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January 20th, 1940, confidential

Dear Paul:

I would like some recommendations, (a) for someone to take general charge of the Museum's work in education, and (b) a general executive assistant for myself. I hesitate to ask you for recommendations, since I would have to raise the money. In view of this fact, I don't want you to take any very great trouble.

Thank you for your frank opinion about Gilmour. Sincerely

Alfred

(Robinson did not go to New York, but instead I got him the job as director of the Springfield Art Museum, which was a moribund institution. It is amazing to me the success Robinson has had there, not only in the museum but in the community. He's built up a first-rate museum. He's made wonderful acquisitions. While, perhaps in a straight sense, he's not a scholar, as I indicated in my remarks at that time, he's shown very real capacity of a high order. He's got one of the best provincial museums in the country. Christ-Janer, the other man I spoke about in response to Alfred Barr's request, had various experiences after he ^{left} met me. He was at Iowa for a time, and he's now director of the museum (and head of department) at the Museum of Southern California, and doing extremely well. Milton Brown, who was a Brooklyn boy, or Queens, was a very intelligent boy who came and worked here. Subsequently he wrote an excellent book on certain aspects of American art. He was connected for a time (a long time, I think) with

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New York University 81st st. school, and is today professor
somewhere in Queens, Queens College. I think that's where he
is today. He's an exceedingly able man. So all three men turned
out to be very good. I think he was the man who did the history
of American art since the Armory Show. - PJS)

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January 29, 1940

Dear Alfred:

I was so much impressed with the great power and beauty of the Guernica when I saw it in New York that I secretly hope that it might be possible one day to show it here at the Fogg.

In the last few days, several of my colleagues have come to me expressing the same sentiment, so I'm sending you these lines to ask you what is to happen to the painting after the Picasso show in Chicago closes? Would it be possible for us to borrow it, as well as the studies for it? I do not know what arrangements may have been made, but before doing anything I want to write and consult you. If you think that that would be at all possible, could you give me any idea of what expenses would have to be met? In view of the interest which is being shown in modern art here in Cambridge and Boston, I feel that it would be a ten-strike for us if we could arrange to show the Guernica. I feel this not only in my capacity at Harvard but also as a trustee of the Museum of Modern Art, as it seems to me that Boston should be given an opportunity of seeing this magnificent and important painting. With kind greetings, sincerely yours,

PJS

(We got it here. It belongs to Picasso himself. It still belongs to him. We got it on, and put it in the great hall, in Warburg Hall, the Romanesque hall at the Fogg, ^{on} ~~with~~ a wall all by itself. I have a photograph of it in that position, and I don't think it has ever looked as well as it looked there.

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Incidentally, there is quite a change from those early letters, expressing general despair about Boston and what would ever happen at Harvard in the matter of appreciation of modern art. - FJS)

Incidentally, the Harvard is a very important part of the travelling exhibition of Picasso's work, which is to go on tour following the big show in Chicago. The exhibition will be shown in St. Louis, and in other cities reduced form in two or three other museums, among which we have will be Boston, ending in California in August. Following the tour of the big show, there will be a reduced exhibition of between 150 and 200 pieces, including 50 large paintings, principally from European lenders--Galleries, Foundations, museums and private--which will probably be on tour for a considerable period, since there is great interest in it.

If it were not for these commitments, we would be delighted to arrange the loan to the Fogg. Incidentally, Mr. Platt is trying his best to get the big show to the Boston Museum. But I think he is running into some difficulty. I think he would appreciate any help you can give him. Sincerely,

Alfred

(There is also involved in showing the exhibition.)

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February 1, 1940

Dear Paul:

I can't tell you how pleased I am to hear that you would like to have the Guernica, with its accompanying drawings, for exhibition at the Fogg. Unfortunately the Guernica is a very important part of the traveling exhibition of Picasso's work, which is to go on tour following the big show in Chicago. The exhibition will be shown in toto in St. Louis, and in somewhat reduced form in two or three other museums, among which we hope will be Boston, ending in California in August. Following the tour of the big show, there will be a reduced exhibition of between 150 and 200 items, including 50 large paintings, principally from European lenders--Gallerie, Taunhauser, Rosenberg and Picasso--which will probably be on tour for a considerable period, since there is great interest in it.

If it were not for these commitments, we would be delighted to arrange the loan to the Fogg. Incidentally, Jim Plaut is trying his best to get the big show to the Boston Museum. But I think he is running into some difficulty. I think he would appreciate any help you can give him. Sincerely,

Alfred

(Kann is also involved in showing the exhibition.)

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February 5, 1940

Dear Alfred:

When I wrote to you a few days ago about the Guernica, just to find out what the situation actually might be, I had no idea that Jim Flaut was at work on the matter. Day before yesterday he came to see me, and told me of his plans, and I am doing all I can to help him. By the end of this week we ought to know just where he stands. With many thanks, sincerely yours,

PJS

(That went through. The exhibition was held at the Museum of Fine Arts. - PJS)

Recently had an interview with him and was disappointed. Another man who might interest you is Christopher Jones, who is working this year with Arthur Pope, with Professor Elich of the School of Education, and with me. He has had six or seven years of teaching experience, and has an interesting mind. If you care to see either of these young men, I'm sure they would welcome an interview in the first week of April, when we go on the Museum alone trip. If, however, you wish to see them about that time, let me know.

Now, in regard to (b), a general executive assistant for you. I have not the slightest doubt in the world that if you could get him, the one for you is Fred Harrison, now Ely's assistant in the Museum of Fine Arts. That follows is probably confidential once again. Fred Harrison was our valued general executive assistant here. I do not believe that Edward Taylor

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February 22, 1940, confidential, Sachs to Barr

Dear Alfred:

Forgive this delay in sending you an answer to your lines of the 20th ultimo, in which you asked me to make recommendations (a) for someone to take general charge of the Museum's work in education and (b) a general executive assistant for yourself.

Regarding someone to take charge of the Museum's work in education, I think you might find it of interest to have a talk with Theodore Low, a grandson I believe of Seth Low, who is deeply interested in problems of education. Francis Taylor recently had an interview with him and was much impressed.

Another man who might interest you is Christ-Janer, who is working this year with Arthur Pope, with Professor Ulich of the School of Education, and with me. He has had six or seven years of teaching experience, and has an interesting mind. If you care to see either of these young men, I'm sure they would welcome an interview in the first week of April, when we go on the museum class trip. If, however, you wish to see them sooner than that, let me know.

Now, in regard to (b), a general executive assistant for yourself, I have not the slightest doubt in the world that if you could get him, the man for you is Fred Robinson, now Edgell's assistant at the Museum of Fine Art. What follows is strictly confidential once again. Fred Robinson was our valued general executive assistant here. I do not believe that Edward Forbes

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by
was ever as much impressed ~~with~~ him in that capacity as I was.
I found him exemplary and helpful in every way, and loyal to a
fault, a man of good judgment and indefatigable industry--mind you,
not a scholar, but in the true sense an executive assistant who
got on extremely well with everyone in the organization. You may
well ask, then, why he left us. The answer is perfectly simple.
He had just married and needed more money than we could pay him.
The best we could do for him was \$2000 a year, and just at that
time, Harold Edgell became director of the Museum of Fine Arts in
Boston and wanted an executive assistant, and offered Fred
Robinson \$4000, twice the salary that he was getting here. I
urged Fred to accept in the belief that he had a great future
in Boston.

Now, the simple fact is that Edgell does not know how to
use an executive assistant, and the result is that Robinson, with
all his restless energy, is very unhappy because he feels that he
ought to be more active and he is not given a chance. I'm sure
that you would find Fred a very great comfort, and I'm satisfied
that you could secure his services for the same salary that he is
now getting. During all the time that he's been in Boston, he
has run the group of Carnegie teachers at the Harvard summer school
for the American Institute of Architects, and Mr. William Emerson,
dean of the Institute of Technology, will speak of Fred Robinson
in terms similar to my own.

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I repeat that if you want an honest, industrious, loyal and competent executive assistant, Fred Robinson is your man. I must add at once that Fred has not the slightest idea that I'm writing to you. And finally, Mrs. Robinson is an admirable young woman in every way. If you would like to interview Fred, let me know. With kind regards, sincerely,

PJS

P.S. We awarded the Fogg Museum Fellowship to Milton Brown of New York University at our meeting yesterday afternoon.

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February 14, 1940, Sachs to Barr, director Museum Modern Art

Dear Alfred:

I hate to burden you with this enclosure. On the other hand, you will see that I've made it quite easy for you to write me a little note saying no.

Congratulations on the Italian catalogue. How do you manage to do so much good work? It so happens that only yesterday Agnes and I were going over once more that earlier article on Paliolo. I remember my interest and excitement at the time, but my admiration for what you did is much greater now than it was then. With cordial greetings from house to house, faithfully yours,

PJS

Alfred

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February 17, 1940

Dear Paul:

I'm writing you a separate note to thank you for your paragraph about the Italian catalogue. It is nice of you to congratulate us, but I know that it is a very hasty and superficial job, and I can't bear to look at it or think about the awful color plates, which because of haste and an effort to sell the catalogue at 50¢, are even worse than color plates usually are.

How kind of you to remember the Paliolo article. I think Agnes has in her file some notes about Panofsky's ideas on the ikonography of a series of related designs. I do not remember the details, but now recall that Panofsky dismissed Johnnie Walker's conclusions, but he himself was stumped at finding any perfect explanation of the subject matter. I'm sure that he would be glad to make my dim recollections specific if you wrote him. Sincerely yours,

Alfred

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March 25, 1940

Dear Paul:

I greatly enjoyed talking with Donald Dunham. He is coming back again in a couple of weeks, and will make a short study of public relations. Abbott is still in Mexico, so that I'm not sure that he will be able to do much work on our administrative set-up. Perhaps this is just as well, since it is still in a provisional and rather confused state because of terrific pressure on the exhibition schedule. I hope to hear from you about just how you want to spend your hour here in the Museum with your class. Sincerely,

Alfred Barr

(Dunham went into State Department work, and has been in that work, I think, ever since, as consul in various posts in Europe. He was a man, I think, who originally came to me from the Business School. - PJS)

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September 2, 1942

Dear Mr. Sachs:

The Museum of Modern Art is preparing for circulation to other museums an exhibition to be entitled "The Animal Kingdom in Modern Art." The idea for this show grew out of an informal discussion of the work of some of our most interesting artists, who seem to stand out as painters or sculptors of animals--Darryl Austin, John Flannigan, Morris Graves, Carl Walters, Hans Warneke and others. To this group we would like to add work by other well-known artists who have treated the subject less frequently. Your Sheeler, "Feline Felicity," would be a most valuable addition to the group already assembled. I hope you will be willing to lend it to us for a period of approximately eight months. We shall of course assume all expenses of packing, transportation and insurance until the picture is returned to you.

Our first date is an opening at the Vassar College Art Gallery early in October. We would like to have the picture as soon as possible, so that the show can be packed for shipment before the end of this month. Will you be good enough to fill out and return the enclosed form with your reply? Sincerely yours,

Eloise Courter
(I think that Sheeler is one of the worst drawings I ever bought--horrible, as a work of art. I lent it to them. PJS)

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October 8, 1942

Dear Mr. Sachs:

As you doubtless know, the Museum of Modern Art is planning as its major exhibition this winter, a showing of 20th century portraits, from 1900 to date. This exhibition will be international in scope, and will comprise a sort of history of modern art in terms of portraiture. We hope very much that we may include in it your portrait entitled, "The Cigar Maker," by William Groppa. It is a rule of this show that every portrait must be identifiable as to sitter. We shall give the usual title of the portrait, followed by the full name of the subject. Mr. Groppa has been kind enough to give us the cigar-maker's name.

The Museum of Modern Art will of course bear all expenses of transportation and of insurance, both in transit and while on exhibition. If you are willing to lend this portrait, will you please have the enclosed blank filled in and returned to us as soon as possible? The book which we are publishing in connection with the exhibition must go to press soon. "Twentieth Century Portraits" will open December 8th and close January 24th. All loans should reach the Museum by November 20th. The president and trustees of the Museum will be most grateful if you can lend this portrait for the forthcoming exhibition, and we hope to hear from you favorably at your earliest convenience. I shall also be exceedingly grateful for any further suggestions you may care to make in regard to this show. With very best wishes and many thanks for your courtesy, sincerely yours, Monroe Wheeler

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November 23, 1942, Steven S. Clark, from Sachs

Note, to letter of Oct. 8, 1942:

Dear Mr. Clark:

I lent "The Cigar-Maker" for the exhibition. That was one of William Groppa's best pictures.

In view of my absence from meeting, I hesitate to make any suggestions. Nonetheless I should like to call the following to your attention.

I have been told that our director, Mr. Herz, has been asked to give the eight Flexner lectures on Modern Art at Bryn Mawr College, and that he has refused or is about to refuse because of the pressure of work at the Museum. I'm wondering whether he might take a different view if some active member of the board had a talk with him and worked out a plan which would make it possible for him to give the lectures. The delivery of these lectures by the director of the Museum of Modern Art would, it seems to me, be just one more service that would still further strengthen the good will of the institution which grows stronger by the year.

I hope these few lines will not seem to you an unwarranted intrusion. With kind regards, sincerely yours,

SS

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November 28, 1942, Steven C. Clark, from Sachs

Dear Mr. Clark:

Unfortunately I very rarely am able to attend meetings of the board of the Museum of Modern Art, even though invitations to attend are regularly sent me. In view of my absence from meeting, I hesitate to make any suggestions. Nonetheless I should like to call the following to your attention.

I have been told that our director, Mr. Barr, has been asked to give the eight Flexner lectures on Modern Art at Bryn Mawr College, and that he has refused or is about to refuse because of the pressure of work at the Museum. I'm wondering whether he might take a different view if some active member of the board had a talk with him and worked out a plan which would make it possible for him to give the lectures. The delivery of these lectures by the director of the Museum of Modern Art would, it seems to me, be just one more service that would still further strengthen the good will of the institution which grows stronger by the year.

I hope these few lines will not seem to you an unwarranted intrusion. With kind regards, sincerely yours,

RJS

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December 7, 1942, to PJS, from Clark

Dear Mr. Sachs:

After receiving your letter of November 28th, I spoke to Alfred Barr in reference to the Bryn Mawr lectures, and tried unsuccessfully to persuade him to reconsider his refusal to give these lectures. He tells me that the lecture schedule has already been filled by somebody else, and that it is too late to do anything about the matter. When he was invited to deliver these lectures, his friends urged him to accept the invitation, and I believe that we could have arranged matters at the Museum so as to get along without him during the period of his absence. But unfortunately he seems to have made up his mind that he cannot be spared. I greatly appreciate the interest you've been kind enough to take in this matter. With kind regards, and hoping to see you soon, sincerely,

Steven Clark

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Letter to Harry, March 22, 1943
January 6, 1943, confidential

Dear Paul:

Just a line to tell you that I know about your letter to Stephen Clark. Although it was not possible at such a late date to change the Bryn Mawr plans, it has helped very definitely to bring about a change in attitude which may produce results quite soon. I can't thank you enough for your timely thought. Sincerely,

Alfred

Note from Agnes Mungdon, attached to letter:

Alfred was inexpressibly grateful. Your letter has done more to clear the air and make tolerable his life and outlook than any event since you left the board. I don't think you know how deeply he relied upon your support and understanding, and how much he has missed your presence. As a result of your letter, he had a talk with Stephen Clark, a talk which he feared, but which thanks to you was one of great satisfaction.

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Sachs to Barr, March 22, 1943

Dear Alfred:

You have doubtless heard from Fred Detnetell, who I understand is writing to you about paintings for an exhibition he is arranging. I am sure he has made it clear to you how deeply we are in your debt in regard to this exhibition, which is in memory of Ted Grace. In that connection, may I ask you as a special favor to speak to Conger Goodyear for me, and to say to him that we would very much appreciate the loan of his Maillol figure, "Ise de France," No. 387 in your recent catalogue. I am aware of Mr. Goodyear's feeling about lending this precious object, because of the dent that occurred on one occasion due to faulty packing. I suppose you and I have the right to say that at your end and at our end, ^{that} the packing is done with great skill and great care. At any rate, if Mr. Goodyear is willing to lend the bronze, I can assure him our superintendent, Fred Detnetell and I will see that on its return trip it is packed with the utmost care.

I wish you would just present the facts to Mr. Goodyear, and please use no pressure, because that would be an impertinence on my part to suggest anything like that. However I should like him to know that the inclusion of his bronze seems to us a matter of very great importance, and I think we have what he'd consider expert packing at this end. With kind regards, sincerely

PJS

(That was an exhibition we held in memory of Ted Grace, who I think was the first flyer killed in the Second World War,

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and who was a classical scholar and had done very important work in publications in the Greek field, before he died. He was a great teacher. The tragedy of it was, he didn't actually die in combat, but died in a training-field trip. - PJS)

from the Louis V. Miller Collection bequeathed to our Society, Catalogue No. 25, reproduction. As you know, this drawing is a copy of a drawing in the library attributed to Demosthenes. Knowing your interest both in Greek and Roman, we believe that this drawing will appropriately take its place in the Fogg Collection, particularly as it offers interesting evidence about the continuity of the great tradition of French draftsmanship. Furthermore, it is confirmation of the value to modern artists of studying and copying the old masters as a means of learning technique. I think too that Miss Miller would have liked one of these drawings to go to the Fogg Museum. Will you not let us know if this gift is acceptable? We shall not ship it to you until we hear from you, unless you wish to have it first for examination. I am sure you that this gift is offered with the most cordial good wishes of our trustees. Sincerely,

Alfred Barr

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March 27, 1943

Dear Paul:

I am very happy to write you that our trustees have approved our offering as a gift to the Fogg Art Museum of Harvard University the Degas drawing, "Head of an Old Man," from the Lillie P. Bliss Collection bequeathed to our Museum, Catalogue No. 26, reproduction. As you know, this drawing is a copy of a drawing in the Louvre attributed to Francois Crouet. Knowing your interest both in Crouet and Degas, we believe that this drawing will appropriately take its place in the Fogg Collection, particularly as it offers interesting evidence ~~wham~~ of the continuity of the great tradition of French draftsmanship. Furthermore, it is confirmation of the value to modern artists of studying and copying the old masters as a means of learning technique. I think too that Miss Bliss would have liked one of these drawings to go to the Fogg Museum. Will you not let me know if this gift is acceptable? We shall not ship it to you until we hear from you, unless you wish to have it first for examination. I can assure you that this gift is offered with the most cordial good wishes of our trustees. Sincerely,

Alfred Barr

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March 29, 1943

Dear Alfred:

Your letter of the 27th inst. comes as a great and much-appreciated surprise. I am very much touched that the trustees have approved the gift to this institution, "A Head of an Old Man," by Degas, from the Lillie P. Bliss Collection, catalogue No. 28, reproduction. I do indeed realize that this drawing is a copy of a drawing in the Louvre attributed to Francois ~~Guim~~ Clouet. In view of my own personal interest, both in Clouet and in Degas, and given the material that we already have by both artists in this institution, you are quite right that this drawing will take an important place in the Fogg Museum Collections, since it offers an extraordinary evidence of what you rightly term "the continuity of the great tradition of French draftsmanship." I need hardly say that the gift will be much acceptable. May I extend to you, and through you to your trustees, the cordial thanks of this institution and my personal appreciation? Sincerely yours,

PJS

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April 5, 1943

Dear Paul:

Thank you for your letter of March 29th. I am very glad to know that the gift of the Degas drawing "Head of an Old Man" from the Lily P. Bliss collection will be ~~much~~ welcomed to the Fogg Museum. While I do not want to make suggestions which would burden you with an awkwardly long label, I believe that our trustees and the members of Miss Bliss's family would appreciate having her name attached to the drawing when it is listed, perhaps as follows: "Gift of the Museum of Modern Art (Lily P. Bliss Collection)." I am asking to have the drawing sent to you immediately. Will you not let me know when it arrives safely?

Alfred

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Dear Alfred:

Thank you for the lines of the 5th telling me that you asked to have the Degas drawing shipped to us.... (Some of her things were sold, and I wanted to acquire this drawing for the Fogg. Then, to my surprise and delight, the trustees decided to present it to the Fogg Museum.- PJS)

I think pioneer review of the old history, involving the loan of a hundred pictures of the past. Seeley's catalogue text and Dorothy Miller's selection of pictures have convinced us of the really great interest in the show.

Naturally, we should like to lead off with the first great American romantic picture, the Copley "Watson and the Shark," a painting that anticipates by forty years the opening gun of French romantic painting, "The Raft of the Medusa," and the still later masterpiece of Homer, "The Gulf Stream." The "Watson and the Shark" has not been shown in New York, I believe, for many years, and would, I think, make a deep impression in the context of the exhibition. We have other Copleys, but nothing to approach this picture.

Unfortunately, Constable has replied to our request saying that the trustees of the Boston Museum have placed this picture among those that were not to be lent during the

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September 8, 1943, confidential

Dear Paul:

May I ask your advice on a delicate matter? Our Museum is now preparing what I think will be one of the most important exhibitions in its history, Romantic Painting in America. Dorothy Miller and James Sobey are doing the job. Not only will it bring together for the first time a survey of contemporary romantic painting, but there will be a large and I think pioneer review of the old history, involving the loan of a hundred pictures of the past. Sobey's catalogue text and Dorothy Miller's selection of pictures have convinced me of the really great interest in the show.

Naturally, we should like to lead off with the first great American romantic picture, the Copley "Watson and the Shark," a painting that anticipates by forty years the opening gun of French romantic painting, "The Raft of the Medusa," and the still later masterpiece of Homer, "The Gulf Stream." The "Watson and the Shark" has not been shown in New York, I believe, for many years, and would, I think, make a deep impression in the context of the exhibition. We have other Copleys, but nothing to approach this picture.

Unfortunately, Constable has replied to our request saying that the trustees of the Boston Museum have placed this picture among those that were not to be lent during the

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War, although it does not seem to be among those which have been removed for safety, and since it is still in the basement of the Museum. So far as I know, Constable did not bring up the matter to Edgell or to the board for consideration. It seems to me that the possibilities of damage from air raid are now extremely remote, for both technical and psychological reasons. Other museums are bringing their pictures back to the walls, Washington, Hartford, and so on. In any case, it seems to me that the picture would be about as safe in our museum as in the Boston Museum basement.

In view of these changed conditions, and in view of the key position this picture would occupy in our show, do you think it would be proper of me to ask for a reconsideration? I know that I can count on a frank and helpful reply. Incidentally, we were greatly disappointed in the matter of the Austin Moonlight picture now on loan at the Boston Museum. It was lent to Hartford several years ago, but apparently in error, since the terms of the will forbid its loan. We would seem to be unlucky in our effort to do justice to these two important Boston artists, for in quality the Moonlight is the best Austin we have been able to find.

I hope that the summer has not been too exhausting for you. Everyone is looking forward to the revelations which the Fogg has in store for us.

Alfred

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September 9, 1943, telegram, Sachs to Barr

Dear Paul:

Answering letter 8/8-- committee of Museum meets this afternoon in Boston at 2:30. Suggest strong telegram to Edgell requesting reconsideration, but of course leave my name out, so that I may do my best for you at the meeting. Regards,

Paul

I enclose copies of the letters I've written to Edgell.

I happened to see Constable here in New York. He said that that he would definitely recommend the loan, and that some time ago he had proposed abandoning the rule so far as pictures in the regular storerooms are concerned, where pictures are really not more safe than in the galleries.

It was certainly very good of you to send us the wire, and I hope that we may count on your continued support for our request when Edgell brings it up in October. Many thanks to you. Sincerely,

Alfred

Don't trouble to acknowledge this, please.

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September 14, 1943

Dear Paul:

As soon as I received your wire, I sent the telegram to Edgell, but it seems not to have arrived until after the meeting. However, there is still plenty of time to borrow the picture, if the committee would give its approval on October 14. I enclose copies of the letters I've written to Edgell. I happened to see Constable here in New York. He said that that he would definitely recommend the loan, and that some time ago he had proposed abandoning the rule so far as pictures in the regular storerooms are concerned, where pictures are really not much safer than in the galleries.

It was certainly very good of you to send us the wire, and I hope that we may count on your continued support for our request when Edgell brings it up in October. Many thanks to you. Sincerely,

Alfred

Don't trouble to acknowledge this, please.

Some of the works, which a large number will be of the 19th century and a few of the 18th century, of which naturally Constable would be the chief feature. Constable explained that the trustees had passed a vote against lending this picture as a result of war risks. However, it seems to me that in the light of recent events, the risks of air raid were very greatly reduced, and that possibly your board might reconsider its previous regulation, particularly as the picture is now in the basement of the Museum, rather than in safe-keeping outside of Boston. We look forward with interest to your reply.

Sincerely, Alfred Barr

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Copy of letter, September 10, 1943

Dear Edgell:

Though I have had no answer as yet to my telegrams of yesterday, I wanted to write to you to explain what must have seemed a rather sudden request. I wired, of course, because I just learned that there was to be a trustees' meeting on that very afternoon, and hoped that possibly you could persuade the trustees to reconsider our request for the Copley "Watson and the Shark." As I adumbrated in the telegram, perhaps too abruptly, this painting is of primary importance to the exhibition, as indeed it is in the history of romantic painting in this country. In fact, we had hoped to make clear that it stands as a remarkable anticipation by some thirty or forty years of French Romantic painting, usually thought to have begun with Gericault's "Raft of the Medusa." The exhibition will comprise some 250 works, of which a large number will be of the 19th century and a few of the 18th century, of which naturally Copley would be the chef d'oeuvre. Constable explained that the trustees had passed a rule against lending this picture as a result of war risks. However, it seems to me that in the light of recent events, the risks of air raid were very greatly reduced, and that possibly your board might reconsider its previous regulation, particularly as the picture is now in the basement of the Museum, rather than in safe-keeping outside of Boston. We look forward with interest to your reply.

Sincerely, Alfred Barr

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October 14, 1943

Dear Paul:

I'm writing you on behalf of my friend Jean Rewald, who is applying for a Guggenheim fellowship. Perhaps you do not know him personally, but I'm sure you're familiar with his books on French 19th century masters, particularly Cezanne and Seurat. He proposes to write a book on the Impressionists about whom he has collected a great deal of interesting documentary material. I enclose an outline of the particularly interesting approach which he plans. Perhaps because you wrote on his behalf last year, he feels that you would be unwilling to do so this year but I thought I would sound you out, since your word counts so heavily and his abilities, I feel, are so exceptional. My best to you.

Alfred

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Plan of Rewald's work

Although many books on Impressionism and the Impressionists have been published, we have as yet no thoroughly documented history of the Impressionist movement as a whole. The purpose of such a study would be to establish the conditions which led to the formation of this group, the part each of the painters played in the common struggle, the influence these artists exercised on one another, the facts concerning the different historic group exhibitions, and finally the circumstances which brought about the disintegration of the group. In order to stress the unity of the movement, each chapter of the proposed study will deal not with a single painter, but with a definite period, and will comprise the activities and works of all the artists during those years. If published in book form, each chapter will be followed by a number of reproductions of paintings executed during this epoch, thus emphasizing the similarities and divergences in the aims and development of the several painters.

The first chapter, for example, will show how Pissarro, coming from the Virgin Islands, and Cezanne from Aix, Monet from Le Havre, and Vasili from Montpellier, encountered Manet, Renoir, Sisley, and Degas in Paris, how they worked together at the Ecole des Beaux Arts, or free academies, and how they were influenced by the men they had chosen as their masters, Pissarro by Corot, Monet by Gurbet, and Boudin, Renoir by

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October 21, 1943, personal and confidential, Warr to Sachs

Courbet and Boudin, Renoir by Dias, Degas by Ingres, etc.

This chapter will be illustrated with reproductions of early works by these painters, in order to show their point of departure before they developed their own styles.

(1) A special chapter will be devoted to the official salon art of the period, in order to emphasize the revolutionary elements in Impressionism. Chapters devoted to the various exhibitions of the group will be accompanied by reproductions of some of the paintings which figured at these shows. Such an arrangement, which has never ^{before been} ~~been before~~ attempted, will demonstrate graphically to art students of today the actual form in which the Impressionist presented himself to the public of the time. The material, both published and unpublished, available to the author, as well as his experience in research of this kind, will enable him to reconstruct the history of Impressionism through contemporary documents such as letters written by the artists, recollections of their friends, criticisms of their works. As in his previous books, the author intends to make the fullest use of such documents, and to quote from them liberally, so as to familiarize students with the original sources. A history of Impressionism, composed in this manner, will enable the reader to understand and interpret the art of the 20th as well as of the 19th century.

But under the present circumstances, I could accept it only if I were absolutely convinced that the work was, including all the details, worthy of its title.

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October 21, 1943, personal and confidential, Barr to Sachs

Dear Paul:

Here is a copy of the letter which you requested, and here also is a brief summary of new information, some of which answers your questions.

(1) Among the active trustees to whom Mr. C. spoke or showed the letter are Philip Goodwin and Mr. Goodyear. I assume he has also shown it to Mrs. Levy, Nelson Rockefeller, and possibly Mrs. Guggenheim. He has also sent Jim Sobey a copy, also, of course, Mrs. Rockefeller.

(2) Goodwin asked me to lunch with him, and said he had no real chance to digest the letter which Mr. Clark showed him, but that he is very much opposed to the whole scheme, and feels ^{fears?} ~~himself~~ for the future standards of the Museum, which he thinks Mr. Clark does not understand.

(3) Mr. C. has seen Sobey, and asked him to take directorship of painting and sculpture. Sobey refused to commit himself, and protested ~~and~~ at length the whole situation, finally arguing very strongly that I should be given the painting and sculpture job on the grounds of experience and knowledge. Sobey is now assistant director of the Museum, and would like to work as assistant to me in the department of painting and sculpture. This is what I would have proposed myself, had I been given a chance, but under the present circumstances, I could accept it only if I were absolutely convinced that the trustees, including Nelson Rockefeller, wanted me to do so.

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Anyway, Messrs. Clark, ~~manmmanphaym~~ listened carefully to Sobey's arguments, seemed to agree and understand, but finally refused to consider Sobey's proposal on the grounds that I would again be distracted from writing. He said that Sobey, if he would only take the job himself, could fall back on my knowledge and advice, and that advisory director was in any case a more important position. However, Mr. C. did tell Sobey he felt rather uncertain about the financial arrangements.

(4) Sobey would be very glad to resign with me for his own reasons. He thinks the Museum is developing in a wrong direction, and doesn't want to carry on alone, or with me on a shelf.

(5) Sobey thinks that unless I want to accept the situation, without change, I should act now while Mr. Clark is still uncertain about what we both will do. And I now see clearly what I should do, and, following your advice, I intend to write him a letter reviewing the situation, accepting the title and functions of advisory director as he outlines them, and asking for three things: (a) a small study near the Museum library but remote from any of the offices and the traffic; (b) a research assistant who would work on the Museum collection catalogue when not working for me; (c) a salary of \$10,000, all royalties and fees to be turned over to the Museum. This salary seems fair to me, since actually what they're asking me to do now for \$6000 is just about what they've been wanting me to do for \$12,700, and Mr. C. himself says my future job would be more important than the directorship of painting and sculpture, for which I think

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Confidential, October 13, 1943

they would offer Sobey \$10,000. He now gets \$7500. There are already three other salaries in the Museum of \$10,000 or more.

(6) I think I shall follow your advice and show this letter to Mrs. Rockefeller.

Now I must thank you for reading this letter, and again and again for your most friendly and wise counsel early in the week. I hate to think of how much of your time I took, time which you gave me so promptly and generously. Sincerely,

Alfred

we were distracted over your neglect of critical writing and over your failure to make any progress with the history of the Museum. You gave as a reason the pressure of administrative duties, particularly with respect to the organizing and directing of exhibitions in the Museum. As a result of our discussion at that time, you appointed director of exhibitions. The appointment of you as director of exhibitions relieved you of much of the work you had been doing, but nothing was done so far as your own productivity was concerned. You still continued to be involved in the minutiae of museum administration. You did little or nothing on the history of the Museum.

In April, 1941, you decided to undertake the history of the Museum. On the grounds that you were too busy with affairs of the Museum, although the delivery of these lectures would have required only the small amount of

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Confidential, October 13, 1943

Dear

For some time past, a number of our more active trustees have been greatly concerned about your position in the Museum. ~~Wham~~ Their concern has arisen from the fact that so much of your time has been spent on administrative routine, and so little on the kind of work you are particularly qualified to do. Mrs. and I have talked to you frequently about this matter, and I find that as far back as November, '40, we were disturbed over your neglect of critical writing and over your failure to make any progress with the history of . You gave as a reason the pressure of administrative duties, particularly with ~~neason~~ reference to the organizing and directing of exhibitions in the Museum. As a result of our discussions at that time, was appointed director of exhibitions. The appointment of as director of exhibitions relieved you of much of the work you had been doing, but nothing constructive happened so far as your own productivity was concerned. You still continued to be involved in the minutiae of museum administration. You did little or nothing on the history of .

In April, 1942, you declined to undertake the lectures at on the grounds that you were too busy with affairs at the Museum, although the delivery of these lectures would have redounded greatly to the credit both of

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yourself and of the Museum.

Finally, on December 15, of last year, I had a long talk with you at the At that time I told you frankly that unless you resumed your literary activities, your usefulness to the Museum would be ended. You replied that you were eager to do so, but were still too busy with administrative duties. I suggested the appointment of Mr. . . . as assistant director of the Museum, so that you would be free of interruptions and could be away from your office the greater part of the time. You were enthusiastic about this suggestion, and recalled that it would give you a new lease on life. Indeed, you said when I left you that you felt as if you were walking on air.

Mr. . . . was duly appointed assistant director at the Museum at a salary of \$7500 a year. He has been hard-working, painstaking and able, and has relieved you practically of all the routine duties of your position. But again, nothing constructive happened so far as you were concerned. Instead of devoting your energies to writing, you spent a large part of your time checking and rechecking with meticulous care the work of other people, or engaged in endless discussions of matters of moderate? vital importance. The amount of time you were able to devote to unimportant matters and to philosophical discussions in the course of a presumably busy day has been a constant source of wonderment to me

Considering all that has been done to relieve you of duties and distractions, your literary output during the past

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few years has been very disappointing, consisting for the most part of a few short introductions to catalogues and to annual reports. During the period that has intervened since Mr. Sobey's appointment, your only original literary contribution has been, I am glad to say, a work of thirty-eight pages which engaged your attention for nearly five months. So far as I can ascertain, little or nothing has yet been done on the history of the Museum, although that work was projected more than three years ago.

I'm sure that in your mind there are plenty of reasons which appear to you valid to explain this lack of productivity on your part, but whatever these reasons may be, the fact remains that after several years of urging on the part of Mrs. [Name] and myself, it has been impossible to get you to realize where your usefulness to the Museum lies. In these difficult times, the relatively unimportant work you are doing does not justify a salary of \$12,000 a year. Because of that fact we have regretfully reached the conclusion that in the best interests of the Museum, you should retire from the office of director and assume the position of advisory director at a salary of \$6000 a year. As advisory director, you would not have any administrative or executive duties, or the obligation to maintain an office in the Museum. We would however expect to have the benefit of your knowledge and advice as a trustee and as a member of various committees. We would hope also that you would produce

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various works of art history and criticism which would be published under the sponsorship of the Museum.

This change will be effective November 1st, 1943, but in order to give you time to re-adjust yourself to this new situation, we shall be glad to continue your present salary until May 1st, 1944. Under this arrangement you will be entirely free to supplement your salary from the Museum by writing and by delivering courses of lectures such as those offered at . Also, we would be glad to let you have any profits there are from the sale of the history of , or of any other of your works that may appear as a Museum publication. It would seem, therefore, that if you really use your literary talents to their full extent, you should not suffer by any loss of income by reason of this change. It may interest you to know that after your retirement, we intend to abolish the position of director of the museum. We shall appoint a director of painting and sculpture to take over part of your present duties, and we shall rely on a small and efficient executive committee to coordinate the various departments and maintain the cultural standards of the Museum.

May I say in conclusion how greatly we regret the necessity of taking this step. All of us are mindful of the great services you have rendered to the Museum, and all of us have the friendliest and kindest feelings towards you. When the first shock of this decision wears away, you may perhaps realize that in taking this step we are acting in your own real interests. If you go on

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worrying over petty details of Museum management, and continue to spend most of your time editing and revising the work of other people, you will soon lose the capacity to do any original work of your own. You have great talents and a great reputation in the world of art. For several years past you've done little to justify that reputation. You will now have the opportunity and incentive to devote your undivided attention to the kind of work that will be of real value to yourself and to the Museum. Our best wishes for your happiness and success will always be with you. Very sincerely yours,

P.S. This letter has been written with the approval of our more active and influential trustees, but without the knowledge of any of the staff.

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October 23, 1943

Dear Alfred:

Your confidential letter of the 21st inst. is at hand, and I hasten to reply to you that I'm in agreement with what you intend to write to Mr. C., as set forth on page 2, of your letter. If and when I can be of further service in this matter, or in any other, please command me. Devotedly,

PJS

serious thought, particularly if you are not happy as you now are. It seems to me that your present job is a very fine one, and it is also true, I think, on the job as chief of fine arts division of Library of Congress would offer great opportunities to any scholar. Your competence would certainly be good for the country, and might even be good for you.

PJS

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November 24, 1943

Dear Alfred:

With consulting you, I have written to ~~Mr~~ MacLeish per enclosure. I tell you about the matter so that you may gather your forces in case MacLeish approaches you. I hope he will ask you, for serious offers never hurt anyone. If he does ask you, I hope you will give such an offer serious thought, particularly if you are not happy as you now are. It seems to me that your present job is a very fine one, and it is also true, I think, ^{that} ~~as~~ the job as chief of fine arts division of Library of Congress would offer great opportunities to any scholar. Your acceptance would certainly ^{be} ~~be~~ good for the country, and might seem to you to be good for Barr.

PJS

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November 28, 1943, by hand, personal and confidential

Dear Paul:

I can't thank you enough for your note enclosing the letter to MacLeish. As usual, I am covered with confusion when you write or speak about me. If only I were what you say I am. But bless you all the same. Actually, the situation here is crazy. All my counter-proposals were refused by Mr. Clark, and adamantly. I was not even permitted a cell or desk in the Museum, so that I might work near the library.

Then, suddenly, the whole procedure went into reverse, God knows why. Now this is very confidential, but Mr. Clark has ~~sent~~ sent to me a message to ask if I would accept the position of curator of the Museum collection, which, confidentially again, is to be housed in a new and separate building after the War, salary \$10,000. Just what I had proposed three weeks ago, but to no avail, though C advanced this plan as a new and brilliant idea. Now, perhaps unwisely, I have not risen to this bait immediately. I've sent back word that I wanted to think things over, often having been profoundly disturbed that the Museum seemed to me a very insecure and unpredictable place for a worker seriously interested in art, and that in any case I would need \$12,000. The reply was encouraging, believe it or not, but I'm still thinking it over and considering three other jobs, of which Mr. MacLeish's is one. Really, Paul, I'm still pretty damn sore, and I feel that there are so many under surface forces at work which I can't put in writing but need to discuss with you when you come to town. I'm afraid the

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Museum is in real danger, and I'm no longer strong enough to fight a losing battle. Anyway, the Washington offer, should it come through, will do no harm, but it may be stopped at the source. Did MacLeish mention my name when writing you? It would be useful to know this, if you can tell me without breaking confidence. Thank you again many times, and give me any advice that occurs to you.

Alfred

(I think the administrative end of the Museum had always been a burden to him, and was an increasing burden. He wanted more freedom to write. He wanted to devote himself more single-mindedly to the art side of the thing. I forget what title he holds now, but he's the top man, as far as works of art are concerned. That's what happened. He was relieved of a lot of this administrative work that other people took to more easily and more naturally; S obey and others were made directors of the Museum. But it wasn't a demotion. It was really a promotion, and a recognition of his scholarly talents, and that he ought to do the kind of thing that he did do, like the writing of his Matisse book and his Picasso book and other things. Those books came after this. - PJS)

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November 29, 1943

Dear Paul:

Here is a copy of the better edition with the frontispiece of What is Modern Painting, the "38 page pamphlet" which occupied me for five months. Actually it did take too much of writing heed and revising, giving way to the valuable criticism made, particularly by teachers and students of secondary schhols here in New York. Whether or not it will be a good introduction for grown-ups, I don't know, but I would very much appreciate having your opinion, if you have time to read it. Sincerely,

Alfred

"Dear Dr. Sachs: Your confidential Alfred of November 29th is warmly appreciated and is the most helpful and direct advice I've had. If I may, I should like to keep you informed of our progress in this matter. With warm regards, always yours, faithfully, A. Rosenberg."

I hope to be in New York before long and shall try my best to get in touch with you then. Yours as ever,

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This report was undertaken during December by the Advisory Director, at the request of the chairman of the board; completed January 15, 1944. It was submitted to the executive committee and approved March 9. The present version has not been revised, except for certain changes of phrase on page 1. Although the first section is just a re-statement of the Museum's general purpose, so that the value of the Museum's collections might be clarified, the balance of the report is confined to a discussion of the collections only, and does not concern the Museum as a whole. This report should be considered informal and tentative. It is also incomplete, since two sections are omitted at the present, one dealing with the comparable collections in other New York museums, the other with allocation of gallery spaces. Should the report be published, it would of course need to be considerably revised, after consultation with the trustees, various museum committees, and the staff. A supplementary report on the general administration of the collections, prepared by Messrs. Abbott, Sobey and Barr, was also presented to the executive committee and approved March 9.

Confidential--the Museum's collections--brief report

- (1) The Museum's purpose --a suggested restatement
- (2) Purpose and value of the Museum's collections
- (3) The scope of the Museum's collections
- (4) What the public sees--exhibiting the departmental collections

A.H.B.Jr., Jan.15, 1944

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The Museum's purpose---a suggested restatement

Before restating the purpose of the Museum's collections, it might be well to consider the purpose of the Museum as a whole. Fourteen years ago, in applying for a charter as an educational institution, the Museum stated that its purpose was "to encourage and develop the study of the modern arts and the application of such arts to manufacture and practical life." In this sentence the word study is conspicuous. Doubtless it was used to reassure the Board of Regents as to the Museum's serious educational contentions. Without in any way compromising this often-quoted purpose, I should like to propose a new statement, based upon the deeper and more active meaning of education, that is implied by the word study. This statement would be: "The primary purpose of the Museum is to help people enjoy, understand and use the visual arts of our time." By enjoyment I mean the pleasure and recreation afforded by the direct experience of works of art. By helping to understand, I mean answering the questions raised by works of art, such as why, how, who, when, where, what for-- but not so much to add to the ~~quantity~~ question a store of information as to increase his comprehension. By helping to use, I mean showing how the arts may take a more important place in everyday life both spiritual and practical. Obviously these three activities of enjoying, understanding, using should be thought of as interdependent, each confirms, enriches and supports the other. Together they indicate the Museum's primary

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function, which is educational in the broadest, least academic sense. ~~function. The Museum's collections, insofar as they are~~

If some such general definition of the Museum's purpose ^{why we may} seems valid, why may we now ask what are the functions of the Museum's collections, what are their fields, how should they work in relation to the rest of the Museum, how could they serve this general purpose of helping people enjoy, understand and use the visual arts of our time?

First and most important there should be semi-permanent or recurring exhibitions of the finest works of art in the Museum's possession. These masterworks should be presented beautifully and intelligently, and they should be accompanied by unobtrusive but effective explanation. These exhibitions would be that part of the collection which the public sees. (Masterworks cannot all be masterpieces, and they should at least be characteristic and high in quality.)

Second, supplementary to the exhibits which the public sees would be (1) collections of less important objects accessible to students, or available to circulating exhibitions; (2) photographs, documents, books, slides, films etc., for research and educational purposes, to be used in lectures, publications, film shows, broadcasts, telecasts, concerning the collections. The value of the Museum's collections can perhaps be most clearly understood when they are compared to the loan exhibitions in quality, concentration, comprehensiveness, continuity,

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authority, educational value, and general public interest.

(1) Quality. The Museum's collections, insofar as they are exhibited in the Museum, should be superior in quality to the more hastily assembled, experimental and inclusive temporary shows.

(2) Concentration. Temporary exhibitions, especially during the War years, have tended to include almost anything interesting that comes along. The Museum collection should by contrast keep strictly to the Museum's essential program of the modern visual arts. Furthermore, to save gallery space and reduce museum fatigue, the exhibition of the Museum collections should be condensed in sharp focus by comparison with the loan exhibitions.

(3) Comprehensiveness. Though each of its sections would have to be highly concentrated and selective, the collections as a whole would be far more comprehensive than any loan exhibition.

(4) Continuity. Owned or controlled by the Museum, the Museum collections make possible exhibitions which are comparatively permanent, but to be more exact, continuous. In the generally kaleidoscopic atmosphere of the Museum, this sense of continuity and stability would be of great value.

(5) Authority. The Museum collections as exhibited should be for the public the authoritative indication of what the Museum stands for in each of its departments. They should constitute a permanent visible demonstration of the Museum's essential program, its scope, its standards of judgment, its values, its statement of principles, its declarations of faith. From

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this central base or core, the temporary loan exhibitions could then set out on adventurous and adventitious sorties without too greatly bewildering the public.

(6) Educational value. Each of the above factors contributes obviously and specifically to the educational value of the Museum collections, both for the general public and the schools and colleges. The temporary loan exhibitions, however brilliant and exciting they may be, are too transitory and often too specialized to be of consistent use to schools and colleges. The hundreds of teachers in greater New York need comparatively permanent exhibits which they can count on using in relation to their courses. On this simple circumstance a large part of the attendance at the Metropolitan and Natural History Museums depends.

(7) Public interest. Of course, semi-permanent or recurring exhibitions lack the publicity value of the big temporary shows, but if the Museum collections are fine enough in quality, interesting enough in installation, and varied enough in scope, they should hold their own in the public eye, attracting not only first visitors but also repeaters by means of cumulative rather than temporary interest. If small departmental loan exhibitions were held in galleries next those of the departmental permanent installations, the public might be further snagged.

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3. The scope of the museum collections

The scope would be the same as that usually described for the Museum as a whole, namely, the visual arts of all countries during the past fifty or sixty years, with the greater emphasis on the recent part of this period. By the metabolic process of adding new works and eliminating old works, the collections may always be kept within this period of the previous five or six decades. These various visual arts are painting, sculpture, drawings, prints, photographs, commercial art, including advertising layout, posters, packaging, etc., films, theatre and dance design, architecture, from city planning to bridge design, industrial design, masterpiece by machine, and industrial design individually produced by manual industry.

4. What the public museum sees; exhibiting the departmental collections.

The arts listed above may be grouped into various departments or divisions for exhibition and administrative purposes. The groupings in the following paragraph do not strictly follow existing departmental divisions, but are made for the purpose of briefly suggesting the values and some of the problems which each of these arts present when included in the Museum collection, particularly the problems of exhibition, permanent and changing. It is worth preliminary noting that only the art of the motion picture is at present adequately exhibited as a part of the Museum collection.

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Sculpture approaches this goal. Painting and photography, though fairly well represented in the collection, are not adequately shown. Prints, architecture, commercial art, industrial design, and theatre arts are not exhibited at all, though collections exist in all five fields. The War and lack of space are perhaps the prime factors in this state of affairs.

A tentative plan for the allocation of gallery space to the various departments has been prepared--painting, sculpture, drawings. This section of the Museum collection offers so many complications that it can be analyzed only very briefly in this short review of the collections as a whole. These points may be noted here: There are about 1000 works by some 400 artists. Perhaps 300 works are suitable for exhibition in the Museum galleries, and of these, many are "duplicates." These duplicates and the balance of the thousand items are useful for touring exhibitions or for study, until they are exchanged or sold.

The painting and sculpture collections are worth over a million dollars, and constitute by far the most valuable part of the Museum collections. They are also the most interesting to the public, with the possible exception of the film shows.

In the discussion as to whether the collections should be primarily an assemblage of fine paintings, or an historical survey, there may be, in my opinion, no serious conflict. To acquire and exhibit works of the finest possible quality is

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imperative. This should be the chief objective of the Museum and each department of its collection, because the excellence of the works of art contributes not only to the public's enjoyment but also to the educational effectiveness of the Museum.

Granted, however, that variety of the collections is desirable and that fairness requires that each kind of painting be represented at its best, there seems to be little reason why the pictures should not be arranged in a way which would satisfy the mind as well as appeal to the eye. For example, suppose that each of the series of galleries is devoted to a particular artist or school. Three walls of the gallery might be given over to superb examples, handsomely and spaciouly installed. On the fourth and least conspicuous wall, would be technical and biographical notes, seasthetic analyses, together with such secondary material (minor works, prints or reproductions) as would contribute to the understanding of the important or characteristic paintings on the other three walls. In this way, explanatory material would be at hand, but would not trouble the visitor who needs no explanation or wants simply to look at the pictures. At present, only about 75 paintings, 35 sculptures and a dozen drawings can be well shown in the third floor galleries. Three or four times as much space is needed. With twenty galleries instead of the present seven, the Museum would have space to show the most comprehensive and interesting collection of modern paintings in the world,

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and the most effective educationally. With further acquisitions and extended loans from trustees, the collection would be also the finest in quality. There should also be adequate space for the study collection.

The Museum's collection of modern sculpture is already the best in existence.

Prints. The Museum owns nearly 3000 prints, which for want of a curator and lack of space have been comparatively little used. Recently because of the War they have not even been accessible to the public. With an adequate print room and gallery space for changing exhibitions, the print collection might become of special importance to the Museum in its effort to encourage the popular consumer of arts, for prints are the least costly of all original works of art, and are therefore purchasable by almost everyone. Furthermore, because most of the greatest living artists have made prints, they form, like drawings, valuable supplementary material for the paintings and sculpture.

Photographs. The Museum's collection of over 2000 photographs is already beginning to function as it should in relation to the activities of the new photography center. The whole collection is now accessible to the public, and a series of small changing exhibitions of the collection has been

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initiated. A more permanent systematic and permanent survey of the classics would be valuable.

Commercial art. Considering the fantastically important place which advertising has assumed in American civilization, the possibilities of a department of commercial art should not be forgotten. It would include advertising layout, magazines, billboards, packaging, posters, window displays, etc. The collection in such a department might comprise files of original material, supplemented by photographs.

The Museum already owns a large collection of posters, including a long series by the foremost designers.

Films. The collections of the film library need no description here. Suffice it to say that the cycles of film shows running throughout the year constitute by far the most complete retrospective survey of films in the world. But because films can be seen only one at a time, it might be well to devote a gallery near the auditorium to a highly condensed history of the film in stills, so that those who see an afternoon show could gain some perspective and thus understand a little better what the film library and thus the Museum is about.

Theatre and dance. Like the films, theatre and dance comes to life only in performances. But while the Museum can present the films in its collection as original and complete works of art, ^{theatre and} ~~students of the~~ dance can ordinarily be presented visually only by designs for costumes and settings, by models,

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or by photographs and films of actual performances. Fortunately designs for ballet often have considerable artistic value in themselves, since they are frequently the work of first-rate easel painters who have been commissioned with full awareness that the visual factor in ballet is far more important than it is in the dramatic theatre or opera. The Museum's dance archives already has the beginnings of a collection of original ballet designs. If the dance archive could become the accepted repository of ballet design, these could be shown in a series of exhibitions which would have a timely interest, if related to the annual ballet season. It is worth noting that the ballet has now apparently equalled the opera, and is approaching the dramatic theatre in popular interest. If to the dance archive, a general theatre collection should be added, a quasi-permanent show of models, photographs, and drawings of the principal schools of modern stage design might be installed, ^A study or reference of theatre designing would also have their value.

Architecture . In the Museum collections, architecture cannot of course be shown in the form of actual building, but it can be represented vividly and effectively by means of models on turntables, renderings, and photographs and details of actual materials. With a dozen ingeniously installed models of masterpieces as a nucleus, a demonstration of the principles and development of modern architecture could be dramatically shown. This permanent central exhibit could be supplemented by recurring collection of photographs and other data.

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shows of a more specialized nature. The department of architecture has already a number of excellent models and hundreds of large exhibition photographs. City and community planning, garden design, highway and bridge design might also be represented in the permanent exhibition.

Industrial design. The principles of good design in modern furniture, refrigerators, tumblers, fountain pens or automobiles are fundamentally similar to those of modern buildings. A demonstration of these principles should be the first concern of the museum in the industrial design section of the department for end exhibitions. Fortunately, in contrast to architecture, the industrial design section could show the original objects, and perhaps even let them be handled and used, for here, more than in any part of the Museum collection, enjoyment, understanding and use should be integrated, and understanding should involve not merely the principles of good design, but also some awareness of the problems of manufacture and the devices of merchandising; to educate the consumer should be the chief aim of this exhibition. The Museum already has a small collection of well-designed objects, including several masterpieces of furniture design, and considering the immense range of industrial design, a comprehensive collection would take up too much space in proportion to its aesthetic and educational value. A limited and carefully chosen collection for exhibition purposes would suffice, providing it was reinforced by an ample reference collection of photographs and other data.

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Departmental changing exhibitions.

In its more or less permanent installations, each department would establish its standards, set forth its principles, and show its finest objects. In addition it might be well to provide occasional space for small departmental changing exhibitions. Such exhibitions would be very useful in putting on collection material of a more temporary or specialized interest than the permanent exhibit, for instance, a small one-man show of Hopper or Clay oils, water colors and prints owned by the Museum. They might serve to try out departmental traveling shows, such as camera, modern teaching utensils, or American bridges, and they would help overcome the necessarily static character of the permanent collection galleries. These small departmental shows would of course not compete in size or public attention with the elaborate shows in the large exhibition galleries.

(Most of that program was carried out. Today one of the best men is in charge of the print department, one of the men that we trained here, Lieberman; and the photographic section ^{was} in charge of Newhall for many years, who then went to Eastman and Rochester. - PJS)

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February 28, 1944

Dear Paul:

I've had a letter from a Miss Regina Shoolman, asking us to supply a large number of photographs for possible inclusion in a "comprehensive survey of master drawings in American museums, together with an exhaustive card catalogue index," etc., to be published by the Oxford Press in collaboration with the Fogg Museum. She says that you've consented to supply a general introduction.

(Note in PJS's hand: "Agnes, did I consent?")

The list of drawings which she asks for seems to me so haphazard and indiscriminating that I wanted to ask you who is going to make the choice and do the editing? I must say I was not at all impressed by her previous book, The Enjoyment of Art in America, which contained pretty striking inaccuracies and possible errors of judgment. Perhaps the undertaking is all right and will pass through competent hands, and I do not mean to be too critical at this stage, but I would like some reassurance from you before we go to the expense of taking photographs and collecting data. Of course the idea of a three volume work with exhaustive catalogue is highly desirable, if well done. Sincerely,

Alfred

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March 2, 1944, Sachs to Alfred Barr, advisory director, Museum of Modern Art. (That isn't his title today - PJS)

Dear Alfred:

I have your letter of the 28th ultimo about Miss Regina Shoolman and her project regarding master drawings in American Museums. I have met Mrs. Shoolman and I introduced Agnes to her. At the time of our interview, we agreed to let her have photographs of some of our drawings, and we expressed a tentative interest in the project subject to knowing more about it from every angle, and I also agreed tentatively to supply a general introduction if satisfied with the whole situation on further investigation.

Since then, doubts have entered Agnes's mind, quite independently of the doubts that have entered my own mind. We are both curious about the competent hands that Mrs. Schoolman speaks of. We have been led to believe that Mrs. Schoolman's husband, whom we have never met, was a thoroughly competent person, but we have information now that does not confirm that belief. In short, we are nervous about the whole enterprise, as you appear to be. I've asked Agnes to discuss the matter with you week after next when she goes to New York. With warm greetings from house to house, believe me, very sincerely yours, PJS

(We were very skeptical about it, and we didn't enter upon it. They got a book out of their own which has certain merits. The interesting thing is that today they're quite active dealers. They never stuck to scholarship, and I thought at the time they wouldn't. They got into dealing, and have done a good job. - PJS)

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March 7, 1944

Dear Alfred:

Just a brief line to say that from what I've picked up on the outside, I gather that the Museum of Modern Art is active in cooperation with certain publishers for new books. You have not forgotten, I hope, that as far as your own book is concerned, there is an understanding between the Museum of Modern Art and the Harvard University Press. Indeed we are interested in other ventures as well, if the Museum of Modern Art would like to approach us on some of these other publications. With warm greetings from house to house, faithfully yours,

PJS

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March 15, 1944

Dear Paul:

Thank you for your letter about my short study
reference to and the Harvard Press. While it is true that
I've had overtures from nine or ten publishers during the
past few months, I have explained in all cases that I was not
free to write except for the Museum, with one exception, the
letter which I have just received and have not yet answered
from the University of Chicago Press. Please be reassured.
My very best to you, sincerely,

Alfred
who knows his own calling and who thoroughly understands
university men and their needs.

Upon receipt of your letter, I submitted the same to
Dore, and in reply he said among other things the following:
"I wonder whether you have made clear that we are not only
interested in what Mr. Herz may write, but also in the publica-
tion emanating from the Museum which may embrace the writing
of several experts?" In this particular case, you could go much
farther than I in soliciting their cooperation."

I've told you so often how I feel about the publications
of the Museum of Modern Art that I need not go over that ground again
but I did think you ought to read what Dore has said, hence
the quotation above. With love to all, I am, as usual,
most warmly, affectionately yours, JWS

(Dore didn't turn out to be the wonderful director I thought
he was going to be. - JWS)

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March 22, 1944

Dear Alfred:

Thank you for your letter of the 15th inst, with reference to your History of Modern Painting in relation to the Harvard University Press. I am glad to read your words, "please be reassured." As I understand it you are in fact committed to the Harvard Press on this book. I wonder if you know that we now have the best possible director of the Press in Roger L. Skee, formerly of Little Brown. You can imagine what a relief this is to me, that at last, and for the first time in the history of the Press, we have a "professional" who knows his own calling and who thoroughly understands university men and their needs.

Upon receipt of your letter, I submitted the same to Skee, and in reply he says among other things the following: "I wonder whether you have made clear that we are not only interested in what Mr. Barr may write, but also in the publications emanating from the Museum which may embrace the writing of several experts?" "In this particular case, you could go much farther than I in soliciting their cooperation."

I've told you so often how I feel about the publications of the Museum of Modern Art that I need not go over that ground again but I did think you ought to read what Skee has said, hence the quotation above. Nita joins me in warm greetings from house to house, sincerely yours, PJS

(Skee didn't turn out to be the wonderful director I thought he was going to be. - PJS)

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March 16, 1944

Dear Paul:

I had a talk with Agnes and Betty Mongdon about the Shoolman affair, without arriving at any conclusions. I think I should say again that I wrote you only because she'd used your name, but it seemed to me that the letter and the list of drawings enclosed revealed a pretty half-baked method, as well as a serious lack of knowledge. I entirely understand your willingness to be of assistance to such an ambitious undertaking on the part of a reputable publisher, but I think you are quite right to look into the matter thoroughly.

I have spoken to Jim Sobey about our answer. I think we shall make a list of what we consider our best drawings, perhaps fifteen or twenty, and say that we can provide photographs if they will return them to us after publication. The list of drawings which they asked for was incompetently chosen.

It was wonderful to see Agnes again. I have some news for your private ears which I shall write very shortly. As ever, sincerely,

Alfred

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March 29, 1944

Dear Paul:

I recently had a letter from John Scoon, editor of the University of Chicago press, asking me to write a book. I replied that I was already tied up. In his acknowledgment of my reply, he writes as follows: "We are very sorry indeed to hear that you are all tied up, and somewhat vexed by the thought that it is with Harvard. Well, I know it will be a grand book, and we'll be looking for it, even on their list. My letter to you mentioned Reynall and Hitchcock only because I was sure you'd done one book for them and that they would have an option on your next." This may explain some of the misleading rumors you have heard. I was very sorry not to see you in Chicago. I do hope I will have a chance to talk with you when next you come to New York. We've missed you very much. Sincerely,

This, with certain real suggestions on my Alfred
P.S. Marga has just phoned me a phone message taken by Tony's nurse. The name is garbled, but possibly it is yours. Anyway, I've tried the Harvard Club and the Ritz without finding you.

A.
all this without the knowledge of the staff. When some of the staff questioned certain administrative details, Clark's attitude that all I said and should do is revise was revised, and he called the whole thing off, on the grounds that he had not made a careful enough study of the situation and that it would be unfair to me

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April 2, 1944 (confidential)

Dear Paul:

Apparently the man who phoned from the Harvard Club was not you. In a way I'm glad it wasn't, because if I had seen you I'd have given you a very over-optimistic account of the situation here. Here, then, is another bulletin for your private information. Yesterday, April Fool's Day, Clark sent me a message through Jim Sophie that all plans for my eventually taking over the museum collection had collapsed, in spite of the fact that they had been approved with apparent enthusiasm by the ^{entire} executive committee. They were initiated by Clark himself last November. At first, as I wrote you, I was slow to accept them as seriously intended, but shortly I was convinced, and for that reason, with Sophie and Abbott, worked on ^{(a) because I wasn't sympathetic with having to discontinue exhibitions,} This, with certain real concessions on my part, was approved first by Clark, then by the executive committee, Goodyear and Goodwin, both enthusiastic. Mrs. Levy, H.A. Moe, Clark, Abbott, Sophie, all present and voting. They also approved a general report I had prepared on the character and desirability of the mult-departmental collection. Clark and Abbott had handled all this without the knowledge of the staff. When some of the staff questioned certain administrative details, Clark's attitude that all I can and should do is write was revised, and he called the whole thing off, on the grounds that he had not made a careful enough study of the situation, and that it would be unfair to me

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to let me take such a position with staff opposition. When Jim ^{Soby} Sophie pressed him to tell who was opposed, he referred to certain administrative officers who Jim thinks are Wheeler, Agnes Ringe^d, and the secretary, Miss Hafflitz[?]. Abbott seems sincerely to be for the plan, but some of my friends think he's been double-crossing me. The only two curatorial heads consulted -- D'Harnoncourt--~~name~~ Sophie and ~~Monahan~~--are enthusiastically for me. And incidentally, Mrs. Rockefeller phoned a week ago to say how much she approved the whole thing, which Clark now says she's against. Finally, Clark takes the position that if anyone questions this sudden reversal on his part, he'll resign, taking his \$50,000 a year with him.

My theory is that Clark is unconsciously hostile to me, (a) because I won't compromise with having Jo Davidson exhibitions, or bad garden pavillions designed by trustee architects, therefore I am the Museum's conscience, though God knows, and so do you, I've gone as far as I could to popularize the place. (b) He fundamentally dislikes the educational purpose of the Museum. He is a collector and unconsciously despises intellectual interest in art. He wants only masterpieces, and dislikes a planned collection with an educational purpose. (c) He made a bad mistake last October, and under pressure was forced to try to repair it. Now that the repairs are about complete he can't quite stomach the loss of face, and wrecks the whole thing again, with the excuse that I'm not good for anything but writing. (Damn it all, is

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this true?*

Well, all the planning, and all those exhibitions of the paintings I brought and the standards I've fought for, was it someone else?)
 Clark
 Clark seems to me well-intentioned, but weak, spoilt, unintelligent and surrounded by courtiers. Mrs. Rockefeller years ago used to ask me whether I thought he was stupid or just shy. I'm inclined to think now he's both, and this is a very tough combination. So much goes on of a compulsive and irrational nature. But I hate to see the dream fade, and I feel my own weakness and incompetence so terribly. I do not know what to do except sit tight and let the counter-reaction develop. Have you any insight into the situation? Did you talk with any trustees?
 *forgive this long screed. I wanted to tell you. I missed you so in Chicago. Your absence worried me, too. Why were there no Fogg people there? My love to Nita.

Alfred

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April 4, 1944 - personal and confidential- Barr to Sachs

Dear Paul: The Fogg, and recently by the absurd impositions in

I do hope I'm not boring you by these bulletins. You mustn't acknowledge them anyway unless something occurs to you. Perhaps in a way they have a certain bizarre interest. At least I feel as if I were in a madhouse.

Today rumors took a new shape. It seems that Clark is adamant and if he can't have his way, he'll pick up his marbles and go home, and pick up Mrs. Rockefeller's too if he can manage it. Apparently what caused this new crisis was the fact that a rather blunt and not very intelligent trustee asked him point-blank why he was going back on his decision of last October? He had never really faced that point, which of course everyone was avoiding in order to save his face, but once he was confronted by it, he wouldn't admit his error, but had to revert to his original stand. At present it is proposed to offer me some sort of chair, possibly a life appointment with an adequate salary, without any power or responsibility. This might be very advantageous personally, and I would accept it, I suppose, if it really comes through. How he would get it through the executive committee I don't know, but anyway he asked me to prepare the plan for the collection and take charge of it; now if he suddenly changed his mind and threatens to wreck the Museum if he can't have his way, I don't see what I can do but accept, for the time being anyway. May I keep you informed--of course always in the very strictest confidence.

I've been very much disturbed in recent years by the

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Although Mr. Sachs is feeling better, the attacks on the Fogg, and recently by the absurd innuendoes in the back pages of the Art . May we talk about this sometime? What the devil is going on? What are Francis Taylor and Dan Rich up to? My best love to Nita,

Alfred

(You see, he's a highly neurotic person. - PJS)

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Dear Mr. Barr:

April 6, 1944

Although Mr. Sachs is feeling better, the doctor still does not want him disturbed by business of any kind. Therefore I shall not show your letter to Mr. Sachs right now. I shall call it to his attention as soon as possible, and I'm sure he will try to have a talk with you when next he's in New York . Sincerely yours,

secretary

Alfred

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April 13, 1944, Barr to Sachs

Dear Paul:

Miss had kindly written me that you were ill,
and yesterday W.G. Constable told me how uncomfortable you've
been. Please do not let my letters or problems add to your
troubles. I do not see what you can do, and perhaps some
modus vivendi may develop here. Should you come to New York
it would be good to see you. Remember, get well--

Alfred

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April 25, 1944, personal, Barr to Sachs

Dear Paul:

When I heard of your illness, I did not send the enclosed report. I do so now for your confidential file. This report was mimeographed for distribution to members of the board and the advisory committee, but seems to have hit a snag, and as I wrote you before, the whole plan has been scrapped. At present my relation to the Museum is highly problematical.

I do hope you're better, and when you come across these notes, don't let them disturb you. As ever,

Alfred

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May 19, 1944

Dear Paul:

A short confidential bulletin for your information. After several months of slow and tentative negotiation, a formula now seems to have been agreed upon. Although I have nothing yet in writing, the proposal from Mr. Clark, apparently approved by the executive committee, is that I should take the position and title of "director of Museum collections," with general responsibility for the acquisitions and use of collections in all departments, such responsibility to be delegated to the curators with the possible exception of the painting and sculpture department. (This last is the only bone of contention. I have not been re-appointed curator of painting, which I do not mourn, but as Jim Sobey is already fed up with the Museum and wants to go--very confidentially--I want to control the painting collection at least until I learn who is to succeed him). I am to be responsible to a committee on the Museum collections and to the trustees, not to Abbott. My salary will remain the same. The appointment will be announced shortly, I think, but I shall not begin work till I have finished the book, the short history. What's back of all this? I am still puzzled and angry, and with no sense of security. I have less and less respect for Mr. C. The whole business has been such a damn waste of time and emotion. I have not been able to do much on the book. I've been too upset and interrupted by reports, etc. Within a week or so, I hope to settle down, after so much upheaval.

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Paul, I suspect you may have had a hand in this reversal. Anyway, I'm thankful to you for your help and moral support. Bless you.

Alfred, like this Museum of Modern Art, P.S. Only last week I had an offer from MacLeish, but the Museum job had already crystallized. Thanks again for your help in that direction.

(You must remember that he's a very high-strung, temperamental, extremely able, sensitive person, and he was that from the day that I first met him as a youth. There were all sorts of ups and downs in the building up of this tremendous institution from these small beginnings that you saw into a world institution, which took all kinds of business capacity which I don't think Alfred ever understood or appreciated. So finally it seemed important to get him into that part of the work for which he was really made and born, and that is the art side of it. Today-- I can say this looking back, for these events happened fifteen years ago--today he is a perfectly serene and competent man, as serene as he could ~~man~~ ever be, a satisfied person who's got his job, and just the job for which he's fitted. He has time to write, and he's published a lot, and very important publications. The Matisse was published in '51. He was now free to do the thing he was fitted for, which he always wanted to do. He wrote his great Picasso book, his great Matisse book; he's constantly busy writing and securing wonderful works of art. That's

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the end of the work that he enjoys.

But what he did not realize is the amount of effort that goes into building up and backing up and supporting and financing a mushroom growth like this Museum of Modern Art, that started with these simple financial figures that we saw not long ago, and today is a world institution with I don't know how many people working there, nor do I know what its assets are today.

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follows May 19, 1944

I'm not sure how accurately I can recapture it, but the incidents that followed were extraordinary. He (Levine) was washing dishes down at this post, as a private. One fine day, he got a surprise, just about this time. This check came, to Jack Levine, for \$3000. He was sent for. They wanted to know if he was the same Jack Levine that they'd had all this correspondence about. He said "Yes." So he was detached, and he was sent to ^{North Africa ?} ~~Northampton~~, where he did a lot of work. It was worth doing, recording of drawings and things, and so on.

The amusing part of it was, the word got around, before he left, that he had just received this \$3000. I wish I could tell you the story, the way he told me, of the advice that he got, on how to spend that money. It was a most amazing incident. He was a very frail-looking boy at the time, inconspicuous sort of a little shrimp who was washing dishes. Suddenly he's detached to do important work in Africa, and he gets \$3000.

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July 7, 1944, Barr to Sachs

Dear Paul:

Mrs. Rockefeller asked me this morning whether I could lay my hands on the original plan for the Museum's program, which I made out in the summer of 1929. Unfortunately I've not been able to find a copy of this for many years. I believe there were originally only two or three copies. I have searched through the files without success. It now occurs to me that perhaps I sent you one of these copies. Will it be too much trouble to ask you to see if you've kept it? It was not more than two or three pages long, single-spaced, in paragraphs of eight or ten lines, outlining the general purpose and seven or eight departments, including painting and sculpture, architecture, industrial art, a library, etc. I'd much appreciate it if you could be the ^{means} ~~means~~ of recovery of this document.

My very best to you and Nita. I hope you've fully recovered. Cordially,

Alfred

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July 11, 1944, secretary to Barr

Dear Mr. Barr:

As Mr. Sachs is away on a much-needed holiday, I wish to acknowledge receipt of your letter of the 7th inst. Miss Wadsworth has gone through the 1929 files, and has not been able to find anything exactly according to your description. There is a reference to a blueprint in one of the letters that must have been returned to you, for it is not in the files. I enclose various documents which Miss Wadsworth found in the files which she thought might be what you had in mind. Would you be kind enough to return this material to Miss Wadsworth when you've finished with it? Sincerely yours,

secretary

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From Agnes Mongdon, August 14, 1944, to Sachs

Dear PJS:

I've had a letter from Marga Barr (in as strict confidence as the first one, which told me of Alfred's great worry, of which he himself would of course never say a word). She tells me that at last the contract which makes Alfred advisory director has been signed. They've been mulling it over--the trustees--since last November. Marga feels that the agitation in Alfred's favor brought them finally to a favorable decision. Perhaps it's your doing. If that is so, I tell you that you've relieved Alfred of a really constant worry. How they could let a man of his character and disposition wait in uncertainty for so long is beyond my understanding. I am of course consumed with curiosity to know how things are going with another group of trustees who have to make a decision regarding a director. Betty and Charlie join me this evening for a fortnight. I wish Mother could have come, but she would not leave Father, and so they both have this awful heat. Here it is delicious, as it is I am sure in Keene Valley. Affectionately,

Agnes

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August 17, Agnes Mongdon to Sachs

Dear PJS:

The letter to Mr. Allen is excellent. I would not have you change a word, and I'm so glad you've written it. It will amuse you that Dan Rich and the ladies were the first to come through. Dan Rich wrote a fine letter immediately, and both Evelyn Preskin and Grace Morley said all that they needed was the little push that my letter to them gave to make them put down their angry protests in black and white. All the letters I've written all over the country, only one has brought a flat refusal from a colleague.

I think I told you my belief that the article was dangerous not because it was cheap, but because in attacking Alfred, it attacked the profession. Other boards need little more than that to think they know how to run museums as well as, or better than, trained professionals.

Your news about Cambridge is oblique but encouraging. I'm glad you feel that your meetings went off so well. I am resting. It's too heavy and lazy to do anything else. In my weekend at the Hoyt's I read seven books. In two weeks and a half here, have not yet managed to finish one. Affectionately,

Agnes

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August 30, 1944, Sachs to Frederick Allen, the editor of
Harpers Magazine

Dear Fred Allen:

When you spoke to me on Commencement Day, about the article on the Museum of Modern Art in the July Harpers, I had not read it. You stated then, if I understood you correctly, that you were sorry that there had been certain references to me, and that there'd been a mistake made about the date of my retiring as an active trustee. Such small matters, it seems to me, are of no importance.

Now that I've read the "cheap", superficial and unfair article with care, an article utterly unworthy of the best traditions of a serious journal, I should think that you as an able and imaginative editor who enjoys public confidence would be very sorry indeed that you ever gave your editorial sanction to the article. It may be good, spicy reading for the uninformed (and they are legion in all fields of honest human effort), but those who know and understand are not only incensed but bitter about an article that they consider completely unfair.

I shall not enter now into a discussion of the epoch-making work that Barr has done for the Modern Museum, and for the profession in America. If you care to read my views in greater detail, you might ask the Museum to send you a copy of what I said at the Tenth Anniversary Dinner. I have not changed my opinion. If I had to do it all over again, I should be even more emphatic about Barr's personal achievement. He is a

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scholar of great knowledge, perfect integrity, unusual judgment, and superb vision, qualities that are rare in any profession. I had the privilege to suggest Barr's name to the trustees as the first director of the new museum. He more than any other one person has made the museum. Starting at scratch, he has given the museum a national and international reputation. Generous and powerful trustees can never manage without a gifted director. It's my opinion now, as fifteen years ago, that for this particular job, no one of comparable stature has appeared here or abroad.

About all this and much besides, Miss Genower seems to me quite unaware. Sincerely yours,

Paul J. Sachs

(She had written an outrageous article in Harpers. That's why I wrote this letter to Frederick Allen. - PJS)

(I've always suspected it, that he didn't print my letter. That is a true suspect. - PJS)

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September 5, 1944, Frederick Allen to Paul Sachs

Dear Paul Sachs:

Needless to say, I'm astonished and dismayed at your letter about Miss Genower. I didn't think that you would feel that way about it. Though some people, mostly directors of other museums, have written to us objecting to it in strong terms, many readers who are acquainted with the situation have praised the article wholly, have not considered it unfair, and have felt that it would be useful. It is something of a blow to know that you are not among them. I should print your characterization of Mr. Barr if it hadn't arrived after we had put into our September number the complimentary paragraph about him by one of the museum directors who wrote us much earlier. If we were to print it, I'm afraid we should seem to be repeating ourselves. Sincerely yours,

F. Allen

(I've always resented it, that he didn't print my letter.
That is a lame excuse. - PJS)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 30, 1944, to Stephen Clark, board of trustees,
Museum of Modern Art, from PJS

Dear Mr. Clark:

I ask you to be kind enough to present to the board
at the next meeting of the trustees the enclosed copy of a
letter I have written this day and sent to Mr. Ned Allen of
Harpers. Believe me to be sincerely yours,

PJS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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December 30, 1944

Dear Alfred:

I've just been notified that there is to be a meeting of the board of trustees of your museum on Thursday, January 11, at 5:00 o'clock. If I can arrange to be in New York that day, I write to ask whether from your point of view and your interest any good purpose would be served by my attendance as an honorary trustee? With best wishes from house to house, devotedly,

PJS

(All these problems were resolved. That's fifteen years ago. Things have gone very well since then. It was hard dealing with obstinate trustees on the one hand--who weren't as black as they were painted--and ^aneurotic, temperamental, ^{gifted}diffident man like Alfred Barr. It took a lot of time and a lot of patience, but it all worked out.

The Fogg has never had a board. We have a visiting committee. We've been very lucky.

I can see a very great change in the Museum of Fine Arts in Boston, because today the kind of thing that is here described--conflict with obstinate board of trustees--just doesn't happen. They follow the lead of the professional people and they don't act on their own likes and dislikes. If I went on that board, I'd never make a proposal except through the director. I think things are better than they used to be. I think it's existed quite recently in Chicago, and that's one reason why Rich has resigned. - PJS)