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Hartigan

25 Essex St
July 11

Dear Alfred

I left Stockbridge yesterday - Dorothy Dudley was there and Jane Cahill was due to arrive for the funeral to-day so I felt I had done all I could. Dorothy is magnificent as you might know, but it will take time for her to believe that Eddie is really dead.

Your, and Margas flower contribution and mine went toward the only thing Dorothy wanted, a blanket of hemlock and

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flowers to cover the ugliness of the coffin. We chose white and tonalities of yellow into the brown.

Eddie did this in the most quick and truly gallant way after several wonderful days of talk and good cooking and good liquor and wine. And if it had to happen I'm very glad it was I who was there.

Fondest regards

Grace

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HOLGER CAHILL, 67, ART EXPERT, DIES

Head of W.P.A. Project Was Aide of Modern Museum —Had Written Novels

Holger Cahill, author and authority on American art, died of a cerebral hemorrhage yesterday morning at his summer home in Stockbridge, Mass. He was 67 years old. His New York residence was at 12 East eighth Street.

In 1935, Harry Hopkins, head of the Works Progress Administration, decided that a new national program to aid depression-struck artists was in order. To run the W. P. A.'s $27,000,000 Federal Art Project, he appointed Mr. Cahill, then associated with the Museum of Modern Art.

Under Mr. Cahill's direction, the Federal Government branched out into art as never before—or since.

By Feb. 1, 1936, Mr. Cahill reported, the Federal Art Project had put 4,300 artists, a majority of them formerly on relief rolls, to work on 327 projects in forty states. One hundred murals, he said, had been painted in public buildings from Buffalo to Monterey, Calif. In New York City alone, more than 50,000 children and adults were attending art classes at 300 settlement houses, schools, churches, and boy's clubs.

Set Up Art Galleries

Five months later, having produced 200,000 works of art, the Federal Art Project established nineteen art galleries in Southern cities with local sponsorship. Among the W. P. A.'s murals in New York was Edward Lanning's big "Story of the Recorded Word" in the third floor of the New York Public Library, Fifth Avenue and Forty-second Street.

Mr. Cahill declared on one occasion "the number of people vitally affected by the work of these [W.P.A.] artists must be reckoned in the hundreds of thousands."

In 1937, before the second American Artists Congress here, Mr. Cahill declared that without Federal aid, art in America "virtually has no place to go." Americans' "consuming passion for commercial success, he added, "has pushed art from its honorable place as a vital necessity of every day life."

The Federal Art Project died, with Mr. Cahill at the helm, in 1943 and was never revived.

It aroused great opposition from conservatives. The Baltimore Sun said the program "represents a great victory for the New Deal. To the taxpayer of course it seems more like a raw deal."

Born in St. Paul

Holger Cahill came naturally by his love of American life and its native art, especially in the South and Midwest. He was born in St. Paul, of Icelandic parentage. He was largely self-educated—through travel to the Far East, through work at a variety of menial jobs and through brief contacts with such American social critics as Thorstein Veblen and Horace Kallen.

He went to the Newark Museum in 1921 and stayed for ten years. He helped its director, John Cotton Dana, pioneer in exhibiting American, rather than European, paintings and in relating art to the interests of the average man. During this period he published his first novel, "Profane Earth" (1927), and edited Space, (1930) an art magazine.

In 1932, he began his association with the Museum of Modern Art. He directed many exhibits at the museum, and elsewhere in the city, and produced and edited catalogues and books for the museum. From 1938 to 1940 he assembled and directed the exhibition of American painting at the New York World's Fair.

After World War II, Mr. Cahill turned increasingly to writing fiction. His first postwar novel, "Look South to the Polar Star" (1947), dealing with the squalor, intrigue and ideological conflict in wartime Shanghai, won praise for "its substantial merits" from The New York Times critic.



Holger Cahill

Last Novel Praised

His next and last novel, "The Shadow of My Hand" (1956) got high marks as a "majestically sweeping novel of life and love and death on the Dakota prairie."

Mr. Cahill's "renderings of the American scene," wrote The Times' critic, "have a great deal more vitality in them than most of the regional painters he once helped to get ahead."

His other works included many articles on American art and life for The Nation, The New Republic and The American Mercury, as well as "A Yankee Adventurer" (1930), a much-praised biography of Frederick Townsend Ward, an American mercenary soldier in China's Taipeng Rebellion.

For the Museum of Modern Art, Mr. Cahill edited "American Painting and Sculpture" (1932), "American Sources of Modern Art" (1934), "Art in America in Modern Times" (1935), "New Horizons in American Art (1936) and "American Art Today" (1939). In 1950 he wrote the introduction to "The Index of American Design," a published collection of Americana gathered under the Federal Art Project.

Mr. Cahill leaves his wife, the former Dorothy Canning Miller; a daughter by a previous marriage, Mrs. Jane Ann Blumenfeld of Albuquerque, N. M., and two grandchildren.

PROF. HAL BEANS, 83, TAUGHT CHEMISTRY

Special to The New York Times.

PALISADE, N. J., July 8—Dr. Hal Trueman Beans of 1083 Cumbermede Road, Professor Emeritus of Chemistry at Columbia University, died today at the age of 83.

Professor Beans, who retired in 1946, graduated from the University of Nebraska, where he received a master's degree in 1900. After teaching for two years at the University of Idaho, he became tutor of analytic chemistry at Columbia in 1903, receiving a Doctor of Philosophy degree the next year.

In World War I, Dr. Beans served as a chemist with the Italian Government until 1947, and then as chemist in charge of the equipment-division laboratory of the United States War Department until 1919. He was named a professor at Columbia in 1921.

From 1941 to 1943, Dr. Beans served as research chemist on the Manhattan atomic project, andfrom1947to 1955 he was a consultant to the Best Foods Company.

He was a fellow of the American Association for the Advancement of Science. A member of the Association of Consulting Chemists and Chemical Engineers, he served as its president from 1927 to 1930.

Surviving are his widow, Elsie; a daughter, Mrs. G. T. Clark ;a son, Dr. Robert Blandin Beans, and five grandchildren.

Edward Hochhauser Dies at 73; Led Altro Rehabilitation Service

Special to The New York Times.

HARTSDALE, N. Y.,

JOSEPH O'CONNE FINANCIER, WA

Boston Stockbroker, a Catholic Layman, Owned Racing S

Special to The New York

BOSTON, July 8— O'Connell, a financier ing Roman Catholic died yesterday in St. Hospital. He was 68

Mr. O'Connell als owner of the Gr Stable. His horse, won the Belmont June 11. Mr. O'Con race on television fr pital bed.

Another of his ho was the Belmont St in 1958. He also h time interest in s and was the owner which won the Na formation champion

Mr. O'Connell, a the late William Car nell, devoted much to church work. He president and direc Pilot Publishing Com issues the official ar newspaper, The Pil was a trustee and the executive comm Elizabeth's Hospita urer of St. Vincent's

During his career and broker, Mr. O' vice president of t Shawmut Bank of president of the Sha ciation and of th Bank Investment 1935, he became a the firm of Soucy, & Co., and in 194 the stock broker O'Connell & Co. years, he had he the New York Sto

Mr. O'Connell w of the John Hanc surance Company, Edison Company a Savings Bank.

He attended Holy lege and entered business in 1910 w ginson & Co.

Surviving are his othy; two sons, Jo Los Angeles and M Boston, and three Mrs. Marie Keville Mrs. Catherine I Bronxville, N. Y., Eileen Cunningham port, Conn.

J. H. DOUGHERT A RETIRED L

J. Hampden Dou retired lawyer, died in his home at 993 Par after a long illness. Hi 74.

Mr. Dougherty was of the late Walter Ha actor, and the la Dougherty, the marin He graduated from Y and received his la from Harvard in 190

In 1916, Mr. Doug came a partner in Reed & Dougherty. It entered into partner John Z. Lowe, who die That firm added other and, at Mr. Dougherty' ment three years ago Lowe, Dougherty & Ha

Mr. Dougherty was ber of the Century As the University Club Downtown Associatio

Surviving are h Marie-Louise; three Mrs. Hugh Chaplin Mrs. Anne Dillman Barbara, Calif., and Claude Martin of brother, Malcolm; a Francois Trives of five grandchildren.

DR. SANFORD A ECONOMIST,

Special to The New Yo

SAN FRANCISC Dr. Sanford A. Mos of Economics at th of California and a on Latin-America affairs, died today hospital. He was

Dr. Mosk was several books, dustrial Revolut

He was gra university in the faculty ir

A membe board of th American E was also a of the E

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CHARGE TO MUSEUM OF MODERN ART

To JAMES THRALL SOBY
c/oCHAMANBANK
PARIS (FRANCE)

Via ~~WUCABLES~~

8 JULY 1960

EDDIE CAHILL DIED LAST NIGHT CEREBRAL HEMORRHAGE STOCKBRIDGE

MARIE

1272 1C (6-55)

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Herald Tribune—Rice
eph E. O'Connell

evolution
bolensky Wrangel

e in flames and minutes aw the body of his Princess Helena Con- na, known in the ourt as Helena, the , being carried from e.

rince, who fainted at was smuggled away ts of the district, isters and other rel- e house were killed. who had been head lity of that district, the Revolution. His had been governor

Wrangel's Army

later joined Gen. my and fought in aining campaigns of the Imperial . In his final ince's horse was d he was hit in e found another urned to fight in se.

war he lived in me to the United , where he lived He later helped ecessor organiza- in House Foun- rehabilitation her mental pa- 47th St.

his wife, Prin- y, nee Cathleen , Prince Alexis ; and two grand-

O. Bartlett, rchitect

he Herald Tribune

TOWN, N. J., July Orrin Bartlett, a architect for forty oda, in Morristown spital. He lived at n Road and main- ffice at 2 Broad St.,

tt specialized in ngs and institu- the buildings he he Town Hall and Bloomfield and Grove Municipal Youth House in ng World War I ian employee of

his wife, Mrs. artlett; a son, lett; and four

Rosch, Secretary

d Tribune

July

Holger Cahill, Authority on Folk Art, Dies

Headed W.P.A. Project, Wrote, Got Up Exhibits

Special to the Herald Tribune

STOCKBRIDGE, Mass., July 8.—Holger Cahill, sixty-seven, novelist, expert on American art, and once the national director of the W. P. A.'s Federal Art Project, died here today at his summer home. His New York City residence was at 12 E. 8th St.

Born in St. Paul, Minn., Mr. Cahill was largely self-educated, although he studied briefly with such teachers as Thorstein Veblen and Horace Kallen. He was a widely recognized authority on American folk art, a subject which he helped to promote both as an organizer of exhibits and as the author of books and articles.

He was associated with the Newark Museum during the 1920s as an adviser on its modern American art collection. In 1930 he served as editor of a new art magazine, known as "Space."

Produced Exhibits

He produced a number of exhibits for New York City's Museum of Modern Art during the early 1930s and in 1934 was director of an exhibit held at the RCA building in Rockefeller Center, entitled "Salons of America, Inc." This municipally-sponsored showing of American art contained more than 4,600 pictures and other works and was believed to be the largest exhibit ever held anywhere in the world.

Harry Hopkins picked him in 1935 to head the Federal Arts Project which helped sustain American artists during the bleak days of the depression. Nearly 5,200 men and women were aided by the program. Without it, said Mr. Cahill, art in America would have "virtually no place to go." He later noted that artists working under the Works Projects Administration had won for art the appreciation of the masses rather than the "anemic patronage of museums."

This task led to an assignment as director of a vast exhibit of contemporary American art at the 1939 World's Fair. Called "American Art Today," it became the largest display of indigenous art ever held in the United States.

Fiction, Non-Fiction

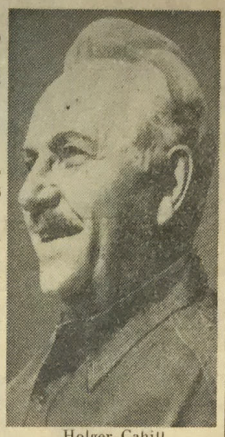
Mr. Cahill produced an early novel, "Profane Earth," and continued to write fiction during his active years as an art authority. About fifteen years ago he decided to devote his time entirely to fiction and wrote two novels, "Look South to the Polar Star," and "The Shadow of My Hand." He wrote the text for "American Folk Art . . . The Art of the Common Man in America," published in 1933, and collaborated with Alfred H. Baar jr., of the Museum of Modern Art, on "Art in America in Modern Times," published in 1934. He won a Guggenheim Fellowship for creative writing in 1957.

Surviving as his wife, Mrs. Dorothy Miller Cahill; a daughter by a previous marriage, Mrs. Jane Ann Blumenfeld, and a half-sister, Miss Anna Johnson.

Emmet A. Quarles, With Industrial Board

Special to the Herald Tribune

MATAWAN, N. J., July 7.—Emmet Augustus Quarles, eighty-four, for twenty-five ears regional director of the ional Industrial Conference 490 Park Ave., New in a hospital here d at 830 Carl-



Holger Cahill

Bevan Cremated, No Religious Service Held

TREDEGAR, Wales, July 8 (AP). — The body of Aneurin Bevan was cremated today.

There was no preacher, no sermon, no hymns—only the muted sound of the labor leader's favorite music, the Andante from Beethoven's symphony.

His coffin was brought into the Chapel of Rest, built of stone quarried near his home town of Tredegar, in the mining district he represented in parliament on behalf of the Labor Party for thirty-one years. On the coffin, fashioned from pale Welsh oak, was a silver plate with this legend:

"Aneurin Bevan, died 6th July 1960, aged sixty-two."

Only Mr. Bevan's widow, Jenny Lee, also a veteran labor legislator, his brothers and sisters and a few close friends, were in the chapel.

"He was not a religious man," a friend, John Buchan, said. "But he was not an agnostic. He was a humanitarian—he belonged to everybody."

Edward Founde

Edward Hochhau three, founder a rector of the and Rehabilitat Inc., died Thurs attack in Cha where he was va cording to inf ceived here yeste in Hartsdale, N.

Through its 1021 Jennings S Altro trained th ill for jobs in in ized in 1913 as tion agency f

Russell Ex-Husb Ethel Ba

PROVIDENCE (AP).—Russell seventy-eight, a who established acre Colt farm Bristol, died Brown Hospital. Linden Place, t sion in Bristol.

He was a sor Pomeroy Colt Bullock Colt, ar former United baron Colt. H band of Gwer was the forme late Ethel Barr

Miss Barrym were wed in 19 ous separation tions, they w 1923, but Mis mained friend family.

They had Ethel Barrym Pomeroy Colt Colt. All ha either the sta Colt remarrie

His father president of Co. and pre chairman o Trust Co.

Russel Co erage busin the munitio Lewis Arms in 1939.

Sunday's R

A.M.	WNBC 660k FM 97.1m	WOR 710k FM 98.7m	WABC 770k FM 95.5m
			MO
9:00	World News	News, D. Weist	Dr. Bob Pierce,
9:15	Art of Living	Kiplinger	religious talk
9:30	Voice of	Curtain Time	The World of
9:45	Prophecy		Tomorrow
10:00	News; National	News, Ted Malone	News; Message
10:15	Radio Pulpit	Kiplinger	Israel, sermon
10:30	Direct Line	Curtain Time,	Christian in
10:45	" "	continued	
11:00	News; Searchlight,	News, Phil T	
11:15	with Ben Grauer	Curtain Time	
11:30	Family	continued	
11:45	Living '60	" "	
Noon	News; Sound of 60's	News; Dialog	
12:15	Jackie Robinson	U. S. S. R. Cl	
12:30	Eternal light,	Studio X Ma	
12:45	religious drama	recorded pop	
1:00	News; Sound	music	
1:15	of the 60's	" "	
1:30	The Lutheran	" "	
1:45	Hour	" "	
2:00	News; Journey	News; Music	Oral
2:15	Into Nature	from a Chorus	ev
2:30	The Catholic	" "	Her
2:45	Hour	" "	Je
3:00	Monitor,	" "	
3:15	continued	" "	Dr.
3:30	" "	" "	re
3:45	" "	" "	Dr
4:00	" "	News; Radio	s
4:15	" "	New York	D
4:30	" "	" "	
4:45	" "	" "	
5:00	" "	" "	
5:15	" "	" "	
5:30	" "	" "	
5:45	" "	" "	
6:00	Monitor, Wilma Soss	News, Les	
6:15	News, Bob Considine	Nan Gar	
6:30	Monitor	News;	
6:45	" "	Ser	
7:00	Monitor, cont'd		
7:15	" "		
7:30	" "		
7:45	" "		

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tel: à Saché, le 14

Saché (Rec'd June 22) ~~MOORE~~ CALDER
Indre et Loire
actually till 1 July
Hotel Madison
143 Bd. St. Germain
Paris

18 June 65 —

Dear Alfred

It was only on 15 June that at lunch Klaus Perls related to me the part you had had in the "Guichet" fracas. Before that I had not realized that you were involved. And I thank you very much for your efforts.

Of course the "Art Commission" may again present an obstacle. But as you have guessed "Je m'en fous"! (But I still thank you for your work on it!)

As to Harvard & Princeton — I really think they could do themselves much honor in accepting me in absentia — but ever

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since Harvard + Yale made Disney a Dr. of Arts I have felt in different about those things.

I belonged to a "fraternity" at Stevens, + though I am still fond of my "brothers", individually, I am very indifferent towards any fraternity system

No! Yale did not come through.

You may have read in the papers recently that I had gone, or was to go, to the White House on June 14

This was a lie ~~fabricated~~ by some publicity agent

What actually happened was that an invitation to White House for me alone (not Louisa) for the

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3/

8 June was forwarded from Roxbury. This was the same evening Dr. Spock + friends were to meet at Madison Sq. Garden, to protest the war in Vietnam. (As a matter of fact it surely must have been intended to dilute the force of that meeting.)

I sent a telegram to Pres. Johnson on June 8 saying: "if I were in USA I would not come to you but would attend the meeting of Dr. Spock in Madison Square Garden."

It would be nice if you could see my show in Paris!

And also nice if you + Daisy would come down to Sache' 1. et L.

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4/ we are 20 km. south of Tours
275 km from Paris — 3½ hrs.
by car. — ~~but only~~ 2¼ hrs
by train to Tours.

Please come if you
possibly can
and many thanks,

Sandy

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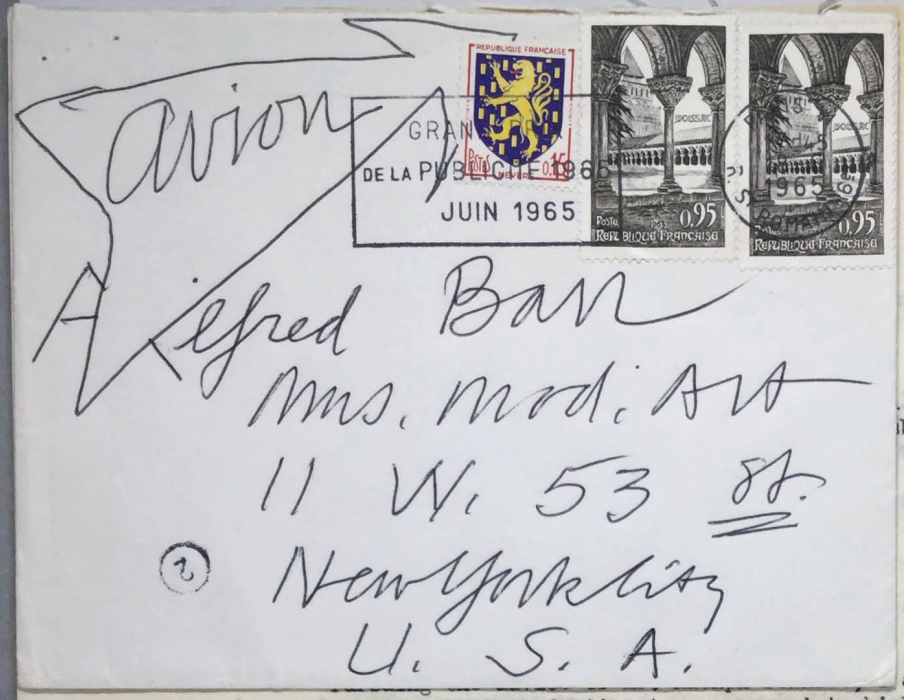
Caldwell



Avion

Alfred Barr
Mus. Mod. Art
11 W. 53 St.
New York City
U. S. A.

. 10, 1960
burgh 17, Pa.

am sending you herewith the introduction ta a manuscript which I have written. It is intended as a means of acquainting you with the matter prior to my trip to New York, a few weeks hence, when it is expected that I may personally discuss it with you. I shall bring the manuscript, together with some illustrative material.

Sincerely yours,

William V. Caldwell

6654 Kinsman Road

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Caldwell

April 10, 1960

Calder
Sache
I. et L.
France

6654 Kinsman Road

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Caldwell

April 10, 1960
Pittsburgh 17, Pa.

Mr. Alfred H. Barr Jr.
Museum of Modern Art
11 W.53d St.
New York 19, N.Y.

Dear Mr. Barr:

Pursuing the advice of Mr. Adolph Schmidt, I am sending you herewith the introduction ta a manuscript which I have written. It is intended as a means of acquainting you with the matter prior to my trip to New York, a few weeks hence, when it is expected that I may personally discuss it with you. I shall bring the manuscript, together with some illustrative material.

Sincerely yours,

Wm V. Caldwell

William V. Caldwell

6654 Kinsman Road

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VISUAL SEQUENCE ART

Introduction to The Manuscript, 1959, by William V. Caldwell

Visual sequence art, as its name implies, is a logically or artistically composed succession of static representations or designs in any medium, including sculpture. A single work therefore would consist of perhaps a dozen up to hundreds of units. Gallery settings are best: the book form and projections may be used. It is intended for public appreciation, such as the theatre, although its by-products can reach the home.

Sequence is the means by which we can go from one idea to another, and create larger concepts. The complexities of its composition appear when it is realized that each visual work is capable of presenting at a glance a quantity of factors. To organize all this in a sequence is both a challenge and an opportunity for a versatile means of communication, reflecting the many interrelated changing events in the modern world, where a sense of space-time is needed.

Visual sequence is being used in science, industry, training courses and journalism, but the fine arts, although less restricted, have mainly persisted in a traditional form of the single object in a fixed style. A good reason for seriously considering time in a visual art is that increasingly references touch on the subject, whereas, probing deeper, fascinating prospects are revealed. It

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seems to provide the means to solve many problems now entangling the arts. One such is a context or a transition by which strange images can be better understood by the uninitiated public.

Two different prototypes of major proportions have already appeared. Edward Steichen's "The Family of Man" exhibition was a widely acclaimed achievement of literal subject matter. Of extraordinary merit, though not fully recognized, was the Pittsburgh Bicentennial International Exhibition, composed, as it were, by Gordon Washburn: he worked instinctively with the most fundamental problems of interrelating color, dynamics and material substance in a continuous and interesting way, resembling music. Combinations of these two aspects, of realism and abstraction, are not only possible, but promising.

Visual sequence art can be skilfully guided into something of cultural significance, of instructional or entertaining merit, or it can be degraded and retarded. At best it may take decades to become established before masterpieces can be produced.

Creation of good visual sequence art will require composers with knowledge and ingenuity, and for large scale work, a number of special artists who will execute with the interpretive skill of musicians and dramatic players. This specialization, allowing for great and well constructed products, will require a system of training more comprehensive and disciplined than anything in present schools. With awareness of pertinent contemporary information and thought, the

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renewed understanding of the actual visual stimuli, of psychological effects and of attitudes will constitute a sound foundation upon which to build.

The present task is to make a comprehensive survey of this subject from many points of view: historically, philosophically, psychologically, structurally and educationally, to study its need and possibilities in various fields, and to explore the means of becoming self-sustaining. Areas of obstruction will be considered and solutions suggested. Competent individuals and sources will be consulted.

This is to be presented in a book, with the object to awaken professional interest and lead to the creation of a laboratory and a pilot plant for testing and developing visual sequence.

* * * * *

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VISUAL SEQUENCE ART by William V. Caldwell
1959, Pittsburgh, Pa.

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" C "

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cc: Barr (Greensboro) 8-12-66

Carlisle

Olga Carlisle
Washington
Conn
Tel 203 - UN8 2545

February 3rd, 1965

Dear Mr Barr,

I have just returned from Moscow, laden with materials and impressions, and thoughts... Many of these are rather grim; remembering that you were interested in hearing about Moscow, and perhaps willing to try and help some of the artists there, I feel it would be most important for me to tell you de "vive voix" about the whole situation, and I

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would drive down to NYC just anyday that might be convinient for you...
It seems to me (and to the Muscovites) that the time has come when public concern on the part of Western intellectuals is helpful - as in the Brodsky case, with which I am sure you are familiar.

And I find myself compelled to contemplate another book about the Russians - one alas, less optimistic than Voices in the Snow.

I am looking forward immensely to sharing with you my most recent "Russian experience"

Avec mon admirative amitié,

Olga Carlisle

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(MUS. of ART) - CARNEGIE INST.

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

CARLISLE

Olga Carlisle Washington Conn
UN 82545

October 17th, 64

Dear Mr Barr,

I am so sorry to be late in returning this copy of Art News to you.

I am going to the USSR again on november 1st (an interesting time to go - politically if not artistically!). I would very much like to see you and Mrs Barr, and my friends, Fay and Kermit Lansner are getting in touch

Gustave von Groschwitz director Leon Anthony Arkus associate director

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(MUS. of ART) CARNEGIE INST.

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

with you: I'll be staying at their house on Wenesday and Thursday next. If you were unable to come to their house perhaps I could stop by the Museum? Otherwise, I'll be back in New York next January and will no doubt be full of interesting tales... The Lansners' number is TR3-5617 and I'll be there a good part of the time) and certainly on Thurs. morning the 22d.

My parents are now in Moscow: (on a 3 week visit) the last time they visited the Manege crisis developped... they have a way of unleashing Russian crisises!

With good regards Olga Carlisle

Gustave von Groschwitz director Lois Anthony Aiken associate director

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(MUS. of ART) CARNEGIE INST.

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

September 20, 1965

Dear Mr. von Groschwitz:

Thank you so much for your invitation to the opening on October 21. I am sorry to say we shall not be able to come.

I hope the show is a grand success.

Sincerely,

Alfred H. Barr, Jr.

Mr. Gustave von Groschwitz
Director
Museum of Art
Carnegie Institute
4400 Forbes Avenue
Pittsburgh, Pennsylvania

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Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

(Rec'd Sept 20)

September 17, 1965

Mr. and Mrs. Alfred Barr
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. and Mrs. Barr:

We cordially invite you to attend a dinner in honor of the lenders to the exhibition, "The Seashore in Paintings of the 19th and 20th Centuries," to be held Thursday evening, October 21, 1965, at six-thirty, in the Pittsburgh Golf Club, 5280 Northumberland Street, prior to the opening of the exhibition.

We hope very much to have the pleasure of your company. Please let us know whether we may expect you.

Sincerely yours,

G. von Groschwitz

Director

(black tie)

Gustave von Groschwitz *director* Leon Anthony Arkus *associate director*

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CARNEGIE TRIP '61

VACATIONLAND TRAVEL SERVICE INC.

1475 BROADWAY
NEW YORK 36, N. Y.

Telephones: LOngacre 4-5555-6-7
Cable Address: VACANLAND, N.Y.

DATE: October 5, 1961

TO: Museum of Modern Art
11 West 53rd Street
New York City

PURCHASE ORDER # 29535

(For: Mr. A.H. Barr)

TERMS: NET

To cover items as outlined below:

October 16th			
1	Round trip air transportation New York to Detroit	61.40	
	TAX	6.14	67.14
October 26th			
1	Round trip air transportation New York to Pittsburgh	42.75	
	TAX	4.28	47.03
	Amount Due		$114.57

Pd - 10/13/61
Ck# 19929 - $114.57 Charged to #355

MEMBER AMERICAN SOCIETY OF TRAVEL AGENTS ASTA

ALL BILLS ARE PAYABLE IMMEDIATELY ON PRESENTATION

Why not ask Dave whether he wouldn't put you up at his house? [illegible] has no guests as yet for the occasion. Certainly there is no one whom he would rather have than yourselves.

With warmest regards,

Sincerely yours,

Gordon

Director

GBW/mmu

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Carnegie

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 13, PENNSYLVANIA
MAyflower 1-7300

GORDON BAILEY W
DIRECTOR

LEON ANTHONY
ASSISTANT DIRE

ember 20, 1961

The President and Trustees
of
Carnegie Institute
cordially invite you to attend the celebration
of
Founder-Patrons Day
Thursday evening, October twenty-sixth
eight-thirty until eleven o'clock
featuring
the preview of
The 1961 Pittsburgh
International Exhibition
of
Contemporary Painting and Sculpture

Music and refreshments
in the Sculpture Court

Dress optional

Mr. Alf
The Mu
11 West
New Yo

Dear Al

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With warmest regards,

Sincerely yours,

Gordon

Director

GBW/mmu

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Carnegie

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 13, PENNSYLVANIA
MAyflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

September 20, 1961

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Alfred:

I hate to tell you that you can't see the International before it opens, but the fact of the matter is no one will be allowed to in order to give everyone an equal chance.

This means that we would love to have you for the opening, the night of Thursday, October 26, so that you could go straight from the table to the show, and also stay over the next morning in order to see it more adequately after the crowds have departed. Ruth and I would love it, of course, if you and Margaret could both come, but we will be happy to see you alone if this is all that is possible. We would love also to put you up at the house but it seems unlikely that this is going to be possible that particular night. Would you like us to arrange reservations at a hotel?

I am very excited about the show, and I am particularly interested in the younger talents in it. Almost 50% of the show is new talent.

Why not ask Dave whether he wouldn't put you up at his house. So far as I know he has no guests as yet for the occasion. Certainly there is no one whom he would rather have than yourselves.

With warmest regards,

Sincerely yours,

Gordon

Director

GBW/mmu

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Carnegie Internat'l

Mr. Alfred H. Barr, Jr. accepts with pleasure your kind invitation for dinner preceding the preview of the 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture on October 26, at six o'clock, at the Carnegie Institute, Pittsburgh, Pennsylvania.

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Carnegie Internat'l

September 15, 1961

Dear Gordon:

Would you or your secretary let me know the earliest day on which I could see the International.

Last time I arrived several weeks late, and of course missed some of the pictures I might otherwise have bought.

I will await your reply before answering the invitation to the preview dinner on the 26th of October.

Sincerely,

Alfred H. Barr, Jr.

Mr. Gordon Washburn, Director
Carnegie Institute
Department of Fine Arts
4400 Forbes Street
Pittsburgh 13, Pennsylvania

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CARTER

Carré file

may need this

10 Avenue de Messine. Paris VIIIe. Europe 50-50

RAYMOND SMITH, Club Owner, Reno, Nev. owned racing cars a... really test cars—I... ished at it...

F. P. CAMPBELL, Sales Manager, Moline, Ill. "It's the first distinctively new model, both for engineering and styling."

RT, Busi-... bury, ... ideas ... ng,

Miss Betty Carp
American Consulate General
A.P.O. 380, New York, N.Y.

US AIR MAIL

Air - Mail

Mr. A. H. Barr Jr.
The Museum of Modern Art
U.S.A 11 West 53rd St. NY 19 NY

CARP

(SEINE-&-OISE)
TÉL. : 52

Les Houveaux

Associated Press Wirephoto

Mrs. Eisenhower smooths her granddaughter Susan's hair in car before leaving National Airport for the White House

WASHINGTON, March 11 (AP) — President Eisenhower welcomed his wife back from a two-week Arizona vacation today with a kiss.

The President stood smiling

III after a five-hour flight from Denver.

"What a nice surprise," she said to the President as they walked from the plane arm in arm.

sojourn in sunny Arizona. She spent two weeks at the Maine Chance health and beauty resort operated by Elizabeth Arden, the cosmetics manufacturer.

Eisenhower had lost about five pounds during their vacation.

After leaving the Arizona resort, Mrs. Eisenhower and

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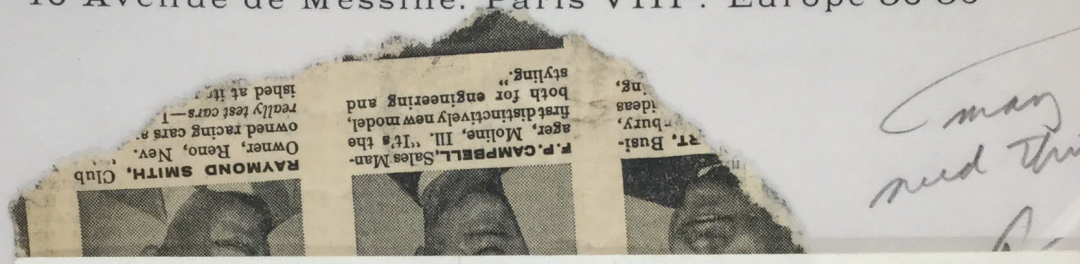
CARTER

Carré file

may need this

10 Avenue de Messine. Paris VIIIe. Europe 50-50



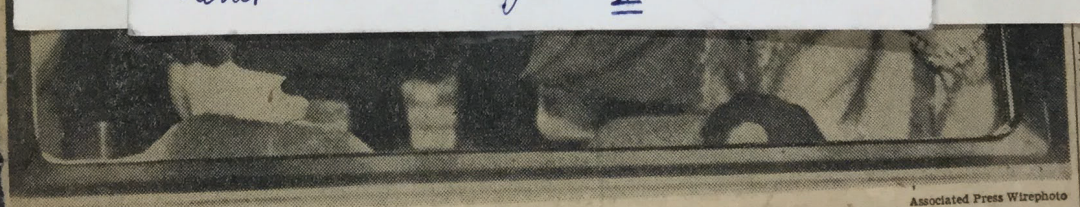
EMBASSY OF THE
UNITED STATES OF AMERICA

June 24th

Dear Mr. Barr.

I am very sorry I missed you. I was out when you called the first time, but was told later that the appointment with His Holiness had been arranged. Was it satisfactory? Your letter arrived on June 22nd only.

Highly recommended by Cardinal Spellman



Associated Press Wirephoto

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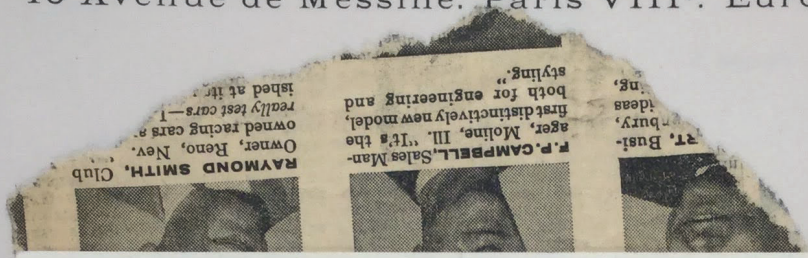
CARTER

Carrie file

10 Avenue de Messine. Paris VIIIe. Europe 50-50

may need this



RAYMOND SMITH, Club Owner, Reno, Nev. owned racing cars a... really test cars—t... ished at the...

F. P. CAMPBELL, Sales Manager, Moline, Ill. "It's the first distinctively new model, both for engineering and styling."

...Busi... ...bury, ...ideas ...ng,

Highly recommended by Carol Lumpkin

No, I am not the Cultural Attache' just "Research" Attache. I am really dreadfully sorry I missed you. When I next see Deacon Gabriel I shall ask him if all went well. I do hope you had a nice trip & here's hoping we meet on your next trip.

Yours sincerely Betty Carp



Associated Press Wirephoto

Mrs. Eisenhower smooths her granddaughter Susan's hair in car before leaving National Airport for the White House

WASHINGTON, March 11 (AP) — President Eisenhower welcomed his wife back from a two-week Arizona vacation today with a kiss.

The President stood smiling as Mrs. Eisenhower stepped from a plane at National Airport here at 3:30 p.m. (EST) and walked down the ramp to the ground. Then he gave her a hug and a kiss.

Mrs. Eisenhower, who was accompanied by her granddaughter Susan, 13, and Susan's friend Barbara Allen, 14, of Gettysburg, Pa., also kissed Vice President Nixon and Mrs. Nixon, who were among the welcoming party.

Mrs. Eisenhower and the girls flew here from Phoenix, Ariz., in a Navy plane. The President arrived in a helicopter from Walter Reed Army Medical Center, where he had been a patient since Feb. 22.

He had gone there for a checkup after suffering a mild heart attack Sept. 24. He left Walter Reed for the White House on Feb. 28.

Mrs. Eisenhower had been in Arizona since Feb. 25. She had gone there to join the President, who was recuperating at the home of Mrs. Eisenhower's mother, Mrs. John S. Doud.

Mrs. Eisenhower left Washington for Arizona on Feb. 18 and stopped en route at Fort Worth, Texas, to visit her brother, Milton Eisenhower, president of Johns Hopkins University, Baltimore, Md.

Mrs. Eisenhower and the President left Arizona for Washington at 1:30 p.m. (MST) today. They stopped at Albuquerque, N. M., for refueling and arrived at Andrews Air Force Base, Md., at 6:30 p.m. (EST). They then flew to National Airport in a helicopter.

Mrs. Eisenhower had lost about five pounds during their vacation.

After leaving the Arizona resort, Mrs. Eisenhower and Susan went to Albuquerque, where they visited Mrs. Eisenhower's sister, Mrs. Edgar Newton, and her husband.

Mrs. Eisenhower and Susan then flew to Fort Worth, where they visited Milton Eisenhower and his family.

Mrs. Eisenhower and Susan arrived at Andrews Air Force Base at 5:30 p.m. (EST) and flew to National Airport in a helicopter.

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Carrie file

10 Avenue de Messine. Paris VIIIe. Europe 50-50

Highly recommended by Craig Smyth candidates

Dan Robins
has taken Institute Museum Courses
, studied under H. Mayor -
Thesis Lautrec.
Very charming. nice manners
gets along with people

Highly recommended by Schapiro

Bertrand Davezac
age 27 wanted by Brooklyn Mus
would go to Moma as volunteer
or for small salary
friend Boissonas
Very superior, slight accent

Capitol

NEW YORK TIM

Mrs. Eisenho

Airport

CITY HOU
BACKE
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Author
of S

(SEINE-&-OISE)
TÉL. : 52

Les Houveaux

Associated Press Wirephoto

Mrs. Eisenhower smooths her granddaughter Susan's hair in car before leaving National Airport for the White House

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Carrie file

1o Avenue de Messine. Paris VIII[e]. Europe 5o-5o

may need this

R-



RAYMOND SMITH, Club Owner, Reno, Nev. ... owned racing cars a... really test cars—t... ished at Ir...

F.P. CAMPBELL, Sales Manager, Moline, Ill. "It's the first distinctively new model, both for engineering and styling."

...RT, Busi... ...bury, ...ideas ...ng,

Capitol

NEW YORK TIMES, WEDNESDAY, MARCH 12, 1958.

Mrs. Eisenhower Returns to Capital; President Greets Her at the Airport



Associated Press Wirephoto

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WASHINGTON, March 11 (AP) — President Eisenhower welcomed his wife back from a two-week Arizona vacation today with a kiss.

The President stood smiling in arm.

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(SEINE-&-OISE) TEL. : 92

Les Houveaux

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Capitol

Mrs. Eisenhower Returns to Capital; President Greets Her at the Airport



Associated Press Wirephoto

Mrs. Eisenhower smooths her granddaughter Susan's hair in car before leaving National Airport for the White House

WASHINGTON, March 11 (AP) — President Eisenhower welcomed his wife back from a two-week Arizona vacation today with a kiss.

The President stood smiling at the bottom of the ramp as Mrs. Eisenhower, looking thinner and a bit tanned, stepped from the Columbine III after a five-hour flight from Denver.

"What a nice surprise," she said to the President as they walked from the plane arm in arm.

Mrs. Eisenhower, wearing an accordion-pleated gray suit and mink stole, came home to raw, chilly weather after her sojourn in sunny Arizona. She spent two weeks at the Maine Chance health and beauty resort operated by Elizabeth Arden, the cosmetics manufacturer.

Returning with Mrs. Eisenhower was her sister, Mrs. George Gordon Moore. Mrs. Moore said both she and Mrs. Eisenhower had lost about five pounds during their vacation.

After leaving the Arizona resort, Mrs. Eisenhower and Mrs. Moore stopped for two days at Denver, where they visited with their mother, Mrs. John S. Doud. Mrs. Doud has been ill.

CITY HOU... BACKE...

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...O.P. WILL REVISE ...TY CHARTER BILL

...ublican Leaders Plan to ...event Conflict Between ...ocal and State Laws

Special to The New York Times.

...BANY, March 11—Republ... legislative leaders agreed ... to pass their own version ... bill to authorize a char... revision commission for ... York City.

...y decided to take one of ...al Republican bills, modify ...conform in large part with ...Democratic measure en... by Mayor Wagner, but ...e a key provision for their ...protection.

... only major difference ...en the official Republican ...nd that sponsored by the ...ratic legislative leaders ...e a requirement that no ... commission could enact ...l law in conflict with ...aw.

...arter revision during the ...stration of former Mayor ... H. La Guardia resulted ... such a situation. The ...lican-controlled Legisla... does not intend to give ...power to a Democratic ...sion again.

...tor Walter J. Mahoney ...eaker Oswald D. Heck of ...sembly, the Republican ... sent a telegram to ...Wagner informing him ... decision and the fact ...me-rule message from ...Council endorsing the ...be necessary to pass ...

...he major items that ...of the Republican bill ...e amending was the ... that not more than ...the nine commission ... could come from one ...or five of the nine from ...cal party.

...iction of the Republi... exempt $500,000,000 ... York City debt ...struction ...g dis... ...tric...

Senators Reject Proposal for a Delay In Extending Capitol Building's Facade

Special to The New York Times.

WASHINGTON, March 11—The Senate rejected today proposals to delay indefinitely an extension of the east front of the Capitol Building by thirty-two feet and six inches.

This plan has built up a major controversy in Congress. The plan would call for expenditures estimated at $10,100,000. It would supply new offices and a restaurant or two, and a private corridor through which legislators could move without being bothered.

However, opponents of the plan contend that it would change shockingly the view of the nation's Capitol now imprinted in the eyes of all of the citizens, and where Presidents take their oath of office.

Further, opponents contend, other plans for changes in the Capitol Plaza area would mount to at least $110,000,000.

The plan for projecting the east front, or the central part of the Capitol, has been under controversy, though mildly, for more than a half-century.

Opponents hold that the spread-out center wing would foreshorten the view of the Capitol dome and, as many put it, "make a mess" of the whole historic shrine.

The fight to force reconsideration of the building project was led by Senator A. Willis Robertson, Democrat of Virginia, who was joined by his colleague, Senator Harry F. Byrd. They tried unsuccessfully to get into a $2,000,000,000 supplementary appropriation bill a clause that would force reconsideration of current plans, which have been approved by a building commission.

But more fighting appeared to lie ahead.

U. N. MEETINGS DELAYED

Request for Talks Put Off Pending Soviet Reply

Special to The New York Times.

UNITED NATIONS, March 11—United States sources said today that a projected request for a meeting of the United Nations Disarmament Commissio... had not been filed. The reques... is being held up pending a S... viet reply to a United Stat... suggestion for a compani... meeting of the Security Coun...

No information was availa... on when the Soviet reply c... be expected, but some deleg... had the impression that ... meetings would not be hel... fore April.

The Soviet Union ha... formed other delegation... it will not attend a mee... the Security Council i... held at the foreign mi... level or if it is to take ... substance of the disa... problem.

However, a Unit... spokesman denied t... the Soviet delegate, ... Sobolev, had told U... representatives tha... Union would stay ... the meeting if it ... thing besides a ... olution or if it ... foreign ministe...

STATE PLAN SEEKS UNION RACKET BAN

Continued From Page 1

mer counsel to the state Labor Relations Board.

Its appointment last September created some tension between Mr. Harriman and some labor union officials. These official swere irked because neither the state Federation of Labor nor the state Congress of Industrial Unions was consulted in advance by Mr. Harriman.

In its report, dated Feb. 11, the committee took notice of the argument that state legislation in this field should await action by the Federal Government. The disclosures that prompted the appointment of the group were made by the United States Senate committee headed by John L. McClellan, Democrat of Arkansas.

"The state can and should legislate to protect the rights of its citizens who are union ... report declared. ... Non ...

that the legislation would have a limited application until more experience was gained about its effectiveness.

Besides requiring unions to furnish financial data to their members, the committee recommended that a similar obligation be imposed on employer associations that engage in collective bargaining. It suggested, further, that bar associations inquire into the activities of those serving as "labor consultants."

Kennedy Offers Bill

WASHINGTON, March 11 (UP)—Senator John F. Kennedy, Democrat of Massachusetts, called today for a new labor law to protect union treasuries from looting and to "curb certain racketeering and undemocratic practices."

He proposed legislation to make unions open up their financial records and to prohibit them from lending more than $2,500 to anyone. His bill al... would strictly limit the ... agement of union locals ... trusteeships.

Soviets Get Deep-S...

LONDON, Ma... Moscow radio ... Soviet s... ...ake...

...ANSA

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Carré file

may need this

R-

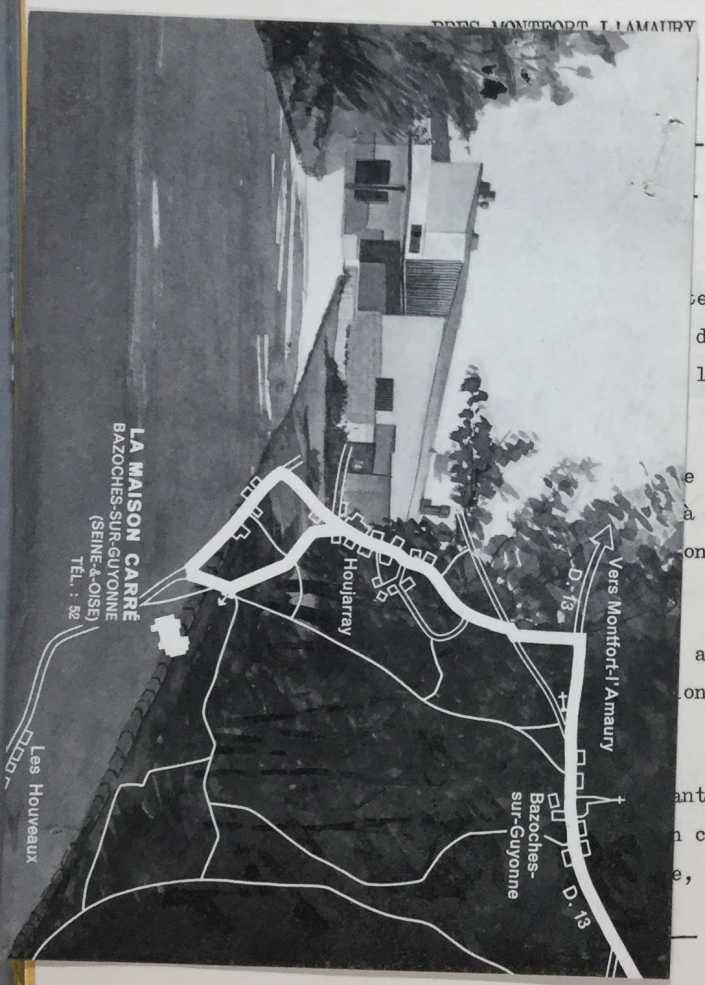
10 Avenue de Messine. Paris VIIIe. Europe 50-50

ITINERAIRE

POUR SE RENDRE DE PARIS A LA MAISON CARRÉ

BAZOCHES-SUR-GUYONNE

PRES MONTFORT L'AMAURY (Seine-et-Oise)



- Folios 14 et 24

e de l'Ouest.

de Dreux, suivre la R.N. 12

la descente, à l'entrée de

e château, tourner à gauche,

à droite la route départemen-

ontfort-l'Amaury et

au premier carrefour signalé,

on d'Houjarray et de l'hostel-

ant, prendre le chemin vicinal

n carrefour (à 300 m environ),

e, l'entrée de la propriété.

Téléphone : 52 à Bazoches-sur-Guyonne.

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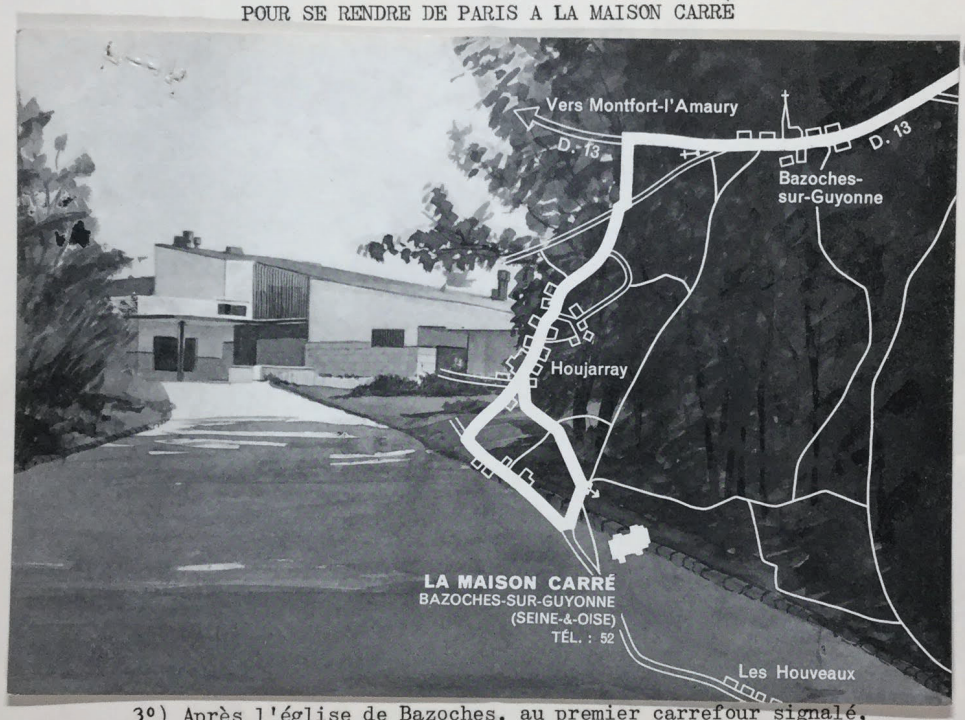
Carré file

1o Avenue de Messine. Paris VIIIe. Europe 5o-5o

may need this

I T I N E R A I R E

POUR SE RENDRE DE PARIS A LA MAISON CARRÉ



3°) Après l'église de Bazoches, au premier carrefour signalé, tourner à gauche en direction d'Houjarray et de l'hostellerie "La Campagne".

4°) A la hauteur de ce restaurant, prendre le chemin vicinal de gauche jusqu'au prochain carrefour (à 300 m environ), où se trouve, sur la gauche, l'entrée de la propriété.

Téléphone : 52 à Bazoches-sur-Guyonne.

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R-

10 Avenue de Messine. Paris VIIIe. Europe 50-50

ITINERAIRE

POUR SE RENDRE DE PARIS A LA MAISON CARRÉ
BAZOCHES-SUR-GUYONNE
PRES MONTFORT-L'AMAURY (Seine-et-Oise)

Carte Michelin N° 96 - Folios 14 et 24

1°) Quitter Paris par l'autoroute de l'Ouest.
Bifurquer dans la direction de Dreux, suivre la R.N. 12 sur 14 km et s'engager dans la descente, à l'entrée de Pontchartrain.

2°) En bas de la côte, devant le château, tourner à gauche, puis prendre immédiatement à droite la route départementale D.23 en direction de Montfort-l'Amaury et Bazoches-sur-Guyonne.

3°) Après l'église de Bazoches, au premier carrefour signalé, tourner à gauche en direction d'Houjarray et de l'hostellerie "La Campagne".

4°) A la hauteur de ce restaurant, prendre le chemin vicinal de gauche jusqu'au prochain carrefour (à 300 m environ), où se trouve, sur la gauche, l'entrée de la propriété.

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CARTER

cc: Mr. Barr (Greensboro)

to Mrs. Holter to reply

2 August 1965

Alfred Barr, Director
MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, New York

November 29, 1965

Dear Mr. Barr:

I understand that you have a position available on your Museum Staff which may coincide with my qualifications.

I am 35 years of age and an Associate Professor in the Department of Art, and Design Director for the Art Galleries at UCLA. I have designed and installed all of the Art Gallery Exhibitions for the past nine years, as well as some catalogs, posters, and announcements.

I have been instrumental in programming a Museology Course and demonstrated the students' capabilities by producing several exhibitions from these seminar classes. I have organized a number of design shows for the UCLA Design Department and presented them in the Art Gallery.

I have worked with industry, lectured in the community and have a small design office concentrating on problems related to exhibitions.

I would be happy to send you any additional information and visual records of my work.

Thanking you for your courtesy, I am

Sincerely yours,

Jack B. Carter

Jack B. Carter
260 Entrada Drive
Santa Monica, California

Dear Mrs. Carter:

Before leaving town, Mr. Barr asked that I send you the enclosed copy of the letter he wrote to Mr. Hitchcock.

Mr. Barr sends you his best.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mrs. John Carter
26 Carlyle Square
London S.W.3
England

mf

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159 Gipps St

Casey

CARYBÉ

Carybé -São Luiz 3 ap.302-Jardim Brasil-Bahia- Brasil

Dea

I do very ... harming New Year's card. Forgive me ... thanked you before this. I have been overwhelmed with work here at the Museum.

I had the pleasure of seeing your murals at Idlewild Airport. They gave me pleasure.



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CARYBE

April 12, 1961

Dear Señor Carybé:

I do very much appreciate your charming New Year's card. Forgive me for not having thanked you before this. I have been overwhelmed with work here at the Museum.

I had the pleasure of seeing your murals at Idlewild Airport. They gave me pleasure.

My very best wishes to you.

Sincerely,

Alfred H. Barr, Jr.

Señor Carybé
Sao Luiz 3 ap. 302
Jardim Brasil
Bahia, Brasil

AHB:ob

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159 Gipps St
East Melbourne
c.2
2.8.64

Dear Alfred

I was so sorry to miss you in London & New York. but was glad to get your letter about the Australian Exhibition of paintings in 1941. You will be glad to hear that I have ammended my moody remarks about the Purves Smith & Drysdale paintings that we relinquished to New York! I merely added that we missed them personally.
I saw Monroe Wheeler & he was most helpful. I also have added my draft that the really beautifully published catalogue & the Exhibition was done by the Museum.
We hope next year to go to London via New York - which should be in April - Coming back from London by New York brings us into a hot & slightly empty city.
By the way our address in London - if we are there - is

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Casey

Marie Casey

Casey

73 St James' St. (over Pruniers) & the telephone number is Hyde Park 3414-.

Best love, dear
affred to you both

Marie

I thought the museum looked really lovely with its new wing.

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AEROGRAMME
By Air Mail · Par Avion

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New York

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copy of the catalogue which we
published for the show. I have did
not present the show ourselves

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Overseas Service
AEROGRAMME
By Air Mail / Par Avion

Personal

10 AUSTRALIA

Mr. Alfred Barr
c/o Museum of Modern Art
11 West 53rd Street
New York City
N.Y.
United States of America

SECOND FOLD HERE

SENDER'S NAME AND ADDRESS.

J. Casey
159 Gipps St
East Melbourne C-2
Victoria
Australia

IF ANYTHING IS ENCLOSED OR ANY TAPE OR STICKER ATTACHED, THIS FORM MUST BEAR POSTAGE AT THE RATE FOR AIR MAIL LETTERS.

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Casey

3 July 1964

Dear Maie:

We were in London but did not know you were there. Your letter reached us in Paris. To save your eyesight I am asking my secretary, Mrs. Roob, to type this scribble and mail it to you care of Ambassador David Hay, One Beekman Place, New York.

I am delighted to hear you are writing another volume of memoirs.

If you need further details about the Australian show we can lend you a library copy of the catalogue which we published for the show. (We did not present the show ourselves because it did not seem quite representative enough especially of the younger artists - I think you agreed.)

Notes: wasn't the superb Roberts painted in the 1880s; and it had a special Australian title, not Hold Up as I recall. Perhaps in the paragraph mentioning the "Mellon Gallery" you might note that the Museum of Modern Art did publish the catalogue. The rest seems quite accurate - though I regret your unexplained minor-key conclusion.

I'm so very sorry to miss you in New York. Marga joins me in sending you and Dick our very best.

Fondly,

/s/ Alfred

Lady Richard Casey
c/o Ambassador David Hay
One Beekman Place
New York 22, New York

AHB:rr

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Maie Casey

COSEY

HOTEL VENDÔME
1, PLACE VENDÔME
PARIS 1ER
TÉLÉGR. VENDÔMOTEL
TÉLÉPH. OPÉRA 48-24
(LIGNES GROUPÉES)

R.R. Please type and sign for me "Alfred"

Dear Maie -

MAIE

We were in London but didn't know you were there. Your letter reached me in Paris. To save your eye-sight I'm asking my secretary, Miss Roob, to type this scribble and mail it to you care of the ~~Hon.~~ Ambassador David Kay, 1 Beekman Place, N.Y.

I'm delighted to hear you are writing another volume of memoirs.

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Maie Casey

Casey

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In so very sorry to miss you in New York. Marga joins me in sending you and Dick our very best

Fondly

Baroness Casey

rough note to you

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Maire Casey

Casey

24.6.64

Dear Alfred.

A note to say we will be in New York from 6th July until 13th July - staying with our newish ambassador to the U.N. David Hay (HAY). 1 Beekman Place N.Y. I would love to see you & will telephone you. I have signed a contract for another book which comprises a personal approach to 1914 - Aon (Washington New York. M.E. Bengal etc) I wanted to put in a bit about the Australian Exhibition of 1941 (was it?) & send you a rough note for your comments &

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corrections!

Hope you are better well --

love

Marie

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In 1939 a collection of paintings covering the period of one hundred years of Australian art was sponsored and assembled by the Australian Government and the Carnegie Corporation of America. It was to be taken to the United States and Canada for exhibition in various cities. Professor Theodore Sizer - a charming person universally known as Tubby - had come to Australia to help advise in the choice of paintings that would be of particular interest in North America.

Three hundred pictures accordingly arrived in New York to be finally surveyed by directors of the Museum of Modern Art, notably Alfred Barr. I was invited to help. The collection was divided into two parts for functional and other reasons and one hundred paintings were chosen for the first foreign exhibition to be held in the newly opened Mellon Gallery (now the National Gallery) in Washington. Dick and I were able to lend some of our own paintings to strengthen the contemporary representation which was a little thin. Amongst these were pictures by Russell Drysdale and Peter Purves-Smith.

After the exhibition closed in Washington it was shown at the invitation of Mr. Francis Taylor, Director, and the Trustees of the Metropolitan Museum in New York. Particular interest was shown in the aboriginal bark drawings and in the painting by Tom Roberts - "the Hold-up" which was considered an outstanding example of its period - the eighteen nineties.

Our own two paintings, "Monday morning" by Drysdale and "The kangaroo hunt" by Purves-Smith have remained in New York, one in the Metropolitan Museum, the other in the Museum of Modern Art. It was satisfactory for the painters that their pictures should be desired by these two great institutions but over the years I have looked back on these transactions a little moodily.

Maie Casey

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LADY CASEY

THE MUSEUM OF MODERN ART

cc:Messrs Selz & Seitz
Mr. Lieberman
Mr. Griffith & Miss Akermark

Date July 24, 1962

To: ~~Dorothy Miller~~ AHB

Re:

From: Betsy Jones

Lady Casey, the wife of the former Australian UN Ambassador, called today to ask people from the Museum to come and see two short films on Australian painters --Arthur Boyd and John Percival -- which she feels are quite unusual and good films. Actually, Percival's works in this case are sculptures.(ceramic)

Both films will be shown tomorrow morning at 11:45 at the Qantas offices 542 Fifth Avenue. They will take only about 20 minutes. She very much hopes that someone from the Museum can see them.

DM & BJ saw. Lady Casey's nephew, Pat Ryan, is the producer. Also saw film on Russell Drysdale. Lady Casey in town only briefly, on her way to Aust.

Dick. We hope that we may see you here before too long.

Sincerely,

Alfred H. Barr, Jr.

Lady Casey
159 Gipps Street
East Melbourne, Australia

AHB:ma

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Casey

14 March 1961

Dear Maie,

May I thank you, belatedly, for sending the catalogue on Australian Aboriginal Art. It does indeed interest me and I'm delighted to have it. I think the quality of the paintings is admirable and I am particularly pleased to note that some of them are in art museums as well as what I suppose are museums of natural history or ethnology.

Marga joins me in sending our best to you and Dick. We hope that we may see you here before too long.

Sincerely,

Alfred H. Barr, Jr.

Lady Casey
159 Gipps Street
East Melbourne, Australia

AHB:ma

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CASTELLI

June 10, 1961

Mr. Max Foley
Chairman, Board of Standards and Appeals
80 Lafayette Street
New York 13, New York

Re: 4 East 77 Street, Manhattan
Variance for picture gallery

Gentlemen:

The Castelli Gallery is one of many small art galleries which perform a most useful cultural role in our city. They discover talented American artists, exhibit their work, subsidize it, and create a public for it both here and abroad. The Castelli Gallery has been successful in making several of our best young artists known to an international public. Leading art museums and distinguished art collectors in the United States and Europe are fully aware of the significance of this gallery in its field.

The importance of the work done by a modest gallery of this kind is out of all proportion to the limited private resources it has to draw upon in order to continue its existence. Adequate quarters in convenient locations are always hard to find, and it is to be hoped that zoning regulations will be able to adapt to the needs of our city's expanding cultural activities such as the development of its many new art galleries. These galleries are very valuable to students (for example, the students at New York University's Institute of Fine Arts who constantly visit the Castelli Gallery just around the corner) as well as to professional organizers of exhibitions and museum curators purchasing for their institutions. The galleries fill a real need in the community and the one in question has proved itself outstanding in the field.

I am glad to speak on its behalf.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

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June 10, 1961

Mr. Robert W. Dowling
35 East 76 Street
New York 21, New York

Dear Mr. Dowling:

I take the liberty of writing you because of my concern on hearing that a complaint is being brought against the Leo Castelli Gallery at 4 East 77 Street for reasons of zoning. Mr. Castelli has asked me to write you and I welcome the chance to say a word about the remarkable achievement of this modest gallery which carries on its useful activities in a most discreet and unobtrusive way.

In the past few years the gallery has gathered together a number of our most interesting young American artists, creatingaa small but vital center where work of unusual quality and originality can be seen by students and connoisseurs, can be borrowed for museum exhibitions both here and abroad, and is bought by art collectors. Such has been the vision and courage of the gallery's director that within a very short time the gallery and its artists have established an excellent reputation throughout the United States and Europe. Leading museums here buy works of art from the Castelli Gallery to add to their collections of contemporary art, and collectors of note on both sides of the Atlantic vie with one another for the latest works by these artists, two of whom are presently holding one-man shows in Paris. The great international exhibitions held periodically in Venice, São Paulo, Paris, Pittsburgh and Kassel have not failed to represent, and sometimes to feature, artists of the Castelli group.

I believe that a number of museum officials would join me in praising this relatively young gallery for its contribution to the City's cultural life and to the appreciation of American art abroad.

You are a very influential man: if you have the opportunity I hope you may speak on behalf of the Castelli Gallery in this serious predicament.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

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Catlin

Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN. ANDREW CARNDUFF RITCHIE, DIRECTOR

January 4, 1963

Mr. Alfred H. Barr, Jr., Director
The Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Alfred,

I wonder if it would be possible to see you briefly some time during the course of the next week.

I have a basic decision to make affecting my future at Yale and my professional identification and I would very much like to ask your advice on the relative merits of present alternatives.

With all best wishes,

Sincerely,

Stanton L. Catlin
Assistant Director

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Tod Catlin

83 Knob Hill Drive
Mt. Carmel, Connecticut

December 18, 1961

Dear Alfred,

The Munson-Williams-Proctor Institute has approached me to ask if I would be interested in being considered for the directorship of its "museum activities" and after an exchange of letters with Mr. William C. Murray, President, I have made an appointment to meet with him and the Institute's Trustees on Thursday, December 21st. I am going to Utica by way of New York, spending Wednesday in town before taking an early evening plane, and returning to New York early Thursday evening. Since I know next to nothing about the issues which led to McFarland's leaving, the components and relationships of what seems to be a many-sided organization, or the reputation of its museum, within the profession, I wondered if I might

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call you on Wednesday morning to ask if you had any thoughts or information about these matters which might be helpful in evaluating the position as well as my qualifications for handling it, as a possible candidate.

I should be able to call between 10:30 and 11 A.M. & you could leave a message with your secretary whether or not, on such short notice, this would be possible. I could call again, or meet you, at any time during the day until 7 P.M., when I must be at the terminal. I should be back in town at 6:30 the next day, Thursday the 21st, if this would be more convenient.

With all best wishes,

Sincerely

Jody

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Un ancien peintre officiel de l'U.R.S.S. vous parle :

MA VIE D'ARTISTE CHEZ STALINE

par Maurice CHABLE

(SUITE DE LA PREMIERE PAGE)

tenant plus une goutte ! Comprenez que c'est une affaire grave, tout doit être prêt à 7 heures du matin. Entendu ?

Les ouvriers travaillaient avec un acharnement bien russe. A minuit toutes les parties lourdes étaient installées. Une heure plus tard nous commençâmes le montage. Je m'occupais moi-même des objets qui avaient un caractère de secret d'Etat, notamment de la carte des projets des nouveaux chemins de fer soviétiques. Il était 5 h. 40 quand tout fut absolument terminé.

Pour une dernière fois je fis le tour de toute la salle. M'approchant ensuite de Roumiantsev je me mis presque au « garde à vous » pour lui déclarer, non sans un brin de malice :

— Camarade chef de section au Commissariat du Peuple aux Communications, j'ai l'honneur de vous rapporter que l'exposition des moyens de transport de l'U.R.S.S. est prête. Veuillez nous permettre de nous éloigner.

Tout le monde éclata de rire. Roumiantsev, tout radieux, prononça une brève allocution.

J'eus l'idée entre temps de profiter de la situation.

— Camarade Roumiantsev, dis-je, laissez partir les gens, je vous attendrai ici tant que vous vous occuperez des formalités, et puis, ne pourrais-je pas vous accompagner à pied jusqu'aux portes à travers le Kremlin ? Il y a dix-neuf ans que je ne l'ai plus vu de l'intérieur

— Quelle idée... Bon, j'essaierai d'obtenir l'autorisation... J'ai déjà téléphoné pour faire venir la voiture, tant pis, elle nous attendra !

Roumiantsev revint après avoir congédié les ouvriers Nous descendîmes ensemble dans la rue. Il faisait humide, le Kremlin était enveloppé dans une brume grisâtre. Nous marchions lentement. Roumiantsev me posait des questions insignifiantes. Je répondais avec nonchalance.

Nous étions à deux cents pas environ de la tour du Kremlin, à cent pas environ de l'Arsenal quand j'aperçus trois silhouettes qui sortirent lentement d'une maison blanche de deux étages, presque adossée au mur du Kremlin, à gauche de la tour. C'étaient les premiers hommes que nous rencontrions au cours de notre promenade à travers la cité interdite Les trois silhouettes s'approchaient de nous, lentement, solennellement. Elles n'étaient plus qu'à 50 mètres de nous, quand Roumiantsev chuchota un seul mot :

— Staline !

Et comme je ne comprenais pas encore :

— Regardez bien ! C'est le camarade Staline...

Occupé à examiner l'architecture du Kremlin, je n'avais pas prêté jusqu'alors beaucoup d'attention aux trois silhouettes. D'un coup d'œil rapide, je reconnus maintenant, à droite, la mère de Staline, habillée d'une robe noire comme en portent les femmes âgées en Géorgie ; à gauche, Iénoukidzé, coiffé d'une casquette indéfinissable, était facilement reconnaissable à sa taille de géant et à son immense abdomen ; entre les deux avançait d'une démarche automatique quelque chose qui ressemblait à une grosse poutre de bois. Staline, le visage figé, n'était plus qu'à une dizaine de mètres de nous. Un instant je sentis sur moi son regard froid et impassible.

Roumiantsev était blême. La bouche entrouverte, esquissant sur les lèvres un sourire confus, il serrait comme un écolier sa cigarette dans la main gauche Son regard ne quittait pas les trois qui approchaient. Pour la première fois, je me rendis compte en ce moment qu'il avait la mâchoire inférieure démesurément grande et saillante

Staline n'était plus qu'à cinq pas de moi. J'aperçus les traces de la petite vérole disséminées sur tout son visage. La touffe de la moustache, taillée en ligne droite, permettait de distinguer une lèvre dure et brune avec une nuance bleuâtre. La poitrine en avant, il avait l'air de rouler lentement plutôt que de marcher. Sa capote modèle officier d'artillerie subalterne 1915 n'avait pas un pli et pendait toute raide comme sur un mannequin.

Il marchait tout droit devant lui, comme s'il avait une règle entre les pieds.

Nous nous croisions. Un instant, je regardais les prunelles brunes de ces yeux cernés d'une peau plus foncée, comme chez tous les Orientaux, et la petite bosse sur le nez épais. Ce qui me frappa surtout, c'étaient le menton carré revêtu d'une peau bleuâtre et le cou, gros et court. Il était coiffé d'une casquette verte aux bords mous et arrondis, comme en portaient les officiers d'artillerie russes dans la guerre de 1914.

Au bout d'un instant, je me retournai pour le voir une fois de derrière. Ses épaules ne vacillaient ni à droite ni à gauche. Seule la partie inférieure du corps marchait, ou même, plus exactement, les jambes seules au-dessous des genoux. Tout le reste était figé dans l'immobilité d'un corps inanimé. Jamais je n'ai vu chez un autre homme une démarche pareille.

Je songeais au charme personnel des chefs de la Révolution d'Octobre tels que Lénine et Boukharine, ou d'un maréchal Toukhatchevsky...

— Que faites-vous ici ? Qui êtes-vous ?

Ne comprenant pas encore, je relevai la tête et regardai à gauche. Deux hommes en uniforme du G.P.U. portaient leurs mains sur leurs revolvers.

— Nous venons d'installer l'exposition des moyens de transport dans la Salle Saint-Georges, expliquait Roumiantsev, visiblement intimidé.

— Jette la cigarette ! Viens par là ! Marche en avant, sans te retourner !

Nous longeâmes la façade des maisons sur la distance d'une vingtaine de mètres.

— Entrez par cette porte !

Nous pénétrâmes dans un vieil édifice. Un des hommes qui nous convoyaient, le revolver au poing, ouvrit une autre porte et nous cria :

— Par ici !

On nous conduisit au fond d'une vaste pièce bondée d'hommes en uniforme des troupes du G.P.U. Un homme trapu et bien nourri était assis derrière une table.

— Camarade chef, voilà deux que nous amenons. Retenus sur le chemin du parcours du camarade Staline.

Le « chef » nous regarda gravement en clignant de l'œil.

— Votre identité ? Comment êtes-vous au Kremlin ? Que faisiez-vous en vous approchant du palais à cette heure ?

J'attendais la suite tandis que Roumiantsev sortait ses documents. Le chef m'interpella :

— Vous, citoyen, vous n'avez pas à attendre une invitation spéciale Sortez tout ce que vous avez dans vos poches.

Je m'exécutai en silence. Le chef se plongea dans l'examen de nos papiers.

Une voiture passa dans la rue.

— Ce doit être la voiture du Commissariat du Peuple qui vient nous chercher, dit Roumiantsev au chef.

Celui-ci décrocha le téléphone et ordonna, sans se presser, de faire stationner la voiture devant l'entrée. Puis il fit venir des militaires qui nous regardèrent attentivement, disparurent, revinrent de nouveau. Ils interrogeaient le chauffeur sur notre identité.

Un certain temps passa jusqu'à ce que tout fut éclairci. Enfin, on nous déclara :

— Vous êtes libres. Quittez le Kremlin.

Installé commodément dans sa voiture, Roumiantsev me passa la main sur l'épaule.

— Eh bien, camarade peintre, c'est une journée mémorable dans votre vie. Vous êtes resté à côté du camarade Staline ! Je suppose que vous n'oublierez jamais cet instant..

La voiture stoppa devant ma maison. Je n'eus plus que le temps de répondre :

— Non, je ne l'oublierai jam

(A suiv

Copyright de Maurice « Combat ».

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JEUDI
25 JANVIER
1951
10e année. N° 2.041

123, rue Montmartre, PARIS (2e)
Tél. CEN. 81-11 et la suite.

ABONNEMENTS :
3 mois .. 700 fr.
6 mois .. 1.300 fr
1 an .... 2.500 fr.
Changement d'adresse : 20 fr.
Comptes Chèques Postaux : 3.264.

PRIX DE VENTE AU NUMERO : 10 fr.
Afrique du Nord, Corse 11 fr.
Espagne .. 2 pts

COMBAT

Dernière complète

Des milliers de Jeunes apprennent en 4 mois un métier bien payé

La comptabilité est maintenant un métier bien payé, une profession agréable. Cette situation est à votre portée. Y avez-vous songé ?

En quatre mois vous pouvez apprendre la comptabilité chez vous, au moyen de la sympathique Méthode Caténale, sans rien changer à vos occupations habituelles.

Demandez le document gratuit n° 4390. Ecole Française de Comptabilité, 91, av. République, Paris. Ne pas joindre de timbres. Préparation aux examens officiels d'Etat.

LE MAITRE DE L'URSS ME CROISE DANS LES COULOIRS DU KREMLIN

puis les policiers m'entraînent

par Maurice CHABLE

LA voiture stoppa devant une des tours du Kremlin. Le secrétaire général du Commissariat aux Transports Roumiantsev descendit et montra ses papiers. Un garde jeta un coup d'œil dans la voiture, sur moi, sur l'agent du G.P.U. qui m'accompagnait et sur le laissez-passer que ce dernier lui montrait. Puis Roumiantsev reprit sa place dans la voiture qui passa sous les voûtes de la tour, vira et s'arrêta devant la porte du palais.

Tous les objets qui devaient faire partie de notre exposition consacrée à la modernisation des transports s'entassaient déjà dans la salle Saint-Georges. Roumiantsev s'énervait visiblement, allant et venant avec une précipitation absolument inutile. Il me tutoyait maintenant et je savais déjà que parmi les membres du Parti c'était le signe d'une bienveillance particulière.

— Alors, me disait-il, commande et que cela saute. N'as-tu pas faim ? Veux-tu que je fasse venir quelque chose pour manger ? Tu as des cigarettes ? Autrement, je pourrais te donner les miennes...

Je comprenais parfaitement ses sentiments. Il craignait pour sa peau. Tout dépendait pour lui du succès de l'exposition et il s'accrochait à moi, car c'est mon travail qui allait décider de sa carrière dans le Parti.

— Ne vous pressez pas tellement, camarade Roumiantsev ! Il faut d'abord que j'examine la salle...

Ceci dit, je fis le tour de l'espace dont nous disposions. Le travail commença. Les menuisiers installèrent rapidement deux écrans. Puis ils s'assemblèrent tous dans le coin et m'appelèrent.

— Est-ce bien commencé ?

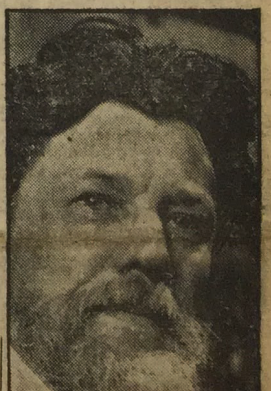
L'un qui se tenait de l'autre côté de l'écran me pressa quelque chose dans la main. Je ne compris pas tout de suite. On m'expliqua :

— Comme cela le travail ira plus vite !

Je bus d'un trait le verre de vodka pour ne pas offenser la classe ouvrière. Quelqu'un me passa un morceau de pain avec du saucisson.

— Merci, les gars, mais main-

(SUITE PAGE 6, COLONNE 3)



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MBAT

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— Merci, les gars, mais main-

(SUITE PAGE 6, COLONNE 3)



LE peintre Maurice Chablé, qui vient de rédiger ses Mémoires pour « Combat », est né en Mongolie, en 1896, de parents français. Membre du Presidium de l'Association des peintres de Moscou, responsable des expositions de la capitale soviétique, délégué de la République de Buchkir au premier Congrès de l'U.R.S.S. pour l'instruction artistique (1936), directeur de la conservation artistique en U.R.S.S., il fut fait prisonnier par les Allemands en 1943. Libéré par les armées américaines, il s'est réfugié en France en 1946, après un séjour à Prague.

Il nous apporte un témoignage capital de la vie d'un artiste en Union Soviétique.

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Chable

Paris, the

6, rue Neuve-du-Théatre
Paris, I5e.

Dear Sir;

My intuition suggested to me to present to you a project able to interest the American artistical world and probabely even a greater quantity of American people.

For your orientation and to show you with whom you have to do, I permit myself to give you some information on my personality

My father was a French engineer of geology who had given his whole life to the studying of the underground of the Mongolian desert of occidental China, India, Afganistan, and East Russia. He was killed by an accident caused by his work in the Mongolian desert in I904. My mother, a philologist of Polish origin, died in Polish Russia in I909. As a cause of those circumstances I, still a child, stayed in Russia where I spent all my life until January I943.

I have the diplome of the "School of Art" at Kazan, the first institute of art of the industrial area of Omsk, and of the Superior Institute of the artschool in Moskow. From I930 I held the position as a director of an artistic organization and in the administration of the Russian "Beaux Art". As a result of the second world war, being a colonel of the attacking Red Army in the North of the Caucasus, I was taken prisoner by a formation of "blind Germans".

I spent 3 years in prison and at the end of the war my reconciliation was refused for political motives. I could only escape with hundreds of difficulties from Germany in February I946 and came to Paris where I actually live now. While staying in the German camp in I943, I started to write down my souvenirs, which will be published under the title "The Souvenirs of a Russian Painter".

At that time Stalin declared that the state of prisoner was incompatible with the rang of an officer of the Red Army. As an officer of that Army, I could feel the punishment of death without judgement. This decree of cruelty, injustice and inhumanity made me revolt and the desire was born in my mind to write down all I knew about Stalin s dictatorship (the administrators of the "Apparatus" of the Communist party and the organs of the NKVD) concerning the art in the URSS and foreign countries.

At the end of the war I had finished 3 volumes; but I had to burn them in May I945, in order to escape the risk of letting them be found by the Russian police. Once arrived in Paris I recon-

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stituted the Russian text.

For 6 years I have been trying to publish only the second volume (about 400 pages), but all my attempts have been in vain. The political conjunction of this country and the numerous other reasons did not permit me the publiching of a book telling the unspoken truth of the life of artists in the URSS and certain activities of the Stalin dictatorship and its secret services, showing the disorganization and the discomposition of the artists life in many countries of the world.

Many editors with whom I got in connection in Paris, assured me that the second volume of the "Souvenirs of a Russian Painter" is even more interesting and sensational. But they consider it to openly hostile towards the URSS for being published.

Here is shortly resumed the contents of the second volume, with the subject of life in the URSS from I930 to I938:

Missions of painters in factories. Ideology of associations of proletarian artists. Conflicts of the artists with ideology of the Communistic state. Strategy of the party in the domain of art. Tabletalk of important communists and high functionaries about arts. Organization of special exhibitions and the NKVD, Plans of the disorganization of the artistical world in France, Spain, Italy, America, and China. Complexed methods employed by the NKVD with the view of establishing its plans. Total and partial sum of credits given for the work in Europe and China. Description of a card-index maintained by the Special Section of the NKVD, containing information on artists in the whole world. Political examination of an artist. Recrutement force of artists in a P.C. meeting with Stalin. Life in the special prison of NKVD. Methods in prison of meeting and interrogating foreigners. Actual stories in the bureau of the Government of the URSS. Analysis and criticism of Plekhanov's esthethisism. Special strategy of the P.C. Central Committee of Stalin's portraits. Fantastic statistics of Stalin's inconography. Fear of the Russian artists to have new experience in the field of art. False artistic by the NKVD.

My bed luck is that I speak neither French nor English and therefor I posses nothing but a Russian manuscript. Unfortunately I have no means of paying the necessary I60.000 Frcs for the translation of the second volume, because I earn my living as a laborer, very modestly paid.

I thing very much of going to America, but the perspective of arriving without money and relationship frightens me; I would risk finding myself in a very difficult situation, being forced again, as in Paris, to work as a simple laborer.

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But an idea has come to me, which might make my installation in the United States possible.

I would like to publish, before emigrating to the United States, if only the second volume of the "Souvenirs of a Russian Painter", which would give me the possibility of painting about 50 Parisian landscapes, and upon my arrival in the United States, organizing an exhibition of my works and thus entering into American artistical circles. It is my only hope of not finding myself isolated in the States and of being able to sustain my existence during the first time of my stay while devoting myself to theoretical studies in the field of esthetic, painting and applied art.

But in seeking to realize my project, I struck a barrier. Perhaps I must possess an English translation of my manuscript in order that it may be read by an American editor or publisher and not by any person whose political convictions and ideas I don't know. This is still more important since the second volume of the "Souvenirs of a Russian Painter" contains information completely unknown in the West, which was once the secrete of the Sovetic Secrete Services. It is therefore necessary that I have at my disposal I60.000 Francs ($400), the sum necessary for my English translation.

In Paris I have found an excellent translator who could translate the 400 pages of my text in 2 months if I give him the sum of $I50 at the beginning of the work, other $I50 when half of the work is completed and $I00 on delivery of the work.

I have decided to address myself to you. Could you possibly lend me this $400 for this translation ? I engage myself to reimbourse you with my most profound gratitude when my book is published in the United States or in any other country. I am certain that if once pubé lished in America, my book will be re-published in many other couné tries.

I can, if you wish, send you a typwritten copy of the second volume of the "Souvenirs of a Russian Painter", in order that you may familiarise with it.

In the hope of a favorable reply, I remain,

Very truly yours,

M Chablé.

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THE MUSEUM OF MODERN ART

CHAGALL article on in GALLERIA DI ARTI E LETTERE 3,

Albino Galvano: Picasso e Chagall

Date September 20, 1961

SEE PICASSO MATERIAL FOR 60 years

Re: Chagall Windows

From: Peter Sola

Dear Alfred,

I want to thank you very much indeed for giving up the second bay in the sculpture gallery for the duration of the Chagall exhibition, as this will enable us to show all twelve windows to which we are committed. We will show three windows in the sculpture gallery and the remainder on the third floor landing.

We want to assure you that we will make no further requests for space in the sculpture galleries for loan exhibitions and hope that the new wing will soon be completed.

Peter

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THE MUSEUM OF MODERN ART

cc: René d'Harnoncourt
Richard Koch
Monroe Wheeler
Dorothy Miller

Date September 20, 1961

To: Alfred Barr

Re: Chagall Windows

From: Peter Selz

Dear Alfred,

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THE MUSEUM OF MODERN ART

cc: Mrs. John D. Rockefeller 3rd
Mr. René d'Harnoncourt
Mr. Monroe Wheeler
Mr. Alfred H. Barr, Jr.
Miss Dorothy Dudley
Mr. Peter Selz
Mrs. Elizabeth Shaw
Mrs. Emily Woodruff

Date August 22, 1961

To: Mr. Richard H. Koch

Re: Chagall Windows

From: David Haviland

Dimensions received from Mr. Charles Marq of Reims show that three Chagall windows will fit across the south window of the stairwell on the third floor although tolerances can be expected to be very close.

In a conference with Mr. d'Harnoncourt on August 21, it was decided that the Chagall windows would unquestionably be shown. Action is therefore being taken at once by the Production Department to order immediately those materials necessary for the construction of the exhibition.

In accordance with your memorandum of August 3, I am notifying each of the above by carbon copy of this memo as to the foregoing conclusions.

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THE MUSEUM OF MODERN ART

cc: R. Koch, R. d'Harnancourt, A. Drexler, A. Barr, D. Dudley

Date August 4, 1961

To: Monroe Wheeler

Re: Chagall Windows

From: Peter Selz

Dear Monroe:

As you know, financial agreement has been reached and we are now fully prepared to show the twelve windows of Chagall, and Dick Koch tells me that you will confirm this with Dr. Freund as soon as we have final word on the dimensions, which should come from both Wilder and Charles Marq.

I am appending both my and René's letter to Chagall, and I think as soon as we are definite that you might write to him and tell him so.

Regarding the additional material (drawings, maquettes, etc.) we better wait until we have the photographs for which I have written and know what space will be available, such as the downstairs' lobby now occupied with Fund Drive material. I think it would be very important to have this space and to show some of Chagall's preparatory work.

Will you please also check with Dr. Freund to whom the Loan Agreement Forms are to be sent? I imagine that since Hadassah are the owners they are probably to be sent to her. If so, we ought to do this soon. All information regarding dimensions, titles, etc., is available in the Paris catalogue.

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THE MUSEUM OF MODERN ART

cc: Mrs. John D. Rockefeller 3rd
Mr. Rene d'Harnoncourt

Date August 3, 1961

To: Mr. Wheeler, Mr. Barr ✓, Miss Dudley, Mr. Haviland, Mr. Selz, Mrs. Shaw, Mrs. Woodruff

From: Richard H. Koch

Re: Chagall Windows

Hadassah has agreed to contribute $7,000 toward the cost of installing the twelve Chagall Windows in the main stairwell of the Museum. Mrs. Rockefeller and Rene d'Harnoncourt have approved our proceeding with this exhibition on the basis of a total budget in the neighborhood of $16,500. The opening is tentatively scheduled for November 19th and the exhibition will close on January 7, 1962, following which the Windows will be immediately dismantled and shipped by air to Jerusalem.

Before making a final commitment regarding this exhibition we must be absolutely certain that three Chagall Windows will actually fit across the South window of the stairwell. We don't yet know whether the measurements which we have been given include the special frames of the windows, and until this can be ascertained from blueprints it will remain doubtful whether the contemplated installation can be executed. Therefore no announcement should be made until the blueprints have arrived and have been checked by Mr. Haviland. In case I am away when the blueprints come Mr. Haviland will notify the addressees of this memorandum.

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Chanin

156 FIFTH AVENUE
NEW YORK 10010
WATKINS 4-9225

Horizon Press PUBLISHERS

April 1, 1965

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Barr:

Many thanks for your letter of March 30th.

I do understand of course how the pressures of your schedule would prevent your taking on any further duties, and will explain to Abe Chanin, who will be as sorry as I am that our book will not have the benefit of your presence, but who will I know, be equally understanding.

Thank you again for taking the trouble to write.

Best wishes to you.

Sincerely,

Ben Raeburn

BR:rh

(mr. Barr wrote Abe a handwritten note)

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Chanin

156 FIFTH AVENUE
NEW YORK 10
WATKINS 4-9225

Horizon Press PUBLISHERS

March 17, 1965 (rec'd 19 Mar)

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

Dear Mr. Barr:

You may know that Abe Chanin has been working for a number of years on important paintings in the major museums of [illegible]. We are publishing the book in both paperback and hardcover on May 17th. It cont[illegible] important artists, and briefer introductions to New York's [illegible]

We are delighted to be publishing this book for which we feel there is a very real need, and shall be extremely grateful for any words from you. Needless to say, they will be most helpful to us in eliciting [illegible] of response which we feel the book deserves.

Sincerely,

Ben Raeburn
President

BR:rr

cc: Mr. Chanin (241 CPW, NYC)

March 30, 1965

Dear Mr. Raeburn:

I have just returned from a ten day absence to find your letter of March 17th asking me to write a foreword to Mr. Chanin's guid to museums in New York City.

Much as I should like to cooperate with you and Mr. Chanin I really feel I cannot. I hope you will understand when I explain that I am over a year behind in work on a new catalogue of our collections, not to mention the overwhelming pressures of routine Museum work which seem to mount steadily with each passing month.

My respect and affection for Abe Chanin makes this negative but necessary decision all the more painful.

Sincerely,

Alfred H. Barr, Jr.

Mr. Ben Raeburn
President
Horizon Press
156 Fifth Avenue
New York 10, New York

AHB:rr

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Inasmuch as you are acquainted with Mr. Chanin's work at The Museum of Modern Art talking to the ever increasing number of people making serious visits, we would be honored should you care to take a look at the book in proofs and make a brief statement which we would include as a Foreword.

We are delighted to be publishing this book for which we feel there is a very real need, and shall be extremely grateful for any words from you. Needless to say, they will be most helpful to us in eliciting the kind of response which we feel the book deserves.

Sincerely,

Ben Raeburn

Ben Raeburn
President

BR:cb

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CHARLES K

Columbia University
New York

(recd. 22 Dec '64)

Dear Mr. Barr,

Sending along my very Best wishes for a merry and Blessed Christmas and New Year. I want to thank you for sending me the pass to the Museum for the year of '64. I have used it innumerable times and have received more enjoyment from my visits than anything else. It was wonderful of you to think of me and certainly seems as though I

on the late afternoon of Friday, 5 March, at our New York hotel. Please mark this date on your calendars for we hope so much you can join us.

Sincerely,

Leslie Cheek, Jr.
Director

LCjr:agf

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Benefited from having taken care of you for the short while you were on Harkness II!

I tried to find you once when I was at the Museum, but you were busy. So - at the end of a most enjoyable "art filled year"; thank you again!

Sincerely yours,
Barbara Charles

York hotel. Please mark this date on your calendars for we hope so much you can join us.

Sincerely,

Leslie Cheek, Jr.
Director

LCjr:agf

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CHEEK

COMMONWEALTH OF VIRGINIA
VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE · RICHMOND, 20

Via Airmail
22 February 1965

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

Dear Alfred:

Ever since you and René appeared on the cover of "Newsweek" magazine last Fall, I have been intending to write to congratulate you on achieving your greatly expanded museum and on the deserved public commendation you have increasingly received. All of this is most heartwarming to your friends and admirers.

I need your help with a project for the Virginia Museum, and I would like to come by your office to tell you about it. Would 10 a.m. on Thursday, 4 March, be convenient? I could come a bit earlier or later, or after lunch on that day if more agreeable.

You and your wife will be receiving soon an invitation to join Mary Tyler and me for cocktails on the late afternoon of Friday, 5 March, at our New York hotel. Please mark this date on your calendars for we hope so much you can join us.

Sincerely,

Leslie Cheek, Jr.
Director

LCjr:agf

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(NAT'L COUNCIL of) CHURCHES of CHRIST

June 2, 1965

Dear Mr. Ritenour:

Thank you for your letter of May 21.

I have looked through your "Proposal" and think it admirable.

Thank you very much for sending me a copy.

Sincerely,

Alfred H. Barr, Jr.

Mr. S. T. Ritenour
National Council of the Churches of Christ
475 Riverside Drive
New York, N. Y. 10027

AHB:mf

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CHURCH BUILDING AND ARCHITECTURE

NATIONAL COUNCIL OF THE CHURCHES OF CHRIST IN THE U.S.A.

475 RIVERSIDE DRIVE, NEW YORK, N. Y. 10027 telephone: 870-2381

BISHOP REUBEN H. MUELLER, PRESIDENT R. H. EDWIN ESPY, GENERAL SECRETARY

SCOTT TURNER RITENOUR
DIRECTOR

May 21, 1965

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

Dear Mr. Barr:

Since you have consented to serve on the Advisory Council, I thought you would be interested in the formal proposal that has been developed for the Interfaith Research Center on Religious Architecture. A copy of it is enclosed.

Very cordially yours,

S. T. Ritenour

STR:aw

Enc:

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Commission on Synagogue Administration of the
UNION OF AMERICAN HEBREW CONGREGATIONS and
CENTRAL CONFERENCE OF AMERICAN RABBIS

Church Building and Architecture Commission of the
NATIONAL COUNCIL OF THE CHURCHES OF CHRIST
in the U. S. A.

A PROPOSAL FOR
A Center for Interfaith Research on Religious Architecture

THE NATIONAL CATHOLIC LITURGICAL CONFERENCE

Committee on Religious Architecture of the
AMERICAN INSTITUTE OF ARCHITECTS

575

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THE PROPOSAL

I. TITLE

The establishment of a Center for Interfaith Research on Religious Architecture.

II. THE CHALLENGE

The dynamic forces of American life challenge the churches and synagogues to give physical expression to a renewal of their own life and that of the whole society. Faced with the staggering projection of building needs and constantly increasing costs, this proposal encompasses an intensive program of studies and interpretation to influence this renewal in the midst of change.

Predictions are that more buildings will be built during the balance of this century than man has built since the beginning of recorded history. Religious buildings will be exceeded in quantity only by residential and school buildings. A concern for the quality of these buildings (and the investment they will represent) justifies the need for a comprehensive study of the interrelated fields which influence the building of churches and synagogues.

This has given impetus to the American Institute of Architects, the Commission on Synagogue Administration of the Union of American Hebrew Congregations and Central Conference of American Rabbis, the Department of Church Building and Architecture of the National Council of Churches of Christ in the USA, and the Liturgical Conference (Roman Catholic), to sponsor this proposal.

III. THE PROGRAM

What should a church or synagogue be?

What must be achieved in architecture and the allied arts to provide the most fitting environment for the total reality of the religious life of contemporary man?

These are the basic questions which we seek to answer. They reflect the serious concern of the religious community and of the architects and artists as they view the very large current investment

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in new religious edifices -- nearly one billion dollars in 1963, according to the estimate of the U. S. Department of Commerce. As they contemplate similar large investments in the future, they ponder the concurrent lack of means for the evaluation of the need for so great an expenditure or of the appropriateness of the buildings being produced. They are sobered by the fact that no careful research in this area has been done to date and that a specialized institution does not exist to undertake the careful scientific study required.

The following facts are clearly demonstrated:

A. The religious communities and the architects share a common and deep concern for means for advancing knowledge in this area. This is evidenced by their participation in two years of hard work in order to evolve this proposal.

B. The problems of religious architecture are closely intertwined with the dynamic changes taking place in our society. The Washington Seminar earlier this year demonstrated the direct relevance of the gamut of the social sciences -- sociology, anthropology, history and economics. It also demonstrated that psychiatry and personal and social psychology, as well as the arts and esthetics, must have a means of confrontation with liturgy and theology if we are to get at the roots of the problem.

C. Much of the potentially helpful knowledge is uncollected and unsystematized for maximum utilization for religious building. Also, there are serious gaps in the knowledge needed for the determination of criteria. All participants acknowledged the lack of sufficient guidelines for planned progress in religious building. In view of the very large and steadily increasing investment involved, this lack is tragic.

The sponsoring groups therefore propose the establishment, at the earliest possible date, of a continuing Interfairth Research Center on Religious Architecture. The need is for an interdisciplinary professional staff suitably housed and underwritten so that it may undertake an objective pursuit of the knowledge necessary to the continuing improvement of religious building.

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The following are some of the projects which would be undertaken by this Center:

1. The collection, examination and systematization of materials and relevant writings from all of the disciplines related to the Center's concerns.
2. Study of the rise and varied development of church and synagogue architecture, particularly in America and within the context of changing American culture.
3. Particular studies of the historical, theological and liturgical development of each of the religious communities as that development affected patterns of religious building.
4. Contemporary inclusive and particular studies of religious building trends and of related trends in redefinition of the mission of the various religious bodies in America.
5. Systematic data collection from all religious bodies on particulars of building activity, trends, problems, etc.
6. Field case-studies to describe the complex interrelationship between the congregations and the buildings; these to be undertaken by interdisciplinary teams, with strong stress on the anthropological pattern of observation: Who are the people of the churches? How are the buildings used? What meanings do these buildings convey?
7. The setting for many fruitful experimental and comparative studies is provided. Architects have provided a variety of answers to congregational needs. What differences do these variations make when other major variables are reasonably constant? Longitudinal case-studies from conception through change to decay are practicable and potentially of great value.
8. Studies to answer the question, "What are the formative and informative theological, esthetic and psychological values of the arts that should be interrelated in a religious building?"
9. The Center would attempt to stimulate the most favorable climate for creativity and the means for educating the various clients, and the architects themselves, toward this end.

The above is a listing of some of the more obvious responsibilities of the proposed Center. In fulfilling them, the Center staff will need to range far beyond the immediate functions of the religious building, real or ideal. A recurrent theme at the Seminar was the primacy of the people, their characteristics, their needs, their interrelationships, as major clues to what the buildings are and do.

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IV. THE ORGANIZATION

The Center is conceived of as a new kind of non-profit institution whose organization will reflect the traditions of academic and research institutions and the experience of the national institutions of the architectural profession and the religious communities of our nation.

A minimum staff of six will constitute a continuing nucleus of specialists, each with research, education and publication interests and responsibilities. These specialists will be selected for their ability to work together as well as for their technical competence. They will be supplemented by scholars, architects, artists and theologians, whose association with the Center will be limited to the duration of the particular research project in which they may be engaged. Research assistants and graduate students would also be included where need for their services is warranted.

Physical headquarters for the Center will provide space for research facilities, a library, and accommodations for seminars and meetings. The Center will be centrally located so that it will be close to numerous universities, religious organization centers and the community of architects and artists. Such cities as Washington, D. C. and New York City meet these requirements.

The Center, as envisioned, will require a budgetary outlay of $1,615,000 for the initial five year program of operations. With an objective of non-profit service, continuing support from concerned sources will be necessary.

The responsibility for the operations of the Center and its program will be vested in a Board of Directors. These Directors will represent the AIA, the national religious organizations and their seminaries, as well as representatives of the arts and the fields of education and communication. This representation will be expanded by an Advisory Council, elected by the Board of Directors upon recommendation from the initiating groups. The attached Organizational Chart delineates the functions of this Board with the Council and the responsibilities of the permanent staff.

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The demand of religious leaders and the architects for the Research Center to study these problems reflects a twofold concern. It has its base in their understanding of the dynamic changes in our society in the past two decades. It further reflects their conviction that the quality and utility of the religious facilities they have created may not be meeting the challenge. These leaders feel it is essential that clear criteria be developed so that better architecture can be established. It is their heartfelt belief that in so doing, the religious communities may be better served, and the public at large may see in the buildings the symbol and significance of their faith.

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THE BACKGROUND

In August 1962, a unique session was convened at the Interchurch Center in New York City. Present were representatives from three major national religious organizations, and an outstanding American architect who has long been involved in the design and construction of houses of worship. They met to assay a proposal of the chairman of the Committee on Religious Buildings of the American Institute of Architects.

In essence, the proposal was embodied in this statement:

> A program to promote the evaluation of religious art and architecture as the outward and invisible grace existing within contemporary society.

This proposal struck such a responsive chord among those present at this initial meeting that a permanent Steering Committee with representation from the Catholic, Jewish, Protestant faiths was established at the request of the AIA to work with the Institute, in order to provide the broadest and most meaningful development of such a program.

Less than one month later, the enlarged group, now established as the Interfaith Research Steering Committee on Religious Buildings, met at the Union House of Living Judaism in New York and adopted the following statement:

PREAMBLE: When we build religious buildings, we do not begin with architecture or the architect. We begin with what we believe about God and our reasonable response to building in our time and place. We must realize that we do not worship in our religious buildings but that we also worship with them. If we do not know what we believe or if we do not believe earnestly or deeply ... or, if we are unable to give a reason for the faith that is in us, we cannot inform the architect or open him to inspiration. In view of the rapidly changing nature of our society and the ever increasing investment of funds in religious buildings, it is deemed advisable that a thorough study of the situation be undertaken.

PURPOSE: The promotion of a religious architecture and art, through the materials and techniques presently available, expressing a meaningful and spiritual affirmation and manifesting a living tradition in forms that speak in a positive way to our contemporary society.

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SCOPE: A comprehensive study, drawing together existing knowledge and thought of religious leaders, artists and architects, to seek new and essential information and thus provide a better basis for present and future planning. This study would:

a. Encompass an examination of past and present scholarship in the fields of Bible and theology, liturgy and ecclesiology as well as the cultural, sociological, esthetic, psychological, economic and ethical factors.

b. Initiate new studies to provide a better understanding of the role and function of religious buildings in our society.

c. Evolve guidelines, requirements and forecasts for future buildings.

The results of this study would:

a. Provide principles and methods for systematically planning building programs.

b. Develop processes for informing and educating clergy, laity, architects, and artists in the range of design of religious buildings.

c. Collect and disseminate information about the economic and material factors in the construction of religious buildings.

PROCEDURE: To convene a "Summit Scholars" meeting with the purpose of evaluating, revising and refining the program as well as designating a group of "Working Scholars" to develop the research project in detail. (N. B. The Steering Committee has accumulated an extensive list of highly qualified specialists in all pertinent fields of study envisioned by this program.)

AUSPICES: Representation from Catholic, Jewish and Protestant religious organizations and the design professions would be enlisted to serve as directors of the project.

The following procedure was outlined as a possible means of implementing the research project:

1. The Steering Committee would organize the basic approach to the project and seek funds to finance it.

2. When the project is underwritten, the Steering Committee could recommend the personnel to serve as directors of the project, as well as the scholars to participate in the scholar's conference.

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3. When the scholars' conference is convened, the Board of Directors will determine the future development of project, with the Steering Committee then serving only in an advisory capacity.

When the Steering Committee met again in February 1963, it was informed that the Executive Board of the AIA recognized the value of this project and had directed its Committee on Religious Buildings to continue its investigation toward making this proposal a reality. It was further reported that the Union of American Hebrew Congregations and the Central Conference of American Rabbis, through its Joint Commission and its Architects Advisory Panel and Accredited Synagogue Artist's List, had "endorsed the effort to evolve a joint program of research and study which will promote a religious architecture and art that will express a meaningful and spiritual affirmation in forms that speak in a positive way to our contemporary society."

The Board of Home Missions of the National Council of Churches had also voted to receive and approve the report of its Department of Church Building and Architecture on the proposed interfaith research project. A similar vote of confidence and encouragement came from the Liturgical Conference in regard to the Catholic Church.

At the Steering Committee's session in September 1963, Mr. Daniel Schwartzman, FAIA, suggested that the AIA might be receptive to holding a seminar with representatives of the various disciplines and the religious leaders to explore more fully the feasibility of establishing the research project. The suggestion was heartily approved by the Steering Committee.

Less than a month later, at a meeting of the Steering Committee, it was learned that the AIA had accepted the proposal for a two-day seminar to be held in Washington, D.C. Moreover, officers of the Institute designated the Executive Director, William H. Scheick, AIA, and Edward A. Sovik, AIA, as their representatives to meet with the Steering Committee to work out the details.

The endeavors of the Steering Committee and the AIA had, up to this point, been undertaken with a minimum amount of publicity or public notice. However, with the projected seminar in Washington, D. C., it was inevitable that the project would become known to the architectural and religious communities. Facing the inevitable, representatives of the AIA and

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the Steering Committee accepted a bid from the editor of Architectural Forum to meet with him since this publication was planning an extensive article on churches in its December 1963 issue. This article, profusely illustrated, was titled, "Strength or Banality? - A New Reformation Challenges Church Design." Reporting on the Steering Committee's proposal for research and re-examination of American churches, it quotes architect Sovik:

> The problem is to design churches which communicate, with faithfulness and clarity and vigor, the view of man, the world, the church, and God which the Christian community professes.

The stimulating article then goes on to note:

> Recently, a group of strategically placed American architects and churchmen have been meeting to see how the work might be begun. Among them are representatives of the National Council's Department of Church Building and Architecture, the Union of American Hebrew Congregations' Commission on Synagogue Administration, the Roman Catholic Liturgical Conference, and members of the American Institute of Architects' religious buildings committee.
>
> Early in their meetings, the group put together a statement of their feelings and objectives. "When we build religious buildings," it said, "we do not begin with architecture or the architect. We begin with what we believe about God ... If we do not know what we believe, if we do not believe earnestly or deeply, if we are unable to give a reason for the faith that is in us, we cannot inform the architect or open him to inspiration."
>
> The group's hope is that religious leaders, architects, artists, and a variety of others from anthroplogists to Biblical scholars, can somehow be brought together for a continuing study of the fundamental factors which influence religious architecture. Said Rev. (S. T.) Ritenour, chairman of the group: "We want to ask, what is the Church? What are its activities? How do its members worship? What do they want to proclaim by their lives and by their buildings? We want to generate both research and re-evaluation."
>
> The fact that such a group exists is an enormously hopeful sign. The study it proposes would be an essential step in the reformation of American religious architecture -- provided that American architects are willing to pay attention.

On March 2-3, 1964, at the Octagon in Washington, D. C., the American Institute of Architects provided the funds which made possible a seminar for a group of thirty distinguished scholars, theologians, architects, artists and lay

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representatives of the Catholic, Protestant and Jewish faiths. The theme of the seminar was An Interdisciplinary and Interfaith Exploration Toward Research on Religious Buildings. Its stated purpose was: 1) to analyze our society and the ways its religious buildings can make possible a more meaningful expression of its religious convictions, and 2) to describe techniques by which this analysis could be explored. The preamble, the contents, and the list of the participants in this unique confrontation are attached.

The Washington seminar has caused much interest and excitement. An abridged digest of the taped recording was prepared by the Rev. Hugh T. Kerr, Ph. D., editor of Theology Today and Professor of Theology at Princeton Theological Seminary. The AIA Journal devoted sixteen pages of its September 1964 issue to a digest of the principal presentations at the seminar under the title, "What Do We Look For In A Church?" At the outset it quoted British clergyman Peter Hammond, founder of the New Churches Research Group, who said, "One cannot hope to design a satisfactory church unless one is prepared to face fairly and squarely the question of what a church is for ..." In the introduction, Kenneth E. Richardson, chairman of the AIA's Committee on Religious Buildings, noted:

> In view of the lack of understanding of the factors which influence the building of churches and synagogues, as well as the rapidly changing nature of our society and the ever increasing investment of funds in our religious buildings, it is deemed advisable that a thorough study of the several interrelated fields be undertaken. The work now being done suggests that designers are approaching their work without any common basic understanding of religion and its relation to architecture. The wretched quality of much current work suggests that there are no clear criteria, ambitions or aims existing in the minds of many architects and churchmen. The benefits which potentially could accrue to the profession, the religious bodies and to society at large from this enterprise are of the utmost importance.

The seminar was evaluated by still another source. In the June 5, 1964 issue of the National Jewish Post & Opinion, the Anglo-Jewish weekly with the largest circulation in America, there was a report headed, "Group Would Study Effects of Synagogue Architecture. How Does It Affect Religious Experience?" The report noted "the consensus at the seminar was that it was essential to establish a continuing interfaith research institute on reli-

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gious building," and included in this undertaking would be:

-- Systematic data collection from all religious bodies on particulars of building activity, trends, problems, etc.

-- Studies of religious building trends in redefinition of the mission of the various religious bodies in America.

-- Field case studies of the interrelationship between the congregations and the buildings.

The article ventured further that by answering some basic questions, the prospective Center "... might well determine what type of synagogue architecture is conducive to prayer"; whether "... the religious community is better served by having a synagogue's separate parts -- sanctuary, school, social facilities, etc. -- in one building or scattered throughout the community"; how "... certain sociological trends affect the type of synagogue certain Jews want, i.e., the move to the suburbs, status seeking, Jewish identification, etc."

The proposal for the establishment of an Interfaith Research Center on Religious Architecture has evolved over a two year period and represents the thinking of some of the foremost architects, artists, theologians, scholars and religious lay leaders from the major faiths in America. It has the blessing and the backing of the organized society of architects as well as the departments of the Catholic, Protestant and Jewish faiths vitally concerned and involved with the design and construction of houses of worship. We believe that the proposal merits your serious consideration and utmost support.

September 17, 1964

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Appendix A

AIA COMMITTEE ON RELIGIOUS BUILDINGS

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Appendix C

WASHINGTON SEMINAR
THE OCTAGON - MARCH 2-3, 1964

An Interdisciplinary and Interfaith Exploration
Toward Research on Religious Building

Theme

New Perspectives on Religious Building - An Interdisciplinary Conversation.

Auspices

The initial sponsoring groups for the Seminar and the Interfaith Research Program are the American Institute of Architects, the Commission on Synagogue Administration of the Union of American Hebrew Congregations and Central Conference of American Rabbis, the Department of Church Building and Architecture of the National Council of the Churches of Christ in the U.S.A., and the Liturgical Conference (Roman Catholic).

Purpose of the Seminar

The proposed meeting on March 2-3, 1964, at the Octagon (AIA Headquarters) in Washington, D.C., is designed to prepare the way for the long-range Interfaith Research Project. Its purpose, therefore, is:

a. to analyze our society and the ways its religious buildings can make possible a more meaningful expression of its religious convictions, and

b. to describe techniques by which this analysis could be explored.

Toward these ends, the Seminar will discuss the following issues, with leading scholars invited to present position papers on each of the three major questions:

1. What kind of people have we in relation to religion in our contemporary American society?

This presentation will be made by a sociologist. It will be expanded by a psychologist, and a cultural anthropologist, and will be further subjected to general discussion.

2. What are the forces of today's civilization which mold the people and influence their relation to religion?

The topic will be discussed in a panel by a scientist, an economist, an urban designer and a historian before being submitted for group discussion.

3. What must be achieved in religious building to provide the environment in which contemporary American man can find religious fulfillment?

Under this heading lies the relation of the architect and the artist to the religious building. Following the introductory statement by an esthetician, an artist and three theologians will extend the scope of the topic before it reaches the plenary group.

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Preamble to the Long-Range Research Program

In view of the lack of a clear understanding of the factors which influence the building of churches and synagogues, as well as the rapidly changing nature of our society and the ever increasing investment of funds in our religious buildings, it is deemed advisable that a thorough study of the several inter-related fields be undertaken.

Scope of the Research Program

A comprehensive study, drawing together existing knowledge and thought of religious leaders, artists and architects, seeking new and essential information from related arts and sciences to provide a better basis for present and future planning.

This project would:

a. encompass an examination of the past and present scholarship in such fields as Bible and theology, liturgy and ecclesiology, as well as the cultural, sociological, esthetic, psychological, economic and ethical factors related to the creations of contemporary religious environment;

b. explore the relationship between such studies and the architects and their collaborators in the use of form, material, interior and exterior space, color and light;

c. initiate new studies to provide a better understanding of the role and function of religious buildings in our changing urban, suburban and rural communities;

d. develop an evaluation process through exhibitions, publications, or other means under the direction of The American Institute of Architects.

The experience of all who are aware of the condition of religious architecture today is an underlying factor in their concern for quality design in this field.

The work now being done suggests that designers are approaching their work without any common basic understanding of religion and its relation to architecture. And the wretched quality of much of the current work suggest that there are no clear criteria, ambitions, or aims existing in the minds of many architects and churchmen. The benefits which potentially could accrue to the profession, the religious bodies and to society at large from this enterprise are important ones.

Participants

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Seattle 9, Washington

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Michael Moerman, Ph. D., Assistant Professor South and Southeast Asia Studies School of International Service American University 4892 Chevy Chase Boulevard Chevy Chase 15, Maryland	Cultural Anthropology
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Dexter M. Keezer, Economic Advisor McGraw Hill, Inc. 330 West 42nd Street New York, New York	Economics
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The Rev. James F. White, Ph. D. Assistant Professor of Worship Perkins School of Theology Southern Methodist University Dallas, Texas	History
Wolfgang Zucker, Ph. D. Professor of Theology Upsala College East Orange, New Jersey	Esthetics
Rabbi Eugene J. Lipman Temple Sinai 3100 Military Road, NW Washington 15, D. C.	Theology
The Rev. Godfrey Diekmann, O. S. B. Editor, Worship St. John's Abbey Collegeville, Minnesota	Theology
The Rev, Stanley R. Hopper, Ph. D. Dean of the Graduate School Drew University Madison, New Jersey	Theology
The Rev. Hugh T. Kerr, Ph. D. Professor of Theology Editor, Theology Today Princeton Theological Seminary Princeton, New Jersey	Invited Guest

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Research Programs
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Note: Participants also included:

1. AIA Committee on Religious Architecture
2. Interfaith Research Steering Committee

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Appendix D

EDUCATIONAL PROGRAM

It is evident that the results of the Research Center must be communicated effectively to churchmen, architects, building committees, artists, craftsmen, and all associated with the design, construction, and furnishing of religious buildings. The proposed Center, therefore, includes an educational program designed to employ the multiple techniques required by the diversity of professions and interests involved and the large numbers of people to be reached in all parts of the country. The following features constitute a basic educational program; elaborations, variations, and additions will surely become necessary according to the developments and character of the various projects themselves.

Publication

a. Descriptions of the various research projects and their conclusions should be published in various forms.

b. Studies correlating the conclusions of the various studies should be published. These might be a single volume, or a separate volume in cooperation with each of the major religious groups, or (and/or) a series of books or booklets relating to specific interests (e.g., furnishing and decoration, design, the baptistry, the building committee, etc.).

c. Studies and articles should be published in professional and technical journals and in the more popular religious and public magazines.

d. A variety of materials based on the conclusions of the research will prove to be needed and useful: e.g., monographs, outlines, and notes offering practical suggestions on construction materials, educational programs for congregation members, use of religious symbols, and so on.

e. Reports and illustrations of religious buildings, being designed and constructed according to the principles and data generated by the Research Center, should be published and publicized.

Educational Activities

a. The sponsoring organizations and related groups should be expected to disseminate the results of research through their regular conventions, meetings, and educational activities.

b. Special conferences should be conducted in various parts of the country for architects, churchmen, and the others concerned. These meetings, to be sponsored by the Center, should provide for the special interests and concerns of each profession and also for effective discussion and confrontation among all parties. Some of these conferences might be interdenominational, others should deal with the problems of the particular religious groups.

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c. Every effort should be made to see, it that the results of the project are incorporated into the courses of instruction given in schools of art and architecture, seminaries, and other appropriate educational institutions.

d. The various professional associations and religious groups should develop special educational activities and materials suited to the needs and opportunities of each. (For example: study outlines and slides for church building committees, exhibits and displays, lecture services, courses of instructions, etc.)

Information and Advisory Services

The Center should also serve as a coordinator of information and advice in all aspects of religious architecture. It should gather all existing data and materials which, together with those produced in the project, would constitute a comprehensive library and resource center for all engaged in the field. During the life of the project (both the research and educational phases), the Center could provide invaluable services and practical assistance. When the project has been terminated, the resources and activities could be assumed by an appropriate institution or organization.

Public Information

Beyond the services provided to those engaged in the field, the Center should strive to work with the major American magazines, with television, films, and other media of communication, with museums, universities, and the like in order to generate picture stories, feature events, etc. of general interest to the public. Such non-professional or non-technical activities would do much to acquaint the American public with higher standards of religious art and architecture.

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Appendix E

SUGGESTED COMPOSITION OF THE BOARD OF DIRECTORS

Rabbi Bernard Bamberger	Past President, Central Conference of American Rabbis; Rabbi, Congregation Shaaray Tefila, New York City
Maurice Lavanoux	Secretary, Liturgical Arts Society; Editor, Liturgical Arts Quarterly
David Levitt	Industrialist (DCA Industries); Vice-Chairman, Union of American Hebrew Congregations, Board of Trustees
Rabbi Eugene J. Lipman	Former Director, UAHC Commission on Synagogue Activities; Rabbi, Temple Sinai, Washington, D. C.
The Rev. Frederick R. McManus	President, Liturgical Conference; Editor, Jurist, Washington, D. C.
The Rev. Clement McNaspy, S. J.	Musicologist; Editor, America magazine
John E. Morse	Attorney; Chairman, Dept. of Church Building and Finance, United Church of Christ; Chairman, Commission on Church Building and Architecture, NCCCUSA
Robert E. Rambusch	Artist; Secretary, Liturgical Conference
The Rev. S. T. Ritenour	Director, Commission on Church Building and Architecture, National Council of the Churches of Christ, USA
Myron E. Schoen	Director, UAHC-CCAR Commission on Synagogue Administration; Secretary, UAHC's Architects Advisory Panel
The Rev. Joseph W. Sittler	Professor of Theology, Divinity School, University of Chicago
The Rev. Theophilus M. Taylor	Secretary, General Council, United Presbyterian Church in the USA

From the American Institute of Architects:

Paul Gaudreau	Maryland State Board of Architectural Review
Milton L. Grigg	Fellow, American Institute of Architects; President, Church Architectural Guild of America

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Daniel Schwartzman	Fellow, American Institute of Architects; Chairman, UAHC's Architects Advisory Panel
Edward A. Sovik	Chairman, Committee on Religious Architecture of the American Institute of Architects

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Appendix F

SUGGESTED COMPOSITION OF THE ADVISORY COUNCIL

Alfred H. Barr, Jr.	Director, Museum of Modern Art, New York
Pietro Belluschi, FAIA	Dean of the School of Architecture; MIT Architect, Cambridge, Massachusetts
John Cogley	Former Editor, Commonweal; Director, Fund for Republic, TV Blacklisting Research
Robert W. Cutler, FAIA	Architect, New York, New York
The Rt. Rev. Monsignor John Tracy Ellis	Ph. D., Historian, University of San Francisco
Mrs. Abel Fagen	Director of the Rowena Festival
Percival Goodman, FAIA	Architect; Associate Professor of Architecture, Columbia University
Vincent Kling, FAIA	Architect, Philadelphia, Pennsylvania
Charles Luckman, AIA	Architect, Los Angeles, California
Dr. Eugene Mihaly	Professor of Homiletics, Hebrew Union College-Jewish Institute of Religion; Editor, new version of "The Torah"
The Rev. Samuel H. Miller	Dean, Divinity School, Harvard University
A. G. Odell, FAIA	President, American Institute of Architects
The Most Rev. Ernest J. Primeau	Bishop of Manchester, New Hampshire
The Rev. H. A. Reinhold	Liturgist, Author, Critic
Representative	Greek Orthodox Church
Representative	Russian Orthodox Church
Dr. George Schuster	Educator
Dr. Marshall Sklare	Director of Research, American Jewish Committee
The Rev. Eugene L. Smith	Educator; Exec. Sec'y, World Council of Churches
Mrs. Otto Spaeth	Spaeth Foundation, American Federation of Arts

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The Rev. Howard E. Spragg	Treasurer, United Church of Christ, Board for Homeland Ministries
Paul Thiry, FAIA	Architect, Seattle, Washington
Philip Will, Jr., FAIA	Architect, Chicago, Illinois

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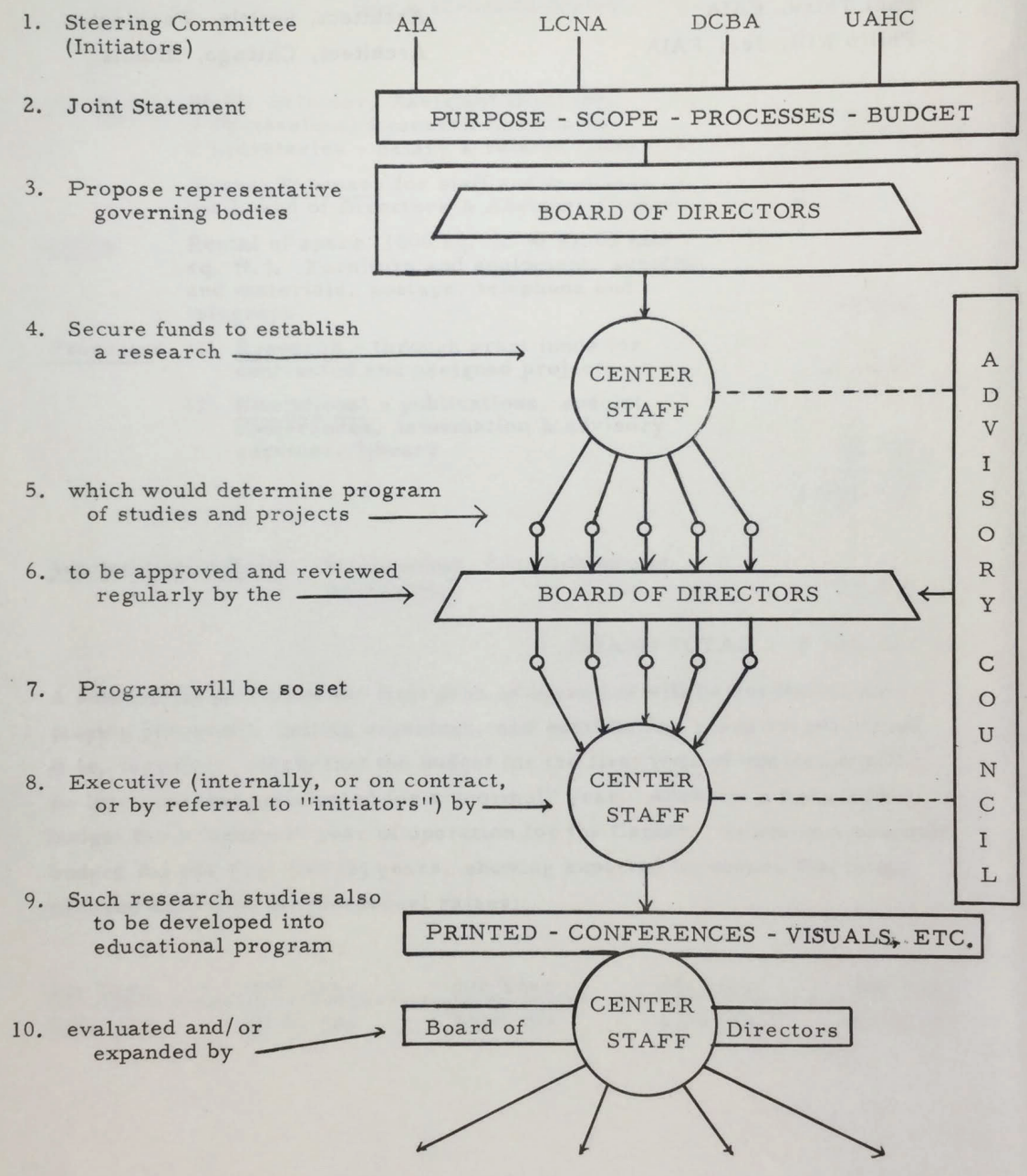
ORGANIZATIONAL CHART FOR INTERFAITH RESEARCH CENTER ON RELIGIOUS ARCHITECTURE



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Appendix H

PROPOSED BUDGET FOR THE INTERFAITH RESEARCH CENTER
(for a 12-month period)

Personnel:	Staff: Director, Assistant Director, 2 Professional Research Associates, 2 Secretaries - Salary & related costs	
	Travel Expenses for staff and members of the Board of Directors & Advisory Council	$ 104,500
Office:	Rental of space (1000 sq. ft. @ $7.00 per sq. ft.). Furniture and equipment, supplies and materials, postage, telephone and telegraph	17,500
Program:	(1) Research - through grant funds for contracted and assigned projects	125,000
	(2) Educational - publications, special conferences, information & advisory services, library	25,000
		$ 272,000
Administration Costs:	(Management, Supervision and Accounting)	54,400
	GRAND TOTAL	$ 326,400

A substantial portion of the first year of operation will be devoted to employing personnel, getting organized, and establishing research priorities. It is, therefore, likely that the budget for the first year of operation will be less than that anticipated for a "normal" year. Above is a proposed budget for a "normal" year of operation for the Center. Below is a proposed budget for the first five (5) years, showing expected increases due to increased activities and personnel raises:

1st Year	2nd Year	3rd Year	4th Year	5th Year
$250,000	$315,000	$325,000	$350,000	$375,000

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claflin

cc: Mr. Soby

17 March 1965

Dear Mrs. Dunkelbarger:

Thank you for your letter. I would like to write a short piece about Professor Claflin but unfortunately I really cannot do so in time for your Academic Festival since I shall be out of town most of that time and very preoccupied.

I would however like to suggest that you ask James Thrall Soby to write the piece. He knows Professor Claflin better I think than I do, has lectured for her and seen her quite often in Hartford where he lived. As you know, he is one of the most distinguished art critics and the author of many monographs and other studies on contemporary artists and art.

I sounded him out informally and found that he would be glad to write instead of me.

Sincerely,

Alfred H. Barr, Jr.

Mrs. J. L. Dunkelbarger
Director of the News Office
Vassar College
Poughkeepsie, New York

AHB:rr
P.S. Mr. Soby's address for the next few weeks is: Sea Breeze Motel, Palm Beach, Florida.

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VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK
Office of Public Relations

March 15, 1965

(Recd 16 Mar)

Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New York City

Dear Mr. Barr:

Professor Agnes Claflin, who will retire from the Vassar faculty in June, will be honored on April 9 and 10 with an Academic Festival here. At that time the News Office would also like to honor Mrs. Claflin through the press.

It would be of the greatest help to us, as we plan for this, if we could have from someone of your eminence in the world of art an evaluation of Agnes Claflin's contribution to that world, since we are not in a position to make this evaluation ourselves. We need at the most a few sentences which will summarize whatever that contribution has been.

If you cannot take the time to reply by letter, we will telephone at the end of this week to learn whatever comment you care to make. Needless to say we will be most appreciative of whatever help you can give us.

Sincerely,

Janet Dunkelbarger

Mrs. J. L. Dunkelbarger
Director of the News Office

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Belsy - fyi

clarke

CONFIDENTIAL

THE MUSEUM OF MODERN ART

cc: Mr. Williams
Miss Cohan
Miss Liebold

Date: ~~July 29, 1964~~ 12 August 1964

To: Richard Koch

Re: ~~Thursday, July 23rd~~ ~~Allan Hugh Clarke~~ Mr. Allan Hugh Clarke and The Membership Desk

From: Alfred Barr

Dear Dick:

I talked with Dean Engler of CCNY and told him in some detail about the memoranda I had had from three members of our staff mentioned above.

At first he did not recognize the name but then looked through the file and said that Mr. Clarke was a lecturer in art during the summer school. He thanked me for the information and said he would look into the matter immediately. I said that we were not concerned unless Mr. Clarke returned.

added by hand on Dick Koch's copy only:

P. S. Have just had phone called from Dean E. who's looked into "situation" and says Mr. C. "will not be employed by CCNY this fall."

Zara

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THE MUSEUM OF MODERN ART

Date July 29, 1964

To: √Alfred Barr
Richard Koch

From: Zara Cohan

Re: Thursday, July 23rd
Mr. Allan Hugh Clarke and The
Membership Desk

Mr. Allan Hugh Clarke a professor or lecturer from CCNY was in the Museum last Thursday arranging for a Group Visit for his students and the possibility of the students obtaining Student Passes.

I had very little dealing with him except he kept coming to me during the evening complaining about certain rules and regulations. He was incoherent and acted as if he was drunk except he did not smell from liquor. I think he thought I was the authority here because he mentioned to me that he didn't mean to be so forceful and demanding but after all Alfred and his wife were his children's god parents. He went on for a few more minutes on very familiar terms. I said that was very nice and smiled. Mr. Clarke's behavior was rather frightening.

He also claimed to be a Contributing Member. He is not a Member of the Museum -- in any category.

I thought you would like to know about this man. You will also hear about him from Security and Information Desk.

Zara

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THE MUSEUM OF MODERN ART

Date July 29, 1964

To: Alfred H. Barr
cc. Richard Koch
From: Kate Liebhold

Re: incident Thursday evening July 23, 1964

Mr. Barr, I thought that I, for one, should inform you of an incident that occurred at the Information Desk last Thursday.
We had not received any specific information concerning group admission from Allan Hugh Clarke, a lecturer at CCNY uptown. Thursday evening, July 23, a group of 50 students waited 1/2 hour for his arrival. I asked his assistant to have Mr. Clarke contact me at the Information Desk when he did arrive. I am dismayed to report that he was quite impolite to me and short with me when I requested the details that we do expect from any group leader who is interested in group rates. When I asked the number of students, he gave me the student registration list and told me to count them myself. His mannerisms in general were defensive. Mr. Clarke claimed that he was a personal friend of yours and that we shouldn't worry about his verification papers.

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THE MUSEUM OF MODERN ART

Date July 28, 1964

To: Richard Koch
Alfred Barr
John O'Rouke

Re: Incident concering Mr. Allan Hugh Clarke, Museum Garden, July 23, 1964

From: Roy Williams, Security

On Thursday evening, July 23rd, Mr. Clarke, who claims to be a Professor at CCNY, was conducting a class in the Garden.

At 9 pm the guards told him we were closing and asked if he would kindly leave. He said he is a friend of Alfred Barr and can stay as long as he likes.

I was told about it and went into the garden to explain that we close at 9 pm and if he had permission to stay later we would have to have it in writing. He said"you have it as of now." He said Alfred Barr stood for all his children and that I shouldn't worry about it. This was almost 9:15 pm.

I stood there with the guards until the students suggested to him they had better leave.

Mr. Clarke's manner seemed to us extremely arrogant and uncooperative.

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Christian Action (Collins)

CHRISTIAN ACTION

CHAIRMAN :
THE REVEREND
CANON L. JOHN COLLINS

SECRETARY :
FREDA NUELL

TELEPHONE: CITY 6869

2 AMEN COURT, LONDON, E.C.4

For Human Rights and against Racial Discrimination

INTERNATIONAL EXHIBITION OF CONTEMPORARY ART - LONDON 1962

18th December 1961

Dear Dr. Barr,

In response to an earlier enquiry, you most kindly recommended, under date of 13th October, the following seven distinguished American artists to be sent official invitations to participate in our Exhibition and Sale:

Leonard Baskin, Alexander Calder,
Cleve Gray, Willem de Kooning,
Jacques Lipchitz, Robert Osborn,
Ben Shahn

We shall be shortly writing to these artists inviting their participation on the terms outlined on the attached sheet, which I greatly hope you will approve as meeting the points you raised in your letter of October 13th. If you are in agreement with the terms I should be most grateful if it is possible for you to allow me to use your name in writing to the artists, as this would, of course, be immensely helpful in enlisting their interest and support.

Since hearing from you we have been recommended also to write to the following American artists. I should be very glad if you would kindly advise me whether you recommend our doing so, or, bearing in mind the calibre of the Exhibition we are all aiming at, if there are any whom you feel it would be better not to include. I need hardly add that any advice you give on this matter will, of course, be treated as strictly confidential.

/Peter

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Dr. A.H. Barr 18.12.61

Peter Blume, Benjamino Bufano, Richard Diebenkorn, Sam Francis, Philip Gustin, Grace Hartigan, Franz Kline, Robert Motherwell, Mark Rothko, Mark Tobey.

You will, I am sure, be interested to know that our Committee of Honour now consists of the following members, in addition to yourself: -

Professor G.S. Argan
Professor Arnold Bode
Jean Cassou
Jean Cocteau
Madame P. Cuttoli
Pierre Emmanuel
Robert Frost
Professor W. Grohmann
Lord Harewood
Marino Marini
Henry Moore
Pablo Picasso
Sir Herbert Read
Sir John Rothenstein
Dr. Albert Schweitzer
Ignazio Silone

With every good wish,

Yours sincerely,

L. John Collins

(L. John Collins)

Dr. Alfred H. Barr, (Jnr.),
The Museum of Modern Art,
11 West 53rd Street,
New York 19.

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CONDITIONS GOVERNING

International Exhibition & Sale of Contemporary Art - London 1962

For Human Rights and against Racial Discrimination

THE E X H I B I T I O N is planned so that it will represent the best in contemporary art and literature and will be in itself an event of outstanding importance.

Paintings, sculpture, literary and musical manuscripts will be exhibited and then sold in aid of the Fund administered by Christian Action for Filia - for Human Rights against Racial Discrimination.

The A U C T I O N S A L E will be held at Christie's in London for which Mr I.O.Chance, the Chairman, has kindly offered the services of his firm, free of charge, and will himself conduct the sale as his contribution to our Fund.

P A R T I C I P A T I O N in the EXHIBITION and SALE will be by invitation. Leading artists will be invited to send works for Exhibition and Sale on the following terms:

a) The artist, with the agreement of Messrs. Christie's, shall fix the minimum price below which his work will not be sold.

b) The artist will receive, should he so wish, the usual proportion of the selling price which he would receive if the work had been sold through an art gallery.

c) The artist himself to signify whether he wishes to give his work outright, or what greater proportion, if any, of the sale price he might wish to donate to the Fund.

It is because we are confident that some artists, who can do so, will wish to give the whole or a greater proportion than usual to the worthy cause we seek to aid that we have made Provision (c) above. It may be that others who participate on the usual terms will wish to give outright in addition a smaller work for the benefit of the Fund.

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We shall be happy to receive up to three works from any one artist.

P O E T S, W R I T E R S and C O M P O S E R S are being invited to participate by offering manuscripts on similar terms.

THE O B J E C T of the EXHIBITION and SALE is to raise funds urgently required for the many victims and opponents of racial discrimination and to manifest the solidarity of artists and writers the world over against the inhumanity of racial intolerance.

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December 26, 1961

Dear Reverend Canon Collins:

Thank you for your letter of December 18. I think you have an excellent list of artists some of whom I feel sure will be willing to participate in your enterprise.

However I would prefer that you would not use my name in writing them except as a member listed in the Committee of Honour.

My best wishes for success.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

2 Amen Court
London, E. C. 4
England

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Christian Action (Collins)

CHRISTIAN ACTION

CHAIRMAN :
THE REVEREND
CANON L. JOHN COLLINS

SECRETARY :
FREDA NUELL

TELEPHONE: CITY 6869

2 AMEN COURT, LONDON, E.C.4

For Human Rights and against Racial Discrimination
INTERNATIONAL EXHIBITION OF CONTEMPORARY ART - LONDON 1962

23rd October 1961

Dear Mr Barr,

I am very grateful to you for sending me so promptly the names of the seven American artists who might be willing to be represented in our Exhibition and subsequent Sale. May I assure you that all artists will be approached in the terms of my letter of September 26th, that is, invited to send a work for exhibition and sale on the basis that they will receive the usual proportion of the selling price of their work which they would expect if they were sold in an art gallery, unless they themselves wish to give a greater percentage to the cause for which the Exhibition is being held.

It is because I share your concern that artists should not be asked, even for the best charitable purposes, always to give what amounts to their livelihood, that I decided to make this form of invitation a basic condition for our Exhibition.

I hope that in view of this explanation you may perhaps be so good as to allow me to use your name in writing to the artists, as this would, of course, be immensely helpful in enlisting their interest and support.

You will, I know, be interested to hear that Professor G.C. Argan and Pablo Picasso have consented to join the International Committee of Honour.

I am sorry that Mr. Nelson A. Rockefeller has not found it possible to accept our invitation, and wonder if you have any suggestion to offer whereby we might again approach him on the matter, as it would be of great value to have his support.

Yours sincerely
L. John Collins

L. John Collins

Mr. Alfred H. Barr, Jr.,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK, 19, N.Y.

AHB:ld

Osborn
Clem Greenberg
Barr

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October 13, 1961

Dear Canon Collins:

In response to your letter, I am sending you the names of seven American artists of distinction who might possibly be willing to be represented in the exhibition and subsequent sale. I send this list with a certain reluctance since I really do not feel that artists should be asked to contribute their own works of art, which in the case of these men are of considerable value. At any rate, may I ask you not to mention my name if you should write these artists.

Ben Shahn: Homestead
Roosevelt, New Jersey

Willem de Kooning: 831 Broadway
New York, N.Y.

Jacques Lipchitz: 168 Warburton Avenue
Hastings-on-Hudson, New York

Alexander Calder: Painter Hill Road
R.F.D.
Roxbury, Connecticut

Robert Osborn: Salisbury, Connecticut

Leonard Baskin: Fort Hill
Northampton, Massachusetts

Cleve Gray: Gray Stones
Cornwall, Connecticut

Sincerely,

Alfred H. Barr, Jr.

Canon L. John Collins
Christian Action
2 Amen Court
London E.C. 4, England

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Human
Rights
in
South
Africa

INTERNATIONAL EXHIBITION OF CONTEMPORARY ART LONDON 1962

Arranged by Christian Action
in aid of its work for
the victims and opponents
of Apartheid

Christian Action
2 Amen Court
London EC4
Telephone City 3747/6869

Dear W Barr,

I am as delighted as I am grateful to receive your agreement to join the International Committee of Honour of our Exhibition. This will be of the greatest assistance to the success of our endeavours. Please accept my warmest thanks. I have also asked Mr. Nelson A. Rockefeller and Mr. Robert Frost to join the Committee, and very much hope to hear shortly that they will consent to do so.

I am happy to tell you that M. Jean Cassou has agreed to be a member of the Committee and that I am going to Paris tomorrow to meet him and a number of leading artists and writers in France to enlist their support.

I wonder if you plan to visit Britain in the near future? If you do, it would give me much pleasure to meet you and to discuss our plans with you in person.

In the meantime I should be immensely grateful if you could very kindly let me know the names of the six or eight American artists whom you consider we ought first to approach to be represented in the Exhibition and at the subsequent Sale. This would be a great help.

Please let me say again how deeply I appreciate your kind interest and support.

Yours sincerely,
(Canon) L.John Collins.

Alfred Barr,Esq.Junr.,
The Museum of Modern Art,
11 West 53rd Street,
New York 19,
N.Y., U.S.A.

Shahn
~~Hofmann~~
de Kooning
Lipchitz
Calder
Osborn
Clem Greenberg
Baskin

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Christian Action for Victims & Opponents of Apartheid in S. Africa

Intern'l Exhibition of Cont. Art London

October 3, 1961

Dear Mr. Collins:

Thank you for your letter of September 26. I would be very pleased indeed to join the Committee of Honour for the International Exhibition of Contemporary Art.

I wish you great success in both the exhibition and the sale to raise funds for the victims and opponents of Apartheid in South Africa.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. L. John Collins
Christian Action
2 Amen Court
London E.C. 4, England

AHB:ld

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Human
Rights
in
South
Africa

INTERNATIONAL EXHIBITION OF CONTEMPORARY ART LONDON 1962

Arranged by Christian Action
in aid of its work for
the victims and opponents
of Apartheid

YES

Christian Action
2 Amen Court
London EC4
Telephone City 3747/6869

26th September, 1961

Dear Mr Barr,

We are organising an International Exhibition of paintings and sculptures and literary and musical manuscripts to be held in London next spring in aid of the work of Christian Action for the victims and opponents of Apartheid in South Africa. The Exhibition will be followed by an Auction Sale at Christies (London) - Mr. Chance, the Chairman of Christies, has kindly offered the services of his firm free of charge, and will himself conduct the sale as his contribution to our Fund.

The object of the Exhibition and Sale is to raise funds urgently required for the many victims and opponents of racial discrimination in South Africa and to manifest the solidarity of artists and writers the world over against the inhumanity of Apartheid.

We aim to make the Exhibition fully representative of the best in contemporary art and literature and therefore, in itself, an event of outstanding international importance.

Artists of international repute will be individually invited to send works for exhibition and sale on the basis that they will receive the usual proportion of the selling price of their works which they would expect if it were sold in an art gallery, unless they themselves wish to give a greater percentage to the cause for which the Exhibition is being held. Poets, writers and composers will be invited to state what proportion from the sale of their manuscripts they would wish to give to strengthen our Fund.

Mr. Henry Moore has agreed to become a member of the International Committee of Honour which we are now setting up and to place an important work of his at our disposal. Other members of this Committee, representing Great Britain, will include The Earl of Harewood, Sir Herbert Read and Sir John Rothenstein.

I write to ask if you would kindly consent to join the Committee of Honour. I greatly hope that you will find it possible to accept this invitation.

Yours sincerely,
L. John Collins
Chairman

Alfred Barr, Esq.,
Museum of Modern Art,
11 West 53 Street,
New York.

L. John Collins.

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Henry Church

cc: D. Miller
D. Dudley

28 November 1960

Returned 12/24/47

" " Three Types of Architecture. n.d. Pen & India Ink, 18 7/8 x 24 3/4". signed lower left pencil "André Masson"
E. L. 44.1268

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Henry Church

cc: D. Miller
D. Dudley

28 November 1960

Dear Mr. Norton:

Herewith some details on the works lent the Museum by the late Henry Church:

Paul Klee. Harbor. n.d. Ink, 7 1/2 x 6 3/8" (sight). Our negative Sunami 5006.
E. L. 44.9 (extended loan number)

Exhibition: Modern Drawings, February 16-May 10, 1944.

Received 1/6/44
Returned 6/5/44

André Masson. Dream of a Future Desert. 1938. Pen and ink, 19 3/8 x 25 3/8" (sight). signed lower right "André Masson 1938"
Our negative Sunami 5004.
E. L. 44.10

Exhibited Buchholz Gallery May 1944 and purchased with the following drawings from the gallery.

Exhibited: Museum of Modern Art Modern Drawings, February 16-May 10, 1944 (illustrated page 77 catalogue) and in the Circulating Exhibition of that show.

Received 1/6/44
Returned 7/6/45

" " Massacre # 1. 1933. Pen and ink, 14 x 17 3/4" (sheet). signed lower left "André Masson 33". Our negative Sunami 5533.
E. L. 44.1266

Exhibited Buchholz Gallery May 1944, #8.

Received 5/26/44
Returned 12/24/47

" " Pursuit. (1944). Ink wash, 20 5/8 x 26. Signed lower left "André Masson". Our negative Sunami 5531.
E. L. 1267

Exhibited: Buchholz Gallery May 1944, #36.

Received 5/26/44-
Returned 12/24/47

" " Three Types of Architecture. n.d. Pen & India Ink, 18 7/8 x 24 3/4". signed lower left pencil "André Masson"
E. L. 44.1268

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Exhibited Buchholz Gallery May 1944.

Received 5/12/44
Returned 12/24/47

André Masson — Two Trees. (1944). Ink wash, 25 1/8 x 19". signed lower right "André Masson". Our negative Sunami 5530
E. L. 44.1269

Exhibited Buchholz Gallery May 1944, catalogue #35.

Received 5/26/44
Returned 12/24/47

Rafael Moreno — Paradise. 1943. Oil on canvas, 39 x 77 1/2". Our negative Sunami 5155. Our notation is that it was purchased through or from Pierre Loeb.
E. L. 44.495
Exhibited Cuban Painting Today, the title under which the exhibition circulated, shown in the Museum as Modern Cuban Painters, March 17-May 7, 1944. The picture was in both shows.

Illustrated Museumof Modern Art Bulletin, April 1944, Vol. XI, #5, page 6.

Received 3/14/44
Returned 12/24/47

Pablo Picasso — Fernande. 1908. Oil on canvas, 24 1/4 x 16 3/4". Signed upper left "Picasso". Our negative Sunami 8170
E. L. 42.1695
E. L. 44.1564
Our notation is that it was purchased from the Bignou Gallery

Exhibited Twentieth Century Portraits, December 9 - January 24, 1943. Circulating Exhibition included this picture, illustrated page 49 of the catalogue. Illustrated Picasso: Fifty Years of His Art by Alfred H. Barr, Jr., page 68.

Received from Mr. Church 6/5/44
Returned 12/24/47

Research notes by Mr. Lieberman indicated a sticker on the back reading: "Robinot Frères et Cie, Paris, Exposition de Canada, 1939" He also quotes: "It was originally bought by the late Ambroise Vollard directly from the artist and that we, in turn, from Vollard". His note gives the source as "a letter from Georges Keller, 7/13/14". DO NOT USE MR. LIEBERMAN'S NAME, but these notes should be easily verified through records and Mr. Keller.

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28 November 1960

Maurice Utrillo. Rue de Crimée, Paris.

Received 10/14/43
Returned 12/24/47

I am quoting below Mr. Lieberman's notes as the only record we have for the painting. Our Registrar's card is not in its proper category.

(c. 1910 - Mr. Bartlett)
Signed lower left:"Maurice Utrillo. V."

On stretcher in red ink: "Gustave Coquiot")

Collections: Paul Guillaume
Frederic Clay Bartlett (purchased c. 1920 from P.G.)
Sold by Frederic Clay Bartlett to Perls through Mrs. Betty Parsons, 1943
Purchased from Perls Gallery

Exhibited: Fogg Museum of Art, 19th and 20th Century French Painting, 1929 # 88, ill. Pl. LIII
Museum of Modern Art, Art in Progress, 1944

Museum of Modern Art Bulletin, XI, No. 3, Januaary, 1944, p. 11.

Reproduced: Basler, Maurice Utrillo, Paris, 1929, pl. 18
Museum of Modern Art color plate.

Again, may I ask you NOT TO USE MR. LIEBERMAN's NAME. The material should save you some research steps.

Lyonel Feininger. Estuary. 1943. Watercolor, pen and Ink, 11 3/8 x 17 1/8" (sight). Signed lower left"Feininger,"center the title, to the right "24.IX.43"
Buchholz-Studly negative M-15
44.2023 (not an extended loan)

Catalogued but not exhibited MuseumIs Lyonel Feininger exhibition, October 24, 1944-January 14, 1945.

Received 9/26/44
Returned 10/27/44

Won't you telephone if you have further questions?

Sincerely,

Mr. Norton
Parke-Bernet Galleries, Inc.
980 Madison Avenue
New York, New York

Secretary to Mr. Barr

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clark

August 23, 1962

Dear Kay:

I stopped in New York for just a day on my way from Africa to Vermont where I hope to stay for a few weeks to recover from having had a six months' leave of absence. I will be back early in October and of course will be delighted to do what I can to help your son Colin.

I do not know his address but suppose he will get in touch with me.

Sincerely,

Alfred H. Barr, Jr.

Sir Kenneth Clark
Saltwood Castle
Hythe, Kent
ENGLAND

AHB:rr
(Dictated by Mr. Barr, signed in his absence)

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CLARK

Saltwood Castle,
Hythe, Kent,
England.

16th July 1962.

My dear Alfred,

Our younger son, Colin, is working on a New York educational television, known as channel 13, and is contemplating a series of talks on the origins of modern art. I have written to him saying that the Museum of Modern Art have probably done several series of this sort already, but in any case he could get no where without consulting you. Would you be kind enough to receive him if he calls upon you at the Museum. He has no specialised knowledge of his subject, but is bright minded and has lived surrounded by works of art. He does know a lot about television and the best way to put the subject across.

I very greatly enjoyed seeing something of you when I was in New York last March.

With kindest regards to you both,

Yours ever,

Kenneth Clark.

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Sender's name and address: Sir Kenneth Clark, C.H., K.C.B.
Saltwood Castle,
Hythe, Kent
England.

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BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

17 JLY 1962

SIXPENCE POSTAGE

by people like you!

Mr. Alfred Barr,
Museum of Modern Art,
11, West 53rd Street,
New York 19
N.Y. U.S.A.

Tear open cut here

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July 23, 1962

Dear Sir Kenneth:

Your letter of July 16 to Mr. Barr has arrived during his absence from the Museum.

I shall, of course, bring your letter to Mr. Barr's attention upon his return to New York in October.

Sincerely yours,

Rona Roob
Secretary to Alfred H. Barr, Jr.

Sir Kenneth Clark, C.H., K.C.B.
Saltwood Castle
Hythe, Kent
England

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Kenneth Clark

HARPER'S MAGAZINE
Editorial Rooms

HARPER & BROTHERS
PUBLISHERS

H B

49 EAST 33D STREET
NEW YORK 16, N.Y.

July 24, 1961

Dear Mr. Barr:

We think you will be particularly interested in the enclosed article, "Art and Society," which will appear in our August issue. Should you wish to comment on it, we'd be glad to have a brief letter from you for publication in our Letters column.

Sincerely,

Marion K. Sanders

Mr. Alfred Barr, Director
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Enc.

Mrs. Marion K. Sanders/rp

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Kenneth Clark

BY JOHN D. ROSENBERG

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CHARGE TO MUSEUM OF MODERN ART

To ALFRED BARR
HOTELPARC
EVIAN-LES-BAINS
FRANCE

Via WUCABLES

8 JULY 1960

EDDIE CAHILL DIED CEREBRAL HEMORRHAGE THURSDAY NIGHT

STOCKBRIDGE. HARTIGAN STAYING WITH DOROTHY. FUNERAL NOT

SET.

MARIE

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Kenneth Clark

July 25, 1961

Dear Mrs. Sanders:

Your letter of July 24 and the enclosed article have arrived during Mr. Barr's absence from the city but will of course be brought to his attention when he returns at the end of the summer.

Sincerely,

Olive L. Bragazzi

Mrs. Marion K. Sanders
HARPER'S MAGAZINE
49 East 33 Street
New York 16, N. Y.

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certified and incorporated. You see, it's all a question of motive. Say a man's out to make a profit—even if he doesn't, that's still his motive, and we let him deduct expenses incurred while trying to make the money he didn't make. That's fine. Now have any of these things ever earned you anything, or did you ever write them *thinking* they might, even pennies?"

It dawned on me that perhaps Mr. Bronstein had taken it upon himself to act as my advocate, as he was about to do for himself in *Bronstein vs. The Treasury Department.* Still, in deference to his own disinterestedness, I refused to lie: "No, the profit motive doesn't fit. It is the nature of such journals to lack funds, as it is the nature of their contributors not to seek them. But suppose my motive was recognition, status, getting ahead in my profession. We have a slogan where I work—publish or perish. Why not call it an obligatory expense, necessary to my professional survival?"

I believed I had at last scored a point, but Mr. Bronstein looked glumly at Mr. Santini and spoke for them both: "You don't get tenure till you have your Ph.D.?"

I recognized the old sophistry and tried to squelch it at once: "True, but totally irrelevant."

"True, but terribly relevant, Mr. Rosenberg. As a *temporary* employee, you can't claim that you write in order to hold a job you haven't yet secured. And if the motive is tenure, then you are seeking a new position and that, you know, the government doesn't allow."

"All right, then, let's forget the whole business. Refund *all* my taxes, since the government can't collect on the earnings of a job which it insists I do not have."

Mr. Bronstein was pleased by the paradox, Mr. Santini perplexed. I answered their silence with a riddle: "Gentlemen, I write but am not a writer; teach but am not a teacher, study but am not a student. What am I?"

"A taxpayer, even such as I," Mr. Bronstein replied. With that I began to pick up the exhibits which littered Mr. Santini's desk—bursar's receipts, transcripts, rent checks, journals. A stack of letters from various editors was beyond my reach. Mr. Bronstein passed them to me and, to my embarrassment, started to read one from John Crowe Ransom. It was a lovely letter, full of generous praise, but it concluded with an even more generous apology for rejecting one of my essays. For the first time during the long afternoon—now early evening—I felt something like courage. His face alight in incomprehensible triumph, his finger pointing to the final paragraph, he thrust the letter across the desk. The two men were suddenly transfixed. "Do they pay?" Mr. Bronstein asked insistently.

"What's the difference? They never printed the piece."

"The matter of motive, Mr. Rosenberg, the matter of motive! Do they pay?"

"A few dollars a page, perhaps. But this is a rejection."

"A rejection, Santini, he says it's a *rejection!* You hoped to make some money when you wrote it? You submitted it *knowing* they pay?"

"My motive was in part remunerative."

"You have more of the same?"

"More than I care to acknowledge."

"Mr. Rosenberg, the riddle is solved. You are not an unincorporated charity; you are a professional writer." Mr. Santini nodded vigorously.

THE riddle only deepened in my own eyes, for I could not comprehend why my rejection slips and not my published articles proved that I was a professional. I sorted out the other paying rejections from the pile of nonremunerative acceptances and handed them to Mr. Bronstein. "Can we keep them on file?"

"All except the one from John Crowe Ransom. I have a certain fondness for it." Mr. Bronstein, too, had become attached to it, for he suddenly left the room letter in hand, while Mr. Santini began to refigure my claims, pausing only to wonder aloud why I had so long concealed the rejections.

"One hundred sixty dollars thirteen cents for 1956; one hundred fourteen twenty for 1955; total of two hundred seventy-four dollars thirty-three cents; allow eight weeks for the check to arrive."

While I signed in triplicate, Mr. Bronstein returned with three Verifax copies of the Ransom letter, which Mr. Santini stapled to my claims. They scrutinized the completed dossier and Mr. Bronstein assured me it would pass the supervisor. "But," he added, "if you had brought rejections from real magazines, like *Harper's* or the *Saturday Evening Post,* nobody in the whole Internal Revenue Service could bat an eyelash."

I thanked him for his advice, Mr. Santini for his patience and, as I walked out onto West Houston Street, had an inspiration. I would write word for word what had transpired, submit it yearly to *Harper's,* and every April append my rejection slip to the relevant portion of Form 1040. And I would be free for as long as I cared to write for *JEGP, PMLA, ASLHM, MLQ, QJS,* and *ZfRPh.*

Harper's Magazine, August 1961

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KENNETH CLARK

ART AND SOCIETY

One of the few truly distinguished art critics of our time considers the thorniest of the controversies that harass the world of art —the relation of the artist to his audience.

ART is an extensive word. In this essay I limit it to the branch of art that I know best, the visual arts: and I take this term to cover everything made in response to the feeling that certain events or objects of contemplation, seen or imagined, are so important that they must be recorded; and that certain objects of use are so important that they must be enriched. These two aspects of visual art I refer to as image and ornament. They used to be called "fine art" and "applied art," and in the nineteenth century were severely distinguished from one another. Today we tend to minimize this distinction. We believe that the form-creating instinct can express itself in both ornament and image; all ornament, however abstract, suggests some visual experience; all images, however factual, reveal some sense of design. Both are forms of order. And both are sacramental. "What is this sacrament?" as the catechism says. "The outward and visible sign of an inward and spiritual grace." Both image and ornament are revelations of a state of mind and social temper.

Having accepted this basic unity, however, these two branches of visual art show very great differences, especially in their relationship to society, and I shall consider them separately. I think it true to say that all image art of any value has been made by, or on behalf of, a small minority: not necessarily a governing class in a political sense, but a governing class in an intellectual and spiritual sense. Since I shall often refer to this minority, I must decide what to call it. Plato's "governors" is too narrow a term, Rousseau's *volonté générale* is too wide and too mysterious. For the sake of brevity I have referred to it as an *élite;* although in fact it is not elected, and may be drawn from any class of society.

Images are not made for fun. In fact it is almost true to say that all image art of value illustrates or confirms a system of belief held by an elite, and very often is employed consciously as a means of maintaining that system. Obvious examples are the theocratic art of Egypt, the Parthenon with its Olympian embodiment of Greek philosophy, the stained glass of Chartres and Bourges illustrating not only Christian legend but the whole superstructure of patristic theology, the temples of Angkor and Borobudur, the Basilica of Assisi and its Buddhist equivalent Ajanta, the Stanze of Raphael, and so forth, down to David's picture of the Oath of the Horatii. The list could be expanded till in the end it would include most of the greatest visible feats of human imagination and all of those which are in any way related to society and do not depend solely on the genius of an individual artist. It seems that an image achieves the concentration, clarity, and rhythmic energy which make it memorable only when it illustrates or confirms what a minority believes to be an important truth.

The images provided for the majority by the elite may be more, or less, popular. Franciscan art in the thirteenth century and Baroque art in the seventeenth century were two attempts to create a new repertoire of images which should be more popular than that which preceded it. Both consciously exploited emotionalism. But the artists who gave the finest expression of those styles—let us say Cimabue and Bernini—were working for a small group of patrons, and were deeply receptive of their ideas. Bernini's Saint Theresa became a popular image; it revealed to the majority a hidden need. But it was Bernini's own invention and in its origin it owed nothing to popular demands. Even the images which we first believe to have a popular origin—for ex-

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ample those charming woodcuts known as *images d' Epinal*—are for the most part naïve and imperfect memories of images already invented for the elite by such an artist as Philippe de Champagne. The only exceptions I can think of are those anecdotal strips which simply tell a story, often with the help of balloons of text. Such were the illustrations of late antique manuscripts, the painting of popular artists like Pacino di Bonaguida, the *Biblia Pauperum* and its derivatives, and a number of Japanese scrolls, like the comic animals attributed to Toba Sojo. These, I believe, are the only forms of autochthonous popular image art before the nineteenth century, and I mention them now because they reveal a fundamental characteristic of all popular art: that it is concerned with narration.

At first sight ornament would seem to be a more popular form of expression than image. Ornament has the character of a language—nineteenth-century writers used, quite properly, to speak of the grammar of ornament—and in so far as it is a living language it is accepted almost unconsciously by the majority. However there is this difference, that whereas language seems to have evolved unconsciously from mass needs, a system of ornament has seldom been invented by "the people." In fact I can think of only one exception: the pottery of the Mexican Indians, which is outstandingly beautiful and does seem to be a genuine popular creation. In Europe good folk ornament turns out almost always to be a cruder rendering of a minority style; and I think the same is true of China, India, Persia, and the whole Moslem culture. I would even extend this to the most vital and expressive of all ornament styles—that produced by the so-called folk-wandering peoples. I believe that the finest Scythian ornaments were by a great artist working for a chief, and that most of what has been discovered in Scandinavia or Scotland is a half-understood imitation of these aristocratic adornments.

In ornament the ulterior motive is less strong than in the image. It does not openly recommend a system. But no one maintains that it exists solely to please the eye, and lacks ulterior motive altogether. It is an assertion of status—whether in a cope or crown or crosier or *portail royal* or precious reliquary. This fact, which has been worked out in detail by Marxist historians, is taken by them as a condemnation of art; and, as everyone knows, Veblen coined for it the expression "conspicuous waste." This expression is apt, but I do not find it at all damaging. All art is waste in a material sense; and the idea that things should be made more precious-looking in accordance with the status of the user seems to me entirely fitting. I think that a bishop should have finer vestments than a deacon and that the portal of a cathedral should be more richly ornamented than the door of a warehouse. I would go further, and say that ornament is inseparable from hierarchy. It is not only the result, but the cause of status. The carving on the corner capitals of the Doge's Palace and the central window of the Palazzo Farnese confer a kind of kingship on those points of the buildings. In a democratic building, where all windows are equal, no ornament is permissible; although I understand that the higher executives may have more windows.

THE FIRST AND SECOND LAWS

SO I would deduce from history this first law (in the Ruskinian sense) of the relationship of art and society: that visual art, whether it takes the form of images or ornament, is made by a minority for a minority, and would add this rider, that the image-making part is usually controlled in the interests of a system, and that the ornamental part is usually the index of status.

Created by a minority: yes, but accepted by the majority unquestionably, eagerly, and with a sense of participation. The degree of physical participation in the great popular works of art is hard to assess. We know that in the building of the Gothic cathedrals—Chartres is the most familiar example—whole villages moved to be nearer the work, and men were prepared to learn subsidiary crafts in order to help the professional masons. We can assume that the same was true of Borobudur or Ellora, although the economic status of the workers may have been different. A parallel in modern life would be the building of a great liner in Clydebank, where the whole life of the town depends on the work. But apart from this active participation, one has only to read the accounts of how in the great ages of artistic creation works of art were brought into existence

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Sir Kenneth Clark, eminent art historian, was formerly Director of the National Gallery in London, Slade Professor of Fine Arts at Oxford, and Chairman of the Independent Television Authority of Great Britain. His books include "The Gothic Revival," "Moments of Vision," and "The Nude." This essay is adapted from his address at the Cooper Union Centennial in New York in late 1959 and the Lloyd-Roberts lecture given to the Royal College of Physicians.

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—the long and serious thought which preceded the commission, the public anxiety about its progress, the joy when it was at last accomplished, and the procession in which it was carried to its destination, to the sound of bells and singing of a Te Deum—one has only to come upon such documents, common enough in the Middle Ages and Renaissance, and applicable, surely, to Olympia and the Acropolis of Athens, to recognize that the society of those times needed art, believed without question in the value of art, and participated imaginatively in its making. So this would be my second law: that a healthy and vital relationship between art and society exists when the majority feel that art is absolutely necessary to them, to confirm their beliefs, to inform them about matters of lasting importance, and to make the invisible visible.

Now in saying that this is the *healthiest* relationship between art and society, I must not be understood as saying that these are the *only* circumstances under which good works of art can be produced. Even before 1870 great pictures were painted by individuals who had no relationship with society at all and whose work was distasteful or incomprehensible to the majority. Rembrandt and Turner, in their later phases, are obvious examples. In the history of art, as in all history, nothing poses a more delicate problem of interpretation than the relationship between individual genius and the general will. But even if we believe, as I am inclined to do, that inspiration is more likely to illuminate an individual than a mass and that all the memorable forms of art were originally invented by individuals of genius, we must agree that at certain periods these individuals are isolated, at others they enlist behind them a whole army of assent and participation.

Nor is this direct relationship of need and unquestioning belief certain to produce good art. Artistic faculties are somewhat unequally—we may think unfairly—distributed among the peoples of the globe; and although the relationship may be sound, not all needs have the same validity. However, I am sufficiently a Ruskinian to believe that when a society, over a long period, produces an art which is lacking in vitality and imaginative power, but which nevertheless seems to be accepted by the majority, there is something wrong with that society.

This brings me back to the part of my opening definition, where I said that art was a sacrament; and I must now consider how an inward and spiritual grace can be given outward and visible form. The answer is, through symbols. A symbol is a sort of analogy in the physical sphere for some spiritual or intellectual experience. Usually it is the concentration of several related experiences so complex that they cannot be expressed in any rational form, and so intense that a physical symbol suggests itself unconsciously. We know from the saints of every religion that the most poignant spiritual experiences demand expression by physical analogies, and, in spite of Pascal and Spinoza, we may infer that spiritual experiences which remain abstract are not usually very intense. Symbols may start as a result of private revelations, but their value in art depends on the degree to which they can be felt and accepted by others. In fact nearly all intensely felt symbols have some universal quality, which makes them comprehensible even when their maker believes them to be peculiar to himself. But it is also true that the sacramental character of art is far more easily achieved when the principal objects of belief have already been given a symbolic form which is generally recognized and accepted: in other words, when there is an established mythology and iconography.

WHY AN EMPTY CHAIR WILL NOT DO

IN THIS question of art and society the importance of an accepted iconography cannot be overstated. Without it the network of beliefs and customs which holds a society together may never take shape as art. If an iconography contains a number of sufficiently powerful symbols, it can positively alter a philosophic system. The points of dogma for which no satisfactory image can be created tend to be dropped from popular religious exposition, and episodes which have scarcely occupied the attention of theologians tend to grow in importance if they produce a compelling image. I would go so far as to say that the failure to discover a satisfactory symbol for the Holy Ghost has seriously impaired our concept of the Trinity.

Let me give an example of iconographic triumph and disaster from one painter in one place: Titian in Venice. In the Frari his sublime image of the Assumption of the Virgin is so corporeally convincing that it provided a point of departure for Baroque painting, and this image was to float in the background of Catholic imagination down to our own day. In the "Salute" is Titian's painting of Pentecost, a work over which he took great pains, but without success. It was the final blow to a subject which had never found an impressive

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iconographical form, and which in spite of its theological importance, gradually faded from the consciousness of popular Catholicism. Let me take another example from Buddhism. It had been categorically laid down that the Buddha must not be portrayed, and in the earliest scenes of his life, such as those on the stupa at Sanchi, the central point of each episode is left a blank —an empty chair or a deserted boat. This insult to the image-making faculty was not to be borne, and a representation of the Buddha was finally accepted. But where did it come from? From the imitation, in the fringes of the Buddhist world, of some Praxitelian Apollo. Thus the most extreme example of spirituality was embodied by the most concrete expression of physical beauty. Conversely, dogma may triumph over the popular love of imagery in a theocratic society, and produce an iconography, like that of later Buddhism, with its 10,000 Buddhas, which deprives images of all artistic quality.

Lest it should be thought that this question of iconography does not apply to modern life, let me add that it is not confined to dogmatic religion. For example, the iconography of the Romantic Movement from 1790 to 1830 was almost as compulsive as if it had been laid down by the Council of Trent. The tiger—in Blake, Stubbs, Géricault, Delacroix, Barye, and a dozen lesser artists; the cloud—in Wordsworth and Byron, Shelley, Turner, and Constable; the shipwreck—in Byron, Turner, Goya, Géricault, Delacroix, and Victor Hugo: these are symbols of Romanticism, used and accepted unconsciously because they expressed the new worship of nature and power, and a new sense of destiny. I think it would be a mistake to call this state of mind a religion. That word should be reserved for beliefs which are based on a book of holy writ and involve certain formal observances. But at least we can say that the belief in nature, which expressed itself in the landscape painting of the nineteenth century and has remained the most productive source of popular art to this day, is a non-material belief. It is something which cannot be justified by reason alone and seems to lift the life of the senses onto a higher plane.

This suggests another "law" in the relationship of art and society: that it is valuable only when the spiritual life is strong enough to insist on some sort of expression through symbols. No great social arts can be based on material values or physical sensations alone.

This "law" leads me to consider the problem of luxury art. Now, it would be dishonest for me to take a puritanical or Veblenist view of luxury art. Moreover there is a point—Watteau's "Enseigne de Gersaint" is an example—at which the sensuous quality of luxury art is so fine that it offers a spiritual experience. We are playing with words and concepts which, as we breathe on them, become alive and flutter from our hands. Still, the fact remains that, in the long run, luxury art implies the reverse of what I have called a healthy relationship between art and society and so has a deadening effect. The most obvious example is the art of eighteenth-century France, where, however, the arrogant elaboration demanded by powerful patrons is sometimes sweetened, and given lasting value, by a reasonable belief in the *douceur de vivre*. But the predominance of luxury art in the eighteenth century is a short and harmless episode compared to that long slumber of the creative imagination which lasted from the end of the second century B.C. to the third century A.D. For almost five hundred years not a single new form of any value was invented except, perhaps, in architecture. Works from the preceding centuries were reproduced interminably —made smoother and sweeter for private collectors, bigger and coarser for the public.

What can we say of the relations of this art to the society which produced and accepted it? That no one believed in its symbols; that no one looked to it for confirmation or enlightenment. In short that no one wanted it, except as a conventional form of display. The Romans did not want art and they did not make it; but they collected it.

The problem of luxury art is complicated by the fact that the periods in which it predominates are usually periods when the art of the past is collected and esteemed. This was obviously the case in Hellenized Rome and in eighteenth-century England; conversely the idea of collecting and displaying works of an earlier period was

VOYAGE

SAMUEL MENASHE

Water opens without end
At the prow of a ship
Rising to descend
Away from it

Days become one
I am who I was

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hardly known in those cultures where the need for art was strong and widely diffused. One must distinguish, of course, between the fruitful use by artists of earlier works, which took place in thirteenth-century Rheims no less than in fifteenth-century Florence, and the competitive accumulation of collectors. The feeling for the art of the past in Donatello or Ghiberti is entirely different from that of the eighteenth-century connoisseurs—at once more passionate and more practical. "How can I use these admirable inventions to give my own message?" "How can I surpass them in truth or expressive power?" These are the questions aroused by the work of the past in the great ages of art. In periods of luxury art, on the other hand, works of the past are collected at worst for reasons of prestige and at best in order to establish a standard of taste. The concept of good taste is the virtuous profession of luxury art. But one cannot imagine it existing in the twelfth century, or even in the Renaissance; and without going into the complex question of what the words can mean, I am inclined to doubt if a completely healthy relationship between art and society is possible while the concept of good taste exists.

WHAT COUNTS IS THE COUNT

SUCH, then, are the deductions that I would make from studying the history of art; and I have ventured, in the nineteenth-century manner, to call them laws. It is arguable that this word should never be applied to the historical process: we see too little. But at least we can say that these are strong probabilities which should be our first criteria when we come to examine the relations of art to society at the present day. In doing so I may be allowed one assumption: that fundamentally human beings have not changed. The picture of human nature which we derive from the Book of Kings or the Fourth Dynasty Egyptian portrait heads in Cairo and Boston is much the same as what we know today, and I think we may safely assume that it will take more than television and the internal combustion engine to change us. In fact, I would suppose that we have more in common with the Middle Ages than our fathers had, because to us universal destruction is an actual possibility, whereas to our fathers it was only a pious fiction. However, if human nature has not changed, human society has; and changed as the result of a basic shift of mental outlook.

This change can be described in one word: materialism. The word has taken on a pejorative sense, but materialism has been the source of achievements which have added immeasurably to the well-being and happiness of mankind. Whether as the dialectical materialism of the East or the liberal materialism of the West, it has given to masses of men a new standard of living, a new sense of status, and a new hope. These benefits have been achieved because materialism has been the philosophical basis of two outstanding human activities, one in the moral and one in the intellectual sphere: humanitarianism and science. These are the integrating forces of our culture, and they are as powerful, and as all-pervasive, as was Christianity in the Middle Ages.

Now, how does this underlying philosophy of materialism relate to art? One cannot help being aware of one very serious obstacle. Materialism and all its children are dedicated to measurement. Bentham's philosophy was based on the greatest good for the greatest *number*. Democracy depends on counting the *number* of votes. All social studies are based on statistics. Science, although it claims to have outgrown that phase, reached its present position by an unprecedented accuracy of measurement.

In its century of triumph, measurement has even become an article of faith. The potential of faith in the human mind is probably fairly constant, but it attaches itself to different ideas or manifestations at different periods. The bones of the Saints, the Rights of Man, psychoanalysis —all these have been the means of precipitating a quantity of faith which is always in solution. People probably believe as much nonsense today as they did in the Middle Ages; but we demand of our precipitant that it *look* as if it could be proved—that it appear to be measurable. People might have believed in art during the last fifty years if its effects could have been stated in an immense table of figures or a very complicated graph; of course they would not have checked the figures or understood the graph, but the existence of these symbols of measurement would have sustained their faith.

But we cannot measure the amount of satisfaction which we derive from a song. We cannot even measure the relative greatness of artists, and attempts to do so by giving marks, popular in the eighteenth century, produced ridiculous results; Giulio Romano always came out top of the poll, which as we all know, by some unanalyzable form of knowledge, is incorrect. The more honest philosophers of materialism have recognized that art cannot be measured in material terms. Bentham invented the unforgettable

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comparison between pushpin and poetry, coming down on the side of pushpin because more people wanted it. Poetry he defined as "misrepresentation," which is the liberal counterpart to Veblen's "conspicuous waste." The philosophers of dialectical materialism have accepted art only in so far as its magical properties have conceded the right to enjoy and even to produce art among the rights of minorities. Art is the opiate of the few.

How are the philosophic assumptions of materialism reflected in the actual status of art in modern society? It is incontrovertible that fine art, as the word is usually understood, is the preserve of a very small minority. We must not be bamboozled by the claim that more people listen to "good" music or visit picture galleries; nor even by the fact that a few of us have tricked the unsuspecting viewer into looking at old pictures on television. Similar claims could be made for the nineteenth century—for example, during the Manchester Art Treasures Exhibition in 1857, special trains ran from all over England, and whole factories closed down in order that the workers could enjoy the experience of art; and yet the next fifty years saw the consolidation of a Philistinism unequaled since the Roman Republic.

Anyone who has been concerned with those "arts" which really depend on the support of a majority—the cinema, television, or wholesale furnishing—knows that the minority which is interested in art is so small as to be irrelevant in any serious calculation. In England, the majority is not merely apathetic, but hostile to art. A recent example was the film of *The Horse's Mouth*, which the exhibitors would not show (in spite of brilliant acting and hilarious comedy) simply because the leading character was an artist. If only, they said, he had been a schoolmaster or a doctor! This is perfectly understandable. The existence of these freakish members of society whose usefulness cannot be demonstrated, but who often seem to be enjoying themselves and sometimes even to be making money, is an affront to the ordinary hard-working man. It is fair to say that in spite of this feeling, artists are treated tolerantly in democratic countries.

We should be grateful for this tolerance, but does it not fall far short of my second condition for a healthy relationship between art and society: that the majority feel art to be absolutely necessary to them; that they are not merely consumers, but participants; and that they receive works of art as the expression of their own deepest feelings?

Before answering this question, I must look back at my original definition of the word "art." Do the majority still feel that material things must be made more precious? Do they still feel that certain images are so important that they must be preserved? In a sense the answer is "yes." The majority still want ornament on their clothes, their furnishing fabrics, their wallpapers, and many objects of daily use. More than this, they still mind very much how things look, independent of their utility. Whether it be dress or automobile design, they are still in the grip of style. They and the designers are swept along by a blind destiny, a mysterious force which they cannot analyze, but of which they are acutely conscious when they look back at the fashions of twenty years ago.

A NECESSARY PURGE

BUT no one pretends that, in the last fifty years, the use of ornament has revealed a satisfactory relationship between art and society. Ruskin and William Morris supposed that this was due to the intervention of the machine. But this theory turns out to be applicable only to the Gothic style. In almost every other style the machine is an extended tool that can be used with confidence; and for that matter a great deal of the ornament of the past, from the Viking goldsmith work of Sutton Hoo to the inlaid panels of the Taj Mahal, is entirely devoid of manual sensibility and might just as well have been made by a machine.

From a technical point of view, the premises on which ornamental art is produced have not greatly changed. When we examine it in the light of my other laws, however, the change is considerable. With a single exception, the ornament favored by the majority is no longer made for an elite; and it no longer has any underlying sense of symbolic meaning. In one branch of art —in architecture—it has almost ceased to exist; and although we have now grown used to buildings without ornament, the historian must record that this is a unique event in the history of art, and one which would certainly have shocked those famous architects of the past who gave so much thought to the character of their ornament, and counted upon it at all points of focus and transition. The great refusal of modern architecture was perhaps a necessary purge and had certain health-giving consequences. But often it is simply an impoverishment, an excuse for meanness and a triumph for the spirit that denies. That it is not the expression of a popular

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will we learn when we look down the blank face of a modern building into the shop windows at its base; and this leads me to the exception I mentioned just now: it is women's dress. There, it seems to me, the compulsion is so strong that a healthy relationship between art and society is never lost. I am not suggesting that all fashions are equally good—of course there are moments of failing invention and false direction. But they always right themselves because there is an indestructible *volonté générale*—an interaction between the elite and the masses, a sense of status and an unconscious feeling for symbolism.

If the position of ornament in modern society is uneasy and incomplete, the position of image art has suffered a far more drastic change, owing to the invention of the camera. The public hunger for memorable and credible images has in no way declined, but it is satisfied every day by illustrated papers; and the love of landscape which, as I said, was one of the chief spiritual conquests of the nineteenth century, is fed by colored postcards. I am not denying that there is an element of art in press photography; I will also admit that I derive a pleasure from colored postcards which must, I suppose, be called aesthetic. I prefer a good colored postcard to a bad landscape painting. But in both these projections of the image, much of what we believe gives art its value is necessarily omitted. There is selection, but no order, and no extension of the imaginative faculty.

To realize how destructive has been the effect of the camera on image art, consider the art of portraiture. The desire to hand down one's likeness to posterity produced one of the chief social arts of the postmedieval world. It did so because the portrait painters of the time had behind them an immense weight of *volonté générale*. The sitters participated because they knew that their desire to perpetuate their likenesses could not be achieved in any other way. Now, no one supposes that a photograph, however skillful, is comparable with a Goya as a work of art, or even as a likeness. But the fact that photography exists, and can tell us far more accurately than a mediocre painting what people looked like, has knocked away the foundation upon which portraiture rested. There is no longer a feeling of participation in the sitters. The portrait painter no longer feels that he is really needed, any more than ornament is needed on a building; and so he, too, has become an anachronism.

The portrait is typical of the decline of confidence in art which is felt unconsciously by the mass of people as a result of the camera. There is however one form of popular imagery which is not entirely dependent on photography, and that is the poster. Here, a number of my conditions for a healthy relationship between art and society obtain. Posters are made on behalf of a minority and aim at supporting some belief; they appeal to a majority, and millions of people derive from them what they take to be information about matters which they believe to be important. Moreover, posters achieve their effects through the use of symbols, and it is a curious fact that the ordinary man will accept in posters a symbolic treatment, a freedom from realism, which he would not accept in a picture framed in a gallery, simply because a poster does not exist for its own sake, but is concerned with something he needs. All this is true, and yet we know that in spite of many effective and memorable posters, advertising has not produced an art comparable to the windows of Chartres Cathedral; and never can. The reason is, of course, that it lacks what I have called the sacramental element in art. I said earlier that the nearest equivalent in modern life to the building of a medieval cathedral was the construction of a giant liner. But the liner is built for the convenience of passengers and the benefit of shareholders. The cathedral was built to the glory of God. One might add that advertising art is concerned with lies, of a relatively harmless and acceptable kind; but one must remember that the great art of the past was also concerned with lies, often of a much more dangerous kind. The difference is not one of truth, but of the different realms to which these two forms of art belong—the realm of matter and the realm of spirit.

CAPTURE YOUR BIRD ALIVE

I NEED not press any further the point that the philosophy of materialism is hostile to art. But what about its two noble kinsmen, humanitarianism and science? Although they are to a great extent committed to measurement, they are not wholly materialistic. They recognize values which we may call moral, intellectual, and even aesthetic. They are the integrating beliefs of the last 150 years. How are they connected with art?

The more enlightened supporters of humanitarianism have often bewailed the fact that art seems to have flourished in societies which were quite the reverse of humane. Yet we feel instinctively that this is natural; that kindness, mildness, decency, are not as likely to produce art as violence, passion, and ruthlessness. One of

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the most ancient and persistent images in art is the lion devouring a horse or deer; and it must puzzle the humanitarian mind that this blood-thirsty episode came to be accepted as a suitable decoration for pagan sarcophagi; then entered Christian iconography as a symbol of the spiritual life; and finally became the dominating motif of the only great religious painter of the nineteenth century, Delacroix. The answer is given in Blake's *Marriage of Heaven and Hell*, and I will not be so foolish as to elaborate it. But I may quote the words of a great living painter: "It isn't enough to have the eyes of a gazelle; you also need the claws of a cat in order to capture your bird alive and play with it before you eat it and so join its life to yours." To put it less picturesquely, art depends on a condition of spiritual energy, which must devour and transform all that is passive and phlegmatic in life, and no amount of good will can take the place of this creative hunger.

I am not saying that violence and brutality *beget* art, or that there is not still far too much violence and brutality left in the world. The bright new towns in our welfare state are an achievement of which humanity may be proud. But do not let us suppose that this peaceful, humdrum, hell-free, de-Christianized life has been achieved without loss. And apart from the unlikeliness of art being forged at such a low temperature, the doctrine of equality and the drift toward equality, on which such a society depends, run counter to one of my first laws. We have many reliable indications of what Mr. and Mrs. Honest Everyman really want. We don't need surveys and questionnaires—only a glance at suburban or provincial furniture stores and television advertisements. There we see the art of a prosperous democracy—the art that is easily unwrapped—the art of least resistance. This would not matter much, were it not that Gresham's law—that bad money drives out good—is equally true of spiritual currency; and we are all surrounded by far more bad art than we are aware of. I observed during the war, when the amount of conspicuous waste was cut down in the interest of economy, and objects of daily use, like teacups, were made without even a curve, let alone a pattern, that the appetite for real works of art was much keener and more discriminating than it was before.

With science the position is rather different. It is not so much a soil in which art will not grow as it is a rival crop. The development of physical science in the last hundred years has been one of the most colossal efforts the human intellect has ever made. Now, I think it is arguable that human beings can produce, in a given epoch, only a certain amount of creative power, and that this is directed to different ends at different times; and I believe that the dazzling achievements of science during the last seventy years have deflected many of those skills and endowments which go to the making of a work of art. To begin with, there is the sheer energy. In every molding of a Florentine palace we are conscious of an immense intellectual energy, and it is the absence of this energy in the nineteenth-century copies of Renaissance buildings which makes them seem so dead. To find a form with the same vitality as the window moldings of the Palazzo Strozzi, I must wait till I get back into an airplane, and look at the relation of the engine to the wing. That form is alive, not (as used to be said) because it is functional—many functional shapes are entirely uninteresting—but because it is animated by the breath of modern science.

WARM BLOOD IN SCIENCE

THE deflections from art to science are the more serious because these are not, as used to be supposed, two contrary activities, but draw on many of the same capacities of the human mind. In the last resort each depends on the imagination. Artist and scientist alike are trying to give concrete form to dimly apprehended ideas. Both, in the words of Aristotle's famous definition of poetry, are hoping "to see similars in dissimilars." "All science," says Dr. Bronowski, "is the search for unity in hidden likenesses, and the starting point is an image, because then the unity is before our mind's eye." He gives the example of how Copernicus' notion of the solar system was inspired by the old astrological image of man with the signs of the Zodiac distributed about his body, and notices how Copernicus uses warm-blooded expressions to describe the chilly operations of outer space. "The earth conceives from the sun" or "The sun rules a family of stars." Our scientists are no longer as anthropomorphic as that; but they still depend on humanly comprehensible images, and the valid symbols of our time, invented to embody some scientific truth, have taken root in the popular imagination. Do those red and blue balls connected by rods really resemble a type of atomic structure? I am too ignorant to say, but I accept the symbol just as an early Christian accepted the Fish or the Lamb, and I find it echoed or even (it would seem) antici-

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pated in the work of modern artists like Kandinsky and Miró.

Finally there is the question of popular interest and approval. The position of science in the modern world illustrates clearly what I meant by a vital relationship with society. Science is front-page news; every child has a scientific toy; small boys dream of space ships; big boys know how to make a radio set. What does a compulsory visit to an art museum mean compared to this? An opportunity to fool about and hide behind the showcases? And, at the other end of the scale, the research scientist has universities competing for his favors with millions of dollars' worth of plant and equipment, while principalities and powers wait breathless for his conclusions. So he goes to work, as Titian once did, confident that he will succeed, because he knows that everybody needs him.

ELITE OR PRIESTHOOD?

SUCH are the conclusions which force themselves upon me when I examine, in the light of history, the present relations of art and society. Those who care for art and feel a sense of loyalty to their own times may feel it their duty to refute these conclusions, but I think they will find it difficult to do so without straining the evidence. Does this mean that a broadly based social art is unlikely to appear for a long time? I am inclined to think so. This is not as catastrophic as it sounds. At least 90 per cent of our fellow countrymen get on very well without art, and I don't quite know why we should bother about them or try to persuade them to take an interest. No one tries to persuade me to take an interest in racing. And yet some instinct I can neither define nor defend makes me believe that people without art are incomplete and that posterity will have a poor opinion of them; and so I peer anxiously into the dark scene I have described. This is what I find.

The fact that art is not only tolerated, but actually supported by government and municipal funds, although it is hardly worth a single vote and practically no politician has the faintest belief or interest in it, shows that it has retained some of its magic power. The unbelieving majority still recognize that the believing minority, in picture galleries and concert halls, achieve a state of mind of peculiar value. There are very few people who have never had an aesthetic experience, either from the sound of a band or the sight of a sunset or the action of a horse. The words "beauty" and "beautiful" often pass the lips of those who have never looked at a work of art—oftener, perhaps, than they pass the lips of museum curators—and some meaning must be attached to them.

I believe that the majority of people really long to experience that moment of pure, disinterested, nonmaterial satisfaction which causes them to ejaculate the word "beautiful"; and since this experience can be obtained more reliably through works of art than through any other means, I believe that those of us who try to make works of art more accessible are not wasting our time. But how little we know of what we are doing. I am not even sure that museum art and its modern derivatives, however extended and skillfully contrived, will ever bring about a healthy relationship between art and society. It is too deeply rooted in cultural values which only a small minority can acquire.

Here we reach the crux of the problem: the nature of the elite. It was my first conclusion that art cannot exist without one, my second that the elite must inspire confidence in the majority. During the last hundred years values in art have been established by a minority so small and so cut off from the sources of life, that it cannot be called an elite in my sense of the word. Let us call it a priesthood, and add that in preserving its mysteries from the profanation of all-conquering materialism, it has made them rather too mysterious. There is something admirable in all forms of bigotry, but I do not believe that we can return to a healthy relationship between art and society over so narrow a bridge. On the contrary, I believe that our hope lies in an expanding elite, an elite drawn from every class, and with varying degrees of education, but united in a belief that nonmaterial values can be discovered in visible things.

Is it fatuous to interpret the large sale of books on art and the relative success of certain television programs as a sign that such an elite is forming? But even if these are genuine snowdrops, and not paper flowers stuck in the woods by hopeful highbrows, many obstacles will remain. There is a lack of an iconography. There is the glut of false art which blunts our appetites. There is even the danger that true art may be degraded through the media of mass communications. But I believe that all these obstacles can be overcome if only the *need* for art, which lies dormant and unperceived in the spirit of every man, yet is manifested by him unconsciously every day, can be united with the *will* to art which must remain the endowment, and the responsibility, of the happy few.

Harper's Magazine, August 1961

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clarke

cc: Mrs. Dorf

April 27, 1965

Dear Mr. Clarke:

My deep apologies to you for not having answered your letter. I have been overwhelmed here at the Museum since we reopened our building.

I would be very glad to see photographs of your work and show them to my colleagues if you would send them to us. I shall send your dossier to Mrs. Lenore Dorf, our Manager of Personnel. She may ask you to fill out a questionnaire. I hope you won't mind doing this so that we can have you listed for possible work in the Museum.

Sincerely,

Alfred H. Barr, Jr.

Mr. Allan Hugh Clarke
60 East 94 Street
Apt. #2W
New York 28, New York

AHB:rr
(Dictated by Mr. Barr, signed in his absence.)

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60 East 94th.St.
Apt. #2W
New York 28,N.Y.
February 22,1965

Mr. Alfred Barr,Jr.,Director
The Museum of Modern Art
11 West 53rd. Street
New York,N.Y.

Dear Mr. Barr:

Enclosed please find a resume plus a statement. Perhaps Mrs. Barr has mentioned me to you since she has been to the studio three times. You may recall dropping off Partridge's book: 'Name That Child' in June of 1957;and so you had a hand in naming Christopher Allan. When I returned it I left a linoleun cut called 'The Forest Primeval'.

I would like to be able to make use of my background and experience in some museum capacity. I would be open to any ideas or suggestions you might have relative to this. After reading this material you might wish to see me.

I would be delighted to have you visit the studio to see paintings. Betty Parsons,Charles Egan,Rose Freid,Martha Jackson,Eleanor Poindexter,Tibor de Nagy,Mark Rothko,etc.,have been by to see abstract paintings from 1955 to the present. Ethel Schwabacher owns two of the latest abstractions,among other patrons.

As soon as I have photographed the work of the past six years perhaps I can bring them by for your perceptive criticism and advice,if this will not be an imposition.

Meanwhile,all best personal wishes. I shall lool forward to meeting you one day soon.

Sincerely yours,
Allan Hugh Clarke.
Allan Hugh Clarke.

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Clert

Iris clert
28 rue du Fg St Honoré
paris VIII - Anjou 32.05

1. 11. 64
(rec'd 5 Nov)

Dear Alfred,

As you have seen in the last Iris time, I lost my law suit in Venice and next year I hope to get my painting back.

The New Stevenson is a real masterpiece. I wish you could see it. The Eiffel Tower was one of the most difficult things I ever succeeded. (The permissions etc...). I know you are pre-

12 August 1964

Dear Iris:

Thank you ever so much for sending the books which arrived.

You promised to let me know about the hearing in Venice. Perhaps it will come out in your magazine. I do hope you don't have to go back there in this sultry August.

My best to you.

Sincerely,

Alfred H. Barr, Jr.

Miss Iris Clert
Iris Clert Galerie
28 rue du Faubourg St.-Honoré
Paris VIII, France

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clert

iris clert
28, rue du fg. st. honoré
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paring an ~~next~~ exhibition in
february in the new Museum
about cynetic Art.
My next exhibition is

Van Thienen

a genious of electronic and
music. He has made six
chef d'oeuvres: electronic ballets.
they are constructions in cuivre
they move make music and
dance. (Indescriptible) As soon
as I get the photographs I send
them to you.
To whom museum can I propose
"El Cordobes" by Stevenson.
Please give me an advice.
Are you coming to Europe this
year? I miss you. With love and admiration

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HOTEL VENDÔME
1 PLACE VENDÔME
PARIS 1ER

TÉLÉGR. VENDÔMOTEL
TÉLÉPH. OPÉRA 48 24
(LIGNES GROUPÉES)

Dear Alfred,

Here is the photograph.
I thank you in advance because I am sure your signature could help me get it to-morrow afternoon Saturday at 5.30.

1501 Euclid Avenue at Playhouse Square
Cleveland, Ohio 44115

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A bientôt

Love

To whom it may concern

It is obvious that the painting on the reverse side of this photograph represents a person's ~~arm~~ elbow covering the upper part of the face, that is, the nose and eyes, with the hand of the other arm at the top of the painting

Paris, Hôtel Vendôme
2 July 1964

1501 Euclid Avenue at Playhouse Square
Cleveland, Ohio 44115

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Cleveland

CLEVELAND CENTER FOR THE ARTS
1501 EUCLID AVE. AT PLAYHOUSE SQUARE
CLEVELAND, OHIO 44115 TOWER 1-1434

January 22, 1965

Mr. Alfred H. Barr, Jr.
49 East 96th. Street
New York, N.Y. 10028

Dear Mr. Barr,

The President and Board of Trustees of the Cleveland Center for the Arts, and I, would be indebted if you would be so kind as to present copies (possibly autographed) of your important books on Matisse and Picasso for the Art Library.

April 27, 1965

Dear Mr. Fitzpatrick:

It is a pleasure to send you two Museum publications for your library. I am sorry to say that both my Matisse and Picasso are out of print.

My best wishes to the growing success of the Cleveland Center for the Arts.

Sincerely,

Alfred H. Barr, Jr.

Mr. G. W. Fitzpatrick
Administrative Assistant
Cleveland Center for the Arts
1501 Euclid Avenue at Playhouse Square
Cleveland, Ohio 44115

AHB:rr

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CLEVELAND CENTER FOR THE ARTS
1501 EUCLID AVE. AT PLAYHOUSE SQUARE
CLEVELAND, OHIO 44115; TOWER 1-3934

January 22, 1965

Mr. Alfred H. Barr, Jr.
49 East 96th. Street
New York, N.Y. 10028

Dear Mr. Barr,

The President and Board of Trustees of the Cleveland Center for the Arts, and I, would be indebted if you would be so kind as to present copies (possibly autographed) of your important books on Matisse and Picasso for the Art Library.

To date, we have recorded 1666 catalogues and 110 fine books as the thoughtful gifts of people around the world. Thanks to their generosity the people of our area will have yet another opportunity to increase their knowledge and appreciation of the arts of our time.

We hope you shall aid us in our efforts.

Sincerely yours,

G. W. Fitzpatrick
Administrative Assistant

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Cohan

THE MUSEUM OF MODERN ART

Date October 7, 1959

To: Mr. Barr

From: Zara Cohan

Re: My visit to the National Museum of Western Art Tokyo

I had a wonderful tour of the new Tokyo Museum. A Mr. Takashina of the staff took me on a cooks tour from top (the roof) to bottom, (their store room).

During this tour I was introduced to Mr. Soichi Tominaga, the Director and Mr. Yasuo Kamon, the Curator.

They were most obliging and I have an idea this was partly due to your magical name. From talking to Mr. Takashina I learned that they plan to emulate MOMA in all aspects. I hope we can send them our catalogues and books; interest was expressed.

Three aspects of the Museum were very fascinating. The storeroom had flexible shelves and protection from glass delivery doors by automatically controlled wire fence. The skylights gave natural light to some of the galleries and on dull days the large searchlights (spotlights) were lighted to help out Mother Nature. And the ticket booth was placed outside the Museum near the outside entrance gate.

Unfortunately the slides I took did not come out to well. The catalog is written in Japanese but I am sure Takeshi Asada can translate it.

I was fortunate to be able to see the inside of the new Museum in Kamakura even though the place was closed. My slides of their garden and facade did come out. It is a lovely Museum The floor plan is enclosed.

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COHEN

Holt, Rinehart and Winston, Inc. • PUBLISHERS

383 MADISON AVENUE...NEW YORK, N.Y. 10017

ARTHUR A. COHEN
EDITOR IN CHIEF
GENERAL BOOK DIVISION

MU 8-9100

October 27, 1965

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

Dear Mr. Barr:

We should be most pleased if you would be able to attend a small luncheon that we are giving for Sir John Rothenstein and Lady Rothenstein at The Four Seasons on November 5th at 12:45 p.m.

I would appreciate it if you would let me know whether you can be present by means of the enclosed note which the messenger will return to us.

The reservation will be in my name, and I look forward to greeting you at that time.

Very cordially yours,

Arthur A. Cohen

Arthur A. Cohen

declined oct. 28

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COHEN

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383 MADISON AVENUE...NEW YORK, N.Y. 10017

ARTHUR A. COHEN
EDITOR IN CHIEF
GENERAL BOOK DIVISION

January 27, 1965

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Barr:

Thank you ever so much for your invitation to join with you and the Foundation for the Arts, Religion and Culture on Friday night, February 5th. Unfortunately, I have made a practice for many years of not going out on Friday nights and, short of catastrophe, I have held to this. Moreover, it is the eve of the Sabbath which makes my volitional resolve even more invulnerable.

I do look forward to hearing from you about the other matter which is in abeyance,as all sorts of interesting discoveries have come my way which might make a talk on the lines of "Toward a Jewish Theology of the Visual Arts" rather more than an exercise.

In all events, looking forward to hearing from you, I am

Sincerely yours,

Arthur A. Cohen

Arthur A. Cohen

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CHRISTIE'S

THE MUSEUM OF MODERN ART

Date October 20, 1965

To: William S. Lieberman

Re: CHRISTIE'S CATALOGUES

From: Mary Fera

Dear Mr. Lieberman:

Mr. Barr has asked me to pass on to you the attached subscription price list from Christies in the event you will want to order, for your department, catalogues of prints and drawings.

Mr. Barr is not renewing the subscription for painting catalogues.

Alfred H. Barr, Jr.

Lady Helen Cohen
41 Blomfield Road
London, W 9, England

AHB:ld

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COHEN

November 16, 1961

Dear Helen:

It was a great pleasure to talk with Mrs. Davenport and, may I add, to look at her. To quote from your letter, "She is a darling," and highly intelligent and entertaining.

However, I am afraid I let her and you down by giving her so little time. As usual I am desperately behind in my work, but you supplied a most delightful interlude.

Many thanks, and my best to you and Andrew.

Sincerely,

Alfred H. Barr, Jr.

Lady Helen Cohen
41 Blomfield Road
London, W 9, England

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Columbia Broadcasting System

cc: Mr. Barr (Greensboro)

COLBY

0, michigan

Shelton TOWERS
HOTEL
Lexington Ave
48th Street.

44 · MARKHAM SQUARE · CHELSEA · S·W·3
KENSINGTON 4188

Pl 5-4000

November 17.

Dear Mr Barr,

I am in New York for a brief visit and would be delighted if you are not too busy for a moment or advice to me about which

what we hope you will soon come and see us as I feel sure that something must bring you to our side of the Atlantic. We miss you all terribly and find it difficult to get used to this small smug country.

Also this is to introduce to you

Cohen brought into public life. I had

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Before do you have like this could go into ?

cc: Mr. Barr (Greensboro)

COLBY COLLEGE

0, michigan

POST CARD

THE ADDRESS TO BE WRITTEN ON THIS SIDE

Or the thousand galleries must be visited!

Yours Sincerely.

Olga Davenport

to give you what we hope you will soon, soon come and see us as I feel sure that something must bring you to our side of the Atlantic. We miss you all terribly and find it difficult to get used to this small smug country.

Also this is to introduce to you

Cohen brought into public life. I had

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cc: Mr. Barr (Greensboro)

41 BLOMFIELD ROAD
LONDON, W.9
Tel. CUNNINGHAM 4253

October 14th, 1961.

Dear Alfred,

This letter brings affectionate greetings from us both, and is to give you our new address which we hope you will soon come and see us at. I feel sure that something must bring you to our side of the Atlantic. We miss you all terribly and find it difficult to get used to this small sunny country.

Also this is to introduce to you

Cohen brought into public life. I had

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COLBY

Olga Davenport, a dear friend of mine who is a painter & lives in New York for the last 10 days, looking at pictures with the Contemporary Art Society. We hear that the Museum is giving a party for them & I know Olga would love to meet you and Margaret and perhaps you could advise her about what would be the best things to look at during her visit. She is a darling.

Love to you both

Helen Cohen.

Sir Andrew Cohen

"I went with a definite attitude: that Africans had to be brought into public life. I had

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0, michigan

cc: Mr. Barr (Greensboro)
COLBY COLLEGE
WATERVILLE, MAINE

COLBY COLLEGE

Cohen
157 E. 65th St
New York

960

Mr. Alfred Barr Jun
Museum of Modern Art,
West 54th Street
New York.

His opening is from 5-9 at 1046 Madison Avenue on the 17th.

this wife are very attractive
sweet people owe'd love you
to meet them if you are free
Yours sincerely Helen Cohen

Sir Andrew Cohen

thinking had to be put into action.

"I went with a definite attitude: that Africans had to be brought into public life. I had

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cc: Mr. Barr (Greensboro)

COLBY COLLEGE

WATERVILLE, MAINE

COLBY COLLEGE

Cohen

157 E. 65th St
New York.

May 9th

His opening is Sun 5-9 at 1046 Madison Avenue on the 17th.

Dear Mr. Mrs. Barr,

We are having a small and informal party next Tuesday, May 17th at 9 for Sam Ntiro - the Tanganyikan painter whose work you liked - we have 27 his paintings here. He & his wife are very attractive young people and I hope to meet them if you are free

Yours sincerely
Helen Cohen

Sir Andrew Cohen

tion.

"I went with a definite attitude: that Africans had to be brought into public life. I had

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cc: Mr. Barr (Greensboro)

COLBY COLLEGE

WATERVILLE, MAINE

file with Cohen correspondence

56 NEW YORK POST, TUESDAY, DECEMBER 6, 1960

Today's Colonial Rulers Work Themselves Out of Their Jobs

By FERN MARJA ECKMAN

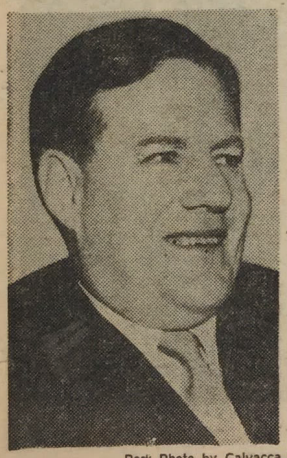
SIR ANDREW COHEN, SHY, TENSE AND AFFABLE, a vast, smiling bear of a man in a shiny blue serge suit, is the voice of the United Kingdom in the debates of the UN Trusteeship Council.

Since he is sitting as a representative of a colonial power on an international committee specializing in colonial affairs, his situation might be construed as delicate.

But Sir Andrew, speaking with reason, authority and humor —a traditionally British blend to which he adds the stamp of his own mildly eccentric personality—has thoroughly beguiled his fellow delegates. It has ever been said he dominates them.

"Andrew," said one diplomat with a sigh seemingly compounded of admiration and bafflement, "is supposed to be more liberal than British colonial policy. So we accept from him what we would not accept from some other British spokesman. It is very clever."

"Clever" is not, of course, the term Sir Andrew would apply, although he is fond of the word.



Post Photo by Calvacca

Sir Andrew Cohen

"The British position," he remarked the other day in a corridor of the UN, "is everybody who works in the field—and I'm one of them. I believe the British point of view is understood, even when it is not agreed with."

* * *

His long and close relationship with Africa—for five years he practiced as governor and commander-in-chief of Uganda what he had previously preached for 15 years as an administrator in the Colonial Office—explains in part his influence with the Trusteeship Council.

"I made many friends—and perhaps one or two enemies—in Uganda," he said, candidly assessing his experience in the protectorate between 1952 and 1957. "This was a time when thinking had to be put into action.

"I went with a definite attitude: that Africans had to be brought into public life. I had

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Britain's Trusteeship Man

been telling people what to do. Now I had to do it myself. It was a very energetic and exciting part of my life.

"My family and I had never lived the grand life of the proconsul—feathers waving, bugles blowing, strange uniforms, a marvelous house on a hill near Lake Victoria, so many servants we couldn't count them.

"British policy had operated as though we had unlimited time ahead. I tried to operate as though there were very limited time ahead. I tried to do *too* much, perhaps."

Sir Andrew's entry into public life was, in a sense, a heritage from his ancestors, whom he obviously chose with care.

Both his grandfathers were members of Parliament, one a Conservative, the other a Liberal. His maternal grandmother was a friend of Gandhi.

Sir Andrew, the third child of Walter Samuel and Margaret Cobb Cohen, comes from a prominent Anglo-Jewish family (he was raised as a Jew, although his mother was a Unitarian) "full of worthy people, highly respectable, with a slant toward good brain power—without being intellectual."

Born in Berkhamsted in Hertfordshire, in the Chilton Hills, in 1909, he was "a very thin, almost cadaverous child, unduly sensitive and extremely naive." He was schooled at home until he was 10.

"The family, you see, was rather well-heeled," he reported. "That's ceased to be. I'm a rather threadbare civil servant."

He went to a preparatory school and "turned out to be cleverer than the other boys," then on to Malvern, where "those who were clever didn't have much prestige," and finally to Cambridge, having "surprised some people by getting a rather good scholarship to Trinity."

* * *

His career proper got under way in 1933 at the Colonial Office. In 1937, he toured the U. S. on a Harkness Foundation Commonwealth Fellowship, studying the problems of Negroes.

He was in Vancouver when he heard of the Moscow Pact between Germany and Russia in 1939. He managed to get on the first Clipper out of New York, shaving only half his face in his haste to get aboard. It took eight days and considerable ingenuity for him to reach London. "You must have had a very tiring trip," the Colonial Office told him. "Wouldn't you like a week's holiday?"

He was on Malta when the island was under siege, a period he looks back on as "most enjoyable," and offers the following reasons: "I like the Maltese; I had a real job to do with supplies; I was never hit by a bomb and I could sleep through air raids."

Back in England, he felt himself "highly committed to the policy of a very constructive advance for the African countries." It was clear to him that he had to help "the Africans forward in the task of managing their own countries." He set a brisk pace for himself and his government.

In 1949, he met and married Helen Stevenson, the daughter of an Oxford don, who had three children by a former marriage. Sir Andrew (he was knighted in 1952) and Lady Cohen have one son, Richard Hugh Rodel, 10.

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COLBY COLLEGE

cc: Mr. Barr (Greensboro)

COLBY COLLEGE

WATERVILLE, MAINE

DEPARTMENT OF ART
BIXLER ART AND MUSIC CENTER

August 11, 1965
(Rec'd Aug 13)

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 19, New York

Dear Mr. Barr:

We would be delighted to have you here for our opening on August 18th. If you do come I hope you will allow time to look at some of the paintings in our collection which will be in storage. I should like to show you around the morning of the 19th. We do expect the exhibition to be shown at the American Federation of Arts headquarters in New York.

Three of the local motels are, The Fenway, just off the turnpike, the Waterville Motel, also just off the turnpike and the Roosevelt Motel down nearer town. We should be glad to make a reservation if you let us know.

Hoping to see you here next week,

Sincerely,

James M. Carpenter

James M. Carpenter

JMC/g

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COLBY

THE MUSEUM OF MODERN ART

Date October 27, 1965

To: Alfred H. Barr, Jr.

Re: Mr. Colby, Jr.

From: Carol Holter

I talked with Mr. Colby about the position of President at the Cranbrook Academy of Art. I suggested that he should place the opening with the Placement Service at the American Association of Museum's in Washington, D. C. Since I know Mr. Paterson, the Director, I volunteered to handle the call for him which I have done. Any candidates are to be sent to Ernest Jones, the Chairman of the Board of Trustees.

CH:kk

year.

It is my thought that due to your many connections in the executive and art world you could be of help by suggesting the name or names of possible successors to Zoltan. I think it is important to get a man who has had experience as an administrator and also one who is young enough to expect to make a career out of the job. It seems to me that this is quite a challenge and offers many opportunities for the right man seeking advancement. As you may know, Cranbrook Academy of Art is a very unique institution and has much to offer.

telephoned 10-12-65 transferred to Mrs Holter

After Monday of next week I will take the liberty of 'phoning you at your office and hope you can give me a few moments of your time.

I tried to telephone Andy yesterday but apparently he is out of town. His secretary at Price Waterhouse was kind enough to give me your address.

Sincerely,

Fred Colby Jr.

phone tu. 5-8434

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frederick colby, jr.

170 merriweather rd. grosse pointe farms 30, michigan

phone tu. 5-8434

cc: Mrs. Holter

October 8, 1965.
(Rec'd Oct 12)

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

Dear Alfred:

It has been many years since last we met. It was back about 1910 when we lived on Seminole Avenue down in the "Indian Village". With your permission I would like to drop in on you some time next week at your office. I am leaving with my wife and daughter for a few days in New York.

I happen to be one of the Trustees of the Cranbrook Academy of Art. A committee was appointed for the purpose of seeking a new President for the Academy. Zoltan Sepeshy has been the President for several years but he has indicated his desire to be releived of the responsibility as he has arrived at the retirement age. He will remain as President of the Academy through this present school year.

It is my thought that due to your many connections in the executive and art world you could be of help by suggesting the name or names of possible successors to Zoltan. I think it is important to get a man who has had experience as an administrator and also one who is young enough to expect to make a career out of the job. It seems to me that this is quite a challenge and offers many opportunities for the right man seeking advancement. As you may know, Cranbrook Academy of Art is a very unique institution and has much to offer.

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Sincerely,

Fred Colby Jr.

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Betsy - do you know if this could go into ? Columbia Broadcasting System

ND

THE MUSEUM OF MODERN ART

cc: Arthur Drexler

Date 29 April 1964

AHB's

Shd be kept in yours

To: Elizabeth Shaw

Re:

From: Alfred Barr

Dear Elizabeth:

Here is the program of the Architectural League dinner given in honor of Frank Stanton who received the Architectural League's Michael Friedsam medal.

I was impressed by Stanton's speech but interested in a practical way by Fred Friendly's blanket invitation to the architectural profession to approach CBS news division in reference to architecture. He said no one concerned with architecture had ever approached CBS so far as he knew. I have a hunch that maybe Friendly would be interested in Arthur's show or perhaps in the Garden.

Ralph Colin might help too

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C.B.S.: DERAIN C.E.

MEMORANDUM

To: Dr. Stanton
Mr. Paley
Mr. Colin

From: ALFRED H. BARR, JR

Date: February 3, 1962

Subject: Derain Exhibition

Perhaps you'll be interested in glancing through these wall labels for the Derain exhibition which is now on tour, thanks to the generosity of C. B. S.

cc: Mr. Soby
Mr. d'Harnoncourt
Mr. Rasmussen
Mrs. Shaw

by The Museum of Modern Art, New York, with the aid oundation Inc.

re turning away from abstract expressionism toward perimentation; others are working in more realistic For them, and their public, the neo-traditional xemplary and perhaps cautionary.

the 1920's, André Derain was often spoken of as one of painters who dominated modern art in Paris and, the world. The other two were Matisse and Picasso. Derain's work of his last thirty years was regarded with condescension, even with contempt; and, generally speaking, it still is.

Ironically, about the time of his death, his early paintings, the brilliant, spontaneous, semi-abstract fireworks of his fauve period, 1905-1906, were rocketing to heights of esteem, partly because they seemed related to the abstract expressionist art of the 1950's, partly because they were gay and charming in color.

When their fauve paintings were first exhibited, Derain, along with his master, Matisse, and his friend, Vlaminck, were bitterly attacked. They were called the "incoherents," the "invertebrates" and finally "les fauves" - "the wild beasts."

In reaction against his fauve style, Derain's greatest pictures, sober in color, austere in spirit, were painted during the seven years from 1907 to mid-1914 when World War I began. After the War his art, though easy, and popular, declined.

Alfred H. Barr, Jr.
Director, Museum Collections
The Museum of Modern Art, New York

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C.B.S.: DERAINC.E.

ANDRÉ DERAIN, 1880-1954
C/E 61 11
Text panel

An exhibition circulated by The Museum of Modern Art, New York, with the aid of a grant from the CBS Foundation Inc.

INTRODUCTION

Today many artists are turning away from abstract expressionism toward other forms of radical experimentation; others are working in more realistic and traditional styles. For them, and their public, the neo-traditional art of Derain may prove exemplary and perhaps cautionary.

Forty years ago, in the 1920's, André Derain was often spoken of as one of the great triumvirate of painters who dominated modern art in Paris and, consequently, throughout the world. The other two were Matisse and Picasso. Yet when he died in 1954 Derain's work of his last thirty years was regarded with condescension, even with contempt; and, generally speaking, it still is.

Ironically, about the time of his death, his early paintings, the brilliant, spontaneous, semi-abstract fireworks of his fauve period, 1905-1906, were rocketing to heights of esteem, partly because they seemed related to the abstract expressionist art of the 1950's, partly because they were gay and charming in color.

When their fauve paintings were first exhibited, Derain, along with his master, Matisse, and his friend, Vlaminck, were bitterly attacked. They were called the "incoherents," the "invertebrates" and finally "les fauves" - "the wild beasts."

In reaction against his fauve style, Derain's greatest pictures, sober in color, austere in spirit, were painted during the seven years from 1907 to mid-1914 when World War I began. After the War his art, though easy, and popular, declined.

Alfred H. Barr, Jr.
Director, Museum Collections
The Museum of Modern Art, New York

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ANDRÉ DERAIN
C/E 61 11
Text panel

THE EXHIBITION

These paintings and prints are from the collections of The Museum of Modern Art.

1905-1906: The fauve period. Brilliant color often without reference to nature. Influence of Matisse and Neo-Impressionist dot technique. (The Landscape near Collioure, with its natural color, is perhaps a point of departure for the wilder, bolder hues of Derain's fauve palette.) Few of Derain's paintings can be dated accurately.

PAINTINGS

Landscape (near Collioure?). 1905? 1900? Oil on canvas
L'Estaque. 1905? Oil on canvas
London Bridge. 1906. Oil on canvas
Bacchic Dance. 1906. Watercolor

1907-1914: Toward restrained color and simple, calculated design followed, about 1912, by austere form, bleak, sombre tones, and melancholy sentiment. Influence of Gothic sculpture and fourteenth-century Italian frescoes as well as Cézanne's landscapes. The four prints of 1912-14 supplement the paintings -- The Last Supper, with its baroque curved lines, marking one of Derain's frequent caprices.

PAINTINGS

Woman in Green Dress. 1907? Oil on canvas
Landscape Near Cassis. 1907? Oil on canvas
Valley of the Lot at Vers. 1912. Oil on canvas
Woman in Mourning. 1913? Oil on canvas

PRINTS

Landscape. 1912? Drypoint
Head. 1912. Drypoint
Nude. 1914? Engraving
The Last Supper. 1913? Drypoint

1919-1924: Back from the War, Derain found Paris eager for his leadership in reviving reassuring, traditional styles. Back to Courbet, Corot and the old masters! At first Derain retained his pre-War sobriety of color and sense of discipline but soon developed a new sensuality of form and surface.

PAINTINGS

Head of a Woman. 1919? Oil on canvas
Torso. 1919-20. Oil on cardboard
Three Trees. 1924? Oil on canvas

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ANDRÉ DERAIN
C/E 61 11
Text panel

PRINTS

Illustrations for Georges Gabory: La Cassette de Plomb.
1920. Etchings
Seated Nude. 1920? Lithograph

after 1925: Derain's serious reputation declined slowly to fashionable success though the charm and skill of his art may be seen here in the two landscapes and three lithographs of women done in the late 1920's and in the magical small Night Piece which may have been painted as late as 1945.

PAINTINGS

Landscape. c. 1926. Oil on canvas
Landscape. 1927-28. Oil on canvas
Night Piece with Musical Instruments. Oil on canvas

PRINTS

Profile of a Woman. 1927. Lithograph
Girl with Black Hair. 1927. Lithograph
Woman Touching her Hair. 1927. Lithograph
Head of a Woman. 1927. Lithograph
Illustration for La Fontaine: Contes. c. 1945? Lithograph

Derain was a master of decoration whether in his ballet settings and costumes or in his book illustrations.

Illustrations for René Dalize: Ballade du pauvre maccabé mal enterré.
1919. Woodcuts
Vase of Flowers. 1943. Color woodcut
Study for a Ballet Setting. Date unknown. Watercolor

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ANDRÉ DERAIN
C/E 61 11
Text panel

DERAIN AND HIS CRITICS

Derain's attitude and the ups and downs of his reputation among his critics are suggested by the following quotations:

Derain (c. 1929) recalling his youth before 1900:

> "I have never lost contact with the masters and, when I was eighteen I was familiar with the reproductions of all the masterpieces...."

1905 - attacks by newspaper critics on the "fauve" paintings of Derain, Matisse, and their friends shown at the Paris Autumn Salon:

> "...formless confusion of colors; blue, red, yellow green; splotches of pigment crudely juxtaposed; the barbaric and naive sport of a child who plays with a box of colors he has just got as a Christmas present."

> "...This choice gallery of aberration, of color madness, of unspeakable fantasies produced by people who, if they are not up to some game, ought to be sent back to school."

Derain (c. 1929) looking back on his fauve period of 1905-1906:

> "Fauvism was our ordeal by fire....Our colors were sticks of dynamite ....The great merit of this method was to free the picture from all imitative and conventional contact....

> "What was wrong in our attitude was a kind of fear of imitating life."

1912 - Roger Fry, leading English critic:

> "A classic spirit is common to the best French work of all periods from the 12th century onwards, and though no one could find direct reminiscences of a Nicolas Poussin here, his spirit seems to revive in the work of artists like Derain." (Poussin was the greatest French painter of the 17th century.)

1916 - Guillaume Apollinaire, champion of cubism and the foremost Paris critic of the avant-garde:

> "With unequalled daring Derain went beyond the most audacious forms of contemporary art (i.e. cubism, futurism, etc.) in order to discover... the principles of art and the discipline which stems from such an exercise....Derain has opted for sobriety and balance." (Written about an exhibition in 1916 of Derain's paintings done in the years before the War. The painter himself was at the front.)

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ANDRÉ DERAIN
C/E 61 11
Text panel

1917 - Derain, in a letter to Vlaminck, his friend and fellow painter:

"I have seen a great deal of painting which does not appeal to me at all. Its exponents are stuck in the mud....But if the war is ever over, there will be room for a tremendous shove. Cubism is really very stupid and increasingly revolts me."

1920 - D. H. Kahnweiler, Paris dealer and critic:

"Derain strives to organize his structure in such a way that the painting, though strongly unified, still shows the greatest possible fidelity to nature, with every object given its 'true' form and its 'true' color ...he is one of the greatest of French painters." (Kahnweiler was the early dealer and defender of Picasso, Braque, Léger and Derain from 1907 on.)

1922 - Clive Bell, English critic:

"Derain is now the greatest power amongst young French painters.... He, above all living Frenchmen has the art to mould...a vessel that might contain the grand classical tradition."

1925 - Albert C. Barnes, American collector and critic:

"Derain is one of the cleverest eclectics of all time....His great technical skill is...a veneer concealing an inner vacuum."

1931 - Pierre Courthion, French critic:

"What I dislike in his work are his easy tricks...and the complaisant way he uses his brush...."

About 1950 - Derain:

"I am not attached to any principle - except that of liberty - but my idea of liberty must be related to tradition....I simply paint as best I can."

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C B S

cc: Mr. Colin
Mr. d'Harnoncourt
Mr. Koch
Mrs. Shaw

1 April 1960

Dear Roland:

Thank you for your letter of March 11.

I am honored to be asked to lecture at the I.C.A. but must ask to be excused this year unless I have an unexpected resurgence of energy and recovery of lost time. I hope you will understand.

I am not sure yet whether I can be at the Picasso opening, but I do hope to see the show then or later.

I am enclosing a copy of a letter which I have just written to Mr. White.

The Columbia Broadcasting System is undertaking to do a one-hour television show at "prime time", in this case 10:00 in the evening which couldn't be better, dealing with the life and art of Picasso. God knows how many million people will see it, but although I think it will be prepared on the popular level, I am pretty sure that it will not be sensational nor too personal in its emphasis. I am sure we shall not need to fear the kind of cheap innuendo and gossip which so infuriated Picasso in the article in Life of some years ago.

Ralph Colin has introduced me to Julian Claman who will be in charge of the production for C.B.S. I have talked at some length with Mr. Claman, warning him of certain problems in dealing with Picasso. In any case, I would not agree to have my name or the Museum's name used to influence Picasso had I not received ample assurance from Mr. Claman of the seriousness of his purpose in undertaking the telecast which of course would take the form of a film.

Consequently, I am giving him a letter to you and hope that you may be willing to discuss the project with him.

Sincerely,

Roland Penrose, Esq.
11a Hornton Street
Kensington
London, W. 8, England

AHB:ma

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cc: Mr. Colin

Mr. d'Harnoncourt
Mr. Koch
Mrs. Shaw

1 April 1960

Dear Mr. Picasso:

I am very pleased to introduce to you Mr. Julian Claman of the Columbia Broadcasting System, one of the two great American companies concerned with radio and television.

Mr. Claman wishes to discuss with you the preparation of a highly important one-hour production in order to give millions of Americans some idea of your art and life.

I am impressed by the seriousness of Mr. Claman's approach. I believe him to be a man of good will and that his great Corporation is very much behind his effort.

I hope you will receive him with sympathy.

With my very kindest greetings to you and to Jacqueline, I am

Very sincerely,

Alfred H. Barr, Jr.

Mr. Pablo Picasso
Château de Vauvenargues
Vauvernargues
Bouche du Rhone
France

AHB:ma

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copy: Mr. Colin

Mr. d'Harnoncourt
Mr. Koch
Mrs. Shaw

1 April 1960

Dear Roland,

I have already written you about Julian Claman of the Columbia Broadcasting System and am very pleased now to introduce him to you. As you know, he is deeply concerned with the problem of an important Picasso telecast.

I would appreciate your giving him any advice you can.

Sincerely,

Alfred H. Barr, Jr.

Mr. Roland Penrose
11a Hornton Street
Kensington
London, W. 8, England

P.S. Anthony Blunt has agreed and will probably give his lecture in the last week of June.

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ICA

INSTITUTE OF CONTEMPORARY ARTS
Gallery and Library 17–18 Dover Street London W1 · *Grosvenor* 6186–7
Offices 69–70 Piccadilly, London W1
Telegraphic Address Contempart Piccy London (Inland) Contempart London (Overseas)

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MUSIC SECTION:
Iain Hamilton *Chairman*

Alfred H. Barr Jnr.
Museum of Modern Art,
11 West 53rd Street,
New York 19, USA.

11 March, 1960

Dear Alfred,

I am wondering if you have come to any decision about the visit to England during the summer. We all hope, of course, that you will be able to come to London for the opening of the Picasso Exhibition on the 5th of July. That is also the date when the ICA are giving a grand party in the Tate in honour of this event.

We are not only hoping that you will come, but also we would be greatly honoured if you could give a lecture under the auspices of the ICA on whatever aspect of Picasso you care to choose. We hope to make this a series of three lectures, for the first one we are are asking Anthony Blunt, and I shall try to do the third one myself.

It would be a memorable event for us if you can accept.

With all best wishes to you & Marga

Roland.

Roland Penrose
Chairman

P.S. Anthony Blunt has agreed and will probably give his lecture in the last week of June.

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CBS

THE MUSEUM OF MODERN ART

Date March 30, 1960

cc Elizabeth Shaw
James White

To: Rene d'Harnoncourt
Alfred Barr

From: Richard Koch

Re:

Julian Clayman of CBS has telephoned me to ask if one of you (whichever is closer to Picasso) could write a letter to him, with a copy to David Duncan, the photographer who did the recent book on Picasso, telling Picasso of our enthusiasm for the proposed CBS film on his life and work, and that arrangements are being made between CBS and the Museum for the film to benefit the Museum financially.

Mr. Clayman mentioned that Roland Penrose or someone of comparable stature will be advising CBS on the picture. The purpose of the film is to show the American public, whom CBS apparently regards as too conformist, the life and work of this non-conformist giant. Mr. Clayman is coming to see me on Friday at 3.00, and would like to pick up the letter then.

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THE MUSEUM OF MODERN ART

CC: Mr. Barr
Mr. d'Harnoncourt

Date March 31, 1960

To: J. Ordano

Re: SPECIAL SCREENING

From: M. Akermark

We will screen our 35mm print of VISIT TO PICASSO (2 reels) for Mr. Julian Claman, of CBS, tomorrow at 1.30 p.m.

Courtesy.

November 2, we are hoping to do an introduction to the series which will be mainly a discussion show explaining our basic position. In other words, what we are looking for in the arts is something that can have meaning for our times. We would like to start with Picasso's "Gurernica," which Prof. Paul Tillich of Harvard calls "the best present-day Protestant religious picture;" and using that as a kick-off, go into a discussion about some of the "Existentialist Aspects of Modern Art" and apply them to some of the other arts. (See: Christianity and the Existentialists edited by Carl Mickelson.)

Would you like to appear on such a program? I am hoping to get Prof. Roger Ortmayer, (whom you may know as the former editor of the Methodist publication motive), who is currently teaching liturgical arts at the Perkins School of Theology in Texas, and yourself to comment and participate in a more or less free-flow of ideas in this area. We will probably do this program on video tape on Thursday, October 30th.

Do you think you would have the time for such an appearance? There will be a small fee available. I am expecting to hear from Prof. Ortmayer early next week about his

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CBS
phoned him Oct. 8 - said not now - suggested Ritchie, Schapiro Father Ford

CBS NEWS

A Division of Columbia Broadcasting System, Inc.

485 MADISON AVENUE, NEW YORK 22, NEW YORK • PLAZA 1-2345

September 30, 1958

Mr. Alfred Barr
Museum of Modern Art
53rd Street & Fifth Avenue
New York, New York

Dear Mr. Barr:

We are planning a four-part series on our CBS religious television program LOOK UP AND LIVE relating to The Creative Response of the Christian in Our Contemporary Society. In this series we are going to try and search out some of the signs of creative response awakening in the denominations.

In our first program, which will be broadcast on Sunday, November 2, we are hoping to do an introduction to the series which will be mainly a discussion show explaining our basic position. In other words, what we are looking for in the arts is something that can have meaning for our times. We would like to start with Picasso's "Gurernica," which Prof. Paul Tillich of Harvard calls "the best present-day Protestant religious picture;" and using that as a kick-off, go into a discussion about some of the "Existentialist Aspects of Modern Art" and apply them to some of the other arts. (See: Christianity and the Existentialists edited by Carl Mickelson.)

Would you like to appear on such a program? I am hoping to get Prof. Roger Ortmayer, (whom you may know as the former editor of the Methodist publication motive), who is currently teaching liturgical arts at the Perkins School of Theology in Texas, and yourself to comment and participate in a more or less free-flow of ideas in this area. We will probably do this program on video tape on Thursday, October 30th.

Do you think you would have the time for such an appearance? There will be a small fee available. I am expecting to hear from Prof. Ortmayer early next week about his

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availability. When I do, I would like to call you and check on yours, so we can synchronize our times. I would also like to sit down and discuss this with you so we can get some exchange of ideas and incorporate some of your thinking into our outline and plan for the program.

I hope we can work out the details of this series as I know it should make very stimulating and provocative viewing. I will be in touch with you next week. Until then, my very best wishes.

Very sincerely yours,

Jack Kuney

Jack Kuney
Producer
LOOK UP AND LIVE
Public Affairs
Department

JK/jm

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DCM (FYI return)

Columbus Mus. Fire

THE MUSEUM OF MODERN ART

Date 10 August 1959

To: Mrs. Senior

From: Alfred Barr

Re: Columbus Museum of Arts & Crafts

Dear Susan:

Thank you for letting me see the letter from the Columbus Georgia Museum. I wish we had as good an alibi!

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THE MUSEUM OF MODERN ART

Date August 5, 1959

To: Mr. d'Harnoncourt
Mr. Barr —
Miss Dudley
Mrs. Shaw

From: Susan C. Senior

Re: Columbus Museum of Arts and Crafts

I thought you might be interested in the attached letter which Marie Frost received from the Columbus Museum of Arts and Crafts in connection with their recent fire. Marie read about the fire in the New York Herald Tribune and because the Columbus Museum has taken our circulating exhibitions in the past, she sent them a note of sympathy.

Susan

I DO NOT BELIEVE THAT SUCH A FIRE FROM [illegible]
OCCURRED IN ANY MUSEUM IN THIS COUNTRY AND PROBABLY WILL NEVER HAPPEN AGAIN, CERTAINLY IN ONE TIME IN A MILLION.

I GUESS YOU HAVE HEARD THAT THE YOUNG DEMENTED VANDAL HAS BEEN ARRESTED AND IS NOW IN JAIL. HE WAS INDITED BY THE GRAND JURY LAST THURSDAY AND WILL BE BROUGHT TO TRIAL DURING THE AUGUST TERM OF COURT WHEN WE HOPE HE WILL RECEIVE JUST PUNISHMENT. HAD THIS BEEN ANY ORDINARY FIRE, OUR WORKS OF ART COULD PROBABLY HAVE BEEN SAVED DUE TO GOOD FIRE-PROOF CONSTRUCTION AND AN EFFICIENT AUTOMATIC FIRE ALARM SYSTEM. HOWEVER, THIS YOUNG BOY STRIPPED ALL OF THE WORKS OF ART FROM THE GALLERY WALLS, PILED THEM IN THE MIDDLE OF THE FLOOR IN TWO GALLERIES AND SET THEM ON FIRE. IT IS DIFFICULT TO UNDERSTAND THE WORKINGS OF A DEPRAVED MIND SUCH AS THIS AND FROM WHAT WE HEAR HE DOES NOT SEEM TO REGRET HIS DASTARDLY DEED.

WE CERTAINLY DO WANT MORE EXHIBITIONS FROM YOU IN THE FUTURE AND HOPE YOU STILL HAVE US SCHEDULED FOR MODERN CHURCH ARCHITECTURE FOR DECEMBER, 1960 IN EVENT IT IS IN CIRCULATION.

THANKING YOU AGAIN FOR YOUR MESSAGE AND WITH CORDIAL GOOD WISHES,

SINCERELY YOURS,

Frances Cole

FRANCES M. COLE, SECRETARY

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THE BRADLEY MUSEUM
Euphan Stewart Memorial

COLUMBUS MUSEUM of ARTS and CRAFTS, Inc.

1251 Wynnton Road :: COLUMBUS, GEORGIA

August 1, 1959

Miss Marie Frost
Scheduling Manager
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Frost:

I would like to take this opportunity to thank you for your letter of July 29 expressing sympathy on the occasion of the recent disaster in our museum.

I know that all of you good people at the Museum of Modern Art know what such a disaster can mean since your terrible fire there. We lost all of our fine Georgia Collection and all of our etchings and prints plus two traveling exhibitions. I do not believe that such a fire from vandalism has ever occurred in any museum in this country and probably will never happen again, certainly in one time in a million.

I guess you have heard that the young demented vandal has been arrested and is now in jail. He was indited by the Grand Jury last Thursday and will be brought to trial during the August term of court when we hope he will receive just punishment. Had this been any ordinary fire, our works of art could probably have been saved due to good fire-proof construction and an efficient automatic fire alarm system. However, this young boy stripped all of the works of art from the gallery walls, piled them in the middle of the floor in two galleries and set them on fire. It is difficult to understand the workings of a depraved mind such as this and from what we hear he does not seem to regret his dastardly deed.

We certainly do want more exhibitions from you in the future and hope you still have us scheduled for Modern Church Architecture for December, 1960 in event it is in circulation.

Thanking you again for your message and with cordial good wishes,

Sincerely yours,

Frances Cole

Frances M. Cole, Secretary

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Cone Sisters



THE BOBBS-MERRILL COMPANY, INC. PUBLISHERS
A SUBSIDIARY OF HOWARD W. SAMS & CO., INC.
3 WEST 57TH STREET, NEW YORK 19, NEW YORK

November 21, 1962

November 23, 1962

Dear Mrs. Beresford:

Thank you for your letter. I look forward to seeing The Collectors with real interest.

However, I do not understand your reference to Bernard Berenson whose advice on 20th century art could scarcely ~~be~~ have been of much value. Even though he did defend Matisse's drawings of 1908 he was not interested in his paintings nor in Picasso's and indeed spent a great deal of energy during his last twenty-five years in attacking 20th century art with exceptional lack of philosophical tolerance.

It was of course the Steins, particularly Sarah as well as Gertrude and Leo, who influenced the Cone sisters.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Alfred
11 West 53rd Street
New York
interested
Claribel
on December
to you under separate cover.

This is
timore who,
renson,
of the finest collections of 19th and 20th century art in the world today and, in the process, formed lasting friendships with many of the artists whose works they bought, including Picasso and Matisse. Today, the Cone Collection is housed in its own wing at the Baltimore Museum of Art.

We do hope you enjoy THE COLLECTORS and comment on it, either personally or in print.

Sincerely,

Patricia Beresford

(Mrs.) Patricia Beresford
Publicity Director

Mrs. Patricia Beresford
Publicity Director
The Bobbs-Merrill Co., Inc.
3 West 57 Street
New York 19, New York

AHB:rr

INDIANAPOLIS 6, INDIANA

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ESTABLISHED 1838

THE **BOBBS-MERRILL** COMPANY, INC. PUBLISHERS
A SUBSIDIARY OF HOWARD W. SAMS & CO., INC. MUrray Hill 8-6350
3 WEST 57TH STREET, NEW YORK 19, NEW YORK

November 21, 1962

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Barr:

Barbara Pollack has suggested that you would be most interested in seeing a copy of her new book, THE COLLECTORS: Dr. Claribel and Miss Etta Cone, which Bobbs-Merrill will publish on December 10. A copy is being sent to you under separate cover.

This is the first biography of the sisters from Baltimore who, without formal training or the advice of a Bernard Berenson, amassed one of the finest collections of 19th and 20th century art in the world today and, in the process, formed lasting friendships with many of the artists whose works they bought, including Picasso and Matisse. Today, the Cone Collection is housed in its own wing at the Baltimore Museum of Art.

We do hope you enjoy THE COLLECTORS and will wish to comment on it, either personally or in print.

Sincerely,

Patricia Beresford

(Mrs.) Patricia Beresford
Publicity Director

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CONNAISSANCE

Apologies for delay - to thanks up list - regrets

Connaissance
13, RUE SAINT GEORGES, PARIS 9e
SOCIÉTÉ D'ÉTUDES ET DE PUBLICATIONS ARTISTIQUES - SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE 4.500 NF
R. C. SEINE 58 B 1425
C. C. P. [illegible] PARIS
TÉL. LAMARTINE 85-39

Paris, le 2 Mars 1961

March 29, 1961

POSTE 480
RÉFÉRENCE rédaction

Dear M. Spar:

Thank you for your letters of February 15 and March 2. I hope you will forgive my delay in answering them. Our Museum is now engaged in an effort to raise money for a new building so I must devote much of my time to this work, to the neglect of my correspondence.

I am sorry to say that I do not have time to draw up a list of the ten painters I prefer at this moment. It would take much more careful thought than I can give it now.

Many thanks, nevertheless, for including me in your survey.

Sincerely,

Alfred H. Barr, Jr.

Francis Spar
rédacteur en chef

M. Francis Spar
Connaissance des Arts
13, rue Saint-Georges
Paris 9e, France

AHB:ma

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Apologies for delay - Haven't time to think up list - regrets

Connaissance
DES ARTS
13, RUE SAINT-GEORGES, PARIS 9e

SOCIÉTÉ D'ÉTUDES ET DE PUBLICATIONS ARTISTIQUES - SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE 4.500 NF
R. C. SEINE 58 B 3425
C. C. P. 10.031-90 PARIS
TÉL. : LAMARTINE 85-39

Paris, le 2 Mars 1961

POSTE : 480
RÉFÉRENCE : rédaction

Cher Monsieur,

Vous avez reçu il y a quelques jours notre questionnaire sur les dix peintres que vous préférez aujourd'hui.
Nous attachons beaucoup de prix à votre réponse et nous nous permettons d'insister pour la recevoir prochainement.

Avec nos plus sincères compliments

Francis Spar
rédacteur en chef

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Connaissance
DES ARTS
13, RUE SAINT-GEORGES, PARIS 9e

SOCIÉTÉ D'ÉTUDES ET DE PUBLICATIONS ARTISTIQUES - SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE 4.500 NF
R. C. SEINE 58 B 3425
C. C. P. 10.031-90 PARIS
TÉL. : LAMARTINE 85-39

February, 15th 1961

Mr. Alfred-H. Barr
11 West 53rd St.
New York, N. Y. (USA)

POSTE : 480
RÉFÉRENCE : rédaction

Dear Sir,

Given your active interest in contemporary painting, we hope that you will kindly consent to take part in our new survey on present-day art. Our survey is based simple on the following question :

WHICH TEN LIVING PAINTERS DO YOU PREFER AT THE MOMENT ?

As usual, only personalities in the artistic world will be questioned. However, unlike our survey of 1955 (1), this one will be conducted on an international scale. To be more precise, we would like to draw up a list of no more than ten living painters, without distinctions of nationality or order of preference. Enclosed you will find a form to simplify the matter of replying.

We value your contribution to this survey very highly and would like to express our gratitude to you in advance.

Yours faithfully

Francis Ppar
Editor in Chief

(1) A survey published in February, 1955, and reproduced notably in France-Soir (February 19, 1955) and Time Magazine (March 21, 1955).

P. J. - Enclosed is the list of participants and the questionnaire.

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Connaissance des Arts, 13 rue Saint-Georges, Paris IX

QUELS SONT LES DIX PEINTRES VIVANTS QUE VOUS PREFEREZ ACTUELLEMENT ?
WHICH TEN LIVING PAINTERS DO YOU ADMIRE MOST AT THE MOMENT ?

Noms proposés/Painters'names :
(sans distinction de nationalité ni ordre de préférence/not necessarily in order of preference and with no distinctions on nationality).

Commentaires, facultatifs/Would you care to comment ?

NOM/NAME Mr Alfred-H. Barr

Cette réponse peut être publiée (1)
You may publish my answers

Cette réponse doit rester anonyme (1)
You may not publish my answers

Signature :

(1) Rayer la mention inutile
Delete inapplicable line

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Conant

cc: D. Miller

10 August 1959

Dear Mr. Conant:

I have just returned from Europe to find your letter of July 14th.

You must forgive me if I do not answer in detail, since I am confronted by a large pile of neglected correspondence and a very heavy schedule during the next few months.

First hand knowledge of original works of art of the highest quality is of real importance in the training of an artist.

I cannot grade the various kinds of art schools but for the mature student I think the plan of the Art Students' League is admirable.

I think it is desirable for the artist to be an educated man, but not essential.

The relative merits of large cities or small college campuses for artist training depends very largely on the character of the individual.

In general, I think foreign study is good.

I cannot "envision an entirely new approach" to the training of artists since I do not see how a teacher-student relationship can be avoided, except in the few cases when the artist is "self-taught".

Elementary and secondary schools are very important in the environment of the child who may grow up to be an artist. The school can do a great deal, not only for the future artist, but for the future patron in combatting the banal and corrupt visual environment most children grow up in.

Teachers should warn art students right at the beginning that few of them will be able to make a living through painting and sculpture alone.

Sincerely,

Alfred H. Barr, Jr.

Dr. Howard Conant, Chairman
Department of Art Education
Washington Square College
New York University
New York 3, New York

AHB:ma

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NEW YORK UNIVERSITY
DEPARTMENT OF ART EDUCATION
WASHINGTON SQUARE, NEW YORK 3, N.Y.

TELEPHONE: SPRING 7-2000

14 July 1959

Mr. Alfred Barr
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Barr:

By means of a grant from a patron of the arts, the Department of Art Education is undertaking an introductory study of the training of artists. We would be grateful if you would take a few minutes to give us your views on this subject. We *do* want your opinion, whether or not you are or have ever been a teacher of art.

We plan to publish a report quoting from the statements which you and about one hundred other leading artists, scholars, educators, critics, and art school administrators are being asked to submit. Also included in the report will be accounts of other activities in which we engage as part of the study, such as symposia, conferences, and staff meetings. All contributors, as well as training centers for artists in various parts of the world, will receive complimentary copies of the report. Our aim in making this study, and that of the donor who is financing it, is to share thought-provoking ideas and information as well as to strengthen New York University's own program for the preparation of artists.

For those respondents who desire general guide posts in preparing a statement, the faculty has suggested I mention the following:

- How important are contacts with original art works (in the college or community museum collection, or in local galleries, et cetera) to the training of the artist?
- What are the relative merits of studio classes, tutorial or individual criticism sessions, and extended personal work periods at certain levels of development?
- Are liberal arts courses or independent readings desirable for the artist?
- What are the relative merits of training in professional art schools, private classes, and college art departments?
- What are the relative merits of various geographic locations for artist training?
- What role should foreign study and/or independent work play in the training of artists today?
- Are certain class sizes more desirable than others?
- Can you envision an entirely new approach to the training of artists?
- What effects, if any, might elementary and secondary school art teachers have upon the development of future artists?
- What position should the teachers of future artists take in view of the fact that few will make their living through fine art products alone?
- Finally, can art be taught? Can artists *be* trained? Do—or can—art schools really develop, encourage, or train artists? If all art schools were closed tomorrow, would we, in a period of two decades, be likely to have proportionately fewer (more, poorer, better, et cetera) artists?

We are sincerely hopeful that you will share our belief in the importance of a study of the training of artists to the extent that you will respond to our request for your opinion. An early reply will be appreciated.

Sincerely,

Howard Conant

HOWARD CONANT
Chairman

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Cook

April 27, 1965

Dear Mildred:

I am delighted to have the record and look forward to playing it. Really, it was thoughtful of you and I much appreciate your gift.

Sincerely,

Alfred H. Barr, Jr.

Miss Mildred Cook
88 Mt. Vernon Street
Boston, Massachusetts 02108

AHB:rr

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Cook

88 MT. VERNON STREET
BOSTON 8, MASSACHUSETTS

April 12, 1963

Dear Mildred:

Thank you ever so much for sending me the Tunis Freedom from Hunger stamp. It certainly is a vivid and highly contemporary image. I am very pleased to have it and delighted to hear from you.

Yours, in the usual frenzy,

Alfred H. Barr, Jr.

Miss Mildred Cook
88 Mt. Vernon Street
Boston 8, Massachusetts

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Happy Easter!

88 MT. VERNON STREET
BOSTON 8, MASSACHUSETTS

April 10, 963

Dear Alfred:

I thought you might be interested in the design of this Tunisian Freedom from Hunger Stamp (the other one was conventional). Jordan Marsh Dept Store advertised a list of these stamps from 70 countries (79 yet to come, including U.S.) with their prices & that of a special album. I had been collecting money from my Bible Class for this cause. I went to Jordan's and selected a number from what they showed me, including Nigerian, for a friend who works for the Unitarian Service Committee and has just been to Nigeria. She could not get these stamps there. U.S. dealers have apparently bought them all up. Some of the money is said to go to providing food.

The three heads of wheat appear in all the designs.

Affectionately

Mildred

Phil's baby due this month

Andy goes to Princeton for 3 years. duty

Cook, Mildred E.

Miss Mildred E. Cook
106 Chestnut Street
Boston 8, Massachusetts

AHB:rr

P. S. We have one of Sandy Calder's Cows in our Collection.

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Tunisia's
Freedom from Hunger
Slant (issued March 21, '63)
in connection with a "drive" by
the UN's Food + Agriculture Organization to get food for the starving

Cook, Mildred E.

February 15, 1963

Dear Mildred:

Little by little I am getting down to the lower layers of piled up publications and correspondence and have found, to my embarrassment, the little William Morris book which you sent to the Museum last summer.

I am turning it over to the library and have asked the Librarian, Bernard Karpel, to write you a receipt and a guess as to the value of the book, in case you wish to take a tax deduction.

It was very good to hear from you. I hope you will please forgive my long delay in answering and in thanking you.

Sincerely,

Miss Mildred E. Cook
106 Chestnut Street
Boston 8, Massachusetts

AHB:rr

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Cook, Mildred E.

THE MUSEUM OF MODERN ART

Date 15 February 1963

To Bernard Karpel

From Alfred H. Barr, Jr.

Re: Gift to Library from Miss Mildred E. Cook.

February 15, 1963

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Cook

THE MUSEUM OF MODERN ART

Date 15 February 1963

To: Bernard Karpel

From: Alfred H. Barr, Jr.

Re: Gift to Library from Miss Mildred E. Cook.

Dear Bernard:

Here is a copy of what I believe to be the first edition of William Morris' Art and the Beauty of the Earth. If it isn't a first it is at least an excellent example small example of Chiswick Press of the late 90s. It's a gift to the Museum from Miss Mildred E. Cook, 106 Chestnut Street, Boston 8.

Very likely it is not a book you may wish to keep but it may have some value for exchange purposes. Would it be too much to ask you to write Miss Cook and give her a guess as to its value?

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88 Mt. Vernon
~~106 CHESTNUT~~ STREET
BOSTON 8, MASSACHUSETTS

vis-a-vis
Louisburg Square
October 18, 1962

Dear Alfred:

It was very diverting to have you and Mr. Calder running neck and neck in the Art in America race. Your citation is quite some tribute! I'm interested in the names chosen in previous years. I hope you found in the William Morris Book the Calder ~~Cow~~ of which I think I put there, prophetically, I'd had it around for years.

Having cut loose from a regular subscription to the Monitor and sometimes picking a Times, there was the Burnett Calder item. I think I saw a film about Calder. There should be one about you, though the New Yorker two-part profile did a pretty good job of presenting you.

Miss Mildred Cook
106 Chestnut Street
Boston 6, Massachusetts

AHB:rk

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I've just been hearing Mr. Shriver at the National Press Club, making a Progress Report - and an impressive one it was. Someone asked "Don't you ever goof?" I have been writing to Phil and included your report of sentiments of the sophisticates you met in Africa, down on the Peace Corps, but conceding value to the missionaries. But did you see that people in Nyasaland had no good words for Schweitzer?

The other day I sat half an hour enchanted by a sunset over the Charles River Basin seen from my 5th floor eyrie. And then the sparkle of the lights appearing round its edge, especially those of the incoming cars on Storrow Drive in a wavering, glittering stream.

Went to see Greta Garbo in Anne Karenina what a lovely, lithe creature she was, with an entrancing voice. Extra eyelashes do help!

Affectionately yours, Mildred

Cook

USEUM

1, 1965

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Miss Mildred Cook
106 Chestnut Street
Boston 6, Massachusetts

AHB:rk

and members of the Executive Committee
want to express appreciation to
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to make the new departure possible and workable.

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106 CHESTNUT STREET
BOSTON 8, MASSACHUSETTS

February 18, 1962

Dear Alfred: I have two matters to propound to you. ?

One: Would you like, for the Museum Library, "Art and the Beauty of the Earth, by William Morris. A lecture [II] delivered at Burslem Town Hall [to pottery workers] on October 3, 1881. Printed at the Chiswick Press with the Golden type designed by William Morris for the Kelmscott Press, and finished by the 6th day of December, 1898. Published by Longmans & Co., 39, Paternoster Row, London."

The type is beautiful (except for the silly ampersands) the paper strong, presumably rag. I used long ago to order books from a second hand store in London - this may be one, price five shillings. I have re-read it and am impressed by the quality of the man: prophetic (machines), & strong

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Boston 6, Massachusetts

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convictions (slum clearance) ↑ of a beguiling modesty. [I remember the slum room you had at the Museum] In Trinity Church we have two windows designed by Burne-Jones and done by Morris.

Your Library may have the book, or you may not care about it, but if you would like to have it, let me know.

Two: This is to ask a favor for a friend — a rather big favor. The friend is Mrs. Frank H. Low of 33 Joan Drive, Chappaqua, N.Y. She was Claire Everett, of Boston, met about 1946; her father, Henry C. Everett, now the Junior Warden at Trinity, about my age, got me going to that church. I have never known a more spiritually lovely girl than Claire. Besides that she is intelligent, artistic (does a bit with modeling small animals and prints) and courageous (she had a terrible case of polio after her marriage

Miss Mildred Cook
106 Chestnut Street
Boston 6, Massachusetts

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and first child - she's had another since - and gets about with difficulty on crutches. Last year she was in charge of the regional Art exhibit of North Westchester County in May, and is again this year, on its tenth anniversary. Somewhere I have the catalogue - she will send you one. Last year one judge was Lipchitz and another, through the good offices of her father, Perry Rathbone. She wants judges - three of them, and has had good luck so far. So I wrote her the other day "Why don't you try for the Number One man?" meaning you. This morning she telephoned from Chappaqua, N.Y., all excited about the possibility, obviously delighted when I promised to write to you today. The date is May 11, and of course you might

COOK

USEUM

h 1, 1965

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AHB:rk

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be almost anywhere but in New York on that date, but, by some miracle you might be there, able and willing to serve, even in so modest a show. I judge that transportation and a nights lodging would be forthcoming.

Spent last week-end with Alison, going up to hear your friend George Szell conduct the Beethoven Pastorale and a good Kodaly piece. Some time ago she entertained him. He had to have his meal by himself, after the concert, while guests to meet him were in another room waiting. It was a bitter night, but John M. Greene Hall full & the one done over by Rowdy.

Have been doing some intensive study about saints, always an interest of mine. In the church at Milton, years ago, I had teen-agers doing Brother Wolf, one of Housman's Little Plays of St. Francis:

How about a picture of your mother for the Greenbow memorial Garden Book?

Affectionately yours

Mildred

Miss Mildred Cook
106 Chestnut Street
Boston 6, Massachusetts

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Cook

COMMITTEE TO SAVE THE COOPER UNION MUSEUM

March 7, 1962

Dear Mildred:

Forgive my delay in answering your letter. I am just back for a day or so in the course of an extended leave of absence from the Museum.

Yes, I think the Museum library would like to have the William Morris lecture. From what you say I think it would be really relevant.

Of course I would like to be of service to Mrs. Low but I will be on vacation again on the first of May so I'm afraid I won't be able to serve as a juryman. I have had to give up virtually all jury work, not having served for over ten years.

The truth is, I am so unable to meet my responsibilities here that I've had to give up lectures and other work outside the Museum. I hope you and Mrs. Low will understand.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Miss Mildred Cook
106 Chestnut Street
Boston 6, Massachusetts

AHB:rk

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Cooper Union

COMMITTEE TO SAVE THE COOPER UNION MUSEUM

March 1, 1965

To the Members of the Committee:

We can now advise you with great satisfaction that the detailed proposal and plan submitted by our Committee to the Regents of the Smithsonian Institution for transference of the Cooper Union Museum to the Smithsonian has met with a favorable response. The Regents have authorized the initiation of negotiations for the accomplishment of the purpose, and for a determination of the terms upon which the transfer would be made.

This does not mean that we are yet in safe harbour, but the goal is within reach. As the initiators and prime supporters of the move to preserve the Museum, and as the originators and proponents of the proposal to the Smithsonian Institution, our Committee's officers will participate as principals in the negotiations that will shortly take place.

In the interim, the Trustees of the Cooper Union Museum are awaiting a report from the special committee of the American Association of Museums concerned with this matter, under the chairmanship of Mr. Charles van Ravenswaay. We expect that the report will be favorable, and that it will be in harmony with the proposal that we have submitted. Under its frame of reference, the van Ravenswaay committee will submit its report in the first instance to the Trustees of Cooper Union. As soon as that has been done, we expect the negotiations will be initiated. We will urge that they be pursued without delay and with diligence.

The officers and members of the Executive Committee of our Committee to Save.. want to express appreciation to all of you who have stood with us in this battle, and who have responded with generosity and spirit to our requests for support to make the new departure possible and workable.

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You will be interested to know that toward our goal of $200,000 a year for a period of four years, we have made substantial progress. The individual pledges have reached approximately $75,000 a year for four years, or a total of $300,000. The goal for gifts from foundations, which was a matching $100,000 per year for four years, has been only partially met so far, with a substantial pledge from one of the important foundations; and two of our requests are still under active consideration. We have good reason to expect that we should be able to reach our goal for the remaining pledges from foundations, and also our goal for the remaining $25,000 a year for four years that is still required in individual pledges.

May we ask that you undertake anew to obtain from individuals and firms who have some possible interest in the preservation of this Museum, pledges of funds to complete our requisite commitments within the next three or four weeks. This is one of the conditions to be met to make the plan effectual.

We are all deeply moved by the constancy of the members of our Committee, first in mounting the stirring and effective resistance to the threatened dissolution of the Museum, and then in rallying so meaningfully to the support of the affirmative plan for an assured and enhanced future for the Museum.

We shall keep you advised of further developments, and plan to call a full meeting of the Committee at an early date.

Sincerely yours,

H. F. du Pont, Chairman
For The Executive Committee

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Cooper Union

January 6, 1965

Dear Mr. du Pont:

Thank you for your letter of December 22nd which was delivered only today.

I should like to congratulate you and your colleagues on finding the Smithsonian to take at least the formal responsibilities for the Cooper Union Museum. This seems to me an admirable solution to the problem.

Since I am on the staff of another museum I am afraid I cannot be very active in raising money for Cooper Union - we are concerned here with a serious annual deficit. I hope you will understand.

Sincerely,

Alfred H. Barr, Jr.

Mr. Henry F. du Pont
Winterthur, Deleware

AHB:rr

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H. F. du Pont
Winterthur, Delaware

December 22, 1964

Dear Mr. Barr:

There is some blue sky in our battle to save the Cooper Union Museum. After our prolonged efforts to stir the interest of a suitable institution to accept responsibility for the future of the Museum, we believe we have found the ideal recipient in the Smithsonian Institution. This is not to say that we have an assured solution. However, after considerable discussion of the issue and proposal with us, Mr. Dillon Ripley, the chief executive officer of the Smithsonian, has indicated that he will present to his Board of Regents in January a positive proposal for assumption by the Smithsonian of responsibility for the Cooper Union Museum, and he will strongly advocate its acceptance. It appears that we have found, at last, a responsible executive of an outstanding institution who will champion this cause.

The proposal, as presented to the Smithsonian and as Mr. Ripley will present it to the Regents, expressly involves the retention of the Museum in the City of New York and its continuance as an entity in its present character and with its present resources and services, with plans for vitalization and development.

A requisite element in the success of this proposal, and its chance of acceptance by the Board of Regents of the Smithsonian, will be a demonstration on the part of our Committee of evidence of independent financial support here in New York, from foundations and individuals interested in this preservation and prepared to contribute toward its accomplishment. The Smithsonian budgets are reviewed and approved at least two years in advance, and for that reason, as well as for the reason of assurance to the Smithsonian that there is substantial local support on which to build their ultimate responsibility, these operating funds for the 4-year period are required.

Specifically, we wish to be in a position to offer to the Smithsonian undertakings in a total amount of $200,000 per year for a period of four years, to insure that at least for that initial period, the requisite operating funds will be

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H. F. du Pont
Winterthur, Delaware

available. We anticipate that this new departure for the Museum would bring along many gifts of items to the Museum and offers of additions to the collection.

Among a number of members of the Committee to Save .., we have already received conditional pledges totalling approximately $53,000 per year for four years, or $212,000 in all. We now require additional pledges from among members of our Committee and their sources of approximately $47,000 per year over four years. This would make a total of $100,000 per year for four years from our group. At the same time, we are making submissions to some important foundations to provide the remaining $100,000 per year for four years in matching funds.

I am making this appeal to you at this time because it is perhaps the moment when the tide can be turned toward realization of our entire purpose. Pledges made now, conditioned on acceptance by all concerned of this new departure for the Museum, can make possible the attainment of the Committee's long sought goal.

We ask you to advise us of your pledges at the earliest possible date. If any of us can be of assistance in approaches to others of your acquaintance, or family foundations, or other sources of support which you might suggest, please advise us and we will help in every way that we can.

Our timetable is close. All of these pledges of support are needed during the month of December and early January, since our proposals will be submitted in their entirety to the Board of Regents of the Smithsonian Institution at their meeting in late January.

Very truly yours,

H F du Pont

Henry F. du Pont, Chairman,
Committee to Save the
Cooper Union Museum

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Mr. Henry F. du Pont, Chairman
Winterthur, Delaware

I (we) hereby pledge for the support of the Cooper Union Museum, conditioned on its transference from Cooper Union and acceptance of the trust responsibility by the Smithsonian Institution, the following sums:

( ) $10,000 per year for four years;

( ) $ 7,500 per year for four years;

( ) $ 5,000 per year for four years;

( ) $ 2,500 per year for four years;

( ) $ 1,000 per year for four years;

( ) $ 500 per year for four years;

( ) $ 250 per year for four years;

( ) $ per year for four years.

Signed: _____

Date:

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Cooper Union

including Astronautics, the largest division. And the professionals, now rid of the technicians, seemingly indicated that they wanted to keep the association when they voted 1,733 "yes" to 1,591 for no union. But then a run-off was necessary in Astronautics because the American Federation of Technical Engineers, AFL-CIO, a late intervener in the election, had garnered 286 votes. In the run-off, the engineers voted against the E.A.A., 2,149 to 1,388.

What had happened was clear enough—and furnished a lesson to management. In the first go-round, the company had made no real campaign against the E.A.A. But when the first election turned out fairly close, management saw its chance and spoke out firmly in opposition to collective bargaining for professionals. Its arguments appear to have been persuasive.

The lesson for the association and the attentively watching AFL-CIO organizers was less clear. Some observers felt that the engineers had turned down the association because it lacked militancy. An association representative said: "The trouble was we were just not giving any leadership at General Dynamics. I think the men want more, not less, militancy and unionism." This viewpoint seems to have been adopted officially by the other professional guilds and associations in the area. At Lockheed, for example, the Engineers and Scientists Guild noted, in a recent newsletter, that the average weekly wage of an engineer is about $215 a week, and that a design specialist gets only $7 a week more than a plumber. "The plumber," says the Guild, "has learned the effectiveness of collective bargaining."

Naturally, the AFL-CIO unions like to hear that kind of talk.

The future of the AFL-CIO organizing drive is closely linked to the attitudes of teachers, technicians, professional engineers and other white-collar workers who constitute the bulk of the unorganized workers here.

Responsible management representatives are by now pretty much convinced that these attitudes are not pro-union, and that as a result the drive will fail to capture the white-collar workers and will only partially succeed among the unorganized blue-collar workers in service, government, hotels and restaurants and manufacturing. Indeed, management contends that the need for unions just no longer exists.

If one works at it hard enough, a persuasive argument can be made for the eventual death of almost any institution, including collective bargaining. But unionists are not convinced they are finished, or even on the way out. They see a permanent need for their organizations, and as one spokesman put it, "We could prove the point conclusively by disbanding all unions for a year or two to show the catastrophic results and how easy it would be to return to the era of the sweatshops."

And they also see in the current Los Angeles campaign a hint of an awakening of the labor movement, if not a full scale union revival.

Disappearance of a Museum . . . . . David Cort

A possible insight into the secret lives of the very rich was masked by a routine art announcement June 25, 1963: the Cooper Union Museum of Decorative Arts had asked the Metropolitan Museum of Art to help it dissolve itself, and the Metropolitan had agreed to "cooperate." Within a week the Metropolitan curators in the various departments began pawing over the Cooper Union collections (textiles, paintings, prints, drawings, ceramics, metalwork, wallpaper, jewelry and furniture). And suddenly "everybody" seemed to know that the Metropolitan was going to pay Cooper Union something "over $2,000,000" for the whole thing.

There were a number of oddities or impossibilities or enormities about this proceeding that startled even the naive.

First, short of outright sale, an evaluation of one museum by a competitor is as objective as a second wife's opinion of a first wife.

Second, in decorative arts the Cooper Union collections are more generally used, better and more accessible (close to a subway station, though near the Bowery) than the Metropolitan's.

Third, removed from context, much of Cooper Union's collections will soon become junk.

Fourth, if the $2,000,000 has any meaning, somebody is getting a bargain, because Cooper Union has twenty Winslow Homer oils and about 280 drawings and water colors. These might bring up to $2,000,000 at auction. The remaining gravy would include the museum's 600,000 indexed picture-items and 30,000 objects of great worth. Actually, the only basis for the "over $2,000,000" figure is that that is the museum's old insurance value.

Having thus proved that the "routine art announcement" is impossible, I must now endeavor to explain why it is possible.

This brings us to the secret lives of the rich and the noble calling of serving as a trustee for museums, opera companies, symphony orchestras, foundations and the like. These lists of trustees are fascinating. The same names reappear in a suggestive web, as do apparent conflicts of interest, but never the hidden ambitions for this peculiarly impotent form of power.

A real professional in this field is Arthur Amory Houghton, Jr., of the Corning Glass family, which has supplied two U.S. ambassadors. We might suppose that as a beneficiary from the mass-produced Corning glass he would despise arts and crafts, but on the other hand he is president of Steuben Glass, largely a handicraft operation. Now look at his trusteeships: Cooper Union (chairman), Metropolitan Museum of Art, the Morgan Library, Parsons School of Design (chairman), New York Public Library and the Philharmonic Symphony. Every one of these, with the lone exception of the Philharmonic Symphony Orchestra, would benefit from picking up all or part of the Cooper Union collections. In particular, the Metropolitan trustees are aware that Ar-

David Cort's latest book is Social Astonishments (*Macmillan*).

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thur Houghton expects to be the next president of that museum, and that the Cooper Union transaction is his opening move in that direction. In addition, his own relatives' Corning Glass has a considerable museum development, for which they are very ambitious. And so, as the delicate operation wound into the open, where should Arthur Houghton be but in Europe?

One can still look at his house, at 3 Sutton Place, which gives him a J. P. Morgan connection because it was formerly the mansion of Anne Morgan, J. P.'s sister. It is one of the last "staffed houses" in New York, with twenty servants, when the old great families are down to no more than five. A sometime guest says there are no paintings in it, but a great deal of ceramics. It has a splendid coat of ivy, and the handle of the big front door is well polished. He also has a Maryland plantation, with both glass and grass.

Since Peter Cooper in 1859 founded his school "for ever devoted to the advancement of science and art," a lot has happened to both science and art. The day has passed when the Metropolitan was just a museum, hardly mentioned in the *Encyclopedia Britannica*, while Cooper Union had a separate half-page entry, and was one of the glories of New York.

This school, which has never collected a penny for tuition, has not in over a hundred years run a deficit. A cold, neat grimness pervades the recent catalogues. Students must pay a small "materials fee" and make a "breakage deposit." I was told by the museum world that 80 per cent of its 1,300 students today are in engineering, the rest in arts, architecture and crafts; but actually the percentage is nearly 50-50. Its "science" side is a superhigh school; just now it is offering a bachelor of science degree for the first time; the "art and architecture" side feeds the whole design world of New York, the American capital of design. And, after the museum has been looted, it is certain that Cooper Union will dissolve the art and architecture school. The memory of Peter Cooper will then be dead.

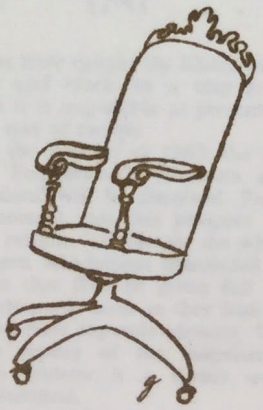
The late trustee, Irving S. Olds, first formed this opinion. It came to a head, ironically, when Cooper Union started a fund drive by appealing to its presumably grateful alumni in 1957. A pre-drive reunion had been addressed by Buckminster Fuller on the theme, "The Union of Science and Art." It turned out that the engineering alumni had done well, loved to get together and paid in most of the money. The art and architecture alumni, here as everywhere, were nowhere near so rich, loyal, gregarious and generally beneficial to Cooper Union. The fund campaign conclusively demonstrated the superiority of engineering over art.

Now, the rich trustees of Cooper Union, as of any other institution, have the unanimous conviction that anybody without money must be some kind of nut. (They can't help it.) The fund campaign, which had produced $6,000,000 (mostly from friendly corporations) by June, 1960, persuaded the trustees that arts and crafts, in the money way, are no good.

At this point the former president, Edwin S. Burdell, was shuffled off to a technical university in Ankara, Turkey, and the trustees ran Cooper Union for a year. When they finally brought in a new president, Richard F. Humphreys, it was a man who brought to the fairly elementary needs of the engineering students a specialist's status in "the ultracentrifugation of isotopes," and to the art and architecture students, presumably, a blank stare. And it had taken a year to find this man in the welter of experienced American educators. Trustee Olds died, and Arthur Houghton took his place.

This ends the demonstration of how the impossible is possible.

But since we are really interested in the connection between art and the very rich, this is only a beginning.



The patron giant of American art museums was unquestionably J. Pierpont Morgan who, by 1920, put the Metropolitan Museum of Art on the way to becoming the greatest signed-art museum in the world. (I report this last claim, but I don't quite believe it.) The usual euphoria has bewitched the Metropolitan curators and spread to the trustees, and they imagine that they are alone in the world. They would like to gobble up the Guggenheim, Whitney and Modern Art museums, but find themselves confronted by the basalt fronts of the Guggenheim Whitney and Rockefeller power; and remember, the Metropolitan trustees may bob up again on the boards of the Guggenheim or Rockefeller Foundations, as for example Houghton does. The Metropolitan, however, is expanding wherever it can, possibly at the expense of Cooper Union, certainly in its new library building. It feels monolithic, and its trustees, among them Houghton, feel monopolistic. The trouble is as simple and childish as that.

The Morgan interest, represented by the Morgan Library, is now passive but wry, since J. P. Morgan in 1902 gave the Cooper Union Museum three great collections of medieval and Coptic fabrics, which may now be dispersed.

The large question is whether science and art are hopelessly divided and whether science (and engineering) has buried arts and crafts.

On the practical level, we see the onrush of automation, the increase of leisure, the search for outlets for surplus human energy and talent. In sober probability, we can expect a vast resurgence in arts and crafts just about the time Cooper Union has, for its purposes, liquidated arts and crafts and finally betrayed Peter Cooper's dream.

The history behind Peter Cooper's conception is important. This goes back to Louis XIV, who responded to a depression in the French silk industry by buying and expanding the Gobelin factory and founding royal and provincial academies of arts and crafts. These still exist. His system reached England with the Crystal Palace Exhibition of 1851, and the founding of the

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South Kensington Museum (Victoria and Albert), today the greatest decorative-arts museum in the world, in handicrafts, architecture, porcelain, ironwork, glass, etc.

With these models in mind, Peter Cooper imported a Frenchman to advise him on his school and collections. In the same spirit, his granddaughters Sarah and Eleanor Hewitt in 1897 organized the museum to house the collections. J. P. Morgan's devotion to beautiful objects was in this identical spirit in the same period and was what made the

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MEMORANDUM

To: Mr. Barr

From: RICHARD KOCH

Date:

Subject:

FYI

plan to form a National Arts and Humanities Foundation.

On both the practical and theoretical levels, not to mention honor and tradition, one begins to perceive that the Cooper Union trustees are making monkeys of themselves. It is difficult to violate simultaneously past, present and future, but they are bringing off this crucial trick.

The trustees in question are our friend, Arthur A. Houghton, Jr., chairman, Frank W. Abrams, Daniel Maggin and Harrison Tweed. A surprisingly small group, and not

Cooper's sort.

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The line of Cooper Union President Humphreys was that nothing was happening, but that nobody was permitted to watch it not happen. The sachems of the Metropolitan, the sachems of Cooper Union, were sitting around their secret council fires, brooding interminably, grunting, staring into the fire; and nothing was going to happen—until some silent midnight when everybody else had got tired and gone away.

The only weakness of the Cooper Union trustees is that the institution was given an enabling charter by the Legislature of the State of New York, and is given certain funds annually by the City of New York. They are, therefore, answerable to law and government. The summary disposal of the museum may also violate the terms of the wills of various donors. The formidable ghost of J. P. Morgan may appear. The Cooper Union affair may have to be solved in court, if the trustees do not first recollect their sense of honor and the memory of Peter Cooper, whose ghost is already present.

This will certainly not be a nice spectacle, if the little rich men dare to defy the magnificent old ghosts, pitting the little plots against the dead men's grand designs.

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TH RAP . . . Arthur Keppel-Jones

The course of events in South Africa has often been likened to the plot of a classic tragedy. In the case of Southern Rhodesia the resemblance is closer still. The shape of the plot was determined by the manner in which the country was taken over and occupied in the 1880s and '90s, by its location between South Africa and Black Africa, and by the timing of its history in relation to the march of events elsewhere. These factors have caught the Rhodesians, white and black, in a trap from which it is impossible at present to see a way of escape.

On the last day of 1963, the unlucky Federation of Rhodesia and Nyasaland will be dissolved. From the moment that this prospect became certain, last March, the white Southern Rhodesians demanded of Britain that they be given full independence as soon as they had recovered their separate identity. The public replies of the responsible British Minister, R. A. Butler, were noncommittal.

Then another note was sounded by the African Summit Conference at Addis Ababa. It invited "the colonial powers, particularly the United Kingdom with regard to Southern Rhodesia, not to transfer the powers and attributes of sovereignty to foreign minority [i.e., white] governments imposed on African peoples by the use of force and under cover of racial legislation." Further, "If power in Southern Rhodesia were to be usurped by a racial minority government, the states members of the Conference would lend their effective moral and practical support to any legitimate measures which the African nationalist leaders may

Arthur Keppel-Jones teaches history at Queens University, Ontario, Canada, is a South African by birth and author of South Africa: a Short History *and other books.*

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On the theoretical level, C. P. Snow's famous doctrine that science and art are hopelessly divided is increasingly understood as the intellectual surrender of a one-eyed pedant. Science may be described as measure, art as fantasy; but the highest science may also be described as fantasy, and the highest art as measure. Mathematics is a kind of music. Every atom is an exquisite and monstrous work of art, as are also the Earth, the solar system and the universe. Thus, after the scientists and artists have stumbled and fumbled past all the errors and come into the clear, they find that their subjects are one subject.

Some indication that this is the prevailing view at the highest levels is given by the fact that members of the National Science Foundation plan to form a National Arts and Humanities Foundation.

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The trustees in question are our friend, Arthur A. Houghton, Jr., chairman, Frank W. Abrams, Daniel Maggin and Harrison Tweed. A surprisingly small group, and not exactly Peter Cooper's sort.

This was soon brought to their attention. The art editor of *Life*, Dorothy Seiberling, courageously headed a story, "Scheme to Scuttle a Museum," July 13, 1963, and the Cooper Union people immediately complained to her superiors.

The usual committee of the better elements, Committee to Save the Cooper Union Museum, cumbrously took shape, but it could mobilize some power in its president, Henry F. du Pont, head of the house of du Pont and of the Wilmington, Del., Winterthur Museum of Decorative Arts.

A more openly embattled committee, the Greenwich Village Committee, descended on Cooper Union's president, Richard Humphreys, who "refused them admission to the museum and discouraged attempts to interview museum personnel."

The museum people to whom I spoke sounded nearly in tears but firmly passed me on to the public-relations officer, who was good at his job.

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Legacy of Imperialism

THE RHODESIAN TRAP . . . Arthur Keppel-Jones

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Cooper Union

Committee to Save Cooper Union Museum

509 MADISON AVENUE, NEW YORK, N. Y. 10022
(ROOM 416)
PLaza 3-5181

October 21, 1963

Dear Member:

There comes a time, as it must to all good volunteer causes, when sustenance is needed.

Thus far the Committee has carried its modest expenses of office maintenance, secretarial help, copying costs, mailing costs, costs of meetings and so on, through the generous contributions of a few members of the Committee.

The Committee now requires additional funds to carry these expenses. There are approximately 200 members of the Committee. Our hope is that we can obtain an average contribution of $25, for the limited purpose of paying the necessary costs.

As you can well understand, it will take quite a number of gifts substantially in excess of $25 to help us meet the goal, since it must be anticipated that some may give less and some will fail to respond. A gift of $100 or more will qualify you as an angel; but please be assured that whatever you give, as you may determine, will qualify you as a supporting member of the Committee and a good scout.

Your checks may be made out ot the Committee or to Harvey Smith, Treasurer, and remitted to this office.

With appreciation ofr your support, - moral, cultural and financial.

Sincerely yours,

Harvey Smith

hs/bal

Harvey Smith
Treasurer for
the Executive Committee

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Times
16 Sept. 1963

COOPER MUSEUM TO REOPEN TODAY

But Future Is Still in Doubt —'Villagers' Join Protests

Plans to reopen the Cooper Union Museum today without a set decision on its future touched off a new round of controversy last night.

Mrs. Carol Greitzer, chairman of the Greenwich Village Committee to Save the Cooper Union Museum, charged that a move was afoot to close the museum and peddle its extensive collection of decorative art.

She said the Metropolitan Museum of Art in a forthcoming report to the Cooper Union would place a value of "no more than $2,000,000" on the collection and would recommend how it could best be sold.

"The museum is an invaluable study and research tool that is unduplicated anywhere in this country," Mrs. Greitzer said. "Separation of the parts would render them virtually meaningless."

Richard F. Humphreys, president of the Cooper Union, acknowledged there would be a



The New York Times Studio

Mrs. Carol Greitzer, head of group to save museum.

"continuing evaluation to determine the most advisable course for the museum's future," but denied there was any fixed plan for disposing of its collection.

He said he had spoken Thursday night to James J. Rorimer, director of the Metropolitan Museum, and had been told it would be "some time" before the report was ready.

Maintenance Funds Lacking

"It is true that basically this museum is not serving an educational role in our educational institution," he said. "It is also true that we do not have the funds to maintain the museum in the way that would best serve the public."

Another Committee to Save the Cooper Union Museum, more broadly representative of the arts than Mrs. Greitzer's community group, will meet at 5:30 P.M. today in the library of the St. Regis Hotel to assess the situation. This group, headed by Henry F. du Pont, has 175 prominent artists, educators and patrons of the arts on its rolls.

The reopening of the museum, closed since July 3, was tied to the announcement of the fall term today in the Cooper Union for the Advancement of Science and Art. With the enrollment of 365 freshmen, the total enrollment will be about 1,300.

Dr. Humphreys denied another charge by Mrs. Greitzer that expansion plans of the college "emphasize engineering while deemphasizing arts." He asserted there was "absolutely no basis for such a statement."

New enrollment figures, however, show a 25 per cent rise in enrollment in the School of Engineering as against a 1 per cent rise in the School of Art and Architecture. Students, who attend tuition free, are chosen from thousands of applicants by examination.

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COOPER MUSEUM ACCEPTS A STUDY

Trustees Approve an Offer by American Association

Times Nov. 14, 1963

By SANKA KNOX

An offer by the American Association of Museums to conduct a study of the problems of the Cooper Union Museum was accepted yesterday by the trustees of the museum.

The acceptance automatically defers any action by the trustees on a proposal made on Sept. 17 to "spin off the museum as a separate entity" and entrust it to an organization under the aegis of the Committee to Save the Cooper Union Museum.

The Committee to Save, which now has about 200 members, a number of whom are in the field of the arts, was formed after Cooper Union announced last June that it might discontinue the museum and relocate the collections. The committee is headed by Henry F. duPont, collector and founder of the museum of Early American Arts at Winterthur, Del.

The new study group will have as its chairman Charles van Ravenswaay, president of the museum association. The American Association of Museums, with headquarters in Washington, has been representing museums and the museum profession since 1906.

Other Representatives Listed

The group will also have a representative of the New York State Council on the Arts, which also has been concerned about the fate of the museum. Henry Allen Moe, the council's vice chairman, will be one of the advisers.

The others are Miss Katherine Coffey, director of the Newark Museum; Charles C. Cunningham, director of the Wadsworth Athenaeum in Hartford, Conn., and Henry-Russell Hitchcock, Sophia Smith Professor of Art at Smith College. The group may be enlarged.

Arthur A. Houghton Jr., chairman of Cooper Union's board, said yesterday that all proposals that have been advanced about the museum's future would be turned over to the museum-council group for study.

This would include, he said, propositions to keep the museum intact, to dissolve it, to relocate it. It also would include an assessment of the museum's collections now in progress by various specialists at the Metropolitan Museum of Art.

Any action that would decide the fate of the museum, Mr. Houghton said, "would have to be in the public interest. If a major action is taken, it would be subject to court approval."

Meeting Held Yesterday

At a meeting yesterday with Mr. Moe and Cooper Union trustees, Mr. van Ravenswaay spoke about the association's concern for the future of "an important research museum for the decorative arts."

The questions that have been raised, he said, "are of interest to all museums and the museum profession, as well as affecting an important aspect of American design."

A rich archive for the student and practitioner in various fields of design, the museum's holdings include about 50,000 drawings and prints, collections of textiles and wallpapers, metalwork, furniture and ceramics.

The museum has had no acquisition budget for 35 years. Cooper Union, as Dr. Richard F. Humphreys, president of the free school, said, operates on a "tight budget." The cost of maintaining the museum last year was put at $206,000. Operating costs for the schools of art and architecture and of engineering came to $2.1 million. Endowment provided $1.9 million, gifts, the rest.

Mr. du Pont, speaking for his committee yesterday, said he welcomed the entry of the museum association on the scene. "We will cooperate to the fullest extent," he said.

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CooperUnionMus

COMMITTEE TO SAVE THE COOPER UNION MUSEUM
Suite 416
509 Madison Avenue
New York, New York

September 17, 1963

To the Trustees
The Cooper Union for the Advancement of
Science and Art
c/o Mr. Arthur A. Houghton, Jr., Chairman
715 Fifth Avenue
New York 22, New York

We hereby offer a proposal to relieve the Trustees of Cooper Union of the responsibility for the continued operation, administration and maintenance of The Cooper Union Museum, which they find an undue burden upon the financial and managerial resources of their institution.

We propose that the Trustees spin off the Museum as a wholly separate entity, and assign, transfer and turn over to a new board of trustees of a new and separate charitable corporation created for this purpose, title to the Museum and all of its collections, objects, activities and assets, to be administered as a separate trust.

Upon such transfer, all of the responsibilities of the Trustees of The Cooper Union for administration and maintenance of the Museum will terminate, and these responsibilities will be assumed entirely by the new trust and its trustees.

The Museum will remain in its present location at the Cooper Union Building, rent free for an agreed period, and for a further period thereafter at an agreed annual rental.

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To the Trustees
The Cooper Union for the Advancement of
Science and Art
c/o Mr. Arthur A. Houghton, Jr., Chairman

September 17, 1963

Creation of the new charitable trust contemplates the removal of the Museum to another location at the end of the agreed term, and the trustees under the new trust will have the right to give 6 months notice of a sooner termination of the lease with Cooper Union. This period of occupancy will afford the new trust and trustees an opportunity to locate and arrange for a new home for the Museum.

The present name of the Museum will be continued as long as it remains in the Cooper Union premises, and indefinitely thereafter at the discretion of the board of trustees of the new trust, no matter where the Museum may be located.

It is the view of the Committee that the foregoing plan offers the opportunity that the Trustees of Cooper Union are apparently seeking, namely to be relieved of the continuing burden of administering and maintaining the Museum, in the light of what they deem other more demanding obligations, while preserving the character and total integrity of the Museum. Moreover the continuance of the Museum at least for a period of years at its present location, would serve to continue the identification of the Museum with the Cooper Union with its attendant prestige.

Upon receipt of an affirmative expression of interest on the part of the Trustees, and a provisional approval of the foregoing plan, the Committee will be prepared to negotiate definitive terms, and thereupon to undertake a fund-raising program to assure support of the Museum under the plan.

COMMITTEE TO SAVE THE
COOPER UNION MUSEUM

By: Henry F. du Pont Chairman
Mrs. Howard J. Sachs, Vice Chairman
Harvey Smith, Treasurer
Margaret D. Nelson, Secretary
Albert I. Edelman, Counsel
Dorothy Warren
Mrs. J. M. Kaplan
Clifton Billings
Elisha Dyer

Executive Committee

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Press Release
September 17, 1963

COMMITTEE TO SAVE THE COOPER UNION MUSEUM

Congratulations, New York!

The Cooper Union Museum, one of New York's proudest possessions, reopened yesterday.

The reopening demonstrates the force of a spirited and articulate citizenry. The President and Trustees had abruptly closed the Museum on July 3, with every indication that the discontinuance of the Museum and the break-up and sale of the collections would follow.

On the heels of the announcement of the closing, the Committee To Save The Cooper Union Museum was formed, virtually overnight, to resist the dismantling of a priceless American heritage. Its embattled opposition rallied the public interest and concern.

The Committee commends the Trustees of Cooper Union upon the reopening of the Museum. But we again call upon all citizens concerned with the arts and the cultural life of New York and the nation to keep vigilant, along with us, to insure that this is not just a temporary measure to allay public opinion, but a step toward a permanent and true

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commitment of preservation.

England has its Victoria and Albert Museum, France its Musee des Arts Decoratifs. In The Cooper Union Museum, the United States has its own unique repository of the decorative arts and design, unmatched anywhere in the Western Hemisphere.

Now is the time for all who care about saving this small yet great museum, for New York and the nation, to give the Museum and the Committee their support.

COMMITTEE TO SAVE THE
COOPER UNION MUSEUM
Suite 416
509 Madison Avenue
New York, New York

Henry F. du Pont, Chairman
Mrs. Howard J. Sachs, Vice Chairman
Harvey Smith, Treasurer
Margaret D. Nelson, Secretary
Albert I. Edelman, Counsel

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Cooper Union

4 September 1963

Dear Mr. Smith:

I enclose $1.00 so that Alfred H. Barr, Jr. may be placed on your mailing list.

Sincerely,

Rona Roob
Secretary to Mr. Barr

Mr. Harvey Smith, Treasurer
Committee to Save Cooper Union Museum
509 Madison Avenue, Room 416
New York 22, New York

encl.

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yes

We are glad you are on the 'Committee to Save Cooper Union Museum". If you would like to be put on our mailing list, please send $1.-- to defray expenses. Send to:

Committee to Save Cooper Union Museum
509 Madison Avenue, Room 416
New York 22, N.Y.

Harvey Smith
Treasurer

Cooper Union

K

W YORK TIMES,

CHERS URGED SHUN STRIKES

Boards Group Head
esses Convention

OBERT H. TERTE
al to The New York Times
OIT, July 3—The pres- the National School Association warned the largest teacher organi- oday against the use of ns" to gain salary in- or changes in working is.

ssing the 101st annual of the National Educa- ociation, Mrs. Fred A. said that the school roup was on record in n to "sanctions, boy- ikes, or mandated me- gainst school districts." icy of the association points out that, while concerns must be con- the ultimate decision f these matters has to o the board of educa- e added.

gh Mrs. Radke's re- ere general, they had relevance to a threat- cher boycott of schools Utah Education Associ- he teachers have re- sign contracts for the ear beginning in late charging that the Leg- did not provide ade- ds to meet educational

nal Sanctions Asked

Utah association has e National Education on to invoke national that would discourage achers from accepting he state. The executive e has suspended judg- taking such action be- negotiations now in in Utah.

e Department of Class- eachers, representing f the association's total hip of 860,000, has a resolution that would same effect, and a esolution will be placed e entire delegate body on Friday. More than ficial delegates and 00 other educators are the convention at il.

e of sanctions in Utah st major test of a pol- was adopted by the as- at its convention last this reason the events are are likely to have a effect on relations be- eachers and school roughout the country. ciation adopted the use ons as a "professional" o the strike technique ers unions, but both same effect of closing ils.

-day National Educa- ciation convention will here through Friday.

Y COMMUTERS SPECIAL BUSES

l to The New York Times
RK, July 3—A group ersey commuters came l of the Super Service pany today in an effort their special daily in- bus service between and East Brunswick s and the New York ersey City.

f the group, all mem- he Madison Township rs Association, ap- witnesses before the ard of Public Utility oners in support of

had trustees of the center. The final decision to donate the marble was apparently made while the President was in Italy earlier this week.

In acknowledging the gift, Mr. Kennedy said today that the marble would "stand forever as a symbol of the old and intimate ties of friendship between Italy and the United States and the indispensable contribution the land of Virgil and Dante has made to our culture."

A fund-raising drive for the the $30,000,000 center is still under way. Center officials hope that work can begin next spring or summer.

2.6 MILLION PAID FOR OLD MASTERS

112 Works in Sotheby Sale Establish British Record

By JAMES FERON
Special to The New York Times

LONDON, July 3—Sotheby's auction house set a record today, its third in a month, when 112 old masters' paintings were sold for $2,573,760.

Dealers, accustomed to seeing fashionable impressionist paintings of the late 19th century bring high prices, were struck by the prices paid for works completed at least a century earlier.

Today's British record for old masters, was second only to the $4,480,000 paid last year for the Erickson collection in New York in an auction that included the highest price paid in the world for a painting, $2,300,000, for Rembrandt's "Aristotle Contemplating the Bust of Homer."

The top price today was paid by the city of Strasbourg, France, which bought Nicolas de Largillierre's "La Belle Strasbourgeoise" for $406,000.

Bidding for the 260-year-old potrait of a young woman in regional costume went up £2,000 ($5,600) and £5,000 ($14,000) at a time. Sotheby's said that American dealers and private buyers were among the unsuccessful bidders.

American Buys a Raphael

Julius Weitzner, a New York dealer, paid $266,000 for a 1503 Raphael showing St. Jerome banishing the heretic, Sabinianus. Mr. Weitzner was thought to be buying for a New York collector.

Rosenberg and Stiebel paid $217,600 for a Venetian carnival scene by Giovanni Tiepolo.

Lady Beaverbrook, the former Lady Dunn of Canada who was married last month to Lord Beaverbrook, the publisher, bought Gainsborough's portrait of Maria, Lady Gideon, for $151,200.

The Duke of Bedford, who bid for himself, paid $26,600 for a portrait of an ancestor, Georgiana Elizabeth, second

president of the American Institute of Interior Designers.

The museum, rich in decorative arts, was closed to the public on Tuesday. It is noted for its collection of furniture, woodwork, lace, embroidery and wallpaper. It was opened in 1897 and now has a staff of 19.

Dr. Richard F. Humphreys, president of the schools of Art and Architectures and of Engineering, which make up Cooper Union, had announced last week that plans for the museum's dissolution were under study.

Mr. Hull, in a letter to Arthur A. Houghton Jr., chairman of the board of trustees of Cooper Union, said that "the reasons for your proposed action lack authoritative analysis". Miss Dunn, sent a telegram of protest to Dr. Humphreys and to Mr. Houghton.

Dr. Humphrey said the reasons for the proposed discontinuance were that the museum no longer played an important part in Cooper Union's educational program, that there were no funds to put the museum on a sound financial basis, and that the collections in their present location were not being used by the public.

Attendance at the Museum in 1962 was 16,123, an increase of more than 4,000 on the previous year.

Relocation Study Begun

A study is under way on the feasability of relocating the collections. Assistance is being given by the staff of the Metropolitan Museum. The study is expected to take from three months to two years to complete. James J. Rorimer, director of the Metropolitan Museum, said there were no arrangements as yet to transfer any Cooper Union material to the Metropolitan.

While the survey is taking place the museum will be closed to the general public. Design researchers and students, however, can make arrangements to pursue their work.

Dr. Humphreys said that the did not know of any other case in which a museum relocated its contents and dissolved itself. While there had been no concerted campaign to raise money for the museum, he had not been encouraged by his own investigations over the past two years, he said. Funds resulting from the sale of the museum contents would be turned to educational purposes within the institution, Dr. Humphreys said.

Mr. Houghton, who is president of Steuben Glass, was not available for comment. He is also a trustee of the Metropolitan Museum.

Another Cooper Union trustee, Harrison Tweed, a lawyer, also declined to comment. The other members of the four-man board are Daniel Maggin, an industrialist and art collector, and Frank W. Abrams, retired president of Standard Oil Company (New Jersey).

st's Rule: Don't Take of Business Double

REHEAD

NORTH
♠ 8
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♣ J 5 2

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♡ Q 7
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♣ Q 10 8 6 4

SOUTH (D)
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♡ A J 8
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♣ 9

Neither side was vulnerable. The bidding:

South	West	North	East
1 ◇	D'ble	3 ◇	4 ♠
5 ◇	D'ble	Pass	Pass
Pass			

West led the club king.

After taking the diamond king and discovering that the trump suit broke as badly as possible, South cashed the spade ace and trumped a spade in dummy.

There were three ways to play the heart suit to lose one trick. If South thought that East held only two hearts and West three, South could lead a low heart from dummy and finesse the jack, losing to West's king, but putting himself in a position later to drop East's queen under his ace.

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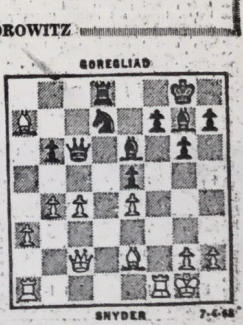

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W YORK TIMES,

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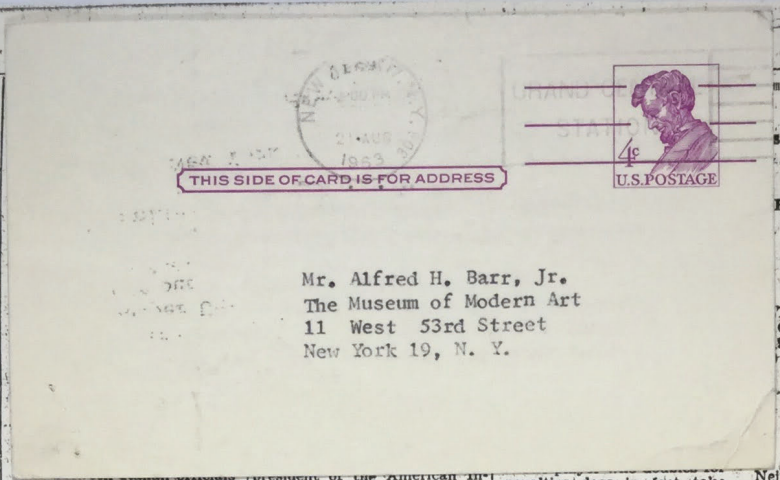

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Upper Union
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♠ 8
♡ 10 6 5 3 2
◇ K J 8 5
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Q 2 ♠ J 10 9 7 5 4
9 4 ♡ Q 7
6 2 ◇ —
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Italy to Donate Marble To U.S. Culture Center

Special to The New York Times
WASHINGTON, July 3—President Kennedy announced today that the Italian Government had offered to do- National Cultural Center in nate marble for the proposed Washington.

The amount of marble was not disclosed. A White House aide said that details were still to be worked out. However, Roger L. Stevens, chairman of the board of trustees of the National Cultural Center, said in New York that the gift would amount to $500,000 to $1,000,000.

Negotiations for the gift had been under way for some time between Italian officials had trustees of the center. The final decision to donate the marble was apparently made while the President was in Italy earlier this week.

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MUSEUM CLOSING DRAWS PROTESTS

Arts Leaders Oppose Plan Set by Cooper Union

By BRIAN O'DOHERTY

Several leaders in the arts field protested yesterday the proposed relocation of the contents of the Cooper Union Museum.

Among them were William Hull, assistant director of the New York State Council on the Arts, and Mary Dunn, national president of the American Institute of Interior Designers.

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Bridge: Cartoonist's Rule: Don't Take Me Out of Business Double

By ALBERT H. MOREHEAD

THE cartoonist H. T. Webster, who invented Mr. Milquetoast and loved bridge better than any other diversion except possibly fishing, related most domestic bridge quarrels to the injunction, "Don't take me out of a business double."

In Webster cartoons the husband-to-wife or wife-to-husband reproach usually was, "We could have beaten them, and here we are down fourteen hundred."

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◇ K J 8 5
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WEST
♠ K Q 2
♡ K 9 4
◇ 10 6 2
♣ A K 7 3

EAST
♠ J 10 9 7 5 4
♡ Q 7
◇ —
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SOUTH (D)
♠ A 6 3
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♣ 9

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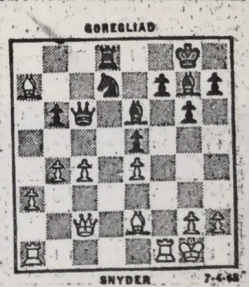

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23 CRAIGIE STREET
CAMBRIDGE 38, MASSACHUSETTS
KIRKLAND 7-1346

March 6, 1962

Miss Rona Kaplan
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Kaplan,

Thank you ever so much for your letter of February 26, which I found waiting for me on my return from New York. I should certainly be able to get hold of the catalogue of the Lillie P. Bliss Collection, and the additional information you give me is exactly what I wanted to have.

Yours sincerely,

W.G. Constable

W.G. Constable
23 Craigie Street
Cambridge 38, Massachusetts

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cc: Miss Miller

February 26, 1962

Dear Mr. Constable:

In the absence of Mr. Barr perhaps I can answer your letter of February 9 in which you request information on the Lillie P. Bliss Collection.

Mr. Barr's preface to the catalogue which accompanied the Exhibition of the Lillie P. Bliss Collection at the Museum of Modern Art in 1934 includes a brief description of the entire collection and comments on the significance of Miss Bliss's enthusiastic support of this Museum. A detailed catalogue of the individual works follows.

Certain of the works included in the 1934 catalogue are no longer in the Museum's collection. In bequeathing her collection Miss Bliss generously specified that works of art not needed by the Museum might be sold or exchanged in order to provide the means to fill gaps in our growing collection. This wise provision enabled the Museum to acquire some of its major works, such as Les Demoiselles d'Avignon and The Starry Night.

The enclosed list indicates those works which were sold to the Metropolitan Museum of Art under the provisions of our Inter-Museum Agreement of 1947, later revoked. Other works were sold at the auction at Parke-Bernet Galleries on May 11, 1944.

Please let us know if we can supply any further information.

Sincerely,

Rona Kaplan
Secretary to Alfred H. Barr, Jr.

Mr. W. G. Constable
23 Craigie Street
Cambridge 38, Massachusetts

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Works sold to the Metropolitan Museum of Art:

Cézanne: Man in a Blue Cap (Uncle Dominic). (1865) Oil on canvas, 31 3/8 x 25 1/4".

Cézanne: Bathers under a Bridge. (1900) Watercolor, 8 1/4 x 10 3/4".

Picasso: Woman in White. 1923. Oil on canvas, 39 3/4 x 32".

Redon: Etruscan Vase. Oil on canvas, 31 3/4 x 23".

Seurat: The Artist's Mother. Conté crayon, 12 7/8 x 9 1/2".

Seurat: House at Dusk. Conté crayon, 11 5/8 x 9 1/8".

Seurat: Lady Fishing. (1885) Conté crayon, 12 x 9".

Turned over to the Metropolitan Museum of Art under the terms of Miss Bliss's will:

Daumier: The Laundress. (1861) Oil on wood, 19 5/8 x 13 1/8".

Dear Alfred,

I am writing an outline history of art collecting in the United States, arising out of some lectures that I gave in England for the Sulgrave Trust. I should be most grateful if you would give me a little help.

Can you tell me where I can find an authoritative account of the Lillie P. Bliss Collection? It need not be long, since I can't say very much about it; but I do want what I say to be correct. If there is, too, some information as to what has happened to some of the pictures, it would also be most helpful.

Affectionate regards,

Yours ever,

WG

W.G. Constable

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February 9, 1962

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

Dear Alfred,

I am writing an outline history of art collecting in the United States, arising out of some lectures that I gave in England for the Sulgrave Trust. I should be most grateful if you would give me a little help.

Can you tell me where I can find an authoritative account of the Lillie P. Bliss Collection? It need not be long, since I can't say very much about it; but I do want what I say to be correct. If there is, too, some information as to what has happened to some of the pictures, it would also be most helpful.

Affectionate regards,

Yours ever,

WG.

W.G. Constable

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CORE

a national organization with affiliated local groups working

CONGRESS OF CORE RACIAL EQUALITY

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CORElator editor

September 14, 1965

Dear Friend,

This has been a year of new beginnings. It began with the passage of the Civil Rights Act of 1964 and ended - 13 months later - with the enactment of the Voting Rights Bill of 1965. For CORE there were new beginnings too, and they are in part related to these two pieces of legislation.

These laws provide a framework within which we work. CORE, which led in the struggle to bring about these new laws, now is working toward their fulfillment and the fulfillment of the American dream for all Americans.

Having won the right to buy a hamburger, ride a bus, use bus terminal facilities, exercise the vote - victories won by the blood and sweat of CORE members and with your help - we must now assure the right to a job, to a decent home, to the responsible exercise of the vote, to fair and just treatment by public officials.

In the past year, CORE has moved forward, spreading throughout the country - we now have 140 affiliated chapters. We are digging into the Negro community for the long hard job of community organization. Nowhere have we learned all of the answers, but in many places - Cleveland, Boston, Detroit, New Orleans and San Francisco, for example - we are learning how to ask the right questions. And the events of the past few weeks in Los Angeles and elsewhere highlight the need for far more intensive action in program development and training if we are to offer a viable alternative to the people of the ghetto.

The law is now on our side, but the die-hards in the South are not yet ready to give up. In Bogalusa, Louisiana, CORE is

(please turn)

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faced with the largest concentration of Ku Klux Klan members in the country. This marauding horde, closely associated with the local political and economic powers, has sought to keep Negroes subservient - economically, politically, socially. For the first time, we are seeking not a single change in a southern community - desegregation of restaurants alone, or jobs alone, or voter registration alone - but massive across-the-board change so that the lives of the Negroes of Bogalusa will be drastically and significantly altered. And this is true not in Bogalusa alone, but in cities and towns throughout Louisiana - Jonesboro, Monroe, Minden, to name but a few.

And in South Carolina and Florida, major voter registration drives go ahead. In South Carolina we are aiming at the 1966 election, when the racist, Strom Thurmond, comes up for re-election. In Mississippi, concentrating in the Fourth Congressional District, we are carrying on the work begun by the martyred CORE workers Michael Schwerner, James Chaney, and Andrew Goodman.

New beginnings, yes, but still the old problems of much to do and not enough with which to do it. We have begun in new directions in fund raising too, asking more of the Negro community and more of the white community too. We must ask our friends of old to continue their support and to increase it. If every one who gave $5 last year will give $8 this year, and if every one who gave $10 last year will give $16 this year, we will be able to move beyond the beginning, and if not able to reach the end in the coming year, at least able to end the beginning.

Sincerely yours,

James Farmer
National Director

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cc: MAL

Coster

January 16, 1961

Dear Henry:

Through inexcusable absent-mindedness from which my friends as well as I suffer more and more, I have neglected to write you to assure you that the Museum would be very much interested in receiving the painting of horses and a temple by Giorgio de Chirico as a gift. Marga explained to me that you would not be disappointed if the Museum did not keep it for its Collection. Of course I will bring it before our Committee on the Museum Collections if you wish me to.

As Marga explained, we are very short of funds for purchases these days because our friends in general are giving money to the 30th Anniversary Drive for our building. However, should you permit us to dispose of the picture we would naturally leave entirely to you whether you would want the resulting funds allocated to our 30th Anniversary Drive or to the Collections purchase funds.

In either case, I assure you the Museum and I will be most grateful.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Charles Henry Coster
55 East 72 Street
New York, New York

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Crosby — Herald Trib.

C
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Y

21 November 1960

Dear Jock,

One of the best things my favorite newspaper has done recently was to release Crosby from television. I offer the enclosed evidence. I would debate every paragraph, yet I think that even if I owned a car or real estate in New York I would still feel my self-interest served.

Sincerely,

Alfred H. Barr, Jr.

Ambassador John Hay Whitney
Embassy of the United States
London, England

AHB:ma

P. S. Did you know that your sister, Joan, is about to house a zoo? I wish Betsy and you could come to the opening.

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21 November 1960

Bless you, John Crosby, for your column "If Socrates Had Lived in Scarsdale"!

Gratefully,

Alfred H. Barr, Jr.
49 East 96th Street

Mr. John Crosby
The Herald Tribune
230 West 41st Street
New York, New York

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hummingbirds. there because I was reaching the [illegible] Mr. Greenewalt and his asso-

Crosby's Column

If Socrates Had Lived in Scarsdale

By John Crosby

If Socrates had lived in Scarsdale, he'd never have become "the most righteous man of the age," "intellectually the acutest, morally the purest." He'd have been too busy catching the 5:13 to have had any long thoughts. Once he got to Scarsdale, there'd be cocktails with the Flemings, the PTA meeting, and on Sunday the grass to cut—all activities safely calculated to blot out philosophy.

Also, if Socrates had lived in Scarsdale, he'd probably never have known Aristophanes or Xenephon or Plato because that crowd of writers and intellectuals all lived in Greenwich Village and he wouldn't have known Pericles and Aspasia and that government bunch because they all lived in Washington.

• • •

Fortunately, Socrates didn't live in Scarsdale. He lived in Athens and he was so fond of the city he rarely left it. He spent most of his life out of doors, on the streets and market places which were peculiarly suited to lounging and talk, and Socrates talked incessantly to the local politicians, the shopkeepers, the writers, the soldiers, the students, and while he did much to shape their minds, they did more to shape his.

This is essentially what a city is—a meeting place for minds and for ideas. Only much later did a city become the great merchandising center. Originally the warriors and statesmen met to exchange ideas. The exchange of goods was secondary. The glories of the mind came mostly out of mankind's great cities—democracy out of Athens, law out of Rome and later London, Renaissance art out of Florence, finance and world trade out of Carthage and Venice. Michelangelo, Leonardo, Voltaire, Christopher Wren, Shakespeare, Plato — these were all city people. Whether they were born in the city or not, their greatest work was done there.

Today we are a suburban society, a nation of Scarsdales. The cities are left to the rich, the poor, the juvenile delinquents and the ward heelers. Do we realize what we have lost? The cities were the meeting ground of soldier, merchant, statesman, philosopher. The only place where all could meet, hone their minds on each other's disagreements; out of these explosions of mind came the grandeur that we call civilization. There isn't any other way.

Today we not only have the suburbs (and the exurbs where Madison Avenue talks only to each other as in Boston where the Cabots talk only to God), the haven of the middle class, we also have the specialized cities—Washington where all the lawyers talk like senators and Hollywood where the lawyers talk like Jerry Wald. Both government and the motion picture industry were intellectually impoverished by moving away from the people, and it's no accident that movies began to grow up when the movies moved out of Hollywood into the world.

London, Paris and Rome are not only the financial centers of their countries (as New York is) but also the seats of national government, the center of literary and intellectual life, and also the places where the movies are made. This has enriched every field — government, books, movies, finance. Most importantly, it has enriched the life of each individual in it. Each shop girl is a more rounded, more proportionate individual because she rubs elbows with legislators, with movie stars, writers, butchers and bus drivers.

First, we must make our cities habitable again for something besides banks and insurance companies. But then we must build meeting places for the people—parks, playgrounds, coffee houses, theaters. There is no place in New York where people can rub elbows except saloons. We must have wider sidewalks with benches to sit down—if we have to tear twenty feet off every building in Manhattan. Meeting places are important—the property rights of real estate people are not only unimportant, but usually hopelessly evil. (You may set it down as Crosby's Law that all lobbies are despicable but real estate lobbies are the most despicable.)

We are not alone in suffering from them. Peter Simple of "The London Daily Telegraph" writes: "When the Goths reached Rome, it is said, they dared not enter it. They thought this overwhelming city with all its palaces and monuments, still glorious in decay, must be the work of a race of spirits, giants or magicians, whom it would be rash to disturb or affront.

"The Goths of today are less easily abashed. Confronted with the architectural masterpieces of a more spacious age, they sneer, scoff and destroy. Thus, Councillor Simpson finds the Nash terraces of Regents Park 'obsolete and unusable,' unadaptable to 'modern use.' They occupy great areas of land from which both St. Marylebone Council and the Crown Lands are anxious to squeeze more revenue.

"In Councillor Simpson we recognize a characteristic spokesman for our age; an age driven mad by self-impoverishment and greed, an age ready to pawn all the treasures of the past to raise money for one further day of spendthrift sloth.

"I expect daily to hear that St. Paul's is to be demolished to make room for a car park."

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ugh the window of a Long Island train as it stopped yesterday at the Mineola station.



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Crosby's Column

Our Own Little Wavelet

By John Crosby

In France, there's the Nouvelle Vague. In England the New Trend, which features improvisation. Here at home we have a little wavelet toward art movies, shorts of more than than the usual degree of sophistication, and what's interesting about the American wavelet is that both the Hip and the Square are represented. Not, I hasten to say, together. Each goes his separate way.

Some of you Squares out there may have seen a couple of very funny short cartoons in the picture houses called "The Interview" and "The Violinist." "The Interview" is a cartoon about an interview on one of those disk jockey shows with a jazz musician and, man, like I tell you, I almost came unscrambled it's like that funny, man. In the old days they used to say a writer had a good ear when he got the speech patterns down, but to get down total incoherence and get it right, is harder.

"The Interview" and "The Violinist" are written, directed, and produced by Ernie Pintoff, a jazz musician himself, and man, he's with it. I mean he talks the language, man.

How, he was asked, does he feel about doing films that are largely improvised. "I dig it! I dig it!" he says. "I'm a jazz musician and I like improvisation. It frees me. I dig emotionalism. I got Buddy Hackett for this picture—"The Shoes"—because I identified with him. He played me. If a scene doesn't work we shoot again. The editor is the great creator on this film. He has to take sentences, move them around, extract something and put it at the end. And I saved money. I didn't have to have scripts, didn't have to have a director. Directed it myself."

Pintoff likes to finance his own films his own way and has the utmost scorn for most film producers in Hollywood who, he says, are concerned with technique, lighting, audio. "My concern is mainly for the drama. I don't worry, while I'm doing them, whether they're commercial. I don't worry about that. I only worry whether I'm expressing myself sincerely. My background? I'm a painter and a musician.

"Movies are an art form, not a business. If I thought of it as a business, I'd sell ties. I'd make more money."

Fadeout. The lights come up on a different man entirely—Duard Slattery who has the voice of a radio announcer and the point of view and grand manner of an account executive (which he was for ten years at BBDO and McCann-Erickson.) His firm is called "Little Movies," which is what it makes.

"Little Movies," he'll tell you in the well-nourished tones of Madison Avenue, came out of a bull session where we (his partners) started decrying the use of words like 'supercolossal,' 'gigantic' and all that and we decided to take a mild step in the movie business. We think and hope we're giving expression to the creative process."

He added hurriedly that unlike Mr. Pintoff who was not interested in commercial success, he and his partners most definitely were: "We're making little movies because the exhibitors are crying for them. We all wanted to do something notable in this vale of tears. The feature films coming out of Hollywood have been fewer and fewer and the slack has been taken up by the foreign market. We felt there was enough talent in New York to put our foot in the door."

One of the little movies was "Day of the Painter," a spoof on modern art which bears a little resemblance to a bit of Joyce Cary's "The Horse's Mouth." Still, as shorts go it's miles and miles ahead of Lowell Thomas and like that there, man.

Like Pintoff, "Little Movies" depends largely on ad libs. "This feature we've just about finished was originally published as a short story by Bob Davis, who adapted it for the screen and also directed it. The script was only a framework; it was mostly ad libbed."

* * *

Fadeout and up again on Mr. Pintoff, clear across town. "I'm for improvisation because it's like an unconscious creation. That's what jazz is."

So—we find the Hip and the Square on both sides of the Atlantic and both sides of Madison Avenue—improvising movies. What hath jazz wrought?

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John Crosby's column also appears in the Sunday Herald Tribune's Lively Arts Section.

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Crosby's Column

We Are an Urban Society

By John Crosby

New York City has been bossed—governed is hardly the word—by an incredible collection of scoundrels, idiots, rogues, clowns and fools in its 300-year history so it's hard to classify the administration of the city since the war as the worst. Blindest, perhaps. Most destructive, certainly.

The beauty and charm of the city are being ruthlessly and totally unnecessarily sacrificed by an administration that seems hardly aware of what's going on. America's greatest city is being turned into a racetrack by blockheads at City Hall who think of the city as a traffic problem. The last thing in the world New York needs is any more tunnels, bridges, parking lots—all of them invitations to dump more cars on Manhattan Island that cannot begin to handle the cars it already has. The latest lunacy are city garages that would disfigure one of the city's best theatrical streets, Forty-eighth, create another traffic jam, tear down one of the city's fine restaurants (The Absinthe House, which caters to theatrical trade).

Imagine tearing down a good restaurant to make a garage! This is the brainchild of T. T. Wiley, Traffic Commissioner, who ought to be exported to Los Angeles, a city that worships the automobile. Another impending idiocy—one that ought to be stopped in its tracks and there is a zoning violation that could stop it easily—is the plan to put bowling alleys in Grand Central Terminal.

That noble sixty-foot ceiling, designed in a more spacious age, is to be lowered to fifteen feet. One of the landmarks of the city is to become Coney Island. Bowling alleys, for God's sake! Already the inside of Penn Station has been wrecked by vandals in the name of efficiency that is not visible to mortal eye. You have to wait just as long to get a ticket in Penn Station—perhaps longer. The only difference is that the interior is now hideous and you can't find your way around.

If we had an administration that had any guts or any common sense or any decency, this incessant ravishment would be stopped. New York is one of the few cities of any size that has no master plan. Today they have torn up Park Avenue to build empty office buildings that cannot be rented because nobody wants them. They are tearing the guts out of Greenwich Village, one of the few charm spots, and for what? To enrich the realtors. The city is being loaded with "luxury" over-priced apartments full of tiny rooms, rotten plumbing, paper-thin walls, horribly planned, vilely constructed, low-ceilinged, noisy, badly ventilated, and totally hideous. This is progress?

Ah, well! Calm down, Crosby.

We are an urban society, something that neither the Founding Fathers, nor our present government, nor ourselves have truly pondered. One hundred years ago, our population was about 31,500,000 people, of whom 25,000,000 lived on farms or in rural areas, only 6,000,000 in cities. Today twice as many of our 175,000,000 people live in cities — 104,000,000 to be exact—and only 69,000,000 live on farms or in rural areas. Yet a tiny rural minority tyrannizes the city majority.

What is Gov. Rockefeller doing in Albany? The problems, the money and the people live in and around New York. I am not suggesting that all state governments are archaic, venal, inefficient, wasteful, undemocratic, and unnecessary. I'm suggesting only that 90 per cent of them are. State governments were designed to govern a rural population which is rapidly disappearing.

The power is all in the wrong hands and the folly of this antiquated system is only too apparent in Louisiana. New Orleans is a civilized and enlightened and gracious city, whose great port is far more sensibly run than New York's. Baton Rouge is an insane asylum. Yet the Louisiana state government, as crooked and backward a set of racist apes as ever walked the earth, are busily trying to stop the spread of enlightenment and integration in New Orleans, fomenting trouble and in general setting the state back another 100 years or so.

With the Federal government reaching out into a far greater area, with the population and the money almost all in the cities, state governments are an anachronism. What is needed is a city *governor* with vast powers. Huge complexes like New York need a city income tax (Philadelphia already has one) and a tremendous downgrading of real estate taxes. President-elect Kennedy is promising us a Department of Urban Affairs with Cabinet rank, which is a step in the right direction.

The picture is not altogether black. Rochester, N. Y., has shown remarkable civic sense in its downtown, enclosed, pedestrian area where shops, department stores, hotels are linked in a promenade with fountains and other attractions for strolling. Kalamazoo, Mich., has a permanent mall for pedestrian use. The idea that the automobile is the great enemy of cities has scratched a few illustrious surfaces.

A whole section of Chicago has been rescued by a group of artists and architects buying up whole buildings and preserving them. Also in Chicago, a group of teachers, architects and journalists have banded together to rescue the Garrick Theater, one of the works of the late great architect Louis Sullivan from destruction. (For a parking lot! What else!) But they need help.

A little civic pride can go a long way to shame the apes.

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Crosby's Column

Crosby

Harassing the Coffee Houses

By John Crosby

Saturday night I went again to see The Premise, which is both a show and the name of the place where it's on exhibit in Greenwich Village, and which, I think, is the freshest and most vigorous entertainment in town. I had written these sentiments a week ago and the blessings flowing from this column to The Premise were, to say the least, mixed.

On the credit side, a horde of new customers came and the place has done a booming business ever since. Now, the debits. Right on the heels of the new customers—in fact, anticipating them—came the Police and Fire Departments doing their bloody damnedest to shut the place down. As many as three or four cops and Fire Department inspectors a day prowled through The Premise, looking for violations and finding them, of course.

As any one in the restaurant business can tell you, there is not a restaurant operating in this city or in any other city that does or can comply with the regulations of the Fire, Police and Health Departments. The jungle of regulations which has grown up over the years, many of them designed for obsolete situations, simply defy compliance. Any cop or Fire or Health Department official could close not only The Premise, but the better known supper clubs. But they don't. Why pick on the coffee houses?

The rash of checkups by the Police and Fire Departments, trying to close down Greenwich Village, in the last year has passed all honest or decent or reasonable limits. The police and firemen have staged raid after raid against the Gaslight where they read poetry, the most innocent pastime in the world. There is a savagely vindictive quality in the Police and Fire Departments' treatment of all the non-liquor serving places in Greenwich Village which are today very popular places both for Villagers and for tourists.

Police action against coffee shops is not confined to Greenwich Village. It started long ago in Los Angeles. The liquor dispensing spots there seemed immune while the coffee spots, many of which featured nothing more disturbing than conversation, were incessantly harassed. Why?

The enjoyment of folk singing or poetry or satire in the Village has not only been frowned on but all but forbidden by the police who, on the other hand, viewed with equanimity the squalid, vicious, tourist-fleecing strip-tease joints which have operated in Greenwich Village for years. The strip joints, run by the mob, were rarely annoyed by the Police or Fire Departments, although many of them had sanitary standards somewhat lower than those in Cairo.

But, in spite of all the harassment by cops and Fire Department, the coffee houses and the offbeat non-liquor serving spots dispensing folk singing and cider have prospered in the Village. The strip joints are closing at a very rapid rate for one simple reason: no customers. The tourists (both the uptown tourists and the out-of-town variety) are bored to death with the sight of ugly girls taking their clothes off. What's more, the customers seem less and less interested in getting a drink.

Strip and booze are doing badly. You'd think that would be a cause for rejoicing among decent citizens. But not with cops. There's something vaguely subversive about any intellectual activity more rarefied than "Gunsmoke." Why aren't these people out getting their load on like other decent Americans? It's Saturday night, isn't it?

The Syndicate, being much smarter than cops, has already seen the shape of things to come. Its girlie joints are closing. It has counted the customers in the coffee joints, done a little arithmetic on the tablecloths (which most coffee joints don't have) and seen the light. (Fifty cents for a cup of coffee you can serve for three cents, times two and a half cups per patron, times 200 patrons, times six nights a week—it comes out to $1,000 to $1,600 a week which is what some of the more affluent coffee houses are making. Not bad, Izzie. Not bad at all.) Anyhow, the Syndicate is very rapidly getting into the coffee house business which, of course, it will steadily turn into a racket. The intellectuals who started the business in the first place, will be squeezed out of it.

Within a year or so, the cops and the Fire Department are going to find that poetry reading and folk singing are not at all subversive now that good decent crooks are running things instead of those lousy intellectuals. Then they'll leave the place alone, as they left alone the terrible dives which the mob operated in the Village for years.

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John Crosby's column also appears in the Sunday Herald Tribune's Lively Arts Section.

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CUBA

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COMMITTEE FOR THE RECOVERY OF THE ARTISTIC AND CULTURAL HERITAGE OF CUBA

2606 Ponce de Leon
P. O. Box 15, Coral Gables

Telephone
443-8411

ITALY IMPOUNDS CASTRO'S LOOT

The sale of the Cuban treasures stolen by Fidel Castro from its rightful owners has been paralyzed in Milan, Italy when the Customs authorities of that country verified that both the sellers and buyers had used forged certificate of the London Chamber of Commerce to complete this transaction.-

The possibility of the forgery of this document had been alerted by the Committee for the Recovery of the Artistic and Cultural Heritage of Cuba when on June 24th they asked the London Chamber of Commerce to verify the authenticity of the document allegedly issued by the London Chamber of Commerce and that was being used for the sale of art objects valued around 250.000 pounds (700,000 dollars).-

Reports received by the Committee from its lawyers in Europe, not only confirm the impounding of this sale due to the above mentioned forgery, but inform of an article published in the "London Sunday Telegraph" in their edition of yestarday June 27, which reads:

"ITALY IMPOUNDS CASTRO'S LOOT"

"A consignment of Cuban state treasures worth 250,000 pounds is been held in Milan because of a forged London Chamber of Commerce certificate.- This treasure is thought to have been expropriated by Dr. Fidel Castro from his political opponents after the revolution.- The Foreign Office is making a report to Italian Custom authorities that a certificate found with porcelain, bronze and marble objects of art which are on their way to a Persian art dealer in Milan is a "palpable forgery", no copy of it exists in the London Chamber of Commerce files.- All goods imported into Italy require certificate of origin, which are used to compile trade statistics.- Italy is opposed to trade with communist countries, and the certificate may have been forged because a cuban authorisation would not be acceptable.- Dr. Castro has sold 5 train wagon loads of his treasures to the dealer Doctor Mowzaladeh Mamood, and received cash for it, but the Italian Customs Superintendency of Fine Arts investigating the consignment passed a photocopy of the "certificate of origin" to the British Embassy in Rome for checking.- Yesterday, officials of the London Chamber of Commerce said it had not been issued in London.- It reads "the undersigned dully authorised by the London Chamber of Commerce, hereby verifies to declaration made by Smith Brothers, Ltd. of Nicolas Lane 12, for London, in respect to the under mentioned goods consigned to Mowzaladeh Mamood, of Milan, Italy, via overland route.- Marble-table metal objects-porcelain vases-bronzes objects-chinesseries.- Gross weight in kilos 23,786 net weight in kilos 15,627.- Certified that the good specified in the schedule above are of english tinted, retouched and repaired.origir, production or manufacture".- The declaration is signed "John Smith", and is countersigned with a skilled forgery of the signature of John Watson, the Chamber's authorised signatory for those certificates.- There is no firm of "Smith Bros. Ltd." at 12 Nicolas Lane.- Officials of the Chamber say the form is an obsolete pattern which was last used 5 years ago.- The rubber stamp at the top of the document says "approved and designed" instead of "approved and designated".-

June 28, 1965

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Cuba

TESTS
SPEECH

: Misquotes
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Nixon and Cuba

Why Vice President Is Hitting Hard At Kennedy Over Position on Castro

By JAMES RESTON
Special to The New York Times.

EN ROUTE WITH NIXON in Pennsylvania, Oct. 24—Vice President Nixon obviously thinks he has a winning issue in the Cuban question. He hit it hard today at every stop along the blazing yellow and scarlet valley of Shenandoah, but it is not at all certain that this is a one-way proposition.

News Analysis

Mr. Nixon has the spirit of the law on his side. Article 15 of the Charter of the Organization of American States specifically forbids any intervention, political or economic, with the internal affairs of any of the American republics, and by suggesting United States aid to the anti-Castro forces, Senator Kennedy is clearly in violation of the spirit of the law.

But in the anti-Castro mood of the nation the Democratic nominee may have the spirit of the American people working with him. And in an election debate before a majority of the voters, the spirit of the people may be more important than the spirit of the law.

This country is obviously disturbed about the spread of Communist influence into the Caribbean. No foreign issue since Korea has provoked so much anxiety. The polls show it. The letters columns are full of it, this is usually the first foreign policy question put to the candidates wherever they go.

Accordingly, it is a neat question whether the country will prefer the Vice President's policy of putting limited economic pressure on Castro or the Senator's suggestion of increasing the economic pressure and cooperating with those who want to bring Castro down.

Backed by Experts

The foreign policy experts are on the Vice President's side in this dispute. They opposed him in his arguments for the U-2 spy flights over the Soviet Union because they thought these were in violation of normal international practice. They oppose Senator Kennedy now for the same reason; Namely, that it is not normal to make public demands for aid to help overthrow a government in defiance of treaties binding on both Washington and Havana.

Nevertheless, the Vice President does not have an easy argument. He did not take a legalistic approach to the U-2 flights. He justified them on the ground that failure to fly over Soviet territory was harmful to the security of the United States.

In this, the Vice President did not have the spirit of international law on his side but he had the spirit of the people on his side. He lost the argument abroad but he probably won it at home.

The opposite may be the case in the Cuban debate. The Vice President could easily win the argument abroad—he will certainly win it in Latin America, where any suggestion of United States intervention in the hemisphere is violently opposed—but lose it at home.

It is possible, of course, that Mr. Nixon can demonstrate, as he tried repeatedly to do today, that Senator Kennedy's suggestion of aid to the anti-Castro forces would encourage Soviet military intervention in Cuba and lead to war in the Caribbean. With this prospect in mind, he advocated a more cautious approach.

Favored Bold Policy

But even this is not a sure argument. For Mr. Nixon has not been arguing for a cautious but for a bold policy toward the Communists everywhere, even in Quemoy and Matsu, within artillery range of the Communist China coast.

His major point in the foreign policy debate so far has been that we must oppose Soviet expansion wherever it appears, that we must not give up "one inch" of territory to the Communists and that we must risk war if necessary to prevent the conquest of Quemoy and Matsu.

In short, he has seemed willing to risk war 7,000 miles from home, where, in the harbor of Amoy, the strategic considerations are highly unfavorable to the United States, while opposing the risk Senator Kennedy would take in Cuba, where the strategic situation is highly unfavorable to Premier Khrushchev.

Nixon Paradox

The element of paradox in all this is even more apparent when Mr. Nixon's suggestions for dealing with Castro are studied. He proposed last Friday night that the United States should deal with Castro as it dealt with the Arbenz Government of Guatemala, and he described this as a policy of "quarantine" which enabled the democratic forces in Guatemala to rise up and throw out Arbenz.

Mr. Nixon knows very well, however, that the democratic forces of Guatemala were able to do what they did only because they were enabled by the Eisenhower Administration to get the money, planes and help that threw Arbenz out.

In other words, in Guatemala, which Mr. Nixon cited as a model for dealing with Cuba, the United States actually did what Senator Kennedy seemed to be suggesting we do to help the anti-Castro forces gain control in Havana.

Senator Kennedy would have done better to keep quiet about helping overthrow Castro, just as he would have been wiser to keep Quemoy and Matsu out of the campaign, for we are now probably in for another big splashy debate involving not only Cuba but Guatemala and the activities of the Central Intelligence Agency, and a lot of other things that could well be left unsaid.

Nevertheless, he could lose the debate on substances and win the battle for votes, but in the process the chances are that the country would not gain by the debate.

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United States position in the United Nations and added that he would stake the world pres-
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CYRUS EATON.

Cleveland, Ohio, Sept. 5, 1960.

12 Sept 1960 NYT

Cuban Visit Described

Government's Accomplishments and Attitude of People Praised

TO THE EDITOR OF THE NEW YORK TIMES:

I have just returned from a three-week stay in Cuba, where I spent much of my time attempting to reconcile what I was witnessing with what the news media in this country had warned me I would find—if I should be so foolish as to go there. This proved to be impossible, for the Cuba of actuality and the Cuba we have been hearing and reading about for many months bear absolutely no resemblance to each other.

That this should be so is at once both a sad commentary on American journalism and a shameful traducing of a country and people for purely selfish ends.

The Cuba of today is a country vibrantly alive whose people for the first time in their island's history exult in the knowledge that they at last have a Government which is working for them and endeavoring to improve their lot in life. And what that Government is doing and has already done since it replaced the hated Batista regime must truly be regarded by every Cuban as a miracle.

Everywhere one goes there is a hospital where there once was an army barracks, a school where there once was a police station, a home for parentless children which once was the home instead of one of Batista's henchmen, a housing project which once was a slum area, a public beach where once only the wealthy had the privilege of bathing.

From the moment I stepped off the plane outside Havana until I boarded it again to return to New York I was treated with courtesy and respect. Everyone I met greeted me not as a hostile American but as a friendly visitor. Often puzzled by this reaction to my presence, I questioned dozens of people — waiters, newsboys, cab drivers, bootblacks, strangers in the street. The answer, variously expressed, was always the same: "We like Americans."

WILLIAM T. FOWLER.

New York, Sept. 5, 1960.

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Cuba

OCTOBER 25, 1960

In The Nation

Proved 'Historic' Campaign in One Sense

By ARTHUR KROCK

WASHINGTON, Oct. 24—Every Presidential campaign is "historic" and "great" because its outcome can and often has shaped the course of history and the stake is the greatest in politics. But the 1960 contest may prove historic in the special sense that, in the area of foreign policy, as soon as one candidate has made a huge mistake, his rival balances it with one of his own.

Since all these incidents occurred when Vice President Nixon and Senator Kennedy were in "confrontation" or appearing separately on television, this snapshot form of journalism probably accounts for the regularity of these blunders. But there are heavier pressures on the occupant of the awesome office both Kennedy and Nixon are seeking. And it is the thought of these which disturbs what appears to be a large voting group which has not yet been persuaded that either Kennedy or Nixon is as cool and competent under fire as a successful President must be.

The "historic" campaign period in which the candidates matched errors began with Kennedy's answer to a question about Quemoy and Matsu from a member of a two-man N. B. C. interviewing panel that flew not only one, but two, red warning flags. One, the conditional commitment of the United States to defend the islands was stated unconditionally. Two, the question concerned a military tactic which the President and Congress deliberately had left flexible for the Communist Chinese to guess about. But Kennedy replied by reviving the argument, rejected by Congress in 1955, in favor of a defense perimeter in the Taiwan Strait that specifically omitted the islands. And the obvious fault in this was that it encouraged the Communist Chinese to expect that Kennedy, if elected, would alter current Taiwan defense policy to conform to the rejected proposal in Congress in 1955 which required no compensating concessions for abandoning the islands.

This implication offered Nixon a perfect opportunity to bolster his charge that Kennedy has an "impulsive" and "immature" approach to the hair-trigger foreign policy situations in which the United States is globally involved. He needed only to restate the events of 1955 and their purport. But he wasted the materials for his portrait of his rival, which Kennedy unintentionally had supplied, by discussing United States armed defense of Matsu and Quemoy as an unconditional foreign policy "principle."

The next opportunity Kennedy provided for Nixon was his statement of how he would deal with the very dangerous situation created by Castro's rise to power in Cuba and the consequent threat of a militant Communist government ninety miles off the American mainland. Kennedy charged that, except for continuing aid to Batista that was "in-

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off the American mainland. Kennedy charged that, except for continuing aid to Batista that was "ineffective," the Administration had "done nothing for six years while the conditions that give rise to communism grew." And he charged further that, since Castro came to power, there had been "two years of Administration inaction"; and, before the revolution succeeded (with the help of a United States embargo on aid to Batista), there had been constant and ignored warnings from two Ambassadors that Castro was what he has turned out to be.

The Ambassadors, both Eisenhower appointees, had so testified before a Senate subcommittee. And Kennedy had been a frequent visitor in the Havana household of the second during a part of the warning period. Moreover, though Nixon was the only important United States official who listened to Ambassador Arthur Gardner and tried to get the State Department to do the same, the Vice President could not make this personal defense without conceding that the Administration was guilty as charged.

But then, when Kennedy helped Nixon out of a fix, which was not of his own making, by proposing to "strengthen * * * the anti-Castro forces in Cuba itself" (in effect a call for unilateral United States intervention, in violation of our treaty with the Organization of American States), Nixon promptly sacrificed his advantage. He equated his proposed "quarantine" of the Castro government with the process by which the anti-American dictator Arbenz was overthrown in Guatemala. But it is well known that this was United States intervention, though under cover.

Thus error has been regularly matched by error, which makes this campaign "historic" in that dimension at least.

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By CHARLES F

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Cumming

NEW YORK
CHICAGO
LOS ANGELES
MILANO

ARTS & BOOKS

NEW YORK GRAPHIC SOCIETY
GREENWICH, CONNECTICUT

April 8, 1960

Mr. Alfred H. Barr
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Alfred:

Many thanks for your good letter of April 5th.

I appreciate very much the suggestions you have made of people to help us with the Van Gogh catalogue, and we will probably soon be in touch with one or two of them.

We are of course aware that the catalogue as it now stands requires the strictest kind of surveillance in the area of attributions, and when the time comes we plan to draw upon the combined assistance of a number of experts.

Many thanks again and with best regards,

Sincerely,

Burton

Burton Cumming
Director of Publications

BC:pk

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Cumming

NEW YORK GRAPHIC SOCIETY
GREENWICH, CONNECTICUT

5 April 1960

Dear Burton:

I agree with you that the editing of a new edition of de la Faille's van Gogh catalogue offers a good many problems, not so much of chronology as of authenticity. Though I think none of the following would be interested in the job, especially without freedom to make eliminations or at least to comment on attributions, I would suggest that you consult them as people better qualified than I am to propose an editor. Frankly, I have not been much involved in the 19th century for a couple of decades:

John Rewald, 67 Park Avenue, New York 16

Meyer Schapiro, Columbia University

Mr. Douglas Cooper, Hotel Westbury, Madison Avenue at 69th Street, New York

Sincerely,

Alfred H. Barr, Jr.

Mr. Burton Cumming
Director of Publications
New York Graphic Society
Greenwich, Connecticut

AHB:ma

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John Rewald, Meyer Schapiro, Douglas Cooper.

NEW YORK
CHICAGO
LOS ANGELES
MILANO

NEW YORK GRAPHIC SOCIETY
GREENWICH, CONNECTICUT

March 31, 1960

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

Dear Alfred:

Not so very long ago you were kind enough to give us a little advice in connection with a book which we were in the process of publishing -- THE VAN GOGH LETTERS, and I am writing you once again to ask a similar favor.

Last year we purchased from de la Faille the manuscript material for a revision of his catalogue raisonné of the paintings and drawings of Vincent Van Gogh. He died almost immediately after concluding negotiations with us and we have since then begun to study his material carefully and also to correspond about it with his widow.

We find ourselves in the possession of a nearly complete set of photographs, both of the paintings and the drawings. The catalogue entries themselves, however, still require further work before they can be considered complete and up-to-date.

For instance, all reference to exhibitions, or major publications in which a work was reproduced, virtually cease after the year 1937. The names of the pictures are, in more than a few cases, in a state of confusion. We are not absolutely certain that the dimensions are always correct, and the same goes for the dating of the pictures. Although it is only fair to de la Faille to say that he has thoroughly revised the chronology of his earlier catalogue of paintings, in the area of ownership, again the year 1937 seems to be as far as he has gotten.

Naturally we are loathe to drop the project, and we would hope to be able to proceed with what we have in order to bring out a thoroughly revised and valuable publication.

May I ask you to suggest someone here in America whom you consider fully competent to work on the editing and revising of the de la Faille catalogue? Perhaps such a job would require a general editor whose work would be mostly supervisory and a very able assistant to do the leg work.

In any event, we are stumped at the moment and look to you for a suggestion which would help us to get on with the job. Obviously there are

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other factors involved too. We can count, of course, upon the full support and assistance of Vincent W. Van Gogh, and we know that he has a great deal of information which has been brought up-to-date on the paintings and drawings.

If you feel it necessary, I should be pleased to drop in and pay you a call to discuss this at your convenience.

Best personal regards,

Burton

Burton Cumming,
Director of Publications

ckm

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C.C. CUNNINGHAM

HARTFORD COURANT - SAT 9/15/46

Director of Atheneum To Take Chicago Post

By MALCOLM JOHNSON

Charles C. Cunningham, director of Wadsworth Atheneum for the last 20 years, will leave the museum in June to become director of the Chicago Institute of Art, the nation's second largest art museum.

Cunningham told the Board of Trustees of the Atheneum of his decision to leave Hartford Friday. His new appointment was announced simultaneously in Chicago.

During his 20 years here, Cunningham has seen the museum's endowment trebled and has guided the Atheneum's recent successful $5 million expansion campaign.

Collection Enriched

He has enriched the museum's collection with purchases of works by El Greco, Canaletto, Tintoretto, Rubens, Rembrandt, Renoir, Van Dyck, Gainsborough, Monet, Corot, Picasso and many contemporary artists.

And he has served as chairman of the Connecticut State Commission on the Arts and is now a member of the permanent State Arts Commission.

A graduate of Harvard College and the Courtauld Institute of Art at the University of London, Cunningham resigned as assistant curator of paintings at the Museum of Fine Arts in Boston in 1946 to become director of the Atheneum.



CHARLES C. CUNNINGHAM

In addition to his post on the

See MUSEUM Pg. 6, Col. 6

Museum Head Leaves in June

(Continued from Page 1

state arts commission, Cunningham also is a member of the Fine Arts Commission of Hartford, the Connecticut Historical Commission, the Royal Arts Society of London and the editorial board of "Art in America," magazine.

He is a trustee of the American Federation of Arts, the Olsen Foundation and the Bushnell Memorial and has served as president of the American Assn. of Art Museum Directors.

In resigning as museum director, Cunningham told the museum's trustees that his "decision to leave the Wadsworth Atheneum and our many friends in Hartford was not an easy one."

"In nearly 20 years as director, I have had the friendship and the generous support of many people and the help of a small but dedicated staff," he said.

Said John D. Britton, president of the Atheneum's Board of Trustees: "Hartford will be everlastingly grateful for what Charles Cunningham has accomplished. To say that we will miss him is a great understatement; but we are happy for him."

"We congratulate the Art Institute of Chicago in its choice."

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Cunningham

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
ible address: WADATH

Cunningham

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQUARE NORTH
HARTFORD, CONNECTICUT 06103
TELEPHONE (203) 527-2191

)64

Mr Alfred H. Barr, Jr.,
The Museum of Modern Art,
11, West Fifty-third Street,
New York, 19, N.Y.

rec'd Dec 1

30 November, 1964.

Dear Alfred,

er of October 27

I am just back from Europe and find your nice letter of October 22. I do appreciate your taking the time from a very busy schedule to write me your thoughts.

the November 24,
reciate very
lass facade

While abroad, I had a chance to visit Duisburg and Essen. I was much impressed with the building, although their problems are different than ours. However, I agree with you and Phillip Johnson that where space is required glass walls are a luxury.

We are currently working on the final plans and hope to get started very shortly on demolition.

Director

With all good wishes and renewed thanks for your help,

Very sincerely yours,

C. C. Cunningham (ccw)

C. C. Cunningham,
Director.

CCC:bllw

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Cunningham

WADSWORTH ATHENEUM

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25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
Cable address: WADATH

October 28, 1964

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

Dear Mr. Barr:

Thank you very much for your letter of October 27 to Mr. Cunningham .

Mr. Cunningham is in Europe until the November 24, but I know that when he returns he will appreciate very much having your comments on the proposed glass facade for our new building.

Sincerely yours,

Susan Dean

(Mrs.) Susan Dean
Secretary to the Director

CCC:smd

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25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
Cable address: WADATH

rec'd 21 Oct
October 19, 1964

Mr. Alfred D. Barr
Museum of Modern Art
11 West Fifty-third Street
New York, New York

October 27, 1964

Dear Alfred:

Dear Charlie:

I am afraid I cannot answer your letter of October 19 in any detail since your account of the problem is not full enough and in any case there are too many variables.

I am inclined to think that if you are short of space you would do better not to have a glass wall if the view is interesting or, if you have a garden or courtyard with sculpture, it would be a good idea to leave some gaps in the wall so that one could look out without sacrificing the entire wall. One disadvantage of a glass wall of course is the probability that pictures hung on the wall opposite will suffer from outdoor reflection.

If a glass wall is certain you might study placing spur walls at right angles to the glass - depending of course on whether there is room.

We started out with glass walls on both the north and south sides. The south side is now completely walled in except for the stair well. The ground floor, north side, is a glass wall opening on the garden; on the second floor there are four ceiling height eight foot wide glass walls which look down on the garden.

I hope these notes may be of some help to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Charles C. Cunningham, Director
Wadsworth Atheneum
25 Atheneum Square North
Hartford, Connecticut 06103

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25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
Cable address: WADATH

Rec'd 21 Oct

October 19, 1964

Mr. Alfred D. Barr
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Alfred:

We are in the final stage of the plans for our new James Lippincott Goodwin Building and the A. Everett Austin, Jr., Memorial Gallery which will be on the first floor of this building. The gallery is to be used for loan exhibitions.

Our architects, Huntington and Darbee, believe that we should have a glass facade facing the new Travelers Plaza which was designed by Sasaki. Actually, it is not going to be possible to see too much of the Plaza because of a retaining wall on the street which is between the museum and the Plaza. Because of the fact that approximately 75% or even more, of the loan exhibitions which we have had in the past, and undoubtably probably the same in the future, deal with paintings or two dimensional objects such as drawings and prints, it is my feeling that we need all the wall space necessary and that a glass facade while nice to have, is really not practical.

The architect is working on the design of panels which can be put up against the facade so that wall space may be made available. However, the panels evenly spaced will undoubtably cut a vertical line through many pictures which will be hung against the wall. I do feel that it is pleasant to have outlooks, either windows or doors, in certain galleries and museums inorder that people can orient themselves and in order that some relief may be obtained.

Our architects feel that we might regret at some time in the future not having this kind of flexibility which naturally would

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be available with exhibitions and sculpture or works of art placed in cases. Certainly under these circumstances, glass would be pleasant. On the other hand, I feel that sculpture or other works of art can well be shown advantageously under artificial light, and it would be impractical, therefore, to design a gallery which would serve a particular function only 25% of the time or less.

Because of the fact that I do not pretend to be an oracle of all wisdom, it occured to me that I might write to you to get your opinion since you have had long and most successful experience in these matters.

I do hope it will not be imposing on time which is valuable to you to ask if you could drop me a line and let me know your feelings on this. It would be very much appreciated.

With best regards.

Very sincerely yours,

Charlie

C. C. Cunningham
Director

CCC:smd