

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

In the NAME and by the AUTHORITY of the FREEMEN of
the Commonwealth of *Pennsylvania*,

The SUPREME EXECUTIVE COUNCIL
of the said Commonwealth,

To *William Reed Gentleman*

WE, reposing especial Trust and Confidence in your Patriotism, Valour, Conduct
and Fidelity, D^o, by these Presents, constitute and appoint you to be *Ensign*

of a company of Foot in the fourth

Battalion of Militia, in the County of York

diligently to discharge the Duty of *Ensign*

Manner of Things thereunto belonging. And We do strictly charge and require all Officers
and Soldiers under your Command, to be obedient to your Orders as *Ensign*

And you are to observe and follow such Orders and Directions as you shall from Time to
Time receive from the Supreme Executive Council of this Commonwealth, or from your
superior Officers, according to the Rules and Discipline of War, and in Pursuance of the Acts
of Assembly of this State. This Commission to continue in Force until your Term, by the
Laws of this State, shall of Course expire.

GIVEN under the lesser Seal of the Commonwealth, at Philadelphia, this
fifth Day of *July* in the Year of our
Lord One Thousand Seven Hundred and Seventy seven

ATTEST.

J. M. Mallick

Wm. Barton jun. Secy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

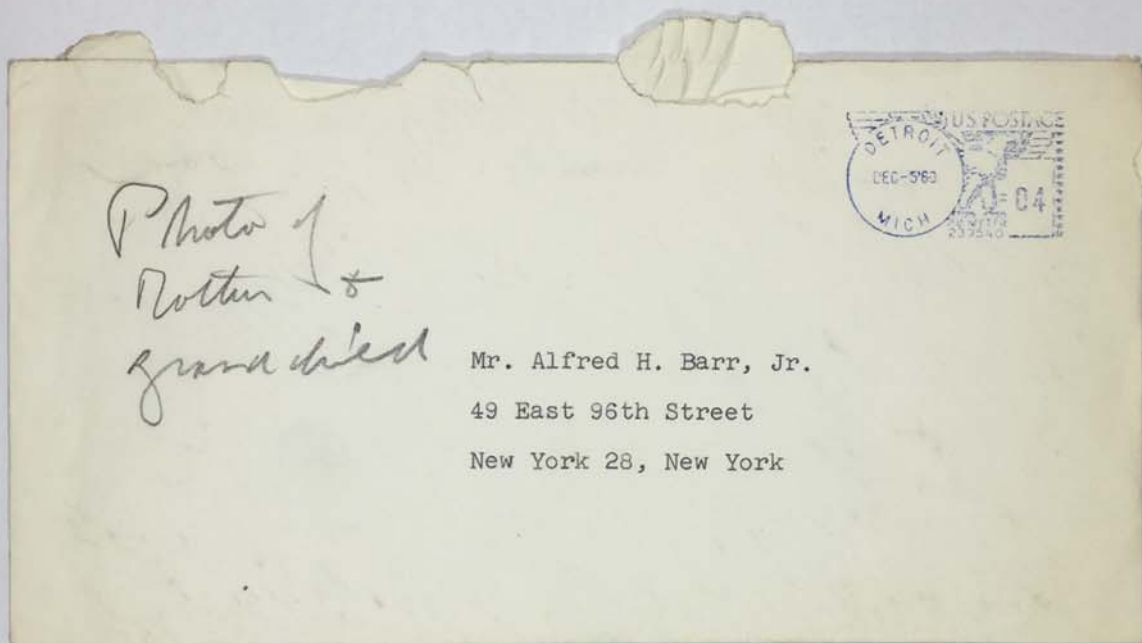


Photo of
Mother &
Grandchild

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York 28, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Possible Barr genealogy, 18th cent.

References: Barr - Annual of Wash. + Jefferson College 1870-1871 pp 187-190

Sketch of genealogy of ALFRED HAMILTON BARR 1868-1935

1890-1900. Hist of Ten Years of the Class of 1950 of Jefferson College, Conowingo, Pa.

Postcard from R.C. Bell. of also Reed genealogy. Raymond H. Bell (W. + J. College): Founding of the Bell Family, 1929

Reed - typed genealogy; War Reed: Ensign's Commission, Will; gravestone inscription.

Hamilton - letter of Carrie Sidwell; Wife of Jane H.

Robert Barr - Mary Willo
A. Donegal c. 1725

David Barr - S.T.

A. Donegal, c. 1750
m. Sarah Thompson
To U.S. c. 1790. Settled
Reedsville, Kishacoquillo
Valley, Mifflin Co.
(later moved to
Center Co.) His 4th
son Samuel.

George Bell - Mary
c. 1735 - 1816
Capt. in
Mifflin Co.
Militia 1777-78

Wm. Bell - 1790 - Margaret
- d. 1827
age 60.
Born in
Belltown, Pa.
Farmer.

Robert Hamilton - Mary
Rigsdale
Farmer near
Washington, Pa.
Fought in
Revolutionary
War (no record)

Wm. Reed - Margaret Linn
d. 1830 age 85
Ensign, York
County Militia
1777. Farmer
near Wash. Pa.

Margaret Linn
d. 1832 age 77
came from near
Gettysburg

Samuel Barr - 1820 - Sibella Bell
Aug. 1/1794 - 1862 (Lewisburg, Sept 8)
Mifflin, Co.

1794 - 1845 (Dec. 19)
Lewisburg, Pa.
Dec. 12

John Hamilton - 1819 - Margaret Reed
d. 1837 age 50

Margaret Reed
d. 1865 age 75
Margaretta?

Robert Barr - Eliza Bristin
d. 1775

to young?
Samuel (5th child)
see Historical Sketch of Barr Family.
Barr is a place in Ayrshire, Scot.

John Campbell Barr - May 1
1855
1824 - 1895 Tyrone, Pa.
Little Valley, Mifflin Co.
Brother: Sam. Wilson Barr
Tyrone, Pa.

M. Hamilton. (2nd wife, Eliza Creswell)
Florence, 1828 - 1878, Alexandria, Pa.
Wash. Co. Pa. Married May 11 1855
in Presbyterian Oct 1855

Alfred Hamilton Barr
1868 - 1935

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



March 2, 1967

Dear Mr. Barr:

I read your letter with real interest but aside from the fact that my people on both sides of the family came from Renfrew and Ayr and spent a couple of generations in the north of Ireland, I'm afraid there is little connection since my people settled in central and western Pennsylvania, having come over between 1750 and 1780.

I have no record of their fighting in the French and Indian Wars, but three of them were officers during the Revolutionary War.

I know there are other Barrs in Virginia, but I'm interested to hear they've settled in South Carolina too.

Thank you for writing me.

Sincerely,

The family in South Carolina started in Williamsburg County, with the first mention of George Barr, a resident "before 1737" then off to the French and Indian war. He was one of those first three very closely, but is the originator of the West George Barr that is hard to find. George is supposed to have been from Wilkes County, North Carolina. My family originated in the Glasgow area of Scotland. I can find my family in New York or Philadelphia, then to S.C. I can find my family in New York and Pennsylvania. A Dr. Wm. B. Barr of New York, N.Y. wrote a Barr Family history, mentioned in N.Y. Genealogical records of 1901, but I know a copy of this would hard to come by now. However I keep trying.

Mr. George D. Barr
621 Lake Dot Circle
Orlando, Florida 32801

AHB:jsw

If you feel so inclined, and happen to be of these Irish Barrs, and have any leads at all on Barr history, it would be most appreciated if you will drop me a line.

I have visited your very fine Museum in New York City, and enjoyed every bit of it. You have a wonderful place.

Sincerely

621 Lake Dot Circle
Orlando, Florida 32801

Geo. D. Barr

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



Orlando, Florida Feb. 3 1967
Acc. 2-7-67

Mr. Alfred H. Barr jr.,
Museum of Modern Art
New York, N.Y.

Dear Mr. Barr,

This is an inquiry from a member of the Barr family reaching out for family history.

I saw your name in Current Biography, 1961 I believe. I have nothing to sell, buy or promote. It occurs to me that possibly some one like you might either throw some light on this Barr family history, or possible direct me in my search.

The family in South Carolina started in Williamsburg County, with the first mention of George Barr, a resident "before 1737" then off to the French and Indian War. We can come on down from there very nicely, but is the origination of this first George Barr that is hard to find. George is supposed to have come from Antrim County, Northern Ireland, the Barr family originating in the Glasgow area of Renfrew and Ayr Counties, Scotland. All Scotch-Presbyterians. George probably came over to either New York or Philadelphia, then to S.C. I can find many Barrs in both New York and Pennsylvania. A Dr. Wm. B. Barr of Hoboken, N.J. wrote a Barr family history, mentioned in N.Y. Genealogical records of 1901, but I know a copy of this would hard to come by now. However I keep trying.

If you feel so inclined, and happen to be of these Irish Barrs, and have any leads at all on Barr history, it would be most appreciated if you will drop me a line.

I have visited your very fine Museum in New York City, and enjoyed every bit of it. You have a wonderful place.

Sincerely

Geo.D.Barr

621 Lake Dot Circle
Orlando, Florida 32801

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

DR. M. BARR - BAHARAV (DIRECTOR OF ART GALLERY)
STERNSTR. 24. FRANKFURT/M. (GERMANY)

Frankfurt/M., Dec. 18, 1966

DR. Alfred Hamilton Barr

49 E. 96th St. N.Y.C. January 24, 1967

I know your name from an American Army officer here in Germany. I don't know if we are relatives

Dear Dr. Barr:

but I know that our family name was for many years changed to Barr. you can see it is a familiar name in Germany. To tell the truth I had not know that Barr was Jewish, although Bahr is a familiar name in Germany.

My family comes from the west of Scotland where the name is quite common. The name Barr goes back at least as far as the Eighth Century or Ninth Century when a monastery was established in the name of St. Barr. I believe there is also Barr Castle, I think in Renfrewshire.

I am especially amused to hear that the Jewish Barr means "the son of Rabbi" since both my father and grandfather were Presbyterian ministers. I might also add that my mother, who also was Scottish by descent, used to refer to the legend that the Scots were the Ten Lost Tribes. My wife's mother, who is Irish, also told her about the Ten Lost Tribes who settled in Ireland.

Thank you again for your most interesting letter.

Sincerely,

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

Dr. M. Barr-Baharav
Director of Art Gallery
Sternstr. 24.
Frankfurt/M.
Germany

AHB:jsw

B - is: Ben and - R - is Rabbi. The true meaning is "the son of Rabbi". B - is: Ben and - R - is Rabbi. I am also Director of 2 ART GALLERIES in Israel and 1 in Frankfurt/M. Germany. I am also the Director of the Sodom Dead Sea Minerals Co. and Director of Sodom Salt Mines Ltd.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

DR. M. BARR - BAHARAV (DIRECTOR OF ART GALLERY,
STERNSTR. 24, FRANKFURT/M. (GERMANY))

Frankfurt/M. Dec. 18, 1966

DR. Alfred Hamilton Barr
49 E. 96th Str. N.Y.C.

I know your name from an American Army officer here in Germany. I don't know if we are relatives but I know that our Family name was for many many years BARR, and in Israel I changed it for Baharav additional to Barr. you can see my name in Who's who in Israel, and also in the Who's who in International Commerce and Industry, 1966/67 Marquis, Chicago.

My dear friend Dr. A.H. Barr, please write me a reply, how came this name to your family because this is a true Hebrew name:

= BARR is in Hebrew ב"ר and the true meaning is "the son of Rabbi"

B - is: Ben and - R - is Rabbi. our Mutual friend told me a lot about you, I am also a Lt/Col. in the Israeli Army, and I am Director of 2 ART GALLERIES in Israel and 1 in Frankfurt/M Germany. I am also the Director of the Sodein Dead Sea Minerals Corp. and Director of Sodein Salt Mines Ltd. and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

My soul loves Mystical Study and also Art paintings and all kind of Arts, many times I feel the Creation and Creator, may be this is the mystical point of our Family, We are children from the great Rabbis in the Thalmud times, they called themselves BARR as: BARR KAMA, BARR SHUSHAN etc.

May be I will be in N.Y.C. in February or March may I visit you?

I wish you and your family a happy New Year and all the best

yours very truly

Dr. M. Barr-Bahara

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

In the NAME and by the AUTHORITY of the FREEMEN of
the Commonwealth of *Pennsylvania*,

The SUPREME EXECUTIVE COUNCIL
of the said Commonwealth,

To *William Reed Gentleman*

WE, reposing especial Trust and Confidence in your Patriotism, Valour, Conduct
and Fidelity, D.D. by these Presents, constitute and appoint you to be *Ensign*
of a company of Foot in the fourth
Battalion of Militia, in the County of *York*
diligently to discharge the Duty of *Ensign*
Manner of Things thereunto belonging. And We do strictly charge and require all Officers
and Soldiers under your Command, to be obedient to your Orders as *Ensign*
And you are to observe and follow such Orders and Directions as you shall from Time to
Time receive from the Supreme Executive Council of this Commonwealth, or from your
superior Officers, according to the Rules and Discipline of War, and in Pursuance of the Acts
of Assembly of this State. This Commission to continue in Force until your Term, by the
Laws of this State, shall of Course expire.

GIVEN under the lesser Seal of the Commonwealth, at Philadelphia, this
fifth Day of *July* in the Year of our
Lord One Thousand Seven Hundred and Seventy Seven

ATTEST.

J. M. Black

Wm. Wharton jun. Pres

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Old Burial Plot Marked

Thomas M. Baldrige and J. Elder Steele, Latrobe members of General Arthur St. Clair Chapter, Sons of the American Revolution of Greensburg, with the assistance of John Burket of Greensburg and the present owner of the Fort Barr Farms have re-established the boundaries of the old burial plot at Fort Barr near New Derry.

Metal identification plates and Revolutionary Flag Markers with Betsy Ross Flags have been placed in memory of the four Revolutionary soldiers buried there: Major James Wilson, Robert Barr, Jr., Alexander Barr and William Gilson. They also placed metal identification plates for the nine early settlers buried there. A stone Marker bearing the inscription "Fort Barr Cemetery — 1769" marks the site of the burial plot. The site of the old fort and this burial plot is located on the farm formerly owned by the late Cal-
Please Turn to Page 10, Col. 3)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

[MSB] [1978]
DEPARTMENT OF STATE
WASHINGTON, D.C.
MAY 2, 1936

Prof. Andrew W. Green
2 Etienne Abordeau
Berwin Baptist Rd.
Devon Pa. 19333

Dear Prof. Green,

I have just received - probably addressed to Alfred Barr -
the Memoirs Of Andrew Wilkins Wilson.

Annie Wilson Barr was my mother-in-law. I married her eldest
son Alfred whose claim to fame is to have been the first director
of the Museum of Modern Art in New York. He is now 76 and for more
than 2 years he has been in a nursing home. I still teach although
I am 77. Alfred was immensely interested in the history of both his
families and I have extensive records and family trees that I
preserve for our daughter Victoria - now 40. Unmarried. She is
beginning to take an interest in her ancestry. I think these records are
of the greatest interest because on my father's side we are in Dante's
Divine Comedy - then again in the midst of the 15th century under the
name Scolari - then a gr. grandfather of mine was a renowned commenta-
tor of Dante - On my Mother's side, Fitzmaurice, we are related to the
Marquess of Landsdown - there is a Fitzmaurice Place just off Berkeley
Square. All the lines of descent are broken and nothing can be proved.
How right you are to put in order and preserve.

Most gratefully

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MSB	I. D. 2

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.



In reply
PC

Greg: Sig. Avv. Achille Marin
Piazza Libertà di Gabriano Ganna

1936

Con la presente vengo a pregarla
di un grande favore:

Il mio Avv. Giuseppe Pediconi ab.
Ponte al Lago, Locato Valle, 6^{ma} ^{parte} ^{di} ^{una} ^{pièce}
ha mia scatola di me consegnata; contenente
mente le gioielli che devono arrivare all'
mio nipote Gioi. Scalari sposato al Signor
Alfred H. Barr Jr. 11 West 53rd St
Street New York 28 - N.Y. :

Questi gioielli lo mio nipote gli are
diti dalla Sig. petrona Giovanna Scalari
= la scrivente di anni 84 = che con tan-
to cuore vuole lasciare per ricordo alla cara
figlia. - La prego quindi Sig. avvocato di
fare questo atto di bontà; di recarsi dall'Avv.

Mr. Alfred H. Barr, Jr.,

Director, The Museum of Modern Art,

11 West Fifty-third Street,

New York, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.

vacato Giuseppe Pedicini do re-
tirare questo gioielli che sono:

1 Anello con brillanti piccoli

1 Croce con perle e brillanti regala-
tami bo anni fa dal padre di mia
nipote - 2 Spille d'oro con pietre pre-
ziose. - Tutti gioielli ormai antichi
perche hanno piu di cento anni
di oro e pietre fine e buone.

Daisy e tanto contenta di questo
mie lascito e lo attende con impazienza

Signor avvocato la prego caldamente
trarmi il modo di fare tenere questo
gioielli alla buona Daisy, lei che ha tante
fiducia e stima di lei gl'ora sara ricorre,
cento e mille volte and'io. - G. Avv. Pedicini

mi conose molto

Sono certo egregio avvocato che
lei accetterete nipote e lei e
una buona anima dei fa. -

Quirapiana la infinitamente
le prego i miei saluti distinti

Giovanna Scolari
Lungo Tenace, Capellini 60
Roma

11 Gennaio 1958

Mr. Alfred H. Barr, Jr.,

Director, The Museum of Modern Art,

11 West Fifty-third Street,

New York, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

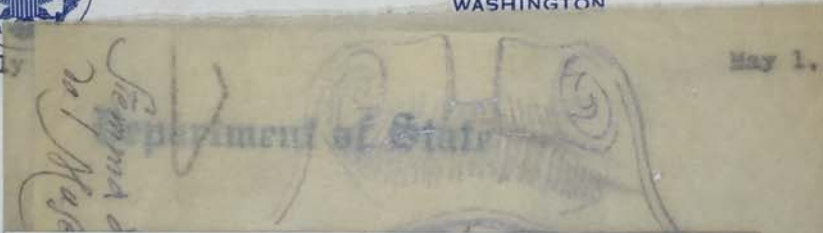
ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.



DEPARTMENT OF STATE
WASHINGTON

In reply
PC

May 1, 1936



Tony
This is the design on the crest
of the gold seal ring!
Gave you years ago
It was my father's coat of arms *June 1, 1968*

Mr. Alfred H. Barr, Jr.,
Director, The Museum of Modern Art,
11 West Fifty-third Street,
New York, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

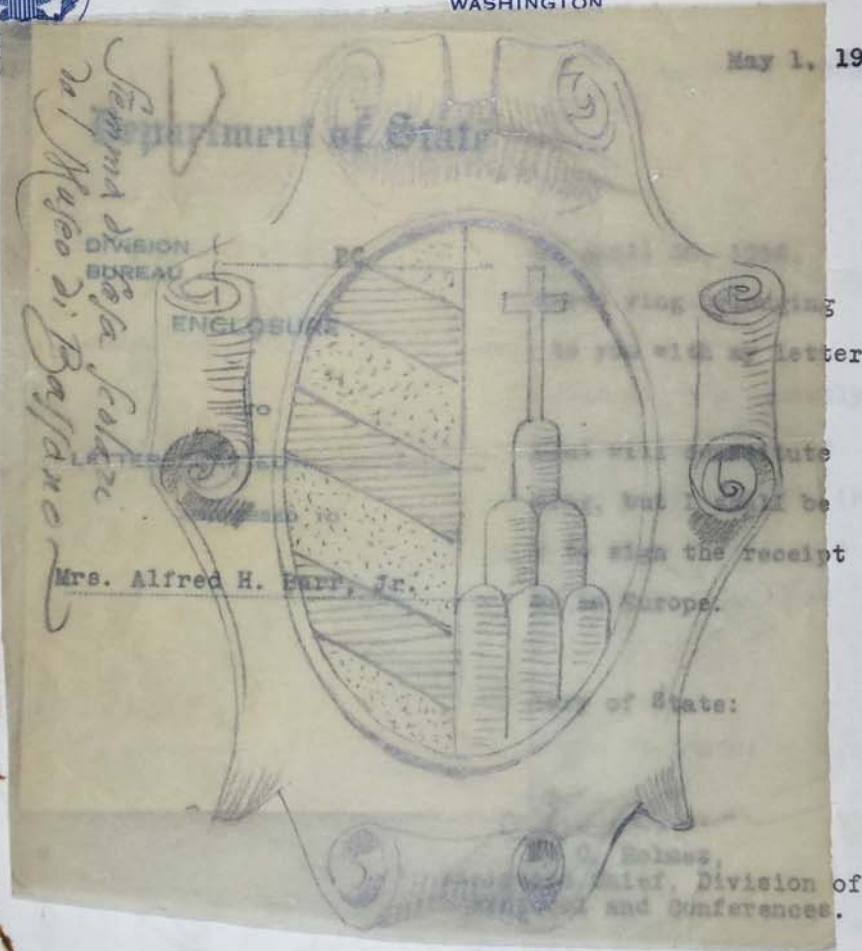
ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.



DEPARTMENT OF STATE
WASHINGTON

In reply
PC

May 1, 1936



Mr. Alfred H. Barr, Jr.,
Director, The Museum of Modern Art,
11 West Fifty-third Street,
New York, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.



DEPARTMENT OF STATE
WASHINGTON

May 1, 1936

In reply refer to
PC

My dear

Department of State

I

30, 1936,

acknow

DIVISION (PC)
BUREAU ()

g belonging

to Mrs.

ENCLOSURE

with my letter

of April

Yc

TO

constitute

suffici

LETTER DRAFTED

I shall be

gratefu

ADDRESSED TO

the receipt

form se

Mrs. Alfred H. Barr, Jr.

ope.

tate:

S. C. Holmes
S. C. Holmes,
Assistant Chief, Division of
Protocol and Conferences.

Mr. Alfred H. Barr, Jr.,

Director, The Museum of Modern Art,

11 West Fifty-third Street,

New York, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.



DEPARTMENT OF STATE
WASHINGTON

In reply refer to
PC

May 1, 1936

My dear M

I ha
acknowled
to Mrs. B
of April

Your
sufficient
grateful i
form sent

Department of State

BUREAU
DIVISION

PC

ENCLOSURE

TO

Letter drafted

4/27/36

ADDRESSED TO

Mrs. Alfred H. Barr

11 30, 1936,
ring belonging
with my letter

ll constitute
but I shall be
gn the receipt
urope.

State:

J. C. Holmes,
Assistant Chief, Division of
Protocol and Conferences.

Mr. Alfred H. Barr, Jr.,
Director, The Museum of Modern Art,
11 West Fifty-third Street,
New York, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.



DEPARTMENT OF STATE
WASHINGTON

In reply refer to
PC

May 1, 1936

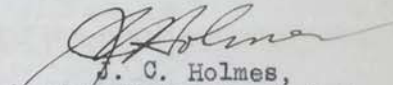
My dear Mr. Barr:

I have received your letter of April 30, 1936, acknowledging the receipt of a diamond ring belonging to Mrs. Barr, which was forwarded to you with my letter of April 15, 1936.

Your letter under acknowledgment will constitute sufficient receipt for the time being, but I shall be grateful if you will ask Mrs. Barr to sign the receipt form sent to you, when you meet her in Europe.

Sincerely yours,

For the Secretary of State:


J. C. Holmes,
Assistant Chief, Division of
Protocol and Conferences.

Mr. Alfred H. Barr, Jr.,
Director, The Museum of Modern Art,
11 West Fifty-third Street,
New York, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.



DEPARTMENT OF STATE
WASHINGTON

In reply refer to
PC 811.607 Museum of Modern Art/15

April 29, 1936

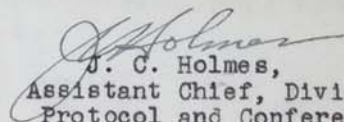
Mrs. Alfred H. Barr, Jr.,
Care of Museum of Modern Art,
11 West Fifty-third Street,
New York, New York.

Madam:

I am sending you herewith a diamond ring recently received under cover of a despatch from the American Legation at The Hague, Netherlands, a copy of which is enclosed for your information. I am also enclosing a receipt form with the request that you be so good as to return it, when signed, to me.

Very truly yours,

For the Secretary of State:


J. C. Holmes,
Assistant Chief, Division of
Protocol and Conferences.

Enclosures:
From Legation, The Hague,
April 9, 1936.
Receipt form.
Diamond ring.

5 1007

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

The Hague, Netherlands,
April 9, 1936.

SUBJECT: RETURN OF LOST DIAMOND RING BELONGING
TO MRS. ALFRED H. BARR JR.
is: c/o the Museum of Modern Art, 11 West 53rd Street,
New York City.

In view of the circumstances of the case, the ring is being forwarded to the Department through the pouch for delivery to Mrs. Barr, in spite of the provisions of the Instructions to Diplomatic Officers XVIII-DS (Mails and Pouches). Should the Department not approve of the Legation's procedure in this matter, the ring may be returned to the Legation; should it approve, it is requested that a receipt for the ring be secured from Mrs. Barr when it is delivered to her.

It is understood that Mrs. van Rijn communicated directly to Mrs. Barr the fact that she had found the ring.

The Secretary of State,

Washington.

Respectfully yours,

Sir:

I have the honor to enclose herewith a diamond ring belonging to Mrs. Alfred H. Barr, Jr. Mrs. Barr lost this ring at The Hague in the course of a trip last summer in connection with the Van Gogh exhibition; it was found by Mrs. G.J. van Rijn of Vierembachtstraat 139b, Rotterdam, and has been returned to the Legation by Mr. N. Pool, Police Inspector, assigned to Department B of the detective force in The Hague, against a receipt signed by the

Second.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

- 2 -

Second Secretary of the Legation. Mrs. Barr's address is: c/o the Museum of Modern Art, 11 West 53rd Street, New York City.

In view of the circumstances of the case, the ring is being forwarded to the Department through the pouch for delivery to Mrs. Barr, in spite of the provisions of the Instructions to Diplomatic Officers XVIII-25 (Mails and Pouches). Should the Department not approve of the Legation's procedure in this matter, the ring may be returned to the Legation; should it approve, it is requested that a receipt for the ring be secured from Mrs. Barr when it is delivered to her.

It is understood that Mrs. van Rijn communicated directly to Mrs. Barr the fact that she had found the ring.

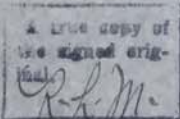
Respectfully yours,

Garden McK. Wilson,
Chargé d'Affaires a.i.

Enclosure as stated
under separate cover.

File No.340

In triplicate.
JMC:mm.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



LEGATION OF THE
UNITED STATES OF AMERICA

The Hague, Netherlands,
June 10, 1936.

Mrs. Alfred H. Barr, Jr.,
Hotel Matignon,
Paris, France.

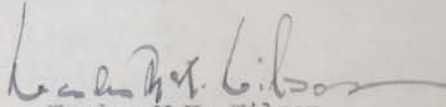
Madam:

Thank you very much for your kind letter of June 4th, 1936, with respect to the return of the ring which you lost at The Hague last Summer. I am glad to know that it has arrived safely.

We are informed by the police that Mrs. van Rijn kept the ring from July to November and then turned it over to the police only from fear that her husband would find out that she had it and ask embarrassing questions. The police spent from November until April trying to figure out some means of returning the ring safely and at the same time to comply with Mrs. van Rijn's request that the matter be kept secret. As you know, they finally forwarded it through the Legation.

Mrs. van Rijn has inquired of the Legation regarding a prospective reward for the return of the ring and the Legation has sent a non-committal reply. I do not know whether, in view of the above facts, you will feel that she is entitled to any reward inasmuch as her good intentions were tardy if not almost entirely absent. I believe that you have her address, should you feel that you wish to send her anything. With respect to Inspector v.d. Pool, I do not think that he is entitled to any reward inasmuch as he was responsible only for the transmission of the ring from the Rotterdam police to the Legation. I am sure, however, that he would appreciate a letter of thanks and I would advise you to include in such a letter a request that he express to the Rotterdam police your appreciation for their efficient action.

Very truly yours,


Warden McK. Wilson,
First Secretary of Legation.

*ditto
dat 14
in Paris*

*ditto II
ic) d.
son 1928*

(Red wife)

my file

Handwritten notes at the bottom of the page, including "Handwritten notes" and "Handwritten notes" in reverse.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Corso d'Italia No.6
Roma. Italy. Oct. 25 - '41.

Mary Robinson

Dear Mrs Barr,

Fitzmaurice

I have been wishing to write to you all summer,
or at least since you went to Greensboro, but a slight attack of
bronchitis up set my plans for some weeks, after which a number of

DEPARTMENT OF STATE, U. S. A.

PENALTY FOR PRIVATE USE TO AVOID
PAYMENT OF POSTAGE, \$300

OFFICIAL BUSINESS

*Auntie Katie's ring lost in Holland
at time of first war left house & records
naked the next year*

Mrs. Alfred H. Barr, Jr.,
Care of Museum of Modern Art,
11 West Fifty-third Street,
New York, New York.

I do trust & hope that Alfred's stay with you may have given
him the complete rest & revival that are so very necessary for
all city men that work as hard as he does. He will have needed
a recoop all the more this time as he scarcely relaxed at all
last summer. I mean in 1940. I should love to hear you describe
just any ordinary day at Greensboro including, besides your own,
the doings of Alfred & Tory. Did the maid Caroll bathe with the
child, or did she have her dip in the lake at the same time as
her father? Used you you go to the lake to watch the goings-on?

Scolari - Mary Fitz.
|
Marga

1/2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Corso d'Italia No.6
Roma. Italy. Oct. 25 - '41.

Dear Mrs Barr,

I have been wishing to write to you all summer, or at least since you went to Greensboro, but a slight attack of bronchitis up set my plans for some weeks, after which a number of indispensable cards needed renewal all to gether, with fresh photographs &c., then the change of season necessitating a review of my frocks & underwear with making-over of old hats, absorbed a certain amount of activity. I now have good hope of getting thro' the war without having to buy any large items & this is a great satisfaction. As nobody, however, seems to know when that most desirable event will take place, they may well be hoary with age by then.

I was the more desirous of writing you even a very few lines in the hope of hearing your happy description of Tory's advance from the former summer season - and possibly some of her sayings & doings. Marga tells me that you were quite successful in your management of the child.

I do trust & hope that Alfred's stay with you may have given him the complete rest & revival that are so very necessary for all city men that work as hard as he does. He will have needed a re-coop all the more this time as he scarcely relaxed at all last summer. I mean in 1940. I should love to hear you describe just any ordinary day at Greensboro including, besides your own, the doings of Alfred & Tory. Did the maid Carol bath with the child, or did she have her dip in the lake at the same time as her father? Used you you go to the lake to watch the goings-on?

10/25

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Has Tory begun to learn to swim? I see little girls of her age here that ride & manoeuvre their bicycle with perfect ease & security. At her age they learn everything so very quickly, that is unless they are frightened, or rather afraid.

I devoted a couple of days to translating & typing Marga's phantasmagoric account of the Mexican trip, for the benefit of a former schoolfellow of hers, now undertreatment for tuberculosis in the Alps & leading a very lonely life. This boy had had this ailment at 20, after the World War & had recovered completely. This time he volunteered, although he need not have moved at all, And the winter of 39 - 40 was very severe in the Greek mountains the troops sleeping tentless on the snow & wind. He is intensely devoted to his mother, now a cripple owing to a fall, followed by arthritis, three years ago. She is here in Rome & I go to see her

when she feels fit. She too enjoyed the Mexican impressions, as did many people here in this Pension who simply clamoured for them. I should have loved to witness the wonderful sight of the Northern Lights that Marga tells me of in her last letter from Greensboro. I saw this lovely, awe-striking sight as a child in

Ireland & shall never forget it. As I saw it, all was dazzling, sunset red & in continual effervescing motion. Perfectly amazing. The autumn here has been very fine & mild on the whole, there were only very few wet, windy or cold days. Everybody is hoping that the mild days may last long, as the heating this year will begin later than usual & last fewer hours in the day.

The owners of this Pension are Ukrainians & very patriotic, they lost all their very fine property thro' the Bolchevics; so you may

well imagine how happy they now are owing to recent events, in that quarter. They are immense & constantly & thoughtfully kind & considerate to me & indeed to all their guests; quite superior types of humanity. Hoping this little letter finds you in perfect

health & very happy, & hoping for an early line from you, believe me, dear Mrs Barr,

Very Cordially yours in sincere friendship
Mary Scolarie Pittman



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Il 31 Dic. 1946 si è spenta serenamente in Roma

MARIA
FITZMAURICE SCOLARI

I suoi devoti amici, a nome della figlia DAISY BARR (a New-York) ne danno partecipazione.

Il servizio funebre e la tumulazione avranno luogo alle ore 15,30 del 3 gennaio, al Cimitero Acattolico al Testaccio.

Impr. Fun. PIACENTI - Via Leone 26

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Mme Jeanne Bucher died in Paris
on November first. A requiem
mass will be said in the Church
of St. Vincent de Paul, 116 West 23rd
Street, New York, at eleven a. m. on
Saturday, November ninth, the
day on which Mme Bucher will
be laid to rest in her native town
of Guebwiller, Alsace.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



Dungarwan

SILVER SPRINGS HOTEL

Trvili Cork Telephone 51231 Telegrams Rankotel Cork Telex 6111

Dungarwan 9 July 1967

Cara vecchia Leimuna,

Come vedi sono in Irlanda, e dalla prima tappa in Cork, sono riuscito a fare una scappata a Dungarwan - Una folta di sentimenti e di ricordi mi agitano l'animo in maniera delirante e patetica - Tanti e - Le parole non giungono mai, spesso vengo i 70 anni! Sono con me una coppia di Irlandesi precatori, venuti da Glencar per passare una giornata assieme - ed altri amici locali: O'Donoghue che ci guardano con eroico disprezzo. Posso solo dirti che l'ERB è un pacce meraviglioso, fuori dal tempo e dall'orgasmo stupido delle fraudi continentali - Tutto semplice, schietto e direi anche pulito - A Londra non ci sono che negri d'ogni sottospecie, ferocei vestiti da zingari,

 A RANK ORGANISATION ENTERPRISE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

e tante mini-skirts con spirite che
potrebbero meglio chiamarsi mega-
colle. Ti giuro che è uno scilfo,
ma Louisa l'ho trovata magnifica e
soprattutto ricchissima di verde. Speri-
tutte cose per noi Italiani irrimediabile-
mente perdute, insieme alla tranquillità
ed al ritmo che non guastano mai -

Ciao Darty - carissimo - Agostino
ti unisce a me in un caloroso abbraccio
ed unisce il suo ricordo affettuoso -
nonché un fratellino nato sulla Terra
che moltissimi fa vide nascere Mai -

Saremo di ritorno a Roma il 20
ed il 23 passeremo a Visso (Macerata)

Maurizio [trivellato]

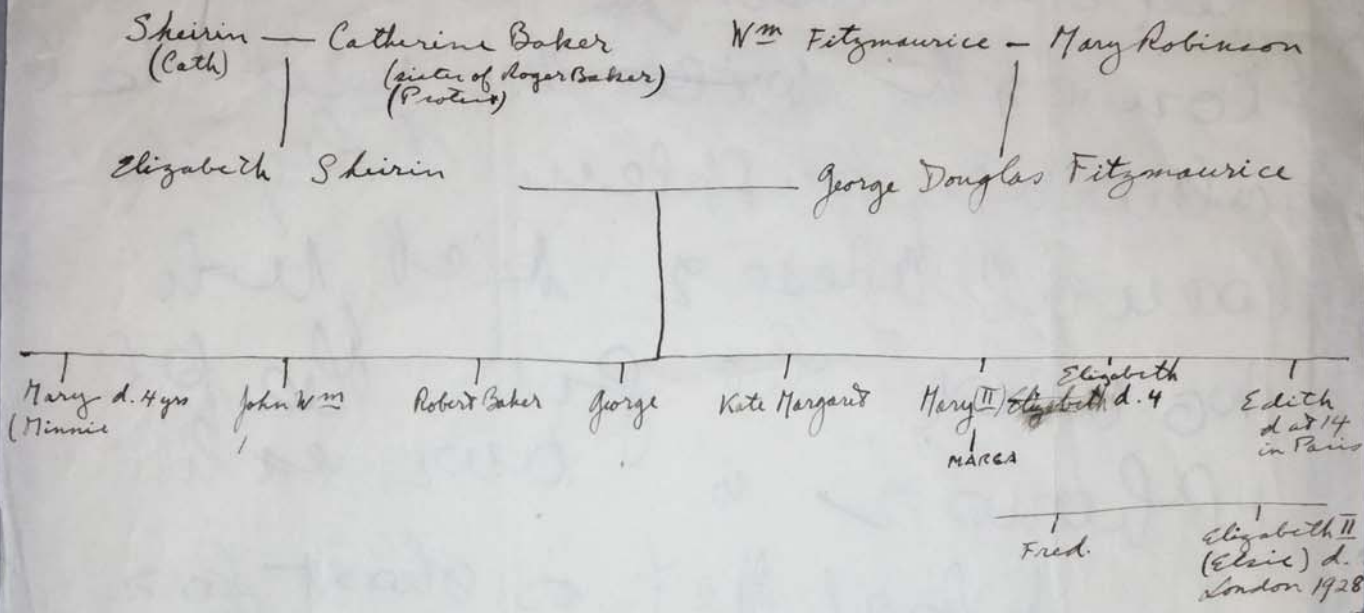
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

I feel sure that the success of the
 Flower ~~will be~~ ^{will be} (5)
 valuable supplement ~~to~~
 loan at these of his work.
 No ~~which~~ ^{the} ~~find~~ ^{the} ~~pl~~
 of how ~~in~~ ^{our} ~~exh.~~

Inform that is short for
 the list should leave here
 by Sept 20. ~~in~~ ⁱⁿ ~~order~~ ^{order} to ~~arr~~
 my ~~m.~~ ⁴ ~~for~~ ^{the} ~~opening~~
 of the 8th ~~on~~ ^{how} ~~II~~
 I hope ~~therefore~~ ^{that} ~~it~~ ^{will}
 be dealt ~~as~~ ^{not} ~~by~~
 as ~~fast~~ ^{the} ~~grant~~ ^{our} ~~rep~~
 the ~~use~~ ^{of} ~~WA~~ ^{would}
 to ~~in~~ ^{the} ~~last~~ ^{approval} ~~of~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



Ovidio (?) Scolari

Giovanni Scolari - Margherita Campana (his wife)

Virginio Filippo Baldassare Scolari - Mary Fitz.

Marga

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

15-2-'44 Sera
Carissima Maria, ^{Man. d'oro} Dopo bene in salute e con tutto
La brava te lo giurerei forse con
7 giorni di ritardo, cioè lo stesso ritardo
che subiscono le lettere da a mio indirizzo
da forte tellie. Sentendo da Giovanni
che non ha notizie recenti da
Lei e da Venezia e facciamo voti ferventi
per il vostro benessere e felicità
In tanto affanno pari bombardamenti
continui alla periferia e
agli orli della Città, ove regna però
una calma perfetta fatta dalla Spa
ranza fiduciosa di una brava li-
berazione, ecco una crisi di gioia
profonda e trionfante per il Decreto
del nuovo Governo circa la Socia-
lizzazione Commerciale con Consiglio
di Amministrazione cui devono
partecipare Tutti i lavoratori
delle Dittie.
Era questo il Gran Sogno
dell'esistenza di Virgilio (l'uso mio)
e poi quale ha lottato 10 anni
col suo Principe, ma invano.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

2/ Quanto ha sofferto redeman
ingiustizia delle vecchie idee a
questo proposito, non glielo so dire.
Ora a vedere, non solo la Ditta
Sua, ma il Governo intender
a mettere in opera effettiva e
obbligatoria la causa dei la-
voratori che accumulano le
ricchezze per altri senza gode-
re proporzionalmente loro.
Se avrebbe Colmato di gioia
il Cuore generoso del nostro
Beneamato.


Per una coincidenza interessante
e certo non fortuito (io non credo
all'arbitrio), l'articolo che traduce
giornal fa, e che si sta pubblicando
nel nostro giornale, verta sullo
stesso ordine d'idee. Vorrei piacere
che Lei e Anita collegassero e glielo
manderò per giorni dovendo far la copia
come sopra da Giannina, il libro se si seggia
in quella alma città e fuori di me, tutti
^{in com. con solo} sono provvisti a tempo utile.
Con più Cari Saluti e auguri a Lei e all'
Anita, L'abbraccio di tutto Cuore, Mary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Nella faccia

F. EMANUEL PINTO M. M

 HIER. HOSPI. ET S. SEP.

Emmanuel Pinto de Fonseca, da Portugal
à Malte 1773-1775

68° nella lista cronologica dei Gran Maestri
dell'ordine di Malta

M = Malta

M = ~~Magister~~

~~XXXXXXXXXX~~ (S) ~~XXXXXXXXXX~~

(S Giovanni) Sembrante Ospediere
e del S. Sepulcro

gold medal inherited from Mau.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

18th Feb 1936

Telegrams:
VALENTINA - TANGIER

GRAND HOTEL VALENTINA

TANGIER (MOROCCO)

Dear Daisy

We were very glad to get your letter, and to hear of your many activities. You have indeed a busy life, but your disposition is such that I am sure you would not be happy unless fully occupied. Yes! We had your Lucas card of good wishes from your mother at Lucas, together with a long and very interesting letter. We hope she is keeping very well.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Olive and I left home on Jan 10th
and went first to Gibraltar where
we stayed a month. We enjoyed it
very much as we met some
nice people, mostly naval, and
there is a good deal of interest in
"Gib". We intend going back to
Spain - Malaga - on the 25th.
But thought we would come over
to Tangier for a fortnight first,
being so near, we are however
not very impressed, picturesque
certainly, but very squalid.
From Malaga we later on
mean to go to various towns

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Finally ending with Granada &
Madrid, we make plans as we
go along! We are sorry to see
what bad weather you are having,
like last year when we were in
New York. I expect your house
in Vermont is quite finished
now and that you will be going
there later on, when you can spare
the time. Are you coming over
to England this summer? I do
hope we shall see you. We are
planning a long tour in Ireland
with the car. We know so little of
our own country. As motor cars were
rare before we left to live in
England. I have been trying

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

To get the family pedigree for you but
the old family bible has disappeared,
the cousin who had it (to my great
regret) let it go at her Auction with
a lot of books, she was coming to
live in England, & sold most of
her things, she remembered a
little more than I did of the
family tree, but no dates alas!
I have written out our family
connection with you, but fear I
cannot get farther back than
Robert Baker and Mary Moore,
(I have a silver cream jug which
has their intertwined initials!)
We both join in kind remembrances
to Alfred, and love to you.
Affectionately yours
Violet.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Robert Baker married Mary Moore, and had a very large family, his home was at Duncarvan, Co Waterford Ireland. One of his elder daughters married a Mr. Shearin and her two daughters married two brothers, Fitzmaurice one of whom was your grand mother.

Robert Baker's youngest daughter, Margaret, married in 1829, William Harney, whose son Charles was our father -

So your great-grandmother, and our grandmother were sisters!

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Fitzmaurice, 55, Film Director, Dies on Coast

Associated With Many Stars in 26-Year Career That Started at Pathe Studio

HOLLYWOOD, June 13 (UP).—George Fitzmaurice, motion picture director, died today at Good Samaritan Hospital after an illness of several months. He was fifty-five years old.

George Fitzmaurice drifted into the motion picture industry in 1914, when, according to his own recollection, "pictures were just in their infancy, crude and formless." He began by writing scenarios and soon became a director for the Pathe Company.

At Pathe he gave the late Pearl White her first job. He wrote and supervised "The Perils of Pauline," in which Pearl White thrilled filmgoers every week with hair breadth escapes from desperate situations.

Mr. Fitzmaurice directed other old-time film favorites such as Barbara La Marr, Nita Naldi, Sybil Carmen, Elsie Ferguson, the late Rudolph Valentino, Richard Bennett, Montague Love, Jed Prouty, Lionel Barrymore, Bert Lytell, Dorothy Mackall and Milton Sills.

Directed Garbo in 'Mata Hari'

One of his best known pictures was "Mata Hari," with Greta Garbo. He also directed "On With the Dance," "The Dark Angel," "Peter

Ibbetson," "The Bark," "Time," "Love Mart," "Tiger Rose," "Sailor Beware," "The Locked Door," "Raffles," "Lady Virtue," "The Unholy Garden," "Strangers May Kiss," "As You Desire Me." The last picture he directed was "Diamonds Are Dangerous," on which he worked a year ago.

In 1936 Mr. Fitzmaurice's seventy-fifth production, "Suzy," reached a cast headed by the late Jean Harlow and including Franchot Tone, Cary Grant, Lewis Stone, Benita Hume, Charles Judels and Theodore von Eltz.

Mr. Fitzmaurice was born in Paris of Irish parents. He studied art and literature, but decided that he never could become the artist he wanted to be. So he sailed for New York and, after two years of seeing the sights, found that he needed a job. He happened to talk with a man in the motion-picture business and soon had his job.

Noted for Artistic Settings

He became noted for artistic settings and atmosphere in his pictures, but he did not count these things first in finished production. He held the atmosphere and settings will naturally find their way into pictures," and said of directors: "Instead of painting with a brush you paint with a camera."

Mr. Fitzmaurice formerly collaborated with his first wife, the former Ouida Bergere, actress and scenario writer, in many productions. She wrote the scenarios and he directed. Together they were responsible for some of Elsie Ferguson's best known pictures and for films in which Fannie Ward, Florence Reed and other stars appeared.

They were divorced in 1924. Miss Bergere was married to Basil Rathbone, actor, in 1926. Mr. Fitzmaurice married the former Diana Kane, sister of Lois Wilson, actress of the silent films, in 1927.

Surviving are his wife and two children, Shelia and Patsy Fitzmaurice.

Frank Palmer

Author and

Director of Screen H



George Fitzmaurice as he appeared a number of years ago

Dr. Flemming
Pre
Mi
Arling
Le
an

Noble E. Kizer, Purdue Athletic Director, Dead

Coached Purdue

Former Football Coach, 40, Played for Notre Dame With 'Four Horsemen'

LAFAYETTE, Ind., June 13 (AP).—Noble E. Kizer, Purdue University athletic director and former football coach, died in St. Elizabeth Hospital early today. He was forty years old. He entered the hospital Monday for treatment of a kidney ailment which three years ago, forced him to give up the coaching job and to take a year's vacation. Mal Elwell was coach.

Mr. Kizer was graduated from the University of Notre Dame where he was a member of the famous "Four Horsemen" football team.



Geo. Fitzmaurice, Veteran Director Of Films, Dies

Started as Writer And Had Handled Many Great Stars

By the Associated Press. LOS ANGELES, Cal., June 4.—George Fitzmaurice, 55, motion picture director, died here yesterday. He had been ill 10 weeks.

Mr. Fitzmaurice's career as a director ranged from such early serial thrillers as The Perils of Pauline, starring Pearl White, to top-ranking productions of recent years featuring such stars as Greta Garbo, Jean Harlow, Cary Grant and others.

Among movie favorites of other years who were directed by Mr. Fitzmaurice were Barbara La Marr, Nita Naldi, Bert Lytell, Rudolph Valentino, Mae Murray, Elsie Ferguson and Montague Love.

He was born in Paris of Irish parents, studied art and literature, but early forsook art as a career and came to New York. He began in the motion picture industry as a scenario writer in 1914 and then became a director for the Pathe Co. Mr. Fitzmaurice soon won a reputation for artistic settings and atmosphere in his productions.

His first wife was Ouida Bergere, actress and scenario writer. They were divorced in 1924. She married Basil Rathbone, actor, in 1926. Mr. Fitzmaurice married the actress, in 1927. Surviving are his wife and two daughters, Paity.

Ellsworth Dies

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MSB	I. D. 2

OBITUARIES



REV. DR. JOHN E. FLEMING
Times Studio, 1935

**GEORGE FITZMAURICE,
SCREEN DIRECTOR, 55**

*Producer of 'Perils of Pauline'
Long a Film Executive*

Special to THE NEW YORK TIMES.
LOS ANGELES, Calif., June 13—
George Fitzmaurice, for many years

an outstanding motion picture player, died today at Good Samaritan Hospital after a ten-week illness. His age was 55.

At his bedside were his second wife, Diana Kane Fitzpatrick; Lois Wilson, his sister-in-law, and Carmen Pantages Considine. Besides his widow, he leaves two daughters, Shelia, 11, and Patricia, 8.

Among the stars he directed were Rudolph Valentino, Billy Love, Vilma Banky, Rod La Rocque, Blanche Sweet, Greta Garbo, Mae Murray and Cary Grant.

HOLLYWOOD, Calif., June 13 (AP)—George Fitzmaurice used to fill movie fans with anxiety from week to week with the serial "The Perils of Pauline," which he wrote and supervised in 1914. The series, which was among the most popular of its day, cast Pauline, played by Pearl White, in an incredibly near disaster in every reel.

Pictures which he directed included "On With the Dance," "The Dark Angel," "Peter Ibbetson," "The Barker," "Lilac Time," "Man and the Moment," "Raffles," "Lady Virtue," "Mata Hari," "As You Desire Me" and "All Men Are Enemies." His last directorial job, "Diamonds Are Dangerous," was undertaken a year ago.

Mr. Fitzmaurice was born on Feb. 13, 1885, in Paris, France. He was educated in private schools and academies in the French capital, specializing in arts and literature. He was a painter before going to London, where he became interested in the drama and films. After a stay in New York he went to Hollywood, becoming a director.

His first wife, whom he wed in Paris, was Ouida Bergere, a writer. They were divorced in 1924.

JUSTICE F. D. THOMPSON

NEW YORK HERALD TRIBUNE

**Fitzmaurice, 55,
Film Director,
Dies on Coast**

Director of Screen Hits



George Fitzmaurice as he appeared a number of years ago

**Associated With Many Stars
in 26-Year Career That
Started at Pathe Studio**

HOLLYWOOD, June 13 (UP)—George Fitzmaurice, motion picture director, died today at Good Samaritan Hospital after an illness of several months. He was fifty-five years old.

George Fitzmaurice drifted into the motion picture industry in 1914, when, according to his own recollection, "pictures were just in their infancy, crude and formless." He began by writing scenarios and soon became a director for the Pathe Company.

At Pathe he gave the late Pearl White her first job. He wrote and supervised "The Perils of Pauline," in which Pearl White thrilled filmgoers every week with hair breadth escapes from desperate situations.

Mr. Fitzmaurice directed other old-time film favorites such as Barbara La Marr, Nita Naldi, Sybil Carmen, Elsie Ferguson, the late Rudolph Valentino, Richard Bennett, Montague Love, Jed Prouty, Lionel Barrymore, Bert Lytell, Dorothy Mackaill and Milton Sills.

Directed Garbo in 'Mata Hari'

One of his best known pictures was "Mata Hari," with Greta Garbo. He also directed "On With the Dance," "The Dark Angel," "Peter Ibbetson," "The Barker," "Lilac Time," "Love Mart," "Tiger Rose," "Sailor Beware," "The Locked Door," "Raffles," "Lady Virtue," "The Unholy Garden," "Strangers May Kiss," "As You Desire Me." The last picture he directed was "Diamonds Are Dangerous," on which he worked a year ago.

In 1936 Mr. Fitzmaurice's seventy-fifth production, "Suzy," reached the screen. In this film, he directed a cast headed by the late Jean Harlow and including Franchot Tone, Cary Grant, Lewis Stone, Benita Hume, Charles Judels and Theodore von Eltz.

Mr. Fitzmaurice was born in Paris of Irish parents. He studied art and literature, but decided that he never could become the artist he wanted to be. So he sailed for New York and, after two years of seeing the sights, found that he needed a job. He happened to talk with a man in the motion-picture business and soon had his job.

Noted for Artistic Settings

He became noted for artistic settings and atmosphere in his pictures, but he did not count these things first in a finished production. He held that "atmosphere and settings will naturally find their way into pictures," and said of directors: "Instead of painting with a brush you paint with a camera."

Mr. Fitzmaurice formerly collaborated with his first wife, the former Ouida Bergere, actress and scenario writer, in many productions. She wrote the scenarios and he directed. Together they were responsible for some of Elsie Ferguson's best known pictures and for films in which Fannie Ward, Florence Reed and other stars appeared.

They were divorced in 1924. Miss Bergere was married to Basil Rathbone, actor, in 1926. Mr. Fitzmaurice married the former Diana Kane, sister of Lois Wilson, actress of the silent films, in 1927.

Surviving are his wife and two children, Shelia and Patsy Fitzmaurice.

Frank Palmer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Conventions that will really

"**ALMIGHTY** GOD, we humbly beseech thee to give this nation strength ... to give our leaders wisdom and courage ..."

How many times such words have reverberated through the Party Convention halls of America—over bowed heads secretly busy with large ambitions and little intrigues—hearing the old words only as a hungry boy hears his father's grace before meals.

Next week in Philadelphia—next month in Chicago—will there be one heart so calculating or so shallow that

it does not lift up into the throat with that prayer?

► We must go back to the summer of 1864 to find political conventions like these ... the summer when Grant and Lee fought it out, and the gray and the blue lay in windrows at Spottsylvania and the Wilderness.

1916 was not like this. There was war in Europe—but oceans were still danger was on our doorstep.

What were we so excited about back in '96? "You shall not crucify

mankind upon a cross of gold!" We were arguing about what metal our money should be made of.

What were the Bull Moose doing in 1912? "We stand at Armageddon and we battle for the Lord!" They were saving us from William Howard Taft and the Payne-Aldrich tariff bill.

Strange things we Americans have quarreled over ... in the light of this hour, when mankind is being crucified upon the hook-armed cross, and Armageddon flares into world-wide fury.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	M 5 B	I. D. 2

MILESTONES

Engaged. Mary Marvin Breckinridge, 34, globe-trotting socialite photographer, reporter, European CBS radio newscaster; and Jefferson Patterson, first secretary of the U. S. Embassy in Berlin.

Married. Lieut. Henry Harley Arnold Jr., son of balding, grey-haired Chief of Air Corps Major General Arnold; and Beatrice Catherine Hickey; in Manhattan, day after the groom's graduation from West Point.

Married. Maria-Christina-Teresa-Alexandra-Guadalupe-Maria de la Concepción Ildefonsa y Victoria-Eugenia, 28, Infanta of Spain, youngest daughter of ex-King Alfonso; and Count Enrico Marone, wealthy (Cinzano vermouth) Italian; in Rome.

Married. Louisa Ayres Robert, 24, comely swimming star, daughter of National Democratic Committee Secretary Lawrence Wood ("Chip") Robert Jr. by his first wife, Louise Ayres; and Grant Meade Le Roux; in Atlanta, Ga.

Married. Alice Damrosch Wolfe, skinned daughter of famed Conductor Walter Johannes Damrosch; and Herman Kiaer, Deputy High Commissioner for Norway to the 1939 New York World's Fair; in Manhattan; she for the third time, he for the first.

Died. Henry W. Antheil, 27, attaché of the U. S. Legation at Helsinki, younger brother of noted Composer George Antheil; when the Finnish airliner in which he was flying from Tallinn, Estonia to Helsinki mysteriously exploded in mid-air and plunged into the Gulf of Finland.

Died. Thakore Saheb Shri Dharmendrasinhji, 30, native ruler of Rajkot, India; of a heart attack; while hunting in the Gir Forest. It was to give the subjects of the despotic Thakore Saheb a voice in their Government that Mahatma Gandhi began his "fast unto death" in 1939, which he ended at the intervention of British Viceroy Lord Linlithgow, and the establishment of an advisory council.

Died. Marcus (Emperor Marcus I) Garvey, Jamaica-born Negro leader of the defunct "back to Africa" movement; of a paralytic stroke; in London.

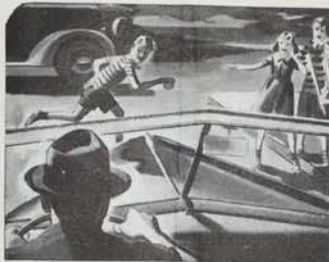
Died. George Fitzmaurice, 55, Paris-born pioneer cinema director and writer; of streptococcal infection; in Los Angeles. He first made his name directing Pearl White in *The Perils of Pauline*, later directed such stars as Greta Garbo (*Mata Hari*), Gary Cooper (*Peter Ibbetson*), Ronald Colman (*Raffles*).

Died. DuBose Heyward, 55, Southern poet and novelist (*Porgy*, *Mammy's Daughters*); of a heart attack; in Tryon, N. C.

TIME, June 24, 1940

Your Eyes

FACE STRAIN EVERY WAKING MOMENT



8:30 A.M.: Your eyes intent on the road ahead, watching, judging. Safety depends on your eyes. Are you sure they give you accurate vision? How long since you have had your eyes examined?



11:30 A.M.: At work. Excess light reflecting from every polished surface . . . causing eye-strain, headache. Examination may show that you'll work in greater comfort with Soft-Lite Lenses.



7:30 P.M.: Eyes tired—but still you ignore their warnings. Even if you wear glasses, you may need a change of prescription. Only examination can tell if your eyes are getting the help they need.



10:30 P.M.: Hours in a darkened room with brilliant shafts of light flicker from the screen. By absorbing unwanted light, Soft-Lite Lenses, ground to your prescription, protect against glare.

What are you doing to safeguard them?

For better health, more efficiency, greater happiness, *have your eyes examined.* Should examination show that your eyes are sensitive to over-brightness, Soft-Lite Lenses will add to your comfort.



Soft-Lite Lenses, made by Bausch & Lomb for the Soft-Lite Lens Company, are available exclusively from Soft-Lite Licensees—a carefully selected group of skilled refractionists and dispensing opticians, right in your own community.



Soft-Lite Lenses

PRESCRIBED FOR COMFORT AND BETTER APPEARANCE

This Protection Certificate assures you of receiving genuine Soft-Lite Lenses.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MSB	I. D. 2

Sotto i cipressi *1916*

La mattina del 15 dello scorso settembre chiudeva prematuramente i suoi giorni in Roma, Virginio Scolari, nostro concittadino, di cui ci è confortevole ricordare alla sua terra natale le nobilissime doti della mente e del cuore.

Uomo d'ingegno, di rettitudine non comuni, di attività incomparabile, fece tutto da sè. Con animo volto all'ideale e temprato al sacrificio volle e seppe trovare da solo la sua via e la sua meta.

Amantissimo degli studi fin da primi anni della sua fervida giovinezza mirò all'acquisto d'una cultura ch'egli considerava quale mezzo di azione e di elevazione spirituale. Ispiratrici gli furono la famiglia e l'arte, la patria e l'umanità. Della prima fece suo culto, negli affetti profuse tesori di bontà e d'abnegazione. All'arte diede un amore tenace, intelligente, coscienzioso. Versatissimo nelle storie di questa, e nelle estetiche discipline, conoscitore e valutatore di rara perizia d'ogni opera artistica, la sua competenza in materia, le sue molte cognizioni erano note a Roma come a Londra e a Parigi. Memore della natia città volle arricchire d'una pregevole opera del Da Ponte il patrio Museo che l'ebbe con brevissima spesa.

Sempre volse il cuore e l'ingegno a sollevare le altrui miserie che tanto lo commovevano. Diede impulso e incremento a istituzioni che miravano ad elevare e migliorare il popolo o ad alleviare i dolori e tra queste a — La Casa del Pane — di Roma, della quale fu tra i promotori e fautori più caldi. Ricco d'esperienza era largo di consigli d'incitamenti, d'appoggi a chiunque ne lo richiedesse.

Incoraggiava a fare, a lottare, a superarsi, a riuscire. E di questo fu indimenticabile esempio a quanti lo conobbero.

Ammalato, non dolevasi dell'acerbità de' suoi mali, avendo il pensiero rivolto all'infinte sofferenze dell'ora. Modesto e semplice, volle che in luogo di funerali, di cui sdegnava il fasto spesso menzognero, venisse erogata una somma a sollievo d'una umana sventura.

La sua perdita lascia un vuoto incolmabile tra il personale del suo Ufficio ch'egli amava profondamente e che tanto lo pianse, tra gli amici a cui era carissimo, tra i molti ch'egli beneficiò.

Alla sua Famiglia, ai Fratelli, pe' quali fu sempre oggetto di devozione e d'ammirazione, i sensi del nostro profondo cordoglio, il conforto d'una memoria perenne.

1940
6 days

**Geo. Fitzmaurice,
Veteran Director
Of Films, Dies**

**Started as Writer
'And Had Handled
Many Great Stars**

By the Associated Press.

LOS ANGELES, Cal., June 4.—

George Fitzmaurice, 55, motion picture director, died here yesterday. He had been ill 10 weeks.

Fitzmaurice's career as a director ranged from such early serial thrillers as The Perils of Pauline, starring Pearl White, to top-ranking productions of recent years featuring such stars as Greta Garbo, Jean Harlow, Cary Grant and others.

Among movie favorites of other years who were directed by Mr. Fitzmaurice were Barbara La Marr, Nita Naldi, Bert Lytell, Rudolph Valentino, Mae Murray, Elsie Ferguson and Montague Love.

He was born in Paris of Irish parents, studied art and literature, but early forsook art as a career and came to New York. He began in the motion picture industry as a scenario writer in 1914 and then became a director for the Pathe Co. Mr. Fitzmaurice soon won a reputation for artistic settings and atmosphere in his productions.

His first wife was Ouida Bergere, actress and scenario writer. They were divorced in 1924. She married Basil Rathbone, actor, in 1926 and Mr. Fitzmaurice married the former Diana Kane, sister of Lois Wilson, actress, in 1927. Surviving are his wife and two daughters, Sheila and Patsy.

J. E. Fleming

LEGAL NOTICE.

VIRGINIA: IN THE CIRCUIT COURT OF THE CITY OF RICHMOND. H. C. BREKEDEN, W. H. COVERDALE, W. C. DOWNING, F. H. MADDEN, J. J. O'BRIEN, H. S. PARKER and J. R. WALLER, Complainants.

PIERCE OIL CORPORATION, a Virginia Corporation, Defendant.

Having been directed by the decree entered in the above styled cause on the 2nd day of June, 1940, to inquire into and report to the court, an account of all debts, obligations and demands outstanding against the Pierce Oil Corporation, with their priorities among them, if any; and

Having been further directed to give notice by publication of the time and place of the taking of the account of the debts, obligations and demands against the Pierce Oil Corporation once a week for two successive weeks in the New York World-Telegram, a newspaper published and having a general circulation in the City of New York, State of New York, and also in the Richmond News Leader, a newspaper published in the City of Richmond, State of Virginia, which publication shall be equivalent to personal service of the said notice on all interested persons.

All such persons are hereby notified that I have fixed the 25th day of June, 1940, at 10 o'clock a. m., at my office, room 410, Mutual Building, Richmond, Virginia, as the time and place of commencing proceedings in execution of said decree, and to take such accounts. All persons having claims or demands against said corporation should file them before me at or before the time of such hearing. Claims not filed or evidenced before the undersigned commissioner at or before the time of such hearing shall not be paid, but shall be inhereafter forever barred, unless otherwise directed by later order of the Circuit Court of the City of Richmond for good cause shown.

Given under my hand this 11th day of June, 1940.

PARKER E. CHERRY,
Commissioner in Chancery.

Public Notices

Commercial Notices

Lost & Found

now appear daily on page 2

AUCTION SALES

JOSEPH S. APPEL
Auction Sales Daily and Evenings
During June and July Antiques, Bronzes,
Works of Art, Half Moon Bazaar,
Half Moon Hotel, Brooklyn, New York.

BUSINESS SERVICES

Mr. to and Entertainment 29

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Genealogy

January 5, 1977

Mrs. Robert W. Brown
371 Nova Ln.
Monlo Park Cal. 94025

Dear Mrs. Brown,

How very very kind of you to send a beautifully revised and admirably neat genealogy of Alfred's family.

I am touched and thank you in Alfred's name. He immensely had an involvement with his ancestry and he forced his mother to set up the beginning of a family tree with all that she happened to remember. Alfred Barr, now unfortunately, is out of his mind and in a good nursing home. While on the one hand I mourn the ghastly loss of his admirable mind I nevertheless observe his funny mental quirks when he was in full possession. In other words when he - an art-historian - announced to his mother that he wished to marry me in the early months of 1930 he referred her to one of my ancestors 1445 but thereafter took no interest in the wild beginnings of my family, half Italian and half very well-born Irish. Protestant. I'll never have the time or patience to track it all down and - most unfortunately - our only daughter has no interest in these matters.

I thank you again - I see so well the time and attention you gave to these fascinating family matters. I envy the time you had available - I live breathlessly submerged in papers.

Sincerely

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

[MSB - Lydia Winston Malin]

March 5, 1975

Dear Lydia,

When I saw that evening how carefully you keep your files I immediately thought I would send you the enclosed. The photographs of poor Balla in a decrepit state and two scribbles of his. I don't have the heart to throw them out. Now it's up to you, either you throw them out or you file them. I carefully explained to Barnett that I would like you not to acknowledge them.

I thought of you last week on the morning of the Telephone company fire at 13th and 2nd Ave. and wondered whether you could see the smoke from your south windows.

Always a pleasure to see you.

Affectionately

P.S. You remember perhaps that Balla was a friend of my father's whose name was Virginio Scolari (he was connected with the Galleria Sangiorgi in Rome which sold to Mrs. Jack Gardner and to J.P. Morgan and to the gr. director of the Kaiserfriedrich Museum in Berlin whose name ~~was unfortunately~~ ^{was} Wilhelm Bode) My father and Balla used to meet on the Pincio or the Villa Borghese when I was a child and Balla made two futurists postcards for me. One I can still see - yellow and red. I kept them religiously in my papers in Rome but all my things of that time were lost in the II war. Also I should add that with my father I went to the Exhibition where the arc light now owned by the Museum was first exhibited.
over

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Care Daisy,

5 Maggio 1963

come avrei potuto notare non soffro di grafomania, male che affliggeva un po' tutti gli Sceleri - Solo adesso infatti rispondo alle tue del 9 marzo. Ma poiché ora anche in Italia si lavora e si lavora sodo, si ha poco tempo da dedicare alla corrispondenza - Io lavoro dalle otto alle dieci ore al giorno, escluso il sabato e la domenica, ma quando arriva la fine settimana si fermano le macchine e si feste -

Hai fatto benissimo a regolarti come ti sei regolata nei riguardi del Sig.^o Moritsch, anche io ho fatto lo stesso - Qui da noi ora le cose sono cambiate non c'è più la miseria che c'era una volta e non lavora solo chi non lo vuole -

Ho notato il tuo ottimo italiano, privo di quelle frasi idiomatiche che si riscontrano nella quasi totalità dei nostri connazionali che risiedono all'estero da molti anni e mi congratulo vivamente con te -

Mi chiedi qualcosa di me: si fa presto. Ultimi mesi i miei studi sono entrato alla Banca

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Commerciale, dove mi trovo tutt'ora - Ho preso parte alla guerra e ho combattuto in Francia, in Jugoslavia e in Russia. Ultimato il servizio militare (5 anni!!) ripresi il mio posto in Banca e nel 1948 ho avuto la più grande disgrazia che potesse capitarmi: ho perduto la mia adorata Mamma - Rimasto solo nel '49 mi sono sposato con una brava e buona ragazza, Olga, che, come sai, mi ha dato due bei bambini: Bruno ed Ernestina. Bruno ha ora 13 anni e la Ernestina 8. Sono due veri ragazzi.

E tu? hai sempre l'hobby delle fotografie? Penso che forse avrai fatto come me e sarai passata alle cinematografie 8 mm.

Mi farei tutto piacere se qualche volta mi scrivessi raccontandomi un po' della tua vita - Sei rimasta l'unica parente che ricordo con affetto e simpatia, poiché con i figli di Lio Amadeo non mi sono mai sentita - Ricordami anche a tuo marito e a tua figlia che mi piacerebbe assai conoscerli, ma come? Tanti cari saluti anche dai miei.

P.S. Il mio indirizzo di casa è: *Fesera* [scolori]
Via Conti Verde 50 - Roma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Natale 1962

Venice's m... the comm... anniversary... Titian take... related exhi... by Titian... Titian and... Venetian... Fondazione... of San Gi... both con... Z. A. V... organized... Exhibita... in Wash... 30. mov... Dallas M... ending... tute of... Two... organize... Titian's... Konrad... yard U... extraor... with a... disagra... tions... drawing... huber... the in... althoug... y the...

Costa Scarpuccia, 7... 50125 Fir... in the... in the first... drawings have... highly... fixed in... fatted... course... fixed in... Theatre... Washington...

VENICE COM...

9-10
6-VI
1963
POSTE ITALIANE

100
30
POSTE ITALIANE

Mrs. Alfred Barr
49 East 96 St
(U.S.A) New York, N.Y.

PER VI AEREA
PAR
BY A

ma

BANCA COMMERCIALE
VIA CORTE VERDE, 3

Benvenuto
avven
tive in
sei tu
deglia Sa

*Inauguravimur novum natale
& felice Anno Nuovo*

th of Titian

Rome in 1306, was... recognized as one... important survivals

Jeffery Daniels

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Venice commemorates the death of Titian

Natale 1962

Cara Dora,
18/12/62
avrei tanto piacere di aver
tue notizie, perché, purtroppo,
sei tu l'unica parente da parte
degli Scolari che mi sia rimasta

RAG. CESARE SCOLARI

BANCA COMMERCIALE ITALIANA - TEL. 668
VIA CONTE VERDE, 20 - TEL. 718155

Lesorino ROMA

Tuo cugino

Lesorino

Auguri di buon Natale
e felice Anno Nuovo

Jeffery Daniels

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Venice's n
the comm
annivers
Titian tak
related ext
by Titian
Titian
Veneti
Fondat
of San
both c
7. A
origami
Exhibi
in the
in Wa
38, m
Dallas
ending
ture o
Two
origami
Titian
Kentr
vard l
extra
with a
disagr
tions.
drawn
rubber
the m
althou
the ver

Venice commemorates the death of Titian

Natale 1962

Cari e sinceri auguri
da me, da mia moglie
Olga e dai miei figli
Bruno ed Ernestina, a
te e ai tuoi
Tuo cugino
Lesorina
Auguri di buon Natale
e felice Anno Nuovo

Jeffery Daniels

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Costa Scarpucchia, 7
60195 Firenze, Italy
Two organized
Titans's
Konrad
yard Un
extraord
with a w
disagree
tions. O
drawings
huber a
the mas
although
the Cl
ver 60
Ti
Ve



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Roma li 23 Gennaio 1941
A. XIX. -

Cara Eipote,

ad una decina di giorni ho ricevuto la gradita tua lettera del 16 dicembre ultimo.

Il ritratto del defunto tuo Padre arrivò a Bassano in settembre nei giorni di nozze ero a Bassano. Il quadro fu anche a quanto lo ricordo, un'ebbe la sua definitiva ~~posizione~~ posizione nelle sale del Museo, ~~per~~ per come sai, cause la guerra tutti i Musei in Italia sono svuotati, e le opere in genere si trovano nei sotterranei al sicuro.

Il Museo di Bassano raccoglie una importante collezione di quadri dei da Ponte, ~~di~~ di Bassano, ed altri minori, ed ora si sta allestendo altro reparto per fornire dell'800 - ed il ritratto mandato troverà suo posto convenientemente in questo reparto. Non sarà però solo degli "Secolari", perché a guerra finita manderò il ritratto di una madre, opera del Prof. Volpaci (a. 1878)

Un'altra ottima rapporto con l'Equipe Direttiva del Museo, e con il Padrone di Bassano, mi indussero a fare un seguito quadri, altri ora sempre a fro' del Museo, ~~anche~~ anche ~~per~~ per ~~essa~~ essa ~~racchiude~~ racchiude documenti molto interessanti sulla nostra famiglia.

Ricordando come il povero Maggi non possedeva vari quadri di ~~alcune~~ alcune ~~modeste~~ modeste ~~della~~ della ~~epoca~~ epoca, molto belli, ~~io~~ io stesso suggerii al Direttore Tua di farvene richiesta. Tua madre mi disse che molti sono stati venduti e tu me ne dai conferma, ed aquí ritratto ho stabilito con tua madre che nella prossima primavera quando avremo belle giornate faremo una cappatina a via Piero Luigi di Palestina, e vedremo quel che resta, e se rimarrà qualche quadro degno del Museo ti avrò sereno onde avere la tua approvazione, avanti Spedirolo.

Ho il piacere di dirti che tua Madre sta abbastanza bene e sopporta un'ancora forte il peso dei suoi anni - Vorre in una pensione della quale è molto

S.

Daniels

the exhibit
be produc-
sonanti, a
fence be-
; an im-
he comes
erisks of
especially
and even
his. Kope
certainly
the cause
at "after
onsidered
ter in the
an wood-

which had
condition
ture, were
e Second
they had
Several
exhibitions
exhibition,
Aide and
ide from

the prob-
his great
corpses
and so the
means un-
ad on the
I corpses,
salem, who
only the
Titan not
who was
at Padua
the prob-
he suppen-
his great
corpses
and so the
means un-

N

the exhibit
be produc-
sonanti, a
fence be-
; an im-
he comes
erisks of
especially
and even
his. Kope
certainly
the cause
at "after
onsidered
ter in the
an wood-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Venice commemorates the death of Titian

*...la vita. Il suo ragionare calmo
 e verace ed equilibrato da mostra
 di vitalità. Di tanto in tanto
 vedremo e più spesso e più
 al telefono.*

*Sta' lavorando da quando
 sarà il momento di vedere
 questa a toglierla per spedirla
 in un modo che ha fatto non
 a spararsi in un periodo
 di gran preoccupazione. La lettera
 è grave, ma la fede della
 è generale.*

*Non ho altro per ora, e
 ricordate i miei auguri ai
 cari di tutti. Un saluto
 a tutti.*

Fuoto

*Lungo tempo Mellini, 19
 Roma*

Jeffery Daniels

Costa Scarpud
 50125
 In the first
 Maria della
 course of
 fixed in the
 Theatre Morichon
 followed to the
 and added to
 of the most
 discovered in
 immediately
 as one of the
 Venetian wood.

the exhibi-
 produc-
 plant, a
 nce be-
 an in-
 comes
 frics of
 ppecially
 A even
 its Rome
 rerrativly
 he cause
 t "after
 wished
 act in the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

You might like to read this?

JR

WEDNESDAY OCTOBER 20 1976

11



Nicolò Boldrini after Titian: Caricature of the Lacoön, and, right, Titian: Titians

Venice commemorates the death of Titian

Venice's main contribution to the commemoration of the 400th anniversary of the death of Titian takes the form of two related exhibitions of *Drawings by Titian and his Circle* and *Titian and the Sixteenth-century Venetian Woodcut*, at the Fondazione Cini on the island of San Giorgio Maggiore, where both continue until November 7. A version of the latter, organized by the International Exhibitions Foundation, opens at the National Gallery of Art in Washington, DC, on October 30, moving in January to the Dallas Museum of Fine Arts and ending up at the Detroit Institute of Arts (April 1-May 31).

Two problems confront the organizer of an exhibition of Titian's drawings (in this case Konrad Oberhuber from Harvard University), namely their extraordinary paucity, together with a wide measure of critical disagreement over their attributions. Out of a total of 46 drawings accepted by Oberhuber as autograph works by the master, 28 are exhibited, although the rest are illustrated in the exhaustive catalogue. The 60 or so items are either Titian (in one case by hand) or by members of his immediate circle (such as Campaenola) and his pupils (Sebastiano del Piombo and Giovanni Maria Veronesi).

Why so few drawings are attributable to him is both general and specific. In the first place, his drawings have been highly con-

sidered than Florentine, an aspect of the interminable *disegno versus colore* argument that preoccupied Vasari and his Academic disciples, surfacing in Louis XIV's France as *Poussinisme versus Rubenisme* and in late eighteenth-century England as Neoclassicism versus Romanticism. Secondly, Titian and his son Orazio died during a disastrous outbreak of plague, and as a result of the consequent weakening of the social fabric his home was looted, presumably by ignorant people to whom such scraps of paper were less interesting than the rich fabrics and fine furniture that the most distinguished painter in Europe no doubt possessed. The surviving son, Pomponio, was apparently unappreciative of his father's genius, and seems to have disposed of what was left without thought for its significance.

Some highly finished drawings, mostly beautiful landscapes, were clearly intended as presentation pieces and must have been treasured by their recipients, so that more of these exist than the sort of preparatory study that was essentially a working drawing, and as such would have remained in the artist's studio.

One of the most impressive of these is the *Sacrifice of Abraham*, a carefully prepared study in black chalk heightened with white for the figures of Abraham and his little son Isaac in the central canvas of the three painted by Titian in 1542-44 for the Sacristy of the church of Santo Spirito in Isola in the Lagoon and in 1656 transferred to the Basilica of Santa Maria della Salute, then in course of construction, and fixed in the ceiling of the Great

Sacristy, where they remain. In common with no fewer than eight of the drawings exhibited, this powerful work bears the mark of that discerning collector, Sir Peter Lely; it later belonged to Sir Thomas Lawrence and has been lent by the Ecole Nationale Supérieure des Beaux-Arts, Paris. Also from Paris (the Louvre) comes the very Michelangelesque *Titius* related to the canvas of 1549 in the Museo del Prado and the sole surviving pen-and-ink drawing of that period of Titian's long career. Another, later (c. 1560) study in black chalk of a *Mythological Couple Embracing* from the Fitzwilliam Museum possibly relates to a lost painting of *Mars and Venus*, which was known to Van Dyck, while there are two vivid pen-and-ink sketches for another lost picture, *St Peter, Martyr*, described by Lord Clark (in *Landscape into Art*) as "the most copied picture in the world".

The landscapes, if less interesting as evidence, are exquisitely wrought and marvelously atmospheric: the *Landscape with two Satyrs* from Yvette Baer's collection exudes the melancholy of Piero di Cosimo and the ambiguity of Castiglione, while the astonishing *Landscape with a Sleeping Nude Female and Animals* combines Giorgione with anticipations of Samuel Palmer. If the drawings repay careful examination, the woodcuts stun the visitor by their sheer uncompromising grandeur. Dürer had given the woodcut the status of an art form by the refinement of his technique, but Titian and his followers reverted to the traditional boldness of the medium and added to it monumentality

of scale plus "eloquence of graphic expression", to quote David Rosand, co-author with Michelangelo Muraro of the appropriately monumental catalogue, a paperback weighing 4 1/2 lb.

The most celebrated of Titian's woodcuts is rightly *The Drowning of Pharaoh's Army in the Red Sea*, which is made from 12 individual blocks covering an area of 28 square feet: the variety of texture of the original drawing has been faithfully transcribed by the craftsmen who worked for the editor, Bernardo Bernalio, presumably under the artist's direct supervision. Although the earliest surviving copy of the woodcut is dated 1549, the compilers of the catalogue favour Tietze's dating of c. 1515 for the first state (a supposed fragment of which is exhibited in Venice) and propose a political inspiration in the momentous defeat of Imperialist ambitions in Italy by the French at the battle of Marignano. Not all the woodcuts exhibited are on this scale, although several are made from more than one block: the *Sacrifice of the Patriarch Abraham* consists of four, for example, and is of particular interest since the first edition (1515; not exhibited) gives the name of the cutter, Ugo da Carpi, Titian's name not appearing until the third.

The other cutter who is recorded as working with Titian is Nicolò Boldrini, who was most probably responsible for interpreting one of the most bizarre of Titian's inventions, the *Caricature of the Lacoön*. This famous Hellenistic sculpture, discovered in Rome in 1506, was immediately recognized as one of the most important survivals

of Antiquity, and Titian's caricature has sometimes been interpreted as a comment on the exaggerated respect which it elicited from connoisseurs, although another, more ingenious explanation offered, links it with the quarrel between Andrea Vesalius, founder of modern surgery based on the dissection of human corpses, and the followers of Galen, who traditionally studied only the bodies of monkeys. Titian not only knew Vesalius, who was Professor of Anatomy at Padua (1537-42) but was also the probable originator of the stupendous illustrations to his great treatise *De humani corporis fabrica libri septem*, and so the hypothesis is by no means untenable.

The 230 blocks, which had survived in perfect condition up to the present century, were destroyed during the Second World War, although they had been re-used in 1934. Several examples from early editions are included in the exhibition, as well as the *Male Nude* and *Modest Female Nude* from Vesalius's *Epitome*.

The last section of the exhibition is devoted to the production of Giuseppe Scollari, a Vicentine active in Venice between 1592 and 1607: an important rediscovery, he comes closest to the Mannerists of Northern Europe, especially Jacques Bellange and even Hendrik Goltzius, as in his *Rape of Proserpine*. It is certainly easy to agree with the cataloguers, who assert that "after Titian that may be considered the most original master in the story of the Venetian woodcut".

Jeffery Daniels

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Costa Scarpuccia, 7
50125 Firenze

May 8th 1984

De

Bassano del Grappa, 31 gen. 1945

Carissima Daisy,

la buona relazione che in questi ultimi
anni s'era stretta fra noi e
la tua cara Mamma ci fa sentire
il bisogno di mandarti la nostra
parola che ci viene dal cuore e che
è dettata dall'affetto. Ella ci è sta-
ta vicina con lo scritto, ha consola-
to con le sue buone lettere la nostra
Aralice, che fu per qualche anno ma-
lata. Tutte premure per via Giovan-
na, e l'ultima volta che Anita
si recò a Roma stette con lei
in conversazioni assai piacevoli, nel
che modo di conoscere la cultura,

art

moment

suffering;

ul for

h

e

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Costa Scarpuccia, 7
50125 Firenze

May 8th 1984

La distinzione, la gentilezza del suo animo.

È interessava di religione, d'arte, di tante cose belle. Amata cercava d'inviarle da Genova ove insegna fotografie di monumenti ed opere d'arte ch'ella amava gradiva.

Ella aveva un particolare affetto per la sua nipotina Vittoria, ci fece avere i suoi ritratti e ci è carissimo uno fra questi dove la bimba appare grandissima fra una corona di riccioli e due occhi intelligentissimi.

Ma ora sarà grandicella e chissà quante belle cose farà!

È la nonna proprio un mese fa è passata dolcemente in un mondo migliore. Abbiamo tutti sofferto in questa nostra Italia, divenuta teatro di guerra. E anche la tua mamma certo soffriva di non ricevere tue notizie per tanto tempo! Ora è certamente in pace e s'è riconosciuta al tuo povero papà, ch'era tanto buono e tanto ti amava Daisy! In questi giorni abbiamo ricordato la tua cara nella preghiera e abbiamo fatto celebrare una Messa per lei stamattina! Ti sarebbe caro sapere qualche cosa

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Costa Scarpuccia, 7
50125 Firenze

May 8th 1964

Dea

di te e della vostra famiglia,
Daisy. Tu non mi ricorderai
più, ma io ti ricordo quando ben
bella venisti a salutarmi a Passano.
Anita e io continueremo a insegnare
nelle scuole, io qui, Anita a Venezia,
e viviamo insieme. Spesso viene a
salutarmi Piero, nostro fratello, che è
maestro di musica, molto apprezzato,
nell'Accademia di S. Cecilia.

Noi ricordiamo con vivo affetto tutti
i nostri fratelli, e ci è caro di cogliere
questa occasione per dirti che ti
teniamo presente, che ti raccomandiamo
con il vero cuore al buon Dio!

E con tutto l'affetto ti inviamo
il nostro saluto nella memoria della tua
mamma che era affezionata. Un bacio alla
tua figliuola, saluti con il tuo marito e con ^{la tua} mamma.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Costa Scarpuccia, 7
50125 Firenze

May 8th 1984

Dear Daisy,



hope you
things are not so good -
cari saluti. Sua
Rosie
P.S. Harri has not written anymore

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

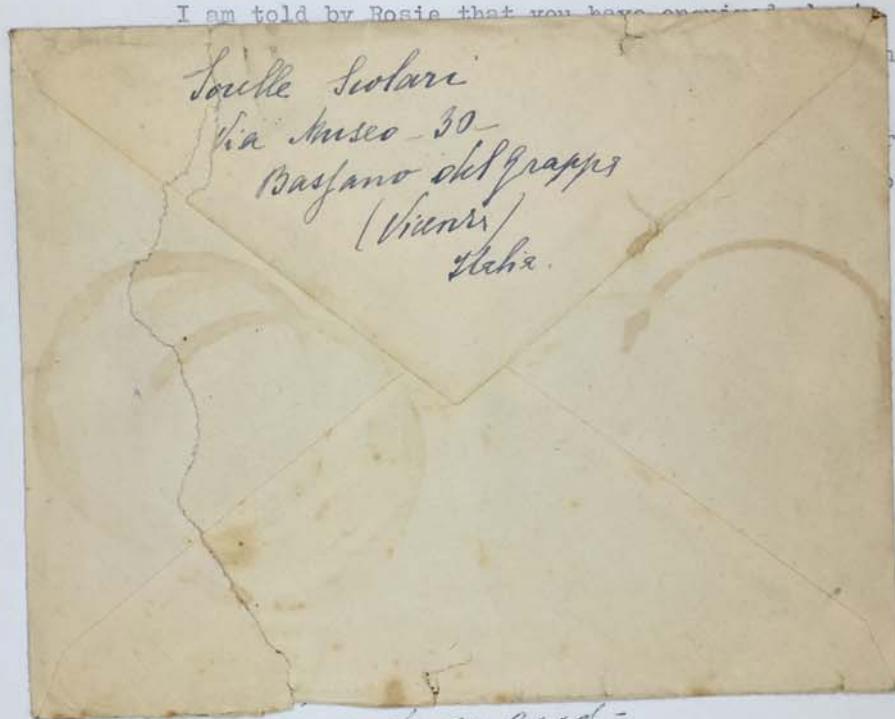
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Costa Scarpuccia, 7
50125 Firenze

May 8th 1984

Dear Daisy,

I am told by Rosie that you have enjoyed



things are not so good -
Cari saluti Sua
Rosie
P.S. Hare has not written anymore

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Costa Scarpucchi, 7
50125 Firenze

May 8th 1984

Dear Daisy,

my heal

I do'nt

your ki

Dear

can

my

me

ou

in

ye

things are

carri saluti Sua

Rosie

P.S. Hare has not written anymore



ired about
or the moment

t not suffering;
grateful for

which

d with

away

the

the

re

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Costa Scarpuccia, 7
50125 Firenze

May 8th 1984

Dear Daisy,

my heal

I do'nt

your ki

Dear

Caro

my

me

ou

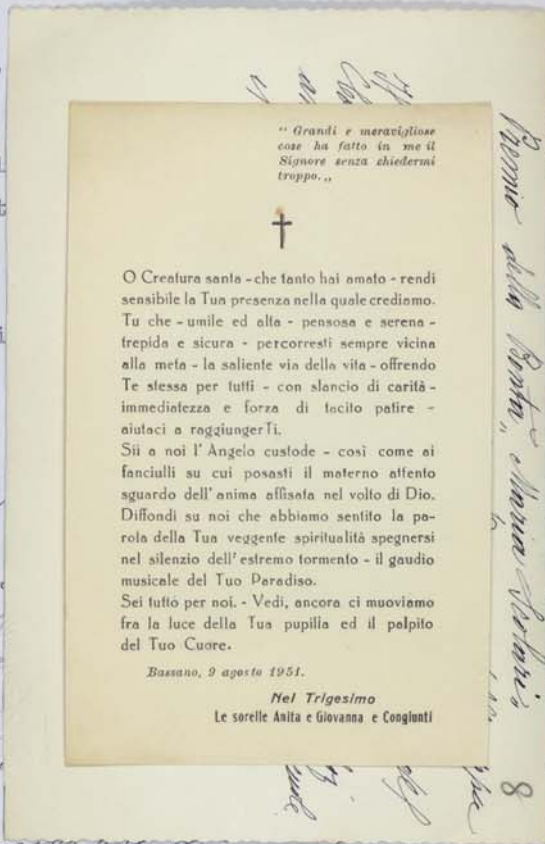
ie

ye

through

carri salute Sua
Rosie

P.S. Hare has not written anymore



"Grandi e meravigliose cose ha fatto in me il Signore senza chiedermi troppo.."



O Creatura santa - che tanto hai amato - rendi sensibile la Tua presenza nella quale crediamo. Tu che - umile ed alta - pensosa e serena - trepida e sicura - percorresti sempre vicina alla meta - la saliente via della vita - offrendo Te stesso per tutti - con slancio di carità - immediatezza e forza di facile patire - aiutaci a raggiungerTi.

Sii a noi l'Angelo custode - così come ai fanciulli su cui posasti il materno attento sguardo dell'anima affisata nel volto di Dio. Diffondi su noi che abbiamo sentito la parola della Tua veggente spiritualità spegnersi nel silenzio dell'estremo tormento - il gaudio musicale del Tuo Paradiso.

Sei tutto per noi. - Vedi, ancora ci muoviamo fra la luce della Tua pupilla ed il palpito del Tuo Cuore.

Bassano, 9 agosto 1951.

Nel Trigesimo
Le sorelle Anita e Giovanna e Congiunti

ired about
or the moment

t not suffering;
grateful for

which

d with

away

the

ce

Primo della Festa, o Maria Stefanis

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Costa Scarpuccia, 7
50125 Firenze

May 8th 1984

Dear Daisy,

I am told by Rosie that you have enquired about my health: it has not been good at all and for the moment

Premio della Rotta, Maria Scolari 8
14 maggio 1955. Bassano dell'Grappa
(Vicenza)
Il bimbo riceve il premio dal Presidente del
Comitato Colonnello affondato nella buon
anno. Siamo a lui, l'Arcivescovo Abate e poi
il Sindaco della città, l'Ispettore delle Scuole

ering:
for

year. Hope you are well, here
things are not so good -
Cari saluti Sua
Rosie
P.S. Hare has not written anymore

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Costa Scarpuccia, 7
50125 Firenze

May 8th 1984

Dear Daisy,

I am told by Rosie that you have enquired about
my health: it has not been good at all and for the moment



ring;
or

*in your life of
year. Hope you are well, here
things are not so good -
Cari saluti Sua
Rosie
P.S. Hare has not written anymore*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Costa Scarpuccla, 7
50125 Firenze

May 8th 1984

Dear Daisy,

I am told by Rosie that you have enquired about my health: it has not been good at all and for the moment I do'nt quite see how all this will turn out.

Aunt Byba is defintely declining, but not suffering; I hope you are allright and I am very grateful for your kind thought.

Yours aff. Dora

Dear Mrs. Bare,

*I thank you for your letter which came to - hand -
unfortunately my sister who lived with me since Beppe's death passed away on our trip to Germany, or rather in Germany the last day of the year. Ylope you are well, here things are not so good -*

*Cari saluti Sua
Rosie*

P.S. Hare has not written anymore

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Confronto l'opera
del Litta
finge
Benedetto
(Filippo Spans - Scolari)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

cota. ⁴ Ho proposto di pregare
di parlare con brio, che
tu anni fa s'era molto in-
ferocato, e s'era molto
per aiuti e schiarimenti,
ad una giovane signora,
di qui, il conte Tomaso
della che s'occupava
d'arabica. Nulla giovane
ha fatto delle ricerche sul
conto della nostra famiglia
che credo non tieno state
fruttuose. Ad ogni modo
ti prego richiedeme a
brioso.

Dal conto mio ti rim-
verò in proposito appena
me ne sarò occupato.

Spesso che la signora Maria
ancha sempre più rimpicciolisce
ti prego ricordarsi a lei, a
e un bacio al papà.

Parigi - 1911

Cariissimo Virginio,
ho ricevuto la tua lettera
riguardante le notizie
di nostra famiglia.
Di Filippo Lario io ho
letto qualcosa nella
storia della pittura del
Crove e Cavalcante,
la dove parla di chio-
lino da Cornigliano, dal
dipinto in fatto al ser-
vio dello Scolaro in l'U-
gheria. Dice anche questa
storia che lo Scolaro ap-
parteneva ad una no-
bile famiglia ghibellina
di Firenze, che da
qualche secolo pativa l'esi-
lio rimandata per più
amplie notizie al "gior-
no".

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

male storico - Archivio di
Toscana anno 1860 - vol. 110
pag. 192. Forse tu potrei
sto consultarlo in qual
che momento e avere
qualche schiarimento
sulla sua discendenza.
Fummo già con probio
che o tre anni fa a
Pistoia a vedere l'anagra
fe catastrica, la quale
è molto in disordine
e non potremmo intrac
ciare che i nomi del
nonno e del bisnonno.
Ad ogni modo ti pago
di parientare qualche
settimana finché io abbia
terminata la scuola e
poi ci vedremo a Pistoia

a scoprire le iscrizioni
e a consultare l'anagra
fe municipale.
Potrei pure fare scoprire
via fino gli stemmi. Io
non lo posso fare perché
i quoni sono troppo in
alto.

La cartiera di Lago era
infatti posseduta dagli
Stolani, prima degli oric
ni possessori che sono stati
Dolci. Il fratello del primo
Stolani aveva un figlio che
si suicidò a Padova
anni fa e una figlia
che non si sa dove sia.
Io provai a scrivere a
Lago per vedere se si
può introuciare qualche

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Caro Virginio

L' 23 Ottobre 1905

Ricevuti le 10 lire spedite
quando darò ristabilito
ti spedirò quanto mi
dici sulla tua certami
perche conviene che
vada Caprese da quel
parso e che mi dica
la data che questi
scritti venuti a stab-
ilirsi a Caprese che qui
un incendio a bruciato
gli antichi documenti
altro non si sa che
la Cissa e stata fab-
ricata dal 1222
il dipinto del altare

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

del altare maggiore o del
croce che rappresenta
il cenacolo con la
spirito santo e i suoi
apostoli fu serrata
dal mio nonno mio
e fotografata da
due di Firenze e per
portarla in una
galleria di Firenze
questo dipinto è del
1413 da Francesco
Dal Ponte questa è
stata la più pregiata
quella di S. Rocco e
della Santa in cielo
e di Doge Giacomo

Scolaro di Francesco
Dionisi a Cesare di Spedi-
armi un paio di panta-
loni con occhi fuori
dorso ti raccomando il
vostro buon cuore perché
il freddo per i vecchi
e tremendo su la
tua scrivani mi ai acci-
nate del documento
che è stato deventato
Capitano della Repubblica
veneta ti farò un paio
portale Suivi subito

Il tuo Affezionato
Saluto tutti Pietro Solari

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Cariissima Virginia,
a nome di tutta
la famiglia ti ringra-
cio vivamente di quan-
to hai voluto man-
darci. Non abbiamo
parole per esprimere
la nostra gratitudi-
ne per quanto hai pe-
sato per noi. Il tuo ha comin-
ciato quest'anno a
qualunque qualita
cosa, ma purtroppo
le righe sono tante
e la vita costa così
cara! Speriamo però
che ogni cosa presto alle-
geriti del peso che da

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Carissimi amici
di carissimo
Lentissimo con pace
e che la nostra
nobiltà è superlata
Quali pratiche sono
verano ora per
potere usare il
titolo che ci spetta?
Carissimi saluti da tutti
e tanti baci affet-
tuosi a te e alla
famiglia
Aff
Anna
Reynolds agosto 1912

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Carino Virginia

Li 23 Agosto 1908

Dalla mia cognata o
saputo che desideravi di
avere l'albu della nostra
famiglia ora te lo
spedisco che vedrai che
il ramo della famiglia
di Bassano si comparsa
segnata con una piccola
croce lo copiarai con
diligenza e lo potrai
prolungarai di altre
due famiglie e farai
notazione che Badier
Scolari Capitano delle
metòrie dei sette
comuni del quartiere
di Enege e fora dal
1773

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Filipe Scolari Generale 3
sotto al Imperatore
Sigismondo nel 1425
Conte di Semirvan
e Giudice Supremo
tene aposto i Siri
coi suoi Ungheresi
Se ti avere qualche
atro documento come
sarebo le epigrafi
Superali mi raccoman-
do caldamente dal
nostro buon cuore
darai un bacio alla
tua gentil figliuola
Saluta la tua buona
consorta.
tua Aff. P. Scolari

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Raffaello 25 luglio 1912
Carissimo Virginio,
Il nome di tutta
la famiglia ti man-
do i nostri auguri in
cedi per il tuo com-
pletamento. Ti desidera-
mo ogni bene, a te
e a tutta la tua
famiglia, con tutta
l'effusione dell'affetto
memore e grato.
Ti auguriamo costan-
za di nostra fami-
glia, in questi giorni
ti richiediamo ad obli-
o

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

per ricevere le scritte.
Abbiamo già scritto
a Carmignani per
sapere qualche notizia
degli Sotani - una figlia
amora ora in parati-
cia di Paola a cui
scriviamo.

Spero che la signora
Maria e Daisy stiano
bene. Buona notte
grata - e saluti
affettuosi a tutti.

Un bacio a Daisy,
e a Te rimoverai

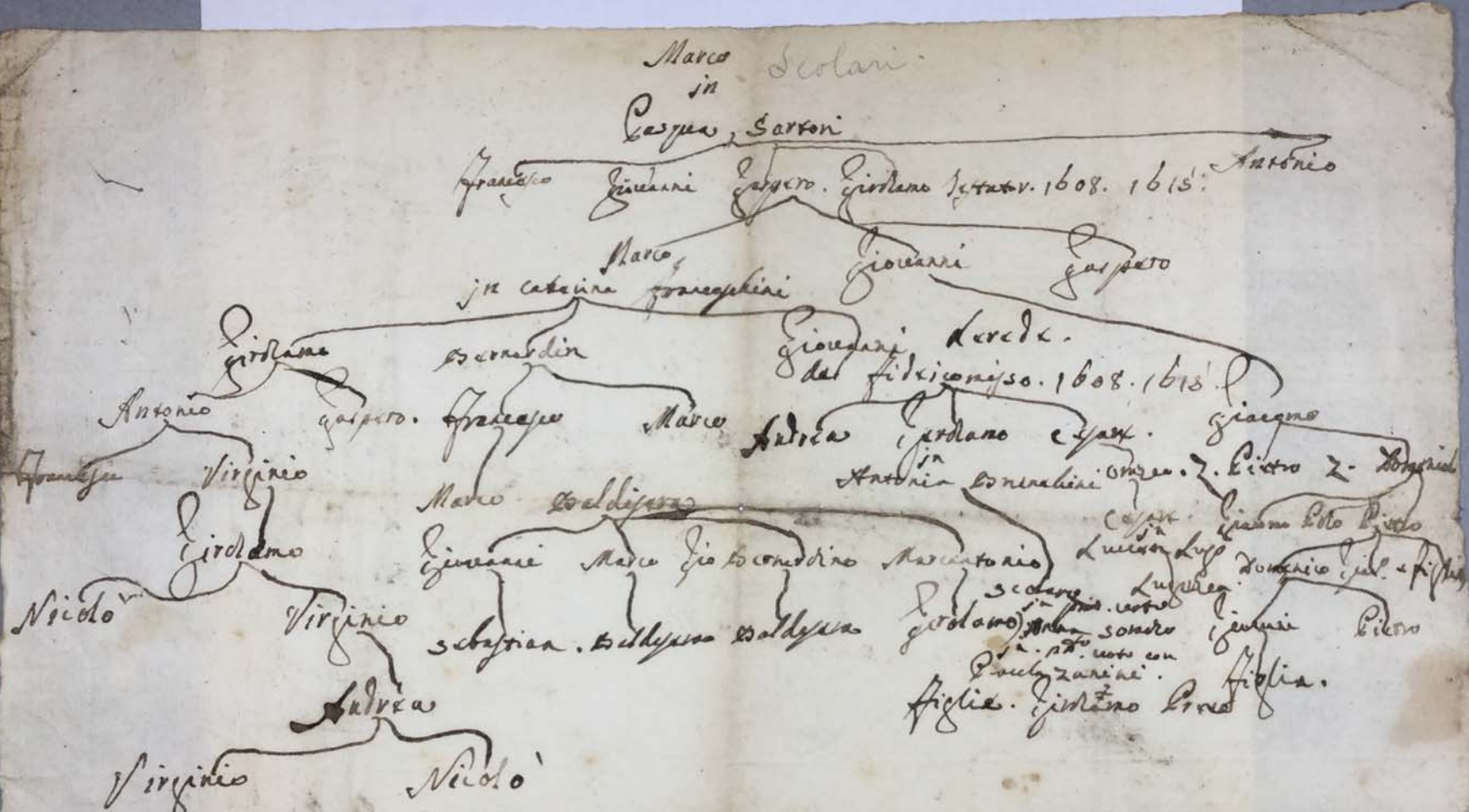
de gli auguri:

M/

Maria

Parigi 25 luglio 1912

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2



ja capinela podoto per pene dela sig. Luig Scolari ja Caserta cu li M. Bernardin,
o' copiaro questo de no. Ag. 1768. jo Bernardin Sela copiaro. et K. Cuius
no. A-16.
copiaro jo Sela Sela in fu Virginia. Li. 18. Maggio - 1828.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Caro amico!

La mia lettera sul Conte Ugolino
la stampa Gasparrini tipografo
a S. Felice.

La mia edizione con note etc. etc. dell'
Ucellazione del Rivalese la stampa
Clementi tip. a S. Giovanni il Nuovo

To conto sulla bontà vostra, che vorrà
rivedere la e corrigere la prima
prova d'ogni foglio, sì che la vostra
dottrina e diligenza vengano a farsi
sempre più sicuro e tranquillo.

Stia per altro di dar l'ordine relativo ad
entrambi, imploro il vostro consenti-
mento espresso quello da voi si offrono

Ven. Nr. 14pt. 1859
I. S.

Vi porgo del riscontro
alla Vittoria

aff. amico e d.



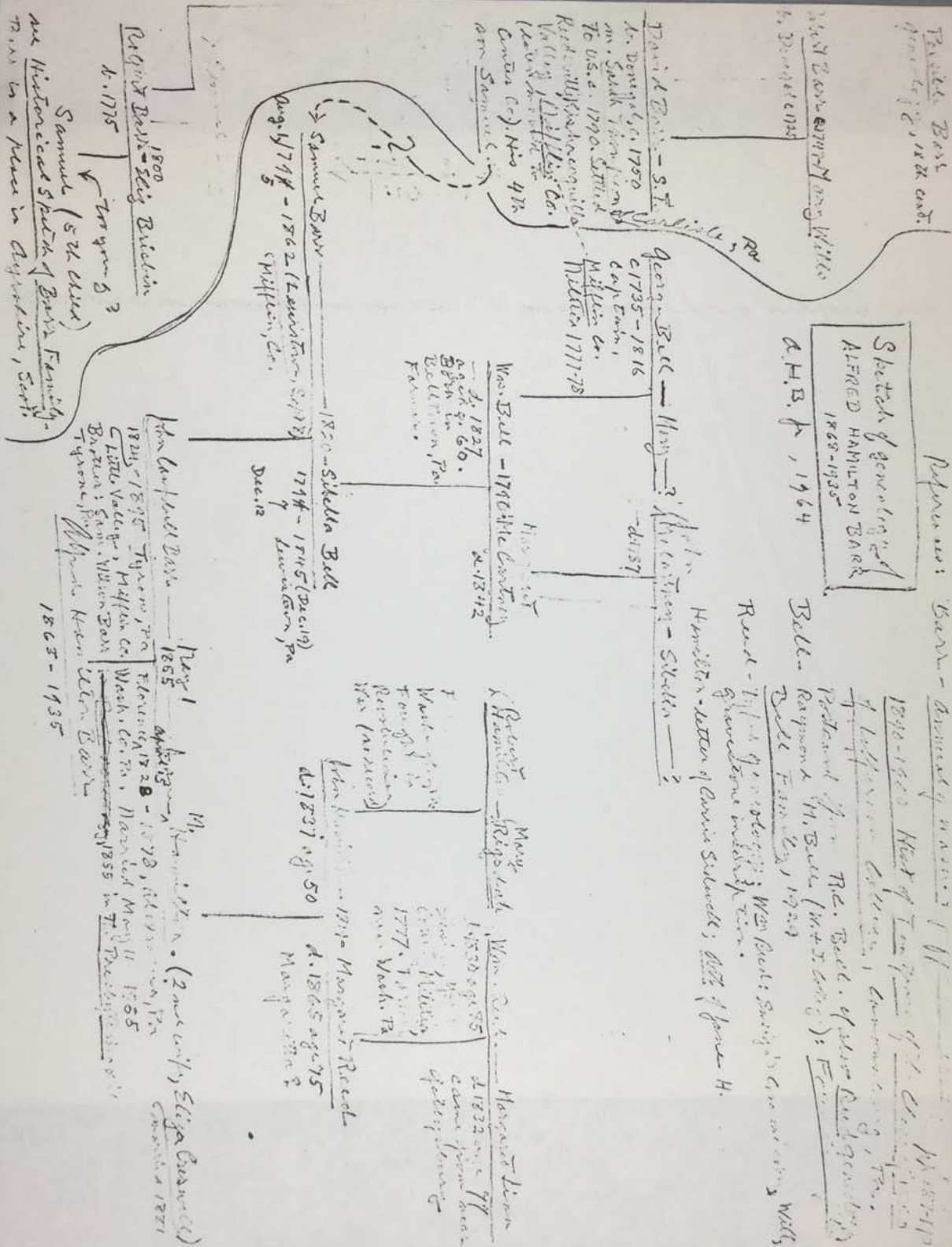
Scolari Filippo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

Al. U. Emilio D. Tesa
Agg. Bibliotecario alla
Universita
S. N. M.

FILIPPO SCOLARI



Travels: Bass
1865-1868, 1871-1872

WEST COAST - EARLY 1870s
1871-1872

David Bell - S. T.
m. Deming, ca. 1790
m. Sarah (then from
76 U.S. c. 1790. Sister
of Mrs. W. H. H. Co.
Va. (then in the Bell Co.
Carter Co.) No. 476
am. Seneca Co. N.Y.

George Bell - 1816
m. Maria 1771-78

Wm. Bell - 1790 (the last of the family)
d. 1827
m. Elizabeth Penn. F. m. Seneca Co. N.Y.

M. Bell - 1794 (Dec. 19)
m. Laura (m. 1812)
m. Dec. 12

John Campbell Bell - 1825
m. Mary 1865

M. Bell - 1828
m. Wm. Bell (m. 1835)
m. 1835

M. Bell - 1835
m. Wm. Bell (m. 1835)
m. 1835

1865-1935

1865-1935

Sketch of genealogy of
ALFRED HAMILTON BARR
1828-1935

A.H.B. Jr., 1964

George Bell - 1816
m. Maria 1771-78

Wm. Bell - 1790 (the last of the family)
d. 1827
m. Elizabeth Penn. F. m. Seneca Co. N.Y.

M. Bell - 1794 (Dec. 19)
m. Laura (m. 1812)
m. Dec. 12

John Campbell Bell - 1825
m. Mary 1865

M. Bell - 1828
m. Wm. Bell (m. 1835)
m. 1835

M. Bell - 1835
m. Wm. Bell (m. 1835)
m. 1835

1865-1935

1865-1935

1865-1935

Advances: Bell - Summary notes 1871

1890-1900 West of Tennessee
of Jefferson, Adams, Cumberland, Tenn.

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Bell -
Rayson & M. Bell (m. 1835);
Bell Family, 1929

Road -
Rayson & M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

Richard J. M. Bell (m. 1835);
Bell Family, 1929

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

March 2, 1967

Dear Mr. Barr:

I read your letter with real interest but aside from the fact that my people on both sides of the family came from Renfrew and Ayr and spent a couple of generations in the north of Ireland, I'm afraid there is little connection since my people settled in central and western Pennsylvania, having come over between 1750 and 1780.

I have no record of their fighting in the French and Indian Wars, but three of them were officers during the Revolutionary War.

I know there are other Barrs in Virginia, but I'm interested to hear they've settled in South Carolina too.

Thank you for writing me.

Sincerely,

Mr. George D. Barr
621 Lake Dot Circle
Orlando, Florida 32801

AHB:jsw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MSB	I. D. 2

January 24, 1967

Dear Dr. Barr:

I am delighted by your letter but fear that I must disappoint you. It is true that my family name is Barr, but Barr spelt as your name and mine is actually a Scottish name as well as a Jewish name. To tell the truth I had not know that Barr was Jewish, although Bahr is a familiar name in Germany.

My family comes from the west of Scotland where the name is quite common. The name Barr goes back at least as far as the Eighth Century or Ninth Century when a monastery was established in the name of St. Barr. I believe there is also Barr Castle, I think in Renfrewshire.

I am especially amused to hear that the Jewish Barr means "the son of Rabbi" since both my father and grandfather were Presbyterian ministers. I might also add that my mother, who also was Scottish by descent, used to refer to the legend that the Scots were the Ten Lost Tribes. My wife's mother, who is Irish, also told her about the Ten Lost Tribes who settled in Ireland.

Thank you again for your most interesting letter.

Sincerely,

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

Dr. M. Barr-Baharav
Director of Art Gallery
Sternstr. 24.
Frankfurt/m.
Germany

AHB:jsw