



Smithsonian  
*Archives of American Art*

A Finding Aid to the Walter Pach Papers,  
1857-1980, in the Archives of American Art

Nancy Malloy, Catherine Stover and Stephanie Ashley

Funding for the initial digitization of the microfilm of this collection was provided by the Gladys K. Delmas Foundation. Funding for the processing of the addition to the Walter Pach papers and digitization of the fully re-processed collection was provided by the Terra Foundation for American Art.

1997, 2012

Archives of American Art  
750 9th Street, NW  
Victor Building, Suite 2200  
Washington, D.C. 20001  
<https://www.aaa.si.edu/services/questions>  
<https://www.aaa.si.edu/>

# Table of Contents

Collection Overview .....	1
Administrative Information .....	1
Biographical/Historical note.....	2
Scope and Contents note.....	7
Arrangement note.....	8
Names and Subjects .....	8
Container Listing .....	10
Series 1: Biographical Material, 1884-circa 1950s.....	10
Series 2: Correspondence, 1883-1980.....	12
Series 3: Writings, 1899-circa 1950s.....	72
Series 4: Diaries and Journals, 1903-circa 1950s.....	82
Series 5: Business Records, circa 1913-circa 1960s.....	83
Series 6: Printed Material, circa 1900-1977.....	85
Series 7: Scrapbooks, circa 1890-circa 1940s.....	89
Series 8: Artwork, circa 1860-circa 1950s.....	90
Series 9: Photographs, 1857-1959.....	91
Series 10: Selections from Walter Pach's Library, 1880-1963.....	97

---

## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Walter Pach papers
<b>Identifier:</b>	AAA.pachwalt2
<b>Date:</b>	1857-1980
<b>Extent:</b>	20.7 Linear feet
<b>Creator:</b>	Pach, Walter, 1883-1958
<b>Language:</b>	Multiple languages  The records are in English, French and Spanish.  English; French; Spanish
<b>Summary:</b>	The papers of New York artist, critic, historian, writer, art consultant and curator Walter Pach, measure 20.7 linear feet and date from 1857-1980. The collection documents Pach's promotion of modernism through his role in the landmark 1913 Armory Show, his relationships with artists and art-world figures and his extensive writings on art. Records include biographical material, correspondence with family, friends and colleagues including noted artists, handwritten and edited versions of manuscripts by Pach, diaries and journals, business records, printed material, scrapbooks, sketchbooks and artwork by Pach and others, and photographs of Pach and his family, friends, and colleagues. The collection also includes 12 linear feet of selections from Walter Pach's library.

---

## Administrative Information

### Acquisition Information

The Walter Pach papers were acquired in several installments. After Pach's death his widow, Nikifora Pach, sold Pach's papers to Salander-O'Reilly Galleries. They were purchased by the Archives of American Art in 1988 with a grant from the Brown Foundation, Inc.

Eight family photographs, donated by Raymond Pach, son of Walter Pach, were received in 1990.

In 2012 Francis M. Naumann donated an additional 5.7 linear feet of material to the Archives of American Art.

### Separated Materials

When the Archives of American Art acquired the Walter Pach Papers, some portion of his library was also received. The bulk of the library was transferred to the Smithsonian's American Art/Portrait Gallery Library where the items could be properly cataloged, cared for, and used.

## Available Formats

The bulk of the collection was digitized in 2014 and is available on the Archives of American Art's website. Material which has not been scanned includes duplicates, blank pages of bound volumes, some business records and sensitive personal financial and medical records, negatives, and Series 10: Selections from Walter Pach's Library.

## Processing Information

The 1988 accession of the Walter Pach papers was processed by Nancy Malloy and Catherine Stover and the bulk of the collection, with the exception of Walter Pach's library, was microfilmed in 1997. The microfilm was digitized in 2008 with funding provided by the Gladys Delmas Foundation.

In 2012 these papers were merged, fully processed, arranged and described with the 1990 and 2012 additions, by Stephanie Ashley, and the bulk of the collection was digitized in 2014 with funding provided by the Terra Foundation for American Art. Motion picture film reel was inspected and re-housed in 2017 with funding provided by the Smithsonian Collections Care and Preservation Fund.

## Preferred Citation

Walter Pach papers, 1857-1980. Archives of American Art, Smithsonian Institution.

## Restrictions

Use of original papers requires an appointment.

Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

## Conditions Governing Use

The Walter Pach papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

---

## Biographical Note

New York artist, critic, writer, art consultant, and curator, Walter Pach (1883-1958) was an influential promoter of modern art and was instrumental in organizing the landmark Armory Show in 1913.

Walter Pach was born in New York City, July 11, 1883. His father, Gotthelf Pach, was a prominent commercial photographer who, along with his family, ran the New York firm of Pach Brothers. The company did the bulk of the photographic work for the Metropolitan Museum of Art, and the young Pach often accompanied his father on museum assignments. In 1903, Pach graduated from the City College of New York with a degree in art. He also studied with Robert Henri at the New York School of Art and went abroad to paint with William Merritt Chase in the summers of 1903 and 1904.

In 1906 Pach presented his first art history lecture at the Westfield State Normal School in Westfield, Massachusetts.

In 1907, Pach went to France and as an artist and critic moved among the Parisian avant-garde and became part of the Gertrude and Leo Stein circle. Gertrude Stein's "Portrait of Walter Pach was painted

in 1908. Pach wrote extensively about modern art and through his numerous books, articles, and translations of European art texts, brought an emerging modernist viewpoint to the American public. In 1908 he wrote the first article published in America on Cézanne, and also wrote on such established artists as Claude Monet, whom he interviewed in 1908 for *Scribner's Magazine*.

Pach organized exhibitions of contemporary art for important New York City galleries of the period, as well as the landmark exhibition of 1913, "The International Exhibition of Modern Art," commonly known as the Armory Show. Along with painters Arthur B. Davies and Walt Kuhn, he brought together leading contemporary European and American artists. Pach served with Kuhn as administrator, publicist and gallery lecturer for the Armory Show Chicago for the run of the exhibition.

Pach helped to form major collections for John Quinn and Walter Arensberg. He was also instrumental in securing individual works of art for museums, such as a portrait for the Louvre Museum by American master Thomas Eakins, and Jacques-Louis David's *Death of Socrates* for the Metropolitan Museum of Art.

Pach married artist Magdalene Froberg in February 1914, and their son Raymond was born at the end of that year. The Pachs lived primarily in New York, but spent time abroad from 1928 to 1932. Intermittently, they lived on the West Coast, where Pach taught at the University of California at Berkeley. In the 1920s he taught at the University of Mexico on a Shilling Fund grant, lecturing and writing on Native American art and developing a strong interest in Pre-Columbian art. He took an active interest in organizing exhibitions and raising money for a museum to be dedicated to the indigenous art of the Americas. In addition, he was a friend of José Clemente Orozco and Diego Rivera and helped organize the Mexican chapter of the Society of Independent Artists, the New York-based organization he founded in 1917 with Walter Arensberg and Marcel Duchamp.

While not well known today as a painter, Walter Pach devoted much of his creative effort to painting. He considered himself both an artist and a writer, even though friends like art historian Bernard Berenson urged him to devote all his time to writing. Among his writings are monographs on a wide range of subjects, social commentary on the art world, and a book on museum structures. Among his first publications were a series of brochures produced for the 1913 Armory Show, including *Odilon Redon* and, in the same year, *A Sculptor's Architecture*, a book about the work of Raymond Duchamp-Villon, a close friend whom he admired greatly. In 1923, Pach wrote *Georges Seurat*, a book later cited by art historian John Rewald as an important early text on the artist. *Masters of Modern Art* and the monograph *Raymond Duchamp-Villon* were published the following year, and in 1928 Pach's well-known indictment of opportunistic artists and corruption in the art world, *Ananias, or The False Artist*, created a stir in art circles. Pach considered Vincent Van Gogh to be a seminal figure in the development of modern art and was the first historian to lecture on him in America. In 1936, he published his well-received monograph, *Vincent Van Gogh*. His recollections of a life spent in art, *Queer Thing, Painting* appeared in 1938. *Ingres* was published in 1939, as well as *Masterpieces of Art*, written for the 1939 New York World's Fair, for which Pach was exhibition director. His *Art Museum in America*, published in 1948, called into question the relevance, responsibility, and future direction of the American art museum. He long championed the artists of Mexico and published an essay on *Diego Rivera* in 1951 for the National Museum of Fine Arts, Mexico, for its 50-year retrospective exhibition on the artist. *The Classical Tradition in Modern Art*, Pach's last book, was published posthumously in 1959.

Pach's fluency in French, German, and Spanish allowed him to understand and interpret new avant-garde ideas developing in Europe and to translate them for an English-speaking audience. His language skills also allowed him to communicate personally with many noted artists in Europe and Mexico and to mediate between gallery dealers and museum curators on their behalf. His correspondence with major figures in 20th-century art are a fascinating and important source of information, not only about the artists themselves but about the art world in general during the first half of this century.

### **Chronology of Exhibitions and Writings**

- 1908 "Cézanne," by Walter Pach, the first American article on the subject, published in December issue of *Scribner's*.
- 1911 "Albert P. Ryder," by Walter Pach, published in January issue of *Scribner's*.
- 1912 Met with Arthur B. Davies and Walt Kuhn to begin preparations for the Armory Show. Was responsible for the exhibition's European operations. Completed *Portrait of Gigi Cavigli* (exhibited at the Armory Show the following year). "Pierre-Auguste Renoir," by Walter Pach, published in May issue of *Scribner's*.
- 1913 Exhibited 5 paintings and 5 etchings in "The International Exhibition of Modern Art" (Armory Show), which opened in New York City on February 13. Served as administrator, publicist, and gallery lecturer for the Armory Show Chicago with Kuhn for the run of the exhibition. At the close of the show, Matisse, Brancusi, and Pach were hanged in effigy by the students of the School of the Art Institute of Chicago.
- 1915 Publication of *The John Quinn Collection*, catalog of a collection Pach was instrumental in assembling.
- 1916 Founded Society of Independent Artists in collaboration with Marcel Duchamp, Walter Arensberg, and others. Adviser to collector Walter Arensberg.
- 1917 Designed sets for Wallace Stevens's play, *Bowl, Cat and Broomstick*, produced at the Neighborhood Playhouse, New York City. Arranged a Gino Severini exhibition at Stieglitz's 219 gallery, New York City.
- 1918 "Universality in Art," by Walter Pach, published in February issue of *Modern School*. "Jean Le Roy," by Walter Pach, published in October issue of *Modern School*.
- 1919 "The Schamberg Exhibition," by Walter Pach, published in May 17 issue of the *Dial*. Wrote introduction for *Odilon Redon*, the catalog for a graphics show at Albert Roulliers Gallery, Chicago.
- 1920 "The Art of the American Indian," by Walter Pach, published in January 20 issue of the *Dial*. His paintings abandoned the cubist-futurist mode and returned to a more naturalistic style.
- 1921 Publication of *History of Art: Ancient Art*, volume 1, by Elie Faure, translated by Walter Pach.
- 1922 Lecturer, University of Mexico, where he developed a strong interest in Pre-Columbian art. Lectured at Société Anonyme. Publication of *History of Art: Mediaeval Art*, volume 2, by Elie Faure, translated by Walter Pach. Contributed a chapter, "Art," to *Civilization in the United States: An Inquiry by Thirty Americans*, edited by Harold E. Stearns.
- 1923 Publication of *Georges Seurat* by Walter Pach. Publication of *The Art of Cineplastics* and *History of Art: Renaissance Art*, volume 3, by Elie Faure, translated by Walter Pach. "Georges Seurat," by Walter Pach, published in March issue of the *Arts*.
- 1924 Publication of *Masters of Modern Art*, by Walter Pach. Publication of *Raymond Duchamp-Villon*, by Walter Pach. Publication of *History of Art: Modern Art*, volume 4, by Elie Faure, translated by Walter

- Pach. "The Greatest American Artist," by Walter Pach, published in January issue of *Harper's Magazine*.
- 1926 "Graveur Américain," by Léon Rosenthal, an article about Pach's graphics (illustrated with an original etching, *New York*), published in September issue of *Byblis, Miroir des Arts du Livre et de L'Estampe*. "Brancusi," by Walter Pach, published in December 1 issue of the *Nation*. Instructor, New York University. First solo exhibition at Brummer Gallery, New York, New York.
- 1927 "What Passes for Art," by Walter Pach, published in June issue of *Harper's Magazine*
- 1928 Publication of *Ananias, or The False Artist*, by Walter Pach. Pach family relocated to Europe.
- 1929 "The Evolution of Diego Rivera," by Walter Pach, published in January issue of *Creative Art*. "John Ruskin and Walter Pach: Defenders of the Faith," by W.H. Downes, published in August issue of *American Museum Art*.
- 1930 Publication of *An Hour of Art*, by Walter Pach. Publication of *History of Art: The Spirit of the Forms*, volume 5, by Elie Faure, translated by Walter Pach. "Notes sur le classicisme de Delacroix," by Walter Pach, published in June issue of *L'Amour de L'Art*.
- 1931 Solo exhibition at Kraushaar Gallery, New York City, with review published in March 21 issue of *Art News*. "Raymond Duchamp-Villon," by Walter Pach, published in May issue of *Formes XV*.
- 1932 "Le Classicisme de Barye," by Walter Pach, published in November issue of *L'Amour de L'Art*. Returned to the United States.
- 1933 "Address at the Worcester Opening of International, 1933," by Walter Pach, and "Georges Rouault," by Walter Pach, both published in January issue of *Parnassus*. "American Art in the Louvre," by Walter Pach, published in May issue of *Fine Arts 20*. "On Owning Pictures," by Walter Pach, published in August issue of *Fine Arts 20*. "Rockefeller, Rivera and Art," by Walter Pach, published in September issue of *Harper's Magazine*.
- 1934 Organized Maurice Prendergast retrospective for Whitney Museum of American Art.
- 1935 Exhibition at Knoedler Gallery, New York City included Walter Pach's *Respice, Adspice, and Prospice*, a fresco commissioned for the City College of New York by the Class of 1903.
- 1936 Exhibition of watercolors at Kleemann Galleries, New York City. Publication of *Vincent Van Gogh*, by Walter Pach. "The Raphael from Russia," by Walter Pach, published in January issue of *Virginia Quarterly Review*. "First Portfolio of American Art," by Walter Pach, published in October 3 issue of *Art News*. Wrote foreword to *First Exhibition in America of Géricault*, catalog of exhibition at Marie Sterner Gallery, New York City. "The Outlook for Modern Art," by Walter Pach, published in April issue of *Parnassus*. Article about Pach's City College mural published in February issue of *City College Alumnus Magazine*.

- 1937 Publication of *The Journal of Eugène Delacroix*, translated by Walter Pach. Publication of *Thomas Eakins*, by Walter Pach, catalog of exhibition at Kleemann Gallery, New York City.
- 1938 Publication of *Queer Thing, Painting: Forty Years in the World of Art*, by Walter Pach. "Delacroix Today," by Walter Pach, published in January issue of *Magazine of Art*.
- 1939 Publication of *Ingres*, by Walter Pach. Appointed general director, "Masterpieces of Art" exhibition, New York World's Fair.
- 1940 Publication of *Masterpieces of Art, New York World's Fair, 1940, Official Illustrated Catalogue*, by Walter Pach.
- 1941 Solo exhibition at Schneider-Gabriel Gallery, New York City.
- 1942 "Newly Discovered Ingres: The Lovers," by Walter Pach, published in October issue of *Art in America* Exhibition at Whitney Museum of American Art, "Between the Wars: Prints by American Artists, 1914-1941," included Walter Pach's etching *Saint-Germain-des-Pres* (1911). Lecturer, University of Mexico, Shilling Fund grant.
- 1943 "A Newly Found American Painter: Hermenegildo Bustos," by Walter Pach, published in January issue of *Art in America*. "Unknown Aspects of Mexican Painting," by Walter Pach, published in October issue of *Gazette des Beaux-Arts*. Marriage of son, Raymond.
- 1944 "The Eight, Then and Now," by Walter Pach, published in January issue of *Art News*. "Problemas del arte americano," by Walter Pach, published in December issue of *Origenes*.
- 1946 "La Barricade in America," by Walter Pach, published in July issue of *Art News*. "On Art Criticism," by Eugène Delacroix (first published in *Revue de Paris*, May 1829), translated by Walter Pach for catalog of exhibition at Curt Valentin, New York City.
- 1947 Publication of *Picasso*, by Juan Larrea, edited by Walter Pach. Publication of "Museums Can Be Living Things," by Walter Pach, in *Laurels Number One*, Laurel Gallery. Etching, *Scopasian Head*, by Walter Pach, included in *Laurels Number Two*, Laurel Gallery.
- 1948 Publication of *The Art Museum in America*, by Walter Pach. "The Past Lives On," by Walter Pach, parts 1 and 2, published in October and November issues of *American Artist*.
- 1949 "Thus Is Cubism Cultivated," by Walter Pach, published in May issue of *Art News*.
- 1950 Contributed a chapter, "The State of the Arts in the Democratic Way of Life: A Postscript," to *Perspectives on a Troubled Decade: Science, Philosophy and Religion, 1939-1949*, edited by Lyman Bryson, Louis Finkelstein, and R. M. MacIver. Death of wife, Magdalene.
- 1951 "Reacciones entre la cultura nordeamericana y la ombre de Diego Rivera," a major essay by Walter Pach published in *Diego Rivera, 50 años de su labor artística, exposition de normenaje nacional*, Museo nacional de artes plasticas, Mexico City. Married Nikifora.
- 1953 "A Modernist Visits Greece," by Walter Pach, reprinted in autumn issue of *Archaeology*.



1954	"John Sloan," by Walter Pach, published in August issue of <i>Atlantic Monthly</i> .
1956	"Introducing the Paintings of George Of (1876-1954)," by Walter Pach, published in October issue of <i>Art News</i> .
1958	Professor, City College of New York. Died, New York City, following an operation for stomach ulcers.
1959	Publication of <i>The Classical Tradition in Modern Art</i> , by Walter Pach.
1986	Exhibition, "Walter Pach, A Retrospective," at Asheville Art Museum, Asheville, North Carolina.
1988	Exhibition, "The Art of Walter and Magda Pach," at Butler Institute of American Art, Youngstown, Ohio.
1990	Exhibition, "Discovering Modernism: Selections from the Walter Pach Papers," at the Archives of American Art, New York City.
1991	Exhibition, "The Paintings of Walter Pach," at Forum Gallery, New York City.

---

## Scope and Contents

The papers of New York artist, critic, historian, writer, art consultant and curator Walter Pach, measure 20.7 linear feet and date from 1857-1980. The collection documents Pach's promotion of modernism through his role in the landmark 1913 Armory Show, his relationships with artists and art-world figures and his extensive writings on art. Records include biographical material, correspondence with family, friends and colleagues including noted artists, handwritten and edited versions of manuscripts by Pach, diaries and journals, business records, printed material, scrapbooks, sketchbooks and artwork by Pach and others, and photographs of Pach and his family, friends, and colleagues. The collection also includes 12 linear feet of selections from Walter Pach's library.

Biographical material includes a copy of Pach's birth certificate and two passports for Walter and Magda Pach, in addition to address books, association membership cards and certificates.

Correspondence is both personal and professional. Family correspondence includes letters from Pach's son, Raymond, his first wife Magdalene (Magda), and his second wife Nikifora, whom he married in 1951 following the 1950 death of Magda. General correspondence includes letters from artists including Jean Charlot, Arthur B. Davies, Marcel Duchamp, Raymond Duchamp-Villon, Jacques Lipchitz, Henri Matisse, Claude Monet, Maurice Prendergast, Diego Rivera, Morton Livingston Schamberg, John Sloan, and Jacques Villon; and other art-world figures including writers Van Wyck Brooks and Elie Faure, and Bryson Burroughs, curator of painting at the Metropolitan Museum of Art.

The Writings series represents an extensive collection of hand-written manuscripts, typescripts, annotated drafts and notes for published and unpublished writings by Pach, including lectures, monographs such as *Queer Thing, Painting* and *Ananias, or The False Artist*, and journal and newspaper articles such as "Pierre-Auguste Renoir" (1912).

Diaries and journals include one of particular note recording Pach's trip to Europe circa 1903-1904, with William Merritt Chase's class.

Business records include 2 notebooks recording sales at the Armory Show in New York, Boston and Chicago, a record book with handwritten lists of paintings owned and sold by Pach in the early 1930s, and

two books, one maintained by Nikifora Pach, recording pictures sold, lectures and publications by Pach from the early 1900s to the early 1960s.

Printed material documents Pach's career through exhibition catalogs of Pach's solo and group exhibitions, news clippings about Pach, including reviews of his writings on art, and an almost comprehensive collection of copies of Pach's published journal and newspaper articles.

Scrapbooks include a book of reviews and original letters pertaining to Pach's book *Ananias or the False Artist*, and a scrapbook documenting Pach's activities during the 1920s which included his first one-man show at the Brummer Gallery in New York and the publication of his books *Masters of Modern Art* and *Raymond Duchamp-Villon*.

Artwork includes a small group of drawings and three sketchbooks by Pach. Also of note are two print portfolios published in 1947 by the Laurel Gallery which include an essay and an etching by Pach, in addition to hand-pulled prints by artists such as Milton Avery, Reginald Marsh and Joan Miro.

Photographs are of Pach from childhood through to the 1950s, in addition to Magda and Raymond Pach and other family members, artists, colleagues and friends. Included are photographs of William Merritt Chase's class and Robert Henri's class at the New York School of Art, circa 1904, and photos of artists including Robert Henri, Moriye Ogihara, and Pablo Picasso. Photographs of artwork by Pach and other artists can also be found here including Mexican mural projects by José Clemente Orozco and Diego Rivera, and works by Antoine-Louise Barye and George Of.

Selections from Pach's library include works written by or translated by Pach, and items central to Pach's interests and work.

---

## Arrangement

The Walter Pach papers are arranged as ten series.

- Series 1: Biographical Material, 1884-circa 1950s (Box 1, 9; 9 folders)
- Series 2: Correspondence, 1883-1980 (Box 1-3, FC 23; 2.1 linear feet)
- Series 3: Writings, 1899-circa 1950s (Box 3-5; 2.5 linear feet)
- Series 4: Diaries and Journals, 1903-circa 1950s (Box 5; 5 folders)
- Series 5: Business Records, circa 1913-circa 1960s (Box 5-6; 0.3 linear feet)
- Series 6: Printed Material, circa 1900-1977 (Box 6-7, 9; 1.3 linear feet)
- Series 7: Scrapbooks, circa 1890-circa 1940s (Box 7, 9; 0.4 linear feet)
- Series 8: Artwork, circa 1860-circa 1950s (Box 7, 10; 0.4 linear feet)
- Series 9: Photographs, 1857-1959 (Box 7-8, 10; 1.4 linear feet)
- Series 10: Selections from Walter Pach's Library, 1880-1963 (Box 11-22; 12 linear feet)

---

## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Art -- Expertising  
Art -- Study and teaching  
Art criticism  
Art critics

Art historians  
Art schools -- Photographs  
Artists  
Authors -- New York (State) -- New York  
Curators -- New York (State) -- New York  
Modernism (Art)  
Mural painting and decoration, Mexican

Types of Materials:

Diaries  
Drawings  
Photographs  
Prints  
Scrapbooks  
Sketchbooks  
Travel diaries

Names:

Armory Show (1913: New York, N.Y.)  
Association of American Painters and Sculptors (New York, N.Y.)  
Avery, Milton, 1885-1965  
Barye, Antoine-Louis, 1796-1875  
Brooks, Van Wyck, 1886-1963  
Brummer Gallery (New York, N.Y.)  
Burroughs, Bryson, 1869-1934  
Charlot, Jean, 1898-1979  
Chase, William Merritt, 1849-1916  
Davies, Arthur B. (Arthur Bowen), 1862-1928  
Duchamp, Marcel, 1887-1968  
Duchamp-Villon, Raymond, 1876-1918  
Faure, Elie, 1873-1937  
Henri, Robert, 1865-1929  
Laurel Gallery (New York, N.Y.)  
Lipchitz, Jacques, 1891-1973  
Marsh, Reginald, 1898-1954  
Matisse, Henri, 1869-1954  
Miró, Joan, 1893-  
Monet, Claude, 1840-1926  
New York School of Art  
Of, George F. (George Ferdinand), b. 1876  
Ogihara, Moriye  
Orozco, José Clemente, 1883-1949  
Pach, Magda, 1884-1950  
Pach, Nikifora  
Pach, Raymond  
Picasso, Pablo, 1881-1973  
Prendergast, Maurice Brazil, 1858-1924  
Renoir, Auguste, 1841-1919  
Rivera, Diego, 1886-1957  
Schamberg, Morton L., 1881-1918  
Sloan, John, 1871-1951  
Villon, Jacques, 1875-1963

---

## Container Listing

### Series 1: Biographical Material, 1884-circa 1950s

#### *9 Folders (Box 1, 9)*

This series includes a copy of Pach's birth certificate, high school and college graduation programs, Pach's 1948 passport, and association and club certificates and membership cards. A leather satchel containing passports for Walter Pach (1929) and Magda Pach (1937) in addition to documents relating to Magda Pach's family and her education at Hunter College, can also be found here. A leather wallet includes identification cards and photographs of Magda and her father, Auguste Frohberg.

Fragments from a 1925 day book include names and addresses and a handwritten autobiographical sketch. A 1938 day book also contains names and addresses.

Additional records relating to the Pach family include Magda Pach's certificate of attendance at the New York University Department of Fine Arts summer school in 1926, an obituary, and a funeral guest book for Magda Pach; death notices for Gotthelf Pach; and a birth certificate receipt and a military intelligence training center course certificate (1944) for Raymond Pach.

This series has been scanned in entirety.

Box 1, Folder 1-2	Pach, Walter, circa 1898-1948 <a href="#">Image(s)</a> <a href="#">Image(s)</a> Oversized material housed in Box 9, Folder 1
Box 1, Folder 3	Pach, Walter, Address Book, 1938 <a href="#">Image(s)</a>
Box 1, Folder 4	Pach, Walter, Address Book Fragment with Autobiographical Notes, circa 1925 <a href="#">Image(s)</a>
Box 1, Folder 5	Pach, Walter, Leather Satchel and Contents, 1884-1950 <a href="#">Image(s)</a>
Box 1, Folder 6	Pach, Walter, Wallet and Contents, circa 1900-circa 1950s <a href="#">Image(s)</a>
Box 1, Folder 7	Pach, Gotthelf, 1916-1925 <a href="#">Image(s)</a>
Box 1, Folder 8	Pach, Magda, 1926, 1950 <a href="#">Image(s)</a> Oversized material housed in Box 9, Folder 2
Box 1, Folder 9	Pach, Raymond, 1915, 1944

[Image\(s\)](#)

Box 9, Folder 1	Oversized Pach, Walter, 1907-1948 Oversized material scanned with Box 1, Folder 2
Box 9, Folder 2	Oversized Pach, Magda, 1926, 1950 Oversized material scanned with Box 1, Folder 8

*[Return to Table of Contents](#)*

## Series 2: Correspondence, 1883-1980

### 2.1 Linear feet (Box 1-3, FC 23)

This series contains family correspondence and extensive professional letters from noted artists and art world figures including critics, writers, collectors, museums and other art institutions. Scattered letters from Pach can also be found here.

See Appendix for partial chronological list of letters from Series 2.

This series is arranged as two subseries.

- 2.1: Family Correspondence, 1883-1980
- 2.2: General Correspondence, 1903-1969

This series has been scanned in entirety with the exception of the film reel in 2.1. Use of archival audiovisual recording with no duplicate access copy requires advance notice.

### Appendix: Partial Chronological List of Letters from Series 2

- From J.B. Young [?], October 5, 1900: New York, N.Y. Eric Dell recovered from consumption; Terry also had it and was treated at an English sanitarium; entertained several actors; made a brief trip to the country. 2 pp., illustrated with drawing, "an interpretation of how you will look when you next visit New York."
- From Franji Vaatsvoort, September 18, 1903: Haarlem, the Netherlands. Severe storm; received Pach's postcards. Picture postcard (Frans Hals, "Cordelia Voogt Claesd., vrouw van Nicolaes van der Meer")
- From Theodore Roosevelt, Washington, D.C., March 5, 1904: President's autograph. Card with engraving of the White House.
- From Frank R. Wadsworth, Chicago, Ill., [postmarked] March 2, 1905: Intends to go to Spain; advises Pach to write about art; recommends the Madrid gallery; discusses Chicago's new orchestra hall and the death of Thomas; opinions about the jury system; is sending pictures to Philadelphia, the one eastern city likely to accept them. 6 pp. + enclosures (silhouettes of monkey, 3 birds, and cat by a 10-year-old child).
- From Luis E. de la Rochas, Madrid, Spain, December 24, 1905: thanks Pach for photographs of works of art; inquires about the progress of Pach's own painting; will send a picture of his latest painting, as he is interested in Pach's opinion; sends regards to Mr. Chase. 3 pp., in Spanish, illustrated with drawing of a bearded man.
- From Edith Bell, New York, N.Y., [postmarked] December 24, 1905: Christmas greetings; thanks Pach for showing her the Goya sketch. 2 pp.
- To Claude Monet, Giverny, France, June 3, 1906: advises that knowing how to use color is most important and should become a matter of habit; lists his palette. 1 p., in French, typescript copy.
- From Charles Scribner's Sons, New York, N.Y., February 13, 1907: printed form letter with payment for "The Memoria of Velasquez."
- From Moriye Ogihara, Vitry-sur-Seine, France, [postmarked] April 24, 1907: mentions Kenzan picture Pach is interested in; thanks Pach for showing sketch to Henri, Ogihara's former teacher; lists some exhibitors in the Salon, with opinions of their work; thinks Rodin's work is great; he met Rodin at his studio. 4 pp. + 1 p. enclosure (note to Yamanaka & Co., New York, about Kenzan picture), in Japanese.
- From Piet van der Laan, Leeuwarden, the Netherlands, May 11, 1907: likes portrait of Pach by Chase with its strong "Rembrandtic" shadow; reminisces about Chase; hopes to marry Annie in August. 4 pp.
- From Moriye Ogihara, Vitry-sur-Seine, France, September 2, 1907: is glad Pach is returning to Paris; is attending classes at Académie Julian; saw Henri in France recently. 3 pp.

- From Moriye Ogihara, Vitry-sur-Seine, France, [postmarked] September 10, 1907: wonders if and when Pach is returning to Paris. Postal card.
- From Moriye Ogihara, Vitry-sur-Seine, France, [postmarked] September 12, 1907: urges Pach to visit after his stay in Italy. Picture postcard ("Reine d'Egypte en Isis--Bronze antique").
- From [signature illegible], Director, The Royal House, Florence, Italy, October 5, 1907: the king grants permission to copy the Catherine de Medici portrait at the Pitti Palace. 1 p., in Italian.
- From Claude Monet, Giverny, France, November 4, 1907: Monet will receive Pach this week on Wednesday or Thursday afternoon. 1 p., in French.
- From Lelebuss, New York, N.Y., November 21, 1907: thanks Pach for birthday greetings; several friends are now married.
- From Edith Bell, New York, N.Y., November 25, 1907: visited Henri and saw 40 canvases; describes Henri's new studio at 135 E. 40th St.; Lawson and Stevenson called at the studio while she was there; recalls Pach's description of visits to Monet and Ogihara; "it is my belief that Mr. Henri is afraid of George Bellows. He praises him so." 5 pp. + enclosure (photograph of a portrait by Edith Bell).
- From Moriye Ogihara, Florence, Italy, December 25, 1907: Christmas greetings; discusses travels in Italy and art seen. 4 pp.
- From Moriye Ogihara, Florence, Italy, December 26, 1907: has been to the Academy; praises Miss Frohberg. Picture postcard ("Firenze Lung' Arno Corsine").
- To Alice Klauber from Walter Pach, Paris, France, January 3, 1908: he is looking at art; received a picture from her cousin; asks if she saw the article on Matisse he wrote for the Hearst paper. Picture postcard ("Frans Hals, La Bohemienne"), in Japanese, with English postscript.
- From Moriye Ogihara, Arezzo, Italy, January 5, 1908: leaving for Assisi soon; stayed too long in Florence sightseeing with Magdalene. Picture postcard ("Arezzo, La Cattedrale").
- From Moriye Ogihara, Rome, Italy, [postmarked] January 14, 1908: staying at the same pensione as Frost. Picture postcard ("Torso di Belvedere di Dietro").
- From Moriye Ogihara, Athens, Greece, January 22, 1908: discusses sightseeing in Greece and his trip through Italy; observations about Frost; "I appreciate Rodin very much since I have been in Italy"; offers to correct Pach's written Japanese.
- From Gerda Stein, [place unknown], January 29, 1908: "Dearest love to Lena and best wishes for a very happy Birthday." Greeting card.
- From Roger Marx, Editor, *Gazette des Beaux-Arts*, Paris, France, February 12, 1908: wants to publish a comprehensive study of the state of painting in the United States; must choose between original engravings and photographic reproductions for illustrations. 2 pp., in French.
- From Moriye Ogihara, Cairo, Egypt, February 13, 1908: steamer has been delayed two days but he can continue to work. Picture postcard ("Ramesseum at Thebes").
- From [Rais?], Paris, France, [postmarked] March 19, 1908: invites Pach to visit on Friday. 1 p., in French.
- From William Merritt Chase, Florence, Italy, July 16, 1908: is leaving for Paris tomorrow; invites Pach to meet him at Caffe [sic] Du Paix that evening. 1 p.
- From Helen R. Wilson, Furnes, Belgium, July 30, 1908: enumerates 13 highlights of her stay in Paris, including first view of a Cézanne painting. 4 pp.
- From Sénateur de la Sarthe, Paris, France, August 4, 1908: expression of sympathy. Note on business card, in French.
- From Morton Livingston Schamberg, Paris, France, November 5, 1908: is doing small paintings outdoors and in his hotel room; is reluctant to leave Paris but wants to visit Italy, too; went to the Autumn Salon 3 times and found the work of Matisse "very beautiful"; "I am inclined to consider it a very personal art rather than the part of a great movement considering Matisse the leader, and the art doctrines evolved by the Steins (damn nice people...)... are to me the most awful nonsense"; prefers Renoir to Cézanne; is impressed by Egyptian portraits in the Louvre; has completed about 36 panels. 3 pp.

- From Olga [de?], Paris, France, December 24, 1908: has completed 3 portrait commissions; wants to see the Velasquez, which is said to be "splendid." Picture postcard ("Paris, Eglise Saint-Augustin"), in French.
- From Piet van der Laan, Leeuwarden, the Netherlands, February 6, 1909: is looking for a new teaching position; their infant son is now healthier. 3 pp.
- From Annie van der Laan, Leeuwarden, the Netherlands, March 13, 1909: thanks Pach for the brush and birthday greetings; invites him to the Netherlands; tells about their baby. 1 p., in Dutch.
- From Piet van der Laan, Leeuwarden, the Netherlands, March 15, 1909: discusses Shaw's *Candida* and *Man and Superman*; is studying Nietzsche. 2 pp.
- From Arthur B. Davies, New York, N.Y., May 29, 1909: discusses Pach's essay about him. 1 p.
- From Moriye Ogihara, Tokyo, Japan, May 30, 1909: "Devil came into my mind and I am suffering and suffering"; Saito visited with news of Pach and pictures to exhibit at the Taiheiyo Art Association. Sequence of 5 picture postcards (1, "Wisteria"; 2, "Peony Blossoms at Yotsame"; 3, [bridge--title in Japanese]; 4, "Iris"; 5, "Peony Blossoms at Yotsame").
- From Arthur B. Davies, New York, N.Y., June 1 [10?], 1909: wishes to reschedule studio visit by Pach and Mr. Of. 2 pp.
- From Arthur B. Davies, New York, N.Y., [postmarked] July 9, 1909: interested in Gauguin and how he compares with Degas. 1 p.
- From Maurice Brazil Prendergast, Boston, Mass., December 6, 1909: saw the CÃ©zanne painting in Boston and agrees it is beautiful, "conscientious and absolutely sincere"; has not heard recently From Davi[e]s, "one of the few very sympathetic friends I am fortunate to possess." 4 pp.
- From Arthur B. Davies, New York, N.Y., April 8, 1910: sends clipping about Matisse; recommends article about the Venus de Milo. 1 p.
- From K. Tohary, Tokyo, Japan, May 11, 1910: Moriye Ogihara died in Tokyo, April 22, following an attack of vomiting blood; Tohary plans to publish a book about him; requests that Pach send Ogihara's letters and any recollections he wants to contribute. Rice paper scroll.
- From Arthur B. Davies, New York, N.Y., May 14, 1910: "I found your article on Matisse the most enlightening I have read so far." 1 p.
- From Albert Pinkham Ryder, New York, N.Y., May 26, 1910: thanks Pach for "kindly interest" in his work. 1 p. + enclosure (reprint of a poem, "The Voice of the Forest").
- From Henri Rouart, La Queue en Brie, France, September 17, 1910: sorry he was unavailable to welcome Pach and his friends. 1 p., in French.
- From [unknown], New York, N.Y., [postmarked] October 5, 1910: empty envelope with no return address. Sketch of head on reverse.
- From Clifton A. Wheeler, Mooresville, Ind., October 12, 1910: describes fellow passengers aboard ship; gives details of getting paintings through customs; advises Pach to start preparing necessary documents for bringing home his property. 5 pp. + enclosures (4 small etchings: 2 portraits, 2 landscapes).
- From Charles Sheeler, Philadelphia, Pa., October 26, 1910: after a period of difficulty, his work shows progress; Schamberg thinks Sheeler's recent landscapes are "CÃ©zanne like"; has had little opportunity to see the work of modern painters; hopes to go to New York for upcoming exhibitions at the Photo Secession Gallery, particularly Picasso, CÃ©zanne, and Matisse; rejected by Macbeth last fall and by the Art Institute; a Chicago dealer wants to show his work, but friends there advise against involvement with that gallery. 6 pp.
- From Julian Alden Weir, New York, N.Y., November 25, 1910: discusses his interest in etching, especially drypoint. 4 pp.
- From Morton Livingston Schamberg, Philadelphia, Pa., December 27, 1910: met Stieglitz and "was well satisfied with his attitude. He hasn't the intelligence of a Leo Stein but he is sincerely interested and is getting into a position where he could do one lots of good"; met Hartley; visited Henri's studio; Stieglitz and Henri think "I am too cock-sure of myself. If they only knew"; completed 20 to 25 pictures in the last year; sends photographs of some. 3 pp. + enclosures (7 photographs of Schamberg's work: 6 figures, 1 exhibition installation).



- From Adolph Werner, New York, N.Y., December 21, 1910: is teaching less at the university now that he is the "President's lieutenant." 2 pp.
- From Clifton A. Wheeler, Mooresville, Ind., January 3, 1911: discusses Davies' collection of Cézanne photographs; he and Hila were married; regrets that Pach was not named director of the museum in Indianapolis. 7 pp.
- From Auguste Renoir, Cagnes, France, March 28, 1911: thanks Pach for allowing him to review the article before publication; wants the interview portion withheld because it seems critical of Saint-Saens and Pillet-Will and suggests posthumous publication; feels flattered by Pach's review. 4 pp., in French.
- From Eugène Leroy, Paris, France, March 27, 1911: is happy to have been of service; the Association Philotechnique enjoys meeting foreigners who appreciate its teachings and will take home pleasant memories of France. Note on calling card, in French.
- From Charles Loeser, Florence, Italy, April 28, 1911: exchanged 4 of his Cézanne paintings for a larger one from Vollard; Pach's German friend should contact Vollard immediately if she is interested in acquiring one; Denis Cochin traded a Cézanne for a Goya at Durand-Ruel. 8 pp.
- From Auguste Rodin, Paris, France, June 1, 1911: is willing to meet with Pach to discuss Fujikawa's book on Ogihara. 2 pp., in French.
- From E. D. Smyth, C tes-du-Nord, France, August 31, 1911: will answer Pach's letter; apologizes for being fussy about the Stendahl etc." Picture postcard (Etables, C tes-du-Nord, Les Grottoes.)
- From E.D. Smyth, C tes-du-Nord, France, September 5, 1911: is leaving soon for Saint-Malo; will return Pach's "Tuscan book" and send 2 others; recounts events of the summer; describes some hotel guests and the cottage where her family is staying; wants to see Daumier originals. 14 pp.
- From Ruth A. Wilmot, Brooklyn, N.Y., October 7, 1911: is glad their misunderstanding is straightened out; someone on the boat unintentionally insulted her companion; homesick for Paris; working again; finds New York "invigorating." 5 pp.
- From Joe Garvey, Alpine, N.J., November 21, 1911: is back from honeymoon; wants to go to Europe but first must sell property. 4 pp.
- From Herman Reimers, Christiana, Norway, November 24, 1911: thanks Pach for the gift of an etching; will not be moving to Paris after all; was appointed director of political affairs at the ministry. 4 pp., in French.
- From Tete, New York, N.Y., December 14, 1911: Christmas greetings; misses him; family news; has been in contact with Pach's parents. 4 pp., with sketches of busts on the envelope.
- From Margherita Innocenti, Pensione Innocenti, Florence, Italy, December 22, 1911: thanks Pach for kind words about her and for recommending the pensione; 4 American women are there now. 3 pp., in Italian.
- From Margherita Innocenti, Pensione Innocenti, Florence, Italy, February 9, 1912: **Ladies**. Will be happy to have friends of Pach stay at the pensione. 1 p., in Italian.
- From E.D. Smyth, Florence, Italy, February 21, 1912: describes guests at Pensione Innocenti; met young Italian artist, Gino "Sensano or Sanseno [Severini]," who knows Stella and other mutual friends; recounts visits with Signorina A.B. and Mr. Loeser; returning by sea due to Helen's illness; will not see Pach again this trip. 6 pp.
- From Louis Lombard, [place unknown], April 15, 1912: note of dedication, 1 p. + 2 pp. enclosure (copy of "Chants d'Amour," a poem by Henry Marx), in French.
- From E.D. Smyth, [place unknown], Ireland, April 27, 1912: "Have made half my notes from the cahier" and will send them to H.M. soon. Postal card.
- From Eug ne, Paris, France, [postmarked] April 26, 1912: will come on Sunday at 9:00; is happy that Pach was not expelled because now he can work in peace for a few more days. 1 p., in French.
- From Arthur Burdett Frost, Davos, Switzerland, May 5, 1912: has eye problems that doctors cannot treat; Jack is recovering; plans to spend summer in the Black Forest and return to

- Davos for the winter; Pach writes well; finds it "refreshing to read really honest stuff"; is working on a book of caricatures. 8 pp.
- From Fujikawa, Paris, France, June 4, 1912: saw Mr. Molissa and is interested in his work; Pach should express Fujikawa's thanks to Molissa; is going to Florence where he hopes to see Pach; requests photographs of any new work Pach completes. 3 pp. + 5 enclosures (brief thank you notes From M. Lernaut, Tererco?, L. Lombard, Louis Varday, and Romanet), in French.
  - From Georges Speirer, Paris, France, June 6, 1912: heard From friends that Pach is in Florence. 2 pp., in French.
  - From Arthur B. Davies, New York, N.Y., June 19, 1912: discusses arrangements for payment and shipping of Cézanne painting; has found a buyer; Macbeth will handle customs; Macbeth will send Pach photographs of Rockwell Kent's pictures; will see Pach in Paris in October. 3 pp.
  - From [signature illegible (L.L.?)], Levallois, France, July 1, 1912: hopes Pach will spend the winter in Paris; is glad Pach is pleased with his paintings of Arezzo. 4 pp., in French.
  - From Maurice Socard, Paris, France, July 19, 1912: thanks Pach for his letters; will send photographs taken at his country house; friends agree with Pach's assessment of Milan. 6 pp., in French.
  - From Elie Faure, Paris, France, July [30?], 1912: is not surprised that Pach received a discouraging letter From Floury, who has requested another translator; Faure wants Pach to do the job. 4 pp., in French.
  - From Arthur B. Davies, New York, N.Y., October 2, 1912: Cézanne painting is now at Macbeth's; gives details of problems with customs; is unable to accompany Walt Kuhn in search of artists for the Armory Show; "the possibilities [of the Armory Show] loom tremendous yet so many can only see another opportunity of showing their work"; "you can do so much for Kuhn in every way and I also believe he has a really healthy outlook with considerable ability." 2 pp.
  - From Egisto Fabbri, Paris, France, November 28, 1912: declines Pach's invitation, due to illness. 1 p.
  - From G.A. Bourdelle, [place unknown], December 4, 1912: the Toussaint sculpture can be installed with or without a socle; declined to participate in the New York exhibition before realizing Pach was the organizer; keep the photograph of Toussaint's work. 3 pp., in French.
  - From [unknown], Gambier, Ohio, [postmarked] December 4, 1912: empty envelope with no return address.
  - From Wilhelm Lehmbruck, Paris, France, December 6, 1912: Two sculptures, *Woman Kneeling* and *Large Torso*, and 2 drawings are being sent to Pach for his exhibition. 1 p., in French.
  - From Henri Matisse, Tangier, Morocco, December 6, 1912: agrees to lend the 7 paintings requested for exhibition in New York; lists titles, insurance values, and indicates which are for sale; *Le Luxe* is fragile; no drawings are available; will ask Fernand Léon to loan as many paintings as possible. 2 pp., in French.
  - From Robert Henri, New York, N.Y., January 3, 1913: discusses photographs of Besnard's work; reminisces about discovering decorations by Besnard at the College of Pharmacie; compliments Pach's Winslow Homer article; "there is a growing state of expectancy about the 'armory' exhibition, and there is little doubt but that it will make a great stir, and do a great deal of good in a great variety of directions"; news of George Bellows, Guy Pène du Bois, Boss, Kent, Coleman, Sprinchorn, Sloan, Van Sloun, and Bohnen. 4 pp.
  - From Odilon Redon, [place unknown], France, January 6, 1913: he is flattered by Pach's article, which he believes will enhance his reputation in America; Pach should try to visit soon, as they plan to go south in a few days. 2 pp., in French.
  - From Raymond Duchamp-Villon, Paris, France, January 16, 1913: agrees with Pach that each generation of artists draws inspiration From undeveloped ideas found in the work of preceding generations; no French architectural style has emerged since the 18th century, confirming the idea that eras without defined aspirations produce no monuments; current

politics and intellectual freedom presage hope for the 20th century; as Pach demonstrated, painting was the dominant 19th-century aesthetic, thus developments in other arts will come from painting; a new architecture is needed for modern life; in a time when money reigns supreme, artists should practice simplicity; machines are now a powerful presence in all of life. 4 pp., in French.

- From Constantin Brancusi, Paris, France, [postmarked] January 24, 1913: his cousin has just finished a painting that Pach should see; invites Pach to dinner. 1 p., in French.
- From Elie Faure, Paris, France, February 11, 1913: if he goes to England, he will contact Mr. Fry; wants to introduce a painter friend to the Steins; Pach is a rare friend and intellectual equal. 2 pp., in French.
- From Jacqueline d'Argent, Chinon, France, March 1, 1913: has fond memories of their interesting conversations; present acquaintances are not intellectual and gossip too much; applied for a medical assignment in Algeria but is unsure about moving. 2 pp., in French.
- From Constantin Brancusi, Paris, France, March 13, 1913: asks Pach to decide the price of the bronze; congratulations on the success of the exhibition. 3 pp., in French.
- From Arthur B. Davies, New York, N.Y., [postmarked] April 5, 1913: borrowed works are being returned to Europe; Roman Bronze Co. could make a good cast of Brancusi's *Mlle. Pogany* owned by Belle Greene; "looking forward to a genuine recreation in Boston as to art interest"; doubts Chicago's appreciation, Mr. Eddy notwithstanding. 2 pp.
- From Ary Le Bland, Paris, France, April 5, 1913: a copy of *La Vie*, featuring the information Pach provided about Redon, is being sent; asks Pach to write about art trends in America for *La Vie* and publicize the magazine. Postal card, in French.
- From Jacques Villon, Paris, France, April 13, 1913: congratulates and thanks Pach for promoting the acceptance of modern art; extends appreciation to Davies and Kuhn. 3 pp., in French.
- From Raymond Duchamp-Villon, [place unknown], France, April 18, 1913: received Pach's letter and check; the Duchamp brothers are embarrassed by their success and do not talk about it; wishes Gleizes were having his share of it; asks how the other artists fared; a commission agency requested cubist paintings for America; worried that cubism is becoming a commodity; the 4 copies of *Noa, Noa* he purchased at a good price have been shipped. 2 pp., in French.
- From M. Lernaut [Lemaitre?], Saigon, Indochina, May 25, 1913: thanks Pach for writing and for his friendship; the countryside near Saigon is beautiful; he misses Paris. 4 pp., in French.
- From Jacques Villon, Versailles, France, June 19, 1913: thanks Pach for selling another painting; Salon d'Automne opens later than usual this year; Torrey called on him, Marcel, and Picabia; Raymond is going on vacation soon; sends regards to Davies and Kuhn. 4 pp., in French.
- From Maurice Brazil Prendergast, Boston, Mass., June 25, 1913: is recovering from surgery; thanks Pach for sending postcards and showing interest in him. 3 pp.
- From Jean Le Roy, Paris, France, [postmarked] July 1, 1913: comments on the success of Pach's exhibition; has a temporary job; finished college; might travel to Guinea; discusses his poetry published in *Les Bandeaux d'Oro*; met de Verhaeren, whom he admires. 4 pp., in French.
- From Marcel Duchamp, Neuilly-sur-Seine, France, July 2, [1913?]: heard all about the American exhibition from his brothers; thanks Pach for "enthusiastically defending their work"; still awaiting payment; will spend August in England; Torrey called on them. 3 pp., in French.
- From Maurice Brazil Prendergast, Boston, Mass., [postmarked] July 11, 1913: is recovering from his "hospital experience"; recounts trouble with studio lease; asks Pach to notify him of suitable space available in New York. 4 pp.
- From Maurice Socard, Paris, France, August 1, 1913: Pach is a kindred spirit; Pach's competence and ability to elicit appreciation for modern painting made the show a success. 2 pp., in French.

- From F. Wentscher, [place unknown], Hungary, August 24, 1913: is painting out of doors; won't return to Paris until November. Postal card, with original illustration of horse-drawn carriage, in German.
- From Elie Faure, Paris, France, August 25, 1913: is delighted with Americans' enthusiastic acceptance of French painting; current prices are ridiculous and scandalous; bought a great Delacroix at reasonable cost; complains about his editor; awaits word from Mr. Fry, to whom he has sent a Cézanne; will go to London in September; saw an interesting Matisse show but preferred Bonnard's exhibition; he sees Renoir frequently; finds it deeply moving to see Renoir make constant improvements in his work despite old age and sickness. 4 pp., in French.
- From Jacqueline d'Argent, Blida, Algeria, September 8, 1913: is now practicing medicine in Blida; describes the scenery and local people; congratulates Pach on his marriage. 6 pp., in French.
- From Raymond Duchamp-Villon, Neuilly-sur-Seine, France, September 25, 1913: just received Pach's article and will comment on it in the next letter; thanks Pach for promoting his and friends' work; will see the Steins soon and try to learn more of the rumored American reaction against their ideas; the Salon d'Automne opening is delayed until November; Pach's mention of the Delaunay affair confirms rumors of discord; asks Pach to determine if and when unsold paintings and sculpture were returned. 2 pp., in French.
- From Clifton A. Wheeler, Indianapolis, Ind., December 22, 1913: museum's schedule cannot accommodate Pach's exhibition; describes upcoming January show; the museum hopes to acquire a Davies painting; "the exhibition in Chicago (The International) did not strike me with overwhelming force, but I have enough respect for the opinions of Mr. Davies and yourself to admit that the fault may have been my own"; congratulations on engagement to Miss Froberg. 7 pp. + 1 p. postscript from **Hila Drake Wheeler** wishing Pach and Miss Froberg happiness.
- From G. Villon, Paris, France, [1914]: congratulations on the birth of Pach's son; heard from her husband who is in the army; asks Pach's opinion of some drawings; is working with blind children in a hospital. 4 pp., in French.
- From Constantin Brancusi, Paris, France, January 26, 1914: asks Pach to determine whether the owner of *Muse Endormie* wants the piece in marble; a reduced price is possible, but he must know soon; met Mrs. Stieglitz; asks Pach's advice about showing his marbles in New York. 4 pp., in French.
- From Constantin Brancusi, Paris, France, February 19, 1914: received the check; distressed to be participating in a show that may prove harmful to Pach's cause; asks Pach not to be hurt by his unwitting mistake. 4 pp., in French.
- From Walter Arensberg, Boston, Mass., March 1, 1914: "The exhibition was tremendously fresh and fine"; compliments Pach's work. 1 p.
- From Jean Le Roy, Paris, France, [postmarked] March 4, 1914: congratulations on Pach's marriage; encourages him to continue painting; news of Lombard and Clapp. 2 pp., in French.
- From Maurice Brazil Prendergast, Saint-Malo, France, June 12, 1914: thanks Pach for reproducing his work in *Century* magazine; is returning home sooner than planned; Renoir's new work is "way ahead of his former landscapes." 3 pp.
- From Raymond Duchamp-Villon, Courbevoie, France, June 26, 1914: is impatient for news of a proposed project; Mrs. A. Roosevelt will be in touch with Pach; her work has shown progress; during the past year, modern art has begun to attract interest and generate discussion among some previously unreceptive people. 2 pp., in French.
- From Morton Livingston Schamberg, Paris, France, June 30, 1914: "Would love to meet Brancusi and Duchamp-Villon but damn it, I can't speak French." Picture postcard ("P. Cézanne, L'Art fragment").
- From Odilon Redon, Bièvres, France, July 10, 1914: if Pach organizes another exhibition, he wants to participate. 3 pp., in French.

- From Joseph Stella, Venice, Italy, July 20, 1914: discusses his travels in Europe; Greece reminded him of Davies's pictures; no reply From the futurists in Milan; recounts a meeting with Walkowitz in Patrai, Greece. 5 pp.
- From Alexandre Mercereau, Paris, France, [postmarked] July 30, 1914: can secure work by interesting artists for exhibition; inquires whether foreign works and jewelry are acceptable; he organized an international exhibition of cubism with an accompanying symposium in Prague; offers to lecture in the United States if Pach can find a way to pay for the trip; is sending information about an organization he founded; wants to establish an American branch; needs an American editor for his books; Brancusi's participation is essential. 4 pp., in French.
- From Raymond Duchamp-Villon, Paris, France, August 7, 1914: just received registered letter and invitations; continuing with exhibit plans is impossible, as all of their friends are mobilized; work of Gleizes, Villon, and Metzinger being exhibited in Berlin probably will be lost; a negative reply From Chapell ended long-held hopes; wholehearted thanks due to Pach for countless efforts and true friendship; the French are ready to die for peace and freedom; confident of the future, despite anxiety over friends now in danger. 4 pp., in French.
- From Raymond Duchamp-Villon, Saint-Germain-en-Laye, France, August 26, 1914: war conditions make collaboration impossible; is serving as a paramedic; no bad news concerning anyone Pach knows. 2 pp., in French.
- From Raymond Duchamp-Villon, Saint-Germain-en-Laye, September 11, 1914: will consult with friends about planning an exhibition in the United States; Gleizes is at Toul; Villon is with the British army at Rouen. 2 pp., in French.
- From Albert Pinkham Ryder, New York, N.Y., September 13, 1914: is looking forward to having the Pachs and Mr. Wheeler visit his studio. 2 pp.
- From Michael Stein, Agay, France, October 19, 1914: requests details about the exhibition Pach is organizing; Pach should tell Matisse "he must now look to America for a market for his art for some time to come"; "it is about time he [Matisse] were ranked among the accepted classics and bought freely." 3 pp.
- From Jean Le Roy, Brest, France, [postmarked] November 10, 1914: plans to enlist soon; is worried about Kohler at the front. 4 pp., in French.
- From Jacques Villon, [place unknown], France, November 23, 1914: comments on the war and his painting; congratulates Pach on his New York exhibition. 1 p., in French.
- From Piet van der Laan, Zutphen, the Netherlands, January 24 and February 8, 1915: Congratulations on the birth of Raymond; cannot visit Pach in Paris because of the war. 4 pp. + 3 pp. enclosure (copy of a poem by Dante), in Italian.
- From Raoul Dufy, Le Havre, France, January 29, 1915: sent 2 copies of his Bestiarie; wants Pach to choose a drawing, watercolor, or Bestiarie as a gift of thanks; heard From Derain, Apollinaire, and Gleizes, all in the army; de la Fresnaye was wounded; asks if Basler, Brummer, and Kahnweiler are art dealers now that they have settled in New York; considers Basler an honest man. 4 pp., in French.
- From Raymond Duchamp-Villon, Acheux, France, February 26, 1915: still in Saint-Germain where his wife continues her work at the military hospital; Villon spent the entire winter in the trenches but bears it well; glad Quinn bought Cat and Parrot; thinks Quinn should have the final versions in wood rather than cast reproductions and instructs Pach to discuss it with him; received Marcel's articles and reproductions; understands the change that has affected Pach's desire for new means of artistic expression. 2 pp., in French.
- From Raoul Dufy, Le Havre, France, March 3, 1915: lists the 4 paintings he is sending; accepts and reiterates the payment schedule; Pach should select a painting for himself; will send some paintings on silk; promises to write about decorative art in his next letter. 4 pp., in French.
- From Marcel Duchamp, Paris, France, March 12, [1915?]: received the Matisse catalog and remembers the goldfish painting; Villon is in good health and good spirits; is optimistic about prospects for peace by summer; after a family vacation in Rouen, he finished glass and other projects; Raymond is happy in Saint-Germain, where his wife is a hospital nurse; does Pach

- know if Delaunay is in America; wants to visit Brancusi; has no news of Picasso, Braque, or Derain. 4 pp., in French.
- From Marcel Duchamp, Paris, France, April 2, [1915?]: is preparing for an exhibition; describes arrangements for sending Raymond's works to Pottier; 2 paintings, a drawing, and papers are being sent to Pach; reports on the work and conditions of Raymond, Rifemont-Dessaisner, and Villon; has decided to leave France and go to New York; wants to know when he should come and if securing employment as a librarian will be difficult; does not want his family to know of these plans for a while; includes price list for paintings. 3 pp., in French.
  - From Jacques Villon, Acheux, France, April 13, 1915: glad to learn that his paintings and engravings have sold; is looking forward to returning to normal life and working with greater intensity; being welcomed in New York should boost his self-confidence and provide some peace of mind regarding financial security; the matter of Dr. Stum's paintings cannot be settled until the war ends; is sending Pach engravings and drawings; a shipment of sketches made during the war can be published as documentaries; after being away from home for 8 months, he envies Pach's happy family life; emerging spring contrasts sharply with human evil. 3 pp., in French.
  - From Marcel Duchamp, Paris, France, April 27, [1915?]: is displeased by the reply received; understands that Pach misses Paris and the artist's life he led there; he is increasingly dissatisfied and the point is to leave Paris rather than to go to New York; asks help in finding a library job in New York so he will not have to depend on selling paintings; does not want his family to know yet. 7 pp., in French.
  - From Marcel Duchamp, Paris, France, May 21, 1915: has decided to depart on June 5, despite family and sentimental reasons for rescheduling; spoke to Raymond about Arensberg's magazine; Mme. Picon probably has articles by Mercereau, Gleizes may have articles, and other friends could contribute poems and prose; has decided on a job for the duration of his stay in America, but it will prevent him from painting. 3 pp., in French
  - From Theodore Duret, Paris, France, May 22, 1915: hopes Pach's efforts at promoting the latest in modern art, especially Van Gogh and Lautrec, have been successful; has written a comprehensive book on Van Gogh, which is to be published when the war ends; asks if the Van Gogh painting he loaned to the exhibition has been sold. 4 pp., in French
  - From Alice Derain, Paris, France, May 28, 1915: thanks Pach for sending a check and for handling her affairs; the paintings from Mme. Lebas were not shipped because Derain is not satisfied with them and decided not to sell; some landscapes may be available soon because Derain has spare time and can try to work; a recent portrait of the couturier Monsieur Poiret may be his best painting yet. 2 pp., in French
  - From Georges Rouault, Versailles, France, [postmarked] June 1, 1915: (1) Discusses works in progress that may be suitable for the exhibition Pach is organizing; the shipment will also include a ceramic plaque for Quinn; Quinn persists in asking about Rouault's military status; 6 times already he has been disqualified due to a weak heart; academies, medals, and awards are not about art; nature and other artists are more inspiring than unimaginative teachers. (2) Pach should keep a Rouault piece unless he prefers to select one when in France; his simplified ceramics are real faïences; his paintings are lighter and more fluid; his show after the war will include German types and landscape and religious paintings. (3) Perhaps Quinn will be interested in the paintings shipped; within the year, a larger selection of ceramics will be available for Quinn, but at the moment his focus is on painting. 4 pp. (3 separate notes), in French
  - From Jean Le Roy, [place unknown], France, June 12, 1915: describes his flower-decorated trench and the surrounding countryside; started a magazine called Les Imberbes with an editor and typographer friend; intends to send poems to Pach's American publication. 5 pp. + 1 p. enclosure (poem, "Printemps"), in French
  - From Maurice Brazil Prendergast, Boston, Mass., July 7, 1915: thanks Pach for Dufy's book; "tell Monsieur Dufy when you write him I felt more pleased than if I got a gold medal"; he and Charlie will leave soon for Maine. 4 pp

- From Marcel Duchamp, New York, N.Y., [postmarked] July 28, 1915: inquires whether Pach received the palette he sent; spent the evening with Quinn, Gregg, and Kuhn; Gregg was likable and Kuhn fascinating; thinks Quinn could be supportive; Quinn was anxious to know if cubism has been killed by the war; once his English improves, he wants to convince Quinn to discard his ideas about the politics of art. 2 pp., in French
- From Alice Derain, Paris, France, August 7, 1915: sends receipt for payment in full; her husband is in the service; Braque was seriously wounded; Doucet died; Picasso is in Paris; her husband hopes to meet Pach. 2 pp., in French
- From Raoul Dufy, Paris, France, September 18, 1915: has received a payment toward Quinn's account; Quinn has purchased additional works; credits many sales to his association with Pach; is able to paint while in the military; after the war, he hopes the French can become better acquainted with American painters; is pleased to hear that Prendergast liked his gift; wants to see photographs of Prendergast's work; requests catalogs with reproductions of American furniture. 4 pp., in French
- From Raymond Duchamp-Villon, [place unknown], October 17, 1915: feels renewed interest in his work; continues his research; observations about the war; Villon has suffered and was awarded a Military Cross; requests news of Pach and mutual friends; Pach should determine Quinn's intentions. 3 pp., in French
- From Henri Matisse, Issy-les-Moulineaux, France, November 20 and 29, 1915: is delighted by the prospect of an exhibition of French art; will do what he can to help obtain the Seurat painting for exhibition; thanks Pach for selecting his work for the exhibition at Bourgeois and agrees to send additional pieces; lists etchings sent to Miss Bryant via Pottier; the photographs showed great improvement in Pach's portraits; advises a warmer palette; will offer additional frank comments after seeing new pictures; is working hard and just finished an important painting, which already has been sold; is still recovering from bronchitis. 12 pp., in French
- From Louis Lombard, [place unknown], France, December 28, 1915: best wishes for the coming year. Postal card, in French
- From Theodore Duret, Paris, France, December 29, 1915: read a favorable review of the Van Gogh exhibition; asks if Pach was able to sell Duret's Van Gogh still life; his book about Van Gogh will be printed after the war. 4 pp., in French
- From Maurice Socard, [place unknown], December 31, 1915: has been in Paris throughout the war; is teaching at the Lycée Ch. [ sic]; believes Germany wants to organize the world; explains his view of the causes of the war and predicts the outcome. 6 pp., in French
- From Mary Socard, Paris, France, December 31, 1915: greetings and good wishes; believes the war will be followed by much misery and great changes. 2 pp., in French
- From Jean Le Roy, [place unknown], France, [postmarked] [?,?] 1916: his commanding officer knows Picasso, Marie Laurencin, and Derain; Lafitte was killed; wants news of Pach; thank the magazine Others if his poem "Spring" is accepted. 5 pp., in French
- From Georges Rouault, [place unknown], France, [undated] [1916?]: received the catalog and Pach's review with the reproduction of his painting; his grandchild is sick; they are going to the seashore; is working on an exhibit; thanks Pach for helping sell a painting; though in poor health, he may have to join the army; suggests an album of reproductions. 10 pp., in French
- From Jacques Villon, Paris, France, January 5, [1916]: he is assigned to the central atelier for camouflage; works with other artists, not all of whom share his outlook; has many ideas for new work; no news from Marcel or Picabia. 4 pp., in French
- From Georges Rouault, [place unknown], France, [postmarked] January 22, 1916: personally delivered the paintings to Pottier for shipment; worries that the large works will not have the style and the color of the small ones; wants to have his exhibition ready before going to Italy; has not seen Villon recently. 2 pp., in French
- From Piet van der Laan, Zutphen, the Netherlands, February 7, 1916: thanks Pach for the "ex-libris"; he is busy translating a lengthy book on medieval Italy; discusses Dante. 4 pp
- From Jacques Villon, [place unknown], February 10, 1916: speculates that an art form may develop from the war. 1 p., in French

- From Maurice Brazil Prendergast, New York, N.Y., March 23, 1916: confirms 5 titles for inclusion in the exhibition catalog; has a good photograph for Pach's book. 2 pp
- From Maurice Socard, Paris, France, April 2, 1916: remembers Pach as one of his best students; one of the many reasons for their friendship is Pach's love for France; quotes Descartes; compares the French ideal of liberty with the German interpretation; comments on French and German science. 4 pp., in French
- From Ruth Wilmot, New York, N.Y., [postmarked] April 9, 1916: compliments Pach on the lectures he presented to her group; encloses payment. 2 pp
- From Henri Matisse, Issy-les-Moulineaux, France, April 28, 1916: extends best wishes for the success of the exhibition; asks Pach not to reveal the extremely reduced price of the painting Arensberg bought; asks if Max Weber has a large gallery; wants to obtain sound recordings of typical exotic chants. 4 pp., in French
- From Jean Le Roy, [place unknown], [postmarked] May 8, 1916: thanks Pach for sending the CÅ©zanne catalog; has been at the front for 13 months; Kohler is a decorated hero; Siegfried's fate is unknown; plans to publish his poems when next in Paris. 4 pp., in French
- From Gino Severini, Paris, France, May 29, 1916: wants to have an exhibition in New York; has 30 or 35 paintings and 20 drawings representing several periods and can supply text for a lecture; recently published on MallarmÅ© and pictorial aesthetics; is presently writing another critical study; suggests Pach arrange for a show at Montross or Macbeth and specifies his usual terms; philosophical differences have caused him to part From the group of futurists Pach knows; still considers himself a futurist and will use the term because it helps the public grasp his ideas; no one, including Picasso, Derain, Dufy, and Metzinger, is making a profit From exhibitions. 4 pp., in French
- From Mme. Victor Le Roy, Paris, France, May 30, 1916: belatedly acknowledges receipt of Jean's poems; [UNK] husband, Victor, died near Verdun; Jean may come home on leave. 1 p., in French
- From Jean Le Roy, [place unknown], [postmarked] June 2, 1916: thanks Pach for forwarding his poems to American publications; believes poets are well treated in the United States; uncle Victor died in the war; Carreau was wounded. 4 pp., in French
- From Raoul Dufy, Paris, France, June 3, 1916: thanks Pach for writing an article defending the ideas of modern French art, which had come under attack by a young American critic; wants to know if there are opponents of French modern art in New York; exhibitions are returning to Paris; Quinn purchased *The Yellow Hat*; is sending a thank-you gift and an etching. 1 p., in French
- From Emil Gay, Watkins Glen, N.Y., June 12, 1916: enjoyed Pach's lectures. 6 pp
- From E.D. Smyth, [place unknown], England, June 16, 1916: news of a mutual friend killed in the war; discusses Jean Le Roy. 4 pp
- From Camille Redon, Cannes, France, [July 1916?]: Redon is recuperating in Cannes; asks for the return of their pictures, when feasible. 2 pp., in French
- From Camille Redon, [place unknown], July 4, 1916: Redon is gravely ill with pulmonary congestion; the doctors are concerned. 1 p., in French
- From Jacques Villon, Puteaux, France, [postmarked] July 12, 1916: Miss Bryant's purchase boosted his morale and was welcome financially; Marcel is delighted with America; speculates that Marcel may eventually settle in America. 3 pp., in French
- From Camille Redon, BiÅvres, France, August 6, 1916: Redon was buried several days ago; a gallery in the Petit Palais will be devoted to him and there will be an exhibition at the Beaux-Arts in the spring; reflects on the solitude and anonymity of many great artists during their lifetimes. 4 pp., in French
- From Georges Rouault, Paris, France, [postmarked] August 14, 1916: Pach should return all paintings and drawings when he can; thanks Pach for his help; his wife and infant daughter are unwell; bought a new house; will be able to work when the family leaves Paris; received the item Pach sent him From Quinn much sooner than anticipated. 2 pp., in French



- From Souza Cardoso, [place unknown], Portugal, [postmarked] September 25, 1916: comments on the picture shown on the card. Picture postcard (photograph of a woman and child in costume), in French
- From Henri Matisse, Issy-les-Moulineaux, France, October 14, 1916: the information Pach sent about Bourgeois raises hopes for a good exhibition at his gallery; in reply to the question about a frame for the portrait of Arensberg, insists that modern paintings do not need frames, especially gold ones that contain a picture by stopping its extension; will look at Pach's paintings any time; Mrs. Havemeyer parted with the Ingres as a condition for another purchase; From photographs, gives his opinion of the authenticity and condition of 12 paintings. 11 pp., in French
- From Henri Matisse, Issy-les-Moulineaux, France, November 6, 1916: sends description and opinion of a picture he omitted From a previous letter; art is selling well in Paris. 4 pp., in French
- From Paul Signac, Saint-Tropez, France, November 18, 1916: illness prevents him from complying with Pach's request to select works for exhibition; suggests sources From which to borrow Seurat paintings. 3 pp., in French
- From Florence Bing, New York, N.Y., [undated (1917)]: condolences on the death of Pach's mother. 1 p
- From Albert Gabriel, [place unknown], [undated (1917)]: "Accept my sincere sympathy." Note on calling card
- From Leigh Hunt, [place unknown], [undated (1917)]: "Heartfelt sympathy." Note on calling card
- From Professor Adolph Werner, [place unknown], [undated (1917)]: "Condolence." Note on calling card
- From Ruth Wilmot, [place unknown], [undated (1917)]: condolences on the death of Pach's mother. 2 pp
- From Mme. Raymond Duchamp-Villon, Compiègne, France, [postmarked] January 6, 1917: her husband is hospitalized with multiple ailments, including typhoid; condolences on the death of Pach's mother. 2 pp., in French
- From Constantin Brancusi, Paris, France, January 19, 1917: thanks for check From Quinn; is pleased that he was satisfied with the sculptures, despite difficulty in assembly; plans to visit the United States after the war. 3 pp., in French
- From Gino Severini, Paris, France, February 7, 1917: has written a preface explaining the ideas of the avant-garde; wants Pach to oversee the translation; asks that the three fragile pastels be framed inexpensively by Stieglitz. 2 pp., in French
- From Childe Hassam, New York, N.Y., March 30, 1917: thanks Pach for help in determining latest possible date to submit work for exhibition. Note on the reverse of printed announcement of a show of Hassam's etchings and drawings at Frederick Keppel & Co., November 16- December 2
- From Gino Severini, Paris, France, April 28, 1917: expresses appreciation for the success of his exhibition; his paintings should be returned at a more favorable time; a longer version of his preface on modern art will appear in *Le Mercure de France*; asks to be remembered to his friends and for news of sales and reviews of his show. 4 pp., in French
- From [signature illegible], New York, NY., May 14, 1917
- From [signature illegible], New York, NY., May 16, 1917
- From Charles Sheeler, Philadelphia, PA., May 17, [1917?]
- From Charles Cooper, New York, NY., May 19, 1917
- From [signature illegible], [Vienna, Austria?], July 22, 1917
- From Alexandre Mercereau, [place unknown (at the front)], July 26, 1917: is sending Pach a selection of his writings, which he hopes can be published in the United States; is anxious for a good translation; believes the book he just wrote is his best and is willing to offer it to an American publisher before it appears in France. 4 pp., in French
- From Gino Severini, Paris, France, September 6, 1917: discusses work in progress; offers congratulations on the first Independents show; praises Pach's selfless efforts; authorizes use

- of any remaining works for other exhibitions; thanks Pach for arranging sales and sending reviews. 4 pp., in French
- From [signature illegible], [place unknown], October 26, 1917
  - From Louis Lombard, [place unknown], France, October 26, 1917: reminisces about good times together; has less desire to write poetry now; is learning German and Italian. 2 pp., in French
  - From Maurice Socard, Paris, France, November 3, 1917: describes superb Renoirs seen in the Rue de la Boetie; hopes Pach's remarkable efforts on behalf of modern art will be fruitful; notes qualities needed for portrait and landscape painting. 4 pp., in French
  - From Louis Lombard, Ingolstadt, Germany, [postmarked] November 26, 1917: boredom and solitude are his routine; thanks Pach for gifts of books and tobacco; sends holiday greetings. Postal card, in French
  - From Camille Redon, Paris, France, December 8, 1917: if it remains unsold, Pach should keep the Redon painting until the war is over; American troops are arriving; she follows the exhibitions; likes Matisse; Mr. Quinn is behind in his payments. 4 pp., in French
  - From Arthur Burdett Frost, Madison, N.J., January 5, 1918: thanks Pach for condolences upon the death of his son; wants Pach to look at his son's work and consider writing an article. 4 pp
  - From Georges Rouault, Versailles, France, [postmarked] January 15, 1918: discusses titles of 2 pieces; general terms are more suitable titles for his subjects; Matisse was ridiculed by many because for a year he numbered all canvases; Rouault's albums will be numbered rather than titled; suggests framing and matting techniques for the double-sided piece; his new paintings won't need glass; he has always been lonely, but now is isolated as well; has a new daughter. 4 pp., in French
  - From Arthur Burdett Frost, [place unknown], February 1, 1918: thanks Pach for his interest in his son Arthur; offers a photograph of Arthur to illustrate Pach's forthcoming article. 4 pp
  - From Arthur Burdett Frost, [place unknown], [between February 1 and March 12, 1918]: thanks Pach for the manuscript; plans to send additional photographs of Arthur. 4 pp
  - From Arthur Burdett Frost, [place unknown], [between February 1 and March 12, 1918]: returning Pach's manuscript; requests a copy. 2 pp
  - From Alexandre Mercereau, Paris, France, [postmarked] February 9, 1918: thanks Pach for finding him a publisher; financial gain is secondary to having a publisher of good reputation who will provide proper translation; mentions Pach's frequent contact with Gleizes and Duchamp, who surely support his efforts on behalf of modern art; Vazeze recommends Julio Gonzales's decorative work for Pach's exhibition; wants to help a friend sell a de Miranda painting. 2 pp., in French, + business card ("Alexandre Mercereau, Homme de Lettres, President de la Soci  t   Les Grandes Conf  rences") + 2 photographs (inscribed portrait of Mercereau taken at the front, June 1915, and portrait of Charles III and Maria-Ana by Carre  o de Miranda)
  - From Maurice Socard, Paris, France, February 20, 1918: letter of gratitude for Pach's friendship and efforts on behalf of modern art; discusses idealism, imagination, art, and the search for truth. 3 pp., in French
  - From Elie Faure, Paris, France, March 12, 1918: is sending copies of his last 3 books; thinks *The Holy Face* is his most important book; it is about war in general and includes personal experiences From the present war. 4 pp., in French
  - From Mme. Le Roy, Paris, France., May 19, 1918: Jean died while a prisoner of war. 3 pp., in French
  - From Raymond Duchamp-Villon, Cannes, France, May 20, 1918: is sending Quinn a drawing and photograph that relate to his rooster sculpture and show the original architectural setting for the piece; will send the script of a comedy written with a friend for performance at a military hospital, which Pach may translate and publish in America; glad that the rift between Pach and Marcel is mended; recently saw Matisse hard at work; Villon is in the army and has no time for work. 4 pp., in French

- From Gaby Duchamp, [place unknown], France, May 23, 1918: thanks Pach for arranging sales to Quinn; her husband is well, doing research, and will resume his art when the war ends; Raymond is in the hospital in Cannes; there were interesting Matisse and Picasso exhibitions in Paris. 2 pp., in French
- From French Army, [place unknown], July [?], 1918: confirms the death of Jean Le Roy on April 26; sends details of the battle, as Pach requested, and text of citation. 4 pp., in French
- From Mme. Le Roy, Paris, France, August 19, 1918: thanks Pach for the touching gesture of dedicating his University of California course to Jean's memory; sends a copy of the citation Jean received the day he died. 3 pp., in French
- From J. Van Gogh Bonger, Far Rockaway, N.Y., August 20, 1918: sons wrote of good times with Pach in Berkeley; they were in Honolulu and now should be in Japan; first volume of the "Letters" has been translated; discusses her brother's friendship with Redon. 4 pp
- From Camille Redon, BiÃvres, France, September 23, 1918: thanks Pach for lecturing on Redon and his work; has a full set of engravings and lithographs; litho stones were erased, but copper plates are at the museum in Amsterdam; plans to sell prints after the war and will offer Pach some he lacks; comments on arrival of American forces, with whom her son-in-law is an officer. 4 pp., in French
- From Morton Livingston Schamberg, Philadelphia, Pa., September 30, 1918: belated thanks for the two Indian tiles; he and Sheeler readily agreed who should have which tile. 2 pp
- From Frederic C. Torrey, San Francisco, Calif., October 8, 1918: is glad Pach is in California; anticipating the end of the war; tell Mme. Van Gogh he regrets not meeting her. 4 pp
- From Mme. Duchamp-Villon, Paris, France, October 11, 1918: Raymond died of uremia; she plans to return to work at the front; will send Raymond's design for a chess set; wonders if Quinn purchased the rooster drawing. 2 pp., in French
- From Vincent Van Gogh Bonger, Kobe, Japan, October 27, 1918: "Best regards From Vincent." Picture postcard ("Joie de Vivre")
- From Elie Faure, [place unknown], October 30, 1918: thanks Pach for sincere appreciation of The Holy Face; the book received mixed reviews; if there is an English edition, Pach should be the translator; agrees to contribute to the magazine; suggests an article on "America in the War"; the final volume of History of Art will not be published until after the war due to paper shortages; maybe Pach can obtain appropriate paper. 2 pp., in French
- From Maurice Socard, Paris, France, November 12, 1918: finally met with Pach's friend for a discussion of Pach's aesthetic preferences and the relationship between philosophy and art; read about Pach's University of California lectures; Paris is celebrating the end of the war. 7 pp., in French
- From Jacques Villon, Paris, France, November 13, 1918: Raymond died following a second operation; is determined not to leave Raymond's work unfinished. 2 pp., in French
- From Marcel Duchamp, Buenos Aires, Argentina, November 15, [1918?]: as a close friend and admirer of Raymond, Pach must be grieving his death; although provincial, Buenos Aires is calm and conducive to work; brought notes for the glass and plans to continue drawings for it; Argentines are aware of cubism but do not understand it; is planning an exhibition for Buenos Aires in May or June; asks Pach to help H.M. Barzun, who will be contacting him about the show; outlines his schedule for the coming year; anticipates readjusting to peacetime. 3 pp., in French
- From Jean Le Roy, [place unknown], [postmarked] December 15, 1918: thanks Pach for bringing his pamphlet to Arensberg's attention; discusses his interest in rhythm in poetry. 4 pp., in French
- From Frederic C. Torrey, San Francisco, Calif., December 19, 1918: holiday greetings; compliments Pach's writing, specifically his latest article in the Dial; discusses the Dana prize awarded in Philadelphia to McComas. 5 pp
- From the Butlers, New York, NY., [postmarked] December 23, 1918: Christmas card, "Victory Christmas"
- From Frederic C. Torrey, San Francisco, Calif., January 3, 1919: Pach was misidentified as curator of Hindu art in American Art News; discusses taxes on art sales; still wants to sell

- his Cézanne lithograph and can reduce the price; asks if Arensberg would be interested in purchasing *Un Descendant*. 4 pp
- From Mabel Torrance, New York, N.Y., January 12, 1919: just learned the classes will be discontinued. 3 pp
  - From Elie Faure, [place unknown], January 21, 1919: thanks Pach for efforts with American publishers on his behalf; before the war only Germany had a culture large enough to take immediate interest in his kind of intellectual endeavors; awaiting instructions from Johnson concerning the articles he is writing; comments on diplomats of the Entente and political matters; compliments *Modern School*; is sending a brochure about a restored castle his brother is attempting to sell. 4 pp., in French
  - From Frederic C. Torrey, San Francisco, Calif., February 3, 1919: nude is on the way to Arensberg a day late; his wife will be very happy to sell *Un Descendant*; "I want the Russian experiment to be given a fair chance"; comments on "Russian 'refugees'"; thanks Pach for assistance in the "Arensberg matter." 7 pp
  - From Frederic C. Torrey, San Francisco, Calif., February 7, 1919: received Arensberg's check; painting was shipped late, with a lesser valuation, due to changes in regulations; discusses new tax bill. 3 pp
  - From Elie Faure, [place unknown], May 4, 1919: notes the poor reception of his book in France and the United States; discusses his current work; opinions of world politics. 4 pp., in French
  - From Maurice Socard, [place unknown], May 12, 1919: much disagreement about the terms of the peace treaty; feels that Germany must serve a term in purgatory. 3 pp., in French [filmed with the wrong envelope]
  - From Félix Fénéon, Paris, France, May 15, 1919: thanks Pach for selling *Esquisse d'un Dimanche d'Été à la Grande Jatte* and for the check. 1 p., in French
  - From Marcel Duchamp, Buenos Aires, Argentina, June 6, 1919: regrets having abandoned plans for an exhibition there; Buenos Aires is ready for new art. 2 pp., in French
  - From Xavier Martinez, Piedmont, Calif., June 16, 1919: received Courbet, Society of Independent Artists, and Redon catalogs; congratulates Pach. 2 pp., in Spanish
  - From Ismael Smith, New York, N.Y., June 25, 1919: Margarita Cordoba from Cuba, representing the Independents, is sending a picture of la Mazantinita, a famous Spanish ballerina. 1 p., in Spanish, +8 pp. enclosure (11 designs for bookplates)
  - From Jacques Villon, Neuilly-sur-Seine, France, June 26, 1919: thanks Pach for check, letter, and catalog; writes of his work plans for the coming year, when he expects to make up for lost time; comments favorably on Pach's painting; notes activities of his friends, including Gleizes, Picabia, and Marcel. 2 pp., in French
  - From Marion L. Chamberlain, Santa Barbara, Calif., August 10, 1919: she and Miss Phillips enjoyed Pach's lectures at the Berkeley Summer School; they purchased 2 Renoir lithographs from Mr. Torrey. 4 pp
  - From Marcel Duchamp, Paris, France, [postmarked] September 3, 1919: his friends and their lives seem little changed since the war; other than the work of his brother and Picabia, he sees little of artistic interest; will be in New York in December; saw Yvonne Duchamp-Villon. 3 pp., in French
  - From Charles Loeser, Florence, Italy, November 18, 1919: describes his house with its special music rooms; 6 Cézanne paintings hang in one room; has a drawing which he believes is by Velasquez; discusses art collecting; "I have always liked Leo Stein, so long as he talked to me on any matter other than art." 6 pp
  - From Sybil Kent Kane, New York, N.Y., [postmarked] November 26, 1919: thanks Pach for etchings of "my beloved Chapel." 1 p
  - From Pietro Brunelleschi, Florence, Italy, [postmarked] December 5, 1919: accepts Pach's invitation for the following day. Note on business card, in Italian
  - From [Mme.] Duchamp-Villon, Laon, France, January 4, 1920: looks forward to Pach's proposed visit to France; discusses widowhood, her new job in Laon, and the material

- difficulties of postwar existence; Marcel took Cézanne paintings with him to New York; will send a print of *Le Coq*. 2 pp., in French
- From Elie Faure, Paris, France, January 11, 1920: economic conditions preclude publication of his fourth volume at this time; saw Redon a month before he died, when he spoke of indifference to the opinions of others and concern with expressing himself; discusses the masterpieces in his personal collection, among them Redon, Delacroix, Daumier, and Van Gogh. 8 pp., in French
  - From Edgar L. Hewett, Archaeological Institute of America, San Diego, Calif., February 2, 1920: met with Sloan and Henri to make arrangements for the "Indian art exhibition"; thanks Pach for encouragement with the exhibition plan; compliments Pach's article in the *Dial*. 1 p
  - From Xavier Martinez, Piedmont, Calif., March 12, 1920: thanks for the *Dial* and the invitation; compliments Pach's article on American Indian art; thinks Pach writes just as well as he paints; is enthusiastic about plans for an American Indian exhibition. 2 pp., in Spanish, + enclosure (sketch of American Indian head)
  - From Elie Faure, Paris, France, April 20, 1920: is happy about what Pach tells him of Delacroix; he owns 3 works by Delacroix and considers him one of the greatest painters; paper shortages have delayed publication of volume 4; asks if Pach is willing to undertake more translation work; someone else has offered, but Pach is preferred; *The Dance on Fire and Water* is being sent for Pach's opinion; the book best condenses Faure's ideas on the aesthetic interpretation of history; like Pach, he organizes exhibits around topics. 4 pp., in French
  - From Elie Faure, Paris, France, April 23, 1920: Pach must let him know right away if he can do the translation; discusses publishers' contracts; Faure will furnish all photographs for illustration at prewar prices; Pach's other Faure translations have drawn high praise. 2 pp., in French
  - From J. Metzinger, [place unknown], May 15, 1920: thanks Pach for the check and efforts on his behalf in New York; Pach should keep an unsold painting and dispose of the others as he wishes; people no longer laugh at cubism, but they don't yet understand it; despite war and the hard times that followed, cubism survives; offers his help if Pach wants to exhibit there. 2 pp., in French
  - From Elie Faure, Paris, France, May 23, 1920: discusses the details of his 4-volume *History of Art* now being published; a copy of volume 1 is being sent to Pach. 2 pp., in French
  - From John Sloan, Santa Fe, N.M., June 9, 1920: began painting the week after arriving in Santa Fe; a Corpus Christi procession provided subject matter; had work accepted for the "Metropolitan Anniversary Ex."; comments on "Art and Craftsmanship" article in the *Dial*. 2 pp., illustrated with a drawing of Sloan in his studio
  - From Elie Faure, Paris, France, June 20, 1920: discusses the publication of his book, especially the quality and cost of illustrations for the English edition; judging any work of art requires distance in time and space. 4 pp., in French
  - From Elie Faure, [place unknown], July 3, 1920: discusses costs for engraved plates and cheaper electrotype plates; asks Pach to select photographs of Peruvian and Mexican monuments, Mexican sculpture, and an American Indian decorated tent or other appropriate images for use in *Mediaeval Art*; this second volume will contain new illustrations of the art of India and Gothic art. 2 pp., in French
  - From Elie Faure, Paris, France, July 11, 1920: thanks Pach for writing an article about him; comments favorably on Pach's paintings; is considering adding a section on modernist painting, which would mention Pach, to the third edition of *History of Modern Art*. 2 pp., in French
  - From Jacques Villon, Puteaux, France, July 25, 1920: he recently read the notes found among Raymond's papers, but the haphazard and often obscure ideas would reveal nothing new to Pach; is sending pictures of the horse, some showing the prewar plaster version and others the beginning of the final version; Raymond's experience in the cavalry made him an expert horseman, and many sketches of horses made during the war show he continued to think of the sculpture he had started; is also sending photographs of sketches, a bust of

- Professor Gosset, plans for a chess set, and other works; some of Raymond's notes pertain to the design of a surgical center; is certain that Raymond would have continued the research that led him from literal representation to mechanical aspects; thanks Pach for preserving the memory and work of the late artist. 5 pp., in French
- From Jacques Villon, [place unknown], August 1, 1920: is sending Pach several photographs and 2 drawings; gives installation instructions for Raymond Duchamp-Villon's last sculpture, Dr. Gosset, with sketches of front and side views of the piece [large portions illegible]. 2 pp., in French
  - From Elie Faure, Neuilly-sur-Seine, France, August 13, 1920: discusses illustrations for his book; Marcel Duchamp will not be included; mentions other artists he has omitted or included and the relative value assigned to each, perhaps mistakenly; discusses those classified as impressionists and neoimpressionists; mentions new directions in art, among them scientific ones. 8 pp., in French
  - From L.L. Kane, Long Lake, N.Y., August 26, 1920: Pach's pictures are "quite safe at 47th St. until your return"; he especially appreciates Mme. Derain, which hangs with 2 Copley portraits in the breakfast room. 4 pp
  - September 12, 1920: note indicating Samuel Ramos is with the Comision Mexicana de Cooperacion Intelectual
  - From Elie Faure, Paris, France, September 28, 1920: provides correct spellings for works of art, as requested; will send proof sheets of printed photographs with placement instructions; still waiting for the promised photographs of American Indian art. 2 pp., in French
  - From Elie Faure, Paris, France, November 10, 1920: discusses in detail the illustrations for his book, their placement and captions; an article about cinema in the *Freeman* expresses ideas very close to his own; reflects on current politics. 6 pp., in French
  - From Elie Faure, Paris, France, November 26, 1920: thanks Pach for the photographs; hopes instructions regarding illustrations and page-setting were received; requests a signed copy of the contract with *Harpers*; is still thinking about writing an article for the *Freeman*; is enclosing an advertising circular designed for his book and suggests something similar for the American edition. 2 pp., in French
  - From Elie Faure, Paris, France, December 22, 1920: the photograph of Herculeum arrived; his editors are pleased; volume 4 will be ready in a few days and a copy will be sent to Pach; the American edition contains stupid mistakes; plans to write an article for the *Freeman*; will send Pach his article on cinema. 2 pp., in French
  - From Elie Faure, Paris, France, January 17, 1921: describes his visit to London, emphasizing the British Museum; likes little of British art; considers Bonnard, Matisse, Picasso, and Derain in the forefront of modern art; he appreciates Pach's opinions on art, even when in disagreement; because Pach is younger, his views are an excellent indicator of current taste. 4 pp., in French
  - From Piet van der Laan, Utrecht, the Netherlands, January 21, 1921: thanks for the bookplate Pach designed; compliments his article in the *Freeman*; is attempting to sell paintings by a young Dutch artist friend. 3 pp
  - From Elie Faure, Paris, France, February 3, 1921: hopes to rewrite volume 1, as he is unhappy with it; Spanish translation is delayed due to paper shortages; his brother's chateau is to be sold; wrote an article on Charlot. 3 pp., in French
  - From [Mme.] Duchamp-Villon, Paris, France, February 11, 1921: discusses in detail the choice of lodgings available to the Pach family for their stay in Paris; Marcel can help Pach place the Gosset figure as he saw it assembled; instructs Pach to sell the Cézanne. 2 pp., in French
  - From Maurice Brazil Prendergast, New York, N.Y., February 28, 1921: thanks Pach for introducing him and Charlie to Mr. and Mrs. Brummer; their work will be exhibited at Brummer's March 15-April 1; read Pach's article on Matisse; will try to see the exhibition. 3 pp
  - From Elie Faure, Paris, France, March 1, 1921: discusses changes to the title of his 4-volume *History of Art*; volume 1 is being shipped to Pach soon; believes French academics slander France. 2 pp., in French

- From Elie Faure, Paris, France, March 4, 1921: Is still trying to find a place for the Pachs to stay; his own apartment will not be available until August; discusses the title of his book and asks Pach to write the introduction; the article on Charlot was not published. 2 pp., in French
- From Clara La Follette, *Freeman*, New York, N.Y., [postmarked] March 7, 1921: sends letter received by the *Freeman* that she thinks will amuse Pach. 1 p., + 2 pp. enclosure (letter rubber stamped February 23, 1921 [date of receipt?] to Mr. Huebsch From Alfred Stieglitz, New York, N.Y. [of an exhibition review by Pach published in the *Freeman*): "Mr. Pach undoubtedly did his best--but I fear that the real significance of the work was beyond him.--I regret it")
- From Elie Faure, Paris, France, March 14, 1921: will send proofs of *Napoleon*; desires advice From Pach concerning whether it should be translated; thinks the subject will be of interest in America. 2 pp., in French
- From Elie Faure, [place unknown], July 29, 1921: plans to meet Pach in Cahors; *History of Art* was chosen as one of the 10 best French books recommended to Americans by the Comité France-Amérique. 2 pp., in French
- From Camille Redon, Paris, France, [postmarked] August 1, 1921: thanks Pach for translating an article about Redon; offers a Redon work to Mrs. Pach. 1 p., in French
- From Elie Faure, Dordogne, France, August 15, 1921: 4 pp., in French
- From Elie Faure, Paris, France, March 16, 1921: has sent Pach his article on Charlot, which will be published soon by *L'Esprit Nouveau*; discusses his work, including an article on cinema and *Napoleon*; inquires about payment and translation rights for articles appearing in the *Freeman*. 2 pp., in French
- From Elie Faure, Paris, France, April 16, 1921: the translation of his Charlot article must mention it is excerpted from *L'Esprit Nouveau*; the French are boycotting American films, especially Charlie Chaplin's; compliments Pach's translations; *History of Art* has been an unexpected success; *Napoleon* promises to do well and is being serialized in *Grande Revue*; he and Pach will divide the profits; may have found a convenient place for the Pachs to stay. 2 pp., in French
- From [Mme.] Duchamp-Villon, Paris, France, April 20, 1921: offers to help Pach find lodging when he visits; asks if Quinn has received the sculpture. 1 p., in French
- From Elie Faure, Paris, France, June 29, 1921: unable to find a place for Pach to stay; *History of Art* is selling well; reprints and new volumes will require translation; asks if Pach could bring his daughter a statuette of Charlot to put on their car, as is now the fad. 2 pp., in French
- From George Ferdinand Of, New York, N.Y., November 28, 1914: is anxious to see Pach and hear about his trip. Picture postcard ("Musée de Louvre.-- *Les Baigneuses*.--Vernet.--LL").
- From Jean Le Roy, Nièvre, France, [postmarked] December 29, 1914: wants Pach's opinion of his poems; is in the army; heard Pach is organizing an exhibition; asks for news of the Duchamp brothers. 4 pp., in French.
- From Raymond Duchamp-Villon, Saint-Germain-en-Laye, France, January 19, 1915: advises patience until the world of art returns; a weak heart disqualified Marcel From military duty; congratulates Pach on the exhibition; is invited to San Francisco but doubts cubist works will be accepted; discusses prices of his medallions. 2 pp., in French.
- From Camille Redon, Paris, France, [postmarked] August 1, 1921: thanks Pach for translating an article about Redon; offers a Redon work to Mrs. Pach. 1 p., in French
- From Elie Faure, Dordogne, France, August 15, 1921: 4 pp., in French
- From Clara La Follette, *Freeman*, New York, N.Y., August 16, 1921: opinions of French government; comments on Faure's article on the cinema; urges Pach to send the article he mentioned; is looking for a studio. 4 pp
- From Henri Matisse, Nice, France, September 7, 1921: agrees to Pach's terms concerning the Redon paintings, but there is no one available who is capable of separating the torn papers of *Radiant Flower*; after 3 weeks of laziness, he is painting again and it is like starting over at the beginning. 2 pp., in French
- From [Mme.] Duchamp-Villon, Puteaux, France, September 18, 1921: [Illegible]. 2 pp., in French

- From Elie Faure, Paris, France, September 29, 1921: 2 pp., in French
- From Elie Faure, Paris, France, October 27, 1921: thanks Pach for checks received; discusses advantages and disadvantages of using a picture for promoting his works; his daughter is most disappointed that there are no more Charlot statuettes; asks Pach to sell lottery tickets for charity. 4 pp., in French
- From Bernard Berenson, Florence, Italy, November 9, 1921: thanks Pach for catalog; photograph of "St. Francis at Brooklyn" reminds him of "the naive art of all the eccentric regions of Europe." 4 pp
- From Jacques Villon, [place unknown], France, November 9, 1921: is glad to have met Mrs. Pach; Matisse engraving is not yet ready due to printing problems. 4 pp., in French
- From Elie Faure, Paris, France, November 13, 1921: discusses the details of his contract with *Harpers*, which he considers unjust; his father-in-law died; reports on the sick painter friend for whom the benefit raffle was held. 6 pp., in French
- From Elie Faure, Paris, France, November 28, 1921: if the misunderstanding concerning the *Harpers* contract is not corrected, it will be a disaster; their artist friend needs further surgery; hopes Pach can sell more tickets for the raffle, which will precede an exhibit in February or March; lists artists--among them Bonnard, Dufy, Matisse, Signac, and Braque--who have donated works for the raffle; regrets that his last book devoted so little space to Derain. 2 pp., in French
- From Elie Faure, Paris, France, December 19, 1921: thanks Pach for help in clearing up a misunderstanding with his American publisher; discusses his 4-volume work, including opinions of the layouts and illustrations of each; Pach should decide whether to attribute a painting to de Pietro or Sassetta; plans to write about Derain; an exhibition, organized for an artist friend in need, includes a lottery with contributions from Matisse, Derain, and Picasso; will send Pach 250 lottery tickets; announces the upcoming marriage of François, a talented decorator, and asks if work could be found for him in New York or if his projects could be reproduced in an American publication. 4 pp., in French
- From Elie Faure, [place unknown], December 23, 1921: received a letter from Briggs and praises the loyalty and honesty of American publishers; thanks Pach for perseverance in bringing to publication, in English translation, *History of Art*; lottery tickets are being sent, many going to Mrs. Whitney; asks if Pach could help to interest American publisher Nelson in the collections of an expanding French publishing firm looking for capital; is sending *Mediaeval Art* and François' furnishing projects. 2 pp., in French
- From Elie Faure, Paris, France, December 31, 1921: considers volume 1 "our" *History of Art* out of gratitude for Pach's excellent translation; discusses the illustrations and general appearance of the book; *Mediaeval Art* and lottery tickets will be sent soon; has 2 paintings he wants Pach to sell in the United States, a Venetian school Crucifixion and a version of Gros's *Murat a la Bataille d'Aboukir*; describes the paintings, discusses prices and Pach's commission. 3 pp., in French
- From Maurice Brazil Prendergast. New York, N.Y., January 26, 1922: Discusses quality of reproductions for Shadowland; wants to assist, should Pach decide to write an article; compliments Pach's writing. 3 pp
- From Maurice Brazil Prendergast, New York, N.Y., February 2, 1922: is returning Pach's manuscript; agrees with him about Cézanne; "I was much influenced by Pissarro but with water colors it was nature pure and simple that influence [ sic] me"; is impressed with *Shadowland*. 3 pp
- From Leigh Hunt, New York, N.Y., [postmarked] February 23, 1922: congratulates Pach and the museum. 1 p
- From Elie Faure, Paris, France, March 21, 1922: is sending *Renaissance Art*, which completes the series; Pach should return the stubs of all sold lottery tickets; the Spanish artist for whom the lottery was organized is now recovering from surgery; complains of a dull artistic season, including a Salon des Indépendants devoid of interest; the best was a Matisse exhibit, along with Derain's and Picasso's latest work; increasingly poor



- leadership has him worried about the future of Europe; inquires about two articles he sent to the *Freeman*. 5 pp., in French
- From Elie Faure, Paris, France, March 30, 1922: Americans have won 8 of the lottery prizes (most of them with Mrs. Whitney's tickets) consisting of 6 etchings and 2 paintings; what to do with the artworks is a problem in view of customs requirements. 2 pp., in French
  - From Camille Redon, Paris, France, April 7, 1922: mailed 2 etchings and 30 proofs made of each of Redon's copper engravings; the plates went to the Print Museum; thanks Pach for the beautiful etching and photographs he sent. 2 pp., in French
  - From Elie Faure, Paris, France, April 10, 1922: received the *Freeman* article; just completed a response to the review of his book, which he prefers to send to the *Dial* rather than the *Freeman*; wrote a new introduction to Greek Art for future editions; hopes Pach has sold paintings; thinks one of the paintings could pass as a fake for customs purposes. 2 pp., in French
  - From Elie Faure, Paris, France, April 11, 1922: the attribution of his Baron Gros is certain, but its condition is not perfect; discusses articles being translated by Pach; discusses the French language in Canada; he and Pach agree on important points; Pach is unfair to Bonnard, who eventually will be regarded as a minor master; Derain is a great painter who overshadows Matisse. 2 pp., in French, labeled "second letter" (enclosed with letter of April 10, 1922)
  - From Elie Faure, Paris, France, May 6, 1922: received the checks; is returning a signed contract for *Cinéma plastique* and inquires about American customs concerning royalty payments; will mail books to Pach and pictures to Harper's; the lottery prizes are being sent; the Corots and Courbet at Rosenberg Gallery particularly impressed him; family news; despair over current politics. 2 pp., in French
  - From Pedro Henríquez Ureña, Universidad Nacional de Mexico, Mexico City, Mexico, May 31, 1922: discusses Pach's remuneration and class schedule for the summer session. 1 p
  - From Elie Faure, Paris, France, June 17, 1922: regrets not being able to meet Pach in Mexico and wishes Rivera had invited him, too; will try to delay French publication of his article so the *Dial* can print it first; another piece on the aesthetics of machinism has already been published in France; finished a long chapter of *The Spirit of the Forms* and wants Harper's to consider it completed; after going to Vichy for his health, he will take a vacation; wants to know all about Pach's archaeological discovery in Mexico. 2 pp., in French
  - From John Sloan, Santa Fe, N.M., [postmarked] August 4, 1922: has a car for summer travels; the Henris are there; has been painting. 2 pp., illustrated with drawing of a car on a winding mountain road ("Climbing the Bahada [no exaggeration!]")
  - From L.L. Kane, Long Lake, N.Y., August 12, 1922: wants to read Pach's article in the *Freeman*; admires his ability to present lectures in other languages; describes his Adirondack camp. 2 pp
  - From Henri Matisse, Nice, France, September 2, 1922: mailed copies of all the engravings he made during the summer; asks Pach's advice on lowering the price of Redon's pastels; he is now back at work in Nice after 2 months in Paris. 2 pp., in French
  - From Jacques Villon, Soissons, France, September 6, 1922: the estimate for publishing was higher than anticipated; asks Pach to intercede; inquires about Pach's trip to Mexico; news of various friends; discusses summer plans. 2 pp., in French
  - From Sybil Kent Kane, Long Lake, N.Y., September 7, 1922: thanks Pach for sending the picture of a jug; her book is about the life of Blessed Margaret Mary. 4 pp
  - From Suzanne La Follette, New York, N.Y., [postmarked] September 10, 1922: due to understaffing at the *Freeman* there was no art coverage during the summer; suggests Pach write a series of articles on Delacroix, Cézanne, Renoir, Redon, Van Gogh; opinions of Faure's second volume; news of Boardman Robinson; has changed her name back to Suzanne From Clara. 6 pp.
  - To Professor D. Ramon Mena From Walter Pach, Mexico City, Mexico, October 4, 1922: the mosaic mask discovered by Professor Aguierre and displayed in the National Museum is an object of great interest; it presents important problems to American antiquities experts and to those studying aesthetics; an important detail is the way in which material is handled;

- discusses fundamental difference in the work of the imitator and the mosaic mask; the technical question and expressive question are inseparable; appreciates the compliment of being asked his opinion. 3 pp., in Spanish
- From Elie Faure, Paris, France, October 22, 1922: received payment for photographs and book royalties; discusses Rivera's talent, disagreeing with Pach's view of his originality; Rivera has remarried; shares Pach's admiration for Mexican art; now that his article has appeared in the *Dial*, he has nothing further to publish in America other than History of Art; since Pach is now devoting more time to painting and etching, he will need to find Faure a new translator; asks Pach if chapters From The Spirit of the Forms and essays on great literary figures could appear in American publications; discusses some of his theories of art and the structural aspect of his own writings. 6 pp., in French
  - From Jean Charlot, [place unknown], Mexico, November 5, 1922: Pach's article appeared in *Mexico Moderno*; Orozco will be exhibiting watercolors; the fresco Accion del Artes is almost finished; is becoming interested in religious painting. 4 pp., in French
  - From Diego Rivera, [place unknown], Mexico, December 7, 1922: thanks Pach for his valuable friendship; the Mexican Independents, now formally organized, are invited to show with the Society of Independents in New York; Orozco, Charlot, Revueltas, Figueiros, Leal, Alba, Cahero, Bolanos, Ugarte, Cano, Nahui, Ate, Rivera, and children will represent Mexico; discusses space needs and suggests possible hanging arrangements; needs to find a way to pay for transportation; please convey their appreciation to the Society; Pach should tell Miss Porter that although there was a mix-up in communications, Rivera is still interested in the small exposition. 4 pp., in Spanish
  - From Jacques Villon, [place unknown], France, December 21, 1922: [Illegible]. 8 pp., in French
  - to Magda Pach From Gaby [Mme. Jacques Villon?], [place unknown], December 27, 1922: wishes the Pach family would visit them for several months; Villon is working hard, as always; except for a vacation in Brittany, they rarely go anywhere; engravings are time consuming but right now sell better than paintings; asks about Pach's stay in Mexico. 2 pp., in French
  - From Carlo Lemba, Florence, Italy., [?,?] 1923: thanks Pach for remembering him and for the very beautiful Rembrandt; requests a catalog or photograph. Picture postcard ("Firenze--Palazzo Vecchia--Il Cortile"), in Italian
  - From Elie Faure, Paris, France, January 21, 1923: thanks Pach for his translation; discusses modifications to be made in the first volume; details plans for future publications; lists illustrations for the last chapter of History of Art. 10 pp., in French
  - From Jos   Vasconcelos, [place unknown], Mexico, February 23, 1923: received Pach's letter and sends appreciation for the international approach of his work. Telegram, in Spanish
  - From Jos   Clemente Orozco, [place unknown], Mexico, February 27, 1923: introduces his friend, Mexican poet Jos   Juan Tablada; friendship with Tablada would be a great satisfaction to Pach; Tablada could courier Mexican works From the Independents exhibition when he returns home; they learned much about contemporary art From Pach's lecture series; when he returns to Mexico, Pach can expect an affectionate welcome. 2 pp., in Spanish
  - From Elie Faure, Paris, France, March 4, 1923: at last, publication of *Mediaeval Art* has been announced; the definitive edition of his work is currently in progress; discusses new prefaces for all 5 volumes; rewrote the last chapter of volume 4, which does not mention Bonnard but expands discussion of Matisse, Picasso, and Derain, whom he considers the greatest contemporary painter. 2 pp., in French
  - From Secretario de Educaci  n Publica, [place unknown], Mexico, March 14, 1923: Jos   Vasconcelos thanks Pach for his efforts on behalf of Mexican painters in this year's Independent Artists Salon. 1 p., in Spanish
  - From Jean Charlot, [place unknown], Mexico, [postmarked] March 31, 1923: was happy to receive Pach's illustrated article about Seurat; the enclosed flier rebuts another slanderous article about the exhibit; the catalog reproduction of the painting Pach started in Mexico was recognized by everyone; Diego called it more Mexican than their own contributions; Diego

finished his first panel for the ministry frescoes; Diego's brother-in-law executed a successful encaustic mural in Guadalajara; Diego sends thanks to Pach, but cannot write because he works From 8:00 a.m. until 10:00 p.m.--without eating--which is hard on his aides who must do likewise. 2 pp., in French

- From Elie Faure, Paris, France, April 24, 1923: an American definitive edition is under consideration; will send Pach copies of work by Spain's best artist since Goya; still thinks Derain is the best painter; Matisse's exhibition lacks humanity; discusses European political problems. 2 pp., in French
- From Elie Faure, Paris, France, May 10, 1923: is now writing a book about the mechanism regulating the life cycles of societies; did not see all the exhibits because he is now drawn more to social psychology, which helps him understand painting; life takes precedence over painting; his article was misunderstood in America and France by supporters and opponents alike; painting, no longer the dominant art form as it was in the previous century, is being overtaken by cinema; assures Pach of his friendship and trust; understands that his ideas provoke resistance even among the best of friends. 6 pp., in French
- From Suzanne La Follette, New York, N.Y., [postmarked] June 23, 1923: thanks Pach for article; sends proofs of first article; was advised not to go to Germany; will visit England, France, and Italy. 4 pp
- From J. Van Gogh Bonger, Amsterdam, the Netherlands, June 27, 1923: read that the Pachs were cited as among the best of the Independents; the pictures are back, and she is glad they were exhibited in the United States; is anxious to publish Van Gogh's letters in English; opinions of Meier-Graefe's book; opinions of recent articles in the *Times* and the *Freeman*; "What I never forgive Meyer-Graefe [ sic] is his suggestion that Theo, after his marriage could not provide for Vincent any longer"; is sending a Van Gogh drawing to Pach in appreciation for his help. 3 pp
- From Diego Rivera, [place unknown], Mexico, July 3, 1923: introduces Covarrubias; on behalf of the group, thanks Pach and the Independents in New York; Pach's Mexican street scene showed intimate and strong character; hopes for even better representation next year; describes current projects of several Mexican artists; Covarrubias has photographs of murals in progress. 2 pp., in Spanish
- From Lewis Mumford, Brooklyn, N.Y., July 5, 1923: congratulates Pach on Modern Art; "it is far and away the best piece of criticism we've had in America, to my knowledge." 1 p
- From Alfred Stieglitz, Lake George, N.Y., July 21, 1923: he and O'Keeffe are enjoying Pach's translation of Faure; Stieglitz has read it in the original; O'Keeffe doesn't know French. 1 p
- From Elie Faure, [place unknown], October 8, 1923: if Harper's cannot locate the photograph Faure sent of a Picasso painting, Pach should select a substitute; requests assistance in collecting a fee owed by a publisher; complains about the usual reluctance of museums to accept paintings; suggests that Boston or the Barnes Foundation might be interested in the Gros, Delacroix, and Venetian school paintings he wants to sell; *History of Art* will be translated into Spanish and possibly German; hopes for more contacts with the United States. 2 pp., in French
- From J. Van Gogh Bonger, Amsterdam, the Netherlands, October 18, 1923: could not find anyone to deliver the drawing to Pach, so she mailed it; is working on an exhibition to be held in London; Zigrosser visited. 1 p., negative photostat
- From Elie Faure, Paris, France, December 1, 1923: has mailed the photographs Pach requested; believes he has told Pach of all the proposals received From America and still awaits answers relating to some; Waldo Frank visited; found Miss La Follette most congenial; the package of photographs also contains a small drawing as a memento of their collaboration. 2 pp., in French
- From Ariella Brunelleschi, Florence, Italy, [postmarked] December 12, 1923: her entire family sends thanks; best wishes for a good trip. Picture postcard ("Firenze--Galleria Uffizi La Nativita de Gesu dett.--Van Der Goes Ugo"), in Italian
- From Jacques Villon, [place unknown], December 25, 1923: is delighted to learn that Pach has resumed painting and wants to see a photograph of his portrait of Magda; the common

- desire to travel west is a distraction, as is his penchant for making etchings rather than painting; has problems with his engraving of a Cézanne and will do a Laurencin next; complains of difficulties painting; is mailing the edited first proofs of the book on Raymond; Yvonne is gone; he missed seeing Miss La Follette; Rosenberg is in New York; paintings are hard to sell; New Year's greetings to the Pach family. Postscript From Gaby expresses her own best wishes and those of Marcel; she hopes to see them in Puteaux the following year. 5 pp., in French
- From Elie Faure, [place unknown], January 24, 1924: approves of the way in which Pach used his Renoir to illustrate an article; still trying to sell the Gros painting abroad; the Venetian painting was shipped today, and he awaits Pach's impression of it; Faure is convinced the landscape, most likely of Toledo, and at least one figure were painted by El Greco in his youth; awaits photographs of Pach's paintings and etchings; is delighted to learn of Pach's lecture series in Kansas, which includes one on Faure's fourth volume. 2 pp., in French
  - From Elie Faure, [place unknown], January 31, 1924: praises solidity, intelligent composition, and exceptional synthetic quality of Pach's portrait of his son; the portrait of Pach's wife is less successful; praises the harmony in Pach's mythological painting but its composition is less than perfect; Pach shows great progress; is sending a photograph of a first-class Corot that is for sale; discusses the price and how they would share the profit. 2 pp., in French
  - From Bernard Berenson, Florence, Italy, February 6, 1924: read Pach's article in *Harper's* "with interest, with zest and with envy." 4 pp
  - From Jacques Villon, Paris, France, March 2, 1924: received photographs of Pach's paintings; praises the balance and harmony in Magda's portrait, but expresses reservations concerning the portrait of Raymond; unable to send photographs of his own work because he was too busy finishing the Cézanne engraving that will be exhibited at Bernheim's to raise funds for a monument to Cézanne; has mixed feelings about the direction of his own painting and leans more toward nature; a proof of Pach's foreword is ready; the book on Raymond will be out soon; some of Raymond's letters were edited so as not to appear to be soliciting sympathy. 6 pp., in French
  - From Elie Faure, [place unknown], March 10, 1924: has just received notification that volume 4 was published and will convey his opinion after seeing it; thanks Pach for intelligent publicity; discusses corrections to be made in the next edition; asks Pach to persuade the publisher to make an American edition that conforms to the French one; the Corot was sold; everyone seems to be buying and selling paintings; Faure sold from his own collection pieces he no longer likes in order to buy a house; he buys what he can at low cost, notably Corot and Courbet landscapes and a drawing by Cézanne; Pach should try to influence the gallery to sell Faure's painting quickly because the money is needed for home repairs; wrote an article on contemporary art trends for the Dial. 2 pp., in French
  - From Elie Faure, [place unknown], March 11, 1924: the news contained in Pach's cable frees him from current financial worries; he is sending the painting immediately and warns Pach about mislabeling on the back of the picture; insists that Pach take a substantial commission; though it makes him sad to part with the painting, he now can provide a secure future for his family. 2 pp., in French
  - From Suzanne La Follette, Plymouth, England, March 11, 1924: the voyage has been "rough and dull." 2 pp
  - From Elie Faure, [place unknown], March 19, 1924: received the fourth volume in translation and finds the illustrations much better than those in the first 3 volumes; expresses gratitude to Pach; is sending a gift of a Rodin etching; just saw Derain and is certain the artist is evolving, despite his somewhat disoriented state; Matisse's last exhibit was disappointing and lacked human qualities. 2 pp., in French
  - From Arthur Burdett Frost, Pasadena, Calif., March 30, 1924: thanks Pach for his exhibition idea; cannot participate because he has no suitable work available; "I used to be very careless about my original drawings"; Jack moved to California for health reasons; Jack paints desert landscapes that sell well. 4 pp

- From Elie Faure, Paris, France, April 1, 1924: the Gros painting has been in transit for 3 weeks; deplores the exchange rate and discusses Pach's commission; is pleased that Pach will be the translator for *The Gods* and hopes he will do *The Spirit of the Forms*, even though this work will take him away from painting; wants to see Pach's pamphlet on Seurat, whom he likes more and more; Faure has added to his collection paintings by Corot, Courbet, Delacroix, Bonnington, and others he discovered in the attic of a secondhand shop; Miss La Follette visited; asks Pach to inquire about the fate of his Shakespeare essay. 4 pp., in French
- From Jacques Villon, [place unknown], France, April 6, 1924: agrees wholeheartedly to the proposed exchange; thanks Pach for a check; wants him to accept, as a gift, any Villon painting still in Pach's hands; will follow Pach's instructions concerning the book; is painting but cannot find himself in that medium; his next engraving will be a Rousseau. 2 pp., in French
- From E.H. Anderson, Director, New York Public Library, New York, N.Y., April 9, 1924: acknowledges gift of etchings. 1 p
- From Elie Faure, Paris, France, May 2, 1924: sends a check for Pach's commission on the sale of the Murat painting; is glad Pach liked his gift of a Rodin etching; discusses changes to volume 3 and wonders why a particular reproduction was omitted from the American edition; *The Spirit of the Forms* is still under revision, and he has been busy writing *Cervantes*; like Pach, he admires Matisse's lithographs but feels uneasy about the virtuoso element apparent in his annual painting exhibits; Despiou's portraits are more and more admirable; met Braque, whose work now interests him more; since Braque has renounced cubism, only Picasso remains; Picasso's last noncubist exhibit was curious and somewhat disturbing. 2 pp., in French
- From Leigh Mitchell Hodges, Doylestown, Pa., May 4, 1924: sends sonnet inspired by a Pach etching. 1 p. + enclosure ("Sonnet--To Walter Pach's etching of Miss M-----")
- From Julius Meier-Graefe, Berlin, Germany, July 22, 1924: Pach is the first American to attempt and succeed at serious examination of art from Corot to the present; is sending a copy of volume 3 of *Modern Art*, which discusses some of the same issues addressed in Pach's book; believes cubism, expressionism, and impressionism to be manifestations of decadence; in his book, Pach failed to cite German contributions. 3 pp., in German
- From Elie Faure, Dordogne, France, July 31, 1924: hopes to see Pach in Dordogne during August; the article on illustrious men he has known will need to be twice as long, so Pach should make arrangements; discusses a remarkable book about sport by his Frenchified Brazilian friend Braga and suggests a translation would be of interest to Americans; Braga wrote the most intelligent articles ever published about Faure in French and plans a history of world literature that would mirror *History of Art*. 2 pp., in French
- From Elie Faure, Dordogne, France, August 2, 1924: Pach should tell Wells that Faure accepts the 5,000-word limitation; the article consists of a series of portraits of famous men and concludes with a sincere tribute to America. 1 p., in French
- From Julius Meier-Graefe, Schlagtensee, Germany, [postmarked] August 5, 1924: advises Pach not to judge the paintings of [von Marees?] on the basis of his early Dresden period, but look at the Munich work. Postal card, in German
- From Bernard Berenson, Florence, Italy, August 11, 1924: read *Masters of Modern Art*; "I wish I could give you the support you ask for. And I have found yr. book informing, stimulating, provoking and sincere. But I cannot even begin to see what you do in cubism"; advises Pach to choose writing over painting, as it is impossible to do both. 8 pp
- From Elie Faure, Dordogne, France, August 24, 1924: regrets that Pach did not visit him; plans to go to Italy in September but hopes to see Pach in Paris afterward; hesitates to accept a long lecture tour in America. 2 pp., in French
- From James Oppenheim, New York, N.Y., August 24, 1924: Gertrude is seriously ill; Oppenheim's son has faith in his work; Oppenheim's book was reviewed; is delighted with the book on Matisse. 2 pp
- From Bernard Berenson, Florence, Italy, September 13, 1924: expresses his opinion of modern art and artists; "I did not mean what the Ku-Kluxers or Coolidgeites mean when they

- speak of the latest phenomena in painting as Bolshevik. But in a prophetic, devastatingly deep way that's what they are. And they may serve a kindred purpose, namely to bury the dead form. But they are undertakers, grave-diggers, and at best manure makers only. Artists they are not and Picasso not at all;" Pach "overestimates" Delacroix's ability as an artist. 4 pp
- From John Gould Fletcher, London, England, October 7, 1924: thanks Pach for the book on Duchamp-Villon; compliments the "excellent" introduction; agrees that "Duchamp-Villon was the true descendant of the stonecutters of Chartres"; Faure's *History of Art* is "remarkable"; he is trying to publish a rebuttal to the concluding chapter; the *Freeman* failed. 3 pp
  - From Luz PÃ©rez, [place unknown], Mexico, October 24, 1924: the book Pach sent is enchanting; congratulations on the success of the exhibition; best wishes for future success. 2 pp., in Spanish
  - From Arthur Burdett Frost, Pasadena, Calif., October 26, 1924: thanks for the brushes, which he will share with Jack; requests recommendations for directing Jack's art reading; Frost now reads mainly on paleontology and natural history; if his eyesight permitted, he would paint his concept of earliest man; recalls a terrible summer spent in Rhode Island; contrasts California with the East; recalls the Dresden Gallery; Butler's stay in New York was a "dreadful experience." 5 pp
  - From Jacques Villon, Paris, France, October 27, 1924: just received Pach's book on painting and thinks his ideas about evolution of painting are admirable; has not yet seen the Salon d'Automne; sales were good, and even those opposed to abstract painting smiled. 3 pp., in French
  - From Elie Faure, Paris, France, November 1, 1924: has shipped a magnificent painting; is surprised that it is possible to sell paintings in America since the Paris art market is at a standstill; the last good show was the Renoir exhibit at Rosenberg's; books are not selling, and he could not find a publisher for his latest work; publishing houses are closing; prewar politicians and prewar methods are responsible for the disaster; the general economy and his personal situation are grim; melancholy family news. 4 pp., in French
  - From Henri Matisse, Nice, France, November 18 and December 5, 1924: his son, Pierre, is moving to New York; Pierre wants to work at a gallery specializing in modern art; he and the Steins agree this is a good plan; asks Pach to advise and assist Pierre, and he will request the same of Brummer; Michael Stein suggests Pach meet Pierre at the ship. 4 pp., in French
  - From Elie Faure, Paris, France, December 1, 1924: is housebound after a small accident, and catching up with work; both the *Dial* and *Harper's* sent checks; comments on current exhibitions and sales; Pach is his closest American friend; wants to establish closer ties in the United States; France now depends upon American patronage; Mrs. Dillard is sending a Corot to Pach; she might be helpful to Brummer; sometimes she has Renoirs and Derains at reasonable prices. 2 pp., in French
  - From Xavier Martinez, Piedmont, Calif., December 3, 1924: compliments *Masters of Modern Art* and Pach's translation of Faure; disagrees with Faure's chapters on Greece and Mexico; Pach understands the art of Mexico; encloses 2 drawings of Indian madonnas. 1 p., partly in Spanish
  - From Lewis Mumford, Brooklyn, N.Y., December 15, 1924: thanks Pach for grasping the essence of his book; agrees with Duchamp-Villon's views on architecture. 2 pp
  - From Elie Faure, [place unknown], January 9, 1925: commiserates with Pach over his rejection by *Harper's*; comments on subjects that appeal to editors of popular magazines; Pach should continue trying to sell the Corot; the owner also has paintings by Renoir and Derain and a Seurat drawing; inquires about the status of translations now at *Harper's*; comments on the superiority of American cinema. 3 pp., in French
  - From Pedro HenrÃ©quez UreÃ±a, La Plata, Argentina, January 13, 1925: hopes Pach will be interested in the work of his friend, Emilio Pettoniti, an advanced Argentine painter; asks where Pettoniti might exhibit in New York. 2 pp., in Spanish
  - From Diego Rivera, [place unknown], Mexico, January 13, 1925: requests photographs of the work Pach accomplished in France; wants news of Elie Faure; mentions several commissions he is now working on; comments on Charlot; has waited more than a year for word from

- Aleman; is considering going abroad when through with the Chapingo chapel. 3 pp., in Spanish
- to Elie Faure From William H. Briggs, [place unknown], March 3, 1925: not financially feasible to bring out the definitive edition of *History of Art* for at least 3 years; wants *The Spirit of the Forms* to be volume 5; agrees to publish an English edition of *The Spirit of the Forms* and *The Dance on Fire and Water*; *The Constructors*, *The Holy Face*, and future books are not to be offered to other publishers. 3 pp
  - From Diego Rivera, [place unknown], Mexico, March 13, 1925: would send photographs of his work but in Mexico it takes too long to get prints; Pach's book fully deserves Faure's praise; Rivera finds Pach's paintings appealing; is grateful for the high esteem with which Pach wrote of his work; work on Chapingo chapel continues; despite serious financial problems, Charlot is constantly progressing; asks Pach's opinions and advice about a Spanish edition of his book; Ravenna Mosaic requested a sample piece of *The Antilles*. 7 pp., in Spanish
  - From Elie Faure, Paris, France, March 28, 1925: is hurt not to have heard From Pach; Mr. Briggs wrote about translation and publication plans; wants Pach to translate *The Spirit of the Forms*; thanks for getting his autobiography published in the *Dial*; his friend, Mrs. Fougereol, and daughter, will call on Pach; hopes Pach and Brummer can assist Mrs. Dillard with the sale of her Corot; the Gaugnat sale is unaffordable; Mrs. Dillard also has Renoirs to sell. 2 pp., in French
  - From Elie Faure, [place unknown], March 29, 1925: is happy that Briggs wants to do the album and will talk to CrÃ's about sales; thanks to Madame B. for the Corot; his version of Delacroix's journal will be published; compliments Pach's painting; asks Pach to speak to Harper's about not using the number of his last volume of *History of Art* so the public will buy it without having the earlier volumes. 4 pp., in French
  - From Elie Faure, Paris, France, May 9, 1925: tells of his voyage to Marrakech; saw Fletcher; Pach will receive the Gaugnat sale catalog; Madame Gaugnat died 6 months after her husband, leaving their son harassed by dealers; a small Renoir may be available; asks Pach to intervene on his behalf with Harper's regarding income tax withholding; discusses Delacroix and impressionist exhibits; discusses the realism of Delacroix's Moroccan paintings. 6 pp., in French
  - From Elie Faure, [place unknown], May 17, 1925: condolences on the death of Pach's father; is surprised by what Pach told him of the Corot; discusses a French landscape exhibit at the Petit Palais containing too many paintings; Corot reigns. 2 pp., in French
  - From Elie Faure, Paris, France, May 18, 1925: received the album dedicated to Seurat; *La Baignade* and *La Grande Jatte* are masterpieces for the very reasons Pach cited: organization, articulation, and mass; comments on works by Matisse, Braque, GÃ©ricault, and others recently exhibited in Paris; purchased works by Corot, Delacroix, Courbet, CÃ©zanne, and Renoir at reasonable prices; perhaps Pach could sell a large painting for Pequin; asks if *Living Age* will publish his essay on Shakespeare; volume 4 of *History of Art* will be out soon; mentions several of his articles accepted for publication; thanks Pach for his excellent translation; now realizes he was unjust to Redon and has made changes in the later edition. 4 pp., in French
  - From Elie Faure, [place unknown], May 20, 1925: invites Pach to visit him in Dordogne during the summer; describes a Corot that should go to an American museum. 2 pp., in French
  - From Elie Faure, [place unknown], May 30, 1925: gives instructions for translation revisions; bought 2 magnificent Derains; suggests that consignments be sent to Mrs. Payne Whitney; *History of Art* received mixed reviews. 2 pp., in French
  - From Elie Faure, [place unknown], June 5, 1925: galleys are still incomplete as there are problems with illustrations and captions; his Baron Gros painting is at the French exhibit in Prague; will send a photograph later; asks Pach to help sell the Gros picture and a Daumier. 3 pp., in French
  - From Elie Faure, Paris, France, July 11, 1925: complains about American and French taxes on royalties; price and quality didn't always coincide at the Gaugnat sale; Mrs. Fougereol bought one of the best works, and another is being given to the Louvre by young Gaugnat;

- discusses prices at other recent sales; Matisse shares his opinion of the Gaugnat sale; the Decorative Arts Exhibition was the worst art event he ever saw; an impressive 19th-century French painting show at Bernheim's new galleries included Corot, Delacroix, and Cézanne; those who don't appreciate Delacroix are missing joy; asks Pach's opinion of a plan for a monthly publication about the arts in Paris; next year he will write a history of France. 4 pp., in French
- From E.D. Smyth, Tangier, Morocco, July 29, 1925: Helen died last October; Mme. Le Roy died 2 years ago; "London is becoming alive to Cézanne"; saw a Cézanne show at Brown's Gallery. 5 pp
  - From Elie Faure, [place unknown], August 11, 1925: asks if volume 3 has been published; thinks volume 4 is his best; hopes that the new prefaces added to each volume will make Pach like the whole work better; Rosenberg met with Mrs. Whitney; discusses the quality of reproductions in his book on Derain; describes John Lane's indirect attack on his chapter about English art; was not charmed by Blake; Constable is the only English painter he likes; look for his Shakespeare article in the *Dial*. 6 pp., in French
  - From Elie Faure, Paris, France, September 7, 1925: bought a house at Dordogne; volume 4 is still incomplete; lists photographs he will send soon; this may be a good time to sell his 2 paintings; discusses the sales commission; mentions favorable points of the Gros painting; the other painting may be harder to sell; is considering selling a Daumier and a Delacroix to help pay for his new house. 4 pp., in French
  - From Elie Faure, [place unknown], September 9, 1925: promises to send the photographs for his book; even the best translation cannot be completely faithful to the original; discusses specific changes to be made; discusses a chapter on Europe being added to volume 4. 6 pp., in French
  - From Elie Faure, [place unknown], September 21, 1925: is sending 5 photographs; 1 is for *Harper's* to include in volume 4, and the remainder are of works he hopes can be sold in the United States; needs money for his new house. 2 pp., in French
  - From Elie Faure, [place unknown], September 26, 1925: is still waiting for a contract with Criterion; the painting consigned to Ehrich has not sold; maybe Pach could sell it or suggest another dealer; Pach should send instructions to Ehrich; *Harper's* will publish *The Spirit of the Forms* as volume 5; wants Pach to be the translator but will understand if he declines. 4 pp., in French
  - From F.P. Keppel, New York, N.Y., October 21, 1925: has received Pach's letter with proofs and suggestions. 1 p
  - From Elie Faure, [place unknown], October 22, 1925: has received volume 3 and congratulated Mr. Briggs; still thinks the plates should have been produced in France; bills for photographs remain unpaid; thanks Pach for his energy and perseverance; Spanish and German editions are planned; Knopf will publish an English edition of Napoleon; came close to selling the Daumier; comments on the condition of Marat by Gros; inquires about Pach's painting and the possibility of an exhibition in Paris. 4 pp., in French
  - From Jean Charlot, [place unknown], October 27, 1925: his present work is totally different from the 12 paintings being sent; Pach is one of the few friends abroad who might be interested; Pach should keep one for himself and try to sell the rest; is sending 4 photographs of recent work; he and Diego want to see reproductions of Pach's latest paintings; inventory of works being sent; had problems with his exhibition in Los Angeles. 4 pp., in French
  - From Elie Faure, Paris, France, November 21, 1925: there will be a delay in sending photographs; thanks Pach for introducing Miss La Follette; *Harper's* paid more than expected; Briggs reproached him for choosing Knopf to publish Napoleon. 2 pp., in French
  - From Elie Faure, Paris, France, November 27, 1925: thanks Pach for introducing Speyer; congratulates Pach on his new job; likes Pach's engravings; wants Pach to translate *The Spirit of the Forms*; is sending another manuscript for which he hopes Pach can help find a publisher; he owns the picture incorrectly captioned in his last book and it is for sale. 4 pp., in French



- From Susan Macdowell Eakins, Philadelphia, Pa., January 7, 1926: she has written about her husband; is happy to be of service to Pach; can furnish more information. 1 p. + 3 pp. enclosure, (manuscripts by Susan M. Eakins of biographical notes on Thomas Eakins, including excerpts from letters to his father written while studying in France; list of paintings completed between 1870 and 1876; teaching methods; notes from Charles Bregler's transcript of Eakins's comments to students)
- From Elie Faure, Paris, France, January 19, 1926: Mrs. Dillard sold his English painting to Mr. Speyer; introductions made by Pach facilitated the transaction; no one is to know Faure was the owner; since he cannot pay the duty if the piece at Ehrich is returned to France, Pach should keep it or put it in storage until later; asks if the Metropolitan might be interested in Mrs. Dillard's large Corot; content with Montaigne; still reworking *The Spirit of the Forms*; Soutine has become more important; believes Derain shows progress; Matisse's astonishing virtuosity continues to increase; saw admirable work by Picasso; Braque is a beautiful but monotonous painter; considers Charlie Chaplin the great man of America. 4 pp., in French
- From Harold O. Voorhis, Secretary, New York University, New York, N.Y., February 23, 1926: confirms Pach's appointment as assistant professor of fine arts. 1 p
- From Harold O. Voorhis, Secretary, New York University, New York, N.Y., March 5, 1926: received Pach's acceptance of faculty appointment. 1 p
- From Elie Faure, Paris, France, March 24, 1926: has seen Pach's friends; is looking forward to Pach's visit in the summer; he and his wife are caring for an African-Arab baby; *The Spirit of the Forms* is almost finished; gives instructions about selling the unfortunate Spanish painting; is sending a drawing as a gift; Mrs. Dillard needs a list of dealers and their specialties. 2 pp., in French
- From Elie Faure, Paris, France, April 22, 1926: is pleased to learn the Delacroix drawing was well received; believes Delacroix is becoming greater by the day; is not eager for further lecture tours; his latest book was ignored; foreigners understand him better than the French; regrets that Pach will not be able to visit him in Dordogne; discusses price of the crucifixion painting. 2 pp., in French
- From Bernard Berenson, Florence, Italy, June 8, 1926: goals for studying art of the past are aesthetic or humanistic; it is a "triumph" that Pach's "anti-Rotarian protest" was published in *Harper's Magazine*; "glad to hear yr. painting is taking on, altho' I deplore yr. giving to it the time you should dedicate to writing"; urges him to write about the Gardner collection. 12 pp
- From Elie Faure, Paris, France, June 9, 1926: hopes the Pachs will visit him in Paris before the end of July or in Dordogne later; their arrival is late for the painting season, but Tuileries Salon will be open; sold the Daumier in Germany; the profit paid for some home repairs and 2 small Renoir canvases; has a beautiful Cézanne drawing. 2 pp., in French
- From Elie Faure, Dordogne, France, August 10, 1926: the entire family is at Dordogne and sorry Pach cannot join them; discusses exchange rate; Briggs trusts Pach to translate *The Spirit of the Forms*, which will be volume 5 of *History of Art*; asks Pach to consider undertaking the job. 2 pp., in French
- From Bernard Berenson, Florence, Italy, August 19, 1926: wishes there had been an opportunity for them to visit and have a serious talk during Pach's recent lecture tour; "I fear you will never take the place yr. gifts as a writer could lead you to if you cannot detach yr. self from painting itself. It is a pity. For critics are ever so much rarer." 4 pp
- From Diego Rivera, [place unknown], Mexico, October 4, 1926: the package Lupe sent to the Pachs was lost when the boat capsized; wants copies of the magazine *L'Amour de l'Art*; Derain's work is better; shares Pach's opinion of Picasso; wants to see Matisse's work; Faure will try to include more Rivera reproductions in the new edition; asks Pach to check on the status of Rudolf Tesch's project for Carnegie Corp.; requests the Charlott exhibition catalog. 4 pp., in Spanish
- To Mrs. Pach from Lupe de Rivera, [place unknown], October 6, 1926: thanks for the baby sweater; her daughter, Guadalupe, called Pico, was tiny and ill at birth but now thrives. 2 pp., in Spanish

- From Elie Faure, Paris, France, October 25, 1926: agrees that Mr. Brandt's Cézanne and Renoir are copies; comments on *The Studio of Ingres*; discusses illustrations for *The Spirit of the Forms*; compliments Pach's article on Mexican art; is going to Mexico for a vacation and needs advice on a budget; asks if Pach could sell a large horse painting by Gros in the United States. 6 pp., in French
- From Elie Faure, [place unknown], November 3, 1926: Mrs. Dillard has a Fragonard worthy of a museum or a fine collection; asks about hotel rates in New York City. 2 pp., in French
- From Elie Faure, Paris, France, November 12, 1926: is grateful that Pach will be translating *The Spirit of the Forms*; Pach should persuade Mr. Briggs to expedite the publisher's contract; saw Seurat's exhibition of more than 200 luminous drawings and a Bonnard show of rich and subtle still-lives; 2 paintings by Matisse were highlights in an otherwise indifferent Salon d'Automne; Miss La Follette and her brother visited; the Baron Gros painting, which Mme. Dillard will handle, is a masterwork that the Metropolitan Museum [of Art] could be proud of; still believes in Soutine; would like to meet Barnes though a ruse might be needed. 4 pp., in French
- From Suzanne La Follette, Choisy, France, November 19, 1926: visited Elie Faure and hopes to see him again; a review of her book will appear in *Saturday Review*. 6 pp
- From Pedro Henriquez Ureña, Miramar, Argentina, January [?], 1927: Valovaciones cannot pay for contributions or translations; Pach should publish a translation of his book in the magazine so that Argentines will be familiar with him and his ideas. 2 pp
- From Suzanne La Follette, [place unknown], January 9, 1927: the publisher is not promoting her book well; thinks Lewis Mumford is "gifted." 3 pp
- From Suzanne La Follette, Paris, France, January 13, 1927: asks about resorts on the Mediterranean; Chester wrote enthusiastically of his travels in Italy. 3 pp
- From Elie Faure, Paris, France, February 22, 1927: has had no reply From Mexico; "Art and Morals," which appeared in the *Dial*, should be retranslated; *History of Art* is being translated into Czech and possibly Japanese; artistic life in Paris is boring; Matisse is definitely the most tolerated; Soutine is not doing much; Pach should try to sell the Gros painting for Mrs. Dillard. 2 pp., in French
- From Elie Faure, Paris, France, March 8, 1927: a safe-deposit box was transferred, with difficulty, from Pach's name to his; saw a beautiful Renoir exhibition; prices are high and only Delacroix and Corot are affordable now; Derain should protect himself From dealers. 2 pp., in French
- From Elie Faure, Paris, France, March 29, 1927: Mr. Briggs received proofs of Pach's translation; discovered Silvester letters and will soon meet his aged widow and daughter, who may have more documents; no longer thinks of Mexico; is probably going to Egypt; they are unlikely to see one another this year; is disturbed that Pach failed to sell the Gros; museums prefer average paintings to fine sketches; suggests other places Pach might try to sell the painting; describes his newly acquired Theodore Rousseau landscape; reports on the Renoir exhibition at Bernheim's; painters in Paris seem more and more influenced by Renoir and less and less interested in Cézanne; Delacroix rises as Ingres falls. 4 pp., in French
- From Bernard Berenson, Fabriano, Italy, May 10, 1927: review of his book missed its "contribution... to a criticism that is based on a question of design"; invites Pach to consider this issue in a review. 4 pp
- From Elie Faure, [place unknown], June 8, 1927: Delacroix is becoming popular; at the sale of the Bureau collection ordinary Daumier watercolors brought high prices and wonderful Corot drawings sold cheaply; is unhappy with the captions for the plates in his last edition; witnessed Lindbergh's landing. 4 pp., in French
- From Marcel Duchamp, Paris, France, June 24, 1927: announces his recent marriage; describes a Redon watercolor that Pach might sell to the Bings; Mrs. Bing expressed interest in the Brancusi bust now stored at Brummer, King, and Parker. 2 pp., in French
- From Elie Faure, Paris, France, July 6, 1927: received the Delacroix book; he shares Pach's devotion to Delacroix, who is becoming fashionable in France; he may eventually acquire some Delacroix watercolors; a superb Géricault is on view at the Victor Hugo Museum;

- museums hang paintings poorly; Degas and Manet are idolized, while Cézanne and Renoir are just tolerated. 2 pp., in French
- From Bernard Berenson, Stockholm, Sweden, July 25, 1927: Pach's review showed "intelligent and friendly comprehension"; "my Three Essays is an ironied and veiled attempt to demonstrate that there is a big part of the job that any well trained mediocrity can achieve"; "great artists like Antonello are not prophets but fulfillers of prophecy." 2 pp
  - From Elie Faure, Paris, France, October 3, 1927: spent his vacation traveling in Provence; has abandoned a project that attracted amateur attention; intends to study Chagall; *History of Art* will be translated into Japanese. 2 pp., in French
  - From Bernard Berenson, London, England, October 7, 1927: *Harper's* will ask Pach to write about the Gardner collection; urges him to accept the offer. 4 pp
  - From Elie Faure, [place unknown], December 19, 1927: Gagnon has reappeared; Faure purchased a Barye painting at a junk shop; agrees to write a preface to Pach's book. 4 pp., in French
  - From Leo Stein, Paris, France, February 7, 1928: Read Pach's review of his book in the *Architectural Record*; "when you realize your incompetence for a job because of ignorance you had better keep out, because that very ignorance will prevent you from realizing how big a fool you are making of yourself." 1 p
  - From Elie Faure, [place unknown], April 22, 1928: Had a heart attack; is now working on a book about folk psychology; will lecture in Germany; museums prefer a perfect modern canvas to a masterpiece with slight damage; asks if Pach has tried to find a buyer for Christ; though his books sell, Faure has not prospered; describes several paintings in his collection; he may inherit Mme. Thelaphte's paintings; Mrs. Dillard has a Ribera for sale. 4 pp., in French
  - From [signature illegible (Canaan L. Morris?)], Hartford, Conn., May 4, 1928: compliments Pach's lecture of the previous evening; critiques its structure. 2 pp
  - From Harold O. Voorhis, Secretary, New York University, New York, N.Y., June 15, 1928: confirms Pach's appointment as assistant professor of fine arts. 1 p
  - From Elie Faure, Dordogne, France, August 11, 1928: is glad to be away from Paris; is very happy about the French translation of Ananias [large portions illegible]. 2 pp
  - From Jose Clemente Orozco, New York, N.Y., September 1, 1928: *Form* magazine deserves attention; offers to write to the editor on Pach's behalf; as Pach suggested, he met with Kraushaar, who didn't seem to like the revolutionary drawings but showed interest in the Art Center Exhibit paintings; speculates that Kraushaar found the Mexican pieces too strange; asks Pach to arrange another meeting; recommends García Maroto's article in *Contemporaries* about Rivera and his disgusting commercialism. 4 pp., in Spanish
  - From José Clemente Orozco, New York, N.Y., September 6, 1928: He and Mr. Owens will visit; the "animator" wants to deceive people of Pach's intelligence; the "animator's" treachery to art is disguised as a personal matter; García Maroto was deceived by the "animator"; lists founders of the Union of Painters and Sculptors who contributed ideas and skills while the "animator" contributed disloyalty; the "animator" claimed credit for a fresco technique developed by Siqueiros and Guerrero; the "animator" killed Mexican mural painting and now interferes in all mural painting in Mexico; Maroto says the "animator" is stymied. 10 pp., in Spanish
  - From José Clemente Orozco, New York, N.Y., September 12, 1928: sends addresses of Jean Charlot and Gabriel Fernandez Ledema; Owens missed the train but hopes to meet Pach soon. 1 p., in Spanish
  - From Elie Faure, Paris, France, September 22, 1928: received Ananias, but cannot read it without a translator [large portions illegible]. 2 pp., in French
  - From Susan Macdowell Eakins, Philadelphia, Pa., October 10, 1928: received his letter and book; "whether it is the desire to purchase or not, I am always pleased to show my husband's pictures"; wishes to keep the Rush pictures and studies in Philadelphia. 3 pp
  - From Arthur B. Springarn, New York, N.Y., November 1, 1928: thanks Pach for dedicating the book to him; best wishes for the volume's success. 1 p

- From Eleanor S. Brooks, Westport, Conn., November 14, 1928: five hundred dollars is a satisfactory amount for the manuscript. 1 p
- From Jos   Clemente Orozco, New York, N.Y., November 16, 1928: the publisher sent a copy of Pach's wonderful book and requested his opinion; his response expressed enthusiasm and admiration. 2 pp., in Spanish, + 1 p. enclosure (copy of letter, November 14, 1928, to Ruth Raphael, Harper & Bros., From Jos   Clemente Orozco, New York, N.Y.: endorsement of *Ananias, or The False Artist* by Walter Pach)
- From Lee Simonson, Editor, Creative Art, New York, N.Y., December 18, 1928: thanks Pach for making changes to his Rivera article; his review of Pach's book is "extremely hard-hitting"; offers opportunity for rebuttal in the next issue; "let us keep the thing above personalities"; Alfred Stieglitz and Leo Stein support Simonson's views. 2 pp
- From Van Wyck Brooks, Westport, Conn., January 8, 1929: will send chapters for revision; payment can be handled however Pach prefers. 2 pp
- From Elie Faure, Paris, France, January 11, 1929: has not finished reading Pach's book because he is unusually busy; his wife is ill; had to put aside projects to complete a book on the Italian Renaissance; with the exception of Sargent, "official" American painters are not known in France; impressionism and its aftermath have not produced any positive result; would like to see Pach's paintings, not just photographs of them; compliments Pach's etchings; a new edition of his work is in preparation; there may be a Serb translation. 4 pp., in French
- From Eleanor S. Brooks, Westport, Conn., January 15, 1929: requests a month's extension for their translation work. 2 pp
- From Van Wyck Brooks, Westport, Conn., February 14, 1929: chapter I and the introduction are being sent today. 1 p
- From Eleanor S. Brooks, Westport, Conn., March 18, 1929: describes working methods; explains problems in translating Faure's writing. 2 pp
- From Elie Faure, Paris, France, April 1, 1929: when Pach visits they will look at art and go to Dordogne; discussed Pach's book with his publisher; recommends not using American examples other than Sargent and possibly Alexander and Frieseke in the French edition; will find an apartment for Pach; Miss Mary Morris has not yet called on him; requests books on the psychology of Americans. 2 pp., in French
- From Eleanor S. Brooks, Westport, Conn., May 12, 1929: translation work proceeds slowly; Van Wyck is in the hospital; she doesn't want it publicized. 2 pp
- From Eleanor S. Brooks, Westport, Conn., May 26, 1929: Van Wyck's health has not improved. 2 pp
- From Eleanor S. Brooks, Westport, Conn., July 10, 1929: thanks Pach for his patience; Van Wyck is now in a private sanitarium; she continues to work on the translation. 1 p
- From Eleanor S. Brooks, Westport Conn., August 28, 1929: is sending next chapter soon; Van Wyck's condition has not changed. 1 p
- From Elie Faure, Dordogne, France, August 28, 1929: his short review of Pach's book has been accepted for publication in the Dial. 2 pp., in French
- From Eleanor S. Brooks, [place unknown], August 30, 1929: another chapter is ready. 1 p
- From Elie Faure, Dordogne, France, September 13, 1929: went to Basque country with Soutine; had a good rest and thought about the psychology book he is writing; *The Italian Renaissance* appears to be a success; is anxious to see Pach's painting and hear about his time in Paris; hopes to interest Pach in Soutine; when working, Soutine hides like a dog gnawing a bone. 2 pp., in French
- From Lewis Mumford, Long Island City, N.Y., October 23, 1929: recounts summer travels; is starting a book about the arts in America since 1870; asks for news of Van Wyck Brooks's condition and how Eleanor is coping; he worries about Eleanor's reaction to the proposal that he edit the Emerson book. 2 pp
- From Harold M. Tovell, Toronto, Canada, October 25, 1929: "I do think that as a result of patience and education plus your lectures here, that the tide is turning in favor of our Toronto

- friends"; inquires about Marcel Duchamp; "the house here would be rather bare if it weren't for the Duchamp family. I hope you will tell him how greatly we prize their works." 4 pp
- From Jacques Villon, Neuilly-sur-Seine, France, November 23, 1929: Verne wrote on behalf of the Committee of the National Museums accepting Raymond's sculptures; sends text of the Committee's flattering letter; thanks Pach for his continued support of Raymond. 4 pp., in French
  - From Childe Hassam, New York, N.Y., November 30, 1929: in *Art in America*, Pach confuses Horatio and Henry Oliver; Marie Sterner "has gotten together some of the worst things I have ever seen"; "verily art in America is run by old women! but most of them wear trousers." 2 pp
  - From Leo Stein, Paris, France, December 1, 1929: wants Pach to know the facts regarding his alleged endorsement of Clivette; "I supposed that Hellman was a gentleman and did not suspect a plant." 1 p
  - From Art Young, New York, N.Y., [postmarked] December 5, 1929: holiday greetings; news of James Opp [ sic], Springarn, Suzanne La Follette, and Glintenkamp; is working on a book and exhibition. 1 p. + 4 pp. enclosure (printed circular, undated, advertising books by Art Young, *On My Way* and *Trees at Night*, with excerpts from reviews and order form)
  - From Leo Stein, Paris, France 4218 265-267 [postmarked] January 8, 1930: "There is no artist that I value highly whom you do not also value but... you value many whom I don't"; diagram illustrates Stein's explanation of how their artistic tastes differ. 3 pp
  - From Elie Faure, Dordogne, France, March 12, 1930: Joubib's [?] awful reputation should be a comfort to Pach's friend who was so badly treated; plans to seek legal advice about suing De la Faille. 2 pp., in French
  - From Lewis Mumford, Long Island City, N.Y., March 12, 1930: is pleased with his lectures at Dartmouth College; his next book will be "a modern philosophy of life"; compliments Suzanne La Follette's book; he has an article in the first issue of the *New Freeman*; comments on policies and politics of the "Modern Museum." 4 pp
  - From Harold M. Tovell, [place unknown], May 16, 1930: "This is about the most perfect thing I have seen for a long time. A truly great work." Picture postcard ("Leonardo da Vinci Bronzlovas. Reiterfigur aus Bronze. Figure a cheval en bronze")
  - From Susan Macdowell Eakins, Philadelphia, Pa., July 10, 1930: received Pach's picture postcard of a Millet portrait; the "exhibition of Homer, Ryder, and Eakins at the Modern Museum seems to have pleased universally." 1 p
  - From Bernard Berenson, Florence, Italy, August 22, 1930: "I would rather not see the entire output of a master," even Delacroix; after finishing "the lists of Italian Painters" he will revise *Drawings of Florentine Painters*; then he plans a book on "The Decline and Revival of Form in the Figure Arts." 8 pp
  - From Susan Macdowell Eakins, Philadelphia, Pa., September 25, 1930: continues to enjoy the postcards Pach sent, especially the Millet; has found the painting he wants; there will be an exhibition in New York City in December; her good friend Charles Bregler, a pupil of Eakins's, has restored several of the pictures. 2 pp
  - From Al [Bing?], New York, N.Y., October 19, 1930: "Museum accepts pictures." Telegram
  - From Susan Macdowell Eakins, Philadelphia, Pa., October 21, 1930: received Barye copy and photos of Millet picture; details of upcoming Eakins show in New York City are uncertain; Charles Bregler has discovered retouching on some pictures; they will be cleaned before the exhibition; some may be placed behind glass to prevent future overpainting done in "ignorance"; enclosed sketch describes a study Eakins did while a student in Paris; wonders where other pieces from that period are, since he did many and returned with few. 2 pp
  - From Bryson Burroughs, Metropolitan Museum of Art, New York, N.Y., October 23, 1930: through oversight, Pach's watercolors were not presented at the October meeting; "I forsee no trouble in their reception. The modern style has not the bitter enemies it used to have." 1 p
  - From Ida E. Guggenheimer, New York, N.Y., November 9, 1930: saw a good exhibition of modern French art at Harriman Gallery and a "gem" at Knoedler; is enthusiastic about Villon's colors; subsequent visits to Brummer's confirmed that her collection is superior; Mr. Kraushaar likes Pach's work and promised to see more; "you are right when you say I cannot expect

- to compete with the hawks of picture dealers"; comments on Ananias; economic conditions depress Mr. Guggenheimer and may prevent them From traveling. 3 pp
- From B. Stein, New York, N.Y., November 17, 1930: thanks Pach for his book; saw Villon's "smashing" show; Gretchen purchased The (Rose) Haulers; financial conditions in the United States are "depressing"; is sorry Pach is "impatient" with writing, as he is gifted; is glad Pach is enjoying painting in Paris; describes ideas about modern furniture, which she wants to buy. 5 pp
  - From Ida E. Guggenheimer, New York, N.Y., December 1, 1930: "sympathetic" to Pach's "natural gratification at the Metropolitan's action;" Kraushaar will look at Pach's work in her apartment; mentions art seen at Reinhardt's and Brummer's galleries; received a letter From Villon. 2 pp
  - From Susan Macdowell Eakins, Philadelphia, Pa., December 12, 1930: Miss Pendleton took the painting Pach wants and will arrange delivery to him; Miss Pendleton would be a good subject to paint; holiday greetings. 1 p
  - From Ida E. Guggenheimer, New York, N.Y., December 17, 1930: saw Pach's drawings at Kraushaar's; saw work by Houdon at Anderson Galleries; Pach would enjoy Proust's remarks on music and art. 2 pp
  - From Allen Tucker, New York, N.Y., January 2, 1931: opinions of Corot-Daumier show at the Modern; Tucker had an exhibition. 4 pp
  - From Leo Stein, Paris, France, [postmarked] January 19, 1931: discusses "analytic" and "non analytic" approaches to a "nonverifiable subject"; "don't regard this letter as an argument. I never argue about art, but simply attempt to explain an attitude." 5 pp
  - From Susan Macdowell Eakins, Philadelphia, Pa., January 25, 1931: thanks Pach for bringing Eakins's work to the attention of the Louvre; Charles Linford is a possible choice; "I would prefer to present a picture, rather than sell, so we will not worry about prices"; Riccardo Bertelli's new gallery on 56th is exhibiting Thomas Eakins and Samuel Murray; there is an Eakins show at Babcock Galleries; the national economic situation is too bad to expect painting sales; articles on Eakins mistakenly "report that the little seated figure of Thomas Eakins was his favorite attitude while painting"; pictures shown at Babcock were cleaned by Charles Bregler; glazing was recommended for protection From air pollution; Pach's choice of frame for his Eakins painting is "fine." 4 pp
  - From Susan Macdowell Eakins, Philadelphia, Pa., February 19, 1931: sends photographs of paintings available for presentation to the Louvre; her choice of the Hamilton portrait is supported by Samuel Murray, Mr. Cranmer, and David Wilson Jordan; the Barker and Wallace portraits are possibilities; her sister-in-law offers the portrait of Susan Eakins' father; sends photographs of Thomas Eakins dating From student days in Paris; she has not seen the Eakins exhibition in New York. 2 pp
  - From Susan Macdowell Eakins, Philadelphia, Pa., February 21, 1931: Bertelli sold John McClure Hamilton, not understanding that it might go to the Louvre; the Barker and Wallace portraits will not be sold. 1 p
  - From Morris Kantor, New York, N.Y., March 16, 1931: is busy making frames; saw Pach's exhibition at Kraushaar's; "Paris did you a lot of good because your work has changed.... It has more freedom and a better painting quality"; sympathizes with "Baylie's" misfortune; Kraushaar will give "Baylie" a show; Sloan arranged for him to teach at the League. 3 pp
  - From Bryson Burroughs, Metropolitan Museum of Art, New York, N.Y., March 17, 1931: "The Museum is much beholden to you however the David matter turns out"; the decision reached at yesterday's meeting will be announced after the painting is unpacked; compliments Pach's show at Kraushaar's; comments on the installation and specific pieces; "as to the Eakins matter I should be honored to cooperate." 2 pp
  - From A.S. Baylinson, New York, N.Y., March 19, 1931: complimentary comments on Pach's show at Kraushaar's; is moving to a new, fireproof studio at 54 West 74th Street; "I will have the group work there with me evenings as before, and before long we shall forget the fire"; will teach at the Art Students League in the coming year. 2 pp

- From Childe Hassam, New York, N.Y., March 27, 1931: Pach's exhibition, which Hassam viewed twice, includes "the best things I have seen of yours"; spoke with John Sloan and Miss Kraushaar at the gallery; describes his etching of Helen Wells and promises to send a photograph of it. 2 pp
- From Bryson Burroughs, Metropolitan Museum of Art, New York, N.Y., March 28, 1931: the painting arrived and is "even grander than I had imagined.... It will be one of the masterpieces here"; has been in contact with Mrs. Eakins; thanks Pach for his "beneficent labors." 3 pp
- From Susan Macdowell Eakins, Philadelphia, Pa., March 28, 1931: Burroughs and Brummer were consulted in the search for photographs of Eakins paintings; lists sizes of paintings under consideration; J. Carroll Beckwith might interest the Louvre. 2 pp
- From Bryson Burroughs, New York, N.Y., March 31, 1931: "David Bought Hooray." Telegram + 1 p. enclosure (April 1, 1931 From Morgan & Cie., Paris, France: debit notice for collect telegram received From New York the previous day)
- From Bryson Burroughs, Metropolitan Museum of Art, New York, N.Y., April 14, 1931: Museum is pleased with the David painting; thanks Pach for his role in the transaction; "waiting for the Eakins matter to crystallize"; wants the Pennsylvania Museum to offer Clara or The Bohemian; the Louvre should have an example of Eakins' "very best"; will propose the idea to Kimball. 2 pp
- From Arthur B. Springarn, New York, N.Y., April 21, 1931: is "profoundly impressed" by Pach's exhibition; his work shows a new "lack of inhibition"; "I resent the conspiracy of silence of the critics tho' I suppose that is the price you pay for being the author of Ananias"; gives recommendations for Raymond's schooling. 6 pp
- From Bryson Burroughs, Metropolitan Museum of Art, New York, N.Y., May 3, 1931: "The Penn. Mus. Eakins project takes shape gradually"; Clara may be "suitable"; the "exchange" proposed is complicated and requires "committee actions"; maybe they could give Clara to the Louvre; Kimball will "come round." 3 pp
- From Bryson Burroughs, Metropolitan Museum of Art, New York, N.Y., May 11, 1931: sends copy of a letter From Fiske Kimball and a reproduction of Clara; upon seeing the painting again "my previous judgement was amply confirmed." 1 p. + 1 p. enclosure (May 8, 1931, to Bryson Burroughs From Fiske Kimball, Director, Pennsylvania Museum of Art, Philadelphia, Pa.: "I shall recommend to my Board that a gift be made to the Louvre"; instructs Burroughs to ask Guiffrey whether the Louvre will accept Clara; discusses framing and Eakins's ideas on the subject)
- From Jean Guiffrey, Louvre Museum, Paris, France, June 2, 1931: thanks for the Eakins painting; when informed of the gift, his colleagues will be grateful. 1 p., in French
- From Abby Greene (Aldrich) Rockefeller, Pocantico Hills, N.Y., June 10, 1931: purchased Pach's painting of anemone; thanks for "the trouble you have taken about the GÃ©ricault drawing." 3 pp
- From Henri Verne, Director, Louvre Museum, Paris, France, June 18, 1931: thanks Pach for his role as intermediary in the Louvre's acquisition of a Thomas Eakins painting. 1 p., in French
- From Bryson Burroughs, [place illegible], France, June 24, 1931: Is arriving in Paris in July; wants to see David-Weill collection; "it is a great comfort the way the Eakins matter turned out and I am really glad to be out of its final arrangement"; is going to Milan to see the *TrÃ©s Belles Heures*. 2 pp
- From Susan Macdowell Eakins, Philadelphia, Pa., June 27, 1931: Is pleased with the choice of painting for the Louvre; thanks Pach for his efforts. 2 pp
- From Bryson Burroughs, aboard SS De Grasse, July 19, 1931: Guiffrey "is delighted about the Eakins and well appreciative of your efforts in regard to it"; Metropolitan Museum of Art may participate in the French exhibition in London next year; "a new era of liberalism and cooperation is about due with the passing of so many ancient trustees"; describes the excellent condition of the *TrÃ©s Belles Heures*. 3 pp
- From Caroline Pratt, Chilmark, Mass., August 14, 1931: Discusses Raymond's academic progress and challenges; gives recommendations for the future. 5 pp

- From Elie Faure, Peking, China, October 7, 1931: Received a warm welcome in the United States; the end of his trip and the end of his life are darkened by catastrophe. Picture postcard ("Great Wall of China"), in French
- From Beatrice [?], New York, N.Y., October 10, 1931: "Simone is ours." Telegram
- From Elie Faure, Angkor, Cambodia, November 14, 1931: Expresses love for America and Americans; thinks the hope of the world is in the United States and also between the Urals and Vistula. Picture postcard ("Ruines D'Angkor"), in French
- From Ida E. Guggenheimer, New York, N.Y., November 15, 1931: Etta Cone bought a Pach painting and is "enthusiastic" about Duchamp-Villon; "saw the Mouillots at Brummer's and I must confess to being very disappointed"; she "positively rejoice[s]" in her own piece by Duchamp-Villon; many praise Pach's work in her collection; art prices are down; news of various friends, especially musicians. 4 pp
- From Jean Crotti, Paris, France, November 18, 1931: "I have always declined to write prefaces for contemporaries (the cases of Villon and Duchamp-Villon being exceptions which I intend shall remain exceptions); it is a job for a professional critic, and not for a man who is himself engaged in painting." 2 pp
- From Bryson Burroughs, Metropolitan Museum of Art, New York, N.Y., November 24, 1931: Gift of 2 etchings by Pach was received by the Museum. 2 pp
- From Elie Faure, Colombo, Ceylon, November 25, 1931: Everyone says his wife and daughter were courageous and that helps him tolerate the loneliness; is anxious to see the Corot book, especially the reproductions; will continue writing for *Petit Parisien*; now believes one must write for the masses. 2 pp., in French
- From Henri Verne, Director, Louvre Museum, Paris, France, December 22, 1931: Thanks Pach for his gift of an engraving of New York. 1 p., in French
- From Al Bing, New York, N.Y., December 23, 1931: Socrates by David and the Havemeyer collection are now hanging at the Metropolitan; Whitney Museum, Frick Gallery, and the Modern Gallery will all be open when Pach returns; Coffin, "a man of great ability and sterling character," has been elected Museum president; is interested in the Bonaparte exhibition; asks Pach to help sell his Renoir. 12 pp
- From Bryson Burroughs, Metropolitan Museum of Art, New York, N.Y., January 9, 1932: Trustees will want more information about the Gá©ricault picture; they trust printed sources over his opinions; is hopeful that Coffin can make "improvements"; though Pach is "eminently suited for Museum work," this is a poor time to enter the field. 2 pp
- From Albert Morance, La Chef des Services Commerciause et Techniques, Louvre Museum, Paris, France, January 11, 1932: Is returning to Pach the contract concerning his engraving. 1 p. + 2 pp. printed form (Louvre Print Department acquisition form for The Telephone and Telegraph Building, New York, and rules for transfer of works to the Print Department), in French
- From Leo Stein, Paris, France, [postmarked] January 12, 1932: Discusses "two questions that always arise in respect to art... (1) What qualities does one note in a work of art. (2) What value has that which one sees." 6 pp
- From Allen Tucker, New York, N.Y., January 18, 1932: Pach's stay in Morocco seems to have been beneficial; 1931 was a difficult year; hopeful for the future; "the Whitney has shaken the whole thing up and American shows past and present and I daresay future are everywhere"; "Rivera having a grand time in a pas de deux with Mrs. Rockefeller at the Museum of 'Foreign' Art." 3 pp
- From Henri Verne, Director, Louvre Museum, Paris, France, January 26, 1932: Thanks Pach for his role in the Louvre's acquisition of the Eakins painting; it arrived in good shape and was readily accepted; is still considering the Barye castings. 1 p., in French
- From Leo Hartman, Harper's Magazine, New York, N.Y., February 1, 1932: The artists mentioned in Pach's article are too obscure for Harper's readers. 1 p
- From Al Bing, New York, N.Y., February 7, 1932: Thanks Pach for helping him find a potential buyer for his Renoir; discusses the Furdson and Havemeyer collections at the Metropolitan; family news; is anxious for Pach's return. 7 pp



- From Van Wyck Brooks, Westport, Conn., February 8, 1932: "The Depression is not to be underestimated" and could change the social order; discusses colleges for Raymond; Life of Emerson and a volume of his essays reprinted From the Freeman will be out soon; the Prendergasts live nearby; "Charlie P. is surely a true primitive old master to whom only Vasari could do justice in the way of antecedents"; "I kept thinking as I read your book, what new books must logically follow From your mind"; suggests Pach write histories of art criticism and American art. 10 pp
- From Henri Verne, Director, Louvre Museum, Paris, France, March 5, 1932: Because Barye's *Apollon* is a fragile plaster, the curator cannot risk making castings. 1 p., in French
- From Childe Hassam, New York, N.Y., March 8, 1932: Has a print of Helen Wells for Pach; the Metropolitan Museum filmed him at work and play in East Hampton last summer; the Boston Museum commissioned a similar film of Benson. 3 pp
- From Ida E. Guggenheimer, New York, N.Y., March 25, 1932: Sent another payment for City of Mexico to Pach's bank; several people have shown interest in Simone; she and the Steins purchased work From Baylinson's Kraushaar show. 3 pp
- From Bryson Burroughs, Metropolitan Museum of Art, New York, N.Y., March 26, 1932: The GÃ©ricault is a "grand picture, but don't pin any faith on the taste of trustees"; Pach would find it frustrating to work within the museum's structure; is anxious to correspond or converse about Hubert and Jan Van Eyck. 2 pp
- From Allen Tucker, New York, N.Y., April 10, 1932: Congratulates Pach on his show and catalog; compliments the Morse exhibition at the Metropolitan; "the Whitney gallery has shaken up the attention of people to the present Americans." 2 pp
- From D.T. Sieveking, Director, Antikensammlungen, Munich, Germany, April 27, 1932: Returns the completed questionnaire. 1 p. + 1 p. enclosure (questionnaire about Greek figure known as *Naked Girl with Cap*), in German
- From John Sloan, New York, N.Y., April 30, 1932: Recounts the politics of the League's presidential election that he lost; Schnakenberg will be an "inactive president"; when the Board turned down Geo. Grosz, Sloan resigned; Jonas Lie threatened to resign if Pach lectures there; Sloan will teach at Archipenko's school next season; Dolly is a manager for the touring Exhibition of Indian Tribal Arts; Baylinson supported Sloan in the "fight"; financial details of the Sixteenth Annual Independent Exhibition. 2 pp
- From Charles Bourgeat, Galerie Dru, Paris, France., May 7, 1932: Received payment for Pach's exhibition there; cannot locate the Sisley and Pissarro photographs Pach sent; their aim to show fine and beautiful painting was accomplished with Pach's exhibition; difficult times account for compliments and no sales. 2 pp., in French
- From Ida E. Guggenheimer, New York, N.Y., May 10, 1932: Her opinion of photography remains "good, but not art, and deadly after a certain length of time." 1 p
- From Ida E. Guggenheimer, New York, N.Y., May 22, 1932: Hopes Pach's article, "Owning Pictures," will be published; the museum's rehung galleries present interesting new comparisons; asks his opinion of the Art Students League controversy; saw Baylinson at the Independent show; purchased a Baylinson drawing From Kraushaar. 3 pp
- From the *Atlantic Monthly*, Boston, Mass., May 31, 1932: Pach's article is of limited interest to Atlantic Monthly readers. 1 p
- From M.L. Allen, *Harper's Magazine*, New York, N.Y., June 2, 1932: Pach's article, "American Art in the Louvre," is not appropriate for a general audience. 1 p
- From Gino Severini, Fribourg, Switzerland, June 16, 1932: His schedule will not permit another meeting before Pach's departure; the art market will improve; is interested in the prospect of a show at Brummer's; "decoration work" for Weyhe may end in September; thanks Pach for his help. 2 pp., in French
- From P. Dubaut, Paris, France, July 19, 1932: Thanks Pach for sending clippings; the gallery behaved professionally but was not overly kind; was generally pleased with the show; is happy to know Pach. 2 pp., in French
- From Alfred Vance Churchill, Rockport, Mass., July 25, 1932: Pach was the first to write of the Smith College Museum as "one of the choicest and best directed collections of art in

- America"; has received many commendations and is putting together extracts "for certain personal uses"; requests additional thoughts From Pach on the collection. 3 pp
- From Alfred Vance Churchill, Rockport, Mass., July 25, 1932: Is trying to arrange a lecture for Pach at Smith College and perhaps at Mount Holyoke College; Jere Abbott will succeed him as museum director; thinks his retirement was forced on the trustees by Paul J. Sachs. 4 pp
  - From Nadine and Ad. Wuester, Paris, France, January 5, 1933: Pach is missed as their circle of friends diminishes; painted at the C te d'Azur last summer; shows of Renoir and Delacroix were exceptions in a dull art season; Aubrey's gallery is now a junk shop; mentions auctions of the Strauss and Pacquemont collections; Goetz's Delacroix still-life was reattributed to Andrieux; a sketch said to be by G ricault appeared at the H tel Drouot; cheap reproductions are being passed off as G ricault watercolors. 5 pp., in German
  - From Elie Faure, Paris, France., January 7, 1933: France is declining; sends family news; Paul Morand gave his book a favorable review; inquires whether Pach has found work; there are fewer exhibits in Paris; good paintings are now seen only at the big sales such as Strauss. 2 pp., in French
  - From Marjorie Carpenter, Hamilton, Ontario, Canada, January 9, 1933: Confirms lecture date at McMaster University. Telegram
  - From Gertrude Wolf, Executive Secretary, New York University, New York, N.Y., January 9, 1933: Requests syllabus for last 2 lectures of Pach's course and the examination questions. 1 p
  - From Susan Macdowell Eakins, Philadelphia, Pa., [postmarked] January 19, 1933: Informs Pach of prices of two Eakins portraits; many Eakins paintings were damaged by restorers; others are in "splendid condition" due to the efforts of Charles Bregler; comments on Mrs. Whitney's plans to aid painters. 1 p
  - From William Reinhold Valentiner, Director, Detroit Institute of Arts, Detroit, Mich., February 9, 1933: Thanks the Pachs for a warm welcome; enjoyed seeing Pach's paintings and his personal collection; the picture signed Hogarth is not by the master; the signature on the G ricault drawing appears genuine. 2 pp., in German
  - From Elie Faure, Paris, France, June 20, 1933: Has been ill for 2 months; the French economy is poor, resulting in greatly reduced incomes; Rivera has been forbidden to make public speeches; a Chass riaux exhibit is open; Joubin, who organized the current Renoir show, knows nothing about painting and villifies artists while they are alive but sanctifies them after they are dead; among the beautiful paintings in the exhibit is a portrait of Sisley and his wife. 6 pp., in French
  - From Elie Faure, Paris, France, September 23, 1933: Madame Siluster died; she had 4 Delacroix drawings of which Faure kept 2, gave 1 to Fran ois, and sent to Pach a portrait sketch of Madame Guizot; Pach should tell Rivera that Faure is upset that he did not translate Mon P ruple; is enthusiastic about Rivera's paintings and frescoes and considers him a great illustrator; the chapter Faure sent was ignored, which is a disappointment as he hoped to interest an American editor; is depressed over the rejection of his collected essays; the Renoir exhibition is a disgrace to the memory of the artist, who is misunderstood and detested by the organizers of the show. 4 pp., in French. to Herbert Eustis Winlock From Walter Pach, New York, N.Y. 4218 481-483 November 12, 1933: Refers to previous discussion of the "Indian collection"; suggests a "single gallery of Indian art including Mexican, and adding, if desired, the other peoples whose work has a sufficient art value"; use art rather than anthropology as the criterion; "my idea is that the museum should accept the collection Mr. Sloan intends to offer as a gift From his association, or accept part of it as the nucleus of a gallery of the art of the so-called barbarous peoples." 3 pp
  - From Elie Faure, Paris, France, December 9, 1933: A Courbet, which Faure believes is his most beautiful, is for sale; indicates price, size, and citation of a reproduction; inquires about the financial crisis in the United States; comments on economic problems, political events, and inertia of the French people; is writing a preface for Rosenberg's Renoir exhibit; asks about Pach's painting and printmaking; requests news of Rivera about whom he wrote an article; Harper's sent money and will reprint The Spirit of the Forms. 4 pp., in French

- From Ida E. Guggenheimer, New York, N.Y., December 10, 1933: Saw the Zanne exhibition twice; "as for Dr. Valentiner, of course I am all with Rivera.... No good can come out of anything as bad as the Hitler program." 2 pp
- From Clifton A. Wheeler, Indianapolis, Ind., February 2, 1934: Discusses fellow board members of the Indianapolis Art Association and acquisitions; "modernization" was the response to declining school enrollment; 9 instructors, including Wheeler, were fired; describes life on the top of La Conte Mountain, Tenn., where he painted the previous fall; has mural and portrait commissions, "so long as I can make a living I don't care if I don't teach." 8 pp
- From E.D. Smyth, Tangier, Morocco, September 19, 1934: Thanks Pach for sending a painting of Helen; is staying in Helen's house; Gertrude Stein's book about Alice Toklas is "an overwhelmingly cheeky work" that failed to mention Pach; news of mutual friends; reminiscences of visits with the Pachs; James McBey, a Scottish painter and etcher, has settled nearby. 3 pp
- From Marcel Duchamp, Paris, France, October 17, 1934: Feels animosity toward Barr, whom he calls narrow-minded; will handle in his own way any resulting confrontation or unpleasantness; told Arensberg, owner of *Un Descendant*, not to lend to Barr; asks Pach to find an excuse for refusing Barr; Barr shall reap what he has sown; American collectors are now speculators; sends order forms for his new book. 5 pp., in French
- From Elie Faure, Paris, France, December 4, 1934: The owners of the Courbet are impatient; asks if it has arrived in New York; suggests that a collector, Barnes, or the Metropolitan Museum of Art may be interested; his book is being ignored in France; if Pach has money, now is a good time to buy art; tells of works that are selling at reduced prices. 2 pp., in French
- From Simonne Maubert, Paris, France, December 22, 1934: Miss Stein wrote with good news of Pach; posed for Miss Stein during the autumn and hopes for similar work next year. 2 pp. + picture postcard ("Palais de Fontainebleau, La Cour Ovale et le Baptistère"), in French
- From A. Froberg and Johanna, Dresden, Germany, December 31, 1934: Thanks Pach for letter and for holiday greetings; the news of Pach's selection for an important commission brings them great joy; news of a family friend who has made progress and overcome obstacles. 2 pp., in German
- From Karl Lilienfeld, New York, N.Y., May 13, 1935: Confirms the commission Pach will receive if he sells paintings for Alexander M. Bing. 1 p., in German
- From Henri Focillon, New Haven, Conn., May 21, 1935: Thanks Pach for sending the fine article he wrote on *La Patelliere*, which he saw in Bucharest; when visiting the Politzers, he failed to recognize Pach's name, thus missing the opportunity to express his admiration and respect. 2 pp., in French
- From Father [Froberg] and Johanna, Dresden, Germany, July 2, 1935: Birthday greetings. Picture postcard ("Herzlichen Gluckwunsch zum Geburtstage"), in German
- From Bernard Berenson, Florence, Italy, September 13, 1935: Opposes exhibitions such as the current one at the Petit Palais; is revising his work on drawings of Florentine painters; "foulness piled over Michelangelo by a lot of German animals, the worst of whom is a biped named Panofsky." 12 pp
- From Elie Faure, Paris, France, September 24, 1935: Asks about Pach's frescoes and requests photographs; discusses the dire economy and his own financial situation; believes the movement born of cubism is dead in France and explores this idea more fully in a preface he wrote for Brummer's upcoming Lipchitz exhibition; discusses an exhibition of Italian art and the poorly received article he wrote about it for *L'Humanité*; visited London, which seemed more alive than Paris; objects to glass on paintings at the National and the Wallace; has not heard from Rivera, possibly because Faure's article was not flattering enough. 4 pp., in French
- From Clifton A. Wheeler, Indianapolis, Ind., October 20, 1935: Pach should notify the director of the John Herron Art Institute of his schedule and lecture fees; is teaching at a high school; the art school is now "purely Yale, Beaux Arts competition, and American Academy in Rome." 2 pp

- From Edna Strasser, Amsterdam, the Netherlands, October 26, 1935: Called on friends of Pach, the Brinkman family of Haarlem; saw the portrait Pach painted of their brother in 1906. 3 pp
- From Arthur Strasser, Seville, Spain, November 18, 1935: Recounts visit with Brinkmans in Haarlem; is impressed by the Prado, Rubens, and El Greco; at Pach's suggestion, they have attended several performances of gypsy music and dancing. 4 pp
- From Elie Faure, [place unknown], November 29, 1935: Is enchanted by and praises the most successful part of Pach's triptych; discusses the economy and prospects for work in France; continues to be pessimistic about painting in France; architecture is what is needed now and cinema may become more important than painting; mentions a Flemish exhibition; congratulates Pach on his portrait of a young man, possibly Raymond; the critics who denounced what Faure wrote on the agony of painting now admit he was right. 4 pp., in French
- From A. Froberg and Johanna, Dresden, Germany, March 2, 1936: Belated birthday greetings; tell Magda everything has been done for Zittau [?]. Picture postcard (untitled), in German
- From Gerda Stein, New York, N.Y., March 10, 1936: Thanks Pach for his friendship; "accept this simple expression of my appreciation for what you have given me and the earnest hope that it will bring you an answer to some of the problems that perplex you." 4 pp
- From Ida E. Guggenheimer, Ontario, Canada, August 4, 1936: Read his review in the *Nation* and wants to see the exhibition; the watercolor of Magda acquired by the Brooklyn Museum is one of Pach's best. 1 p
- From Charles Bourgeat, Paris, France, August 21, 1936: The Seligmans request a meeting about the Ingres paintings Bourgeat and Pach discussed earlier; sends 2 color reproductions of Cézanne paintings that Cézanne's son wants to sell; discusses prices and commissions; saw the Cézanne works now in the Orangerie; asks if Etta Cone might be interested; missed Bing's visit to Paris. 4 pp., in French
- From Bernard Berenson, Grusbach, Czechoslovakia, August 26, 1936: "You are one of the last surviving acquaintances who, in the study of art, have not gone over to irrelevant promiscuity"; discusses attribution of Goldman's Madonna; has begun writing "The Decline and Recovery of Form"; spent 6 weeks in Yugoslavia studying Roman remains and Byzantine frescoes. 4 pp
- From Bernard Berenson, Florence, Italy, November 30, 1936: Read his article in the *Virginia Quarterly*; he liked the photograph of Pach's fresco more than the article; tell Van Wyck Brooks he is welcome to visit when next in Florence; spent 5 weeks in Paris. 4 pp
- From Elie Faure, Paris, France, December 28, 1936: Eight months ago Lizou married a man who died of cancer a few days later; his books are not selling well; History of Art is unavailable and financing cannot be found for a new edition; saw an exhibit of Bonnard and Vuillard; considers mural work the only important current painting; recounts a visit to Spain; Rivera was wounded in Mexico; Rivera's recent silence may be the result of Faure's article. 4 pp., in French
- From Herbert Eustis Winlock, Director, Metropolitan Museum of Art, New York, N.Y., February 13, 1937: Winthrop will not loan his collection. 1 p
- From Allen Tucker, Castine, Maine, May 30, 1937: "I wonder if Museums and concerts haven't stopped rather than helped our creative efforts"; is glad to be back in America; wrote to Moe; "the foundation likes to bet on the unknown instead of helping anyone who has shown they HAVE ability and have done the work"; congratulates Pach on continuing to paint despite other responsibilities; sorry to hear Sloan is unwell. 1 p
- From Ernestine Ludolf, Florence, Italy, June 22, 1937: Pach is "a good and faithful friend"; his kind words about Egisto are like "a flower of remembrance on his grave"; wants to give him a small painting by Egisto, showing a corner of the Montmartre studio where he and Pach first met. 6 pp

- From Ida E. Guggenheimer, Paris, France, September 13, 1937: Attended a conference in Paris; visited the Fountain of the Innocents; made a thorough tour of the exhibition with Villon. 3 pp
- From Marcel Duchamp, Paris, France, September 28, 1937: Would like to see his painting *Sad Young Man on a Train* join related paintings in California and believes Arensberg would agree; requests a photograph of the painting to reproduce in an album he is compiling. 2 pp., in French
- From Allen Tucker, New York, N.Y., November 1, 1937: Thanks Pach for the Delacroix book; congratulations on "another great contribution to civilization"; completed a "pretty good summer's work" before his illness. 2 pp
- From Van Wyck Brooks, Westport, Conn., November 18, 1937: Thanks Pach for the book on Delacroix; the introduction is "wholly satisfying." 2 pp
- From Van Wyck Brooks, New York, N.Y., November 23, 1937: Reads some of Delacroix each day; "I'm beginning to understand your feeling about him." Picture postcard ("Self Portrait by Francesco Goya. Frontispiece to *Los Caprichos*. Madrid, circa 1803")
- From L. (Mme. Elie) Faure, Paris, France, November 30, 1937: Thanks Pach for writing to her; wants to carry out her husband's wishes to make his work publicly accessible; sends a list of Faure's unpublished articles; discusses financial matters relating to the Harper's contract. 4 pp., in French
- From Royal Cortissoz, New York, N.Y., January 2, 1938: Thanks Pach for his book on Delacroix, "the work of an artist and man of letters." 3 pp
- From Van Wyck Brooks, Westport, Conn., November 2, 1938: "I'm glad to stand by that statement." Picture postcard ("Mountain landscape. Chinese, Ming Period, 15th century, after a design attributed to Ma Yiian (flourished 1190-1221)")
- From Henry Watson Kent, Metropolitan Museum of Art, New York, N.Y., November 3, 1938: Thanks Pach for the "kind letter about the Morgan exhibition." 1 p. (frame 589) and envelope
- From Henry Watson Kent, New York, N.Y., November 8, 1938: Thanks Pach for the inscribed copy of his book; is proud to be associated with the book and to have Pach say kind things about him. 1 p
- From Van Wyck Brooks, Westport, Conn., November 9 and 11, 1938: Read *Queer Thing, Painting*; "I had better begin now by telling my few objections, in order to hand you later my full bouquet"; "you exaggerate the Villon connection"; "you exaggerate the ignorance of Italian art on the part of our forbears"; "you praise some collectors too highly," especially Morgan and John Quinn; "your memory of Yeats is suspect"; Pach has created a "permanent record and source-book" full of "wisdom." 14 pp
- From Van Wyck Brooks, Westport, Conn., November 15, 1938: Grants permission to quote from his previous letter; Pach's book is "tremendously important." 2 pp
- From Kenneth Hayes Miller, New York, N.Y., November 15, 1938: Congratulations on *Queer Thing, Painting*; the book has "permanent value." 1 p
- From Louis Lombard, [place unknown], France, November 23, 1938: Thanks Pach for his letters; describes the horrors of life as a soldier; he reads Whitman to maintain good spirits. 4 pp., in French
- From Henry Watson Kent, Metropolitan Museum of Art, New York, N.Y., December 9, 1938: Advises Pach to distribute new cards to schools. 1 p. + 1 p. enclosure (suggested text for announcement of Pach's availability as a lecturer)
- From W.S. Rusk, Wells College, Aurora-on-Cayuga, N.Y., December 21, 1938: "Thank you for the conference the other day in which we discussed the artist and the art critic." 1 p
- From G. Masolle, Evian, France, December 31, 1938: Thanks Pach for the extract from his book, which she translated immediately; it showed perfect understanding of Jean's character; *The Prisoners of the World* is impossible to find; Jean Cocteau has not published Jean's first essays or poems. 2 pp., in French
- From Ernestine Ludolf, Florence, Italy, February 20, 1939: Is "grateful" for the "lovely tribute" to her brother, Egisto Fabbri, that appeared in *Queer Thing, Painting*; she and her brother were students of J. Alden Weir; Pissarro advised them to study the Old Masters; details of the

- sale of 12 Cézanne paintings From Egisto's collection; sending a privately printed memoir of her brother; invites Pach to call on her and various relatives when he is in Florence. 4 pp
- From Simonne Maubert, Paris, France, April 5, 1939: Thanks Pach for sending his book; she was happy to recognize herself in one of the chapters; her English is improving and one day she may be able to read the entire book. 4 pp., in French.
  - To Magdalene Pach From Van Wyck Brooks, Westport, Conn., July 8, 1939: Is looking forward to the Pachs' visit. 2 pp
  - From Van Wyck Brooks, Westport, Conn., December 29, 1939: The book is a "glorious achievement... by far your best book"; it "brought back all my gratitude to you for all that you have taught me about art." 4 pp
  - From Daniel Gregory Mason, New York, N.Y., March 15, 1940: Thanks Pach for the "great pleasure and stimulus" of Ingres; "one grows to feel something of the affection, respect, and admiration for Ingres that you show the way to." 1 p
  - From Don F. Dickson, Director, Dickson Mound Museum, Lewistown, Ill., March 28, 1940: Sends photographs of pipes that Pach found interesting. 1 p. + enclosures (4 photographs of ceremonial pipes: "Front view of a human effigy tobacco pipe From the Great Temple Mound in Oklahoma, Ceremonial type"; "Front view. Ceremonial type"; "Side view. Ceremonial type"; and "Back view of human effigy tobacco pipe From the Great Temple Mound in Oklahoma, Ceremonial type")
  - From Bernard Berenson, Florence, Italy, March 30, 1940: Was interested in the Ohio mound builders in his youth; "my writing days are over I fear, for one thing I feel afraid I have nothing to say that would not sound commonplace"; "too much absorbed" in what is going on in this part of the world." 8 pp
  - From Ernestine Ludolf, Florence, Italy, April 18, 1940: Ingres is "splendid"; sympathizes with the "difficulties" Pach encountered when organizing the World's Fair art exhibition. 6 pp
  - From Van Wyck Brooks, Boothbay Harbor, Maine, September 2, 1940: Pach has found "the only paragraph in the whole book (which after a dozen rewritings) left me unsatisfied." Postal card
  - From G. Masolle, Evian, France, October 14, 1940: Is happy that Jean's memoirs are in Pach's hands; awaits English victory; the French are suffering, but she is confident the country will survive. 2 pp., in French
  - From Van Wyck Brooks, Westport, Conn., April 9, 1941: "We missed you at the John Sloan dinner"; he won't write any more about expatriates. 3 pp
  - From Alfred Vance Churchill, Northampton, Mass., April 21, 1941: Congratulations on Ingres; recalls Pach's help in acquiring important paintings for the Smith College Museum of Art. 3 pp
  - From Art Young, New York, N.Y., May 9, 1941: Congratulations on *Masterpieces of Art*. 1 p., illustrated with drawing of a stooped man walking with a cane
  - From Hugo Robus, New York, N.Y., June 13, 1941: Was pleased by Pach's letter praising his marble at the Museum of Modern Art; Alfred Barr was "delighted" by Pach's comments; there is also a Robus bronze at the Museum of Modern Art; "I never dated my work and so the actual year of production is a pretty hazy matter." 2 pp
  - From Ruth A. Wilmot, Oak Bluffs, Mass., [postmarked] August 2, 1941: She and Donald are enjoying their vacation. Picture postcard ("Yacht Club and Harbor, Edgartown, Mass.")
  - From Kenneth Hayes Miller, New York, N.Y., August 7, 1941: Comments on paintings From the Louvre shown at the Metropolitan Museum of Art; he doesn't enjoy the country as Pach seems to. 2 pp
  - From Bernard Berenson, Florence, Italy, August 30, 1941: "I believe the entire Mississippi basin to its utmost reaches was flooded with Aztec influences"; requests photograph of a piece Pach mentioned seeing in Columbus, Ohio; "French art will rise again"; recalls his first acquaintance with Poussin's work. 2 pp
  - From Van Wyck Brooks, Westport, Conn., September 4, 1941: "I am reacting against this whole conception of 'mankind' as 'rabble' "; his new book will expound on this. 2 pp
  - From Charles Cunningham, Assistant Curator of Paintings, Museum of Fine Arts, Boston, Mass., September 11, 1941: Requests additional information about Pach's Delacroix painting;

- shares information on works in the collection of George Reinhardt, Winterthur, and the Metropolitan. 2 pp
- From Charles Cunningham, Assistant Curator of Paintings, Museum of Fine Arts, Boston, Mass., October 15, 1941: Sends summary of information compiled when cataloging the Museum's version of Delacroix's *Christ on the Sea of Genesareth*. 1 p. + 4 pp. enclosure (notes on 6 versions of the painting)
  - From William Mills Ivins, New York, N.Y., [postmarked] January 27, 1942: Thanks for his "warm approval of the Bulletin article." 1 p
  - From Van Wyck Brooks, Norwalk, Conn., [postmarked] February 3, 1942: Thanks for sending the brochure about Quidor. Picture postcard ("The Dance of Death. The Ploughman Woodcut by Hans Holbein the Younger. German, 1497-1543")
  - From Van Wyck Brooks, Westport, Conn., [postmarked] February 19, 1942: Thanks for the Quidor catalog; saw the show yesterday; "he's really a discovery." Picture postcard ("Saint George and the Dragon. Woodcut by Lucas Cranach the Elder. German, 1472-1553")
  - From Van Wyck Brooks, Westport, Conn., [postmarked] February 27, 1942: "What you say about the book makes me regret all the more that it has to be postponed." Picture postcard ("Rembrandt, Dutch, 1606-1669. Portrait of the Artist"), with annotation by Pach: "Book on American Art proposed to the American Philosophical Society."
  - From Fred M. Stein and Arthur Strasser, New York, N.Y., March 21, 1942: In "recognition of what you have meant to the [Schilling] Fund... [we] take great pleasure in sending you the enclosed." 2 pp
  - From M.M. Pochapin, Music Appreciation Record Corporation, New York, N.Y., May 6, 1942: Please sign and return a copy of the agreement. 1 p. + 1 p. enclosure (May 6, 1942, From M.M. Pochapin, New York, N.Y. Pach has been selected a Judge for the "Art Appreciation Movement. In this capacity you are to pass on the true value of paintings submitted.").
  - to Magdalene Pach From M.M. Pochapin, Managing Director, Art Appreciation Movement, New York, N.Y., May 13, 1942: Requests that she read the organization's pamphlet about the Art Appreciation Movement and complete the "lengthy Qualification Form"; "great artists will make their paintings available at these small Public Service prices." 2 pp
  - From M.I. Block, Art Appreciation Movement, New York, N.Y., May 27, 1942: Receipt for 5 oil paintings consigned. 1 p
  - From Reginald Poland, Director, Fine Arts Gallery, San Diego, Calif., 5 June 25, 1942: "We realize increasingly that, in the Caravaggio, we have a magnificent work of art"; "we have just acquired a glorious Titian Madonna, painted about 1514-- very strongly Giorgionesque." 1 p
  - From Van Wyck Brooks, Westport, Conn., [postmarked] July 8, 1942: "What happens to them [artists] when they are 'above' politics? Don't they in the end lead themselves to the politics that destroy them?" Postal card + clipping ("Guest Artists," Time)
  - From Van Wyck Brooks, Westport, Conn., July 15, 1942: "I won't agree with you about artists and politics"; "a certain breadth of interests and sympathy does not drain one's energy." 2 pp
  - From Raymond B. Humphrey, Brown, Crosby & Co., Inc., New York, N.Y., July 17, 1942: Discusses insurance and storage arrangements for Pach's property while he is in Mexico. 2 pp
  - From Jean Lipman, Editor, *Art in America*, Cannondale, Conn., July 17, 1942: Agrees to publish his article on Ingres. 1 p
  - From Raymond B. Humphrey, Brown, Crosby & Co., Inc., New York, N.Y., July 20, 1942: Sends "lost policy releases" and policy numbers. 1 p
  - From Jean Lipman, Editor, *Art in America*, Cannondale, Conn., August 4, 1942: Pach's article on Ingres will appear in the October issue. 1 p
  - From Gilbert R. Gabriel, Schneider-Gabriel Galleries, Inc., New York, N.Y., August 10, 1942: "Your article on the Ingres is a masterpiece"; discusses the price of a painting of Trinity Church. 2 pp. + enclosures (12 business cards and 4 handwritten notes containing names, addresses, and telephone numbers of Mexican acquaintances)

- From Jean Lipman, Editor, *Art in America*, Cannondale, Conn., August 19, 1942: Pach's piece on Ingres will be the lead article; accepts his proposal for an article on the "Mexican primitive Bustos." 1 p
- From Raymond B. Humphrey, Brown, Crosby & Co., Inc., New York, N.Y., September 3, 1942: Discusses overpayment of insurance premium. 1 p. + 4 enclosures (3 invoices and inventory of artwork in storage). [postmarked September 3, 1942] From John Strasser, New York, N.Y. 4218 703-705 September 4, 1942: Discusses "early Hispano-Mexican" Madonna; "Rosenberg has an attractive show." 3 pp
- From John Sloan, Santa Fe, N.Mex., September 8, 1942: Is home From the hospital; his exhibition was in Chicago, Denver, and Santa Fe, and will go to Albuquerque next and then Fort Worth; received "enthusiastic notices"; sold 2 pieces. 2 pp
- From Jacob M. Heimann, Beverly Hills, Calif., September 14, 1942: "I greatly appreciate the idea of making an exhibition in Mexico"; inquires about lighting and dimensions of the galleries; "the lack of interest and the ignorance as far as art is concerned here, is unbelievable." 1 p. + 1 p. enclosure (lists of numbers)
- From Lasar Kipnis, New York, N.Y., September 18, 1942: "Considering risk expenses at present offer seven and half percent for next three years." 1 p
- From Lasar Kipnis, New York, N.Y., September 21, 1942: Expenses will be high; recommends he establish a relationship with Mizracchi [ sic] before arriving in New York; show him some "really valuable" paintings as well as "less expensive works on the sale of which we may really count"; suggests a selection of "object d'art" From A la Vieille Russie; November is the best time for an exhibition in Mexico. 3 pp
- From John Strasser, New York, N.Y., September 25, 1942: Pyramid of the Sun, as it appears in the photograph, is "dazzling"; discusses his search for a job. 2 pp
- From Lasar Kipnis, New York, N.Y., September 29, 1942: Proposed exhibition may receive the cooperation of the president of Mexico and the king of Rumania; "we must and shall have a first class show"; mentions several works he intends to include. 1 p
- From Jean Lipman, Editor, *Art in America*, Cannondale, Conn., October 5, 1942: The editor of Cuadernos must insert a notice stating the article was written for publication in *Art in America* and appears simultaneously in translation. 1 p
- From M.M. Pochapin, President, Art Movement, Inc., New York, N.Y., October 8, 1942: Is deciding whether to continue the Art Movement; Marsh resigned; "my enthusiasm has never waned"; Sloan remains involved; plans to market paintings through department stores; work by Walter and Magda Pach is being shown in Philadelphia and Atlanta. 2 pp
- From Diego Rivera, [place unknown], October 13, 1942: He and the editors extend thanks and enclose payment. 1 p., in Spanish
- From Adrian Bourcart, [place unknown], Mexico, October 21, 1942: Had the pleasure of attending Pach's lectures on art; requests clarification of true art versus false art and live art versus dead art. 4 pp., in French
- From Robert Lebel, New York, N.Y., October 22, 1942: Saw Misrachi; likes [filmed twice] Pach's idea for an exhibit in Mexico; Marcel Duchamp and Andr  Breton organized a surrealist exhibition; Guggenheim was inaugurated with an ingenious exhibition; the Dutch show at Duveen's is successful; Rosenberg has a L ger show and is preparing a C zanne exhibit; Rosenberg is interested in Marsden Hartley; Chagall, now an official member of the surrealist group, is exhibiting at Pierre Matisse; Goetz may exhibit Paul Klee. 1 p., in French
- From Jean Lipman, Editor, *Art in America*, Cannondale, Conn., October 22, 1942: "I was delighted with your article on Bustos"; "unless the article appears in *Art in America* prior to publication elsewhere, we cannot print it." 2 pp
- From John Strasser, New York, N.Y., November 13, 1942: Comments on Mexico painted by Velasco. 2 pp
- From Marjorie D. Mathias, College Art Association of America, New York, N.Y., November 14, 1942: The State University at Bowling Green, Ohio, has inquired about engaging Pach for a lecture. 1 p



- From Henry Allen Moe, Committee for Inter-American Artistic and Intellectual Relations, New York, N.Y., November 16, 1942: "We want our grantees to be able to do what they ought to do and live as they ought to live"; Pach should let them know his anticipated expenses and how much time he needs in Mexico. 1 p
- From Carlos Merida, Denton, Tex., [postmarked] November 16, 1942: Air time was insufficient to broadcast Pach's full text: note inscribed on Section of Plastic Arts, Department of Fine Arts, Secretary of Public Education, "No. 202 Radio Bulletin for Saturday, November 21, 1942" (transcript of a feature story on Jos  Hermenegildo Bustos abstracted From an article by Walter Pach). 4 pp., in Spanish
- From Van Wyck Brooks, Westport, Conn., November 18, 1942: With the help of Eleanor and Kenyon, he has managed to read some of the Cuadernos Americanos Pach sent; "I like immensely its tone and elevated feeling"; "I envy your meetings with Diego Rivera, who has always seemed to me a very great painter"; is "shocked" that Lionello Venturi and William G. Constable don't share his opinion of Rivera; a "complicated family problem" keeps them From traveling; is working on *The Age of Washington Irving*. 4 pp
- From Stephen Duggan, Director, Institute of International Education, New York, N.Y., November 30, 1942: Is glad that Pach's lectures were well received; hopes Pach can remain in Mexico. 1 p
- From Alfonso Reyes, Colegio de Mexico, Mexico City, Mexico, December 3, 1942: He is honored by Van Wyck Brooks's words and wants to correspond with him. 1 p., in Spanish
- From Stephen Duggan, Director, Institute of International Education, New York, N.Y., December 7, 1942: Is "delighted to learn that Pach will receive a grant through Mr. Moe and 'his Committee.'" 1 p
- From Lasar Kipnis, New York, N.Y., December 8, 1942: "Just returned From Johns Hopkins Hospital." Telegram
- From Jos  Clemente Orozco, [place unknown], December 10, 1942: Modern art in Mexico faces a powerful reaction that aims to end 20 years of academic work; looks forward to visiting Pach soon. 1 p., in Spanish
- From Henry Allen Moe, New York, N.Y., December 11, 1942: "Your letter received but no word From the university." Telegram
- From A.S. Baylinson, New York, N.Y., December 18, 1942: He and Constant were rejected by the jury of the "so called Victory exhibition"; reports the death of Michael Rosenthal. 2 pp
- From George Constant, New York, N.Y., December 20, 1942: Is glad that Pach, a "fine painter," now has time to paint; the Artists for Victory exhibition at the Metropolitan is "lousy." 2 pp
- From Henry Allen Moe, Committee for Inter-American Artistic and Intellectual Relations, New York, N.Y., December 21, 1942: Confirms that Pach is to receive a grant; a final report is due upon return. 1 p. + 2 enclosures (1 sheet of figures titled "Mex--New York" and copy of 1 p. letter to Rodulfo Brito Foucher, Rector, National University of Mexico, From Henry Allen Moe, New York, N.Y., announcing grant to the University for Pach's lectures)
- From Pedro Henr quez Ure a, Buenos Aires, Argentina 4218 764-765 December 22, 1942: Sent photographs of the work of Attilio Rossi; Argentine critic, Julio Rinaldini, will send books. 1 p
- From Lasar Kipnis, New York, N.Y., December 29, 1942: Asks Pach to write an article on new acquisitions by Mr. Poland's Museum; wants Pach lecture in San Diego; when a new catalog of the permanent collection is published, "we are sure the work will be entrusted to you." 2 pp
- From Jean Lipman, Editor, *Art in America*, Cannondale, Conn., December 29, 1942: Robert Montenegro's book impressed him; hopes Montenegro will write on Estrada for *Art in America*; requests Pach's help in arranging it. 1 p
- From Harry Miller Lydenberg, [place unknown], Mexico, December 29, 1942: Discusses origin of the phrase "biblia a-biblia." 1 p
- From Marcel Duchamp, New York, N.Y., January 3, 1943: Fearing visa problems, he has decided not to go to Mexico; made several "suitcases"; the opening at Peggy's gallery was

- a big success; plans a surrealist show with Schiaparelli and Breton; Reynolds, just arrived in Madrid, requested that Pach extend greetings to Frida and Diego. 2 pp., in French
- From Arthur Strasser, New York, N.Y., January 7, 1943: Congratulations on receiving a grant; "it is not to the Schilling Fund but to you personally, Walter, that our gift to the Metropolitan was the beginning of the belated recognition of Flannagan's genius"; Fred Stein would appreciate suggestions for the Schilling Fund award. 2 pp
  - From John Rewald, Weyhe Gallery, New York, N.Y., January 13, 1943: Is glad Pach liked his article on Bonnard; will send Pach a copy of his new book on Seurat. 2 pp., with postscript
  - From Laura Canade: New York Public Library has purchased Pach's Self-Portrait
  - From John Strasser, New York, N.Y., January 16, 1943: "People who might have enjoyed the 'Victory' show 25 or 30 years back now unanimously dislike that accumulation of junk"; "read of your and Rivera's project for spreading Flannagan's reputation." 3 pp
  - From Van Wyck Brooks, New York, N.Y., January 17, 1943: Saw Jacques Villon's "grand portrait" of Pach at the "Modern Museum." Picture postcard ("Illuminated initial From a South Italian ms. Valerius Maximus written about 1450")
  - From M.L. Stafford, American Consul, American Embassy, Mexico, January 22, 1943: Pach's registration of American citizenship was approved. 1 p
  - From Harry Miller Lydenberg, Biblioteca Benjamin Franklin, [place unknown], Mexico, January 23, 1943: Is sending a check in appreciation of the time and interest Pach contributed to their exhibition; wants to publish Pach's tribute to Bustos. 1 p
  - From Stephen Duggan, Director, Institute of International Education, New York, N.Y., February 3, 1943: Pach's observation about Mexican education interested him; he is "well informed concerning the anti-American attitude" in Mexico. 1 p
  - From Jean Lipman, Editor, *Art in America*, Cannondale, Conn., February 15, 1943: Thanks Pach for arranging to have Fernando Gambo write an article on Estrada; Pach's writings have stimulated interest in Mexican art; his review will not be published due to "paper restrictions." 1 p
  - From Van Wyck Brooks, New York, N.Y., March 9, 1943: Has "rediscovered" New York by living in the city temporarily; "I am especially happy to have got to know some of the new young writers"; wants more news of Diego Rivera. 3 pp
  - From Robert Lebel, New York, N.Y., March 15, 1943: Agrees with Pach that the Metropolitan's La Victoire exhibit resembles a Paris Salon of 30 years ago with the addition of a few abstract pieces; an exhibition commemorating the 30th anniversary of the Armory Show is possible; saw one of Pach's paintings at the Art Students League; Pierre Matisse exhibited his father's work; Matta and Miro made Pierre Matisse's last show, "Art and the War," interesting; the Mexican Room at the Museum of Natural History is being reorganized; recommends Charles Sterling's *Gazette des Beaux-Arts* article on French primitives; asks if Pach has seen VVV, the review headed by André Breton; no longer wishes to be involved in art sales. 2 pp., in French
  - From Georges Wildenstein, Director, *Gazette des Beaux-Arts*, [filmed twice] New York, N.Y., March 26, 1943: Wants to publish Pach's article; hopes he will agree to some minor changes. 1 p., in French
  - From Lyman Bryson, Conference on Science, Philosophy and Religion, New York, N.Y., March 26, 1943: Requests comments on a paper by Professor William Scott, Randolph-Macon Women's College. 1 p. + 2 pp. enclosure ("Conference on Science, Philosophy and Religion, Reply to Questionnaire of December 7, 1942 by Walter Pach")
  - From Paul J. Sachs, Fogg Art Museum, Harvard University, Cambridge, Mass., April 8, 1943: Grenville L. Winthrop collection has been bequeathed to the Fogg Museum; wartime conditions have caused universities to curtail their art departments; "it is extremely important that able and understanding North Americans, such as yourself... should be our cultural ambassadors in Latin America"; suggests summer programs in the United States where Pach might teach; tells Pach to add his name to the speakers list maintained by the Coordinator of Inter-American Affairs. 2 pp

- From William N. Eisendrath Jr., Chairman, Exhibition Committee, Arts Club of Chicago, Chicago, Ill., April 26, 1943: Requests assistance in selecting works for a Rivera retrospective planned for February 1944. 1 p. + 1 p. enclosure (list of works by Rivera, "suggested by Mrs. Goodspeed, April 26, 1943," with notes by Walter Pach)
- From Annette B. Cottrell, Director, Speakers Service Section, Coordinator of Inter-American Affairs, Washington, D.C., April 28, 1943: Thanks Pach for his "interest in inter-American affairs and desire to collaborate with the work of this office as a speaker." 1 p
- From Robert Chester Smith, Director, Hispanic Foundation, Library of Congress, Washington, D.C., April 30, 1943: Considers Pach "an historic figure, one of the first to call attention to the development of Mexican art"; this is not the right time for Pach's proposed publications and translations. 1 p
- From Harry Miller Lydenberg, [place unknown], Mexico, May 8, 1943: Pach's "review of the Low study on the place of the Museum in our world today" is "admirable"; politically or economically motivated explanations of art will "fail"; he is less "pessimistic" than Pach on the role of public funding; public libraries are a good example. 2 pp
- From Annette B. Cottrell, Director, Speakers Service Section, Coordinator of Inter-American Affairs, Washington, D.C., May 25, 1943: Pach will be included among the organization's available speakers. 1 p
- From Van Wyck Brooks, Westport, Conn., May 28, 1943: El Hijo Prodigio and Cuadernos are "typographically delightful"; wishes he knew Spanish; would like to be able to contribute articles to Mexican periodicals; John Sloan is reported to be "very frail." 4 pp
- From William N. Eisendrath Jr., Chairman, Exhibition Committee, Arts Club of Chicago, Chicago, Ill., June 4, 1943: Need to figure costs for Rivera exhibition before continuing negotiations for loans; Pach must supply further information. 1 p. + 2 pp. enclosure ("List of Rivera Paintings," June 3, 1943)
- From Elias Lieberman, Associate Superintendent, Board of Education of the City of New York, Brooklyn, N.Y., June 7, 1943: Pach will be granted a "substitute license" to teach Spanish in the New York public schools. 1 p
- From Raymond B. Humphrey, Director, Brown, Crosby & Co., Inc., New York, N.Y., June 18, 1943: Instructions for renewing war damage and fire insurance policies. 1 p
- From James A. Porter, Washington, D.C., June 19, 1943: Thanks Pach for the "remarkable" introduction and subtitle suggestions for his book. 1 p.
- to Maurice Block, Curator, Henry E. Huntington Art Gallery, San Marino, Calif., From Marjorie S. (Mrs. A.R.) Waybur, Kingsley Art Club, Sacramento, Calif., June 20, 1943: Inquires about Pach's availability to lecture. 2 pp
- From Ignacio Marquina, National Institute of Archaeology and History, Mexico City, Mexico., June 26, 1943: Gives Pach permission to export the 5 archaeological objects specified on the list attached. 1 p. + 1 p. enclosure (copy of form completed by Pach), in Spanish
- From Frederick Lewis Allen, *Harper's Magazine*, New York, N.Y., August 27, 1943: Rejects 2 articles, "The Negro's Place" and "Your Ancestors of the Soil." 2 pp
- From John Sloan, Santa Fe, N.Mex., August 31, 1943: Is recovering from surgery; feeling better, but still unable to travel. 1 p
- From Charles A. Thompson, Department of State, Washington, D.C., September 7, 1943: Dr. Moe will contact Pach about writing a book, in Spanish, about "art resources of the United States." 1 p
- From Ernst E. Clad, New York, N.Y., September 9, 1943: Outlines Pach's finances; advises specific investments. 3 pp. + 1 p. enclosure (copy of September 9, 1943 letter From Walter Pach to H.C. Wainwright & Co. authorizing sale of stocks)
- From Laurence Duggan, Adviser on Political Relations, Department of State, Washington, D.C., September 17, 1943: Cannot assist with funding or promise to purchase his book; Dr. Moe is attempting to finance the project; "I think the preparation of the book would be a far more useful contribution to inter-American understanding than your acting as an unofficial Mexican cultural representative in the United States." 1 p

- From René d'Harnoncourt, United States Department of the Interior, Indian Arts and Crafts Board, Washington, D.C., September 29, 1943: Read "Ancestors of the Soil" and was "impressed by the strength and depth of its argument"; "widest dissemination of this theme could be one of the strongest factors in building up Inter-American relations." 1 p
- From Charles A. Thompson, Department of State, Washington, D.C. October 4, 1943: Is returning "Ancestors of the Soil"; "Mr. d'Harnoncourt expresses great interest." 1 p
- From Eugenio de Anzorena, Secretary, Mexican Embassy, Washington, D.C., October 7, 1943: Brought Pach's letter to the attention of the minister; returns the enclosures. 1 p. + enclosures (letter, June 9, 1943, to Ezequiel Padella, Secretary of Exterior Relations, From *Íes Amor*, Francesco Orozco Muñoz, Eduardo Villaseñor, Diego Rivera, José Clemente Orozco, Alfonso Noriega Jr., and Octavio G. Barreda, Mexico: endorses Pach as a representative of Mexican culture, 5 pp., in Spanish; and letter, June 28, 1943, to *Íes Amor*, Francesco Orozco Muñoz, Eduardo Villaseñor, Diego Rivera, José Clemente Orozco, Alfonso Noriega Jr., and Octavio G. Barreda, From Ezequiel Padella, Mexico: recommendation of Pach, 1 p., in Spanish)
- To Springmeier Shipping Co from J.O. Ellis, New York, N.Y., October 14, 1943: Notification of claim for items missing From shipment of Pach's possessions. 2 pp
- From Houston Peterson, Head, Division of Social Philosophy, Cooper Union, New York, N.Y., October 15, 1943: Pach is "definitely on our list of favored speakers" for the second semester. 1 p. + enclosure (brochure for "Cooper Union Forum, first half 1943-1944")
- From John Sloan, Santa Fe, N.Mex., December 30, 1943: Went out to his old house, "Sinagua," which reminds him of Dolly; still recuperating From surgery; needs to clean up his Chelsea studio; it is unlikely he can get to New York; read Pach's article on the "Eight"; the name was invented by an Evening Sun writer; "the 'chosen' of Robert Henri we were, not at all a mutual admiration group as I recall the time." 3 pp
- From Art Young, New York, N.Y., [postmarked] December 30, 1943: New Year's greetings. Picture postcard ("28th Issue--Art Young's Annual Hello")
- From Donald Carlisle Greason, Deerfield, Mass., April 8, 1944: The enclosed letter was sent in a "weak moment"; "is it not time you took up the mightier sword again; or have your ideas changed?" 1 p. + 1 p. enclosure (letter, April 6, 1944, to Hugo Gellert and Gentlemen of the [Exhibition and Competition] Committee, Artists for Victory, Inc., From Donald Carlisle Greason, Deerfield, Mass.: declines invitation to participate in the Artists for Victory exhibition; "I shyly deplore this undignified business of artists thumbing rides of the troop trains, of Patriotism for Publicity--and prizes!"; "did not Pach write the obituary of this [prizes] in his Ananias?")
- From Henry Watson Kent, New York, N.Y., November 30, 1944: Hopes his notes on Pach's manuscript will be of use and interest. 1 p. + 7 pp. enclosure (notes, comments, and suggestions relating to Pach's manuscript)
- From Ernst E. Clad, New York, N.Y., December 11, 1944: Information about Pach's 1944 taxes. 1 p. + enclosures (completed "Form for Computing Capital Gains and Losses," 1 p., and printed instructions, 5 pp.)
- From George Ferdinand Of, [place unknown] Read both of Pach's articles and is returning one; "you must take me to see that charming Miss Roger's paintings."
- From George Ferdinand Of, [place unknown], December 28, 1944: Read both of Pach's articles and is returning one; "you must take me to see that charming Miss Roger's paintings." Picture postcard ("Chapeau de Faille' by Rubens")
- From Donald Carlisle Greason, Deerfield, Mass., February 9, 1945: "I thought my annual letter of 'regrets' to the 'Artists for Defeat' might amuse you"; quotes remarks by Sinclair Lewis made when declining the Pulitzer Prize. 1 p
- From Rufus E. Clement, Atlanta University, Atlanta, Ga., April 11, 1945: Sends photographs taken at the "art show"; mentions recent reviews of their exhibition. 1 p. + 2 photographs (Pach viewing the exhibition, and Pach speaking in the gallery)
- From Viking Press, New York, N.Y., April 30, 1945: Royalty statement for Masters of Modern Art. 1 p

- From Harper & Brothers Publishers, New York, N.Y., June 30, 1945: Royalty statement for Ingres and *Queer Thing, Painting*. 1 p
- From Jacques Lipchitz, Paris, France, July 31, 1945: [Illegible due to show-through]. 2 pp., in French
- From Bernard Berenson, Florence, Italy, November 29, 1945: May continue work begun several years earlier on "Aesthetics and History"; working on "Decline and Recovery in the Figure Arts"; when in "hiding" he kept a diary, which he may publish. 2 pp
- From Fred M. Stein and Arthur Strasser, Trustees of the Schilling Fund, New York, N.Y., February 8, 1946: Thank Pach for his work on behalf of the Schilling Fund; offer him a salary to continue as an adviser. 1 p., with annotation by Pach (on reverse), February 10, 1946, draft letter of acceptance, 1 p
- From Van Wyck Brooks, Westport, Conn., June 23, 1946: Eleanor's leg had to be amputated; they will move to an apartment in New York in October. 2 pp
- From Van Wyck Brooks, Westport, Conn., August 26, 1946: "Eleanor's condition has taken a serious turn for the worse, and I fear it is only a question now of a very few weeks." 1 p
- From Jacques Lipchitz, Paris, France, November 19, 1946: New York trip was postponed; describes a wonderful exhibit at Delacroix's studio; occasionally sees Jacques Villon, who has a painting in the Salon d'Automne. 2 pp., in French
- From Bernard Berenson, Florence, Italy, January 10, 1947: Pach's son and daughter-in-law visited him; publishers are not interested in his diary; Aesthetics and History will have to go to a university press. 2 pp
- From Irma L. Richter, New York, N.Y., March 27, 1947: Is returning Pach's copy of ABC on Painting by Severini; "I wonder whether you have tried to follow his advice regarding technique." 1 p
- From James Daugherty, Westport, Conn. [postmarked, March April 22, 1947]: Saw Pach's exhibition at Laurel Gallery; "your work has grown simpler and broader and more unified." 1 p
- From Octavio G. Barreda, [place unknown], Mexico, October 9, 1947: Thought of Pach when visiting galleries in Italy and Paris; Paris, Rome, and Florence seem to have recovered from the war, but it wasn't the same without the old faces; in both art and literature it is the end of an era; young artists and writers do not know their message; family news; will visit New York and Havana. 4 pp., in Spanish
- From Kurt Wolff, Pantheon Books, New York, N.Y., November 5, 1947: Asks Pach to accept all changes made by the editor. 1 p
- From Kurt Wolff, Pantheon Books, New York, N.Y., December 4, 1947: Needs to clarify certain points; Pach must bear the cost of retyping. 1 p
- From Kurt Wolff, Pantheon Books, New York, N.Y., January 29, 1948: The final pages of his manuscript must be condensed. 1 p.
- To Kurt Wolff From Walter Pach, New York, N.Y., January 30, 1948: They never discussed, nor did he authorize, changes to the final pages of his book. 1 p
- From Henry Watson Kent, New York, N.Y., February 21, 1948: Remarks on Pach's complimentary statement about him. 1 p
- From Margarita Nelkin, Paris, France, September 1, 1948: Has heard from Pach through letters to Mlle. Burchardt; thanks Pach for supporting Spanish Republicans; is going to Rome for the Congres Interparlementaire and then to Brussels and Amsterdam to give a conference on Mexican art; in November she will leave for Mexico. 1 p., in French
- From George Ferdinand Of, New York, N.Y., September 5, 1948: Thanks Pach for bringing pictures of his collection and explaining it personally; Pach has "persuaded" him to paint again. 3 pp
- From Francis Hackett, Bethel, Conn., November 8, 1948: Pach is one of the "Old Guard"; his book, *American Rainbow*, will include "a lot in it about John Quinn"; his wife recently published a volume on Swedenborg. 2 pp
- From Van Wyck Brooks, Cornwell, Conn., December 2, 1948: Thanks for the inscribed copy of his "enchanted" new book; glad Pach met Francis Hackett. 3 pp
- From Pantheon Books, Inc., New York, N.Y., February 1, 1949: Royalty statement. 1 p

- From Pantheon Books, Inc., New York, N.Y., July 1, 1949: Royalty statement. 1 p
- From Pantheon Books, Inc., New York, N.Y., August 1, 1949: Royalty statement for *The Art Museum in America*. 1 p
- From Anne Chase (Mrs. Arthur White) Sullivan, Glen Head, N.Y., November 3, 1949: Pach's lecture was "just right as a preliminary to the exhibition"; her father would have approved. 2 pp
- From Mary Socard, Paris, France, December 13, 1949: Pach's young friend is making good progress learning French; discusses the student's appreciation of art and philosophy. 4 pp., in French
- From Jimmy Stern, New York, N.Y., December 23, 1949: Even with "favorable 'press'," his book has not sold well; is "discouraged"; appreciated Pach's note. 1 p
- From Pantheon Books, Inc., New York, N.Y., February 1, 1950: Royalty statement. 1 p
- From François Puaux, Acting Consul General of France, New York, N.Y., March 7, 1950: Congratulates Pach on being awarded the cross of Chevalier of the Legion of Honor "for the services you have always rendered to the French cause." 1 p
- to John Collier From Walter Pach, New York, N.Y., March 11, 1950: Hopes Professor Collier will want the thoughts expressed in Pach's manuscript "given to a wider audience." 1 p., annotated with reply, May 30, 1950: "This has been good reading for me!"
- From Meyer Schapiro, Columbia University, New York, N.Y., [postmarked] March 27, 1950: "Comments on the first draft of W. P., Renoir." 3 pp
- to Meyer Schapiro From Walter Pach, New York, N.Y., March 27, 1950: Responses to "Comments on the first draft of W.P., Renoir." 4 pp. draft + 4 pp. final copy
- From Charles E. Slatkin, Art Book Guild of America, Inc., New York, N.Y., March 28, 1950: Invites Pach to become a member of the Art Book Guild's Advisory Board. 1 p
- From Charles E. Slatkin, Art Book Guild of America, Inc., New York, N.Y., April 17, 1950: Acknowledges Pach's acceptance of appointment to the Advisory Board. 1 p
- From Atlantic Monthly Company, Boston, Mass., April 20, 1950: "Assignment of Copyright" to Atlantic Monthly Corporation of Pach's article, "Art Must Be Modern." 1 p
- From W.G. Constable, Department of Paintings, Museum of Fine Arts, Boston, Mass., May 30, 1950: Thanks Pach for assistance in securing the Portrait of Madame Villchelis for the museum; agrees that attribution to Gros is most likely; reports the death of Ned Holmes. 2 pp
- From Mary Socard, Paris, France, June 20, 1950: The young student has left; he would have benefited from a longer stay but at least had an introduction to European culture; sympathizes with Pach's disappointment over having his prologue replaced by an analysis of painting construction. 3 pp., in French
- From Pantheon Books, Inc., New York, N.Y., August 1, 1950: Royalty statement for *The Art Museum in America*. 2 pp
- From Nanny (Mrs. Sigmund) Pollitzer, New York, N.Y., November 8, 1950: Sorry to learn of Magda's illness. 2 pp
- From Nanny (Mrs. Sigmund) Pollitzer, New York, N.Y., November 11, 1950: Extends her sympathy; will try to attend the service. 2 pp
- From Eufrosia A.W. Tucker, New York, N.Y., November 11, 1950: Sympathy on the death of Mrs. Pach. 2 pp
- From Sarah d'Harmoncourt, New York, N.Y., November 13, 1950: Sympathy on the death of Mrs. Pach. 1 p
- From Edith R. Abbot, New York, N.Y., November 13, 1950: Sympathy on the death of Mrs. Pach. 2 pp
- From Fanny and Ralph Ellison, New York, N.Y., November 14, 1950: Sympathy on the death of Mrs. Pach. 1 p
- From Robert L. Duffus, Westport, Conn., November 15, 1950: Sympathy on the death of Mrs. Pach. 1 p
- From Roland Balay, New York, N.Y., November 20, 1950: Offers condolences on the death of Mrs. Pach. 1 p., in French
- From Bernard Berenson, Florence, Italy, September 23, 1951: Congratulates Pach on his recent marriage. 2 pp

- From Mutual Benefit Health and Accident Association, New York, N.Y., [postmarked] November 23, 1951: "Official Receipt for Premium Due." Postal card
- From [signature illegible], Athens, Greece, December 24, 1951: Carouzos will select photographs of the subjects that interest Pach; wants to see photographs of Pach's latest paintings. 4 pp
- From Jacques Lipchitz, New York, N.Y., January 12, 1952: Pach is right that endings offer new beginnings; predicts that Pach will resume work soon. 1 p., in French
- From Rufino Tamayo, [place unknown], Mexico, January 22, 1952: Appreciates Pach's stimulating critique; expects to spend the next year on a mural for the Palace of Fine Arts; congratulates Pach on his marriage. 2 pp., in Spanish
- From Bernard Berenson, Ischia, Italy, May 29, 1952: "My indignation over distorted, abstract, non-representational art is that it can lead nowhere." 2 pp
- From George Ferdinand Of, [place unknown], June 19, 1952: The Schilling Fund award is an "honor" he wishes to decline without offending anyone. Picture postcard ("CÃ©zanne. 'Urtiel des Paris'")
- From U.S. Treasury Department, Internal Revenue Service, New York, N.Y., August 8, 1952: "Adjustment of tax liability" and audit for calendar year 1950. 1 p. + enclosures (1 p. "Statement of Income Tax Due," and 4 pp. report)
- From Bernard Berenson, [place illegible], September 23, 1952: Agrees with most of Pach's letter to the New York Times; "feeling for art is of the few and understanding for even fewer." 2 pp
- From AndrÃ© Masson, Aix-en-Provence, France, May 2, 1953: Was considering canceling his New York exhibit before receiving Pach's encouraging and kind letter; hopes they will meet. 1 p., in French
- From Bernard Berenson, Florence, Italy, March 17, 1954: Comments on Pach's "poem to Greek art"; is working on a new edition of Italian Paintings; sends an article he wrote on Picasso. 2 pp
- From George Ferdinand Of, Rome, Italy. Is in Rome; heading for Naples, [undated (prior to April 18, 1954)]: Picture postcard ("Roma-Foro Romano, veduto del Campidoglio")
- From George Ferdinand Of, Padua, Italy, April 18, 1954: Saw Giotto; visited Ravenna, Naples, and Pompeii. Picture postcard ("Padova-Monumento al Generale Gattamelata")
- From Bernard Berenson, Florence, Italy, April 25, 1954: He still does not accept the Metropolitan Museum's Madonna as an Antonello; "I remain an optimist" that culture will once again become "genial, creative and human." 2 pp
- From Hendrik Willem van Loon, Riverside, Conn., [1955]: He is much better; they have a house near the water where friends are welcome. 1 p., in Dutch
- From Bernard Berenson, Florence, Italy, April 21, 1955: "I agree with all you write about the present state of art appreciation"; read the book about Sloan by Van Wyck Brooks; not impressed by Sloan's work; wonders how much Pach influenced Brooks. 2 pp
- From William Mills Ivins, Woodbury, Conn., July 17, 1955: Was disappointed to have missed a visit by Pach and Brooks; is living a solitary and quiet life. 2 pp
- From Jacques Lipchitz, Beach Haven, N.J., August 7, 1955: After reading Pach's article, he wants to read the book; he no longer appreciates Maillol's sculpture; discusses Renoir's strong judgments of other artists; although Epstein has reached a dead end in Paris, he is a good artist. 3 pp., in French
- From Jacques Lipchitz, Beach Haven, N.J., August 15, 1955: Thanks Pach for sending Epstein's book; considers Epstein a good portrait painter but not such a good sculptor; discusses his theory that Jews need to assert their identity. 1 p., in French
- From Alfred Russell, Paris, France, September 27, 1955: Thanks Pach for the award; the modern Italian painters he once admired no longer interest him; he finds the sculptors a "revelation"; his exhibition drew "brutal and barbaric insults"; Paris is "the pivot of the universe." 2 pp

- From Hendrik Willem van Loon, Riverside, Conn., October 17, [1955?]: "My sincere congratulations upon having finished these miles of paint." 1 p., with illustrated envelope (sailboats) + illustrated card (landscape with windmills)
- From Carl Sandburg, Flat Rock, N.C., March 27, 1956: "Values" Pach's letter and plans to affix it to his copy of Faure's History of Art. 1 p
- From Germain Seligman, New York, N.Y., April 15, 1957: Ingres's *Study for the Iliad* is in the permanent collection of the Art Gallery of Toronto. 1 p. + enclosures (2 pp. description of *Study for the Iliad* [Apotheosis of Homer], photograph of *Study for the Iliad*, and 2 pp. [photocopies] From Exposition Ingres catalog, 1921)
- From Martin Baldwin, Director, Art Gallery of Toronto, Toronto, Ontario, Canada, April 16, 1957: The gallery is conducting further research on Study for the Iliad; will share information when it becomes available. 1 p
- From Lewis Mumford, Paris, France, April 27, 1957: Has reviewed his correspondence since 1920; Pach's letters are "real treasures" to be saved for historians; being in Paris made him recall Pach's "friendliness and hospitality in 1932"; has rediscovered Ingres now that his taste is mature. 2 pp
- From Van Wyck Brooks, Bridgewater, Conn., January 4, 1958: Will study Howells' letters at the Harvard library; recommends novels by Howells. 2 pp
- From Hans Christian, Rome, Italy, April 7, 1958: Is visiting Raymond and Ruth in Rome. Picture postcard ("Roma--Arco di Constantino"), in German

## 2.1: Family Correspondence, 1883-1980

Found here are letters from Magda to Walter Pach and to his parents from Pach's son Raymond, who spent many years abroad pursuing an operatic career. Included are letters written when Raymond Pach was stationed in Europe at the end of World War II. Raymond Pach's correspondence also includes a 1945 letter from Jacques Villon and snapshots of the Pach family.

Correspondence with Pach's brother, Alfred Pach, and nephew, also named Alfred, includes letters relating to the family businesses of Pach Brothers Photographers, and The Print Galleries.

Correspondence of Pach's parents, Frances Wise and Gotthelf, include letters to Pach and other family members, and letters from Pach's school which provide insight into the mind and abilities of the school-age Pach.

Nikifora Pach's correspondence includes several letters to Pach and drafts of letters to various people written after Pach's death, some of which related to arrangements for events, including an exhibition and a lecture. Also found here is 1 film reel relating to "Youth Center 1" at the Hellenic Eastern Orthodox Church of New York.

The series has been scanned in entirety with the exception of the film reel. Use of archival audiovisual recording with no duplicate access copy requires advance notice.

Box 1, Folder 10	Frohberg Family, 1933-1938, 1951-1958 <a href="#">Image(s)</a>
Box 1, Folder 11	Pach, Alfred Sr. and Pach Alfred Jr. (Pach Brothers), 1911-1958 <a href="#">Image(s)</a>
Box 1, Folder 12	Pach, Frances Wise and Gotthelf, 1894-1922 <a href="#">Image(s)</a>
Box 1, Folder 13	Pach, Magda, 1921-1950



- [Image\(s\)](#)
- Box 1, Folder 14      Pach, Nikifora, 1953-1980  
[Image\(s\)](#)
- Box 1, Folder 15      Pach, Nikifora, "Youth Center 1:Board of Trustees," Hellenic Eastern Orthodox Church of New York, circa 1941  
*1 Film reel (Original label on reel reads: "Youth Center 1: Board of Trustees; Koukouzis @ Nasis; Mrs. Paritsi's Class; Nature Club in color; Arts and Crafts. God bless the old days" Also reads: "[Hellenic Eastern Orthodox Church of New York]"; "[Pach's widow Nikifora]"; 16 mm)*  
[Image\(s\)](#)  
Motion picture film stored separately in film can numbered FC 23.
- Box 1, Folder 16      Pach, Raymond, circa 1920-1940  
[Image\(s\)](#)
- Box 1, Folder 17      Pach, Raymond and Ruth, 1944-1950  
[Image\(s\)](#)
- Box 1, Folder 18      Pach, Raymond and Ruth, 1951  
[Image\(s\)](#)
- Box 1, Folder 19      Pach, Raymond and Ruth, 1952-1953  
[Image\(s\)](#)
- Box 1, Folder 20      Pach, Raymond and Ruth, 1954 January-July  
[Image\(s\)](#)
- Box 1, Folder 21      Pach, Raymond and Ruth, 1954 August-1955  
[Image\(s\)](#)
- Box 1, Folder 22      Pach, Raymond and Ruth, 1956-1957  
[Image\(s\)](#)
- Box 1, Folder 23      Miscellaneous, 1883-1897  
[Image\(s\)](#)
- Box FC 23              1 Motion Picture Film Reel from Box 1, Folder 15  
Oversized material from Box 1, Folder 15

## 2.2: General Correspondence, 1903-1969

This series documents Pach's relationships with artists, writers, collectors, museums and other noted art-world figures throughout his life. Early letters record Pach's role in the 1913 Armory Show and the fate of various artists during World War I. Among artists who corresponded with Pach are Arthur B. Davies, Marcel Duchamp, Raymond Duchamp-Villon, Henri Matisse, Claude Monet, Maurice Prendergast, Diego

Rivera, Morton Livingston Schamberg, John Sloan, and Alfred Stieglitz. There are also circa 100 letters from Pach's lifelong friend, Jacques Villon and letters from Thomas Eakins's widow Susan.

Pach's role in the development of the art collections of Walter Arensberg and John Quinn is documented in letters from Marcel Duchamp, Raymond Duchamp-Villon, Raoul Dufy, Jean Le Roy, Georges Roualt, and Frederic C. Torrey. Also of note are letters from Bryson Burroughs, curator of painting at the Metropolitan Museum of Art.

Letters from art historians, critics and writers such as Bernard Berenson, Van Wyck Brooks, Elie Faure and Leo Stein document their responses to Pach's writings on art, and provide insight into the flow of avant-garde ideas from Europe and their reception abroad. These letters also provide documentation of the European and American art markets in the early twentieth century by referencing responses to, and sales of, work by individual artists.

Folders are arranged alphabetically by name of correspondent or organization. They are housed in individual named files if there are four or more related items, and in a general files for the appropriate letter of the alphabet, if there are less than four.

This series has been scanned in its entirety.

Box 1, Folder 24	American Council of Learned Societies, 1944-1946 <a href="#">Image(s)</a>
Box 1, Folder 25	Archives of American Art, 1957-1958 <a href="#">Image(s)</a>
Box 1, Folder 26	A, General, 1914-1963 <a href="#">Image(s)</a>
Box 1, Folder 27-28	Berenson, Bernard, 1921-1955 <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 1, Folder 29	Bing, Al and Florence, 1930-1932, circa 1917 <a href="#">Image(s)</a>
Box 1, Folder 30	Brancusi, Constantin, 1913-1917 <a href="#">Image(s)</a>
Box 1, Folder 31	Brooks, Eleanor and Van Wyck, circa 1928-1959 <a href="#">Image(s)</a>
Box 1, Folder 32	Burdett Frost, Arthur, 1912-1924 <a href="#">Image(s)</a>
Box 1, Folder 33	Burroughs, Bryson, 1930-1932 <a href="#">Image(s)</a>
Box 1, Folder 34	B, General: Ba-Be, 1905-1965

- [Image\(s\)](#)
- Box 1, Folder 35      B, General: Bo-By, 1912-1963  
[Image\(s\)](#)
- Box 1, Folder 36      Charlot, Jean, circa 1922-circa 1925  
[Image\(s\)](#)
- Box 1, Folder 37      C, Miscellaneous: Ca-CI, 1907-1945  
[Image\(s\)](#)  
Letter from Rufus Clement includes photos of Pach and others at an exhibition, probably Atlanta University, circa 1945
- Box 1, Folder 38      C, Miscellaneous: Co-Cr, 1917-1957  
[Image\(s\)](#)
- Box 1, Folder 39      Davies, Arthur B., 1909-1913  
[Image\(s\)](#)
- Box 1, Folder 40-41      Duchamp, Marcel, circa 1915-1943  
[Image\(s\)](#)  
[Image\(s\)](#)
- Box 1, Folder 42-44      Duchamp-Villon, Raymond and Yvonne, 1957, circa 1913-1921  
[Image\(s\)](#)  
[Image\(s\)](#)  
[Image\(s\)](#)
- Box 1, Folder 45      Dufy, Raoul, 1915-1916  
[Image\(s\)](#)
- Box 1, Folder 46      D, General: Da-De, 1905-1963  
[Image\(s\)](#)
- Box 1, Folder 47      D, General: D'H-Du, 1915-1961  
[Image\(s\)](#)
- Box 2, Folder 1      Eakins, Susan Macdowell, 1926-1933  
[Image\(s\)](#)
- Box 2, Folder 2      E, General, 1947-1960  
[Image\(s\)](#)  
Includes sympathy letter on Magda Pach's death from Ralph and Fanny Ellison
- Box 2, Folder 3      Faure, Elie, circa 1912-1920

	<a href="#">Image(s)</a>
Box 2, Folder 4	Faure, Elie, 1921-1923 <a href="#">Image(s)</a>
Box 2, Folder 5	Faure, Elie, 1924-1925 <a href="#">Image(s)</a>
Box 2, Folder 6	Faure, Elie, 1926-1929 <a href="#">Image(s)</a>
Box 2, Folder 7	Faure, Elie, 1930-1937 <a href="#">Image(s)</a>
Box 2, Folder 8	F, General, 1912-1961 <a href="#">Image(s)</a>
Box 2, Folder 9	Guggenheimer, Ida E., circa 1930-1937 <a href="#">Image(s)</a>
Box 2, Folder 10	G, General, 1916-1962 <a href="#">Image(s)</a>
Box 2, Folder 11	<i>Harper's Magazine</i> , 1932-1945, 1965 <a href="#">Image(s)</a>
Box 2, Folder 12	Hassam, Childe, 1917-1932 <a href="#">Image(s)</a>
Box 2, Folder 13	H, General, 1913-1956 <a href="#">Image(s)</a>
Box 2, Folder 14	I, General, 1911-1958 <a href="#">Image(s)</a>
Box 2, Folder 15	J, General, 1912-1962 <a href="#">Image(s)</a>
Box 2, Folder 16	Kane, L. L. and Sybil Kent, 1917-1922 <a href="#">Image(s)</a>
Box 2, Folder 17	Kent, H. W., 1938-1948 <a href="#">Image(s)</a>
Box 2, Folder 18	Kipnis, Lasar, 1942

- [Image\(s\)](#)
- Box 2, Folder 19 K, General, 1925-1949  
[Image\(s\)](#)
- Box 2, Folder 20 La Follette, Suzanne (Clara), circa 1921-1927  
[Image\(s\)](#)  
Includes letter from Alfred Stieglitz to Mr. Huebach
- Box 2, Folder 21 Le Roy, Jean, circa 1913-circa 1918  
[Image\(s\)](#)
- Box 2, Folder 22 Le Roy, Madame, 1916-1918  
[Image\(s\)](#)
- Box 2, Folder 23 Lipchitz, Jacques, circa 1946-1955  
[Image\(s\)](#)
- Box 2, Folder 24 Lipman, Jean, 1942-1943  
[Image\(s\)](#)
- Box 2, Folder 25 Lombard, Louis, 1938, 1912-1917  
[Image\(s\)](#)
- Box 2, Folder 26 L, General: La-Le, circa 1911-1959  
[Image\(s\)](#)
- Box 2, Folder 27 L, General: Li-Ly, circa 1905-1958  
[Image\(s\)](#)
- Box 2, Folder 28 Matisse, Henri, 1951, 1912-1924  
[Image\(s\)](#)
- Box 2, Folder 29 Mercereau, Alexandre, circa 1914-1915  
[Image\(s\)](#)  
Includes photo of Mercereau
- Box 2, Folder 30 Moe, Henry Allen, 1942-1949  
[Image\(s\)](#)
- Box 2, Folder 31 Mumford, Lewis, 1957, 1923-1930  
[Image\(s\)](#)
- Box 2, Folder 32-33 Munson-Williams-Proctor Institute, 1961-1963  
[Image\(s\)](#)

- [Image\(s\)](#)  
Includes correspondence with Nikifora Pach regarding the Armory Show 50th Anniversary Exhibition.
- Box 2, Folder 34 "Museum of the New World", 1945-1946  
[Image\(s\)](#)  
Correspondence with various publishers regarding Pach's manuscript
- Box 2, Folder 35 M, General: Ma, 1919-1969  
[Image\(s\)](#)  
Includes letters (one is illustrated) from Xavier Martinez
- Box 2, Folder 36 M, General: Me-Mi, 1920-1959  
[Image\(s\)](#)
- Box 2, Folder 37 M, General: Mo-Mu, 1906-1962  
[Image\(s\)](#)
- Box 2, Folder 38 N, General, 1924-1962  
[Image\(s\)](#)
- Box 2, Folder 39 Of, George, circa 1914-1954  
[Image\(s\)](#)
- Box 2, Folder 40 Ogihara, Moriye, circa 1907-1908  
[Image\(s\)](#)
- Box 2, Folder 41 Orozco, José Clemente, circa 1923-1928  
[Image\(s\)](#)
- Box 2, Folder 42 O, General, 1924-1962  
[Image\(s\)](#)
- Box 2, Folder 43 Pantheon Books Inc., 1947-1951  
[Image\(s\)](#)
- Box 2, Folder 44 Perlman, Bennard B., 1962  
[Image\(s\)](#)
- Box 2, Folder 45 Pochapin, M. M. (Art Movement Inc.), 1942  
[Image\(s\)](#)
- Box 2, Folder 46 Prendergast, Maurice Brazil, 1909-1922  
[Image\(s\)](#)
- Box 2, Folder 47 P, General, 1931-1964

	<a href="#">Image(s)</a>
Box 2, Folder 48	Redon, Camille and Odilon, circa 1913-1922 <a href="#">Image(s)</a>
Box 2, Folder 49	Rivera, Diego and Lupe de Rivera, 1922-1942 <a href="#">Image(s)</a>
Box 2, Folder 50	Rockefeller Foundation, 1944-1947 <a href="#">Image(s)</a>
Box 2, Folder 51	Roualt, Georges, circa 1915-1916 <a href="#">Image(s)</a>
Box 2, Folder 52	R, General: Ra-Ri, 1908-1958 <a href="#">Image(s)</a>
Box 2, Folder 53	R, General: Ro-Ry, 1904-1968 <a href="#">Image(s)</a>
Box 2, Folder 54	Schamberg, Morton Livingston, 1908-1918 <a href="#">Image(s)</a>
Box 2, Folder 55	Severini, Gino, 1916-1932 <a href="#">Image(s)</a>
Box 2, Folder 56	Sloan, John and Helen, circa 1920-1943, 1962 <a href="#">Image(s)</a>
Box 2, Folder 57	Smyth, E. D., 1911-1934 <a href="#">Image(s)</a>
Box 2, Folder 58	Socard, Maurice and Mary, 1909-1950 <a href="#">Image(s)</a>
Box 2, Folder 59	Stein, Leo, circa 1914-1932 <a href="#">Image(s)</a>
Box 2, Folder 60	Strasser, Arthur and Edna (Riegelman, Strasser, Schwartz & Spiegelberg), circa 1930-1958 <a href="#">Image(s)</a> Includes legal records, some relating to a visa for Nikifora Pach and the estate of Magda Pach
Box 2, Folder 61	Strasser, John, 1942-1943

	<a href="#">Image(s)</a>
Box 2, Folder 62	S, General: Sa-Se, circa 1942-1968 <a href="#">Image(s)</a>
Box 2, Folder 63	S, General: Sh-Sm, 1910-1953 <a href="#">Image(s)</a>
Box 2, Folder 64	S, General: Sp-Su, circa 1912-1949 <a href="#">Image(s)</a>
Box 2, Folder 65	Torrey, Frederick C., 1918-1919 <a href="#">Image(s)</a>
Box 2, Folder 66	Tucker, Allen, 1931-1950 <a href="#">Image(s)</a>
Box 3, Folder 1	T, General, circa 1911-1952 <a href="#">Image(s)</a>
Box 3, Folder 2	Ureña, Pedro Henriquez, 1922-1942 <a href="#">Image(s)</a>
Box 3, Folder 3	U, General, 1918, 1943-1951 <a href="#">Image(s)</a>
Box 3, Folder 4	Van der Laan, Annie and Piet, circa 1907-1921 <a href="#">Image(s)</a>
Box 3, Folder 5	Verne, Henri (Ministere de L'Instructions Publique et des Beaux-Arts), 1931-1932 <a href="#">Image(s)</a>
Box 3, Folder 6	Villon, Jacques and Gaby, circa 1913-1919 <a href="#">Image(s)</a>
Box 3, Folder 7-9	Villon, Jacques and Gaby, 1920-1929 <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 3, Folder 10-12	Villon, Jacques and Gaby, 1932-1940 <a href="#">Image(s)</a> <a href="#">Image(s)</a>



	<a href="#">Image(s)</a>
Box 3, Folder 13-14	Villon, Jacques and Gaby, 1944-1950 <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 3, Folder 15-16	Villon, Jacques and Gaby, 1951-1958 <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 3, Folder 17	V, General, 1903-1944 <a href="#">Image(s)</a>
Box 3, Folder 18	Wheeler, Clifton A., 1910-1935 <a href="#">Image(s)</a>
Box 3, Folder 19	Whitney Museum of American Art, 1962-1969 <a href="#">Image(s)</a>
Box 3, Folder 20	Wilmot, Ruth A., circa 1911-1917, 1941 <a href="#">Image(s)</a>
Box 3, Folder 21	World's Fair, 1939-1940 <a href="#">Image(s)</a>
Box 3, Folder 22	W, General, circa 1905-1963 <a href="#">Image(s)</a>
Box 3, Folder 23	Y, General, 1929-1958 <a href="#">Image(s)</a>
Box 3, Folder 24	Empty Envelopes, 1908-1922 <a href="#">Image(s)</a>
Box 3, Folder 25	First Names Only, circa 1912-1957 <a href="#">Image(s)</a>
Box 3, Folder 26	Illegible/Unsigned, circa 1917-1958 <a href="#">Image(s)</a>

*[Return to Table of Contents](#)*

## Series 3: Writings, 1899-circa 1950s

### 2.5 Linear feet (Box 3-5)

Writings comprise hand-written manuscripts, typescripts, annotated drafts and notes for published and unpublished writings by Pach, including lectures and addresses, books, and journal and newspaper articles. Also found are school essays and writings, and fragments, memoranda and notes. Of particular note is a bound, 242 page manuscript handwritten with illustrations and photographs which Pach wrote on the subject of aesthetics while at City College of New York.

Writings by others include poems, book chapters, articles and prose by Apollinaire, Baudelaire, Faure, Le Roy, Roualt, Villon and others.

Series is arranged as 2 subseries

- 3.1: Writings by Pach, 1899-circa 1950s
- 3.2: Writings by Others, circa 1910-circa 1950s

This series has been scanned in entirety with the exception of duplicates.

### 3.1: Writings by Pach, 1899-circa 1950s

Many of the handwritten and edited typescript versions of published and unpublished manuscripts found here are written on the backs of pages containing pencil figure studies by Pach, showing his dual concerns as an artist and writer.

The series contains the original 381 page typescript of *Queer Thing, Painting* with handwritten revisions; drafts of essays, and notebooks of addresses and lectures, circa 1920s-1950s, documenting classes which Pach taught at the University of California at Berkeley, Columbia University and the University of Mexico amongst others; and drafts of miscellaneous published and unpublished writings.

The series contains a 242 page bound manuscript, hand-written with illustrations and mounted photographs, entitled "A Course of Lectures on Aesthetics as Delivered by Professor Solomon Woolf and Doctor Leigh Hunt, Before the Senior Class, and as Noted by Walter Pach of Section Five."

Memoranda, fragments of writings and notes as well as a card index noting works of art can be found at the end of the series. A folder of lists includes one labeled "Fuchs Daumier" and one entitled "Collection of the Duc de Trévisse, Galerie Charpentier, May 19, 1938" with art value or price.

The bulk of this series has been scanned with the exception of duplicates.

#### 3.1.1: Addresses and Lectures, circa 1920-1951

Folders are arranged alphabetically by title.

The bulk of the series has been scanned with the exception of duplicates with no editorial content.

Box 3, Folder 27	Address, Art Society of Independent Artists Dinner for John Sloan, 1941 <a href="#">Image(s)</a>
Box 3, Folder 28	Address, Cultural Service of the U.S., circa 1951 <a href="#">Image(s)</a>
Box 3, Folder 29	Address, Second Conference on Science, Philosophy and Religion, circa 1940s

- [Image\(s\)](#)
- Box 3, Folder 30      Address, Fourth and Tenth Conferences on Science, Philosophy and Religion, circa 1940s  
[Image\(s\)](#)
- Box 3, Folder 31      Address, Symposium on the Art of Henri Matisse at the Museum of Modern Art, 1951  
[Image\(s\)](#)
- Box 3, Folder 32      Lecture Notes, circa 1940s  
[Image\(s\)](#)
- Box 3, Folder 33      Lecture Notes, Berkeley, circa 1920s  
[Image\(s\)](#)
- Box 3, Folder 34      Lecture Notes, Columbia University, 1937-1939  
[Image\(s\)](#)
- Box 3, Folder 35      Lecture Notes and Syllabus for "The Culture of Spain" Course, University of Mexico, 1922-circa 1940s  
[Image\(s\)](#)
- Box 3, Folder 36      Radio Talk for Station NJZ, "Shall We Move Europe to America?", 1932 November 30  
[Image\(s\)](#)
- Box 3, Folder 37-38      "Ten Lectures on 'Evolution in American Art'", 1950  
[Image\(s\)](#)  
[Image\(s\)](#)

### 3.1.2: Manuscripts and Typescripts, circa 1920-circa 1950s

Folders are arranged alphabetically by title.

The bulk of this series has been scanned with the exception of duplicates with no editorial content.

- Box 3, Folder 39      "A Modernist in Greece", circa 1920s-circa 1950s  
[Image\(s\)](#)
- Box 3, Folder 40      "A New Found American Painter" (Essay on Jose Hermenegildo Bustos), circa 1920s-circa 1950s  
[Image\(s\)](#)
- Box 3, Folder 41      "A New Outlook for American Art", circa 1936

- [Image\(s\)](#)
- Box 3, Folder 42 "American Art Today", circa 1920s-circa 1950s  
[Image\(s\)](#)
- Box 3, Folder 43 "Ananias Six Months Later", circa 1928-1929  
[Image\(s\)](#)
- Box 3, Folder 44 "Ananias Two Years After", 1930  
[Image\(s\)](#)
- Box 3, Folder 45 "Ancient Art Through Modern Eyes", circa 1920s-circa 1950s  
[Image\(s\)](#)
- Box 3, Folder 46 Book Reviews, circa 1920s-circa 1950s  
[Image\(s\)](#)
- Box 3, Folder 47 "Bryson Burroughs (1869-1934)", 1934  
[Image\(s\)](#)
- Box 3, Folder 48 "Catalogue of the Speyer Collection with Descriptive Notes by Walter Pach", 1925  
[Image\(s\)](#)
- Box 3, Folder 49 "Corot", circa 1950s  
[Image\(s\)](#)
- Box 3, Folder 50 "Dancing and Painting", circa 1920s-circa 1950s  
[Image\(s\)](#)
- Box 3, Folder 51 "French Art in the XIX Century", circa 1920s-circa 1950s  
[Image\(s\)](#)
- Box 3, Folder 52 "French Artists in the War", circa 1920  
[Image\(s\)](#)
- Box 3, Folder 53 "Gericault," First U. S. Exhibition, Marie Sterner Gallery, 1936  
[Image\(s\)](#)
- Box 3, Folder 54 "I Was Born in New York City in 1883...", Autobiographical Essay, circa 1935-1941  
[Image\(s\)](#)
- Box 3, Folder 55 "John B. Flannagan", circa 1920s-circa 1950s

	<a href="#">Image(s)</a>
Box 3, Folder 56	"Le Classicisme de Delacroix", circa 1940s <a href="#">Image(s)</a>
Box 3, Folder 57	"Le Mouvement Moderne Aux Etats-Unis", 1913 <a href="#">Image(s)</a>
Box 3, Folder 58	Letters to Editors, circa 1947-1955 <a href="#">Image(s)</a>
Box 3, Folder 59	"Mystery Stories in Art", circa 1920s-circa 1950s <a href="#">Image(s)</a>
Box 3, Folder 60	"New Found Values in Ancient America" Published in <i>Parnassus</i> , 1935 <a href="#">Image(s)</a>
Box 3, Folder 61-62	"On Later Classics", circa 1950s <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 3, Folder 63	On the Society of Independent Artists, circa 1920s-circa 1950s <a href="#">Image(s)</a>
Box 3, Folder 64	"Outlines of Three Projected Articles by Walter Pach", 1948 <a href="#">Image(s)</a>
Box 3, Folder 65	"Profiles: Live Things Stay Alive", circa 1920s-circa 1950s <a href="#">Image(s)</a>
Box 3, Folder 66-67	"Prometheus or the True Artist", 1935 <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 4, Folder 1	"Queer Thing, Painting," Draft, circa 1938 <a href="#">Image(s)</a>
Box 4, Folder 2	"Queer Thing, Painting," Draft inc. Chapters 3-4, circa 1938 <a href="#">Image(s)</a>
Box 4, Folder 3	"Queer Thing, Painting," Draft inc. Chapters 6-7, 9, circa 1938 <a href="#">Image(s)</a>
Box 4, Folder 4	"Queer Thing, Painting," Draft inc. Chapter 16, circa 1938

- [Image\(s\)](#)
- Box 4, Folder 5 "Queer Thing, Painting," Draft inc. Chapter 17, circa 1938  
[Image\(s\)](#)
- Box 4, Folder 6 "Queer Thing, Painting," Draft inc. Chapter 24, circa 1938  
[Image\(s\)](#)
- Box 4, Folder 7 "Queer Thing, Painting," Draft inc. Chapter 29, circa 1938  
[Image\(s\)](#)
- Box 4, Folder 8 "Queer Thing, Painting," Photographs, circa 1938  
[Image\(s\)](#)  
Includes photo of Maurice Prendergast by M.D.C. Crawford and photo of J. Pierpoint Morgan by Pach Brothers
- Box 4, Folder 9 "Raymond Duchamp-Villon", circa 1931  
[Image\(s\)](#)
- Box 4, Folder 10 "Renoir," Corrected Proof, circa 1950s  
[Image\(s\)](#)
- Box 4, Folder 11-12 "Renoir," Correspondence and Drafts, circa 1950s  
[Image\(s\)](#)  
[Image\(s\)](#)
- Box 4, Folder 13-14 "Renoir," Plates, circa 1950s  
[Image\(s\)](#)  
[Image\(s\)](#)
- Box 4, Folder 15 "Renoir, Rubens and the Thurneyssen Family", circa 1920s-circa 1950s  
[Image\(s\)](#)
- Box 4, Folder 16 "Reproductions and Originals at the Museum of Modern Art", circa 1920s-circa 1950s  
[Image\(s\)](#)
- Box 4, Folder 17 "Rough Prospects for a Magazine to be Called 'Ladies and Gentleman'", circa 1920s-circa 1950s  
[Image\(s\)](#)
- Box 4, Folder 18 "Sacred and Profane Art in the Wadsworth Atheneum...", circa 1920s-circa 1950s  
[Image\(s\)](#)
- Box 4, Folder 19 "Scopasian Head", circa 1920s-circa 1950s

	<a href="#">Image(s)</a>
Box 4, Folder 20-21	Short Stories, circa 1920s-circa 1950s <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 4, Folder 22	"Six Tableaux D'Ingres Retrouves en Amerique", circa 1920s-circa 1950s <a href="#">Image(s)</a>
Box 4, Folder 23	"Some Paintings by Toulouse-Lautrec", 1917 <a href="#">Image(s)</a>
Box 4, Folder 24	"Sur Pierre-Auguste Renoir", 1912 <a href="#">Image(s)</a>
Box 4, Folder 25	"The Art Museum in America," Draft 1, circa 1940s <a href="#">Image(s)</a>
Box 4, Folder 26-28	"The Art Museum in America," Draft 2, circa 1940s <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 4, Folder 29-34	"The Art Museum in America," Draft 3, circa 1940s <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a> <ul style="list-style-type: none"><li>• Introduction and Chapter 1</li><li>• Problems and Theories</li><li>• The Problem of the American Artist</li><li>• Casts and Other Reproductions</li><li>• The Museum and Education</li><li>• The Museum and the Public</li><li>• The Museum of the New World</li><li>• Supplement: A List of Museums of Art in the United States</li></ul>
Box 4, Folder 35-40	"The Art Museum in America," Draft 4, circa 1940s <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a>

[Image\(s\)](#)

- Preface and Acknowledgements
- Introduction
- Chapter 1: On Art Museums
- Chapter 4: The Achievement
- Chapter 5: Problems and Theories and The Problem of the American Artist
- Chapter 5: The Museum and the Public
- Chapter 6: The Museum of the New World
- Supplement

Box 4, Folder 41	"The Art Museum in America," Fragments, circa 1940s <a href="#">Image(s)</a> Oversized material housed in Box 9, Folder 3
Box 4, Folder 42	"The Century of Grace," Published in <i>The Nation</i> , 1935 <a href="#">Image(s)</a>
Box 4, Folder 43	"The Child in the Work of Diego Rivera", circa 1920s-circa 1950s <a href="#">Image(s)</a>
Box 4, Folder 44	"The Choice of Artists in American Art", 1948 <a href="#">Image(s)</a>
Box 4, Folder 45	"The Collection of John Quinn, Part One: The Collector", 1948 <a href="#">Image(s)</a>
Box 4, Folder 46-48	"The Makers of Modern Art", circa 1920s-circa 1950s <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 5, Folder 1	"The Oldest American University", circa 1920s-circa 1950s <a href="#">Image(s)</a>
Box 5, Folder 2	"The Outlook for Modern Art," Published in <i>Parnassus</i> , 1936 <a href="#">Image(s)</a>
Box 5, Folder 3	"The Shilling Fund", circa 1946 <a href="#">Image(s)</a>
Box 5, Folder 4	"Unknown Aspects of Mexican Painting", circa 1943 <a href="#">Image(s)</a>
Box 5, Folder 5	"Van Gogh's Letters to Anton Van Rappard" Introduction, 1936



[Image\(s\)](#)

Box 5, Folder 6 "Variations in Consciousness (or Knowledge) During the Work of the Artist", circa 1920s-circa 1950s

[Image\(s\)](#)

Box 5, Folder 7 "Vincent Van Gogh", circa 1936

[Image\(s\)](#)

Box 5, Folder 8-10 "Vincent Van Gogh 1853-1890", 1936

[Image\(s\)](#)[Image\(s\)](#)[Image\(s\)](#)

Box 5, Folder 11 "Whitney Museum Symposium", circa 1920s-circa 1950s

[Image\(s\)](#)

Box 9, Folder 3 Oversized, "The Art Museum in America", circa 1940s  
Oversized material scanned with Box 4, Folder 41

### 3.1.3: School Writings, 1899-1912

"Lectures on Aesthetics" is Pach's bound manuscript entitled "A Course of Lectures on Aesthetics as Delivered by Professor Solomon Woolf and Doctor Leigh Hunt, Before the Senior Class, and as Noted by Walter Pach of Section Five."

This series has been scanned in entirety.

Box 5, Folder 12 "Lectures on Aethsetics", circa 1903

[Image\(s\)](#)

Box 5, Folder 13 School Essays, 1899-1902

[Image\(s\)](#)

Box 5, Folder 14 School Notes, Biology Notebook, CCNY, 1903

[Image\(s\)](#)

Box 5, Folder 15 School Notes, "Lycee Charlemagne - Un Cours de Bonheur. L'Oeuvre de M. Henry Marx" Notebook 1, 1911-1912

[Image\(s\)](#)

Box 5, Folder 16 School Notes, "Lycee Charlemagne - Un Cours de Bonheur. L'Oeuvre de M. Henry Marx" Notebook 2, 1911-1912

[Image\(s\)](#)

### 3.1.4: Fragments, Memos and Notes, circa 1910-circa 1950

Series includes bibliographic citations, price lists, notes on paintings, lists of people to see, notes for a report to Henry Allen Moe, expenses, notes from readings, recipes for gesso and glue, lists of plates for Faure's *History of Art*; and research notes on Delacroix, Renoir, and Courbet.

Also found is a set of index cards of artwork arranged A-Z by artist.

This series has been scanned in entirety.

Box 5, Folder 17-21	Fragments, Memos and Notes, circa 1910-circa 1950s <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 5, Folder 22	Index Cards of Artwork, A-J by Artist, circa 1910-circa 1950s <a href="#">Image(s)</a>
Box 5, Folder 23	Index Cards of Artwork, K-Z by Artist, circa 1910-circa 1950s <a href="#">Image(s)</a>
Box 5, Folder 24	Lists, circa 1910-circa 1950s <a href="#">Image(s)</a>

### 3.2: Writings by Others, circa 1910-circa 1950s

Series includes typescripts and handwritten copies of poems, chapters of books, articles, and prose by Apollinaire, Baudelaire, Faure, Le Roy, Mallarmé, Rouault, Villon, and others.

Series has been scanned in entirety.

Box 5, Folder 25	Authors: Apollinaire-Faure, circa 1910-circa 1950s <a href="#">Image(s)</a> <ul style="list-style-type: none"> <li>• Apollinaire, Guillaume, "The Book of Beasts," 1911</li> <li>• Baudelaire, Charles, "Les Flerus du Mal"</li> <li>• Collier, John, "The Role of Evaluation in Social Research," circa 1953</li> <li>• Cuesta, J., "Song to a Funeral God"</li> <li>• Faure, Elie, "History of Art: Modern Art, chapter 3"</li> </ul>
Box 5, Folder 26	Authors: Haigh-Villon, circa 1910-circa 1950s <a href="#">Image(s)</a> <ul style="list-style-type: none"> <li>• Haigh, Frances S. and Hovey, Angelica V. R., "Walter Pach"</li> <li>• Le Roy, Jean, "Printemps"</li> <li>• Mallarme, Stephane, "Vers et Prose"</li> <li>• Roualt, Georges, "A Little Poem in Popular Style Addressed to an American Who Loves France"</li> </ul>

- Villon, Jacques, "Expose Preliminaire sur la Peinture, Le Peinture Dans la Societe Moderne," UNESCO International Conference of Artists, 1952
- Villon, Jacques, "Les Poilus" ("The Shaggy Men")

Box 5, Folder 27

Authors: Unidentified, circa 1910-circa 1950s

[Image\(s\)](#)

Box 5, Folder 28-29

Authors: Various, Conference on Science, Philosophy and Religion, 1940s-1950s

[Image\(s\)](#)

[Image\(s\)](#)

*[Return to Table of Contents](#)*

## Series 4: Diaries and Journals, 1903-circa 1950s

### 5 Folders (Box 5)

Of particular note is a travel diary, dated 1903-1904, recording Pach's trips to Europe with William Merritt Chase's class. The entries include reflections on life abroad, fellow classmates Morton Livingston Schamberg and Charles Sheeler, Pach's early interest in Japonisme and active collecting of Japanese art, including prints by master *ukiyo-e* artists Hokusai and Hiroshige, and the purchase in Holland of a Manga book (an artist's instructional manual) by Hokusai.

Also included here is a folder of addresses recording Pach's contacts in Mexico in 1942-1943 and an address book with journal entries made during a UNESCO Congress of Critics in Paris, circa 1948.

A "Shelley Birthday Book" notes birthdays of Pach family members and friends.

This series has been scanned in entirety.

Box 5, Folder 30	Addresses and Diary, UNESCO Congress of Critics in Paris, circa 1948 <a href="#">Image(s)</a>
Box 5, Folder 31	Addresses, "Mexico 1942-1943", 1942-1943 <a href="#">Image(s)</a>
Box 5, Folder 32	Journal, 1903-1904 <a href="#">Image(s)</a>
Box 5, Folder 33	Journal, Loose Pages, 1904 <a href="#">Image(s)</a>
Box 5, Folder 34	"Shelley Birthday Book", circa 1950s <a href="#">Image(s)</a>

*[Return to Table of Contents](#)*

## Series 5: Business Records, circa 1913-circa 1960s

### 0.3 Linear feet (Box 5-6)

Of particular note in this series are two record books: one in which Pach recorded sales for the Armory Show, New York beginning February 18th and ending March 15, 1913, listing the person purchasing each picture and the amount paid, and "signed off" with the inscription "OK" and the initials "JM," presumably Jerome Myers; the second in which Pach recorded sales for the Armory Show in Boston and Chicago beginning March 23 and ending April 30, 1913, also signed off by "JM."

Other items of note include an "agenda" book from 1930-1932 which contains lists of paintings owned and sold by Pach in addition to what appears to be an inventory of his belongings, including contents of the Pach apartment; and two record books containing a "record of pictures, writings and lectures," notes on "pictures sold, exchanged or presented," and a list of "places where I have lectured." The books cover the years 1903-1950s.

One folder contains consignment lists for Pach's paintings and etchings at Kraushaar Galleries and E. Weyhe in 1934.

A record book belonging to Nikifora Pach contains notes on loans and sales of pictures in the late 1950s, in addition to enclosures documenting loan and consignment transactions with Zabriskie Gallery, the Museum of Modern Art, and others in the early 1960s. Also found is a photocopy of a list of paintings belonging to Pach and given to Nikifora Pach in the 1950s.

Folders are arranged alphabetically by title.

The bulk of this series has been scanned. Routine personal business records including life and medical insurance records, property and tax records and financial and legal papers relating to Raymond Pach, have not been scanned.

Box 5, Folder 35	Account Books, 1930-1958 <a href="#">Image(s)</a>
Box 5, Folder 36	"Agenda" Book Listing Paintings Owned and Sold by Pach, 1930-1932 <a href="#">Image(s)</a>
Box 5, Folder 37	Bank Statements and Receipts, circa 1950s
Box 5, Folder 38	Consignment Lists, 1934 <a href="#">Image(s)</a>
Box 5, Folder 39	Financial and Legal Papers, Magda and Raymond Pach, 1939-1950
Box 5, Folder 40	Income Tax Records, 1946-1952
Box 5, Folder 41	Insurance, Life and Medical, 1924-1958
Box 5, Folder 42	Insurance, Property, 1937-1943
Box 5, Folder 43	Investment Records, 1943-1944

- Box 5, Folder 44      Library of Congress Cards and Copyright Certificates, circa 1913  
[Image\(s\)](#)
- Box 5, Folder 45      List of Books, circa 1930s-1950s  
[Image\(s\)](#)
- Box 5, Folder 46      Lists of Paintings by/belonging to Pach Given to Nikifora Pach (photocopies),  
1951-1958  
[Image\(s\)](#)
- Box 5, Folder 47      Medical Expenses/Records, 1948-1957
- Box 5, Folder 48      Notebook Recording Sales at the Armory Show, New York, 1913 February-  
March  
[Image\(s\)](#)
- Box 5, Folder 49      Notebook Recording Sales at the Armory Show, Boston, Chicago, 1913 March-  
April  
[Image\(s\)](#)
- Box 6, Folder 1-2      Property Records, 1930s-1960s
- Box 6, Folder 3      Record Book of Nikifora Pach, 1950s-1960s  
[Image\(s\)](#)
- Box 6, Folder 4      Records of Pictures Sold, Lectures and Publications, circa 1903-circa 1962  
[Image\(s\)](#)

*[Return to Table of Contents](#)*

## Series 6: Printed Material, circa 1900-1977

### 1.3 Linear feet (Box 6-7, 9)

Printed material relating to Pach and others, includes rare exhibition announcements and catalogs such as a 1913 Boston Armory Show catalog annotated with prices, printed articles by Pach and about him including book reviews of his work, reproductions of artwork including postcards from the 1913 Armory Show, news clippings and miscellany.

This series is arranged as two subseries.

- 6.1: Pach Printed Material, 1907-1959
- 6.2: Other Printed Material, circa 1900-1977

The bulk of this series has been scanned with the exception of duplicates and the complete texts of some publications for which only the cover and relevant pages have been scanned.

### 6.1: Pach Printed Material, 1907-1959

Printed material by Pach includes announcements and exhibition catalogs for Pach's solo and group exhibitions, including a 1913 annotated Boston Armory Show catalog. Also found are two booklets written by Pach and published on the occasion of the Armory Show: *A Sculptor's Architecture*, and *Odilon Redon*.

Also found here is an almost complete collection of Pach's published articles in the form of the pages from the journals, magazines, and newspapers in which they appeared, including *Scribner's Magazine*, *Dial*, *Shadowland*, *Parnassus*, and 35 columns written for *The Freeman* between 1920 and 1924.

This series has been scanned in entirety.

Box 6, Folder 5	About Pach, 1910-1959 <a href="#">Image(s)</a>
Box 6, Folder 6	Exhibition Catalog, Armory Show, 1913 <a href="#">Image(s)</a>
Box 6, Folder 7	Exhibition Catalogs and Announcements, Group Exhibitions, 1907-1914 <a href="#">Image(s)</a>
Box 6, Folder 8	Exhibition Catalogs and Announcements, Group Exhibitions, 1915-1920 <a href="#">Image(s)</a>
Box 6, Folder 9	Exhibition Catalogs and Announcements, Group Exhibitions, circa 1955-1956 <a href="#">Image(s)</a>
Box 6, Folder 10	Exhibition Catalogs and Announcements, Solo Exhibitions, 1925-1928 <a href="#">Image(s)</a>
Box 6, Folder 11	Exhibition Catalogs and Announcements, Solo Exhibitions, 1931-1935 <a href="#">Image(s)</a>
Box 6, Folder 12	Exhibition Catalogs and Announcements, Solo Exhibitions, 1936-1947

[Image\(s\)](#)

Box 6, Folder 13      Lecture Announcements, Pach, 1906-1951  
[Image\(s\)](#)

Box 6      Published Writings by Pach

Box 6, Folder 14      Armory Show, 1913  
[Image\(s\)](#)

Box 6, Folder 15      Exhibition Catalogs, circa 1930s  
[Image\(s\)](#)

Box 6, Folder 16      Journal/Magazine Articles, circa 1910-circa 1950s  
[Image\(s\)](#)

Box 6, Folder 17      Journal/Magazine Articles, 1907-1910  
[Image\(s\)](#)

Box 6, Folder 18      Journal/Magazine Articles, 1911-1912  
[Image\(s\)](#)

Box 6, Folder 19      Journal/Magazine Articles, 1913-1919  
[Image\(s\)](#)

Box 6, Folder 20-21      Journal/Magazine Articles, 1920-1924  
[Image\(s\)](#)  
[Image\(s\)](#)

Box 6, Folder 22      Journal/Magazine Articles, 1926-1929  
[Image\(s\)](#)

Box 6, Folder 23      Journal/Magazine Articles, 1932-1940  
[Image\(s\)](#)

Box 6, Folder 24      Journal/Magazine Articles, 1952-1958  
[Image\(s\)](#)

Box 6, Folder 25      Newspaper Articles, 1916-1948  
[Image\(s\)](#)

Box 6, Folder 26      Reviews of Books by Pach, 1924-1959  
[Image\(s\)](#)

## 6.2: Other Printed Material, circa 1900-1977



Other printed material includes announcements and exhibition catalogs for artists other than Pach as well as for a 1937 Pach Brothers exhibition "American Personalities Through Seven Decades," news clippings on subjects of apparent interest to Pach, postcards from the Armory Show and other reproductions of artwork.

The bulk of this series has been scanned with the exception of duplicates and the full text of certain publications for which only the cover and relevant pages have been scanned.

Box 6, Folder 27	Exhibition Catalogs and Announcements, circa 1907-1910 <a href="#">Image(s)</a>
Box 6, Folder 28	Exhibition Catalogs and Announcements, 1911-1912 <a href="#">Image(s)</a>
Box 6, Folder 29	Exhibition Catalogs and Announcements, 1913-1916 <a href="#">Image(s)</a>
Box 6, Folder 30	Exhibition Catalogs and Announcements, 1919-1920 <a href="#">Image(s)</a>
Box 6, Folder 31	Exhibition Catalogs and Announcements, 1922-1929 <a href="#">Image(s)</a>
Box 6, Folder 32	Exhibition Catalogs and Announcements, circa 1930-1942 <a href="#">Image(s)</a>
Box 6, Folder 33	Exhibition Catalogs and Announcements, 1943-1946 <a href="#">Image(s)</a>
Box 6, Folder 34	Exhibition Catalogs, Pach Brothers, 1937 <a href="#">Image(s)</a>
Box 6, Folder 35-36	Miscellaneous, circa 1890s-circa 1960s <a href="#">Image(s)</a> <a href="#">Image(s)</a> Oversized material housed in Box 9, Folder 4
Box 6, Folder 37	News Clippings, General, circa 1900-circa 1970s <a href="#">Image(s)</a> Oversized material housed in Box 9, Folder 5
Box 6, Folder 38	News Clippings, General, circa 1907-1913 <a href="#">Image(s)</a>
Box 6, Folder 39	News Clippings, General, 1914-1957

	<a href="#">Image(s)</a>
Box 6, Folder 40	News Clippings, General, 1966-1977 <a href="#">Image(s)</a>
Box 6, Folder 41	Postcards, Armory Show, 1913 <a href="#">Image(s)</a>
Box 7, Folder 1-2	Postcards of Artwork, circa 1910-circa 1950s <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 7, Folder 3	Reproductions of Artwork, circa 1920-circa 1950s <a href="#">Image(s)</a> Oversized material housed in Box 9 Folder 6
Box 7, Folder 4	Travel Booklets, circa 1900-circa 1920 <a href="#">Image(s)</a>
Box 9, Folder 4	Oversized, Miscellaneous, circa 1890s-circa 1960s Oversized material scanned with Box 6, Folder 36
Box 9, Folder 5	Oversized, News Clippings, General, circa 1900-circa 1970s Oversized material scanned with Box 6, Folder 37
Box 9, Folder 6	Oversized Reproductions of Artwork, circa 1920-circa 1950s Oversized material scanned with Box 7, Folder 3

*[Return to Table of Contents](#)*

## Series 7: Scrapbooks, circa 1890-circa 1940s

0.4 Linear feet (Box 7, 9)

Scrapbooks include a dismantled scrapbook of reviews and original letters relating to Pach's book *Ananias or the False Artist*, published in 1928. Also housed here is a scrapbook primarily documenting Pach's activities during the 1920s which included his first one-man show at the Brummer Gallery in New York City and the publication of his books *Masters of Modern Art* and *Raymond Duchamp-Villon*. The scrapbook contains news clippings with press reviews of Pach's work.

A scrapbook of musical and theatrical events and programs includes a program for a 1917 Neighborhood Playhouse production of a Wallace Stevens's play, *Bowl, Cat and Broomstick*, for which Pach designed the sets. Also found is a guestbook from an unidentified event.

This series has been scanned in entirety.

Box 7, Folder 5-7	<i>Ananias or the Bad Artist</i> , Contents of Scrapbook, 1928-1935 <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 7, Folder 8	<i>Ananias or the Bad Artist</i> , Additional News Clippings, 1928-1935 <a href="#">Image(s)</a>
Box 7, Folder 9	Guest Book of Unidentified Event, circa 1920s-circa 1940s <a href="#">Image(s)</a> Oversized material housed in Box 9, Folder 7
Box 7, Folder 10	Scrapbook of the 1920s, circa 1913-1920s <a href="#">Image(s)</a> Oversized material housed in Box 9, Folder 8
Box 7, Folder 11	Scrapbook of Musical and Theatrical Events and Programs, circa 1890-circa 1930s <a href="#">Image(s)</a>
Box 9, Folder 7	Oversized Guest Book of Unidentified Event, circa 1920s-circa 1940s Oversized material scanned with Box 7, Folder 9
Box 9, Folder 8	Oversized Scrapbook of the 1920s, circa 1913-1920s Oversized material scanned with Box 7, Folder 10

[Return to Table of Contents](#)

## Series 8: Artwork, circa 1860-circa 1950s

### *0.4 Linear feet (Box 7, 10)*

This series consists of a small group of loose drawings and three early sketchbooks by Pach, plus several drawings by unidentified artists. Also included are two print portfolios published in 1947 by the Laurel Gallery, New York City; one includes an essay by Pach and the other an etching by Pach. These portfolios include hand-pulled prints by artists such as Milton Avery, Reginald Marsh, and Joan Miro.

This series has been scanned in entirety.

Box 7, Folder 12	By Pach, Drawings, circa 1920s-circa 1950s <a href="#">Image(s)</a>
Box 7, Folder 13-15	By Pach, Sketchbooks, circa 1920s-circa 1950s <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 7, Folder 16	By Pach and Others, Laurel Gallery Portfolios, 1947 <a href="#">Image(s)</a> Oversized material housed in Box 10, Folder 1
Box 7, Folder 17	By Others, Miniature Portrait of Frances Wise (Pach's mother), circa 1860s <a href="#">Image(s)</a>
Box 7, Folder 18	By Others, Unidentified Artists, circa 1920s-circa 1950s <a href="#">Image(s)</a>
Box 10, Folder 1	Oversized By Pach and Others, Laurel Gallery Portfolios, 1947 Oversized material scanned with Box 7, Folder 16

*[Return to Table of Contents](#)*

## Series 9: Photographs, 1857-1959

### 1.4 Linear feet (Box 7-8, 10)

This series includes photographs of Pach, his family, and artists/friends, as well as group pictures of William Merritt Chase's class, Robert Henri's class at the New York School of Art, circa 1904, and others. There are also photographs of works of art by Pach and others. Of special interest is a group of photographs of mural projects in Mexico by José Clemente Orozco and Diego Rivera.

The series is arranged as 2 subseries.

- 9.1: Photographs of People and Places, 1857-1959
- 9.2: Photographs of Artwork, circa 1907-circa 1950s

This series has been scanned in entirety.

### 9.1: Photographs of People and Places, 1857-1959

This series includes photographs of Pach from boyhood to the 1950s, including portraits, photos with family members, in his studio and apartment, in group photos and with artists and friends, including Florence Arquin and Diego Rivera. Included is a series of photos by Hansel Mieth of Pach in his studio and with Magda Pach in their home listening to Raymond Pach playing the piano.

Photos of others include the following artists and friends: Edith Bell, William Merritt Chase, Raymond Duchamp-Villon, Thomas Eakins, Arthur B. Frost, Jr., Carl Hauser, Robert Henri, Inna Khabroff, Susan McDonnell, Moriye Ogihara, Pablo Picasso, Eda Puckhaber, and General and Mrs. Webb.

Also of note is a collection of photographs of Pach's apartment, art collection and studio, circa 1959.

This series has been scanned in entirety with the exception of negatives and duplicates.

Box 7, Folder 19	Of Pach, Portraits, circa 1900-circa 1950s <a href="#">Image(s)</a> Oversized material housed in Box 10, Folder 2
Box 7, Folder 20	Of Pach, Portraits (Duplicates and Negatives), circa 1900-1950s Oversized material housed in Box 10, Folder 2
Box 7, Folder 21-22	Of Pach and Pach Family, circa 1880-1920s <a href="#">Image(s)</a> <a href="#">Image(s)</a> Oversized material housed in Box 10, Folder 2
Box 7, Folder 23	Of Pach and Pach Family-Daguerrotype of Pach's Mother and Grandparents, 1857 <a href="#">Image(s)</a>
Box 7, Folder 24	Of Pach and Pach Family, Magda Pach, circa 1890-circa 1950s <a href="#">Image(s)</a>
Box 7, Folder 25	Of Pach and Pach Family, Raymond Pach and Others, circa 1930-circa 1950s

- [Image\(s\)](#)  
Oversized material housed in Box 10, Folder 2
- Box 7, Folder 26      Of Pach with Florence Arquin and Diego Rivera, 1943  
[Image\(s\)](#)
- Box 7, Folder 27      Of Pach and Groups Pictures of Artists/Friends, circa 1904-circa 1950s  
[Image\(s\)](#)  
Oversized material housed in Box 10, Folder 2
- Box 7, Folder 28      Of Pach and Others, Unidentified, circa 1940s  
[Image\(s\)](#)
- Box 7, Folder 29-30      Of Others, Artists and Friends, circa 1870-1953  
[Image\(s\)](#)  
[Image\(s\)](#)
- Box 7, Folder 31      Of Others, Group of Artists by Durand-Ruel, circa 1920s  
[Image\(s\)](#)
- Box 7, Folder 32      Of Others, William Merritt Chase European Summer School, Madrid, Spain?,  
circa 1905  
[Image\(s\)](#)
- Box 7, Folder 33      Of Others, William Merritt Chase European Summer School, Madrid, Spain?,  
circa 1905
- Box 7, Folder 34      Of Others, Mexican Dancers, circa 1940s  
[Image\(s\)](#)
- Box 7, Folder 35      Of Others, Unidentified, circa 1900-circa 1940s  
[Image\(s\)](#)  
Oversized material housed in Box 10, Folder 2
- Box 7, Folder 36      Of Buildings/Engineering Projects, 1919-1922  
[Image\(s\)](#)
- Box 7, Folder 37      Of a House, Inscribed "From Ruth and Arthur", 1947  
[Image\(s\)](#)
- Box 7, Folder 38      Of Installations, Society of Independent Artists, 1917  
[Image\(s\)](#)
- Box 7, Folder 39-41      Of Pach Apartment, Art Collection and Studio, 1959  
[Image\(s\)](#)  
[Image\(s\)](#)

	<a href="#">Image(s)</a>
Box 7, Folder 42	Of Pach Apartment, Art Collection and Studio, Negatives and Duplicates, 1959
Box 7, Folder 43	Of Pach House, Brewster, NY, circa 1940s <a href="#">Image(s)</a>
Box 7, Folder 44	Of Still Life signed by Sidney Waintraub, circa 1940 <a href="#">Image(s)</a>
Box 10, Folder 2	Oversized of Pach, Portraits, circa 1900-circa 1950s Oversized material scanned with Box 7 Folder 19
Box 10, Folder 2	Oversized of Pach and Family, circa 1880-circa 1920s Oversized material scanned with Box 7, Folder 22
Box 10, Folder 2	Oversized of Pach and Family, Raymond Pach and Others, circa 1930-circa 1950s Oversized material from Box 7, Folder 25
Box 10, Folder 2	Oversized of Pach and Group Pictures of Artists/Friends, circa 1904-circa 1950s Oversized material from Box 7, Folder 27
Box 10, Folder 2	Oversized of Others, Unidentified, circa 1900-circa 1940s Oversized material from Box 7, Folder 35

## 9.2: Photographs of Artwork, circa 1907-circa 1950s

This series includes photographs of artwork by Pach, Magda Pach and others including a group showing mural projects in Mexico by José Clemente and Diego Rivera, and photos of artwork by Antoine-Louis Barye and George amongst others. Also found is a photographic print and a slide of a model by Raymond Duchamp-Villon, labeled "Facade of a city residence (Model shown at the International Exhibition)" (the Armory Show) by an unknown photographer; and a series of photographs used for Pach's book *The Art Museum in America*.

This bulk of this series has been scanned. Negatives and duplicates have not been scanned.

Box 8, Folder 1-2	By Pach, Walter, circa 1907-circa 1956 <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 8, Folder 3	By Pach, Walter, circa 1907-circa 1919 <a href="#">Image(s)</a>
Box 8, Folder 4	By Pach, Walter, circa 1922-circa 1929

	<a href="#">Image(s)</a>
Box 8, Folder 5	By Pach, Walter, circa 1930-circa 1931 <a href="#">Image(s)</a>
Box 8, Folder 6	By Pach, Walter, circa 1932-circa 1931 <a href="#">Image(s)</a>
Box 8, Folder 7	By Pach, Walter, circa 1937-circa 1944 <a href="#">Image(s)</a>
Box 8, Folder 8	By Pach, Walter, circa 1946-circa 1956 <a href="#">Image(s)</a>
Box 8, Folder 9	By Pach, Walter, Negatives, circa 1907-circa 1950s
Box 8, Folder 10-12	By Others, Barye, circa 1920-circa 1950s <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 8, Folder 13	By Others: Bay-Dali, circa 1920-circa 1950s <a href="#">Image(s)</a> Oversized material housed in Box 10, Folder 3
Box 8, Folder 14	By Others: Delacroix, circa 1920-circa 1950s <a href="#">Image(s)</a>
Box 8, Folder 15	By Others: Drewes-Duchamp-Villon, circa 1920-circa 1950s <a href="#">Image(s)</a> includes one photographic print and one slide of "Facade of a city residence (Model shown at the International Exhibition)" (the Armory Show) by an unknown photographer.
Box 8, Folder 16	By Others: Duchamp-Villon, Raymond, "Facade of a city residence (model shown at the International Exhibition)" (Armory Show), Print and Slide, circa 1913 <a href="#">Image(s)</a>
Box 8, Folder 17	By Others: Evergood-Hiller, circa 1920-circa 1950s <a href="#">Image(s)</a>
Box 8, Folder 18	By Others: Ingres-Of, circa 1920-circa 1950s <a href="#">Image(s)</a> Oversized material housed in Box 10, Folder 3



Box 8, Folder 19	By Others: Orozco, José Clemente, circa 1920-circa 1950s <a href="#">Image(s)</a>
Box 8, Folder 20	By Others: Pach, Magda, circa 1920-circa 1950s <a href="#">Image(s)</a>
Box 8, Folder 21	By Others: Pach, Magda, circa 1920-circa 1950s
Box 8, Folder 22	By Others: Pineda-Riportella, circa 1920-circa 1950s <a href="#">Image(s)</a>
Box 8, Folder 23-24	By Others: Rivera, Diego, circa 1920-circa 1950s <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 8, Folder 25	By Others: Robus-Rubens, circa 1920s-circa 1950s <a href="#">Image(s)</a>
Box 8, Folder 26	By Others: Tovish-Van Gogh, circa 1920-circa 1950s <a href="#">Image(s)</a> Oversized material housed in Box 10, Folder 3
Box 8, Folder 27	By Others: Villon, Jacques-Wickey, circa 1920-circa 1950s <a href="#">Image(s)</a>
Box 8, Folder 28-31	By Others: Unidentified, circa 1920-circa 1950s <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a> <a href="#">Image(s)</a> Oversized material housed in Box 10, Folder 3
Box 8, Folder 32	By Others: Unidentified, Negatives, circa 1920-circa 1950s
Box 8, Folder 33-34	By Others: for "The Art Museum in America", circa 1940s <a href="#">Image(s)</a> <a href="#">Image(s)</a>
Box 10, Folder 3	Oversized Photos of Artwork by Others: Bay-Dali, circa 1920-circa 1950s Oversized material scanned with Box 8, Folder 13
Box 10, Folder 3	Oversized Photos of Artwork by Others: Ingres-Of, circa 1920-circa 1950s Oversized material scanned with Box 8, Folder 18

Box 10, Folder 3      Oversized Photos of Artwork by Others: Tovish-Van Gogh, circa 1920-circa  
1950s  
Oversized material scanned with Box 8, Folder 26

Box 10, Folder 3      Oversized Photos of Artwork by Others: Unidentified, circa 1920-circa 1950s  
Oversized material scanned with Box 8, Folder 31

*[Return to Table of Contents](#)*

## Series 10: Selections from Walter Pach's Library, 1880-1963

### 12 Linear feet (Box 11-22)

This series houses selected publications from Walter Pach's library and include books or publications annotated by him, and written or translated by him. Also found here are items considered to be central to Pach's interests and work.

- 10.1: Works Written by Walter Pach, 1901-1956
- 10.2: Works Translated by Walter Pach, 1918-1950
- 10.3: Selected Publications, 1880-1963

This series is arranged as 3 subseries. Catalogs that appear in this series appear under museum, gallery, or auction house name, unless an individual is cited as author.

This series has not been scanned.

### 10.1: Works Written by Walter Pach, 1901-1956

- |                  |  |
|------------------|--|
| Box 11, Folder 1 | <i>American Artist</i> (New York) 12, no. 8, 1948 October<br>Includes "The Past Lives On," by Walter Pach, pp. 28-31, 64-66.   |
| Box 11, Folder 2 | <i>American Artist</i> (New York) 12, no. 9, 1948 November<br>Includes second installment of "The Past Lives On," by Walter Pach, pp. 40-43, 64.   |
| Box 11, Folder 3 | <i>L'Amour de l'Art</i> (Paris), no. 6, 1930 June.<br>Includes "Notes sur le classicisme de Delacroix," by Walter Pach, pp. 241-253.   |
| Box 11, Folder 4 | <i>L'Amour de l'Art</i> (Paris) 13, no. 9, 1932 November<br>Includes "Le classicisme de Barye," by Walter Pach, pp. 319-320.   |
| Box 11, Folder 5 | Anderson Galleries. <i>Two Masterpieces of Renaissance Painting from the Collection of Carl W. Hamilton</i> . New York, 1929.<br>Includes "Extract from an Article on the Half-Century Celebration at the Metropolitan Museum of Art, by Walter Pach in <i>The Freeman</i> ," p. 10. |
| Box 11, Folder 6 | <i>Art in America</i> (Springfield, Mass.) 31, no. 1, 1943 January.<br>Includes "A Newly Found American Painter," by Walter Pach, pp. 32-43.   |
| Box 11, Folder 7 | <i>Art from Life to Life by Abraham Walkowitz</i> . Girard, Kans.: Haldeman-Julius Publications, 1951.<br>Includes "Walkowitz and Tradition," an appreciation by Walter Pach.  |
| Box 11, Folder 8 | <i>Art News</i> (New York) 45, no. 5, 1946 July<br>Includes " <i>La Barricade</i> in America," by Walter Pach, pp. 42-43, 60.  |
| Box 11, Folder 9 | <i>Art News</i> (New York) 48, no. 3, 1949 May.<br>Includes "Thus Is Cubism Cultivated," by Walter Pach and Jacques Villon, pp. 23-25, 52-53.  |

- Box 11, Folder 10      *Art News* (New York) 55, no. 6, 1956 October.  
Includes "Introducing the Paintings of George Of, 1876-1954," by Walter Pach, pp. 36-38, 62-63. Two copies.
- Box 11, Folder 11      *Arts* (New York) 3, no. 3, 1923 March.  
Includes "Georges Seurat," by Walter Pach, pp. 160-174.
- Box 11, Folder 12      Brummer Gallery. *Brancusi*. Introduction by Paul Morand. New York, 1926  
November 17-December 15.  
Includes article by Walter Pach.
- Box 11, Folder 13      Bryson, Lyman, and Louis Finkelstein, eds. *Science, Philosophy and Religion, Second Symposium*. New York: Conference of Science, Philosophy and Religion in Their Relation to the Democratic Way of Life, Inc., 1942.  
Includes "The Artist and the Democratic Way of Life," by Walter Pach, pp. 493-505.
- Box 11, Folder 14      Bryson, Lyman, Louis Finkelstein, and R. M. Maclver, eds. *Perspectives on a Troubled Decade: Science, Philosophy, and Religion, 1939-1949*. Symposium. New York and London: Harper & Brothers, 1950.  
Includes "The Stake of the Arts in the Democratic Way of Life: A Postscript," by Walter Pach, pp. 743-755.
- Box 11, Folder 15      *Bulletin of the Springfield Museum of Fine Arts* (Springfield, Mass.) 21, no. 4, 1955 April-May  
Includes "The Portrait of a Painter," by Walter Pach, pp. 2-3.
- Box 11, Folder 16      Campbell, Vivian, ed. *A Christmas Anthology of Poetry and Painting*. Foreword by Walter Pach. New York: Woman's Press, 1947
- Box 11, Folder 17      *Century* 87, no. 6, 1914 April.  
Includes "The Point of View of the Moderns," by Walter Pach, pp. 851-864.
- Box 11, Folder 18      *Creative Art: A Magazine of Fine and Applied Art* (New York) 11, no. 3., 1932 November.  
Includes "Marinot, Artist and Artisan," by Walter Pach, and a caricature of him by Aline Fruhauf, p. 203.
- Box 11, Folder 19      *Dial* (New York) 68, no. 1, 1920 January.  
Includes "The Art of the American Indian," by Walter Pach, pp. 57-65.
- Box 11, Folder 20      Ehrich Print Gallery. *Odilon Redon, 1840-1916: Exhibition of Etchings and Lithographs*. Introduction by Walter Pach. New York, 1919 February 18-March 12
- Box 11, Folder 21      Flannagan, John B. *Letters of John B. Flannagan*. Introduction by W. R. Valentiner. New York: Curt Valentin, 1942.

Walter Pach is a correspondent.

- Box 11, Folder 22 *Formes* (Paris, English Edition 1, Edition des Quatre Chemins), 1930 January. Includes review by Walter Pach of *Idols behind Altars*, by Anita Brenner, p. 30.
- Box 11, Folder 23 *Formes* (Paris, Edition Française 15), 1931 May. Includes "Raymond Duchamp-Villon," by Walter Pach, pp. 84-85.
- Box 11, Folder 24 Galerie Dru Bourgeat et Van Gelder. *Peintures, Gouaches et Pastels de Charles Dufresne, Sculptures de Duchamp-Villon* Paris, June 26 (30), 1931 Includes "Raymond Duchamp-Villon (1876-1918)," by Walter Pach.
- Box 11, Folder 25 *Harper's Magazine* 143, 1924 January. Includes "The Greatest American Artists," by Walter Pach, pp. 252-262.
- Box 11, Folder 26 *Harper's Magazine* 155, 1927 June. Includes "What Passes for Art: Some Reflections on Contemporary Painters," by Walter Pach, pp. 89-97.
- Box 11, Folder 27 *Harper's Monthly Magazine*, dated by hand, 1933 September  
*Tearsheet*  
Includes "Rockefeller, Rivera, and Art," by Walter Pach.
- Box 11, Folder 28 Kruckman, Herbert L. *Of Course You Can Draw*. Introduction by Walter Pach. New York: Citadel Press, 1945
- Box 12, Folder 1 La Follette, Suzanne. *Art in America*. Introduction by Walter Pach. New York and London: Harper & Brothers, 1929
- Box 12, Folder 2 M Knoedler and Company. *Gros, Géricault, Delacroix*. Exhibition of paintings and drawings for the benefit of the Sauvegarde de l'Art Français. Foreword by Walter Pach. New York:, 1938 November 21-December 10.  
Walter Pach was a member of the Honorary Committee.
- Box 12, Folder 3 *The Masters of Modern Art*. New York: B.W. Huebsch, Inc., 1924 Includes an original etching by Walter Pach as the frontispiece.
- Box 12, Folder 4 *Mexico moderno*, undated.  
Partial publication. Includes "Impresiones sobre el arte actual de Mexico," by Walter Pach, pp. 131-138.
- Box 12, Folder 5 *Modern School* (Stelton, N.J., Modern School Association of N.A., Ferrer Colony) 5, no. 2, 1918 February. Includes "Universality in Art," by Walter Pach, pp. 46-55.
- Box 12, Folder 6 *Modern School* (Stelton, N.J., Modern School Association of N.A., Ferrer Colony) 5, no. 10, 1918 October

- Includes "Jean Le Roy," by Walter Pach, p. 296.
- Box 12, Folder 7      *Moriye Ogihara Memorial Book* (in Japanese). Paris, 1910  
Includes letter in English from Walter Pach to Mr. Tohary.
- Box 12, Folder 8      *New Republic* (New York) 7, no. 84, 1916 June 10.  
Includes "La chair et l'acier," by Walter Pach, p. 149.
- Box 12, Folder 9      *Origenes* (La Habana, Cuba), 1944 December.  
Includes "Problemas del arte americano," by Walter Pach, pp. 17-20.
- Box 12, Folder 10      Pach, Walter. *Ananias, or The False Artist*. New York and London: Harper & Brothers Publishers, 1928  
*2 Copies (Two copies, one with dust cover.)*
- Box 12, Folder 11      Pach, Walter. "Apropos of a Recent Publication," in "Notes on Museums."  
*Gazette des Beaux-Arts*, Reprint, undated
- Box 12, Folder 12      Pach, Walter. *Georges Seurat*. New York: Arts Monographs, Duffield and Company, 1923
- Box 12, Folder 13      Pach, Walter. *Géricault: First Exhibition in America, Paintings and Drawings*.  
New York: Marie Sterner Galleries, 1936 November 16-December 5
- Box 12, Folder 14      Pach, Walter. *An Hour of Art*. Philadelphia and London, J.B. Lippincott Company, 1930
- Box 12, Folder 15      Pach, Walter. *Masterpieces of Art: Catalogue of European and American Paintings, 1500-1900*. New York World's Fair, May-October 1940. New York: Art Aid Corporation, 1940
- Box 13, Folder 1      Pach, Walter. "A Modernist Visits Greece." *Archaeology* 6, no. 3 : 137-141.  
Reprint, Autumn 1953
- Box 13, Folder 2      Pach, Walter. *Odilon Redon*. New York: Association of American Painters and Sculptors, Inc., 1913
- Box 13, Folder 3      Pach, Walter. *A Sculptor's Architecture*. New York: Association of American Painters and Sculptors, Inc., 1913  
*2 Copies*
- Box 13, Folder 4      Pach, Walter. "Unknown Aspects of Mexican Painting." *Gazette des Beaux-Arts*, Reprint, undated  
*3 Copies*
- Box 13, Folder 5      Pach, Walter. *Vincent Van Gogh, 1853-1890: A Study of the Artist and His Work in Relation to His Times* New York: Artbook Museum, 1936

*2 Copies*

- Box 13, Folder 6      *Parnassus* (New York) 8, no. 4, 1936 April.  
Includes "The Outlook for Modern Art," by Walter Pach, pp. 4-8, 43.
- Box 13, Folder 7      *Parnassus* (New York) 8, no. 6, 1936 November  
Includes "Géricault," by Walter Pach, pp. 12-15.
- Box 13, Folder 8      *Quips and Cranks* (New York, City College of New York), 1901 November.  
Includes "The Story of Perkins," by Walter Pach, p. 6. Pach was also the editor in chief.
- Box 13, Folder 9      *Quips and Cranks* (New York, City College of New York), 1902 October.  
Walter Pach was editor in chief.
- Box 13, Folder 10     *La Revue des Arts* (Paris), no. 2, 1952 June.  
Includes "Le classicisme de Delacroix," by Walter Pach, pp. 109-112.
- Box 13, Folder 11     *Scribner's Magazine* 51, no. 5, 1912 May.  
Includes "Pierre-Auguste Renoir," by Walter Pach, pp. 606-615.
- Box 13, Folder 12     Simmonds, Harvey. *John Quinn: An Exhibition to Mark the Gift of the John Quinn Memorial Collection*. New York: New York Public Library, 1968.  
Includes "Appendix II, Mr. Quinn as a Collector," by Walter Pach, reprinted from *Catalogue of the Memorial Exhibition of Representative Works Selected from the John Quinn Collection* (New York: Art Center, 1926).
- Box 13, Folder 13     Stearns, Harold E., ed. *Civilization in the United States: An Inquiry by Thirty Americans*. New York: Harcourt, Brace and Company, 1922.  
Includes "Art," by Walter Pach.
- Box 13, Folder 14     Van Gogh, Vincent. *Letters to an Artist: From Vincent Van Gogh to Anton Ridder van Rappard, 1881-1885*. Translated from the Dutch by Real van Messel. Introduction by Walter Pach. New York: Viking Press, 1936
- Box 13, Folder 15     *La Vie* (Paris) 2, no. 36, 1913 September 6  
Includes "L'art aux Etats-Unis," by Walter Pach, pp. 271-276.
- Box 13, Folder 16     *Virginia Quarterly Review* 12, no. 1, 1936 January.  
Includes "The Raphael from Russia," by Walter Pach, pp. 43-55.

## 10.2: Works Translated by Walter Pach, 1918-1950

- Box 14, Folder 1      Delacroix, Eugène. *On Art Criticism* 1829. Translated by Walter Pach, for Curt Valentin. New York: Marchbanks Press, 1946

- Box 14, Folder 2      Delacroix, Eugène. *The Journal of Eugène Delacroix*. Translated by Walter Pach. New York: Covici Friede Publishers, 1937
- Box 14, Folder 3      Delacroix, Eugène. *The Journal of Eugène Delacroix*. Translated by Walter Pach. New York: Crown Publishers, 1948
- Box 14, Folder 4      Faure, Elie. *The Art of Cineplastics*. Translated by Walter Pach. Boston: Four Seas Company, 1923
- Box 14, Folder 5      Faure, Elie. *History of Art--The Development of Man as Revealed by Art: Ancient Art*. Translated by Walter Pach. New York and London: Harper & Brothers Publishers, 1921
- Box 14, Folder 6      Faure, Elie. *History of Art--The Development of Man as Revealed by Art: Renaissance Art*. Translated by Walter Pach. New York and London: Harper & Brothers Publishers, 1923
- Box 14, Folder 7      Masson, André. *Eulogy of Paul Klee*. Paris, 1946. Translated by Walter Pach. New York: Curt Valentin, 1950
- Box 14, Folder 8      *Twice a Year: A Book of Literature, the Arts, and Civil Liberties* (New York) 5-6, Winter 1940/Spring-Summer 1941  
Includes "Contemporary French Art," by Elie Faure, translated by Walter Pach, with a letter and note.

### 10.3: Selected Publications, 1880-1963

- Box 15, Folder 1      American Art Association, Inc. *The John Quinn Collection, Paintings and Sculptures of the Moderns*. New York, 1927
- Box 15, Folder 2      American Art Association, Anderson Galleries, Inc. *Fine Paintings from the Estates of the Late William D. N. Perine, Charles A. Schieren, Levi Z. Leiter, Dr. H.N. Fraser....* . Sale 4080. New York, 1934 January 18
- Box 15, Folder 3      *L'Amour de l'Art* (Paris) 13, no. 7, 1932 July-August
- Box 15, Folder 4      Anderson Galleries. *The Collection of Marius de Zayas of New York City: Paintings, Etchings, Drawings, Sculptures*. New York, 1923 March 23-24
- Box 15, Folder 5      Anderson Galleries. *Rare & Important Gobelin & Flemish Tapestries, Furniture, Rugs, Needlework, Arms & Barye Bronzes (Collections of Mr. J. J. Albright)*. New York . Annotated by Walter Pach: "Sale in which we bought Barye Jaguar No. 73 of Sale.", 1926 April 16-17
- Box 15, Folder 6      Angoulvent, P.-J. *La chalcographie du Louvre*. Paris: Musées Nationaux, Palais du Louvre, 1926



- Box 15, Folder 7      Arensberg, Walter Conrad. *Poems*. Boston and New York: Houghton Mifflin Company, 1914
- Box 15, Folder 8      *Art News: An International Pictorial Newspaper of Art* (New York). Record of the sale of the Quinn Collection, February 19, 1927
- Box 15, Folder 9      *Arts and Decoration* (New York) 3, no. 5 (Special Armory Show exhibition number), 1913 March
- Box 15, Folder 10     Barr, Alfred H., Jr. *The Museum of Modern Art First Loan Exhibition, Cézanne, Gauguin, Seurat, Van Gogh*. New York: Museum of Modern Art, 1929 November
- Box 15, Folder 11     Basler, Adolphe. *Le cafard après la fête: Ou l'esthétisme d'aujourd'hui*. Paris: Editions Jean Budry & Cie, 1929
- Box 15, Folder 12     Basler, Adolphe, and Charles Kunstler. *Le dessin et la gravure modernes en France*. Paris: Les Editions G. Crès & Cie, 1930
- Box 15, Folder 13     Baudelaire, Charles. *Variétés critiques. Vol. II, Modernité & surnaturalisme esthétique spiritualiste*. Paris: Bibliothèque Dionysienne, Les Editions G. Crès & Cie, 1924
- Box 15, Folder 14     Bell, Clive. *Art*. New York: Frederick A. Stokes Company, 1913
- Box 15, Folder 15     Berenson, Bernard. *Seeing and Knowing*. New York: MacMillan Company, 1953
- Box 15, Folder 16     Berenson, Bernard. *Sketch for a Self-Portrait*. New York: Pantheon Books, Inc., 1949
- Box 15, Folder 17     Bernard, Charles. *Esthétique et critique: Notes en marge*. Paris: Editions Formes, 1946
- Box 16, Folder 1      Brooklyn Museum. *One Hundred Artists and Walkowitz*. New York, 1944 February 9-March 12
- Box 16, Folder 2      Brooks, Van Wyck. *Days of the Phoenix: The Nineteen Twenties I Remember*. New York: E.P. Dutton & Co., Inc., 1957
- Box 16, Folder 3      Brooks, Van Wyck. *Makers and Finders*. New York: E.P. Dutton & Co., Inc., 1952
- Box 16, Folder 4      Brooks, Van Wyck. *New England: Indian Summer, 1865-1915*. New York: E.P. Dutton & Co., Inc., 1940

- Box 16, Folder 5      Brooks, Van Wyck. *Opinions of Oliver Allston*. New York: E.P. Dutton & Co., Inc., 1941
- Box 16, Folder 6      Brooks, Van Wyck. *From a Writer's Notebook*. New York: E.P. Dutton & Co., Inc., 1958
- Box 16, Folder 7      *Bulletin of the Metropolitan Museum of Art* (New York) 22, no. 8, 1927 August
- Box 16, Folder 8      *Bulletin of the Metropolitan Museum of Art* (New York) 33, no. 6, 1938 June
- Box 16, Folder 9      *Bulletin of the Smith College Museum of Art* (Northampton, Mass.), no. 13, 1932 May  
Two copies, including one that is annotated
- Box 16, Folder 10     *"Byblis": Miroir des arts du livre et de l'estampe* (Paris, Editions Albert Morancé), Summer 1928  
Includes "Walter Pach, graveur américain," by Léon Rosenthal, pp. 37-38, as well as an original etching by Walter Pach.
- Box 16, Folder 11     *Cahiers d'Art* 12, nos. 4-5, 1937
- Box 16, Folder 12     *Les Cahiers d'Aujourd'hui* (Paris), no. 4, 1913 April
- Box 16, Folder 13     Calder, Alexander, René Huyghe, Jacques Lassaingne, and François Tabard. *10 tapisseries Michel Cadoret*. Paris: Galerie Furstenberg; and New York, André Emmerich Works of Art, undated
- Box 16, Folder 14     *Camera Work* (New York, Alfred Stieglitz), no. 32, 1910 October
- Box 16, Folder 15     Cassou, Jean. *Jacques Villon*. Paris: Musée National d'Art Moderne, 1951 February 5-March 25
- Box 16, Folder 16     *Catalogue de photographies, d'art moderne, d'art ancien*. Druet Photograph Collection. Paris: Librairie de France, undated
- Box 16, Folder 17     *Chap-Book: Semi-Monthly* (Chicago), 1895 August 15  
Includes a portrait of Stéphane Mallarmé by F. Vallotton.
- Box 16, Folder 18     Chassé, Charles. *Gauguin et le groupe de Pont-Aven. Documents inédits*. Paris: H. Floury, 1921
- Box 16, Folder 19     *Les chefs-d'oeuvre des peintres florentins. Vol. 4, Paolo Uccello, Domenico Veneziano, Masaccio et A. Del Castagno*. Paris: A. Perche, Petite Collection d'Art, Gowans 41, 1910

- Box 16, Folder 20      *City College Alumnus* (Associate Alumni of the College of the City of New York, Inc.) 32, no. 2, 1936 February.  
Includes article on the Walter Pach mural given to CCNY.
- Box 16, Folder 21      Clark, Eliot. *History of the National Academy of Design, 1825-1953*. New York: Columbia University Press, 1954
- Box 16, Folder 22      Clarke, John Lee, Jr. *David and Ingres, Paintings and Drawings*. Springfield, Mass.: Springfield Museum of Fine Arts, 1939 November 20-December 17
- Box 16, Folder 23      Coffin, Robert P. Tristram. *Strange Holiness*. New York: MacMillan Company, 1935
- Box 17, Folder 1      Corrad, Pierre (? la mémoire de). *Poésies*. 16 original etchings by Jacques Villon. Paris: La Librairie J. Meynial, 1937
- Box 17, Folder 2      Courthion, Pierre. *Gino Severini*. *Arte Moderna Italiana* 17, Series A, Pittori 13. Milan: Si Vende Presso La Libreria Ulrico Hoepli, 1930
- Box 17, Folder 3      Cruikshank, George, illus. *The Loving Ballad of Lord Bateman*. Boston: Roberts Brothers, 1884
- Box 17, Folder 4      Delacroix, Eugène. *Études Esthétiques*. Les Editions, G. Cres & Co., 1923
- Box 17, Folder 5      Delacroix, Eugène. *Journal de Eugène Delacroix*. Vol. 2, 1853-1856. Edited by André Joubin. Paris: Librairie Plon, 1932
- Box 17, Folder 6      Delacroix, Eugène. *Journal de Eugène Delacroix*. Vol. 3, 1857-1863. Edited by André Joubin. Paris: Librairie Plon, 1932
- Box 17, Folder 7      Delacroix, Eugène. *Lettres de Eugène Delacroix, First Book (1804-1847)*. Edited by Philippe Burty. Paris: G. Charpentier, 1880
- Box 17, Folder 8      Delacroix, Eugène. *Lettres de Eugène Delacroix, Second Book (1848-1863)*. Edited by Philippe Burty. Paris: G. Charpentier, 1880  
*2 Copies*
- Box 17, Folder 9      Delacroix, Eugène. *Oeuvres littéraires* Vol. 1, *Etudes esthétiques*. Paris: Bibliothèque Dionysienne, Les Editions G. Crès & Cie, 1923
- Box 17, Folder 10      Detroit Institute of Arts. *Origins of Modern Sculpture*. Detroit, 1946 January 22-March 3
- Box 17, Folder 11      De Zayas, Marius, and Paul B. Haviland. *A Study of the Modern Evolution of Plastic Expression*. New York: "291," 1913

- Box 18, Folder 1 Diehl, Charles. *Manuel d'art byzantin*. Paris: Librairie Alphonse Picard et Fils, 1910
- Box 18, Folder 2 Dufy, Raoul. *Les Alliés, Petit panorama des uniformes* Vol. 1. [Paris], circa 1915  
Includes a woodcut enclosed with booklet
- Box 18, Folder 3 *L'Elan* (Paris), no. 1-no. 9, 1915-1916
- Box 18, Folder 4 Elia, Olga. *Pitture murali e mosaici nel Museo Nazionale di Napoli*. Rome: La Libreria Dello Stato, 1932
- Box 18, Folder 5 Escholier, Raymond. *Gros: Ses amis et ses Elèves*. Illustrated. Paris: Librairie Floury, 1936
- Box 18, Folder 6 Farwell, Beatrice. *The Metropolitan Museum of Art Miniatures, Eugène Delacroix, 1798-1863*. New York: Distributed by Book-of-the-Month Club, 1955
- Box 18, Folder 7 Faure, Elie. *Histoire de l'art: L'art antique*. Paris: H. Floury, 1909
- Box 18, Folder 8 Faure, Elie. *Histoire de l'art: L'art antique*. Paris: Les Editions G. Crès & Cie, 1924
- Box 18, Folder 9 Faure, Elie. *Histoire de l'art: L'art médiéval*. Paris: H. Floury, 1911
- Box 18, Folder 10 Faure, Elie. *Histoire de l'art: L'art médiéval* and *Histoire de l'art: L'art moderne*. Paris: Les Editions G. Crès & Cie, 1921
- Box 18, Folder 11 Faure, Elie. *Histoire de l'art: L'art renaissant*. Paris: H. Floury, 1914
- Box 18, Folder 12 Faure, Elie. *Histoire de l'art: L'esprit des formes*. Paris: Les Editions G. Crès & Cie, 1927
- Box 18, Folder 13 Faure, Elie. *Méditations catastrophiques*. Paris: Jean Flory, 1937
- Box 18, Folder 14 Faure, Elie. *Paul Gauguin*. New York: Association of American Painters and Sculptors, Inc., 1913.  
Faure's name is crossed out, and Walter Pach has changed it to Bela Lasar.
- Box 18, Folder 15 Faure, Elie. *Soutine*. Paris: Les Editions G. Crès et Cie, 1929
- Box 18, Folder 16 Faure, Jean-Pierre. *Alger capitale*. Paris: Bibliothèque du Hérisson, Société Française d'Editions Littéraires et Techniques, undated
- Box 19, Folder 1 Flaubert, Gustave. *Trois contes*. Paris: Bibliothèque-Charpentier, 1913

- Box 19, Folder 2 Flexner, James Thomas. *The Pocket History of American Painting*. New York: Pocket Books, Inc., by arrangement with Houghton Mifflin Company, 1950
- Box 19, Folder 3 Focillon, Henri. *The Life of Forms in Art*. New Haven, Conn.: Yale University Press, 1942
- Box 19, Folder 4 Frénaud, André. *Les mystères de Paris*. Preface by Paul Eluard and signed etching by Jacques Villon. Paris: Editions du Seuil, undated
- Box 19, Folder 5 Galerie Craven. *Octobre, Hommage à Picabia*. Paris, 1953 October 1-29
- Box 19, Folder 6 Galerie La Boétie. *Salon de "La Section d'Or"*. Preface by René Blum. Paris, 1912 October 10-30
- Box 19, Folder 7 Galeries Georges Petit. *Exposition Ingres* Paris, 1911 April 26-May 14
- Box 19, Folder 8 Galleries M. Knoedler and Company, Inc. *El Greco: Loan Exhibition for the Benefit of the Greek War Relief Association*. New York, 1941 January 17-February 15  
Pach was a lender to the exhibition.
- Box 19, Folder 9 Gallery Der Sturm. *Die Futuristen* Berlin, undated
- Box 19, Folder 10 Gauguin, Paul. *Noa-Noa*. Translated by Walt Kuhn. New York: Association of American Painters and Sculptors, Inc., 1913
- Box 19, Folder 11 Gertrude, Gertrude S. *Lemons and Poppies*. New York: Thomas Seltzer, 1923
- Box 19, Folder 12 Gleizes, Albert. *Du cubisme et des moyens de le comprendre*. Paris: Editions "La Cible," 1920
- Box 19, Folder 13 Gleizes, Albert. *Peinture et perspective descriptive*. Sablons, France: Editions Moly-Sabata, 1927
- Box 19, Folder 14 Gowans, Adam L., comp. *Lyric Masterpieces by Living Authors*. London and Glasgow: Gowans and Gray, Ltd., 1908
- Box 19, Folder 15 *La Grande Revue* (Paris) 12, no. 24, 1908 December 25  
Includes "Notes d'un peintre, by Henri Matisse.
- Box 19, Folder 16 Grappe, Georges. *Edgar Degas*. Berlin: Erschienen bei der Verlagsanstalt für Litteratur und Kunst, undated
- Box 19, Folder 17 Gsell, Paul. *Millet*. Paris: Les Editions Rieder, 1928

- Box 19, Folder 18 Henry, Daniel. *Der Weg zum Kubismus*. Munich: Delphin-Verlag, 1920
- Box 19, Folder 19 Hokusai, Manga, undated.  
Two books of studies, text in Japanese.
- Box 19, Folder 20 Hôtel Drouot. *Art océanien, Art africain, Art américain, Asie et Malaisie*. Paris, Sale 11, 1929 November 7-9
- Box 19, Folder 21 Hôtel Drouot. *Collection Maurice Gangnat*. Catalog of works by Renoir, Cézanne, and Vuillard. Paris, Sales 9, 10, and 11, 1925 June 24-25
- Box 19, Folder 22 Hôtel Drouot. *Estampes, dessins, aquarelles: Anciens et modernes*. Paris, Sale 9, 1931 April 22
- Box 19, Folder 23 Hôtel Drouot. *Estampes et dessins: Livres sur les arts*. Paris, Sale 12, 1929 November 23
- Box 19, Folder 24 Hôtel Drouot. *Tableaux, aquarelles, dessins*. Paris, Sale 1, 1921 May 30
- Box 19, Folder 25 Hôtel Drouot. *Tableaux et dessins par J.-A.-D. Ingres: Collection de Monsieur Henry Lapauze*. Paris, Sales 7 and 8, 1929 June 21
- Box 19, Folder 26 Hôtel Drouot. *Tableaux, pastels, aquarelles, dessins, eaux-fortes & lithographies*. Paris, Sale 8, 1929 December 21
- Box 19, Folder 27 Institute of Contemporary Art. *Jacques Villon, Lyonel Feininger*. Contributions by Jacques Villon, George Heard Hamilton, Thomas B. Hess, and Frederick S. Wight. Boston, undated
- Box 19, Folder 28 Jacques Seligmann & Co, Inc. *Twenty Years in the Evolution of Picasso, 1903-1923*. New York, 1937 November 1-20
- Box 19, Folder 29 Janis, Harriet, and Sidney Janis. *Picasso, The Recent Years, 1939-1946*. New York: Doubleday & Company, Inc., 1946
- Box 19, Folder 30 *John Quinn, 1870-1925: Collection of Paintings, Water Colors, Drawings & Sculpture*. Huntington, N.Y.: Pidgeon Hill Press, 1926
- Box 19, Folder 31 Joubin, André. *Journal de Eugène Delacroix*. Vol. 1, 1822-1852. Paris: Librairie Plon, 1932
- Box 19, Folder 32 Keller, Jean, and Raymond Duchamp-Villon. *Les sémaphores: Bouffonnerie sensorielle en un acte*. Châlons-sur-Marne, France: Imprimerie-Librairie de L'Union Républicaine, 1918

- Box 19, Folder 33 Klossowski, Erich. *Katalog einer Auswahl Französischer Meister*. Munich: Kunstsalon W. Zimmermann, undated
- Box 20, Folder 1 Kruse, Alexander, and Alfred Kreymborg. *Two New Yorkers*. Edited by Stanley Burnshaw. New York and Boston: Bruce Humphries, Inc., 1958
- Box 20, Folder 2 Lassaigue, Jacques, and Jacques Villon. *Jacques Villon: Peintres et sculpteurs d'aujourd'hui*. Paris: Collection "Signe," Editions de Beaune, 1950
- Box 20, Folder 3 Lebel, Robert. *Léonard de Vinci: Ou la fin de l'humilité*. Paris: Presses du Livre Français, 1952
- Box 20, Folder 4 Le Roy, Jean. *Le Cavalier de Frise: Poèmes inédits de Jean Le Roy*. Preface by Jean Cocteau. Paris: François Bernouard, 1928
- Box 20, Folder 5 Le Roy, Jean. *Le prisonnier des mondes: Poèmes*. Paris and Rome: Société d'Editions Mansi & Cie, dated by Pach as, 1913
- Box 20, Folder 6 Lichtenstein, Isaac, and Abraham Walkowitz. *Jewish Artists*. New York: Machmadim Art Editions, Inc., 1946
- Box 20, Folder 7 Low, Theodore L. *The Museum as a Social Instrument*. New York: Metropolitan Museum of Art, for the American Association of Museums, 1942
- Box 20, Folder 8 Marin, John. *Letters of John Marin*. Edited by Herbert J. Seligmann. New York: Privately Printed for An American Place, 1931
- Box 20, Folder 9 Maugard, Adolfo Best. *Manuales y tratados metodo de dibujo, Tradicion, resurgimiento y evolucion del arte mexicano*. Mexico City: Departamento Editorial de la Secretariad Educacion, 1923
- Box 20, Folder 10 Meier-Graefe, Julius. *Courbet*. Munich: R. Piper & Co. Verlag, 1921
- Box 20, Folder 11 Meier-Graefe, Julius. *Eugène Delacroix: Beiträge zu einer Analyse*. Munich: R. Piper & Co. Verlag, undated
- Box 20, Folder 12 Meier-Graefe, Julius. *Impressionisten: Guys, Manet, Van Gogh, Pissarro, Cézanne*. Munich and Leipzig: R. Piper & Co. Verlag, 1907
- Box 20, Folder 13 Meier-Graefe, Julius. *Pyramide und Tempel*. Berlin: Ernst Rowohlt Verlag, 1927
- Box 20, Folder 14 Meier-Graefe, Julius. *Renoir* Leipzig: Klinkhardt & Biermann Verlag, 1929
- Box 20, Folder 15 Meier-Graefe, Julius. *Der Vater*. Berlin: S. Fischer Verlag, 1932

- Box 20, Folder 16      *Mercure de France* (Paris) 18, vol. 69, no. 247, 1907 October 1  
2 Copies (Two copies, one partial)
- Box 20, Folder 17      *Mercure de France*(Paris) 18, vol. 70, no. 248, 1907 October 16
- Box 21, Folder 1      Montross Gallery. *Henri Matisse Exhibition*. New York, 1915 January 20-  
February 27
- Box 21, Folder 2      Mumford, Lewis. *Man as Interpreter*. New York: Harcourt, Brace and Company,  
1950
- Box 21, Folder 3      Mumford, Lewis. *Technics and Civilization*. New York: Harcourt, Brace and  
Company, 1934
- Box 21, Folder 4      Museum of Modern Art. *Art in Our Time*. Exhibition to celebrate the tenth  
anniversary of the Museum and the opening of its new building. New York .  
Pach lent a Duchamp painting., 1939
- Box 21, Folder 5      Palais des Beaux-Arts. *Collection de Monsieur L.L.: Tableaux modernes,  
Faïences de Delft et de Rhodes, Objets d'art*. Brussels, 1931 December 22-23
- Box 21, Folder 6      Parke-Bernet Galleries, Inc. *Auction/Sales Catalogue*. New York, October 17.  
Dates written in:, 1940-1941
- Box 21, Folder 7      Parke-Bernet Galleries, Inc. *Auction/Sales Catalogue*. New York:, 1942  
January 8
- Box 21, Folder 8      Parke-Bernet Galleries, Inc. *Classical and Medieval Stone Sculptures, Joseph  
Brummer Collection, Part III (Final)*. New York, 1949 June 8-9
- Box 21, Folder 9      Parke-Bernet Galleries, Inc. *Modern French and American Paintings from the  
Walter Pach, Mrs. Jacob H. Rand, and Other Collections*. New York, 1949  
January 6
- Box 21, Folder 10      Parke-Bernet Galleries, Inc. *Part Two of the Notable Art Collection... Joseph  
Brummer*. New York, 1949 May 11-14
- Box 21, Folder 11      Perkins, Christopher. *On Museums: An Essay*. Saint-Tropez, France: Au  
Paysage du Midi, 1925
- Box 21, Folder 12      *Popular Stories Collected by the Brothers Grimm*. London: Oxford University  
Press, 1915
- Box 21, Folder 13      *Portraits d'hier, Studies of the Life, Works, and Influence of the Late Great  
Figures (Grands Morts) of Our Time 2*, no. 28, 1910, May



- Includes "Paul Cézanne," by Elie Faure.
- Box 21, Folder 14 Raynal, Maurice. *Jacques Lipchitz*. Paris: Editions Jeanne Bucher, undated
- Box 21, Folder 15 *Reality: A Journal of Artists' Opinions* (New York) 1, no. 1, 1953 Spring
- Box 21, Folder 16 Rewald, John. *Georges Seurat*. New York: Wittenborn and Company, 1943
- Box 21, Folder 17 Rewald, John, Dore Ashton, Harold Joachim, and Odilon Redon. *Odilon Redon/Gustave Moreau/Rodolphe Bresdin*. New York: Museum of Modern Art in collaboration with the Art Institute of Chicago, distributed by Doubleday & Co., Inc., 1961
- Box 21, Folder 18 Rich, Daniel Catton. *The Challenge of Art in the Americas: An Address Given to the Graduating Classes School of the Art Institute*. Chicago, 1944 June 9
- Box 21, Folder 19 Richter, J.P. *Lectures on the National Gallery*. London, New York, and Bombay: Longmans, Green, and Co., 1898
- Box 21, Folder 20 Ritchie, Andrew Carnduff. *Abstract Painting and Sculpture in America*. New York: Museum of Modern Art, 1951.  
Walter Pach's painting was included in exhibition.
- Box 21, Folder 21 Ritchie, Andrew Carnduff. "The Evolution of Ingres' Portrait of the Comtesse d'Haussonville." *Art Bulletin* (College Art Association of America) 22, no. 3, Reprint, 1940 September
- Box 21, Folder 22 Robin, Maurice. "Eugène Delacroix," *Portraits d'Hier*, undated
- Box 21, Folder 23 Sérusier, Paul. *ABC de la peinture*, and *ABC de la peinture: Correspondance*. Paris: Henri Floury, La Douce France, 1921  
2 Copies
- Box 21, Folder 24 *Seven Famous Greek Plays*. Introduction by Whitney J. Oates and Eugene O'Neill, Jr. New York: Random House, Inc., Modern Library College Editions, 1950
- Box 22, Folder 1 Severini, Gino. *Ragionamenti sulle arti figurative*. Milan: Editore Ulrico Hoepli, 1936
- Box 22, Folder 2 S.F. Bay Exposition Co. *Art. Official Catalog, Golden Gate International Exposition, Palace of Fine Arts*. San Francisco, 1940.  
Pach was a lender to the exhibition.
- Box 22, Folder 3 Sloan, John, and Oliver LaFarge. *Introduction to American Indian Art*. New York: Exposition of Indian Tribal Arts, Inc., 1931

- Box 22, Folder 4      Smith College Museum of Art, Tryon Art Gallery. *Géricault*. Northampton, Mass., 1929 April 4-25
- Box 22, Folder 5      *Société des artistes indépendants*. Catalog of the 24th Exposition. Paris, 1908 March 20-May 2
- Box 22, Folder 6      Society of Independent Artists, Inc. *The Bylaws*
- Box 22, Folder 7      Society of Independent Artists, Inc. *The 20th Annual Anniversary Exhibition*. New York, 1936 April 24-May 17.  
Walter and Magda Pach were directors and lenders.
- Box 22, Folder 8      Stein, Leo. *The A-B-C of Aesthetics*. New York: Boni & Liveright, 1927
- Box 22, Folder 9      Stein, Leo. *Journey into the Self: Being the Letters, Papers & Journals of Leo Stein*. Edited by Edmund Fuller. Introduction by Van Wyck Brooks. New York: Crown Publishers, 1950
- Box 22, Folder 10     Taylor, Francis Henry. *Babel's Tower: The Dilemma of the Modern Museum*. New York: Columbia University Press, 1945
- Box 22, Folder 11     *Transition: A Quarterly Review* (New York), no. 26, 1937
- Box 22, Folder 12     Tzara, Tristan. *La Première aventure céleste de Mr. Antipyrine*. With color woodcuts by Marcel Janco. Zurich: Collection Dada, 1916
- Box 22, Folder 13     Universidad Nacional Autónoma de México. *Anales del Instituto de Investigaciones Estéticas*. Indices to Vol. 2, nos. 5,6,7, and 8. Mexico City, 1942.  
Lists Walter Pach's article "Arte mexicano en Nueva York," no. 6, p. 5.
- Box 22, Folder 14     *University Museum Bulletin* (University Museum, University of Pennsylvania, Philadelphia) 16, no. 3, 1952 February.  
Includes "Fourteen Eyes in a Museum Storeroom."
- Box 22, Folder 15     Valentiner, William R. "The Museum of Tomorrow." In *New Architecture and City Planning*, edited by Paul Zucker. New York: Philosophical Library, Reprint, undated
- Box 22, Folder 16     Van Loon, Hendrik Willem. *The Songs We Sing*. New York: Simon and Schuster, Inc., 1936
- Box 22, Folder 17     *Variétés critiques*. Paris: Les Editions G. Crès & Cie, undated
- Box 22, Folder 18     Venturi, Adolfo. *Luca Signorelli*. Firenze: Presso Giorgio & Piero Alinari, 1921-1922

- Box 22, Folder 19      *La Vie* (Paris) no. 41, 1912 November 30
- Box 22, Folder 20      *La Vie* (Paris) no. 42, 1912 December 7
- Box 22, Folder 21      *La Vie* (Paris) no. 43, 1912 December 14
- Box 22, Folder 22      *La Vie des Lettres et des Arts* (Paris), 1924  
Includes "La peinture et ses lois: Ce qui devait sortir du cubisme," by Albert Gleizes.
- Box 22, Folder 23      *View: Max Ernst Number* (New York), 1942
- Box 22, Folder 24      *View, The Modern Magazine: Marcel Duchamp Number* (New York) 5, no. 1, 1945
- Box 22, Folder 25      Vollard, Ambroise. *Le père Ubu à l'aviation*. Paris: Editions Georges Crès et Cie, 1918
- Box 22, Folder 26      Vollard, Ambroise. *Le père Ubu à l'hôpital*. Paris: Editions Georges Crès et Cie, 1918
- Box 22, Folder 27      Vollard, Ambroise. *Le père Ubu au pays des Soviets*. Paris: Librairie Stock, Delamain, Boutelleau et Cie, 1930
- Box 22, Folder 28      Vollard, Ambroise. *Les réincarnations du père Ubu*. Paris: Le Divan, 1925
- Box 22, Folder 29      Walkowitz, Abraham. *A Demonstration of Objective, Abstract, and Non-Objective Art*. Girard, Kans.: Haldeman-Julius Publications, 1945
- Box 22, Folder 30      Walkowitz, Abraham. *Isadora Duncan in Her Dances*. Girard, Kans.: Haldeman-Julius Publications, 1945
- Box 22, Folder 31      Wechsler, Herman J., ed. *The Pocket Book of Old Masters*. New York: Pocket Books, Inc., 1949
- Box 22, Folder 32      Wexley, John. *The Last Mile*. A play in three acts, with Preface by Lewis E. Lawes, Warden of Sing Sing Prison. New York and Los Angeles: Samuel French, 1930
- Box 22, Folder 33      Whitney Museum of American Art. *Abstract Painting in America*. Introduction by Stuart Davis. New York, 1935 February 12-March 22
- Box 22, Folder 34      Whitney Museum of American Art. *Between Two Wars: Prints by American Artists, 1914-1941*. New York, 1942 March 3-31.

Walter Pach's work was in the exhibition.

Box 22, Folder 35

Whitney Museum of American Art. *The Decade of the Armory Show, 1910-1920*. New York, 1963

[Return to Table of Contents](#)