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January 2, 1938

Dear Mr. Sachs:

Here are the prices of the works in the Fantastic-Surrealist show which interested you.

Epitaph, by Meyer Bernstein, asking price \$100. (This is the large crayon drawing on the top floor rear, the composition of tiny gravestones.) It could probably be bought for \$60 or \$75 for the Fogg.

Puzzle of Autumn, by Salvador Dali, asking price \$1200. (I asked Julien Levy about this painting. He says that he would be happy to reduce the price to \$1000 for the Fogg Museum. The extraordinary sale of Dalis in England has raised their price considerably in the last year so that I think \$1000 is not too high. Further bargaining might be possible.)

There is no asking price for the Bellmer drawing. However, the insurance valuation is 200 francs, set when the franc was at .0675. Probably the drawing could be bought for around \$20.

Peter Blume sent in two more drawings, which arrived the afternoon after we lunched together. They are priced very high because during the past two years he has done five or six drawings and about three-quarters of a painting. His technique is so extraordinarily precise and his compositions so carefully worked out that they absorb an immense amount of time in proportion to the bulk of the work achieved. For the drawing which you saw I think he would not take less than \$450. For a larger drawing here in the Museum he asks \$600. It could be sent to you on approval if you so desired.

It was a great pleasure to have lunch with you and Mrs. Sachs and to hear how well things are going at Harvard.

With kindest regards, I am

Sincerely,

Paul J. Sachs, Esq.
Cambridge, Massachusetts

AB

[From Circ. 6th
Comp. 1938]

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Sachs

February 3, 1937.

Dear Mr. Sachs:

For your convenience in computing contributions for income tax deduction we wish to notify you that the following was your gift to the Museum of Modern Art for the calendar year 1936:

Contribution to the general budget \$ 250. ✓

Very truly yours,

Secretary

Mr. Paul J. Sachs,
Fogg Art Museum,
Boston, Mass.

lf

[From the
B.M. copy
file 179]

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Enclosure card from Paul J. Sachs: Style and Technique: their interrelation in Western European Painting. Cambridge: Harvard 1936.

(11/28/1984 book given over for cataloging; as of this date book not in MoMA Library)

RR

This catalogue has been produced
by my students in the
1936 "Museum Class"
Paul J. Sachs
With my compliments
Sp.

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HARVARD UNIVERSITY
WILLIAM HAYES FOGG ART MUSEUM
CAMBRIDGE, MASSACHUSETTS

December 6, 1939

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

Dear Alfred:

I hope that you will be as delighted as we were here when we received a telegram last evening from Dr. Caso in Mexico City saying that the Archaeological Exhibition at the World's Fair would be sent to us here before it goes to you in New York. I know that it is chiefly through your kindness that all this has been made possible, and I hope you realize how much we appreciate your very friendly cooperation. It is a great satisfaction to me to feel that our two institutions can work in such close harmony.

With kind greetings,

Sincerely yours,

Paul J. Sachs

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HARVARD UNIVERSITY
WILLIAM HAYES FOGG ART MUSEUM
CAMBRIDGE, MASSACHUSETTS

November 27, 1939

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

Dear Alfred:

Following your telephone conversation of this afternoon with Mr. Sachs, we are writing for Mr. Sachs to ask whether you would be so kind as to telegraph at our expense to Dr. Alfonso Caso, Director of the Instituto Nacional Arqueologica e Historica, Mexico City, confirming the telegram we are just sending to the fact you are entirely willing and hope that it will be possible for the Fogg Museum to borrow from the Mexican government the archaeological exhibit at the New York World's Fair from January 1 - February 15.

We are delighted that you are willing for us to have this material on exhibition here before it is to be shown again in New York. We certainly hope that it will be possible for us to have it, and deeply appreciate your friendly gesture.

With all good wishes,

Yours sincerely,

John S. Thacher
Frd

John S. Thacher, Assistant Director

Frederick R. Pleasants

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HARVARD UNIVERSITY
WILLIAM HAYES FOGG ART MUSEUM
CAMBRIDGE, MASSACHUSETTS

August 18, 1939

Alfred H. Barr, Esq.
The Museum of Modern Art
19 West 54th Street
New York City

Dear Mr. Barr:

Mr. Sachs has asked me to
send the enclosed letter to you from
Bernard Lemann, and to tell you that
he endorses Mr. Lemann's book very highly.
He and Dr. Koehler both have a high
opinion of Mr. Lemann and his book.

Sincerely yours,

Ruth Boothby
Secretary.

June 13, 1939

he catalogue of
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Mr

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*Wait, please
I am sure you
will be interested
in this
to Barr*

2104 State Street
New Orleans, La.
August 9, 1939.

Dear Mr. Sachs:

While in New York I spoke with Mrs. Frances Collins of the Museum of Modern Art staff, about my book on Daumier. She explained that the Museum would like to develop a department for publishing books of that sort, but so far has sponsored only one, for which Mr. Barr obtained special funds. On her suggestion I arranged for a MS copy to be sent to the Museum of Modern Art, and have just written to Mr. Barr, who

June 13, 1939

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For Mr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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will be returning from abroad about
this time. In my letter I mentioned
your name, and said you would be
willing to write to him of your
approval of the book.

With many thanks for your
assistance and support in this
matter, and with all good wishes
to you and Mrs. Sachs for an
agreeable summer,

Sincerely yours

Bernard Hemenway

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ie 13, 1939

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12

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HARVARD UNIVERSITY
WILLIAM HAYES FOGG ART MUSEUM
CAMBRIDGE, MASSACHUSETTS

June 13, 1939

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

Dear Alfred:

Thank you for sending me a copy of the catalogue of
your exhibition "Art in Our Time", which I am glad to have. Let me
take this occasion to congratulate you on your new building. I hope
to get down to see the exhibition again, as I did not have a chance
to see it thoroughly on the night of the opening.

Yours sincerely

Edward W. Forbes

Edward W. Forbes

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Fogg Museum

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

Cambridge, 29. IV. 39.
41 Kirklandstreet.

Dear Mr. Barr,

may I thank You for Your kind invitation to the private
opening of the New Museum Building on the evening of
May 10th.

I am very glad to be able to attend with Mrs. Giedion.

I would be very honored if You could come personally.
to my lecture May 12 th 4.30 at the New York University.

Recd
Mrs. Constable the wife of Mr. W.G. Constable, one of the
directors of the Museum of Fine Arts in Boston told me that
they would very much like to come also but did not get any
invitation till now.

(on the 10th)

Very sincerely
Yours

J. Giedion

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Cambridge Fogg Mus.

HARVARD UNIVERSITY - FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

March 28th, 1939.

Mr. Alfred H. Barr Jr., Director
Museum of Modern Art
14 West 48th Street
New York, N.Y.

March 30, 1939

Dear Mr. Hope:

I wish that we could lend our Maurice Prendergast

April Snow, Salem to your exhibition this summer, but unfortunately

it is to be included in our own Tenth Anniversary show, which also

opens in May and will not close until late in September.

Yours very sincerely,

While most of the material dates from the 19th century, we want to show one or two outstanding 20th century examples, and would like very much to include the water-color entitled "April Snow, Salem" by Maurice Prendergast from the Museum of Modern Art's collection.

AHB:LB

Will you let us know if you would be willing to lend the painting to the Museum for the exhibition, and if so, if possible, please let us know the value so that we may arrange for insurance within our small budget.

Henry R. Hope, Chairman of the Exhibition
Fogg Museum of Art
Harvard University
Cambridge, Massachusetts

We are enclosing a form to be filled out with the information necessary for our catalogue.

Thanking you for your consideration of our request

Sincerely yours,

Henry R. Hope

Henry R. Hope, Chairman
of the Exhibition.

enc.

Could you be kind enough to have a photograph sent us at our expense, if a favorable decision seems likely?

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

March 28th, 1939.

Mr. Alfred H. Barr Jr. Director
Museum of Modern Art
14 West 49th Street
New York, N.Y.

Dear Mr. Barr,

This summer Professor Paul J. Sachs' Museum Course will hold an exhibition of New England Genre Art at the Fogg Museum from May 15th to September 1st, one of a series of exhibitions of local art being arranged by New England Museums. Our purpose is to illustrate various aspects of everyday New England life in painting, sculpture, prints, drawings, and decorative arts.

While most of the material dates from the 19th century, we want to show one or two outstanding 20th century examples, and would like very much to include the water-color entitled "April Snow, Salem" by Maurice Prendergast from the Museum of Modern Art's collection.

Will you let us know if you would be willing to lend the painting to the Museum for the exhibition, and if so, if your insurance will remain effective through the summer. If this is not the case please let us know the value so that we may try to plan for such insurance within our small budget.

We are enclosing a form to be filled out with the information necessary for our catalogue.

Thanking you for your consideration of our request

Sincerely yours,

Henry R. Hope

Henry R. Hope, Chairman
of the Exhibition.

enc.

Would you be kind enough to have a photograph sent us at our expense, if a favorable decision seems likely.

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HARVARD UNIVERSITY
WILLIAM HAYES FOGG ART MUSEUM
CAMBRIDGE, MASSACHUSETTS

Cambridge

MARCH 4, 1939

Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
14 West 48th Street
New York, New York

March 6, 1939

Dear Alfred:

Dear Mr. Forbes:

Thank you very much for the list. I am glad to hear that you wish to show it. It is confidential only in the sense that I don't want it made public. This unless I hear from you to the contrary within the next day or two. If you object, could you please send a telegram to me at once.

Sincerely,

With many thanks.

Yours sincerely

Edward W. Forbes, Esq.
Fogg Museum of Art
Harvard University
Cambridge, Massachusetts

W. Forbes

Dictated but not read by
Mr. Forbes as he had to
leave the office before it
was typed.

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HARVARD UNIVERSITY
WILLIAM HAYES FOGG ART MUSEUM
CAMBRIDGE, MASSACHUSETTS

March 4, 1939

Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
14 West 49th Street
New York, New York

Dear Alfred:

Thank you very much for your letter of March 1st with its enclosure. You specifically say that this is to be confidential. As I think I told you, I wrote on behalf of a committee of three: namely, William Emerson, Paul Sachs, and myself, and I take it that you are willing to have it seen by the committee of three. I shall assume this unless I hear from you to the contrary within the next day or two. If you object, could you please send a telegram to me at my expense.

With many thanks,

Yours sincerely

Edward W. Forbes
H.C.

Edward W. Forbes

Dictated but not read by
Mr. Forbes as he had to
leave the office before it
was typed.

6 - Mr. H. C. Forbes
1 - Mr. H. C. Forbes

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

December 9, 1936

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

Dear Alfred:

Your welcome letter of the 3rd inst. has arrived. It came to hand just after I had spent several hours with Albers. Thank you ever so much for writing to me in this explicit fashion.

With kind greetings to you and Mrs. Barr, believe me,

Sincerely yours,

Paul J. Sachs

December 3, 1936

students.

Albers would be of great help to me. I like to see him out, who is a member of our Committee. In the course of the conference had thought of proposing Josef G. As I understand it, the faculty rather than in the fa-

and ideas that I volunteered and that he thought you were al-

7 during the year in which he for me to be abroad. I with Albers in going over his collection of the possibilities of a variety of materials, both from the Albers' course formed the curriculum. It prepared students for architecture, textile design, painting, et cetera.

the relationship between man and material. The method consisted in materials - glass, cork, wire, and him to use these materials in a way which shall rest upon a variety of qualities of rough and smooth, and the mechanical principle of

, but want to emphasize its importance in technical training but the fundamental meaning of the solution of practical problems through principles.

worn out and conventional concepts use in developing the capacity of students.

and had as great a success as

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Mr. Sachs

December 3, 1936

Dear Mr. Sachs:

I was talking the other day to Dean Hudnut, who is a member of our Committee on Architecture and Industrial Art. In the course of the conversation he mentioned the fact that he had thought of proposing Josef Albers as a teacher of design at the Fogg. As I understand it, the appointment would be in the Fine Arts faculty rather than in the faculty of Architecture.

I am so enthusiastic about Albers' work and ideas that I volunteered to write you, even though Dean Hudnut said that he thought you were already quite interested in Albers.

I first met Albers at the Bauhaus in 1927 during the year in which your generous scholarship made it possible for me to be abroad. I shall never forget the three hours spent with Albers in going over his workshop. It was an astonishing revelation of the possibilities of a new method of education through the study of materials, both from the technical and aesthetic point of view. Albers' course formed the fundamental basis of the Bauhaus curriculum. It prepared students for any of the Bauhaus special departments - architecture, textile design, furniture, theatre design, typography, painting, et cetera.

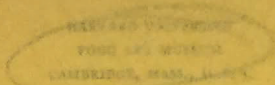
The course struck to the very heart of the relationship between man and his manipulation of the material world. The method consisted in confronting the student with one or more materials - glass, cork, wire, corrugated paper, et cetera - and requiring him to use these materials in solving a problem, such as: Make an object which shall rest upon a minimum of support and incorporate the qualities of rough and smooth, transparency and opaqueness, together with the mechanical principle of cantilever.

I explain his method crudely, I am afraid, but want to emphasize its value, not merely as a kind of prerequisite in technical training but also as a method of education in the most fundamental meaning of the word, that is, as training in the solution of practical problems through the application of certain abstract principles.

The function of the course in destroying worn out and conventional concepts is just as valuable, I think, as its use in developing the capacity of students in approaching positive problems.

Albers himself is a person of great charm and had as great a success as

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Mr. Sachs

2

December 3, 1936

October 8, 1936

any individual at the Bauhaus in inspiring students.

Forgive my enthusiasm but I really believe Albers would be of great use to Harvard and, in any case, I should like to see him placed where he would have the most influence upon American education. City

Sincerely,

Dear Alfred:

Carl and I appreciate very much, indeed, your kind lines of the 1st inst. addressed to me regarding a possible commission to do portrait drawings, or better, portrait lithographs, of two of the Princeton professors. It is good of you to say that you think of Carl as the ideal person for such a job, and I am inclined to believe the Paul J. Sachs, Esq. may be much interested in the sort of thing Harvard University graciously propose. Unfortunately at Fogg Art Museum the question is academic, because Carl Cambridge, Massachusetts is sailing for a year abroad this coming Sunday.

Mrs. Sachs and I hope to be in town early in November. If not before that. We certainly want to get in town with you and your staff.

With cordial greetings,

Sincerely yours,

Paul J. Sachs

Carl's European address:
c/o Brown, Shipley
London, England

Cambridge address:
"Shady Hill"
136 Irving Street
Cambridge, Mass.

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

October 8, 1936

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

Dear Alfred:

Carl and I appreciate very much, indeed, your kind lines of the 1st inst. addressed to me regarding a possible commission to do portrait drawings, or better, portrait lithographs, of two of the Princeton professors. It is good of you to say that you think of Carl as the ideal person for such a job, and I am inclined to believe that a year hence he may be much interested in the sort of thing that you now so graciously propose. Unfortunately at the moment the whole question is academic, because Carl and Meg and the baby are sailing for a year abroad this coming Sunday.

Mrs. Sachs and I hope to be in town early in November, if not before that. We certainly want to get in touch with you and your good wife.

With cordial greetings,

Sincerely yours,

Paul Kaelz

Carl's European address:
c/o Brown, Shipley
London, England

Cambridge address:
"Shady Hill"
136 Irving Street
Cambridge, Mass.

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Fogg Museum of Art
Cambridge, Mass.
May 14th, 1936

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

Dear Mr. Barr;

October 1, 1936

We cannot sufficiently express our very great kindness in securing a College for us. We are writing to Mr. Janis and will attend to the insurance. We will be glad to send you a copy of the catalogue when it comes out.

Dear Mr. Sachs:

I have had a letter from Baldwin Smith asking for the names of artists who might do portrait drawings or, better, portrait lithographs of two distinguished professors of the Biology Department of Princeton, Conklin and McClure.

Of course, I thought of Carl Pickart as the ideal person for such a job, but now I recall, perhaps mistakenly, that he is not yet accepting portrait commissions. Won't you let me know about this? Also what Carl might charge.

This is certainly the kind of job that Ingres would have liked to tackle at Carl's age.

When are you and Mrs. Sachs coming to town? You know how much we want to see you.

Sincerely,

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

AHB/k

P. S. Please let me have Carl's address so that I can pass it on to Baldwin.

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Counter

Fogg Museum of Art
Cambridge, Mass.
May 14th, 1936

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

Dear Mr. Barr;

We cannot sufficiently thank you for your very great kindness in securing a Collage for us. We are writing to Mr. Janis and will attend to the insurance. We will be glad to send you a copy of the catalogue when it comes out.

Very sincerely yours, and again many thanks

Fannie Lueb

for Mr. Horst Janson

I hope to have a list of the things in my store.
It sounds very interesting.

Sincerely yours,

Mr. Horst Janson
Fogg Art Museum
Cambridge, Massachusetts

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ALFRED H. BARR, DIRECTOR
MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK CITY

May 11, 1936.

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

May 12, 1936

My dear Mr. Janson:
Dear Mr. Janson:

I have been able to secure what is probably the most important Picasso collage in the country for your exhibition.

The picture is illustrated Fig. 67 in our catalog, Cubism and Abstract Art, and is being lent by Sidney Janis.

You should write Mr. Janis directly at 25 Central Park West in order to make all arrangements for insurance etc. He wishes the picture insured for \$2000. To save time you might write him that you will insure the picture against each and every risk from wall to wall for the above amount. The title of the picture is Still Life with Guitar. It measures 25 by 21 inches and was done in 1913.

I hope to have a list of the things in your show. It sounds very interesting.

Sincerely yours,

Mr. Horst W. Janson
Fogg Art Museum
Cambridge, Massachusetts

AHB/k

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

May 11, 1936.

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

My dear Mr. Barr:

I want to thank you so much
for your letter of the 7th inst. and
especially your kindness in trying to
secure for us a Picasso collage from a
friend of the Museum.

Even if you should not succeed
in getting a Picasso we would be equally
grateful for a collage of another artist,
since we desire especially to show the
use of discrepant material in connection
with paint, a sort of last step in our
illustration of the development of "oil"
technique.

Thanking you in advance, I
remain,

Very truly yours,

Hart W. Hanson

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

May 6, 1936

Alfred H. Barr, Jr., Esq., Director
Museum of Modern Art
11 West 53rd Street
New York City, N. Y.
May 7, 1936

My dear Mr. Barr:

The members of Professor Sachs' Museum Class

are preparing for their spring exhibition to be held at the

Dear Mr. Janson:

from about May 20th to July 1st. The subject is
Our museum does not own a Picasso collage. I am,
however, trying to secure the loan of one from one
of the museum's friends.

We are anxious to obtain from the Museum of Modern

Art an example of Cubism where collage are combined.

Sincerely yours,

Will you be kind enough to let us know if we may borrow a picture
of this type (not too large) for our proposed exhibition?

If you are prepared to lend such a picture, may
Mr. Horst W. Janson
Fogg Art Museum
Cambridge, Massachusetts

leave your museum until it is returned to your museum, or

whether you wish us to effect insurance and if so, whether the
object would have to be covered while in this building or only
during transit?

Please indicate also your insurance valuation in
case we are to attend to the insurance.

We await your kind reply then in regard to our
request and your instructions in the matter of transportation and
insurance.

Yours very truly,

(Hans G. Sachs)

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

May 5, 1936

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

My dear Mr. Barr:

The members of Professor Sachs' Museum Class are preparing for their spring exhibition to be held at the Fogg Museum from about May 20th to July 1st. The subject is "Technique and Style in Painting."

We are anxious to obtain from the Museum of Modern Art an example of Cubism where painting and collage are combined. Will you be kind enough to let me know if we may borrow a picture of this type (not too large) for our proposed exhibition?

If you are prepared to lend such a picture, may I ask whether your insurance policy covers this work from the time it leaves your museum until it is returned to your museum, or whether you wish us to effect insurance and if so, whether the object would have to be covered while in this building or only during transit?

Please indicate also your insurance valuation in case we are to attend to the insurance.

We await your kind reply then in regard to our request and your instructions in the matter of transportation and insurance.

Yours very truly,

Horst W. Janson
(Horst W. Janson)

Copy to Mr. Janson 5-7-36