high school Mr. Dali's talk, and to have the audience that you have to be very

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December 18, 1934, Sachs to Goodyear

Dear Mr. Goodyear:

I have your letter of the 14th inst., from Louisiana. As a matter of fact, I had not heard that Allen Blackburn is leaving you and that you are looking for someone else to take his place. I feel sure that we can find the right man, a man who has the qualities that you describe. Indeed, I'm prepared to make one suggestion now, and may have another within a day or two. But before I make the present suggestion, may I emphasize this: that if Mr. Barr, the director, has anyone whom he can recommend and who seems to the trustees to have the necessary qualities, I should beyond question vote for that man, because my experience teaches me that what is tantamount to a dual headship of an institution such as we have here in Cambridge, and such as you propose at the Museum of Modern Art, can only prove successful if the executive director is entirely persona grata to the director. In this institution, Mr. Forbes, as you know, is the director, and I am the associate director, and the thing could not possibly work if we did not happen to be close friends.

So in the Museum of Modern Art, how can the thing work unless Mr. Barr, our very able director, is entirely satisfied, and the best way to satisfy him is to accept his candidate if he has one.

Now, on the assumption that Mr. Barr has no candidate, I'm glad to recommend to you in very high terms Mr. John Walker III, who seems to me to have the qualities that you enumerate in your

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letter, and who in addition is deeply appreciative of what Mr. Barr has done, and is, I believe, respected by Mr. Barr. Furthermore, he has social grace, he's a man of independent means, and a very ambitious and hard-working human being whose opportunities for development have in recent years been notable.

If neither of the above suggestions are of interest to you, I'm prepared to mention someone else, and I repeat that I feel very sure that we can find the right man. I share your view about young Cunningham, but unfortunately for the Museum of Modern Art, he is now filling a fine position in the Museum of Fine Arts in Boston for which his talents fit him admirably. I recommended him to my co-trustees on that board without reservation a short time ago, and they accepted the suggestion, and he is now first assistant in the painting department to the new director, Mr. Edgell. Wishing you compliments of the season, and with sincere regret that I find it impossible to attend the trustees' meeting this week, I am, very truly yours,

PJS