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January 2, 1935, Sachs to Goodyear

Dear Mr. Goodyear:

May I refer once more to your letter of December 14th from Louisiana, to my reply under date of December 18th, and to our subsequent meeting at Mrs. Rockefeller's. I sense it that Mr. John Walker is not altogether acceptable ^{for} the special post in question, either to Alfred Barr or to Mrs. Rockefeller. It seems to me that our assistant director in charge of business matters and practical matters should be acceptable all around, as per our talk. If all of the above is in accordance with your own views, I am prepared now to mention the someone else I referred to in my earlier communication and hinted at during our meeting at Mrs. Rockefellers. I refer to our own well-trained assistant, Mr. Frederick Robinson, who does not know that I'm sending this letter to you and Mrs. Rockefeller and Nelson and the other members of the committee. I hesitated to mention his name before, because ^{if} ~~as~~ Mr. Walker had been satisfactory, it would of course have been much more convenient not to let our assistant go, but on talking the matter over with Mr. Forbes, we have both reached the conclusion that his name, as an unusually qualified person for the particular job you have in mind, ought to be submitted to you, and that perhaps you might wish to have an interview with him, provided he seems the right person to Alfred and to all of you for what follows:

(a) We are willing to relinquish, and we are glad to relinquish,

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Mr. Robinson, not because we have the slightest reservation about him, but because we conceive it to be part of our duty here to train people for the museum world and then to pass them on to others, taking up the training of novices here, just as we've done with 71 other young people in the last ten years.

(b) Mr. Robinson is, from our point of view, and he does exactly the same kind of work here that you wish him to do in New York, the best assistant to the director that we have had thus far, and I'm not forgetting his predecessors, Walter Syple, now director of the Cincinnati Art Museum, and Harry Francis, now assistant director of the Cleveland Museum.

(c) Mr. Robinson is a man of tireless energy. He gets along admirably with the staff. He has freed Forbes and me from every kind of routine business work, getting out of catalogues, publicity, contacting, etc., during the almost four years that he's been here. Prior to this he was a Harvard undergraduate, and my museum course.

(d) Mr. Robinson is well-connected in Boston, and is about to announce his engagement to Miss Grew, who is no doubt well and favorably known in New York society as she is in Boston society. She would, in my opinion, be of great assistance to him on the social side of his activity in New York, a matter which you yourself emphasized as of importance a few days ago. Mr. Robinson himself is experienced in social matters, as he is in museum

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January 2, 1935, Sachs to Goodyear - 3 -

business. In connection with another candidate you asked about his club affiliations. Mr. Robinson was a member of the Owl Club as an undergraduate, and is a member of that club today, which as you may know is one of the good "final" clubs at Harvard.

(e) Another reason, but a minor one, why we must not stand in the way of Mr. Robinson is that the larger salary which he would get in New York at the Museum of Modern Art, \$6500, is one that we cannot match here, and as he is soon to be married, he should have the benefit of this salary, even though he and his fiancée have, I believe, modest means of their own.

In all that I've written above, Mr. Forbes concurs.

If you take him, I can assure you that in our opinion he is the best-trained man that we have thus far developed on the business executive side of museum activity. He will be well liked by your constituents, and he will work with tireless energy. I'm sure that if you and Mrs. Rockefeller and the committee wish to have an interview with Mr. Robinson, he can arrange to be in New York at any time that may suit your convenience, except on January 12th, when his engagement is being formally announced at a reception at Mr. and Mrs. Grew's. Miss Grew, by the way, is a niece of Ambassador Grew. Awaiting the favor of your kind reply, I am, very sincerely yours,

PJS

(Of course this crowd in New York touched upon matters that never interested me to the slightest degree, and that is the social and club affiliations. I had students, ~~when~~ all the years I was at

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January 2, 1935, Sachs to Goodyear - 4 -

Shady Hill, concerning hmmm whom I never had the slightest idea what their social and club affiliations were, and I didn't give a damn. I mixed 'em all up. But they wanted to know, and I proceeded to tell them, about Mr. Robinson. - PJS)

I'm sorry to be adding you this. I understand from Mr. Blackburn before he left that you had generously consented to present the report. I should tell you that a draft of the report was submitted informally and at Mr. Myrick Barker's request to a committee of the Carnegie which met last week. I understand that Mr. Russell would like to have this report as soon as he can. I think it greatly adds to the persuasiveness of the report to have you present it. Very sincerely yours,

Alfred Barr

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January 17th, 1935

Dear Mr. Sachs:

I enclose our report on circulating exhibitions as an appeal to the Carnegie for funds to enable us to lower our fees and increase the effectiveness of the exhibitions. I trust that I'm acting correctly in sending you this. I understand from Mr. Blackburn before he left that you had generously consented to present the report. I should tell you that a draft of the report was submitted informally and at Mr. Myrick Bucken Roger's request to a committee of the Carnegie which met last week. I understand that Mr. Russell would like to have this report as soon as he can. I think it greatly adds to the persuasiveness of the report to have you present it. Very sincerely yours,

Alfred Barr

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January 28, 1935, Sachs to Barr

Dear Alfred:

On my return I find your communication of the 17th inst. regarding the report on the circulating exhibitions and appeal to the Carnegie Corporation, and even though my secretary has acknowledged receipt of all this under date of January 19th, I now beg to advise you that I have sent it on to the Carnegie Corporation with a letter of endorsement of my own.

I also want to confirm the telegram which I sent to Mr. Goodyear, approving the appointment of your candidate for the position of assistant to the director or assistant director, and I hope that the appointment was made. With kind regards, sincerely,

PJS
 very much about the Fogg Museum, although it may be that in that respect we may be prepared to do something. I say that I don't think it is likely here because there is and has been a good deal of activity in regard to motion pictures in Cambridge, and I think we might well leave the matter to those who are already active in the field and who have done about it then we do. There is, for instance, the Harvard Film Service, with a series of educational films, etc., and then a group of people in Cambridge have been giving a series of French films at the Mugar building, where there is an excellent theatre and all the necessary apparatus.

As far back as 1925-26, when we were busy on the campaign to

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February 20, 1935, Sachs to Barr

Dear Alfred:

I have Mr. Abbott's communication of the 16th inst., together with your note on the margin, so with apologies to him, I'm sending my answer to you.

(1) I think you're quite right to proceed as you are doing, for there is a deep interest in many places, and a growing interest in others, in this question of the motion picture.

(2) It is Mrs. Sachs, and not PJS, who is in charge of the film department, and who is deeply interested, and so I'm going to turn over Mr. Abbott's letter and your comment to her when she gets back.

(3) It does not seem to me at present anything that we could very much do about the Fogg Museum, although it may be that in due course we may be prepared to do something. I say that I don't think it is likely here because there is and has been a good deal of activity in regard to motion pictures in Cambridge, and I think we might well leave the matter to those who are already active in the field and who know more about it than we do.

There is, for instance, the Harvard Film Service, with a series of educational films, etc., and then a group of people in Cambridge have been giving a series of French films at the Geographic building, where there is an excellent theatre and all the necessary apparatus.

(4) As far back as 1925-26, when we were busy on the campaign to

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secure this building, and when I was associated with the Business School in its effort, I had the opportunity of meeting some of the motion picture producers, and believing then, as I do now, that the whole project was of interest and that the films then produced and produced at an earlier day would have an historic interest, I secured a whole series of films, starting with the very early ones at the very beginning of the industry, and brought them to Cambridge, particularly because of the enthusiasm of my colleagues, Chandler Post and Martin Mower. The industry at that time agreed to keep up this historic series and to add to it etc. each year, provided Post and Mower would pick the films. For a time there was an interest on their part, but then their interest lapsed, and, as has so often happened in the past, they were perfectly willing that the thing should be carried on if PJS would attempt it.

I was not sufficiently interested to take the time from so many other urgent matters that had to be attended to, and so finally all the material was handed over to the Harvard Film Service. What they have done with this material, some of which may be of great interest to Mr. Abbott, I do not know.

(5) I'm afraid all of this communication is very long, but I will close by saying that the person for Mr. Abbott to get in touch with, in my opinion, is Mr. Harold J. Coolidge, Jr., director of Harvard Film Service. He is the fellow who is most interested, who, as I understand it, is now managing the Film Service, and who is in touch, presumably, with all those in the University

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who are most interested.

It was delightful to see you and Mrs. Barr on Saturday last. I only wish I had more time with you. Kindest regards, sincerely,

PJS

(I think the time came when we did finally turn over this material to the Museum of Modern Art. Remember, they have a great many of the historic films, and other films. It seemed to me, even at that time, that this was going to be of historic interest, that this was a developing thing. - PJS)

going to be a great help.

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February 20, 1935

Dear Mr. Sachs:

A great many thanks for your interesting letter of February 19th, in answer to our moving picture inquiry. It is certainly good of you to take the time to answer so carefully. We shall get in touch with Mr. Coolidge of the Harvard Film Service.

It was a great pleasure to see you and Mrs. Sachs. I felt that we had just begun to talk. I hope on your next visit we will have more time together. Sincerely,

Alfred

Saw Mrs. Sachs at luncheon since I dictated this. She is going to be a grand help.

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April 1, 1935

Dear Miss Wadsworth:

The Museum now is holding an exhibition of African Negro art, which I think would interest Professor Sachs' graduate students very much. I shall try to be present personally April 4th at 2:30. If I am not able, I shall ask Miss Mantle. Very sincerely yours,

Alfred Barr

The Museum is holding an exhibition of African Negro art, which I think would interest Professor Sachs' graduate students very much. I shall try to be present personally April 4th at 2:30. If I am not able, I shall ask Miss Mantle. Very sincerely yours,

The schedule for the circulation exhibition has been changed as follows: Jan. 13 to Feb. 10, 1935; Feb. 17 to March 10, 1935; March 17 to April 20, 1935; and April 27 to May 25, 1935.

If you are interested in holding the exhibition, please let us know at once which period would be most convenient for your showing, and whether you would like the entire exhibition of 40 oils with water colors and drawings, or 20 of the oils with the water colors and drawings.

I plan to visit Europe within two weeks, and would like to know before I leave how long we will need the collection and how many paintings I must request for circulation. Since all of these plans are still tentative, we shall appreciate it if you will regard the information in this letter as confidential.

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May 16, 1935

Dear Mr. Sachs:

The Museum of Modern Art is planning to hold November and December, 1935, a large exhibition of paintings, water colors and drawings by Vincent Van Gogh. The exhibition is to be selected in large part from the most important Van Gogh collections in Holland. We hope to borrow about 40 top rank oil paintings and 50 water colors and drawings. In the interest of the large museums throughout the United States which may be interested in securing a part of the entire exhibition while it is in this country, we have outlined on the attached sheet the approximate cost of assembling and circulating this collection.

The schedule for the circulating exhibition has tentatively been planned as follows: Jan. 13 to Feb. 10, 1936; Feb. 17 to March 16, 1936; March 23 to April 20, 1936; and April 27 to May 25, 1936.

If you are interested in holding the exhibition, please let us know at once which period would be most convenient for your showing, and whether you would like the entire exhibition of 40 oils with water colors and drawings, or 20 of the oils with the water colors and drawings.

I plan to sail for Europe within two weeks, and would like to know before I leave how long we will need the collection and how many paintings I must request for circulation. Since all of these plans are still tentative, we shall appreciate it if you will regard the information in this letter as confidential.

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May 16, 1935 - 2 -

Sincerely yours,

Alfred

P.S. I realize that the Fogg will probably not be interested, but I thought you might be interested in the problems raised by the sheet of figures in relation to a possible Carnegie subsidy. I hope Boston will take it.

Approximate cost of assembling and circulating:

You will note that the Museum of Modern Art proposes to pay one-third of the expenses incidental to bringing the collection to this country, in addition to its own expenses, including insurance on the collection, for two months, approximately \$1360, if the exhibition is to be circulated.

The figures in the left column represent approximate costs on 20 oils and 50 water colors; those in the right column are based on an exhibition of 40 oils and 50 water colors and drawings. Insurance is estimated at \$40,000 each for important oils, \$2000 each on drawings and water colors. Should the estimate of these valuations be too high, the expenses of course would be reduced.

Shipping from Europe and return:	\$1750	\$2500
Insurance during trans from Europe and return, 6 weeks	\$ 540	\$1020
Traveling expenses in assembling the collection	\$ 750	\$ 750
Total:	\$3940	\$4270

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May 16, 1935

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One-third of these expenses will be assumed by the Metropolitan Museum of Art. In the left-hand column:

\$1013.33	\$1413.33
-----------	-----------

To be assumed by four museums taking the circulating exhibition:

\$2026.67	\$2846.67
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Packing for circulation: \$ 200	\$ 400
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Approximate cost of shipping exhibition from last point on itinerary to Museum of

Modern Art	\$ 150	\$ 300
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Insurance 5 mo. period of circulation	\$2000	\$3600
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Total:	\$4376.67	\$7146.67
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Approximate cost to each of the four museums taking the exhibition for one month:

\$1094.17	\$1786.67
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September 19, 1935

Dear Mr. Sachs:

May we include in our exhibition your excellent Van Gogh drawing of the old man with the patch on one eye? Van Gogh drew this old fellow about twenty or thirty times. Of these drawings I saw about fifteen in the Van Gogh and Kroller Muller collections but none on so large a scale and none so vigorous as yours. I say this because I should not want to deprive the Fogg of the drawing unless it really filled an important gap in the exhibition. I hope you will feel free to lend it. The exhibition will open November 5th and run to January 5th. Sincerely,

Alfred

P.S. Would you care to maintain your own insurance, or shall we insure it? Because of the very sheavy expenses involved in bringing so many costly pictures from Europe, most American lenders have consented to maintain their own insurance.

A

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September 26, 1935

My dear Mr. Barr:

Yesterday we received word from Mr. Sachs that certain business matters made it necessary for him to postpone his sailing for a few weeks, and he asked me to get in touch with you at once, and ask you to do him a special favor. And that is to speak to his museum class on Monday, October 14th at 4:00 p.m. He suggested that you choose your own subject; anything that you have done or are planning to do at the Museum of Modern Art will be of interest to a group of about 15 graduate students just starting in, and all of them looking forward to museum work of some kind. The class meets here in the Fogg in the Nomberg Room, if you wish to talk to them informally, or if you prefer to use slides there are lecture rooms available. You can have just as long a time as you wish.

In reference to your letter of the 19th inst., I am quite sure that Mr. Sachs will be willing to lend his Van Gogh charcoal drawing, Lander Lee, 27.5. by 46.5 meters, signed Vincent DEZ 1882 reproduced volume 3, Art Lovers Library, European art. Also 1000-3. J.B. de la Paille, ~~1882~~ We shall be glad to take care of the insurance while it is on loan. Hoping to hear that you can meet his class on October 14th, I am, very truly yours,

sec

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Dear Mr. Sachs:

It made me very unhappy to have to refuse Miss Boothby's invitation to help you out by taking an hour of your museum course. You know that I realize the sacrifice you have made to come to New York to help our Museum, as well as the long series of personal kindnesses you have extended to me. May I explain why I could not come? Early in September, my father died after a harrowing illness at Greensboro, two days before my mother underwent a serious abdominal operation in Burlington. The weeks of worry and sadness before and after these events, the commuting and endless practical details, completely absorbed August and September, my vacation time in which I had hoped to do my Van Gogh catalogue. As a result, I have had--I needn't describe the past month, it's been impossible. And yet I feel I've let you down. I'm sorrier than I can say. Believe me, Alfred.

October 28, 1935

which Van Gogh wrote about in. I want to thank you also for your courtesy in not taking insurance on these drawings. I'm enclosing a formal receipt. With affectionate regards to your daughter if she's still working with you, I am, sincerely yours,

P.S. I sorely dare repeat the personal favors which are in circulation about your return for prolonging your stay in Europe. You will be asked to know that we have heard from a

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November 22, 1935

Dear Mr. Sachs:

I want to thank you on behalf of our trustees for the loan of your Van Gogh drawings. By your generosity you have very materially increased the interest of our exhibition. The exhibition has caused extraordinary excitement, some rumors of which you may have heard even in Europe. It is my feeling that many people have come to see it who have perhaps never before visited an exhibition of paintings. We hope that the Van Gogh Exhibition will therefore have increased the interest of the public in painting in general and in modern painting particularly. Although the bulk of the collection is drawn from the two most important Dutch collections, we feel that the American loans have added greatly to the quality and distinction of the show. I'm especially happy to have been able to include your drawings, not only because it is striking and interesting work in itself, but also because of the extraordinary and complete technical notes which Van Gogh wrote about it. I want to thank you also for your courtesy in maintaining insurance on these drawings. I'm enclosing a formal receipt. With affectionate regards to Agnes Mungdon if she's still working with you, I am, sincerely yours,

Alfred

P.S. I scarcely dare repeat the colossal rumors which are in circulation about your reason for prolonging your stay in Europe. You will be amused to know that Mrs. Barr heard from a

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dealer confidentially about the Albertina, and Janice Lowe who was with her announced that she read all about it in the New York American. Doubtless this is not news to you, but I thought it entertaining enough to repeat to you.

A

(That was the long stay in Europe. - PJS)

Despite the serious need for such a book, it has not been easy to secure funds to guarantee its publication. My writing to you is prompted by the belief that among your friends there may be someone who would welcome the opportunity of assisting this important work. Many may have grown up in houses which Richardson built. They may be interested in New England's influence on our national development. They may be persons who, without an active interest in modern art or the Museum, are nonetheless proud of those few American artists who have been in advance of their European contemporaries.

If called to their attention, the Richardson book might well impress them as a means of affirming their interest in American achievement. The book as planned will be about 400 pages long and will contain nearly 150 illustrations. Out of the exhibition fund, the Museum has contributed \$1000 toward photography and other expenses of preparation in order to meet the printers' bill \$2000 are needed. Mrs. Rockefeller has already made possible

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December 17, 1935 - 2 -

Dear Mr. Sachs: *of a competition volume on Louis Sullivan.*

In January, as you know, the Museum is planning to bring out Mr. Hitchcock's book on H.H. Richardson, the great American architect. The publication of this volume is, we feel, an event of real importance certain to add to the Museum's prestige. It marks a signal contribution to a long-neglected genius. Furthermore, it helps to reassure those friends who feel that the Museum does not show sufficient interest in American art.

Despite the serious need for such a book, it has not been easy to secure funds to guarantee its publication. My writing to you is prompted by the belief that among your friends there may be someone who would welcome the opportunity of assisting this important work. ^{They} ~~These~~ may have grown up in houses which Richardson built. They may be interested in New England's influence on our national development. They may be persons who, without an active interest in modern art or the Museum, are nonetheless proud of those few American artists who have been in advance of their European contemporaries.

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the publication of a companion volume on Louis Sullivan. The only trustees who have so far forwarded the present project in a concrete way have been an Englishman, Lord Duveen, and Mr. Godwin, chairman of the committee on architecture and industrial art. It is, however, not from the trustees themselves that we are asking support, except insofar as they may wish to interest others. Of the permanent value of Mr. Hitchcock's book there can be little question. Sufficient evidence is afforded by the excerpts from letters received here, which we quote on the accompanying sheets, together with some information about the book about Richardson and about Mr. Hitchcock. More material on all these subjects is of course available for those of your friends who might be persuaded to share in this major undertaking. Very sincerely yours,

Alfred

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January 15, 1936

Dear Alfred:

Until I read your letter of October 28th this morning, I had not the slightest idea of the trouble that has been yours. As a matter of fact I only heard from Agnes at the time of our sailing that you had lost your father, as I did mine. Under all these circumstances, please do not apologize to me, and accept my apology for asking you to come on to Boston to talk to the museum course, and above all accept my apology for not communicating with you at the time of your father's death to extend my heartfelt sympathy. I know exactly what you have been through, so therefore my sympathy is very deep and very real.

I find also your communication about Hitchcock's book under date of December 17th, and my secretary's reply under ^{December} date of September 21st. I am glad that you are publishing the work. I should like to contribute a small amount. Will you let me know just how much is still needed, and also give me some indication of the kind of sums that have been contributed by individuals without, of course, necessarily mentioning names. In any case, I shall treat as confidential anything you may say to me. I congratulate you on the extraordinary success of your Van Gogh show. I'm very sorry indeed that I missed that, and the exhibition of French pictures at the Metropolitan. Agnes no doubt told you all about us. I hope to see you and Marga next week, as I plan to come down to the meeting. My kindest greetings to you both. Sincerely yours,

PJS

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January 20, 1936

Dear Mr. Sachs:

This is to thank you for your letter of January 17th concerning the Museum's finances. I am taking the liberty of enclosing a report which I have just received from Mr. Mabury, executive secretary, covering the questions which you raise. From this you will notice that maximum contribution for last year was \$12,300, minimum--nothing from the trustees. However, the most important fact, it seems to me, is that seven trustees are now contributing \$5000 annually which, along with the endowment fund income, creates a very good backlog for the Museum. Including as income the \$5000 gift from Mr. Marshall Field and Mr. Edsell Ford, which have not as yet come in but which we anticipate, we have yet to raise \$22,242. The last few thousand of any budget are always the hardest to raise. However, if cooperation of the type we have already had continues, I feel optimistic that by early summer we should have this figure very substantially reduced.

Any amount which you should find it possible to contribute will be greatly appreciated, I can assure you. With best wishes, sincerely,

Nelson A. Rockefeller

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Maximum single trustee contributions for 1934-35

Budget: \$10,000; library: \$250; purchase fund: \$1000

scholarships: \$1050; total: \$12,300

183 works of art

Minimum trustee contribution for 1934-35: 0

We now have seven trustees who have agreed to contribute at least \$5000 annually.

1935-36 budget: Operating: \$109,931

Special projects: \$132,443

Total: \$242,374

Income: For film library: \$122,443

For educational survey: \$10,000

For operating budget, membership dues: \$19,856

Endowment fund income: \$18,687

Members' contributions, paid and pledged to date: \$39,150

Trustees: \$34,700

Others: \$4,450

Total: \$210,136

Balance to be raised: \$32,242

Field and Ford yet to come: \$10,000, leaving \$22,242

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January 24, 1936, Sachs to Nelson Rockefeller

Dear Nelson:

Thank you very much for your communication of the 20th inst., which I find on my return. I wish I could contribute in a substantial sum, but it is not yet possible for me to do so. I shall be very glad to contribute \$250 for the year 1936, and I'm prepared to send my check whenever you want it.

I thought the meeting yesterday was excellent, and your part in it a great encouragement. Your offer was magnificent and much appreciated by all of us. With best wishes, sincerely,

PJS

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January 28, 1936

Dear Professor Sachs:

This is to thank you for your letter of January 24. It was indeed nice to have you at one of the Museum's meetings again, and I hope you will find it convenient to come down more often in the future, as your background of experience and judgment concerning the problems with which the Museum is faced are always of the greatest help.

On behalf of the finance committee, I should like to express our appreciation for your generous contribution of \$250. We would be very glad to have your check at any time, at your convenience. With personal regards and best wishes, sincerely,

Nelson A. Rockefeller.

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October 16, 1936

Dear Mr. Sachs:

There are two vacancies on the board of trustees at the Museum of Modern Art. I have been appointed chairman of the nominating committee, Mrs. Connellus Enliff and Mr. Philip Goodwin being the other members. We should be most grateful if you would write me, at 820 Fifth Avenue, N.Y., any suggestions for prospective candidates who you think would be of help to the Museum and strengthen the board. I would appreciate greatly hearing from you at your earliest opportunity. Very sincerely yours,

Mrs. W. Murray Crane

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Sachs to Mrs. Crane, October 19, 1936

Dear Mrs. Crane:

Thank you for your friendly lines of the 16th inst., advising me that there are two vacancies on the board of trustees at the Museum of Modern Art, and asking me to make suggestions for prospective candidates who, in my opinion, would be of help to the Museum and strengthen the board.

The very best person that I can think of is Mr. W.G.

Russell Allen, who has, in the past year, joined the board of trustees of the Museum of Fine Arts in Boston, and with whom I am well acquainted; and it is my deliberate opinion that he is the best judge of works of art that I know. He has a wide acquaintance with the art of the past and with the art of the present, and his taste is impeccable. Whether he would wish to be of financial assistance, I have no way of knowing, although he is himself an enthusiastic collector and has made many gifts to the Museum of Fine Arts in Boston and to this institution.

My feeling is, however, that there is plenty of financial strength on the board as it now stands, and that all of us ought to be glad to have associated with us a person of such rare judgment. Furthermore, Mr. Allen is frequently in New York, since he retired from business a few years ago, and therefore I think may be counted upon to attend rather regularly. Mr. Allen is a man of about 52 or 53 years of age.

The other person that occurs to me, and with whom I've had

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Sachs to Mrs. Crane, October 19, 1936

only a slight acquaintance, is Mrs. Bakwin. No doubt there are members of the board who know her very much better than I do. Nonetheless, I've been impressed by her keen intelligence and her capacity as a collector. She is, as you know, a physician, and investigator. With kind regards, sincerely yours,

PJS

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Personal and confidential (no date) to Sachs

Dear Mr. Sachs:

Thank you for your prompt reply to my letter. Alfred, to my mind, has made a marvelous record in his publications, in the organizing of presentations, of exhibitions, and in many ways which need not be listed. Some time ago we found it was necessary to relieve him of any responsibility for what might be called the business end of the Museum. We do have in mind a program of further expansion, and for that program we will need a very competent person in charge. As president of the Museum, I find that I have to spend more time than I can continue to devote to its affairs. The plan that I have in mind, and which is in general approved by Mrs. Rockefeller but has not been discussed except with her and Nelson, is to have at the head of the museum a man who may be called president, possibly on salary, with the chairman of the board, elected from among the trustees and available for consultation with the president. Perhaps an example of the sort of man I have in mind would be helpful. I do not know Dean Hudnutt, but he would seem to me to have the qualifications that we want, and to be a man of the character and standing who might be quite acceptable to Alfred and the other members of the staff as the actual head of the Museum.

For some time past I've felt that I did not want to continue as president of the Museum, and I had intended to resign at the close of this year. Mrs. Rockefeller, however, suggested

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Goodyear to Sachs - 2 -

that I should remain until we were in our new building, and I'm inclined to do so. If there are any other points that you would like to have cleared up, I will be glad to write you further.

Yours very truly,

Conger Goodyear

which need not be long. Some time ago we found it was necessary to relieve him of any responsibility for what might be called the business end of the Museum. We do have in mind a program of further expansion, and for that program we will need a very competent person in charge. In view of the Museum, I find that I have to spend more time than I can continue to devote to the affairs. The plan that I have in mind, and which is in general approved by Mrs. Rockefeller but has not been discussed except with her and Nelson, is to have at the head of the museum a man who may be called president, possibly on salary, with the chairman of the board, elected from among the trustees and available for consultation with the president. Perhaps an example of the sort of man I have in mind would be helpful. I do not know Dean Harkness, but he would seem to me to have the qualifications that we want, and to be a man of the character and standing who might be quite acceptable to Alfred and the other members of the staff as the actual head of the Museum.

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Goodyear to Sachs - 2 -

that I should remain until we were in our new building, and I'm inclined to do so. If there are any other points that you would like to have cleared up, I will be glad to write you further. Yours very truly,

Conger Goodyear

I have gone through the collection of drawings and found two drawings that fit in beautifully. One is the Rembrandt 17th century drawing and the other, probably done as a study for miniatures, a page with a figure and a head emerging from a cloud is directly in our alley. The fine dragon from the Selzer collection, attributed to Hans Baldung Grien, would also be a worthy addition.

In looking through Figg's book on Hilde I found, page 58, a water color colored "The Valley of Dry Bones," apparently an illustration for Eschsch. This is one of the most beautiful plates I've run across. Do you think it would be desirable to have these three drawings for our show? I have Hilde's

from Russell Allen, and have asked for another from the Boston Museum. I may add that we have other items coming from the Artillery Museum, the Louvre and the Johnson Collection. Should you be willing to lend, we would need to have the drawings toward the end of November. He would like to have your instructions as to how to proceed. Would I tell you the page does not include illustrations of the old collection. Please let us hear shortly how the matter stands. Sincerely, Alfred

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October 27, 1936

Dear Mr. Sachs:

Miss Mungdon had Miss _____ send me a series of photographs of drawings from your and the Fogg's collections, drawings which might fit i to our exhibition of fantastic and surrealist art. I have gone through them carefully and find two drawings that fit in beautifully. One md is the Romberg 15th century drawing and its reverse, probably done as a study for miniatures. A page with a forkin _____ and a head emerging from a conch is directly in our alley. The fine dragon from the Leiser collection, attributed to Giovanni di Udi-ley _____ w ould also be a worthy addition.

In looking through Figue's book on Blake I found, page 58, a water color colored "The Valley of Dry Bones," apparently an illustration for Ezekiel. This is one of the most surrealist plates I've run across. Do you think it would be possible to borrow these three drawings for our show? I have Blake's _____ from Russell Allen, and have asked for another from the Boston Museum. I may add that we have other loans coming from the Antwerp Museum, the Louvre and the Johnson Collection. Should you be willing to lend, we would need to have the drawings toward the end of November. We would like to have your instructions as to insurance, since I believe the Fogg does not maintain insurance on its own collections. Please let us know exactly how the drawings shall be credited. Sincerely, Alfred

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November 4, 1936

Dear Alfred:

I beg to acknowledge receipt of your letter of the 27th ultimo, and to advise you that we are very glad to lend you the two drawings from the Loesser Collection that you write about, namely the dragon and the Romberg 15th century drawing. Unfortunately we are not able to lend the Blake "Valley of Dry Bones," for various reasons it is not worthwhile going into by letter. I shall have Mr. Robinson instruct you as to insurance and other details. With best wishes, sincerely,

PJB

I first met Albert at the Bauhaus in 1927, during the year in which your generous scholarship made it possible for me to be abroad. I shall never forget the three hours spent with Albert going over his workshop. It was an astonishing revelation of the possibilities of a new method of education through the studied study of materials, both from the technical and aesthetic point of view. Albert's course on the fundamental basis of the Bauhaus curriculum prepared students for any of the Bauhaus special departments--architecture, textile design, furniture, theatre design, typography, painting, etc. The course dealt in the very heart of the relationship between man and his manipulation of the material world. The method consisted in confronting the student with one or more materials, glass, wood, wire, corrugated paper, etc., and requiring him to use these materials in solving a problem such as, "make an object which

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December 3, 1936

Dear Mr. Sachs:

I was talking the other day to Dean Hudnutt, who is a member of our committee on architecture and industrial art. In the course of the conversation he mentioned the fact that he had thought of proposing Joseph Albers as a teacher of design at the Fogg. As I understand it, the appointment would be in the fine arts faculty, rather than in the faculty of architecture. I am so enthusiastic about Albers' work and ideas that I volunteered to write you, even though Dean Hudnutt said that he thought you were already quite interested in Albers.

Bauhaus

I first met Albers at the Bauhaus in 1927, during the year in which your generous scholarship made it possible for me to be abroad. I shall never forget the three hours spent with Albers going over his workshop. It was an astonishing revelation of the possibilities of a new method of education through the minimum study of materials, both from the technical and aesthetic point of view. Albers' course on the fundamental basis of the Bauhaus curriculum prepared students for any of the Bauhaus special departments--architecture, textile design, furniture, theatre design, typography, painting, etc. The course stuck to the very heart of the relationship between man and his manipulations of the material world. The method consisted in confronting the student with one or more materials, glass, cork, wire, corrugated paper, etc., and requiring him to use these materials in solving a problem such as, "make an object which

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will rest upon a minimum of support, and incorporate the qualities of rough and smooth, transparency and opaqueness, together with the technical principle of cantilever."

I explain his method crudely, I'm afraid, but I want to emphasize its value, not merely as a kind of prerequisite in technical training, but also as a method of education in the most fundamental meaning of the word, that is, as training in the solution of practical problems through the application of certain abstract principles. The function of the course in destroying worn-out and conventional concepts is just as valuable, I think, as its use in developing the capacity of students in approaching positive problems. Albers himself is a person of great charm, and has as great a success as any individual at the Bauhaus in inspiring students. Forgive my enthusiasm, but I really believe Albers would be of great use to Harvard, and in any case I should like to see him placed where he would have the most influence upon American education.

Sincerely,

Alfred H. Barr, Jr.

(Albers went to Black Mountain College, and I'm quite sure that today he is at Yale. - PJS)

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January 2, 1937

Dear Mr. Sachs:

Here are the prices of the works in the Fantastic Surrealist Show which interested you. "Epitaph," by Myer Bernstein, asking price, \$100 (this is the large crayon drawing on the top floor rear, a composition of tiny gravestones.) It could probably be bought for \$60 or \$75 for the Fogg. "Puzzle of Autumn," by Salvadore Dali, asking price, \$1200 (I asked Julian Mebbe about this painting. He says that he would be happy to reduce the price to \$1000 for the Fogg Museum. The extraordinary sale of Dalis in England has raised their price considerably in the last year, so that I think \$1000 is not too high. Further bargaining might be possible.) There is no asking price for the Belle-Mere drawing. However, the insurance valuation is 200 francs, set when the franc was at .0675. Probably the drawing could be bought for around \$20. Peter Blume sent in two more drawings which arrived the afternoon after we lunched together. They are priced very high, because during the past two years, he has done five or six drawings and about three-quarters of a painting. His technique is so extraordinarily precise and his compositions so carefully worked out that they absorb an immense amount of time in proportion to the bulk of the work achieved. For the drawing which you saw, I think he would not take less than \$450. For a larger drawing here at the Museum he asks \$600. It could be sent to you on approval if you so desired. It was a great pleasure to have lunch with you and Mrs. Sachs, and to hear how well things are going at Harvard. With kindest regards, I am, sincerely, Alfred

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January 1, 1937

Dear Mr. Sachs:

As I believe you know, several museums throughout the country have asked for our Exhibition of Fantastic Art, Dada and Surrealism. The show is scheduled to go to Philadelphia, Boston, under the auspices of our Boston committee there, Milwaukee, San Francisco, and probably to Pittsburgh. We are endeavoring to make the finest possible selection of items for the traveling exhibition. We are particularly anxious to have a strong representation of historical material, and I write to ask if you would be willing to let us include the two drawings from the Looser Collection. We would of course maintain insurance on these against each and every risk throughout the period of the tour. The material will come back to us at the end of the summer. With best wishes for a happy New Year, I am, sincerely,

Alfred

I'm really very sorry.

It was a very great pleasure for Hite and for us to lunch with you both. We hope and see us soon. With best wishes for a happy New Year, I am, sincerely,

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January 4, 1937, Sachs to Barr

Dear Alfred:

I have your letter of the 1st inst., asking me to ~~10%~~ allow the two drawings from the Loeser collection to go on tour. I'm sorry that in this instance I must say no, because I don't think that Mr. Forbes is ever happy in lending any of the Loeser drawings, and indeed I have the feeling that he wasn't altogether happy about lending them in New York. I know he would object to see them travel about the country. Do you think of anything in my own collection that might be substituted? I'm awfully sorry.

I'm also in receipt of your letter of the 2nd inst. I'm embarrassed to think that I put you to so much trouble regarding the prices, for now on examining my bank account I find that it is quite out of the question for me to make any purchases of any kind at present, and the Fogg has no funds to spare at the moment. I'm really very sorry.

It was a very great pleasure for Nita and for me to lunch with you both. Do come and see us soon. With best wishes for a Happy New Year, I am, sincerely,

PJS

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February 1, 1937

Dear Mr. Sachs:

In the confusion after the meeting Saturday afternoon, I didn't have a chance to tell you how glad I was that you spoke out about the artistic qualities of Dalí's painting. I'm not sure that I would go so far as you in my admiration for his work, but it was a great relief to have someone suggest that there might be some artistic value in the works under discussion. I think the clinical and psychological approach is interesting and even necessary for a complete understanding of the subject, but I was never more persuaded of the danger of "ignoring the object by concentrating on theory and principles." I was particularly shocked at the assertion on the part of our speaker that Masson was not an artist. Quite outside of his connection with surrealism, he has been acclaimed as one of the most promising of the younger generation of French artists. He has done magnificent curtains for the Russian ballet and superb mural decorations for Pierre David Weil. To my mind he is the most sensitive draftsman of the whole group.

As a guest, I did not feel that I could say anything, so that I was doubly glad that you spoke as you did. It may well be that the theory of surrealism may delay the recognition of the artistic importance of surrealist painters, as much as the theory of neo-impressionism delayed the recognition of Seurat. People ~~unwillingly~~ argue about the sanction of Freud as they used to argue about the sanction of Chevreul. Of all the group of some 40 scholars, it seemed to me that only you and George Rowley were able to see the pictures with a fresh eye, (though

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February 1, 1937 - 2 - to Alfred Barr

Lowe, the great Oxford paleographer, was making plans immediately to rush to Philadelphia to see the exhibition.)

It was very good to see you, and a pleasure to meet Robinson and Detnetell, whose names I know so well. Sincerely, that I did say was enough. I'm always so Alfred, and full of respect for the scholarship of our Princeton friends, and I stand in awe of them, as you know, and feel that none of us has right to get what they have to offer. After the round table discussion, I was more convinced than ever that the suggestion of contact and exchange that I made at the dinner the night before is a matter of importance. As you've heard me say a thousand times, there is no royal road, but just as it is important for the rising generation of scholars, teachers and museum men to come under the Princeton influence, so also it seems to me important that the best of their own should for a period come to us.

In order to be concrete about it all, I have invited Looney to give a lecture here a little later in the season, and he has accepted, and I'm going to ask Binns to repeat his paper, either at Harvard or at the opening of the exhibition of the Boston Museum of Modern Art, and I shall strive to have another round table discussion when he comes here, in order to develop further what happens to be my own views and yours about Coll, Binns and others. Thank you again for your kind lines, for everything that comes from you is stimulating to me. Will you also say to Mrs. Barr that I'm very sorry indeed that I only had a glimpse of her. Very truly yours, S.S.

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February 4, 1937, Sachs to Alfred Barr

Dear Alfred:

Thank you for your generous letter of the 1st inst. It is just like you to write in this fashion. I wanted to say a lot more on the subject, but thought that possibly the little that I did say was enough. I'm always deeply impressed and full of respect for the scholarship of our Princeton friends, and I stand in awe of them, as you know, and feel that more of our men ought to get what they have to offer. After the round table discussion, I was more convinced than ever that the suggestion of contact and exchange that I made at the dinner the night before is a matter of importance. As you've heard me say a thousand times, there is no royal ^{road,} ~~road,~~ but just as it is important for the rising generation of scholars, teachers and museum men to come under the Princeton influence, so also it seems to me important that the best of their men should for a period come to us.

In order to be concrete about it all, I have invited Lesley to give a lecture here a little later in the season, and he has accepted, and I'm going to ask Sloane to repeat his paper, either at Harvard or at the opening of the exhibition of the Boston Museum of Modern Art, and I shall strive to have another round table discussion when he comes here, in order to develop further what happens to be my own views and yours about Dali, Masson and others. Thank you again for your kind lines, for everything that comes from you is stimulating to me. Will you also say to Mrs. Barr that I'm very sorry indeed that I only had a glimpse of her. Faithfully yours, PJS

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My point at the time was not so much a defense of Dalí's subject matter ~~was~~ as of his extraordinary, Flemish-like technique. And the views expressed about Masson were, it seemed to me, ridiculous, as I pointed out then. The Sloane that he writes about was until recently head of the department at Bryn Mawr, and is now resigned to become head of the department at Chapel Hill (University of North Carolina).

The interesting thing to me in these letters, written over twenty years ago, is the reference to the then young men who are today in positions of responsibility.

What distressed me about it was the clinical and psychoanalytical method which is certainly a very limited approach to a work of art combined with such casual but astounding remarks as that "Masson is not an artist." No one believes more than I in the value of intellectual and rational analysis of works of art on the part of the expert student, but this is certainly no more important than the aesthetic appreciation of the works on the part of the expert. This banal but inescapable truth leads me to suggest that Sloane might have shown more humility and hesitation in eliminating Masson from the world of art, and to the conclusion that it is absolutely necessary for the critic to have a certain sympathy for the work of art or the artist. (Sympathy and not necessarily love, before his evaluation can be taken seriously.) It seems to me that Sloane's discussion of surrealism, which is an art movement, began on the plane of psychology and ended on the plane of psychology, and therefore was seriously inadequate as an attempt by an art historian to a review of art historians (whose the address was titled "The psychology

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February 5, 1937 - 2 -

Dear Paul: I am much interested in your letter, and in your plan of having Lesley and Sloane speak at Harvard. I think this is an excellent idea. In my remarks about Sloane in my recent letter I did not mean to criticize his lecture as "a Princeton product," or the result of Princeton training, for it seemed to me that his method was as much outside the Princeton tradition as the Harvard tradition. What distressed me about it was its clinical and psychoanalytical method (which is certainly a very limited approach to a work of art) combined with such casual but astounding remarks as that "Masson is not an artist." No one believes more than I in the value of intellectual and rational analysis of works of art on the part of the expert student, but this is certainly no more important than the aesthetic appreciation of the works on the part of the expert. This banal but inescapable truism leads me to suggest that Sloane might have shown more humility and hesitation in eliminating Masson from the world of art, and to the conclusion that it is absolutely necessary for the critic to have a certain sympathy for the work of art or the artist. (Sympathy and not necessarily love, before his evaluation can be taken seriously.) It seems to me that Sloane's discussion of surrealism, which is an art movement, began on the plane of psychology and ended on the plane of psychology, and therefore was seriously inadequate as an address by an art historian to a group of art historians (unless the address were titled 'the psychology

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February 5, 1937 - 2 -

of surrealism'). Sloane was of course speaking under extremely difficult circumstances, and may not have really said what he meant to say. I hope that this is true.

Should you possibly have time, I would very much appreciate having some account of the discussions in Boston. Perhaps Agnes Mungdon will give me an informal report.

Philadelphia seems to have taken the show with a great deal of interest and excitement, according to the latest copy of Time. Sincerely,

Alfred

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February 9, 1937

Dear Mr. Sachs:

I enclose a copy of a letter which Mr. Mabley wrote to Miss Campbell of the American Federation of Arts. I thought that you might like to know that we had followed your recommendation with regard to permitting the Federation to list our circulating exhibitions in its handbook. With kind regards, I am, sincerely,

Alfred

Thomas B. Mabley, Executive Director

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February 6, 1937

Dear Miss Campbell:

I'm happy to inform you that the executive committee of the Museum approves the continuation of listing our circulating exhibitions in the handbook of the American Federation of Arts. May I suggest that you communicate with Miss Courter in regard to our circulating exhibitions for next year. Cordially yours,

Thomas D. Mabry, executive director

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(Note that in February, 1937, Alfred Barr first begins to address PJS as "Paul")

Personal, March 2, 1937

Dear Paul:

I haven't seen Dr. Reber for several years. I think he's cross with me, because I tried to get in touch with the bank which held his Picasso, "Three Musicians," at around \$10,000, after finding that he would not discuss any price under \$30,000. I really don't know what his present status is. I'm informed that he has not divorced his wife and that he still lives with her in Lausanne occasionally. I have heard, too, that he owns about ten or fifteen Cezannes, none of which is in the Venturi catalogue, because of the feud existing between Rosenberg and Reber. Why Reber is in this country I don't know. Needless to say, the above gossip is strictly confidential, and I would be interested in hearing any news that you may send of Reber. Sincerely,

Alfred

(His personal life, as well as his artistic life, were not too pretty -(PJS comments on Reber). "Three Musicians" went to the Museum of Modern Art. That we paid for it, I don't know. - PJS)

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March 8, 1937, confidential

Dear Paul:

Since I last wrote to you about Reber, I've seen him. We had a conversation during which he said that he represented the Louvre and the Petite Palais in asking for loans in this country for the exhibitions in conjunction with the Paris Fair. He had a list which he said had been prepared by the Louvre. He seemed very well inclined toward the Museum, though hurt that we have not paid much attention to him in recent years. He is still to me a man of mystery, and rather seems to enjoy the role. When I suggested that it was a great honor that the Louvre and the Municipal Museum had entrusted him with this important mission, he replied, "Yes, it is a great honor, but I am also doing them a great favor." I'm sure that you will keep these letters confidential. Sincerely,

Alfred

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March 9, 1937, confidential, Sachs to Barr

Dear Alfred:

A few days ago I received a letter from Miss Elizabeth Parkinson, a copy of which I enclose. On the strength of this letter, I asked one of our able graduate students, Dr. Theodore Bowie, formerly of the University of California where he has taught eight years, and this year a valued member of my museum class, to go on to New York to have an interview with Miss Parkinson. He has just returned, and I write to you because the situation does not seem to me at all clear. Besides Miss Parkinson, Lincoln Kirsten was also present at the meeting, and when Dr. Bowie brought up the question of "investigation", which was the word Miss Parkinson had used in her letter, he was told that this was not what was ~~was~~ wanted, but hoped that he would submit a plan. Obviously it is impossible for any person to submit a plan without knowing the whole situation.

During the talk, the survey made by Professor Packard was referred to. The above gives you in general terms the background. Now I should like to know the following: (1) What is this all about? (2) Is all this being done under your direction and with your knowledge? (3) Is it something that the board has actually authorized, or is only thinking about? In short, may I have a clear-cut letter from you, so that I may be in a position to talk the matter over with Bowie, who has had important teaching experience and who is in principle interested, if there is something of real significance back of it all. awaiting your kind reply, as always, PJS

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March 10, 1937, Sachs to Barr

Dear Alfred:

Thank you for your confidential lines of the 8th inst. giving me further information about R. I'm not surprised that you still find him a man of mystery, as I do. Many thanks. You may be sure that I shall keep your letters confidential. Sincerely yours,

Elizabeth PJS (born in Dec. John S. Parkinson, Jr., was Betty Wilson. She is a member of the advisory committee and has been interested in tying up the museum with art instruction in the schools. Mr. Goodyear authorized her to draw up some kind of plan. Apparently no investigation is yet made, although I should think a certain amount would be unobtainable. Mr. Goodyear says that he wants to meet with Mrs. Parkinson and Dr. Davis when Dr. Davis comes next to New York. The project has not been under my direction, though I would welcome a study of the problem. I do not think that the board has actually authorized the project, but Mr. Goodyear is working in touch with it.

I'm afraid this letter may not be clear-cut enough, but I think that the project is in its initial stages. At Mr. Goodyear's suggestion, I'm sending you herewith the most recent section of Professor Parkinson's report. As a trustee, you will already have received the earlier sections. If Dr. Davis has not seen them, I think they might interest him, and along with the recent section I'm sending extra copies of the two earlier parts. This report is confidential, but I'm sure it is all right for Dr. Davis to read it.

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March 15, 1937 (in confidence) Barr to Sachs

Dear Paul:

I have just now been able to get in touch with Mr. Goodyear to ask him about your letter of March 9th. I'm not very familiar with the project, although I understand that some report was made at a recent meeting of the advisory committee at which I was not present.

Elizabeth Parkinson is Mrs. John S. Parkinson, Jr., nee Betty Bliss. She is a member of the advisory committee and has been interested in tying up the museum with art instruction in the schools. Mr. Goodyear authorized her to draw up some kind of plan. Apparently an investigation is not wanted, although I should think a certain amount would be unavoidable. Mr. Goodyear says that he wants to meet with Mrs. Parkinson and Dr. Bowie when Dr. Bowie comes next to New York. The project has not been under my direction, though I would welcome a study of the problem. I do not think that the board has actually authorized the project, but Mr. Goodyear is keeping in touch with it.

I'm afraid this letter may not be clear-cut enough, but I think that the project is in its initial stages. At Mr. Goodyear's suggestion, I'm sending you herewith the most recent section of Professor Peckard's report. As a trustee, you will already have received the earlier sections. If Dr. Bowie has not seen these, I think they might interest him, and along with the recent section I'm sending extra copies of the two earlier parts. This report is confidential, but I'm sure it is all right for Dr. Bowie to read it.

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March 15, 1937 - 2 -

I hope this letter has been of some use to you. I'm sure that Miss Parkinson is working with the best intentions, and would appreciate having specific questions from Dr. Bowie if he's in doubt about any point. I think it is very generous of you to give your time to our problem. Sincerely,

Alfred

P.S. Candidly, it's news to me.

As I told you, after careful thought we came to the
 familiar with the problem of art education in New York schools.
 Therefore we felt that your qualifications were excellent. With
 kindest regards, I am, very sincerely yours,

Alfred E. Barr, Jr.

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March 17, 1937

Dear Mr. Bowie:

Many thanks for your interesting letter and the enclosure. I'm very glad to have these, and will try to do what I can to interest my friends in museums and colleges in your training and abilities.

As I told you, after careful thought we came to the conclusion that it would be better to take a man thoroughly familiar with the problem of art education in New York schools. Otherwise we felt that your qualifications were excellent. With kindest regards, I am, very sincerely yours,

Alfred H. Barr, Jr.

We send you a brief biography, to help in placing him, and feel he has excellent qualifications. Sincerely,

Alfred

P.S. Missed you badly in Washington.

(Note sent to Bridgman College at Berkeley, and I think he's been there a large part of his life. - 1938)

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May 18, 1937

Dear Paul:

I meant to write you before this, to tell you how much I liked Theodore Bowie and how much I regretted that his qualifications for the position of educational researcher here at the Museum did not include what we felt to be necessary, namely, an intimate knowledge of and experience in art education in New York schools. I do not know whether Mrs. Parkinson or Mr. Goodyear have written you, but I want to thank you very much for your interest in our problem. You were certainly very kind to give us so much time and attention. I've asked Mr. Bowie to send me a brief biography, to help in placing him, for I feel he has excellent qualifications. Sincerely,

Alfred

P.S. Missed you badly in Washington.

(Bowie went to Skidmore College at Saratoga, and I think he's been there a large part of his life. - PJS)

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March 24, 1937 - personal

Dear Paul:

Thank you very much for the letter about R. and the accompanying carbons. Having recently had some experience with French bureaucracy, I'm not entirely convinced that R. is assuming his role without any sanction. I shouldn't be at all surprised if he had been commissioned, perhaps verbally, to make some kind of preliminary arrangements. The fact that he presents no official letter of introduction is not surprising, in view of the informal and often confusing methods of the French.

I'm not trying to defend him, but can hardly believe that he is entirely an imposter. Sincerely,

Alfred

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Monroe Wheeler, (chairman, Research Committee on Industrial Arts)
to Sachs, October 4, 1937

Dear Professor Sachs:

I'm not an educator, and I do not presume to know precisely what marginal activities of public culture will fit satisfactorily into your own educational concept. But I have for the past year been studying the effects of modern art museums upon contemporary taste, and the Museum of Modern Art has appointed me to prepare a report upon a projected department of household arts, which would serve not merely the New York public but the country at large by means of schools and colleges. The realization of this plan, of course, depends upon the approbation and the bounty of the usual foundations, and they naturally wish to know what impression it makes upon the major modern educators. I should like to give you a rough sketch of our plan, and should infinitely appreciate your frank, however casual, opinion of it.

Ever since our exhibition of machine art in 1934, we have felt that more should be done to encourage the establishment for both maker and user of higher standards of excellence for objects of daily use--this by way of closing the breach that exists even for the majority of educated people, between whatever theories of art they may have and the realities of everyday life. Modern, industrial and commercial methods should of course make it possible for a person of very limited means to surround himself with furniture, rugs, lamps, dishes so well designed as to

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Wheeler to Sachs, Oct. 4, 1937 - 2 -

provide real aesthetic experience.

Recently various educators have expressed doubts about the present teaching of the technique and history of art, as of sufficient influence and application in the later life of the students. Indeed, most people are unable to own the works that they have been taught to judge and respect, and somewhat in consequence, soon cease to exercise the judgment in question. Evidently this is not entirely an academic problem, ~~many~~ nor the fault of the schools and colleges; nor is it mere indifference and negligence on the part of the manufacturer, for he can only respond to public demand. For almost a century, it has been hoped that mechanized production would bring about a great popular increase in the first-hand enjoyment of art among democratic people, along with the other obvious improvements in their standard of living. We feel that insofar as this has failed, it is because the notion of beauty as an aspect of what everyone needs and buys has been allowed to go unemphasized, uncriticized, and unpraised. There is no sufficient evaluation of works of industrial art, and no official recognition of exceptional achievement.

We therefore desire to inaugurate an educational project, dedicated to the discovery and exhibition on a universal scale of household objects of significant aesthetic merit. We feel that public taste may be influenced most effectively and democratically in the realm of industrial art, for even the

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Wheeler to Sachs, Oct. 4, 1937 - 3 -

simplest budget must allow for the replacement of a broken dish or glass, or a worn-out carpet, or a displeasing chair. Making use of the prestige of the Museum of Modern Art and the expert opinion of those who can be induced to cooperate with us, we propose to do three things:

First, to encourage universal recognition of the fact that art may exist in all things that mankind may make, and that aesthetic discrimination is possible in everyday life, as well as in the classroom, and as helpful in the department store as in the museum.

Second, to make clear to industrialists and artisans alike the potential cultural importance of what results from their investment and their labor, so that they may take pride in their share of the cultural life of their time.

Third, to give assistance to the purchaser in the innumerable choices he must make, to propose beauty as a basis of selection, no less appealing than the various fads and fancies now so intensively advertised, so that he too will take pride in his good taste, and thereby in the form of economic pressure, convey to the manufacturer the criteria which modern education has endeavored to maintain.

It is planned to prepare comprehensive exhibitions of inexpensive objects of household utility, selected for their aesthetic excellence and their fulfillment of their specific

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Wheeler to Sachs, Oct. 4, 1937 - 4 -

functions, according to principles agreed upon by a group of experts in history and philosophy of culture, leaders in art education, museum authorities, and lay persons who actually use the articles in question.

Since these objects will all be manufactured for commercial distribution, it will be possible to arrange numerous duplicate selections to be exhibited in secondary schools, colleges and museums throughout the country, under the sponsorship of cultural organizations that share our belief in the wisdom of teaching aesthetic appreciation in terms of everyday practice. The fact that the articles are currently manufactured and sold should not, we believe, prevent us or other disinterested organizations from showing them. All art is created to serve a need, and therefore is saleable. The museum director does not nowadays hesitate to show a picture which a dealer may have for sale. The Pulitzer and the Nobel prize cause books to become best sellers overnight. But fortunately, the unbiased experts have not hesitated to use their authority simply on account of its incidental commercial effect.

In other words, we believe that the same serious consideration should be given to household articles that was given to beautiful and useful objects in the past, and which is still currently given to painting and sculpture. In this way we hope to provide many people with a source of aesthetic gratification of which they are not now aware, as well as a sense of a continuity

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Wheeler to Sachs, Oct. 4, 1937 - 5 -

of art in the history of mankind.

At least in the beginning, present manufacture surely will not meet with our requirements in certain fields. We therefore plan to hold special exhibitions of original designs of single articles, such as chairs or lamps or radios. Students in schools and classes of industrial and applied art throughout the country will be invited to submit designs, by way of focusing their attention, as well as that of mature artists already at work upon these aesthetic opportunities.

I should be extremely grateful if you could spare a moment to give me some idea of your impressions of this plan. I have the greatest respect for your vision as an educator, and place great value upon your opinion. Thanking you in advance for the courtesy of your consideration, sincerely yours,
Monroe Wheeler
With kind greetings and congratulations, sincerely yours,

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October 5, 1937, Sachs to Wheeler

Dear Mr. Wheeler:

I'm sending you a very brief reply to your thoughtful and important letter of the 4th inst., and I beg of you not to judge my deep interest in this new project by the brevity of this reply.

The point is that college has just opened and I am hard pressed. I look forward, however, to a talk with you about the projected department of household art, and only wish to say now that I am wholeheartedly in back of this undertaking. May I also add that this was not a snap judgment on my part. I have frequently stressed the whole problem in my museum class, and I have given various public addresses on this or related subjects.

I hope to attend the meeting of the Museum of Modern Art, and perhaps it will be possible then to have a little chat. With kind greetings and congratulations, sincerely yours,

PJS

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Personal, February 13, 1938

Dear Paul:

Your phone call certainly had a miraculous effect. Perhaps the forces of the opposition were weakening, but they needed some such blow as yours to make them surrender. I of course expected your call to re-open the question, but had no idea that they would give in so completely.

Now we are left in a curious predicament, for as you know the glass facade was never seriously considered during the past eight months of controversy, so that no real technical research has been done by the architects. I hope that this will not handicap us too seriously. I can't thank you enough for your extraordinary sympathy and kindness. You've greatly clarified the problem about which we spoke. Sincerely,

Alfred

(That had to do with the erection of the new building, and discussions that there'd been about architectural aspects of it. - PJS)

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April 14, 1938

Dear Paul:

I regret very much not being able to go with your class to Philadelphia. I awoke Saturday morning to find Marga feeling very much under the weather, and since she had the difficult task of getting the baby off to Princeton, I felt I should stay by her. But invitations to join your peregrinating class are not to be taken lightly. I want to tell you how sorry I was not to be with you. Don't forget to send us a copy of Mrs. Sachs's dissertation on surrealism. We look forward to it with the greatest interest. New Yorkers are so harrassed by engagements that we were not able on short notice to have all the people that we wanted to meet you on Friday evening. Sincerely,

Alfred

World's Fair Exhibition, April to November, 1939; list of difficult issues

Philadelphia, Jefferson Medical College. Thomas Eakin

"The Great Window." Though this painting has been loaned to Chicago, the Metropolitan Museum, and the Pennsylvania Museum, Philadelphia, it has three times been refused to us on the excuse that it is difficult to remove from the building. The dean of the college has not been cooperative. London, National Gallery, Targent, "After Rembrandt's" Winter, "Between Bridges"; Winter, "After Rembrandt's" A recent English law prohibits the loan of British pictures from the National Gallery to foreign exhibitions, and it

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May 2, 1938

Dear Paul:

As our plans for the World's Fair Exhibition develop, we find that we are confronted with the problem of securing a group of very difficult loans. In the past, we have made attempts to borrow each of the pictures on the enclosed list, but have failed for the reasons indicated. We would very much appreciate any help that you may be able to give through your influence in borrowing these paintings. Curiously enough, the American paintings listed are perhaps harder to borrow than the Europeans. It is especially important that we assemble the finest possible group of American paintings, so that they may compare favorably with a group of exceptionally fine European paintings. Sincerely, Alfred Barr

World's Fair Exhibition, April to November, 1939; list of difficult loans:

Philadelphia, Jefferson Medical College, Thomas Eakins'

"The Cross Clinic." Though this painting has been lent to Chicago, the Metropolitan Museum, and the Pennsylvania Museum, Philadelphia, it has three times been refused to us on the excuse that it is difficult to remove from the building. The dean of the college has not been cooperative.

London, National Galleries, Sargent, "Asher Wertheimer";

Whistler, "Battersea Bridge"; Whistler, "Miss Alexander."

A recent English law permits the loan of British pictures from the National Galleries to foreign exhibitions, but it

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is still legally impossible to borrow paintings by non-English masters. Ironically, a Whistler was lent to Amsterdam two years ago, but as a British masterpiece. In view of England's desire for cordial relations with America, it is possible that some concessions might be made, providing sufficient influence is brought to bear.

Washington, National Gallery, Ryder, "Jonah and the Whale;"
Ryder, "The Flying Dutchman." The two paintings above were bequeathed by Mr. Gellatly, but apparently his will makes it difficult or impossible to lend the pictures. This is really tragic, for at present very few Americans visit the National Gallery, so that these two paintings, surely Ryder's masterpieces, are almost unknown to the American public, except in reproduction.

Glasgow, Scotland, Calvin Grove Art Gallery, ~~Whistler~~
Whistler, "Portrait of Carlyle." We have more chance of borrowing this, perhaps, than any other painting on this list. A letter has been written, but no reply has yet been received.

Moscow, Museum of Modern Western Art, Matisse, "Portrait de Famille," 1910; Matisse, "Le Poisson Rouge," 1911;
Van Gogh, "Le Homme de", Dersin, "Samedi,"
1911-14; Dersin, "Port en Province," 1912; Picasso,
"Thaolette a la Boule," 1905. An effort was made in 1934 to borrow a much larger group of paintings from this museum. This failed, apparently partly from lack of

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precedent. Perhaps the loan was too ambitious in scale.

Bureaucratic timidity may have had its part too. Since 1934,

French masterpieces from this museum have been lent

twice to Paris, to the Cezanne show, and then to the

exhibition of Chef d'Oeuvres de la Francaises.

April 27, 1938

you say, in the early days of the institution, and
in your office in the selection of a director. During these
a few years the view of that office has been proved to still
exist. The sub-office, if you agree, that your connection with
the institution should be entirely terminated. We have created
an office of honorary trustees for life, and have already elected
to this office Mr. Frank Crowninshield, Mr. Cornelius F. Sullivan,
Mr. Samuel Phillips, Mr. Frederick Clay Burdett, and Mr. Henry
James. If agreeable to you, it would give us great pleasure to
announce to our board your election to this office. An honorary
trustee has no duties, but is privileged to attend the meetings
of the board at any time. I hope that it is is desirable to
you and that, as there may be opportunity, you will occasionally
attend our meetings. With all good wishes, I am, sincerely
yours,

A. Edgar Buehler

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October 24, 1938

Dear Mr. Sachs:

Your letter of the 20th is at hand, and I quite understand your feeling in regards to continuing as trustee of the Museum of Modern Art. The advice and counsel which you have so generously given to us during the past nine years have been at great value. We can never thank you enough for what you've done for us, especially as you say, in the early days of the institution, and in your advice on the selection of a director. During those nine years the value of that advice has been proven in full measure.

I'm not willing, if you agree, that your connection with the institution should be entirely terminated. We have created the office of honorary trustee for life, and have already elected to this office Mr. Frank Crowninshield, Mrs. Cornelius J. Sullivan, Mr. Duncan Phillips, Mr. Frederick Clay Bartlett, and Mrs. Raney Rogers. If agreeable to you, it would give me great pleasure to recommend to our board your election to this office. An honorary trustee has no duties, but is privileged to attend the meetings of the board at any time. I hope that this is acceptable to you and that, as there may be opportunity, you will occasionally attend our meetings. With all good wishes, I am, sincerely yours,

A. Conger Goodyear

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November 23, 1938 , personal

Dear Paul:

I understand and sympathize with your reasons for resigning from our board. Naturally I would myself have preferred your staying on the board, for although you've not been able to attend many meetings, you have on several occasions been of the greatest help in critical moments, and there have also been other times when, although we did not call on you, the fact that you were on the board as a last resort was strengthening and comforting. I'm not writing these words merely through personal gratitude, but ^{because} rather/I want you to know, from a purely professional point of view, you have as a member of our board been of the greatest help to our staff.

I'm glad to know that you've accepted election as an honorary member, but I hope that even though you are no longer on the active board, we may still trouble you from time to time with our problems.

Alfred

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November 23, 1938

Dear Paul:

Marga and I have been thinking over the problem of ~~Wartzenzky~~ Swarzenski. We have also talked with Panofsky about him. He makes what I think is a very good suggestion, and one which has probably already come to your attention. Unless I'm mistaken, Swarzenski was not only the foremost museum director of Germany at the time of his resignation, but was and is perhaps one of the best all-around students of medieval art of the period 500 to 1200, especially as regards first-hand knowledge of the objects themselves.

With these qualifications, do you not think that Mrs. Bliss might be interested in having him as a kind of curator or official consultant with a stipend which, while it might not support him entirely, would serve as a backlog to be supplemented by lecture fees or perhaps courses at Universities?

I'm not very familiar with the situation, so that possibly this idea is of no value. Sincerely,

Alfred

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November 28, 1938 , Sachs to Alfred Barr at Museum of Modern Art, 14 W. 49th St., NYC. (Temporary quarters)

Dear Alfred:

Since dictating my other letter, I'm in receipt of your lines of the 23rd inst., in which you tell me that you and Marga have been thinking over a program for Swarzenski and have talked with Panofsky about it. The suggestion that you make has of course been in my mind. There are certain reasons why I am inclined to believe it will not work, since my friends have certain excellent and other plans which they had initiated prior to the time when we knew that Swarzenski was coming.

In the meantime, however, I'm negotiating on behalf of Swarzenski in another direction, and if I should succeed, I'm sure that you, Panofsky and everyone else would be very pleased. If I find that I can do anything with my friends in Washington, I shall let you know. I'm expecting Swarzenski here very shortly, and I'm arranging to have a group of people meet him when he stays at my home. As always, sincerely,

PJS

(What I had in mind, and what went through, was of course much more important, and that was to get him to the Museum of Fine Arts, where he spent the rest of his life, and where he became curator of Medieval Art, a position which is now held by his son, Hans Swarzenski. I'd known him for a long time, and I wanted something more permanent, so that (roughly in this same period) I got Rosenberg to Harvard, Constable to the Museum of Fine Arts, Swarzenski to the Museum of Fine Arts. I don't know what else. -PJS)

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November 26, 1938

Dear Alfred:

I appreciate your understanding and affectionate lines of the 23rd inst. I have no doubt that you realize that one of the reasons that I stayed on the board as long as I did was because of my belief in you and my affection for you. I'm always at your service, and you may call on me in any emergency or at any other time, even though I'm no longer on the active board. With warm greetings from house to house, sincerely,

PJS

As you probably know, I was asked to become a life member of the board, so that although I do not attend the meetings, I have the same deep interest that I've always had in you and in the Museum. With best wishes to you both, sincerely,

PJS

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January 18, 1939, Sachs to Barr at 2 Beekman Place, NYC

Dear Alfred:

I recently heard from Agnes how disappointed you and your wife are that I've resigned from the board of trustees, because you feel that I've always been one of your enthusiastic backers. Even though I've resigned, I should like to point out to you that I'm just as much in back of you now as before, and if and when any problems arise you must not hesitate to let me know; and I shall try to be as effective as possible with the board as in the past.

As you probably know, I was asked to become a life member of the board, so that although I do not attend the meetings, I have the same deep interest that I've always had in you and in the Museum. With best wishes to you both, sincerely,

PJS

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Sunday, January 22, 1939

Dear Paul:

Marga had given me no inkling that she had been calling (talking?) with Agnes about your having resigned from our board, so your letter came as a complete surprise. But it is a reassuring letter, and I am much touched by it. Actually I had no doubt of your continued interest and ever-ready support, in spite of your resignation. I think, though in the past I've called on you only once for active help, and you came through magnificently, I have ^{had?} failed after an 18 months campaign to get light in our ~~own~~ self-facade. Two days before, I would have made an open fight of it, before our whole board, with most unpleasant consequences. You came to town and "went to town." You made one phone call. You said, "Fire [?] [?] Luks"? [Fiat Lux] in a loud voice, and like magic, there was light. I shall never forget this, nor the many times I've troubled you with other problems in which your advice, and above all your kindness and understanding, have lifted me from puzzlement or desperation.

Sincerely,

Alfred

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May 3, 1939

Dear Mr. Sachs:

As you undoubtedly received the invitation for the trustees' dinner on May 8th, and noted that it is to be held in the new Museum building at 8:00 o'clock, as I wrote you before, you will be the only speaker whom I will call upon. This I propose to do when the coffee is served. After you, I have some remarks to make which I think will take me about fifteen minutes. What I have to say will be entirely devoted to the contribution that various trustees have made to the success of the Museum, and of the staff contribution as well. In other words, I propose to talk about the individuals and not about what the Museum has accomplished in the past and can do in the future. In my remarks I will lay special emphasis upon the great value to the Museum of Alfred H. Barr, Jr., Miss Bliss and Mrs. Rockefeller, but I propose also to refer specifically and by name to all of the trustees who've made a substantial contribution to our history.

I'm writing you this in the earnest hope that you will not steal all of my thunder. Following what I have to say, I will call to order the meeting of the trustees, but this does not mean that ^{the} other persons present will leave the table. On the contrary, we will all remain there. At the trustees' meeting, Mrs. Rockefeller and I will resign as officers of the Museum, and we will proceed with the election of Nelson as president,

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May 3, 1939 - 2 -

Steven Clark as chairman of the board, John Hay Whitney as first vice-president, and Mrs. John S. Shepherd as treasurer, the office Nelson now occupies. The only change that may be made to this program would provide for my speaking first and you following me. Will you please let me know if this is satisfactory to you, or if you have any suggestions to make? Sincerely,

Conger Goodyear

On the 1st of May I will be the only speaker at the dinner. I shall share with the responsibility involved, and I am sure that I shall be able to do what you and Mrs. Rockefeller expect of me. This has not made time for a dinner here, but I shall be at work.

I want that of us I've written—and I plan to speak with reasonable brevity—you will speak for about fifteen minutes. I'm very glad to hear you will do so. You will be the first to speak and will speak first in the interest of the Museum, and to the staff's contribution as well, and that you will also speak the Rockefeller and not about what the Museum has accomplished in the past and can do in the future, and that you will lay particular emphasis on the value to the Museum of Alfred Barr, Mrs. Miller and Mrs. Rockefeller. You may be sure, in answer to your question, that I shall in no way attack your program. I thank you again for your kind and helpful suggestions to me. YRS

A special bulletin of the Museum has devoted to my remarks in that connection. YRS

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May 4, 1939, Sachs to Goodyear

Dear Mr. Goodyear:

Thank you for your kind lines of the 3rd inst. I'm making my plans to be present at the trustees' dinner on May 8th, and have noted that it is to be held in the new Museum building at 8:00 o'clock. I understand that you expect Mrs. Sachs to be with me, and she will come, unless I hear from you to the contrary.

While I feel it is an honor to be the only speaker at the dinner, I feel evenx more the responsibility involved, and I can only hope that I will be able to do what you and Mrs. Rockefeller expect me to do. I've had not much time for preparation, but I shall do my best.

I note that after I've spoken--and I plan to speak with reasonable brevity--you will speak for about fifteen mintes. I'm very glad to hear you will devote your remarks to the contribution that various trustees have made to the success of the Museum, and to the staff's contribution as well, and that you will talk about the individuals and not about what the Museum has accomplished in the past and can do in the future, and that you will lay particular emphasis on the value to the Museum of Alfred Barr, Miss Bliss and Mrs. Rockefeller. You may be sure, in answer to your comments, that I shall in no way steal your thunder. I thank you again for your letter and have no suggestions to make. PJS

(A special bulletin of the Museum was devoted to my remarks on that occasion. - PJS)

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From Smith College Museum of Art, Northhampton, Mass. no date

Dear Paul:

Now that the holiday rush is over, I want to tell you how much I enjoyed seeing you at Shady Hill. I regret the isolation which the gas situation has forced on me. Shady Hill has extraordinarily pleasant memories for me, which are, like all pleasant memories, sometimes a little sad and nostalgic. I think that I shall always visualize your drawing-room with Peter Smith laboriously working over a viola part for a string quartette, Harry Francis playing away at the piano, or Elizabeth singing simply and sweetly a silly little modern song which I had written for her. Or again, during that remarkable museum class, when you were pacing up and down the room, giving us a rather brilliant thumb-nail sketch of some collector, stopping completely disconcerted by the extraordinary color of Russell Hitchcock's socks as he sat on the floor in front of you.

I suppose it's a weakness of growing old that makes one believe more and more that past times were specially unique. Will you give my love to Nita, and may I wish you a victorious New Year? Sincerely,

Jerry

(We used to have a string quartette, of students, that played regularly. The flute player was the man that's connected today with the Juilliard, Smith?--a well known man. Harry Francis, who played the piano, is now in England. Elizabeth used to sing with them. Nice ~~memorable~~ nostalgic days... - PJS)

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Sachs to Barr, May 11, 1939, to Museum of Modern Art, 11 W. 53rd st.

Dear Alfred:

Now that I'm back, I wish first of all to congratulate you on the perfectly wonderful job that you and your associates have done at the Museum of Modern Art, a wonderful job from every possible angle. I'm very crowded by an accumulation of work, due to my three days' absence, and therefore I write very briefly. Someone I do not know who spoke of the possibility of publishing what I said the other night, and I noticed that somebody was taking a stenographic record of what I said. The purpose of these lines is to beg of you not to permit what I said to be published, because it was intended for a very special audience, and I said things that I should not have wished to say in that form publicly. I hope that you understand what I mean, and I should like to have your assurance that nothing that I said, as I said it, will be published. If finally you decide that anything I did say may conceivably be of value to you, I should be delighted to get the thing into such shape that you may use it, but as you know, I've always had a temperamental aversion to any form of publicity.

Once again, my congratulations to you and Marge. ^{you} ~~you~~ would have the material filled out and PJS (They gave me a chance to put it into such shape as it could be published. - PJS)

Before November 1st. I assure you that the trustees of the two institutions would very gladly appreciate the help art history is generally in needing. Sincerely, Alfred
(They were lost. - PJS)

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August 1, 1939

Dear Paul:

I think you'll be glad to know that we have had very good luck so far with the Picasso Show, which the Art Institute of Chicago and our museum are doing together. Picasso, who is a most unpredictable and difficult person, has given remarkable cooperation, not only by lending over 30 works from his studio, many of them completely unknown, but also by spending hours in going over the list of works for the exhibition. ~~William~~ Would the Fogg Art Museum be willing to lend the three fine drawings, "Mother and Child," 1904, "Women Bathing" and "Old Man" from its collection? They would be valuable additions to the exhibition.

The exhibition of the Museum of Modern Art runs from the middle of November to the end of December, at the Art Institute of Chicago, and from February 1 to February 29th. We realized that the drawings would be away for a long period, but the exhibition will be of such importance and the drawings are of such quality that we feel that we must ask you to lend them if you possibly can. The Museum will of course be willing to pay all expenses of shipping and insurance. If you are willing to lend, ^{you} would have the enclosed blanks filled out and returned to us, as we especially need correct sizes and dates of the drawings. The Museum of Modern Art would need to have your loan shortly before November 1st. I assure you that the trustees of the two institutions would very greatly appreciate the Fogg Art Museum's generosity in lending. Sincerely, Alfred

(They were lent. - PJS)

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November 22, 1939

Dear Paul:

I felt cheated at not seeing you. As soon as I heard you were here, I rushed out to the elevator, but you had just gone down, so I rushed back to have you held at the desk, only to hear from you, when I finally did reach you, that you were just leaving the building.

You were right about "The Fisherman." It is a really marvelous drawing. It belongs to Paul Rosenberg, and is in his private collection. For most dealers I put quotation marks around "private," but I really believe you might have some difficulty in buying the drawing from him, though there is some chance that you as a great connoisseur may be specially privileged. Anyway, I wouldn't hesitate to write him. His present address is Castle Floirach, La Souys Gronde, France. Confidentially-- I wouldn't want you to quote this to him--the insurance valuation is \$400, which would be very cheap.

I want to take this chance to thank you informally for the three superb drawings that you lent to the show.

I hope you weren't too upset by the reproduction of "The Bathers." I'm going to send you the proofs of the first half-tone, which will indicate what difficulties confronted us. Of course, a colotype would have solved the problem, but that was out of the question for an ~~edition of~~ edition of 10,000 copies.

Was Nita with you? Please give her my affectionate regards.

Sincerely, Alfred

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November 23, 1939, Sachs to Barr

Dear Alfred:

Thank you for yours of the 22nd inst. Let me once again congratulate you on what I consider one of the very finest jobs that has ever been done in America. I was thrilled during all the time that I spent at the exhibition. Thank you also for giving me Paul Rosenberg's address, and for your confirmation of my opinion of the "Fishermen". It is a drawing that I've wanted a long time. I agree with you that it will be difficult to pry it loose. Nonetheless, I shall try.

No, I wasn't too upset by the reproduction of "The Bathers." I appreciated the difficulties.

Alas, Nita was not with me. It was one of my hurried trips to attend a meeting and get right back again. Faithfully yours,

PJS

(That's Paul Rosenberg, the big Paris and New York dealer.

On the human side, it was very interesting. I had long relations with him, a great deal of business with him directly and indirectly for many years. Then the Nazi period came, and he got out, somewhere in Southern France. I managed then to get him to Portugal. Then from Portugal I managed to get him to America, all of which was no mean service. As a result of that, he said to me, "Anything that I can ever do for you, I shall be glad to do," or words to that effect. So when this drawing, which I very much wanted, which

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Nov. 22, 1939 - 2 - Note on Paul Rosenberg

is an important drawing, came along, I never discussed the price with him. I asked him whether I might have it for the collection. Well, he was very sorry, but this he couldn't do. This was a drawing that was in his private collection. He never let me have it, and it's still in his collection today. I let you draw your own conclusions. - PJS)

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Telegram, to PJS, Fogg

It is now planned to publish your address in special bulletin,
so take your time. Regards, Alfred H. Barr, Jr.

(I must get hold of that, because I think it is worth
putting into this report. - PJS)