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	MW	VII.2

May 22, 1970

M. WHEELER CORRESP. 1970s

Mrs. Elizabeth Harris
THE NEW YORKER
25 West 43 Street
New York
New York
10019

Enclosures: Clipping from Armory Show scrapbook
-- date line: April 1, 1913

LIFE Vol. 28, No. 1
-- January 2, 1950
p. 58

For files, confirming research for Janet Flanner "Genêt" piece (via Monroe Wheeler).

FUTURIST ART INCLUDED

Investigator Finds Nude Pictures at Institute Attracting Care of Young Girls

LUXURY, CALM AND VOLUPTUOUSNESS

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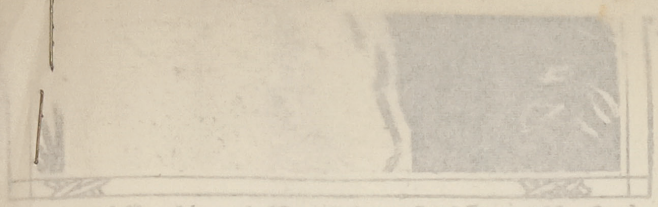
May 22, 1970



Head and Shoulders of a Young Woman by Vincent VanGogh

Mrs. Elizabeth Harris
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Chicago

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LUXURY, CALM AND VOLUPTUOUSNESS

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Head and Shoulders of a Young Woman by Vincent VanGogh

trange and illuminating but by no means ectly pleasant.

As a collateral descendant of these men odilon Redon may be next in order. Here is n intensely imaginative artist whose symolism is lighter, less savage, than Gauguin's, and whose style—his feeling for color, ubject, etc.—is far less stern, more delicate, han Cézanne's or Van Gogh's. He is indeed singularly original; those thirty-six pictures in color and numerous lithographs are a sensation quite new and fine.

In France Redon's admirers call him "notre grand solitaire." Like Ryder in America, he is a recluse, who has developed his ideas from within, traveling little, and noting little the affairs of the world without. The poet Mallarmé, whom he has outlived, was his friend, and in the quality of their minds and works there is much in common. André Salmon writes in L'Art Décoratif: "Strange that these two men, the one fleeing from the Parnassians and the other from the Impressionists, should yet have dominated from far above the art of their epoch, even while they cared little for its immediate manifestations."

Like his friend, Redon is a dreamer of delicate dreams, which his style captures so lightly as not to bruise their butterfly wings. His dreams are symbols of life and death and of all beautiful and exalted human experience, so that when he paints a bowl of flowers it seems abloom with the joy of the world, and a little head of an old man is mysterious with the wisdom of the ages. Pegasus, Phaeton, Apollo appeal to him as types of souls who aspire, and he paints their pathetic little efforts to ride free of earth and go charioteering through heaven—paints them not in a spirit of blatant triumph but of beautiful tragic endeavor.

He draws pale profiles against the fleeting glory of flowers on the deeper glory of night, he shows people embarking in strange ships for unearthly shores, he pictures Silence with fingers on lip, or the bowed and stricken Ophelia, or Orphus lying garlanded in death, or an enigmatic Christ himself, musing on present the ineffabl eflashing grace of butterflies on the wing. But through all these proud symbols he never fails to suggest also the deeper mystery, the higher poetry of our inexplicable existence. His colors, gay or pale, are but the garment, his style but the instrument of his imagination. "The spirit of dream, that iridescent marsh flower," as he calls it, is the light that guides him.

From this ineffable dreamer to his fellow countrymen in the large east gallery is a long step. It is one of the absurdities of modern classification that the delicate Redon and the blatant Matisse should be bundled roughly together under the same absurd generic title as "post-impressionists." If Matisse has admirers in these woods, let them rush to his defense; the present critic, while acknowledging his ability, cannot believe in his sincerity, but finds him an intolerably egoistic bore.

The finest thing in this room is not French but German, Wilhelm Lembruck's erect statue of a young girl, which is of an almost Greek simplicity and beauty. Nor would I ignore his kneeling figure, though its deliberate attenuation is somewhat overemphasized. In Brancusi's heads the overemphasis is carried to a point which tempts the caricaturist. An interesting bit of wood carving by Gauguin is more Alaskan than Tahitian, as if he had been inspired by one section of a totem pole. But there is little sculpture here; its bulk proved too great an obstacle.

Of the pictures in this room the large decoration and small pictures by Maurice Denis, already commented on, are an interesting and personal note. Emilie Charmy's violent landscapes are strongly interpretative of certain dramatic aspects of nature, and Albert Marquet's gray canvases "Hamburg" and "In-

[illegible] that the picture quality is as completely forgotten as it was by that immoral who painted "Breaking Home Ties." These extremists miss the point; they try to express the pictorially inexpressible. And so these canvases of Messrs. Picabia, Picasso, Sousa Cardozas, and the rest are probably of no more permanent value than the aforesaid domestic scene.

However, as experiments in a new and untried field they are interesting. They may be the first dim gropings toward an art of pure color which may delight the twenty-first century as symphonic music delights us. This possibility should make us hesitate to deny them place and space, and a due degree of respectful consideration. After all, the future will not be ours, incredible, impossible as the fact is.

The English and American galleries remain to be considered next week. Also the water color exhibition, which is rather mild this year.

The exhibition of sixty-eight pictures by Pauline Palmer, which occupies one of the Antiquarian galleries, is something of a surprise even to her best friends. The vitality and variety of her work is extraordinary, indicating a truly amazing development during the last few years.

The exhibition includes portraits, figure subjects, and Italian scenes. "The Winter

FUTURIST ART INCLUDED IN STATE VICE INQUIRY

Investigator Finds Nude Pictures at Institute Attracting Gaze of Young Girls

4/1/13
Chicago

Futurist pictures are immoral, according to M. Blair Coan, investigator for the senatorial vice commission, who reported today an inspection of the display at the Art institute. Concurrent with the report came the announcement that nude art probably will be a subject of investigation on the part of the commission in relation to its inquiry.

The commission sent Mr. Coan to inspect the pictures at the Art institute with a view to finding out the merits of criticisms of various sorts of this new departure in art. The investigator reported that he found "every girl in Chicago" gazing at the examples of "distorted art."

He particularly condemned one picture entitled "Luxury," and described it as a "distorted female form, with four toes on each foot."

Senators Go to See Pictures

When Senator Woodard, member of the commission, heard the report of Mr. Coan, he said that he would go to the Art institute for a personal inspection. Senator Beall also condemned distorted nude art and said that he probably would visit the exhibition.

The fact that the commission has had the subject of "futurist art" under consideration was revealed as a result of the criticism pronounced by Roger Sullivan concerning the vice investigation. Mr. Sullivan denounced it as "fourflushing" and demanded that the investigators inquire into the kind of literature girls are reading.

Has Literature Under Consideration

Mr. Coan and members of the commission decried the criticism and declared the commission has the matter of literature on its probe list. Senator Beall said:

"If Mr. Sullivan will give us time, we will take all these subjects up. He must remember that we have had all we could do thus far with the matters before us, but that we have two years ahead of us for other things. The matter of objectionable literature has already been touched upon.

The commission began its work today to prepare for the private conference of State street merchants to be held next Monday at the Hotel La Salle. The object of this conference is to have a heart-to-heart talk on the subject of wages.

State street store owners are said to be heartily in sympathy with the proposition. Edward Hillman of Hillman's, he reported, said he would be delighted to take part in such conference.

LUXURY, CALM AND VOLUPTUOUSNESS

[illegible] playing in the open air was one [illegible] by the Frenchman Henri Matisse [illegible] a scandal across the country that it [illegible] of Chicago to fall on the state vice [illegible] the decency of the entire exhibition. [illegible] the crudity of the style, burned in [illegible]. A rumor flew (and was firmly be[illegible] that taught him to paint this way. [illegible] critics, accusing Matisse of pro[illegible] ones of "leering effrontery."

In France, Matisse himself, then 43 and well on the way to his place as a modern master, took the furor calmly. He was used to it since he had already caused one in Paris in 1905 as the leader of the garish, revolutionary school of the Fauves (Wild Beasts). But he was the opposite of what the American public imagined him to be. A steady, painstaking man with a bushy beard, he was affectionately called "the Doctor" by his students and friends. "Tell the American people," he said to a reporter in 1913, "that I am a devoted husband and father, that I [illegible] three fine children, that I [illegible] ride horseback

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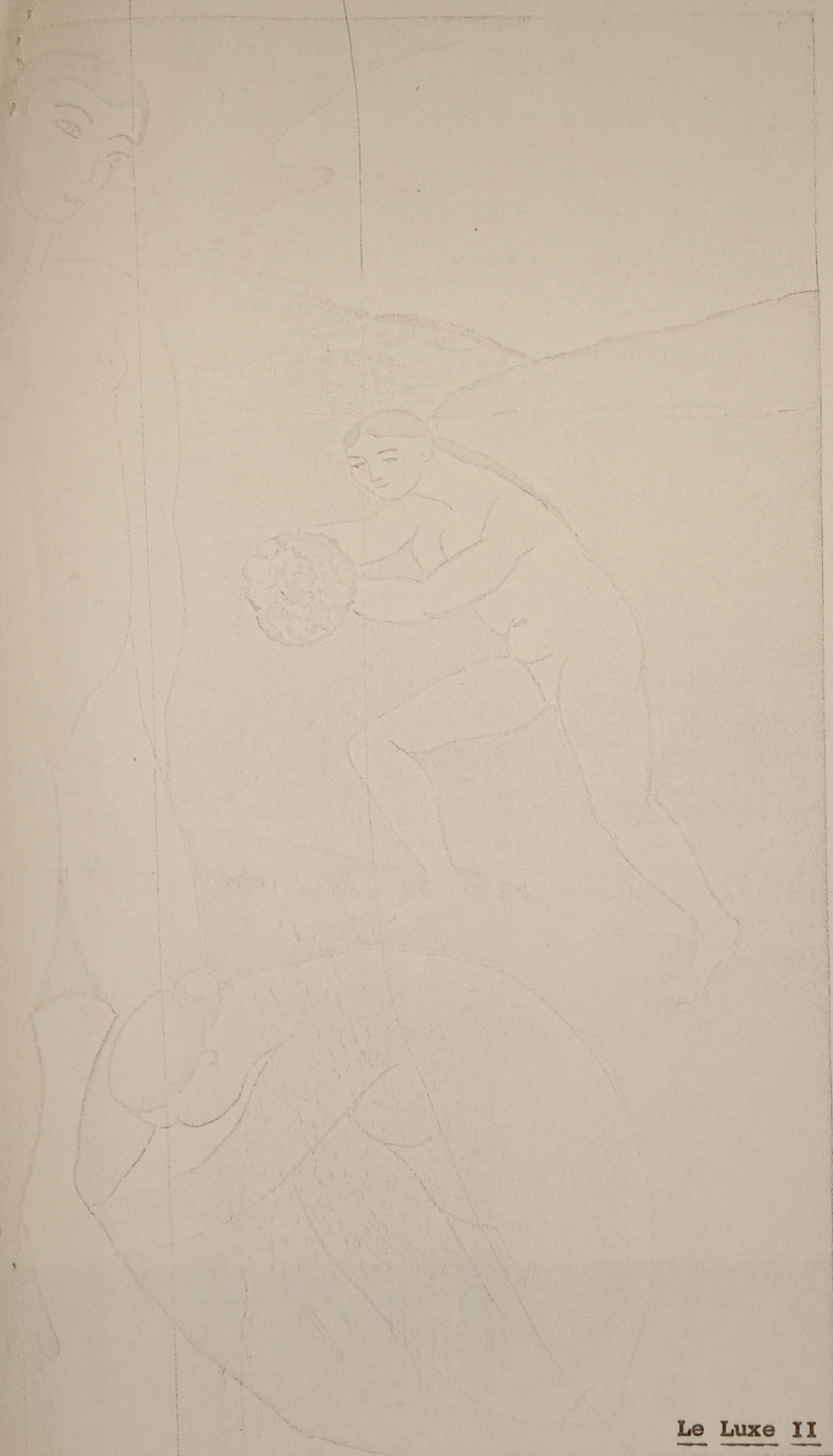
-- January 2, 1950
p. 58



Le Luxe II

FUTURIST ART INCLUDED IN STATE VICE INQUIRY

Investigator Finds Nude Pictures at Institute Attracting Gaze of Young Girls

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Has Litera[illegible]

LUXURY, CALM AND VOLUPTUOUSNESS

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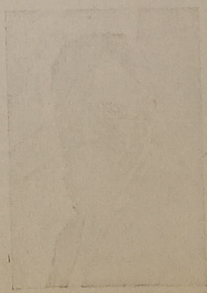

HENRI MATISSE IN 1912

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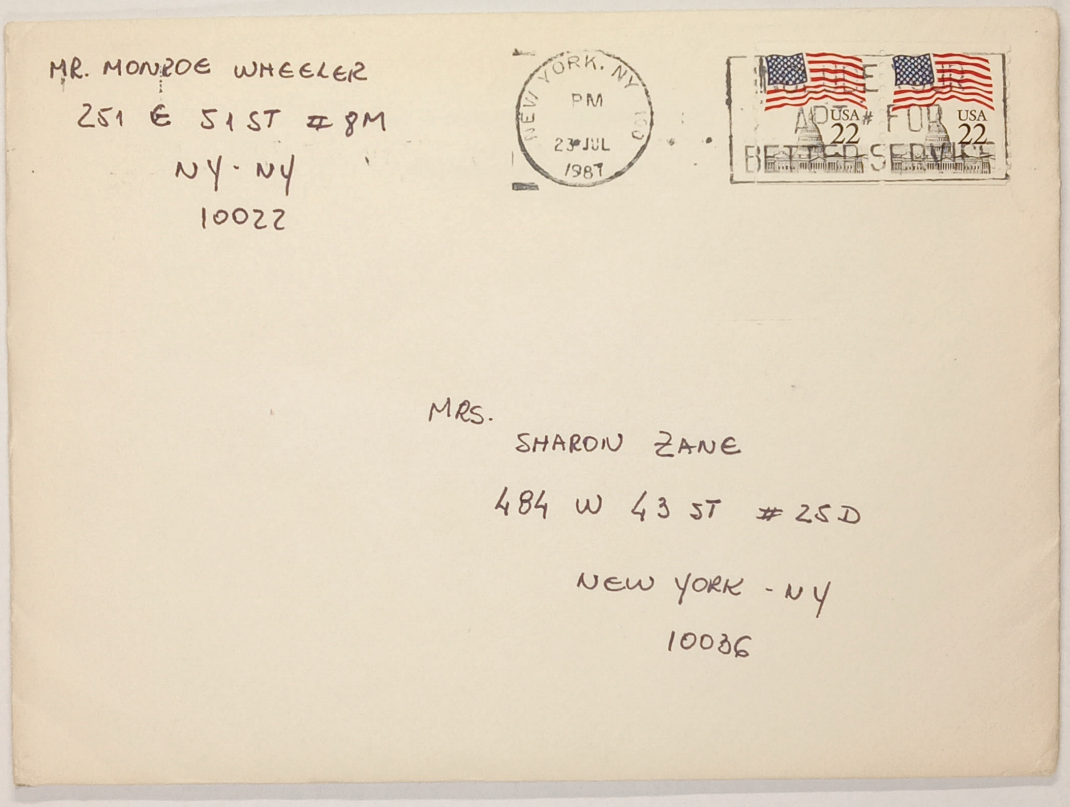

MR. MONROE WHEELER
251 E 51 ST #8M
NY · NY
10022

NEW YORK, NY
PM
23 JUL
1987

USA 22
USA 22
BETTER SERVICE

MRS.
SHARON ZANE
484 W 43 ST #25D
NEW YORK - NY
10036

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Dear Sharon —

A tribute from Margaret McDermott — ask me about her, please.

All best

Marie

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Monroe dear.

It was really wonderful to spend an evening with you, Ted, Anatole and Lanice — quite the most enjoyable event for Patti and me.

You look wonderful, and your conversation — as always was memorable. As Mum and I have been telling you, for years — You must put it down, writing, or tapes — the people you've known; places visited; events seen — and your real accomplishments.

How grateful your friends are to

Asphodeline lutea
Ἀσφοδελίνη ἡ κιτρίνη

© THE GOULANDRIS NATURAL HISTORY MUSEUM – KIFISSIA, GREECE

Ted and Anatole for their concern and care during your illness. I can not think of two more interesting and agreeable companions.

Do remember, dear Monroe, I want to help in any or every way should you need me. You've done so much for me and my family, your friendship has enriched our lives.

Mary and Bill leave for Kenya in early August. Meanwhile

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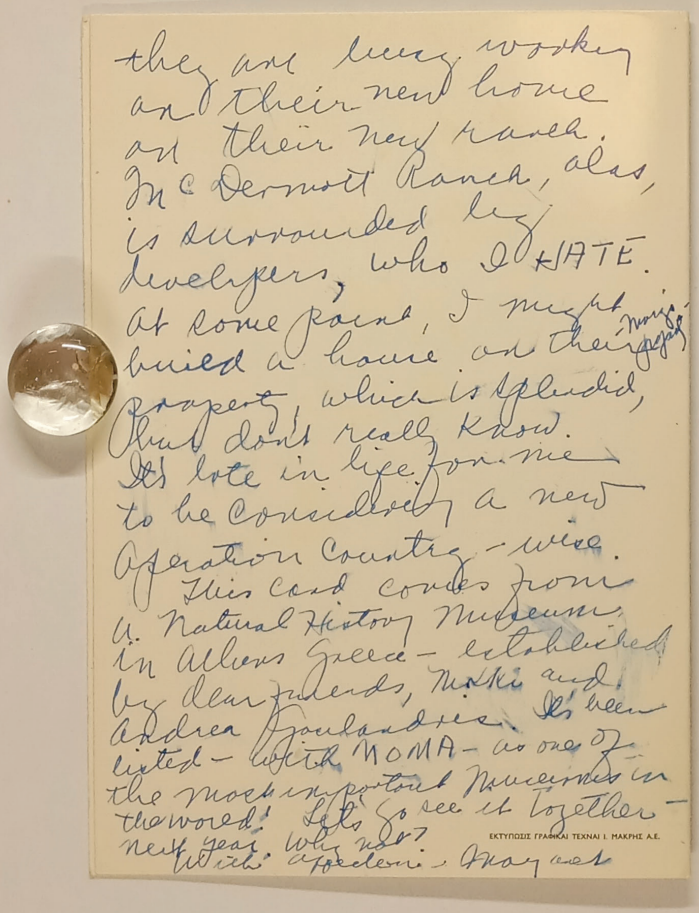

they are busy working
on their new home
and their new ranch.
The Dermott Ranch, alas,
is surrounded by
developers, who I HATE.
At some point, I might
build a home on their
property, which is splendid,
but don't really know.
It's late in life for me
to be considering a new
Operation Country - wise.
This card comes from
the Natural History Museum
in Athens Greece - established
by dear friends, Nikki and
Andrea Papandreou. It's been
listed - with MOMA - as one of
the most important Museums in
the world! Let's go see it together -
next year. Why not?
With affection - Happy new

ΕΚΤΥΠΩΣΙΣ ΓΡΑΦΙΚΑΙ ΤΕΧΝΑΙ Ι. ΜΑΚΡΗΣ Α.Ε.

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Dec. 19.

Kramer

lado

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Dec. 19.

Alfredo Boulton:

Dick Koch re By Lawe for
San Salvador Mr. Regalado

Apartado 929

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Send NAR book to Skira

Am on L.A. Acquisition

Feb. 9. 70

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ELIZA

Eliza = ambience for such individual

Annual report: this year

bottom of 1st page

scanning + willing to be convinced

(1) Worked closely with René Int. Council

(2) Int. Study Center

(3) time of him - he had aristocratic heritage noblesse oblige because original Frances Keech dictated to get original Fran tomorrow of 3

Presentatio
by Christop

Somewhere I young man,
spent a whol quarry, en-
acting a scho to a non-
existent audi f various
types. My m certainly one
which I can riod in our
lives --- or vastly diff-
erent, yet, our distin-
guished audi r prize-
winner. But

I was once s planning a
book about s my public
school. In e about him,
what has he shop of Canter
-bury'. At ! How mad !'
--- which s n implied no
disrespect y a startled
and awed re aspect as
masquerade.

Very occa a glimpse of
his public persona --- in 1966, for example, when I sat watching him preach
a sermon in Westminster Abbey. But in general, thanks to the continuity of
our friendship, I have had no trouble in thinking of him as a private in-
dividual, throughout all the many stages of the transformation of seven-
year-old Auden Minor into the sixtyone-year-old poet whom we honor today.
As an individual, I see that he hasn't really changed so much. As an artist
he has never stopped surprising me.

What can I possibly say about his work which hasn't been said many times

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ELIZA

Passy at one =

12 + 12 30

More said about

Study Center

entirely his concept

Presentatio
by Christop

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spent a whol quarry, en-
acting a scho to a non-
existent audi f various
types. My m certainly one
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Presentation of the Gold Medal for Poetry to W.H. Auden,
by Christopher Isherwood.

Somewhere I think I have read how Auden, when he was a very young man, spent a whole afternoon with one of his friends in a deserted quarry, enacting a school prize-giving. The two of them made solemn speeches to a non-existent audience and presented prizes to invisible students of various types. My memory may or may not be accurate, but the game is certainly one which I can well imagine myself playing with Auden at that period in our lives --- or indeed even today. This afternmon is of course a vastly different, yet, in one respect, a similar kind of occasion. You, our distinguished audience, are by no means non-existent. Neither is our prize-winner. But he isn't with us. We can't see him.

I was once called on the phone by a writer who told me he was planning a book about someone whom I had known, though only slightly, at my public school. In my ignorance, I asked, 'why are you going to write about him, what has he done ?' and was told, 'he has just become Archbishop of Canter-bury'. At this I found myself exclaiming involuntarily, '<u>No</u> ! How <u>mad</u> !' --- which surprised and amused the biographer. My exclamation implied no disrespect for the person of Archbishop Ramsey. It was simply a startled and awed recognition of the mad strangeness of life ; of its aspect as masquerade.

Very occasionally, I feel like this about Auden, when I get a glimpse of his public persona --- in 1966, for example, when I sat watching him preach a sermon in Westminster Abbey. But in general, thanks to the continuity of our friendship, I have had no trouble in thinking of him as a private individual, throughout all the many stages of the transformation of seven-year-old Auden Minor into the sixtyone-year-old poet whom we honor today. As an individual, I see that he hasn't really changed so much. As an artist he has never stopped surprising me.

What can I possibly say about his work which hasn't been said many times

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already ? Here is a poet who can speak to us out of his every mood, and in a tone of voice appropriate to each --- the prophetic, the gossipy, the domestic, the philosophical, the romantic, the frankly silly. All of these tones of voice belong unquestionably to his voice, so marvellously flexible is the metrical language which he has perfected. He is at all times completely himself.

In presenting him with the Gold Medal for Poetry, I will take advantage of his non-presence to tell him, as I can on this occasion without embarrassing either of us, how very proud I am to be his friend.

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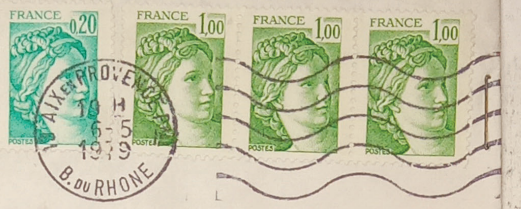

PAR AVION

Miss Frances Keech
Museum of Modern Art
11 west 53 Street
New York City, 10019
U.S.A.

October issue on our 50th Anniversary.
Will you please send this
letter to her, just as it is?
I fly from Paris to
Bogota on May 15th and return

Tél. 58.02.02 - Télex 470282 SMARTIN R.C. GRASSE 54 A 74

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Hôtel du Roy René
B. P. 93
13603 AIX-EN-PROVENCE

October issue on our 50th Anniversary.
Will you please send this
letter to her, just as it is?
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Bogota on May 15th and return

Tél. 58.02.02 - Télex 470282 SMARTIN R.C. GRASSE 54 A 74

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Art News '79

Château
du
Domaine Saint-Martin

06140 VENCE

May 3. 79

Dear Frankie -

I forgot to bring with me the address of "Art News", for which Miss Reamonstein is edity the special October issue on our 50th Anniversary.

Will you please send this letter to her, just as it is?

I fly from Paris to Bogota on May 15th and return

Tél. 58.02.02 - Télex 470282 SMARTIN R.C. GRASSE 54 A 74

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to New York on the 20th

Ever affectionately

Monroe

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Château
du
Domaine Saint-Martin

06140 VENCE

Art News '79

2 May 1979

Dear Barbaralee Diamonstein —

I received your letter about my article for October "Art News" and accept its terms. I shall use your "Talk-of-the Town" suggestion because I see no other way of coping with all the people you listed. I shall doubtless use more words than you specified but shall leave the

Tél. 58 02.02 - Télex 470282 SMARTIN R.C. GRASSE 54 A 74

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cutting and editing to you.

Sincerely

Monroe Wheeler

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date January 24, 1979

Re Membership for Paul Cadmus / renewal

I have notified membership that you would like to renew your gift membership for Paul Cadmus. Although it is now past the deadline, Membership will back date it so you can get the old rate ($20.00 for staff members). As for the gift card, we will follow your instructions as indicated on the reverse of the billing notice. Your check, in the amount of $20.00, payable to The Museum of Modern Art, preferably dated December 31, 1978, together with the renewal notice, should be sent to my attention, and I will take care of getting it properly credited.

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O'Keeffe

Mr. Monroe Wheeler

Frances

January 24, 1979

Georgia O'Keeffe

Laurie Lisk, who is writing a biography of Georgia O'Keeffe for W. W. Norton, has been referred to you by Grace Mayer. Ms. Lisk(e?) would like to talk with you about the circumstances of Georgia O'Keeffe's relations with the Museum before and/or after the gift of the Steiglitz collection to the Metropolitan Museum. Or, perhaps, you could refer her to people who were there (at the Museum), who would remember. She wants to get a feel of the relationship. Her address is 502 West End Avenue, 10024; her telephone number is 876-9955.

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Center
for
Inter-American
Relations

680 Park Avenue • New York, New York 10021
Telephone 212-249-8950

December 5, 1978

Mr. Monroe Wheeler
Counselor to the Trustees
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Monroe:

This is just a note to remind you of the Visual Arts Advisory Committee meeting on Tuesday, December 12th at 4:30, immediately preceeding the Bravo opening at 6:00 P.M.

We would like to discuss the projected move of the Center to new quarters and what we need for the new gallery space. Also, we want to discuss long range planning for the future course of the Visual Arts Department.

Looking foward to seeing you on the 12th.

With best wishes,

Sincerely,

Jim

James Wolfe
Director
Visual and Performing Arts

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Please find enclosed a formal invitation card

PLAC MAŁACHOWSKIEGO 3, 00-916 WARSZAWA

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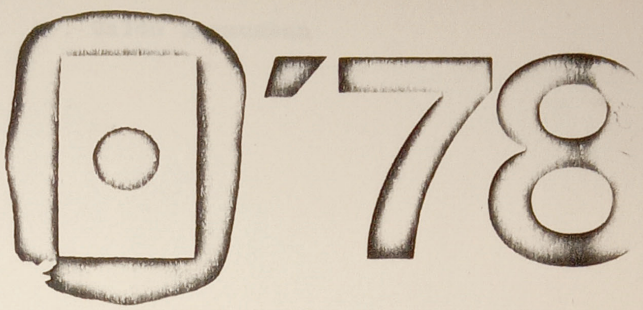
VII MIĘDZYNARODOWE
BIENNALE PLAKATU

7th INTERNATIONAL
POSTER BIENNALE

VII МЕЖДУНАРОДНОЕ
БИЕННАЛЕ ПЛАКАТА

VIIe BIENNALE
INTERNATIONALE
DE L'AFFICHE



Mr Monroe Wheeler

Dear Sir/Madam, Warsaw, February

The Praesidium of the 7th International Poster Biennale Organizing Committee request the privilege of your presence at the official opening ceremony of the Event to be held at the "Zachęta" Art Gallery in Warsaw at 12 noon on the 1st June 1978.

The Biennale, which has been staged every other year since 1966, has, within the twelve years of its history, gained a world-wide rank and general acceptance as an event of the highest artistic standard.

Alongside the Biennale, another two fringe fixtures will be staged: a/ an Exhibition of wors by the 6th International Poster Biennale Laureates: Jean Robert /Switherland/, Mieczysław Wasilewski and Waldemar Swierzy /Poland/, Makoto Nakamura /Japan/at the Wilanów Poster Museum, b/ Exhibition of works by jurors at this year's Biennale at Kordegarda Gallery. Furthermore, the 7th International Graphic Art Biennale Exhibition will be opened in Cracow on June 5th 1978 and may be visited by the Biennale guests as well.

We wish to make it clear that your travel expenses as well as those of your stay in Warsaw cannot be met by the Organizers.

Your kind attention is drawn to the fact that hotel accommodation in Warsaw may be found scarce in season. You would be well adviced, therefore, to book rooms well in advance through the ORBIS Polish Travel Office.

Looking forward very much to having you in Warsaw in June of this year, we remain, dear Sir/Madam,

Sincerely yours,

Eugeniusz Markowski
Chairman

Please find enclosed a formal invitation card

PLAC MAŁACHOWSKIEGO 3, 00-916 WARSZAWA

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COPY FOR THE INFORMATION OF: Mr. Waldo Rasmussen

August 3, 1978

Mr. Vance Kirkland
Kirkland Studio
1311 Pearl Street
Denver
Colorado 80203

Dear Mr. Kirkland:

I acknowledge with many thanks your kind letter of July twenty-second and its enclosure of the photograph of your superb painting by Roberto Matta. I wanted to show this to my colleague, Waldo Rasmussen, who is assembling an exhibition of Latin American art for Europe. You have a very important work and I felt that he should see it.

If he finds that he needs it, he will, of course, get in touch with you directly.

Meanwhile, I want to tell you what a pleasure it was to meet you in Denver, and I look forward to seeing you again when you have your exhibition in New York this autumn.

With kind remembrances, I am

Gratefully yours,

Monroe Wheeler

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KIRKLAND STUDIO, 1311 PEARL STREET, DENVER, COLORADO 80203 • 303/832-8576

July 22, 1978

Mr. Monroe Wheeler
Counselor to the Trustees
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. Wheeler,

At last I have managed to get a good photograph of the Matta painting you saw in my home several weeks ago. My understanding is that you might consider including the work in an exhibition of South American artists next summer in Scotland.

Documentation: THE RIVER MOM, 1952, 78" x 117", tempra on canvas.
by Roberto Matta Echaurren.
Title, signed Matta, and date 1952 in lower right corner of canvas.
Collection: Vance Kirkland, 817 Pearl Denver, Colo. 80203

If you need any additional information concerning my purchase of the work, etc., please let me know.

It was a great pleasure to meet you after knowing about your contribution to the development of the Museum of Modern Art for so many years; and to be your guest for dinner.

Thank you most sincerely,

Vance Kirkland

Vance Kirkland

VK/rb

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THE RIVER MOM 1952 78" x 117"
tempra on canvas
by Roberto Matta Echaurren
title, signed Matta, and date 1952
in lower right corner of canvas.
Collection: Vance Kirkland
817 Pearl
Denver, Colorado 80203

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date February 2, 1977

Re Collection Catalogues

As an editor for the catalogues, Helen Franc and Irene Gordon are perhaps the most knowledgable in the field of modern art. Another who has worked with Mr. Rubin is Angelica Rudenstine, the wife of a Princeton professor, who lives in Princeton. Currently, she is Research Curator at the Guggenheim Museum, but she free-lanced for us on the catalogue of THE NEW AMERICAN PAINTING AND SCULPTURE/Abstrat-Expressionism, a work that Mr. Rubin has not finished.

Sincerely,

Frederic C. Beil III
Editor
GAZETTE OF THE GROLIER CLUB

To
Mr. Monroe Wheeler

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333 East Forty-third Street
New York 10017

June 17, 1977

Dear Mr. Wheeler:-

On May 31, I wrote to you to ask if you might write an article on "Cafés, Salons, and Books" for the Gazette of the Grolier Club. I addressed the letter to your home in Rosemont, New Jersey. Have you received it?

Since we are publishing the Gazette under a tight printing schedule, it is important that I hear from you within the next week. If it would be convenient with you, I may be reached at Scribners. My telephone number is 486-4031.

Thank you.

Sincerely,

Frederic C. Beil III
Editor
GAZETTE OF THE GROLIER CLUB

To
Mr. Monroe Wheeler

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Holden / Yang / Raemsch / Terjesen Architects

251 Park Avenue South
New York, NY 10010

350 St. Marks Place
Staten Island, NY 10301

Telephone: 212-673-0690

April 7, 1975

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Monroe:

The other night at the Coffee House, I told you that I dug out recently a pamphlet of mine called, "Is Better Housing a Dream? Realities, Illusions, Pitfalls, in Questions and Answers".

As I recall it, Dr. Carol Aronovici, acting as Chairman of the Committee, came quietly to me one day and told me that "it was considered" that my Catechism on Housing was not exactly in the form that would be acceptable to be published in the book to be issued by the Museum of Modern Art, on the occasion of the exhibition, "America Can't Have Housing" in 1934.

To the best of my memory, Carol implied to me in confidence, that most of the members of the committee thought my contribution a good one, even if unsuitable for inclusion with the others, and that it ought to be made available. He gave me the name of the printer who did the work for the Museum, and I turned my copy over to him with the result that a pamphlet was produced, in the form in which I originally intended.

Again if my memory serves me right, on the opening evening of the Housing Exhibit, someone inquired about my pamphlet and it was found under the desk where it had been put by the attendant who was dealing out the books, because no authorization had been given for disposing of it.

Having come upon this pamphlet recently, I bound up a copy together with sheets from the official book as published, containing the title of the exhibit, the committee personnel, acknowledgements, list of sponsors for the exhibition, and the table of contents. I have bound in a copy of this letter to you, which I shall also do in my own copy, and am sending you the collection for deposit in the Library of the Museum, since I think my data is perhaps even more pertinent today than it was in 1934. Always with regards to you,

Sincerely,

ARTHUR C. HOLDEN

ACH:pr

Arthur C. Holden FAIA
John Yang AIA
Henry A. Raemsch AIA
Allen B. Terjesen AIA

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Holden / Yang / Raemsch / Terjesen Architects

251 Park Avenue South
New York, NY 10010

350 St. Marks Place
Staten Island, NY 10301

Telephone: 212-673-0690

August 7, 1975

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Monroe:

This letter is a follow up to ask if you have received a bound copy of a pamphlet called "Is Better Housing a Dream?". I wrote you on April 7th and again on June 9th to try to find out whether you had, stored in your memory, data regarding the publication of the Museum's book issued at the time of the Housing Exhibit which was staged, as I remember it, in 1934 when the Museum of Modern Art was still quartered in an old private house on 53rd Street. It may be that you were abroad. In such case, this letter will serve as a reminder when you come back that I am anxious to piece out some incomplete memories of my own.

Always sincerely,

Arthur C. Holden

ACH:pr

Arthur C. Holden FAIA
John Yang AIA
Henry A. Raemsch AIA
Allen B. Terjesen AIA

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The Museum of Modern Art

To The International Council

From Frances Keech

Date March 25, 1975

Re Itinerary: Monroe Wheeler

Mr. Wheeler is leaving New York on April 4, with a possible stopover in Chicago, for San Francisco. He will spend one night in San Francisco. On Saturday, April 5, he is leaving with Mrs. McDermott for Tahiti, where they will be Saturday and Sunday. They will leave Monday, April 7 for Sydney (international date line) arriving in Sydney, April 8 (Sydney time).

On the return flight:
Mr. Wheeler will leave Melbourne on April 19 for Honolulu where he will spend one night, leaving April 20 for New York, arriving at Kennedy on April 21. On April 23 he is flying to London.

Williams World Travel can supply flight schedules.

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The Museum of Modern Art

To Monroe Wheeler

From William S. Lieberman

4 January '76

Dear Frances:

Happy New Year! Alas, I did not succeed in finding your lost gift certificate before I left, but I will as soon as I return. We have a beautiful home here, built in 1597, walls a yard thick, built in U form around a great fountained court full of tall pink roses and pink hybiscus, with a green and yellow parrot that mimics female laughter amazingly. Jane Canfield's son joins us next week, and the week after that the Eddie Warburgs and the Jack Heinz's are coming for a week.

Will you please get from the Int. Council and send me the latest address they have for Rosine Bemberg in Paris? Many thanks. Also the address of Ann Lewis in Sydney.

Eliza joins me in sending you love

Monroe

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The Museum of Modern Art

To Monroe Wheeler

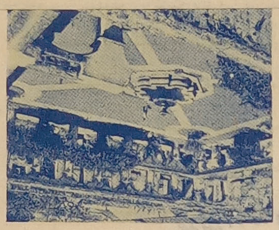
From

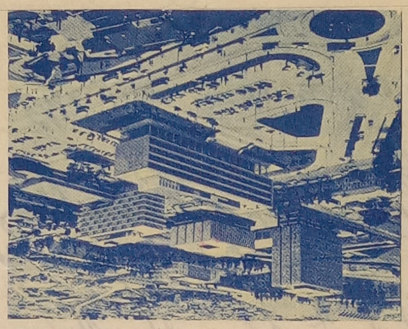
Date

Re

Derechos Reservados
Copy Right

LITO. EXCELSIOR – GUATEMALA.







Guatemala Païs de la Eterna Primavera
Guatemala Land of Eternal Spring
Guatemala Land des ewigen Frühlings
Guatemala Pays de l'eternel Printemps
Guatemala Paese dell'eterna Primavera

REPUBLICA DE GUATEMALA
CENTRO AMERICA

GUATEBELLA



De Wheeler
5 Avenida #5
Antigua, Guatemala

PER AEREA

A
Miss Frances Keech
Museum of Modern Art
11 West 53 Street
New York City, 10019, U.S.A



1976

CORREO:

Aéreo–Marítimo–Terrestre

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The Museum of Modern Art

To Monroe Wheeler

From William S. Lieberman

Date January 21, 1975

Re Modern Masters - Clark Art Institute

Attached is a reply to my second letter to George Hamilton. It is certainly not encouraging. I do hope the Chairman of the Museum's Department of Painting and Sculpture can help us with Modern Masters.

Bill

WSL:tg
Attachment

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The Museum of Modern Art

To Monroe Wheeler

From William S. Lieberman

Date January 21, 1975

Re Modern Masters - Buffalo Loans

As you know, since December 6 we have been in negotiation with James Wood, my former interne, concerning loans from the Albright-Knox.

To my great disappointment Shorty Knox, a member of our International Council, has nixed their loans of Gauguin and Miró. I have phoned Jim Wood repeatedly but confirmation of any of their loans is still uncertain. In addition, Conger's heirs must approve the loan of the Balla Dog on a Leash.

Wish me luck.

Bill

WSL:tg

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WUI NY TELUS 142 1206 04/04+

Frances Keech
QBNS

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MODART 62370 UW

LT

APRIL 4, 1975

ELIZABETH SUMMONS

72 CAROLINE STREET

SOUTH YARRA MELBOURNE

(AUSTRALIA)

GRATEFULLY ACCEPT INVITATION TO DINE APRIL EIGHTEENTH.

WILL PROPOSE OTHER GUESTS UPON ARRIVAL APRIL EIGHTH.

GREETINGS.

.MONROE WHEELER

MODERNART

Sent
April 4, 1975
charge
Modern Masters:
Manet to Matisse
acct no. 5241

(Hrl

NNNN+

ACCEPTED TMG0526 BEING PROCESSED

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Western Union International, Inc. International Telex

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MELBOURNE 36 24 1025

LT

JOHN STRINGER

MUSEM OF MODERN ART

11 WEST53RDSTREET

NEWYORK/USA

WOULD YOU PLEASE ASK MONROE WHEELER AND 3 COUNCILLORS CHOSEN BY HIM

TO DINE WITH ME FRIDAY 18TH APRIL AT 72 CAROLINE STREET SOUTH YARRA

LOVE

LIZ (SUMMONS)

COL LT 11 53RD 3 18TH 72

NNNN

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May 23, 1974

Ms. Barbara A. Cavaliere
16 Ashwood Court
East Northport, L. I.
New York
11731

Dear Ms. Cavaliere:

Thank you for your nice letter and I note with interest your appreciation of the work of Paul Klee. Unfortunately, I am going to be out of the country for the next few months and, therefore, will be unable to read your thesis, but I suggest that you might like to correspond with Dr. Laxmi Sihare who made an extensive study of Klee when he was at the Institute of Fine Arts in the 1960s. He is now Director of the National Gallery of Modern Art, Jaipur House, New Delhi 11, India, and you should address him there.

With every good wish, I am,

Sincerely yours,

Monroe Wheeler

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May 7, 1974

Dear Mr. Wheeler,

I am a student of Lawrence Alloway, working on a research project concerning Paul Klee and his influences on Gorky, Bajiotes, Pollock, Graves, Tobey, Tomlin, and Gottlieb.

I have read your preface & the reprint of the Museum of Modern Art's Three Exhibitions of Klee, and am most interested in hearing your ideas or comments on my work.

I have been convinced in my readings that Klee was a factor for these artists, and have compiled an extensive list of his exhibitions and publications in America from 1924 & the present.

Any insights that you might offer would be most gratefully received and acknowledged.

Thank you for your kind attention.

Sincerely,
A dedicated Klee student,
Barbara A. Cavaliere
16 Ashwood Court
East Northport, N.Y.
11731

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New Delhi

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The Museum of Modern Art

To Information Desk
"21" Desk

From Frances Keech

Date January 30, 1974

Re Guest of Mr. Wheeler

Mr. Monroe Wheeler is expecting at noon today, Wednesday, January 30, Mr. Terrance Keenan. When he arrives, please direct him to the "21" elevator. Mr. Wheeler will meet him on the sixth floor.

Also, Mr. Koch wants to see you upon your return.

Ms. Gerrity's telephone number is 609-452-8701.

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The Museum of Modern Art

To Mr Monroe Wheeler

From Frances

Date January 21, 1974

Re Mr. and Mrs. Douglas Dillon: Invitation

Dinner, Thursday, February 14 at seven o'clock
Black tie
Before the opening of exhibition at The Morgan Library
At 960 Fifth Avenue
R.s.v.p.: 288-7255

York on January 30 and would like to see you around noon. Will that be possible for you? Please let me know soon as Ms. Gerrity must confirm his appointments for that day.

Also, Mr. Koch wants to see you upon your return.

Ms. Gerrity's telephone number is 609-452-8701.

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date January 18, 1974

Re Robert Wood Johnson Foundation

Thanks for your cable. Appointment with Mr. Keenan of the Robert Wood Johnson Foundation confirmed for January 30 at noon. I have taken the liberty of including lunch and he accepts as his next appointment is three o'clock. If not O.K. please let me know.

York on January 30 and would like to see you around noon. Will that be possible for you? Please let me know soon as Ms. Gerrity must confirm his appointments for that day.

Also, Mr. Koch wants to see you upon your return.

Ms. Gerrity's telephone number is 609-452-8701.

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date January 8, 1974

Re Robert Wood Johnson Foundation

Ms. Gerrity of the Robert Wood Johnson Foundation telephoned today to say that the Foundation is considering going into the publications field and would like your advice on setting up such a program. Mr. Terrance Keenan of the Foundation will be in New York on January 30 and would like to see you around noon. Will that be possible for you? Please let me know soon as Ms. Gerrity must confirm his appointments for that day.

Also, Mr. Koch wants to see you upon your return.

Ms. Gerrity's telephone number is 609-452-8701.

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EDWARD F. L. BRUEN
LAWYER

BAR BUILDING
36 WEST 44TH STREET
NEW YORK, N. Y. 10036
CABLE ADDRESS: "LEXADVICE"
TELEPHONE: MURRAY HILL 2-6291

28 November, 1977

Dear Fellow Members,

You will, in due course, receive your copy of the minutes reciting the action taken at the November 22nd Meeting.

Mrs. Malone had car breakdowns and notified Mrs. Fiorillo that she probably could not make it but the Society was so much in her thoughts, she gave us her best wishes by phone during the meeting.

Monroe Wheeler, Charlie Upjohn and Abel Smith were unable to be present and were missed by all of us. In accord with a talk I had with Monroe, we can count on him to stay on the Board and serve on the Art and Entertainment Committees, but not as a Vice-President. We were very happy to have Abel's portrait with us during the Meeting and Betty White volunteered to find a good place for it. The Board had a few problems where it was felt Charlie Upjohn would have the answers and he was given a place on the House Committee so as better to get these matters in hand.

It appeared to us that the Board could be strengthened by the addition of some likely candidates and it is proposed, at the next Meeting, to increase its number or provide for emeriti members by suitable By-Law amendment.

It was felt that some of our Committees should take on specific matters with the action taken reported back to the Executive Committee without waiting for regular Board Meetings. Some new Committees were appointed and approved. I have also asked for an up-to-date list of our Insurance Coverage so that changes in the age we live in can be better in the thinking as regards protection of all of us. Please inquire, of any who tell you they have occasion to use our facilities, whether they are favorably impressed. No one should be otherwise.

I hope that all of you will be on the lookout for men and women to direct this unique and important contribution to our culture as Trustees and in the positions to which you have seen fit to elect me. In the meantime, I shall do what I can to put matters before those who have the brains to deal with them.

All the best,

Edward F. L. Bruen

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CHRISTIE, MANSON & WOODS INTERNATIONAL INC.
Fine Art Auctioneers Since 1766

November 9, 1977

Mr. Monroe Wheeler
Counselor to the Trustees
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Wheeler:

It was a pleasure to have met you in connection with the Center for Inter-American Relations.

If you do have a moment to drop us a line commenting on our exhibits, I would be very grateful. These comments from you would have much more impact within Christie's than from me. I have long been an exponent of labeling objects on view with both descriptions and price estimates so that our clients are not obliged to fumble through their catalogues every step along the way.

Yours sincerely,

Stephen S. Lash

SSL:dh

502s PARK AVENUE NEW YORK, N.Y. 10022
Tel: (212) 826-2888 Cables: Chriswoods, New York Telex: (710) 581 2325 International Telex: New York 620 721

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The Museum of Modern Art

To Membership

From Frances Keech

Date Novembe 18, 1977

Re Renewal of Gift Membership: Paul Cadmus

Monroe Wheeler wishes to renew his Paul Cadmus gift membership, which has lapsed. There is a change of address from Brooklyn to Box 1255, Weston, Connecticut 06880.

Attached: Chase Manhattan Bank check to order of MoMA in amount of $20.00

I do not know, of course, if Mrs. MacDermot is at all interested in such a painting at this time. But its quality is so rare that I felt I should write to you about it, anyhow.

I hope that we shall meet again in the not too distant future and look forward to that occasion.

Meanwhile, I am,

Sincerely yours,

M. COVO
REIN[illegible] S.A.
Le President Directeur Général,

SOCIÉTÉ ANONYME AU CAPITAL DE 200.000 F
R.C. PARIS B 562113365

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RENOU & COLLET
164, FAUBOURG SAINT-HONORÉ
359 35-95

N° 4200

PARIS, le September 29, 1977,

Mr. Monroe WHEELER
Counselor of the Trustees
The Museum of Modern Art
11 West 53 Street
New York, New York 10019
U.S.A.

Dear Mr. WHEELER,

I thought that I should let you know that the little early Vuillard, which it was my privilege to show you and Mrs. MacDermott last May, in Paris, has been reduced in price by the owner.

This painting now sells for US $ 30 000, which makes it more competitive than it was when you visited our Gallery.

I do not know, of course, if Mrs. MacDermot is at all interested in such a painting at this time. But its quality is so rare that I felt I should write to you about it, anyhow.

I hope that we shall meet again in the not too distant future and look forward to that occasion.

Meanwhile, I am,

Sincerely yours,

M. COVO
RENOU & COLLET S.A.
Le President Directeur Général,

SOCIÉTÉ ANONYME AU CAPITAL DE 200.000 F
R.C. PARIS B 562113365

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Roman Norbert Ketterer

6911 Campione d'Italia bei Lugano
(Lago di Lugano – Luganersee – SCHWEIZ)
Piazzale Indipendenza, Tel. 091/87683 (privat)
Via Marco da Campione 16, Tel. 091/88493 (Büro)

Telegramm & Cable: KETTERERART – LUGANO

den December 30, 1977

Mr. Monroe Wheeler
Director
c/o Museum of Modern Art
11 West 53rd St.
New York, N.Y. 10019, USA

Dear Mr. Wheeler,

On May 6, 1980, we are celebrating the 100th anniversary of E.L. Kirchner. He is one of the most important German artists you know.

I am the executor of the estate and put up the Kirchner archives during the past 30 years with a nearly complete documentation. Together with Professor Dr. Gordon and Dr. Dube I compiled the oeuvre catalog for E.L. Kirchner.

If your Museum is in possession of works of art by E.L. Kirchner, I would appreciate very much if you would send to me photos in the size 13 x 18 cm. If you have friends, who are collectors of works of art by E.L. Kirchner, would you please be so kind to inform them to send to me photos as well.

The deadline for the selection of the photos for the first volume of drawings will be 20 February, 1978. The other photos can be sent later.

A Happy New Year and many thanks for your cooperation,
I remain,

Cordially yours,

R. Ketterer

Roman Norbert Ketterer

Encl.: Information Sheet

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Roman Norbert Ketterer

6911 Campione d'Italia bei Lugano
(Lago di Lugano – Luganersee / SCHWEIZ)
Piazzale Indipendenza, Tel. 091/87683 (privat)
Via Marco da Campione 16, Tel. 091/88493 (Büro)

Telegramm & Cable: KETTERERART – LUGANO

den January 1978

E.L. K I R C H N E R

FOR HIS 100th ANNIVERSARY ON 6. MAY 1980

On the occasion of his 100th anniversary we would like to give due credit to his life and his work of all working periods, with a series of publications.

We have the intention to publish in the course of the coming years in cooperation with the Belser Verlag Stuttgart - Zürich, the following:

1) 120 paintings in color,
2) a series showing exceptional drawings,
3) 120 water colors,
4) a series of pastels and color pencil drawings,
5) a volume with wood-cuts and lithos in color,
6) a volume of exceptional etchings,
7) a series of exceptional black-and-white wood-cuts,
8) a series of letters to important personalities, e.g. Prof.Dr. Will Grohmann, Dr. F. Bauer, Davos, Dr. Hagemann, Frankfurt, and to near friends,
9) a volume of sculptures.

We would appreciate very much if you would send to the above address photos with a complete documentation of the works in your possession, giving also the place where they can be found. We would appreciate very much if we could get further hints about collectors of the works by E.L. Kirchner.

Your cooperation will be an important help in order to put into a new light the life and work of this artist, and it will give us the opportunity to give him due credit.

Thanking you in advance for your efforts, I remain,

Cordially yours,

R. Ketterer

Roman Norbert Ketterer
Executor of the Estate E.L. Kirchner

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date June 2, 1977

Re Memorial Service for Goddard Lieberson

The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date February 4, 1977

Re Free-lance Editors

Francis Kloeppel, our Managing Editor, is now back in his office after his gall baldder operation, but not yet for a full day. If you would like to speak to him about free-lance editors, he has some suggestions for you to consider.

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

To Mr. Monroe Wheeler

From Frances

Date June 2, 1977

Re Memorial Service for Goddard Lieberson

The memorial service for Goddard Lieberson will be held at the Beth-El Chapel of Temple Emanu-El, at 11 a.m., Friday, June 3. The address of the chapel is 1 East 65 Street. You are asked to arrive at 10:45 a.m., and your name will be on the list at the door. It was Mr. Lieberson's office that called. The office telephone number is 751-7790. The address, as you know, is 1 East 53 Street. Letters to Mrs. Lieberson should be sent there.

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HARRY N. ABRAMS, INC.
TIMES MIRROR

ANDREW STEWART
President
Chief Executive Officer

February 4, 1977

Mr. Nelson A. Rockefeller
30 Rockefeller Center, Room 5600

BY HAND

Dear Mr. Rockefeller,

Monroe Wheeler has informed us of your interest in the possible publication by Abrams of a series of volumes on your collections. Needless to say, I would be more than happy to discuss such a project with you in detail.

At Mr. Wheeler's suggestion, I am sending along three of our publications that I hope you do not already have. Barbara Lyons, the head of our Picture Department, tells me that she has dealt with Carol Uht for many years and has sent her, on your behalf, many of our books in which works in your collections are illustrated.

I believe that Abrams is ideally suited to producing volumes that would do justice to your collections, and we would be proud to publish them.

Yours sincerely,

AS:rhh
cc: Monroe Wheeler

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(p.m. February 1, 1977)

Dear Monroe:

Thank you so much for your letter of January 27. I am delighted that you are willing to work with Olive and Meg on the catalog of our collection. I am sure that one of them will be calling you in just a couple of days.

We look forward very much to having the benefit of your views in connection with this project. I hope to have an opportunity in the very near future to talk to you about it myself. In the meantime, please accept my thanks and very best wishes.

Sincerely,

David Rockefeller

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date January 27, 1977

Re Letters to Messrs. Rockefeller

Here are drafts of the two letters to the Messrs. Rockefeller. As to the draft to David Rockefeller, my shorthand character could read "perfect" or "a number of" volume(s), or maybe something else. I will call you in the morning after you have had a chance to look over the drafts, and retype them for your signature on whichever letterhead you prefer. I found four or five sheets of your "Counsellor to the Trustees" letterhead but they are a bit shopworn, and, further, the telephone number for the Museum is out of date; a xerox copy is attached.

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January 27, 1977

Dear David,

I have been staying with relatives in the Middle West which accounts for my tardiness in replying to your letter of January seventh. Let me say at once that I shall be very glad to work with Olive Bragazzi and Meg Potter to help them produce a perfect volume of your and Peggy's collection. My telephone numbers are 752-0626 in New York and 609-397-0120 in Rosemont, New Jersey, where I spend a good deal of time.

I deeply appreciate having a Christmas remembrance from you and Peggy and send you my fond wishes for your happiness in 1977.

Faithfully yours,

Monroe Wheeler
Counselor to the Trustees

Mr. David Rockefeller
Room 5600
30 Rockefeller Plaza
New York
New York
10020

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DRAFT

January 27, 1977

Dear Nelson,

I have been staying with relatives in the Middle West which accounts for my tardiness in acknowledging your Christmas gift. The coasters provide a splendid souvenir of your noble services as our Vice President, and I am delighted to have them.

Since our last talk, I have been interviewing publishing firms in search of one which can serve as an umbrella for the production of the several books on your collection which we discussed. I have already three candidates and when I have accumulated sufficient examples of their work, I shall submit them to you.

With all best wishes to you and Happy, I am

Faithfully yours,

Monroe Wheeler
Counsellor to the Trustees

The Honorable
Nelson A. Rockefeller
Room 5600
30 Rockefeller Plaza
New York
New York
10020

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COPY FOR THE INFORMATION OF: Messrs. Wescott and Wheeler.

December 8, 1976

Ralph F. Colin, Esq.
Administrative Vice President
and Counsel
Art Dealers Association of America
575 Madison Avenue
New York, New York
10022

Dear Mr. Colin:

Mr. Wheeler has directed me to submit to the Art Dealers Association of America applications for an appraisal of each of four works he recently gave to the Drawings Collection of The Museum of Modern Art. I am delivering in a separate envelope an application for an appraisal of the Ben Shahn drawing Monroe Wheeler in Profile, which Glenway Wescott has given to the Museum's Drawings Collection. As required, three glossy 8 x 10" photographs of each work accompany the respective application.

The five gifts were accepted by the Museum's Committee on Drawings at the meeting of October 28, 1976.

Sincerely yours,

Frances Keech
secretary to
Monroe Wheeler

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11-22-76

LETTER AGREEMENT

Art Dealers Association of America, Inc.
575 Madison Avenue
New York, New York 10022

Gentlemen:

I request you, the Art Dealers Association of America, Inc. (hereinafter the "Association") to appraise one or more works of art belonging to me.

This letter, together with the attached "Information for Appraisal" and the Association's "Conditions of Appraisal", a copy of which you have given me and which I have read and understood, will constitute our Agreement.

I understand that the Association only makes appraisals of works of art already actually donated or committed for donation to a charitable or educational institution or to a museum. I therefore represent that I have in fact already either (a) actually donated or (b) committed myself to donate to a charitable or educational institution or to a msueum each work of art to be appraised. I agree that the Association may furnish a copy of its appraisal to the donee and to the Internal Revenue Service.

I will pay to the Association a fee for each work appraised based on the appraised value thereof as follows: (PLEASE NOTE NEW RATES EFFECTIVE NOVEMBER 22, 1976):

Appraised Value	Fee
Up to $2,000	$50
$2,001 to $4,999	$100
$5,000 to $9,999	$200
$10,000 to $24,999	$350
$25,000 to $49,999	$450
$50,000 to $74,999	$600
$75,000 to $99,999	$750
$100,000 and over	On the first $250,000 thereof 1%, on the second $250,000 thereof 1/2 of 1%, on any amount in excess of $500,000 a flat $4,000, and on any amount in excess of $1,000,000 a flat $5,000.

I agree to and I do hereby release the Association, its officers, directors, employees and agents, and the Association's members and their officers, directors, employees and agents from any and all liability of any kind whatsoever in any way arising from or connected with the appraisal which I have requested.

_____

Dated:_____

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Master Card. DRAWING COLLECTION WORKSHEET

66. Musuem No: 481.76

70. Artist: BONNARD, Pierre

106. TR no: TR 4728.2

Leica no:

61. Neg. nos:

30. Title (& see below): NUDE SELF PORTRAIT.

10. Study coll:

S/E (pre-1969)

Date accepted: Accepted 10-28-76.

9. Price paid:

Date confirmed if accepted by letter:

Ins. val. on acquis:

Source & method of purchase:

36. Category: Drawing

Fractions or restrictions of gift:

76. Nationality: France

Dates: 1867-1947

83. Date of work: (1900).

47. Medium: Charcoal

49. Support (color, finish, pattern): Drawing mounted to

Watermark or trademark: /////////

51. Sheet size: 14 1/4 x 11" (36.2 x 28.0 cm.).

Comp. size:

55. Primary inscriptions (Sig. & date): Stamped L.R. "PB".///Not dated.

5. Credit: Gift of Monroe Q Wheeler.

P.O. no:

Principal place of work:

112. Anonymous donor:

Current value (& date):

114. Anonymous vendor:

78. Place executed:

33. Alternate titles:

99. Related works:

35. Remarks about the object:

Cross references:

91. Ex-Collections: Charles Zadok, New York; donor.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Card Two DRAWING COLLECTION WORKSHEET—Page 2 66. Museum no: **481.76**

Mounting unit (on acq.): **frame, mat, mount**

Mounting unit (permanent):

Former MoMA nos:

57. Secondary inscriptions:

Stamp L. L.

Typed label reverse of mat T. L.
"BONNARD, Pierre, French, 1867-1947 / NUDE SELF PORTRAIT, 1900/ Charcoal, 14 x 10 7/8"
Collection: Monroe Wheeler/ Rosemont, New Jersey/ Provenience: Estate of the Artist/
Collection: Charles Zadok,/ New York".

Condition Card Date of condition photo: Date examined: **10/76**

Condition on acquisition: **All edges of paper torn and creased. Losses of paper ~~blo~~ bottom edge (2). L.R. corner missing, losses T.R. & T.L. Left and right edges very buckled.**

Cataloged by: Date: Researched by: Date:

Date sent to curator: Approved by: Date:

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Master Card DRAWING COLLECTION WORKSHEET

70. Artist: **SHAHN, Ben**

30. Title (& see below): **MONROE WHEELER IN PROFILE.**

Date accepted: **Accepted 10-28-76.**

Date confirmed if accepted by letter:

Source & method of purchase:

3.

Fractions or restrictions of gift:

83. Date of work: **(1952).**

47. Medium: **Pen and ink**

49. Support (color, finish, pattern): **Paper: cream, smooth, laid mounted to white, smooth, wove.**

Watermark or trademark: ////

51. Sheet size: **11 7/8 x 8 3/4" (30.2 x 22.3 cm.).**

Comp. size:

55. Primary inscriptions (Sig. & date): **Signed L.R., pen and ink "Ben Shahn". ///Not dated.**

5. Credit: **Gift of Glenway Westcott.**

112. Anonymous donor:

114. Anonymous vendor:

78. Place executed:

33. Alternate titles:

99. Related works:

35. Remarks about the object:

Cross references:

91. Ex-Collections:

66. Musuem No: **496.76**

106. TR no: **TR 4728.1**

Leica no:

61. Neg. nos:

10. Study coll:

S/E (pre-1969)

9. Price paid:

Ins. val. on acquis:

36. Category: **Drawing**

76. Nationality: **United States**

Dates: **1898-1969**

P.O. no:

Principal place of work:

Current value (& date):

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Card Two · DRAWING COLLECTION WORKSHEET—Page 2 66. Museum no: **496.76**

Mounting unit (on acq.): **mat**

Mounting unit (permanent):

Former MoMA nos:

57. Secondary inscriptions:

Condition Card Date of condition photo: Date examined: **10/76**

Condition on acquisition:
Top edge irregular. Slight whitish discolorations (from old hinge?) L. L., T. R. & T. L. Hinges visible T. R. &T. L.

Cataloged by: Date: Researched by: Date:

Date sent to curator: Approved by: Date:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Master Card DRAWING COLLECTION WORKSHEET

66. Musuem No: **500.76**

70. Artist: **TCHELITCHEW, Pavel**

106. TR no: **TR 4728.3**

Leica no:

61. Neg. nos:

30. Title (& see below): **THE HARVESTERS.**

10. Study coll:

S/E (pre-1969)

Date accepted: **Accepted 10-28-76.**

9. Price paid:

Date confirmed if accepted by letter:

Ins. val. on acquis:

Source & method of purchase:

3.

36. Category: **Drawing**

Fractions or restrictions of gift:

76. Nationality: **United States**

Dates: **1898-1957**

83. Date of work: **(1928).**

47. Medium: **Pen and ink**

49. Support (color, finish, pattern): **Paper; cream, smooth, wove.**

Watermark or trademark:

51. Sheet size: **17 1/2 x 11 1/8" (44.5 x 28.1 cm.) (irreg.).**

Comp. size:

55. Primary inscriptions (Sig. & date): **Not signed. ///Not dated.**

5. Credit: **Gift of Monroe Wheeler.**

P.O. no:

Principal place of work:

112. Anonymous donor:

Current value (& date):

114. Anonymous vendor:

78. Place executed:

33. Alternate titles:

99. Related works:

35. Remarks about the object:

Cross references:

91. Ex-Collections: **Donor.**

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Card Two V.C DRAWING COLLECTION WORKSHEET—Page 2 66. Museum no: **500.76**

Mounting unit (on acq.): **mount**

Mounting unit (permanent):

Former MoMA nos:

57. Secondary inscriptions:

Inscriptions verso L. L. and L. R. corners, not visible as drawing is mounted

Condition Card Date of condition photo: Date examined: **10/29**

Condition on acquisition: **Tack holes (7) T. R. and stain. 2 holes L. edge 6" down. Left edge irregular. L. R. corner creased. Tack holes bottom center. Buckled and two small tears L. L. Small tears U. L. Brown stain over head of figure closest to top of work. Tack hole top center. All edges irregular. Paper brittle.**

Cataloged by: Date: Researched by: Date:

Date sent to curator: Approved by: Date:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Master Card DRAWING COLLECTION WORKSHEET

70. Artist: TCHELITCHEW, Pavel

30. Title (& see below): Study for NUDE IN SPACE.

Date accepted: Accepted 10-28-76.

Date confirmed if accepted by letter:

Source & method of purchase:

3.

Fractions or restrictions of gift:

66. Musuem No: 499.76

106. TR no: TR 4728.4

Leica no:

61. Neg. nos:

10. Study coll:

S/E (pre-1969)

9. Price paid:

Ins. val. on acquis:

36. Category: Drawing

76. Nationality: United States

Dates: 1898-1957

83. Date of work: (1926).

47. Medium: Watercolor, pen and ink

49. Support (color, finish, pattern): Paper:

Watermark or trademark: ////////

51. Sheet size: 19 5/8 x 12 5/8" (49.9 x 32.3 cm.).

Comp. size:

55. Primary inscriptions (Sig. & date): Not signed. ///Not dated.

5. Credit: Gift of Monroe Wheeler.

P.O. no:

Principal place of work:

Current value (& date):

112. Anonymous donor:

114. Anonymous vendor:

78. Place executed:

33. Alternate titles:

99. Related works:

35. Remarks about the object:

Cross references:

91. Ex-Collections:

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Card Two · DRAWING COLLECTION WORKSHEET — Page 2 66. Museum no: **499.76**

Mounting unit (on acq.):

Mounting unit (permanent):

Former MoMA nos:

57. Secondary inscriptions:

Condition Card Date of condition photo: Date examined: 10/76

Condition on acquisition: Paper generally buckled.
Creased U. R. corner. Greyish matter U. R. and left center. Small tears (3) L. R. corner. Creased and torn L. L. corner. Left edge creased (deeply) at center. Lite creases U. L. Small blue stain right center. Stain (from adhesive?) R. edge top.

Cataloged by: Date: Researched by: Date:

Date sent to curator: Approved by: Date:

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Master Card DRAWING COLLECTION WORKSHEET

66. Musuem No: 501.76

70. Artist: TCHELITCHEW, Pavel

106. TR no: TR 4728.5

Leica no:

61. Neg. nos:

30. Title (& see below): MONROE WHEELER.

10. Study coll:

S/E (pre-1969)

Date accepted: Accepted 10-28-76.

9. Price paid:

Date confirmed if accepted by letter:

Ins. val. on acquis:

Source & method of purchase:

3.

36. Category: Drawing

Fractions or restrictions of gift:

76. Nationality: United States

Dates: 1898-1957

83. Date of work: 1934.

47. Medium: Goauche

49. Support (color, finish, pattern): Paper: ivory, smooth, wove.

Watermark or trademark: Illeg. watermark L. L. corner "...E". U. L. "B ... K".

51. Sheet size: 26 x 19 3/4" (66.1 x 50.1 cm.).

Comp. size:

55. Primary inscriptions (Sig. & date): Signed and dated L. R., pen and ink "P. Tchelitchew 1934. / N. Y. C."

5. Credit: Gift of Monroe Wheeler.

P.O. no:

Principal place of work:

Current value (& date):

112. Anonymous donor:

114. Anonymous vendor:

78. Place executed: New York City

33. Alternate titles:

99. Related works:

35. Remarks about the object:

Cross references:

91. Ex-Collections: Donor.

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Card Two V. DRAWING COLLECTION WORKSHEET—Page 2 66. Museum no: 501.76

Mounting unit (on acq.): frame

Mounting unit (permanent):

Former MoMA nos:

57. Secondary inscriptions:
Inscribed L. L., pen and ink
"to dear Monroe/ with best love/ ... (illeg.) Pav...".

Condition Card Date of condition photo: Date examined: 10/76

Condition on acquisition: Buckled L. R. Small tears along bottom edge. Dig in paper L. L. corner. Small tear along L. edge. Buckled U. L. Dig (small hole) in paper U. L. Loss top left towards center. Small tears along top edge. Two creases center above head.

Cataloged by: Date: Researched by: Date:

Date sent to curator: Approved by: Date:

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INFORMATION FOR APPRAISAL

THREE PHOTOGRAPHS (preferably 8" x 10") OF THE WORK TO BE APPRAISED MUST ACCOMPANY THIS INFORMATION FORM.

Donor's Name: Glenway Wescott

Address: Hay-meadows

City: Rosemont State: New Jersey 08556

Donee's Name: The Museum of Modern Art

Address: 11 West 53 Street

City: New York State: New York 10019

Date of gift or proposed date of gift: October 28, 1976

Name of Work: Monroe Wheeler in Profile

Artist: Ben Shahn

From whom purchased: Acquired from the artist.

City: State:

When purchased: 1952 *Purchase Price

Medium (Circle one or fill in)

Painting: oil, watercolor, pastel, gouache

Drawing: pencil, crayon, ink pen and ink

Sculpture: bronze, stone, wood

Graphic: lithograph (Black/White, color), etching

Support (Circle one or fill in)

canvas, (paper,) wood Paper; cream, smooth, laid mounted to white, smooth, wove.

Dimensions: Height 11 7/8 inches Width 8 3/4 inches
-- sheet size (30.2 x 22.3 cm.)

Location and description of signature, date and inscription:

Quote how signature and/or date read:

"Ben Shahn" (1952) , pen and ink . Not dated.

Face (Circle two): upper, (lower,) (right,) left, center

Reverse (Describe)

For Sculpture: Cast No. Edition size .

Condition of Work: Satisfactory

✓ Former owners (dealers and collectors):

Exhibitions of Work:

References in publications (books, magazine articles, exhibition catalogues)

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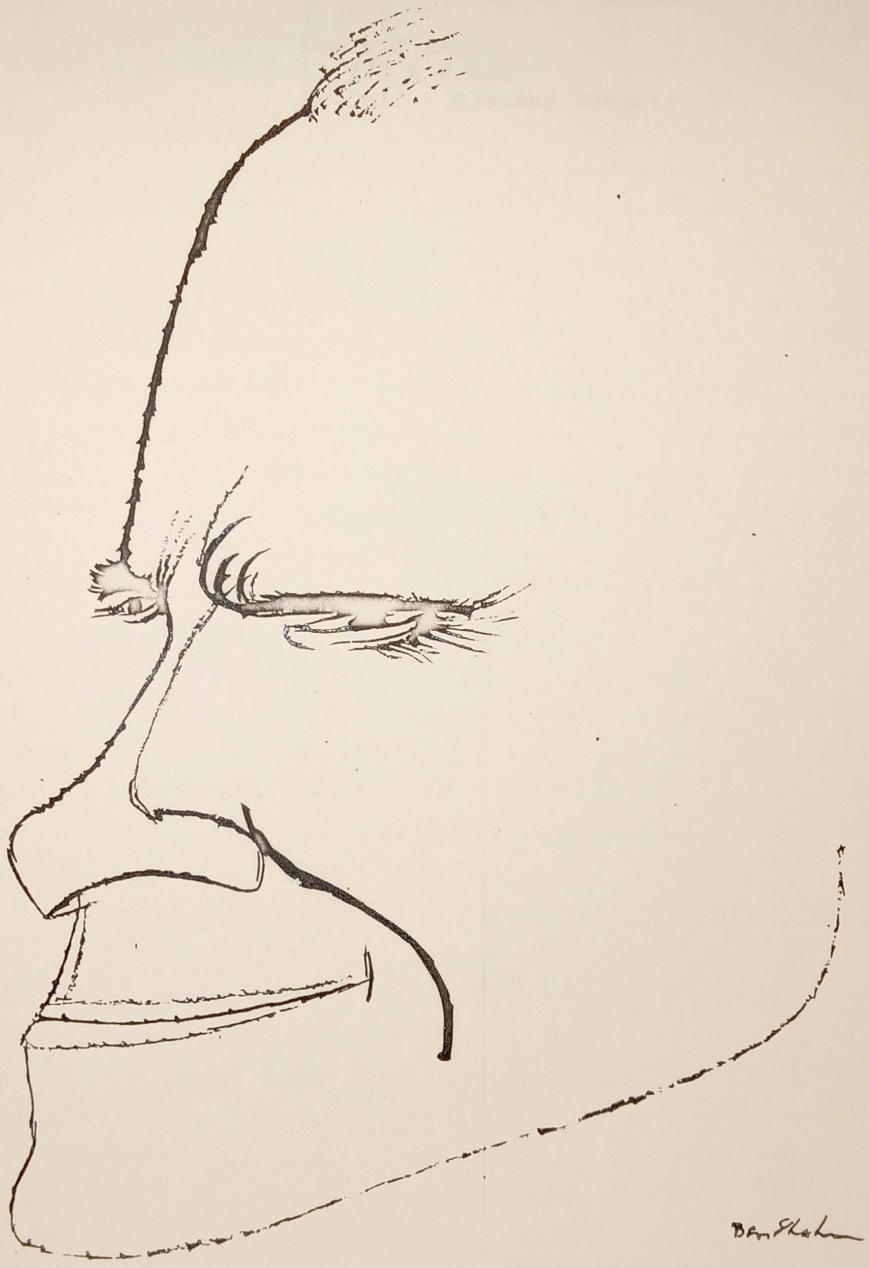

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SHAHN, Ben

Monroe Wheeler in Profile
(1952)
Pen and ink.
11 7/8 x 8 3/4"
Ex-Coll.: Glenway Wescott

KELLER 2329

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INFORMATION FOR APPRAISAL

THREE PHOTOGRAPHS (preferably 8" x 10") OF THE WORK TO BE APPRAISED MUST ACCOMPANY THIS INFORMATION FORM.

Donor's Name: Monroe Wheeler

Address: Hay-meadows

City: Rosemont State: New Jersey 08556

Donee's Name: The Museum of Modern Art

Address: 11 West 53 Street

City: New York State: New York 10019

Date of gift or proposed date of gift: October 28, 1976

Name of Work: Monroe Wheeler

Artist: Pavel Tchelitchew

From whom purchased: Acquired from the artist. Inscribed (lower left "to dear Monroe with best love from Pavlik."

City: State:

When purchased: 1934 *Purchase Price

Medium (Circle one or fill in)

Painting: oil, watercolor, pastel, (gouache)

Drawing: pencil, crayon, ink

Sculpture: bronze, stone, wood

Graphic: lithograph (Black/White, color), etching

Support (Circle one of fill in)

canvas, (paper,) wood Paper: ivory, smooth, wove.

Dimensions: Height 26 inches Width 19 3/4 inches
-- sheet size (66.1 x 50.1 cm.)

Location and description of signature, date and inscription:

Quote how signature and/or date read:

"P. Tchelitchew 1934.N. Y. C." (pen and ink)

Face (Circle two): upper, (lower) (right,) left, center

Reverse (Describe)

For Sculpture: Cast No. Edition size

Condition of Work: Satisfactory

Former owners (dealers and collectors): Donor

Exhibitions of Work:

References in publications (books, magazine articles, exhibition catalogues)

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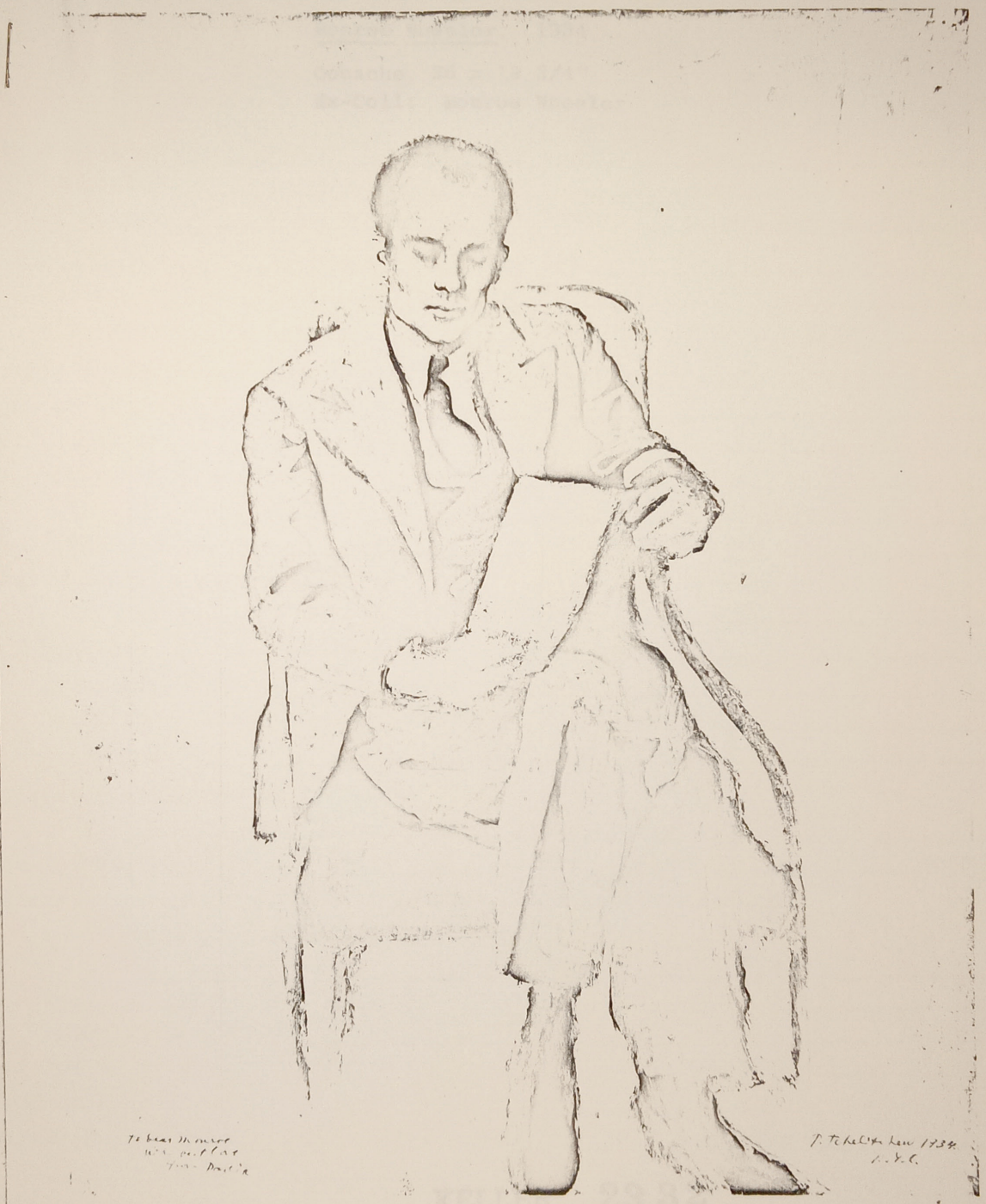

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TCHELITCHEW, Pavel

Monroe Wheeler. 1934

Gouache, 26 x 19 3/4"
Ex-Coll: Monroe Wheeler

KELLER 2332

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INFORMATION FOR APPRAISAL

THREE PHOTOGRAPHS (preferably 8" x 10") OF THE WORK TO BE APPRAISED MUST ACCOMPANY THIS INFORMATION FORM.

Donor's Name: Monroe Wheeler

Address: Hay-meadows

City: Rosemont State: New Jersey 08556

Donee's Name: The Museum of Modern Art

Address: 11 West 53 Street

City: New York State: New York 10019

Date of gift or proposed date of gift: October 28, 1976

Name of Work: Nude Self Portrait

Artist: Pierre Bonnard

From whom purchased: Charles Zadok, who acquired the work from the Estate of the artist.

City: New York State: New York

When purchased: 1964 *Purchase Price

Medium (Circle one or fill in)

Painting: oil, watercolor, pastel, gouache

Drawing: pencil, crayon, ink charcoal

Sculpture: bronze, stone, wood

Graphic: lithograph (Black/White, color), etching

Support (Circle one or fill in)

canvas, (paper) wood paper mounted on paper

Dimensions: Height 14 1/4 inches Width 11 inches (36.2 x 28.0 cm.)

Location and description of signature, date and inscription:

Quote how signature and/or date read:

"PB" (1900) Stamped "PB." Not dated

Face (Circle two): upper, (lower), (right), left, center

Reverse (Describe)

For Sculpture: Cast No. Edition size

Condition of Work: Satisfactory

Former owners (dealers and collectors): Charles Zadok, New York. Donor.

Exhibitions of Work:

References in publications (books, magazine articles, exhibition catalogues):

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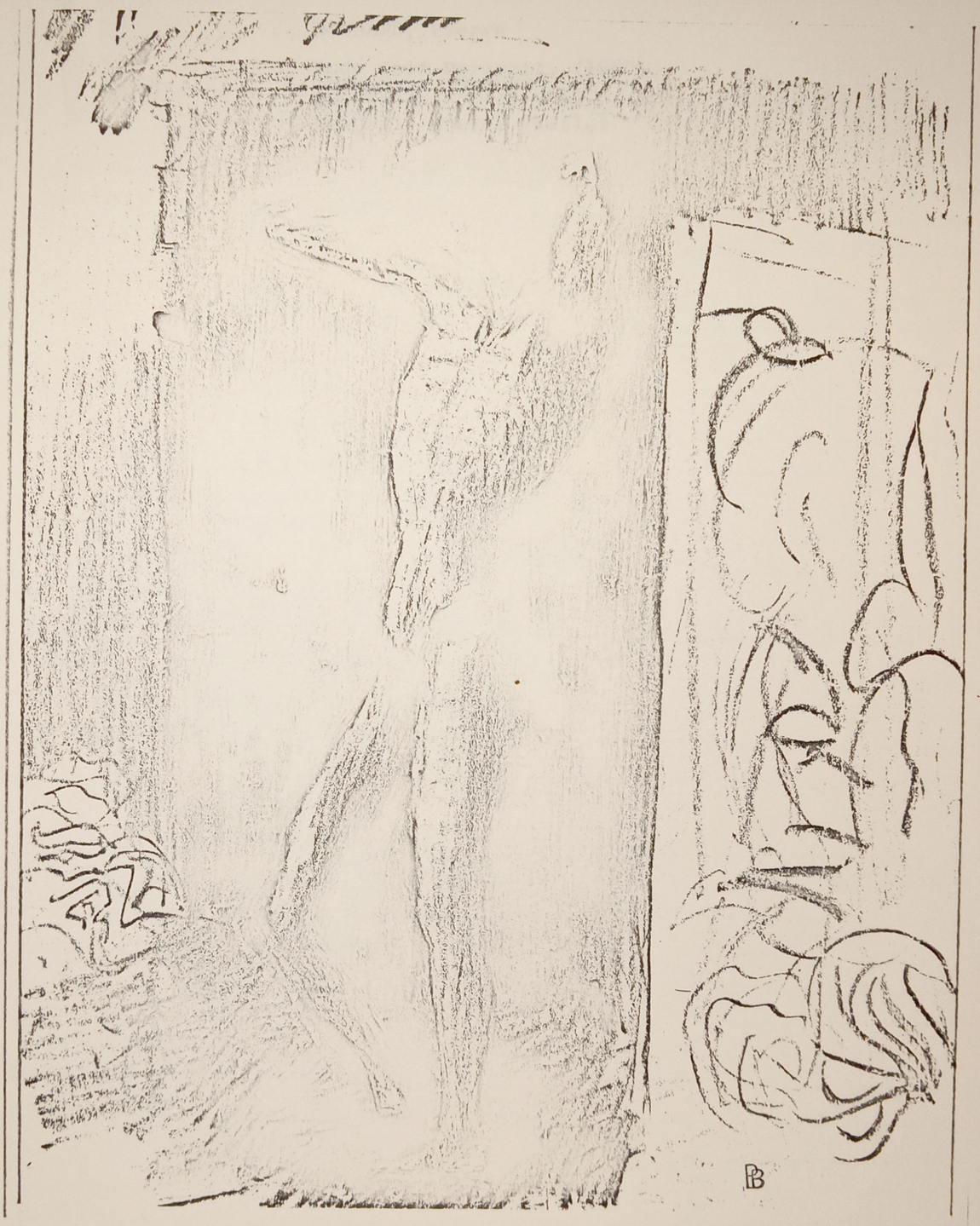

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BONNARD, Pierre

Nude Self Portrait. (1900)
Charcoal. 14 1/4 x 11"
Ex-Coll: Monroe Wheeler

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Donor's Name: Monroe Wheeler

Address: Hay-meadows

City: Rosemont State: New Jersey 08556

Donee's Name: The Museum of Modern Art

Address: 11 West 53 Street

City: New York State: New York 10019

Date of gift or proposed date of gift: October 28, 1976

Name of Work: Study for Nude in Space

Artist: Pavel Tchelitchew

From whom purchased: Acquired from the artist.

When purchased: 1950 *Purchase Price

Medium (Circle one or fill in)

Painting: oil, (watercolor,) pastel, gouache watercolor, pen and ink

Drawing: pencil, crayon, ink

Sculpture: bronze, stone, wood

Graphic: lithograph (Black/White, color), etching

Support (Circle one or fill in)

canvas, (paper,) wood

Dimensions: Height 19 5/8 inches Width 12 5/8 inches
-- sheet size (49.9 x 32.3 cm.)

Location and description of signature, date and inscription:

Quote how signature and/or date read:

(1926) Not signed, not dated.

Face (Circle two): upper, lower, right, left, center

Reverse (Describe)

For Sculpture: Cast No. Edition size

Condition of Work: Satisfactory

Former owners (dealers and collectors):

Exhibitions of Work:

References in publications (books, magazine articles, exhibition catalogues):

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TCHELITCHEW, Pavel

Study for NUDE IN SPACE
(1926)
Watercolor, pen and ink.
19 5/8 x 12 5/8"

Ex-Coll: Monroe Wheeler

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INFORMATION FOR APPRAISAL

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Donee's Name: The Museum of Modern Art

Address: 11 West 53 Street

City: New York State: New York 10019

Date of gift or proposed date of gift: October 28, 1976

Name of Work: Harvesters

Artist: Pavel Tchelitchew

From whom purchased: Acquired from the artist.

City: State:

When purchased: 1928 *Purchase Price

Medium (Circle one or fill in)

Painting: oil, watercolor, pastel, gouache

Drawing: pencil, crayon, ink pen and ink

Sculpture: bronze, stone, wood

Graphic: lithograph (Black/White, color), etching

Support (Circle one of fill in)

canvas, (paper), wood Paper; cream, smooth, wove

Dimensions: Height 17 1/2 inches Width 11 1/8 inches
-- sheet size (44.5 x 28.1 cm.) irregular

Location and description of signature, date and inscription:

Quote how signature and/or date read:

(1928) Not signed, not dated.

Face (Circle two): upper, lower, right, left, center

Reverse (Describe)

For Sculpture: Cast No. Edition size

Condition of Work: Satisfactory

Former owners (dealers and collectors): Donor

Exhibitions of Work:

References in publications (books, magazine articles, exhibition catalogues)

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TCHELITCHEW, Pavel

Harvesters. (1928)

Pen and ink.
17 1/2 x 11 1/8"

Ex-Coll: Monroe Wheeler

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TCHELITCHEW, Pavel

Harvesters. (1928)

Pen and ink.
17 1/2 x 11 1/8"

Ex-Coll: Monroe Wheeler

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December 28, 1976

Ms. Frances Keech
c/o Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Ms. Keech:

Before the Association can undertake to make appraisals for Mr. Wheeler and Mr. Wescott, we require that each sign and return a Letter Agreement authorizing us to make the appraisal.

In Mr. Wescott's case, the fee will not be waived as it will be for Mr. Wheeler.

Sincerely,

Harriet Cooper

Harriet F. Cooper

Enc.

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Painter Hill Road, Woodbury, Connecticut 06798

January 12, 1976

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York City, New York 10019

Dear Mr. Wheeler:

I am writing you in regard to my work of several years on a definitive book about Mrs. Kay Sage Tanguy, her painting and poetry. I strongly believe that a tribute to Kay Sage is needed and overdue, and I have gone to lengths to see that justice be done her. Yet as I was never personally acquainted with Kay Sage, I have had to rely on the memories of those who were. You have been suggested as someone whose contribution would be very valuable.

I am grateful to those individuals who have generously given of their time, energy, and assistance in this project, for without them I would have never been able to accomplish what I have. Friends, relatives, and acquaintances of Kay Sage have been of tremendous help. Among them I owe particular thanks to Mr. James Thrall Soby, Mr. and Mrs. Naum Gabo, Mr. and Mrs. Julien Levy, Mr. Nicolas Calas, Mr. and Mrs. Henry Sage Goodwin, Mrs. Jane Sage White Canfield, Mr. Enrico Donati, Mr. William N. Copley, Mr. Patrick Waldberg, M. Jean Dubuffet, M. Marcel Jean, and Mrs. A. Skaling Papadaki. As well, I am grateful to The Mattatuck Museum and Historical Society, Waterbury, Connecticut (where extensive memorabilia was deposited by the Kay Sage Tanguy Estate) and The Archives of American Art in Washington, D.C. Through the latter institution I was able to procure her remarkable autobiography in manuscript titled China Eggs (1955), written shortly after the death of Yves Tanguy but ended soon after she left her first husband in 1935. China Eggs has been invaluable not only as a source of early biographical information, but in providing great insight into her character.

As I have planned it, the book will resemble in many ways one published in 1963 by Pierre Matisse Editions titled, Yves Tanguy - Un Recueil de ses oeuvres, on which Kay Sage worked for many years. For this reason, it will

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contain the illustrated catalogue of her entire art works (dating from 1915 to 1963), as well as an exhaustive Chronology and definitive Bibliography. Unlike the Tanguy book, it will include tributes from friends, her heretofore unpublished poetry (certain poems relate to specific paintings); and chapters tracing the development of her life and work. It has been encouraging to me to have had many of those people who knew her say that they think the book will be a worthy tribute.

Whatever you could contribute in regard to information about Kay Sage, any memory, impression, thought, or feeling concerning her, would be welcome. For example, can you think of any experiences you had with Kay Sage that you feel were particularly revealing of some aspect of her character? When and how did you first meet Kay Sage? Did you visit her often at Woodbury? Can you tell me any of her likes and dislikes, preferences or tastes? Did she ever discuss with you her methods or beliefs in painting? Do you know anything about her life with her first husband in Italy, or her childhood? Can you tell me anything about her relationships with other people? Do you own any works by Kay Sage (if so, I need to know their titles, dates, dimensions, and media)? These are the kinds of things that would be very helpful and greatly appreciated.

Thank you for your time; I will look forward to hearing from you.

Sincerely yours,

Stephen R. Miller

Stephen R. Miller

SRM:sm

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EDIZIONI DELL'ELEFANTE

May 31st, 1976

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. Wheeler,

My mother, Iris Origo, has just told me about your visit to her with Raymond Mortimer, and mentioned your interest in the Edizioni dell'Elefante, where I work together with Mr. Enzo Crea.

I am so glad that you liked the Hesiod, and I only wish there had been time to show you some other books of our production. We are a very small firm - which is probably the main reason of our survival in this time of great difficulties for the great publishers - and we produce few books each year, as you can see from the catalogue enclosed. The catalogue only contains what we consider to be our best achievements, up to 1974.

Both Mr. Crea and I were extremely sorry to have missed you in Rome, and I do hope that we will have better luck next time you come.

Yours sincerely,

Benedetta Origo

Roma, piazza dei Caprettari 70 . Telefono 654 37 10

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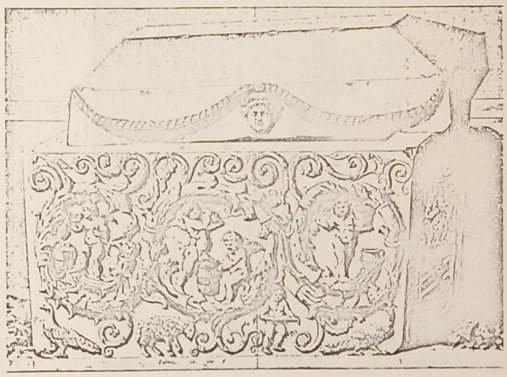

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INTRODUZIONE DI CARLO DIONISOTTI
TESTO LATINO CON TRADUZIONE E NOTE
A CURA DI GIOVANNI ORLANDI

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Scholars have so far had little chance of availing themselves of the whole *corpus* of the writings of Aldus Manutius, the Venetian printer, philologist and humanist of the early 16th century, who played a major role in setting on firm grounds and bringing into full light the humanist learning inaugurated by Petrarch and consolidated by such authors as Poliziano and Barbaro. These writings, though inspired by a unifying ideal, are scattered in a hundred of books published by Aldus, most of which are now extremely rare. To make them more easily available, they have been collected here for the first time into two heavy volumes which include all the prefaces and editorial notes written by Aldus for the texts he published, with the addition of the *Musarum Panagyris* and the preface to the *Institutiones grammaticae* (1493). These are practically all his writings, with the exception of his Latin and Greek grammars and some compilations.

Aldus' writings, which are given here in the original Latin, Greek or Italian, bear witness to his encyclopaedic ideal and bring to life his outstanding personality: the prefaces and dedicatory epistles addressed to friends, protectors and readers reflect in their succession the intellectual evolution of a great humanist and the corresponding development of his editorial policy from the "specialistic" interests in philosophy and science of his early years, which led to the recovery of the Greek sources, down to his latest years when he was engaged in publishing on a large scale the classics of the Greek, Latin and Italian literature. Through these writings Aldus takes part from a position of great moral as well as intellectual authority in the philological and scientific debates which, during a tormented period of religious and political conflicts, extended beyond national boundaries and brought together scholars and learned men from all Europe. Some of the most distinguished among them appear often as addressees in Aldus' prefaces and dedicatory epistles. Besides reflecting the complexities of the contemporary world of learning, the present collection of writings exemplifies as it were the archetype of an editor's as well as a publisher's way of life with all its practical and intellectual implications such as the problems of getting into contact with new authors and cultivating public relations, the need to make sure that the books published should circulate widely and sell well, the introduction of new types, the publication of advertisements for new books and series, including the first "pocket-books".

In a general introduction Professor Carlo Dionisotti assesses the historical significance of the editorial choices and changing intellectual judgments of Aldus, whose personal feelings and opinions are set against the background of a crucial period of deep change in the European history. The text of Aldus' writings has been critically edited and translated into Italian by Giovanni Orlandi, who has also provided a running commentary, a *Note on the texts* which suggests a sound approach to the controversial problem of dating Aldus' editions, and a series of *Indexes* which include a list of the prefaces in chronological order and a list of the quotations from the classics, the latter being a true reckoning, never attempted before, of the classical elements in the learning of this great humanist. Important documents are reproduced to illustrate Dionisotti's essay, ranging from Aldus' autographs and the Roman, Greek and Italic types used in his most celebrated press, to specimens of printed books with manuscript notes and corrections and the three catalogues published by Aldus, which were the first to appear in the history of printing.

This collection is an indispensable work of reference for any public and university library, and makes a precious and essential addition to the library of any institution and individual scholar who is seriously interested in the Renaissance studies or in the history of Italian, Latin and Greek literature, and generally in the classical tradition of Western civilization.

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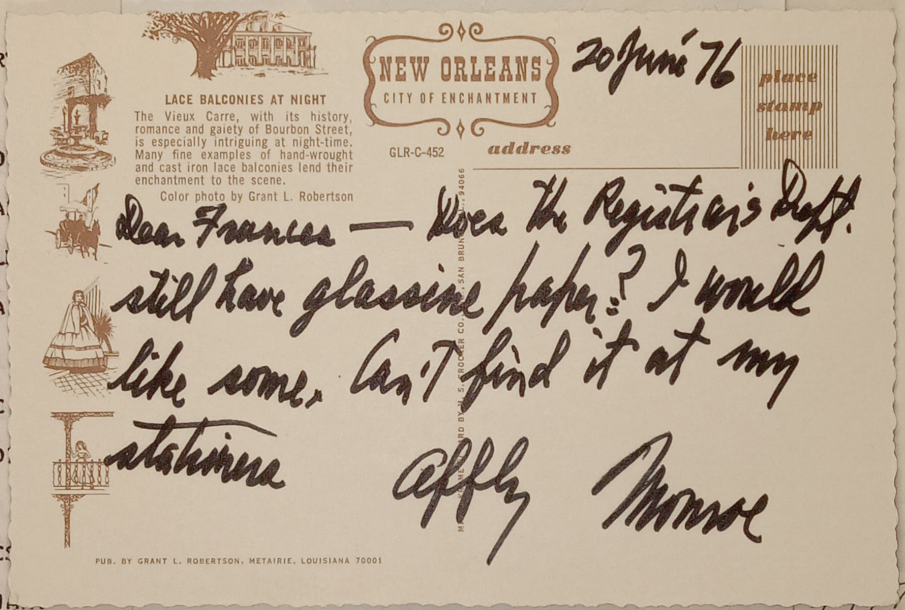

20 June 76

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JANUARY 27, 1975

SANKHO CHAUDHURI

ARTAKADEMI

NEWDELHI

(INDIA)

MONROE WHEELER LEFT NEW YORK JANUARY TWENTYFIFTH ON

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FRANCES KEECH

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NATIONAL ACADEMY OF ART

Rabindra Bhavan, New Delhi-110001 (India)
Phone : 387241 (3 lines) Cable : Artakademi

PROF. SANKHO CHAUDHURI
DIRECTOR TRIENNALE

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MISTER MONROE WHEELER COUNSELIOR TO THE TRUSTEES THE MUSEUM OF

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NEWYORKNY10019

PLEASE ADVISE FLIGHT NUMBER AND DATE OF ARRIVAL NEWDELHI

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air India flight 112
Delhi 6 am 1/27

Mr. Monroe Wheeler,
Counsellor to the Trustees,
The Museum of Modern Art,
11 West 53 Street,
New York N.Y. 10019.

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LALIT KALA AKADEMI
NATIONAL ACADEMY OF ART

Rabindra Bhavan, New Delhi-110001 (India)
Phone : 387241 (3 lines) Cable : Artakademi

PROF. SANKHO CHAUDHURI
DIRECTOR TRIENNALE

LK/5100 - T

January 18, 1975

Third Triennale India

Dear Mr. Wheeler:

Thank you for your letter of the 8th. We have requested our agents to send you an open ticket so that you can stop over at your will. I only hope that you get this ticket in time and that you would be here also with us in time for this meeting of the Jury on 28th. If you have any special programmes in mind in India we would be happy if you could give us an advance indication.

With kind regards,

Yours sincerely

(Sankho Chaudhuri)

Mr. Monroe Wheeler
Counsellor to the Trustees
The Museum of Modern Art
11 West 53 Street
New York N.Y. 10019

vp

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Monroe Wheeler
Counsellor to the Trustees

No. LK/5100-T 8 January 1975

Professor Sankho Chaudhuri
Director
Third Triennale/India
Lalit Kala Akademi
Rabindra Bhavan
New Delhi-110001
India

Dear Professor Chaudhuri:

I received today your letter of 1 January and I shall be glad to be in New Delhi by 28 January. I wonder if you could send me an "open" ticket so I could leave New York earlier and arrange a stop-over along the way (at my own expense) because I bear travel more happily when I interrupt a very long journey.

I am looking forward with pleasure to my visit and my duties.

With many thanks and best wishes,

Sincerely,

Monroe Wheeler

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LALIT KALA AKADEMI
NATIONAL ACADEMY OF ART

PROF.SANKHO CHAUDHURI,
DIRECTOR, TRIENNALE.

Rabindra Bhavan, New Delhi-110001 (India)
Phone : 387241 (3 lines) Cable : Artakademi

Third Triennale India

No. LK/5100-T. January 1, 1975.

Dear Mr. Wheeler

After your prompt and sympathetic reply, I should have written to you earlier. I hope you will forgive this lapse particularly in view of the mounting work in connection with the Triennale.

I am glad to tell you that the meeting of the Jury, of which you are a member, is scheduled for January 28, 1975. The deliberations may last for three or four days and I hope decisions can be taken within this time. I am enclosing a tentative programme which I hope you will find suitable.

I am arranging to send you your Air Ticket and trust you will keep yourself ready for the journey on or about January 27. We will be glad to have you with us for about ten days and if there is anything special you would like to do while here, please do let us know, so that we can be of help.

Looking forward to welcoming you and with all Good Wishes for the New Year,

Very sincerely,

(Sankho Chaudhuri)

Mr. Monroe Wheeler,
Counsellor to the Trustees,
The Museum of Modern Art,
11 West 53 Street,
New York.N.Y.10019.

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ITINERARY FOR
MEMBERS OF THE INTERNATIONAL JURY

28th January, 1975	:	Arrival in New Delhi.
29th to 31st January,'75	:	Judging of Exhibits.
2nd to 5th February, &75	:	Sightseeing in Delhi and vicinity.
6th February, 1975	:	Press Preview.
7th February, 1975	:	Inauguration of Triennale.
8th February, 1975	:	Departure.

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Monroe Wheeler
Counsellor to the Trustees

May 15, 1974

Mr. Sankho Chaudhuri
Director, Triennale
Lalit Kala Akademi
Rabindra Bhavan
New Delhi
110001
India

Dear Mr. Chaudhuri:

I am writing to acknowledge your letter to Mr. Wheeler, received today, concerning the Third Triennale-India. Mr. Wheeler is presently in Europe and is expected to return around the twentieth of May, at which time he will see your letter. You will, I am sure, receive his reply shortly thereafter.

Sincerely yours,

Frances Keech

Frances Keech
secretary to
Monroe Wheeler

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LALIT KALA AKADEMI
NATIONAL ACADEMY OF ART

Rabindra Bhavan, New Delhi-110001 (India)
Phone : 387241 (3 lines) Cable : Artakademi

Third Triennale India

No. LK/5100-T. May 7, 1974.

Dear Mr. Wheeler,

The Lalit Kala Akademi (National Academy of Art) has been organising an exhibition of International Contemporary Art since 1968. For this, we have an International Jury of five persons whose eminence adds to the stature and prestige of this exhibition.

This year's Committee has unanimously proposed your name as a member of the International Jury for the Third Triennale-India, which is scheduled to be held in the first week of February, 1975.

Conscious as we are of your pre-occupations, we hope you will accept our invitation because of your interest in contemporary art. For us, it will be a privilege to have you with us and we look forward to your association and advice in the evaluation of the Triennale in general and also that of our art scene in India.

We will be happy to treat you as our guest for a week to ten days and will send you the necessary air ticket for your travel both ways. I hope it will be possible for you to come. We shall be very thankful if you can send us your reply by cable.

With kind regards,

Yours sincerely,

(Sankho Chaudhuri)
Director, Triennale.

Mr. Monroe Wheeler,
Director,
Museum of Modern Art,
New York. U.S.A.

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INTERNATIONAL BIOGRAPHICAL CENTRE CAMBRIDGE, CB2 3QP · ENGLAND

Telephone: Cambridge (0223) 66631

Ref: XII/PL/35000

By Air Mail

Dear Biographee:

A PERSONAL LETTER FROM THE HON. GENERAL EDITOR

I am writing to let you know that your name has been commended to me for biographical inclusion in the important Twelfth Edition of the Dictionary of International Biography, to be published in October 1975, and I invite you kindly to complete the enclosed questionnaire and return it to me as requested.

D.I.B. XII will be issued as a two-volume set - A to K and L to Z - and will contain some fifteen thousand biographies of people like yourself - men and women of achievement - from many countries.

Published from the International Biographical Centre, Cambridge, England, the Dictionary of International Biography is now firmly established throughout the world. It is printed and bound by the Cambridge University Press, official printers to the University of Cambridge.

Each annual issue of D.I.B. is dedicated to a Head of State and includes a frontispiece portrait and memoir on the life and work of the Head of State concerned. Thus far, twelve Heads of State in Europe, America, Asia and Africa have been honoured.

There is no charge or fee of any kind for the publication of your biography nor are you under any obligation to purchase a copy. The completion of the enclosed questionnaire carries no further involvement unless, of course, you wish to purchase. In this event, there are most advantageous terms for biographees, including individual air shipment of copies to addresses outside Europe.

I am much looking forward to receiving your completed questionnaire.

With thanks and good wishes.

Sincerely,

Ernest Kay
Hon. General Editor

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YOUR PERSONAL PRIORITY AIRMAIL QUESTIONNAIRE

Registry	Archives

Publication scheduled for October 1975

Dictionary of International Biography

VOLUME XII A BIOGRAPHICAL RECORD OF CONTEMPORARY ACHIEVEMENT 1975-1976 EDITION

YOUR NAME has been put forward to the Hon. General Editor for biographical inclusion in the 1975-1976 Edition (Volume XII) of this world-famed British work and it is hoped that you will kindly complete the personal questionnaire overleaf and return it within fourteen days of receipt. Your biography will then be prepared for publication in this two-volume work (A-K and L-Z).

The Dictionary of International Biography, established in England in 1960, may be consulted in 53 National Libraries and in the major reference libraries of 142 countries. It enjoys the patronage of Heads of State and Government. A special feature is the copyrighted coding which provides, at a glance, details of all other important biographical reference works in which you are listed. (For more details kindly refer to the top of Page 3.)

The status of DIB has grown greatly over the last few years and many of the 100,000 men and women who have been included in one or more Editions have become friends by correspondence or even personal meeting as a result of their listings.

For the ninth consecutive year, the Hon. General Editor is Ernest Kay, D.Litt., Life Fellow of the Royal Society of Arts (London) and of the Academia Filologia Classica (Milan); Gold Medallist of the Emperor of Ethiopia and of the United Poets Laureate International; author of biographical and other works; and a member of the DIB Editorial and Advisory Board since its inception in 1960.

It cannot be emphasized too strongly that there is no charge or fee of any kind for inclusion nor is there any obligation to purchase a copy. Should you so wish, however, you are entitled (as a biographee) to the special terms detailed on the back page, representing reductions of up to 30 per cent on the published price, with the additional advantage (*outside the U.K. and Europe*) *of free individual air shipment from England.*

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Heads of State and Government of many Countries

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JEAN COCTEAU, de l'Academie Française, D.Litt. (Oxon.)

Members of the Editorial and Advisory Board:
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FINAL DATE FOR RECEIPT OF YOUR ENTRY IS 12 APR 1975

Your name may have been recommended to the Editorial Board by more than one of our advisory researchers, and it is therefore possible for you to receive more than one questionnaire. In this event, kindly ignore the duplicate.

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Airmail Biographical Questionnaire

TO ENSURE ACCURACY, PLEASE TYPE OR WRITE CLEARLY

Full Name (*surname first*)

Date of birth (*optional*) Day Month Year

Place of Birth:

Profession:

Details of Education:

Any personal details (relating to family background, marriage, etc.):

Details of Professional positions held (*in chronological order*):

Membership of societies, clubs etc. (*with any offices held*) in order of importance:

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Honours, prizes, et

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aire

DIB Code numbering:

List those publications in which your biographical note *and/or* special mention of your activities have already appeared. Your answer to this question is particularly helpful for newspaper and reference library users of the *Dictionary of International Biography*. This information will be coded at the end of your published entry in *DIB*. In Volume Twelve of *DIB* we are coding 141 biographical publications, thus making our publication the most valuable reference work in the current biographical field:

Creative Works (*publications, compositions, paintings, etc.*):

Honours, prizes, etc., awarded to you (*please state year of award*):

Your official address for postal communications:
(*for publication in DIB*)

Telephone No: Signature:

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Reservation Form for Biographees only

TO: The Hon. General Editor,
Dictionary of International Biography,
International Biographical Centre,
Cambridge CB2 3QP, England.

Date _____

As a biographee in D.I.B. XII, I want to take advantage of the special concessions offered to me and I ask you to supply this work, containing my own biography, immediately upon publication, *air shipment* (outside the U.K. and Europe) *and careful packing in a stout carton fully included.*

(Please check the appropriate box below to indicate which special offer you prefer.)

A. (i) ☐ The two-volume set at the PRE-PUBLICATION SUBSCRIPTION PRICE for biographees only, for which I enclose my remittance of US $45 *to include air shipment* (£16.50 Sterling U.K. and Europe only)

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If your Library or Firm wishes to order D.I.B. on your behalf it is essential that your own name be given on the official order so that the concessionary terms may be applied.

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Arrangements have been made to produce, entirely by hand, the superb Royal Edition of D.I.B. XII (so named because it is housed in the private libraries of Kings and Queens) in a strictly limited Edition. The Royal Edition will contain approximately 1,500 pages; it is sewn and bound by hand in full red Morocco leather and has gold-edged leaves. There are five raised bands on the spine, hand-worked silk head and tail bands, and seven gold panels. There are double gold lines around the inside leather margins and single gold lines around the outside covers. All the gold used is of 22 carat. If requested, the name of the owner can be embossed in gold on the front cover at no extra charge. The Royal Edition comes within a fleece-lined slip-case.

The Royal Edition, a superb example of the craftsman's art, is available only to Heads of State and Biographees.

It is published in one volume at US $175 or £70.00 Sterling (Pre-publication subscription price).

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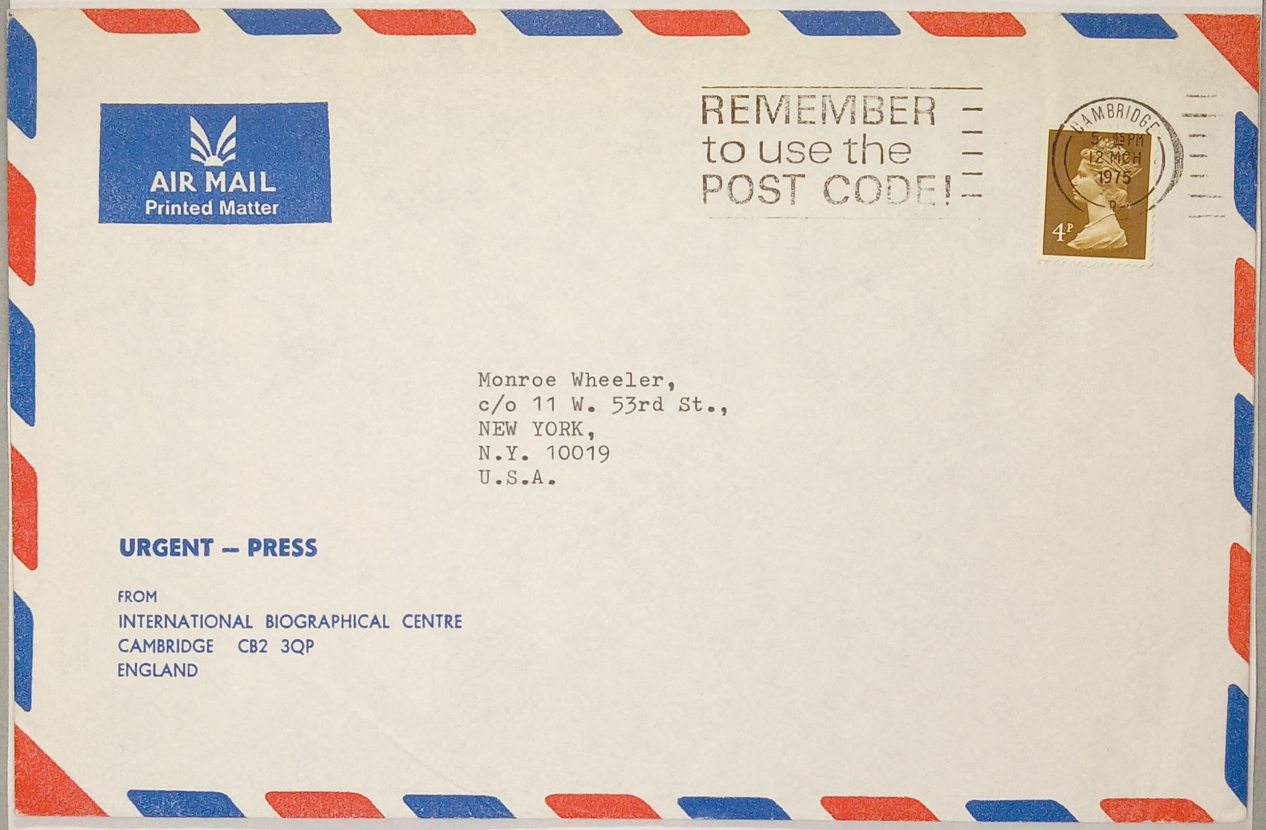

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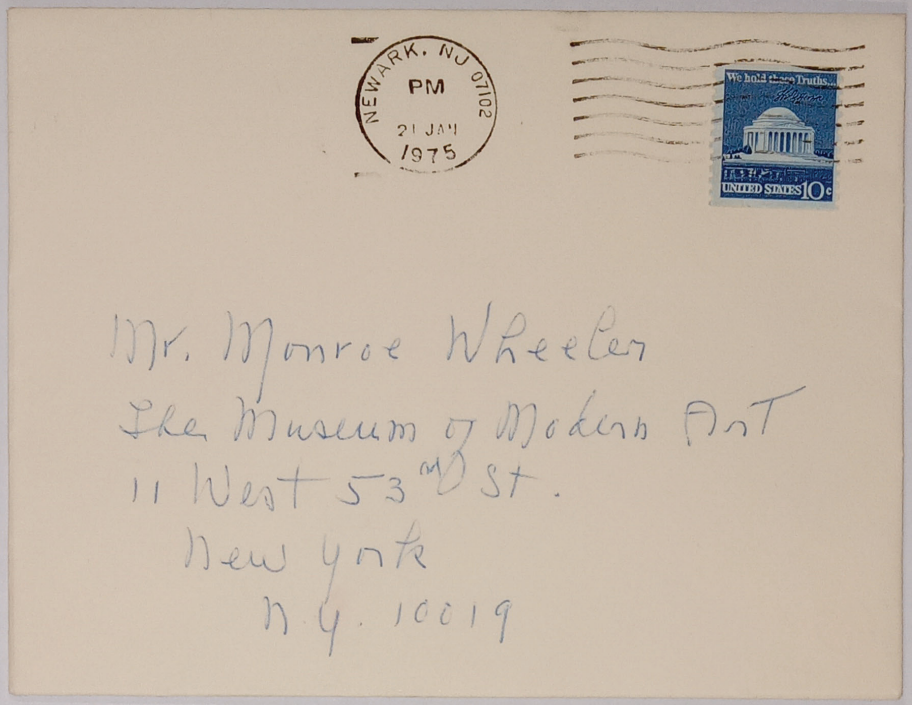

Mr. Monroe Wheeler
The Museum of Modern Art
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New York
N.Y. 10019

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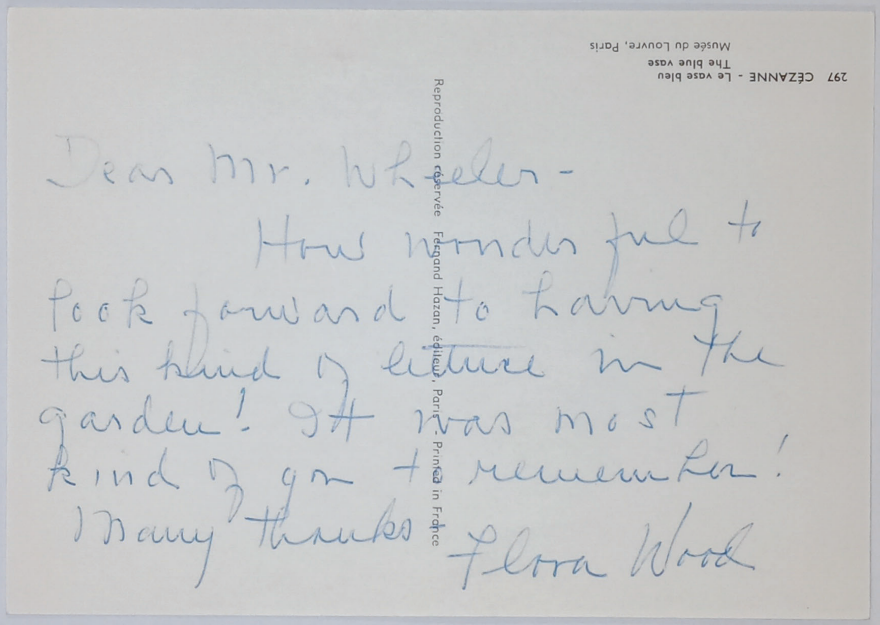

297 CÉZANNE - Le vase bleu
The blue vase
Musée du Louvre, Paris

Reproduction réservée Fernand Hazan, éditeur, Paris. Printed in France

Dear Mr. Wheeler -
How wonderful to look forward to having this kind of lecture in the garden! It was most kind of you to remember!
Many thanks
Flora Wood

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The Museum of Primitive Art

15 West 54 Street, New York, N.Y. 10019 CIrcle 6-9493 Cable: Primartmus

July 8, 1974

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Monroe:

Malraux has already produced, and I enclose a copy herewith. Have you any ideas for a translator, or do you think one is necessary? I wonder if in the book we might print the text in both languages?

Perhaps we can meet soon about one or two other points.

Yours sincerely,

Douglas

Douglas Newton
Director

DN/mjv
enc.

write me before seeing you this afternoon
D.

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Après le retour du général de Gaulle en 1958, pendant onze ans d'expositions dans les Palais Nationaux français, les syndicats avaient accepté, à trois reprises, de travailler la nuit : pour la sculpture romane, la sculpture mexicaine, et Picasso. Ils acceptèrent de nouveau, à la surprise de beaucoup, pour l'art nègre. Ce qui suggérait une fois de plus que l'entrée en scène des arts sauvages, et d'abord de la sculpture africaine, n'était pas seulement un fait esthétique, comme celle d'une nouvelle école, mais aussi un fait de civilisation, comme la Renaissance.

Depuis la seconde moitié du XIXe siècle, une vaste résurrection se déroule, à la façon dont la renaissance linéaire de l'antique se déroula depuis l'art romano-hellénistique jusqu'à l'art grec archaïque. Primitifs et gravure japonaise dans la peinture; gothiques, Orient ancien, mexicains, romans, khmers, chinois, scythes, sauvages, dans la sculpture. Les gothiques avant les romans, les assyriens avant les chaldéens, la dynastie des Tang avant celle des Weï, l'Afrique avant l'Océanie. Ce cortège pénétra en Occident sous le nom d'"arts de haute époque". Pourquoi les sculptures africaines se pressèrent-elles à la porte sans la franchir, alors que masques et fétiches régnaient dans les ateliers?

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Les arts de haute époque avaient semblé devenir des auteurs; il existe des collectionneurs d'art khmer comme de Cézanne. La haute époque exerce par elle-même une action secrète, qui dévoile notre goût de la mutilation des antiques, ignoré par l'antiquité; ou de la patine la plus recherchée, celle des bronzes chinois, héritée de nous par la Chine et le Japon. Et les arts de haute époque étaient accueillis par les musées et les antiquaires. Or, les arts sauvages ne sont pas anciens (1).

On les trouvait le plus souvent dans les musées d'ethnographie; on les y trouve encore. La sauvagerie, notion devenue fragile, ne suffirait pas à maintenir ce racisme hésitant. Notre goût mêle les sculptures aztèques aux africaines, et l'empire aztèque fut civilisé. Il me semble que les arts dits sauvages sont d'abord séparés des arts historiques, par l'absence d'architecture. Parce qu'elle écarte la sculpture monumentale. Plus subtilement, parce qu'elle récuse l'insinuante maternité de la cathédrale, à qui ses statues sont liées comme des poussins; le lien de la sculpture avec tout ce qu'implique le monument - et d'abord la cité, dont les dieux ne sont pas ceux des steppes, des savanes et des forêts.

---

(1) On a dit : "C'est pourquoi ces arts n'atteignent pas des prix élevés". Mais la décolonisation, en faisant disparaître la création magique, la livre au passé. Ces prix étaient dûs au petit nombre des amateurs, qui empêchait la naissance d'un consensus de la qualité, longtemps sensible aux seuls artistes. Ce consensus s'étend avec l'audience de l'art moderne lui-même, et les prix des oeuvres majeures des sculptures africaine et océanienne ne cessent de monter.

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1 ligne blanc

La sculpture africaine a surgi chez les marchands de tableaux modernes vers 1920, quinze ans après avoir séduit les peintres - pas seulement les cubistes, qui virent les fétiches de Matisse avant le masque de Vlaminck. Alors parurent des oeuvres aussi considérables que le double fétiche dogon de Paul Guillaume. On avait parlé de l'art nègre comme d'un art folklorique très pittoresque, corrosif à l'occasion. Après la guerre de 1914, l'un des caractères de l'art vivant devint la création de ce qui n'existait pas, le droit à la liberté convaincante de l'artiste, droit lié au goût pour les formes schématiques ou géométriques, souvent archaïques; et la découverte de l'art nègre passa des bonshommes rapportés par les coloniaux, aux masques et aux figures les plus arbitraires. Apollinaire faisait converser ses fétiches avec le douanier Rousseau, nous faisons converser les nôtres avec Picasso. On a parlé d'art nègre avant la première guerre, de sculpture africaine après la seconde; pas des mêmes oeuvres, pas du même style - car si la découverte de l'art khmer, celle de la sculpture des Weï, avait été celle d'un style, celle des arts sauvages (et déjà, de l'art nègre) était celle d'une pluralité de styles, depuis la naïveté jusqu'à la création la plus audacieuse; depuis les fétiches presque populaires jusqu'aux chefs-d'oeuvre cézanniens des dogon, jusqu'aux masques océaniens hérissés ou déchiquetés comme des fleurs carnivores. On avait parlé d'un art des hautes époques; nous ne pouvons parler que des styles sauvages, et nous parlons surtout de leur liberté. Le Scribe accroupi peut symboliser l'art égyptien,

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Goudea, l'art néo-sumérien, une des têtes du Bayon, l'art khmer; quel masque pourrait symboliser l'ensemble de l'art africain?

Cette sculpture, qui nous atteignit comme si elle avait été celle du cubisme - malgré les sculpteurs cubistes, malgré les sculptures de Picasso - nous atteint aujourd'hui avec tant de force que nombre d'artistes la préfèrent à toute autre, découvrent la sculpture à travers elle, "en remontant", comme ils découvrent la peinture à travers les maîtres de notre temps. Parler d'elle comme d'un art mineur devient absurde en un temps où la création, par l'artiste, de formes qui ne pourraient exister sans lui, est devenue un fait esthétique fondamental.

Comme d'autres arts, celui de l'Afrique est entré chez nous par ~~analogie~~ *coulinage*, lié à la parenté de la géométrie nègre et de Cézanne, du cubisme surtout. Mais il a touché des peintres - Matisse, Vlaminck, Derain - dont les formes étaient fort éloignées des siennes. Même si le public a découvert les formes africaines à travers Picasso, Picasso n'a pas découvert en elles un système de formes - difficile à établir alors, impossible lorsqu'aux formes des Dogon ou du Zaïre, s'ajouteront celles de l'Océanie ou des Eskimos; il a découvert le droit qu'il définit ~~étrangement~~, par deux mots apparemment contradictoires : le droit à l'arbitraire et le droit à la liberté.

La rencontre des arts sauvages, d'abord africain, avec notre art moderne, est inséparable de l'une des métamorphoses majeures de notre époque. Ce masque où nos peintres découvrent leur liberté,

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son sculpteur n'en eût sans doute pas changé l'oeil sans l'autorisation du sorcier. Telles figures océaniennes sont dues à des tribus où les sculpteurs professionnels n'existent pas. Mais l'Hermaphrodite dogon du Musée d'Art Primitif n'a pas été inventé par mégarde. ~~La création~~ artistique peut naître. Nous suivons mal l'évolution de la plupart de ces styles; assez pour savoir que leur destin ne se confond pas avec une inépuisable copie. Certaines figures y semblent sans postérité; d'autres y jouent le rôle de prototypes, sans doute parce qu'on les a tenues pour convaincantes entre toutes. Leur pouvoir esthétique s'appelait pouvoir de sortilège. Presque tous les arts sauvages sont des arts fonctionnels de l'âme. La métamorphose que subit le masque lorsqu'il entre au musée efface la sorcellerie, n'efface pas son empreinte. Le fétiche le plus géométrique ne devient jamais une sculpture cubiste. Le Musée des Cloîtres ne ressusciterait pas le christianisme roman si nous l'avions perdu; mais dans une civilisation dont aurait disparu jusqu'au nom du Christ, les statues romanes retrouvées ne se confondraient pas avec celles d'Ellora. Nous pouvons dire à la rigueur, que la magie (il faudrait dire au moins : les magies) se métamorphose en art; en aucun cas, qu'elle ~~nous la~~ confond avec une volonté exclusivement esthétique.

J'ai rapporté le récit que Picasso me fit - et à d'autres, sans doute - de sa première visite au Trocadéro.

"- On parle toujours de l'influence des Nègres sur moi. Comment faire? Tous, nous aimions les fétiches. Van Gogh dit : l'art

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japonais, on avait tous ça en commun. Nous, c'est les Nègres. leurs formes n'ont pas eu plus d'influence sur moi que sur Matisse. Ou sur Derain. Mais pour eux, les masques étaient des sculptures comme les autres. Quand Matisse m'a montré sa première tête nègre, il m'a parlé d'art égyptien.

"Quand je suis allé au Trocadéro, les masques, ils n'étaient pas des sculptures comme les autres. Pas du tout. Ils étaient des choses magiques. Et pourquoi pas les Egyptiens, les Chaldéens? Nous ne nous en étions pas aperçu. Des primitifs, mais pas des magiques. Les Nègres, ils étaient des intercesseurs, je sais le mot en français depuis ce temps-là. Contre tout; contre des esprits inconnus, menaçants. J'ai compris à quoi elle servait, leur sculpture, aux Nègres. Pourquoi sculpter comme ça, et pas autrement. Ils étaient pas cubistes, tout de même! puisque le cubisme, il n'existait pas. Sûrement, des types avaient inventé les modèles, et des types les avaient imités, la tradition, non? Mais tous les fétiches, ils servaient à la même chose. Ils étaient des armes. Pour aider les gens à ne plus être les sujets des esprits, à devenir indépendants. Des outils. Les Demoiselles d'Avignon ont dû arriver ce jour-là, mais pas du tout à cause des formes : parce que c'était ma première toile d'exorcisme, oui!

"C'est pour ça que plus tard j'ai peint aussi des tableaux comme avant, le Portrait d'Olga, les portraits! On n'est pas sorcier toute la journée! Comment on pourrait vivre?"

ligne blanc

Humour compris, le récit appelle la réflexion. Si les arts sauvages ~~ne~~ sont ~~pas~~ plus que la dernière en date de nos résurrections,

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ce n'est pas seulement par la liberté, la variété de leurs formes. C'est qu'ils appartiennent à une région mentale de l'humanité qui n'est pas plus celle des hautes époques, que ne l'est la préhistoire. Ce qu'ils nous disent, comme ce que nous disent les peintures des cavernes, n'est plus ce qu'ils ont dit - mais est irremplaçable. Nos connaissances, dans ce domaine, sont des billets de loterie. Si l'on veut gagner, mieux vaut prendre des billets; mais l'ethnologie qui nous rapporte les mythes dogon est sans prise sur notre relation avec l'Hermaphrodite du Musée de l'Art Primitif, le Masque-Antilope du Musée de l'Homme. Notre contact avec ces figures devra toujours moins à notre connaissance de ce qu'elles représentent, - voir des mythes dogons, qu'à notre relation avec le Musée Imaginaire de notre temps. Quoi que les arts sauvages puissent nous suggérer désormais de l'homme mythique, proto-historique, a-historique, ils nous enseignent d'abord ceci. Une volonté mal connue de l'Occident pendant des siècles, mais connue aujourd'hui de tous les artistes : la volonté de création, a permis aux sculpteurs de l'humanité sans architecture, d'ignorer ce que beaucoup des nôtres tiennent pour une paralysie : l'héritage qui les sépare d'une indépendance fondamentale. Cette volonté, que nous sommes trop heureux de nommer magique pour lui donner un nom (et qui, chez nous, ne vient pas de la magie) assurait leurs sculptures, de l'énigmatique unité qui cimente l'oeuvre, même au bord du hasard. Et établit avec nous un dialogue intelligible seulement dans le langage que nous appelons art. Les sculptures sauvages étaient écartées du musée? Elles y entrent. Non seulement

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parce qu'elles sont celles de la moitié de la terre, et de bien plus de la moitié du temps; mais aussi parce qu'au-delà des figures-frontières de Sumer et du Mexique, cet art capital et sans âge, si étrangement apparenté au nôtre, est celui de notre prochaine recherche : la face nocturne de l'homme.

André Malraux

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

April 29, 1974

Mr. Douglas Newton
Director
The Museum of Primitive Art
15 West 54 Street
New York, New York 10019

Dear Douglas:

I like your letter but found it a little long. Friends of Malraux have suggested we write two letters to be enclosed in the same envelope: one from you giving the essentials and one from me of a more personal nature.

I enclose a simplified version of your own letter -- subject, of course, to any changes you like -- and one from me.

All best.

(Monroe Wheeler)

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Monroe Wheeler
Counsellor to the Trustees

April 29, 1974

Monsieur le Ministre André Malraux
Chateau du Verrieres
Verrieres
Yvelines
France

Cher Ministre et Ami:

Having been designated by Governor Rockefeller to oversee the publishing of his great collection of the Art of Africa, Oceania and the pre-Columbian Americas, I venture to add this letter to Mr. Newton's, striking a more personal note.

I can assure you that the volume in question will be beautifully produced and perfectly scholarly. But we all feel that it needs an article of faith -- a visionary summing-up. In your grasp of this subject-matter and the profundity of your aesthetics, no one can match you, and we want the best. Without your comment, our book may miss having a soul. I do hope you will feel able to do what we ask.

Cordially, and ever-admiringly, your

Monroe Wheeler

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The Museum of Primitive Art

15 West 54 Street, New York, N.Y. 10019 CIrcle 6-9493 Cable: Primartmus

February 11, 1974

Malraux
Chateau de Verrieres
Yvelines 60-18

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Monroe:

I am sending you with this a very rough draft of a letter to Malraux which, of course, is not intended to do much more than bring up the main points involved. I really don't know very much about the tone one should take in writing to an extremely eminent Frenchman and I expect it needs a good deal of revision. However, this does, I think, cover the ground we have to talk about. Louise feels very strongly that we should give him a try.

Yours sincerely,

Douglas

Douglas Newton

DN/mjv
enc.

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Dear Mr. Malraux:

You may remember that in ~~late~~ 1962, on the eve of your departure from New York, the late ~~Mr.~~ René d'Harnoncourt and the late ~~Dr.~~ Robert Goldwater ~~(then Vice-President and Director of our Museum)~~ had the honour of showing you an exhibition of South Seas art ~~and of further discussing with you certain individual masterpieces from the collection~~.

Since then the Museum's collections ~~has~~ have greatly increased ~~considerably~~, not only we believe in numbers but in the quality of the pieces. It now includes about 4,000 objects, many of which have appeared in important publications; I may mention the volumes on Oceania and Africa in the series L'univers des formes. Moreover, an important change is about to take place in its constitution. You are no doubt aware that an extensive plan for the rebuilding and extension of the Metropolitan Museum of Art is in progress. When one of the new wings is completed in 1976, the Museum of Primitive Art will be transferred and housed there permanently.

Before this takes place, however, we plan to publish an extended catalog of the collection of art from Oceania, Africa and the precolumbian Americas, as one of a series on the collections made by Governor Nelson A. Rockefeller. (The volume on his collection of modern art is already far advanced.) The book will be fully illustrated - most of the objects in new, unpublished photographs in both color and black-and-white - with catalog entries and notes by the Museum's curatorial staff.

Such a book must be introduced in a manner befitting the great works of art it describes. Knowing of your profound interest in these arts, in the study and appreciation of which you have long been a leader, we venture to ask whether you could be persuaded to prepare such an introduction. We are extremely conscious of the many demands which must be made upon your time, and the precedence you are bound to give to your own plans. It is the consciousness of the lustre a text

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from you would give to our book that emboldens us to write to you now.

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April 26, 1974

DRAFT: Douglas Newton to André Malraux
Chateau de Verrieres
Verrieres
60-18 60-80, Yvelines
78 France

Cher Ministre: (D. N.: his friends tell me he likes this salutation).

You may recall that in 1962, on the eve of your departure from New York, the late René d'Harnoncourt and the late Robert Goldwater had the honor of showing you an exhibition of South Seas art in our Museum.

Since then our collections have greatly increased, not only in numbers but, we believe, in quality. You may have seen some of these works in L'univers des formes.

You doubtless know that the Metropolitan Museum is about to erect a new wing to provide a permanent home for our entire collection.

Prior to this, we are publishing an important volume, with new photographs, catalogued and annotated by the Museum's staff. Because this kind of art -- the expression of half the world -- is still misunderstood by many western minds, we aspire to do better than any

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April 26, 1974

DRAFT: Douglas Newton to André Malraux
Chateau de Verrieres
Verrieres
60-80, Yvelines
France

60-18
78

Cher Ministre: (D. N.: his friends tell me he likes this salutation).

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Since then our collections have greatly increased, not only in numbers but, we believe, in quality. You may have seen some of these works in L'univers des formes.

You doubtless know that the Metropolitan Museum is about to erect a new wing to provide a permanent home for our entire collection.

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of our countrymen have managed heretofore. We all feel that we need an introductory text worthy of the great works of art to be included. It is our hope that your own deep interest in these arts and your pioneering appreciation of them will make you sympathetic to our request. We invite you to write that text: two and one-half or three pages. The honorarium is $2,000.

A good many of our finest pieces are already known to you. If your answer is favorable, I shall at once send you photographs of some of the major pieces which will be illustrated.

Thanking you in advance for the courtesy of your consideration, I am,

Respectfully yours,

Douglas Newton

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REPUBLIC NATIONAL BANK OF DALLAS
DALLAS, TEXAS

January 17, 1974

Mr. Monroe Wheeler
Museum of Modern Art
53rd at Fifth Avenue
New York, New York

Dear Mr. Wheeler:

The Trustees of The McDermott Foundation have authorized the issuance of the enclosed check for $5,000, the first of three annual payments which have been pledged, to the Museum of Modern Art.

Please sign and return the copy of this letter upon receipt of our check for this amount.

Very truly yours,

Maurice L. Peeples

Maurice L. Peeples, Jr.
Assistant Vice President
And Trust Officer

MLP/FB/ls

Enclosures

cc: Miss Nelle Johnston

C O P Y

Received from the Republic National Bank of Dallas the enclosure(s) enumerated above.

_____ 19____ _____

Republic Frm. 72-5

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The Museum of Modern Art

To Mrs. Bliss Parkinson

From Frances Keech

Date November 2, 1973

Re The McDermott Foundation

Mr. Wheeler received today a pledge letter from The McDermott Foundation, and, at his request, I am sending you a xerox copy. Mr. Wheeler said that he would write Mrs. McDermott. The original letter has been turned over to Mr. Limpert in the Development Office.

the first payment in January 1974.

With very best wishes.

Sincerely,

Margaret

Mrs. Eugene McDermott
President

MMcD:dk

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date November 2, 1973

Re The McDermott Foundation

This afternoon I handed the original of Mrs. McDermott's letter to our new Development man whose name is John Limpert, Jr. A xerox copy has been sent to Mrs. Parkinson.

cc: 251 East 51 Street

the first payment in January 1974.

With very best wishes.

Sincerely,

Margaret

Mrs. Eugene McDermott
President

MMcD:dk

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Please direct correspondence to 3300 Republic Bank Tower, Dallas, Texas 75201

October 29, 1973

Mr. Monroe Wheeler
Museum of Modern Art
53rd at Fifth Avenue
New York, New York

Dear Monroe:

This letter has a two-fold purpose: to thank you deeply for the many wonderful letters addressed to Gene and me in the summer and then to me following his death. He was grateful for your kindness, as am I.

My second purpose is to confirm to you The McDermott Foundation pledge of $15,000, payable in three equal annual installments of $5,000 each. The Trustees will plan to make the first payment in January 1974.

With very best wishes.

Sincerely,

Margaret

Mrs. Eugene McDermott
President

MMcD:dk

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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Richard H. Koch
Secretary

June 6, 1973

Mr. and Mrs. Eugene McDermott
4701 Drexel Drive
Dallas
Texas 75205

Dear Margaret and Gene:

We have talked from time to time about the needs of museums these days, and these have led us -- your friends, the undersigned -- to ask if you would consider making a contribution to our current drive for additional endowment. We entirely understand your allegiances to Texas, but you have helped us in the past so we do consider that to some degree you belong to us, through friendship and the International Council.

We know that you are fully aware of the financial situation of just about all the non-profit organizations in this country today due to spiraling costs and the ever-increasing number of people who need and demand our services. In the case of The Museum of Modern Art, the annual attendance has gone since 1962 from 568,000 to nearly a million, and our annual budget has more than tripled -- from $2,200,000 to over $7,000,000. We have, therefore, been obliged to launch another Endowment Drive. This one, which commenced in 1970, has the goal of $21,000,000, of which more than $19,000,000 has to date been pledged. The Museum Trustees, who accounted for most of this commitment, believe that the total amount can be obtained within the year 1973. We now have an outstanding young Director (Richard Oldenburg) who is showing great ability and imagination and we all -- staff and Trustees equally -- admire and like him without reservation and feel that with his leadership we can continue to meet our responsibilities and maintain our standards.

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However, we cannot do these things without an increased endowment. Annual giving and support for special projects are relatively easy to obtain and, of course, will not cease to be necessary, but regular endowment income to be counted on for operating expenses year in and year out is the most difficult kind of money to raise and at the same time the most basic and important.

And so, in this final thrust of the new Endowment Drive, we are turning to our friends, and we are writing this letter to you in the hope that you might be willing to pledge a contribution over a three-year period to be paid in instalments, or at your convenience. We are seeking individual pledges of $10,000, or more, but as you can well understand, your participation on any basis would be deeply appreciated.

Affectionately yours,

Monroe

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Monroe Wheeler*
John Hay Whitney
**Honorary Trustee*

Neal J. Farrell
Treasurer
Richard H. Koch
Secretary

December 13, 1972

Mrs. Eugene McDermott
4701 Drexel Drive
Dallas
Texas 75205

Dear Margaret:

The Special Gifts Committee of The Museum of Modern Art has asked us -- your friends, the undersigned -- to ask you if you would consider making a contribution to the current drive for additional endowment. You, of course, know as well as we do that the Museum has done more than any institution on earth to bring knowledge and enjoyment of modern art to millions of people, and you also know what is still to be done for the new generation.

We realize that you may have a conflict because of your Dallas Museum obligations, so perhaps it would be better for you if you could make a gift to The International Council. In the near future we hope to arrive at a financial arrangement between the Council and the Museum which will benefit both equally -- as we did in the last drive -- so a gift to either one is something we hope you will consider.

We would be more than delighted to meet with you and discuss the whole subject if you would like this and would let us know when next you are coming to New York.

Affectionately,

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JACK HARRISON POLLACK

El Dorado Towers
300 Central Park West
New York, N. Y. 10024

12 March 74

Dear Mr. Wheeler:

I enjoyed meeting
you, even if so briefly, at
the Bernie Korpel party
the other day with Margit Chorin.
Here is my condensed
Abe Chorin profile I
promised to send.

Sincerely,

Telephones: (212) 799-1205 — SU 7-5400

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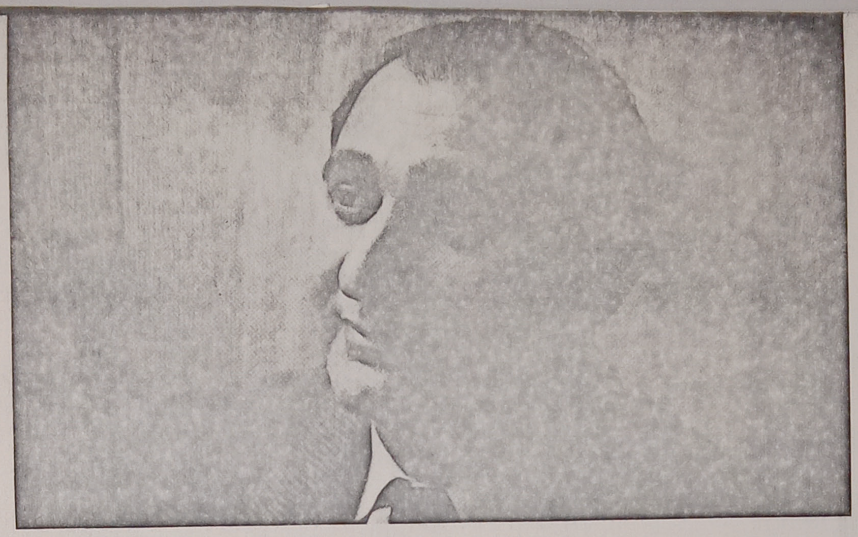

CHANIN, Abraham Levick

The unique genius of the late Abraham Levick (A.L.) Chanin, perhaps the most influential art educator in American history, was in linking art to life in today's cultural explosion. An indefatigable art lecturer, teacher, critic, author, and historian, Abe Chanin--as he was affectionately known in art circles all over America and Europe—enriched the lives of numberless thousands of grateful persons in his pioneer Museum of Modern Art lectures for twenty-three years in New York, scholarly books and pamphlets, newspaper and magazine articles, TV and radio talks, and interviews. In making all aspects of contemporary and classical art alive and meaningful, Chanin helped bridge the gap between artist and audience, partly because he spoke and wrote in non-technical language to laymen.

Abe Chanin was born in Lithuania, August 12, 1912, the youngest of four sons of Levick and Sarah (Cohn) Chanin. His father, who was born in Russia in 1878 and died in Philadelphia, Pennsylvania, in 1964, was a factory employee who brought his family to the United States in 1921. Of his three other sons, Israel became a physician, Kusiel was the administrator of a home for the aged, and Joseph became a businessman.

A gifted artist even in childhood, Abe Chanin at the age of nine was sketching fellow passengers on the boat to America. At fourteen, he began painting in oils seriously, picking his subjects from the streets of Philadelphia, as many French impressionists had done from the streets of Paris. At the Simon Gratz High School, he excelled in art, English, and history, but failed in mathematics and gymnastics. Having to go to work during the depression, he dropped out in his junior year, and because his family could not afford further formal education for him, he educated himself, spending endless hours in the libraries and art museums. Abe Chanin's unorthodox academic art education began when he wrote an historic letter at the age of seventeen to the late Dr. Albert C. Barnes, an eccentric, controversial millionaire art collector in Merion, Pennsylvania. Dr. Barnes, a self-made tycoon, had collected hundreds of masterpieces in his remote, fabulous art fortress, permitting only 200 selected students and a handful of special guests to view these treasures each year. He considered his collection not a private museum, nor a display of wealth, but as a serious experiment in art education.

Abe Chanin had read Dr. Barnes' 1925 book, *The Art in Painting*, in the library and had written him asking to visit the Barnes Foundation art collection. Something about the boy's inquiring spirit apparently intrigued Dr. Barnes,

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who invited Chanin to come to the twelve-acre retreat. After peering at the youth's water colors and oils which he had requested to see, Barnes casually asked, "Would you like to study here?" So it was that Abe Chanin enthusiastically studied at the Barnes Foundation from 1931 to 1934, where, as he put it, "I learned to see." Then Dr. Barnes sent his prize student to Europe to study the Old Masters, in the main museums of various countries, on a Barnes Foundation Fellowship for six months. Mr. Chanin returned to the United States in 1935 and resumed his studies at the Barnes Foundation until 1936.

Determined to paint full time, he won a fellowship to paint from January to May 1937 at The Research Studio in Maitland, Florida. Returning to Philadelphia, Abe Chanin frequently displayed his work, including shows at the Pennsylvania Academy of Fine Arts in its Oil Annuals and Water Color Annuals, and in a one-man show at the Boyer Galleries. His expressionistic style attracted considerable attention. Moving to New York's Greenwich Village, he continued to paint, sometimes eighteen hours a day. But he earned his living largely through drawings, sketches, and cartoons for various publications. He exhibited his work at the Brooklyn Museum Water Color Bi-Annual and at a one-man and group shows at the Harry Salpeter Galleries.

In May, 1941, he enlisted in the United States Army. Private Chanin, of Company "C," 24th Engineers Battalion, painted a huge mural in the mess hall at his first base, Pine Camp, New York. Later, transferred to Camp Gordon, Georgia, where he was with the Medical Detachment, 55th Armored Engineer Battalion, Tenth Armored Division, he decorated the Three-Stripers Club with a more ambitious mural, done in pastel and colored chalk, a medium he devised to save time. The December 17, 1953, Camp Gordon "Cadence" reported: "The results of this experiment are amazing. The color effect is charming and gay. When the club lights are dimmed, the delicate tones of the mural glow in startling luminosity." At Camp Gordon, the soldier-artist also created and drew an amusing comic strip called "T-7 Bulldozer," which became one of the most popular features in "The Tigers' Tale," the weekly camp newspaper. He also found time to be art editor of "The Mighty 55th," a semi-monthly publication by his battalion at Fort Benning, Georgia.

Sent overseas, where he served in the late General George S. Patton's Third Army, now Sergeant Chanin saw battlefield action as a combat medic. The gentle Chanin's humanitarianism inevitably led him to the medical corps, a service branch dedicated to saving—not destroying—lives. But he once almost lost his own. During the Battle of the Bulge, he raced around picking up leaflets dropped by Nazi bombardiers—to study the art! One drawing was from an American magazine by his boyhood friend Joe Kaufman. For his bravery in action, nonetheless, Technician Fourth Grade Abraham L. Chanin was awarded a Silver Star Medal, as well as the Bronze Medal and a Presidential Unit Citation.

Abe Chanin returned to New York after being demobilized in November. 1945, and lived in a rat-ridden cold water flat, where he still continued to paint. When a sudden opportunity arose for him to join the educational staff of the burgeoning Museum of Modern Art, he swiftly switched from easel to lectern. Though he felt unhappy at being unable to paint, he threw himself into teaching art, and, thanks to his weekly paycheck, rented three clean rooms in which to live.

As soon as he was financially able, he sent for Margit Winter, a beautiful, extraordinary German girl, the daughter of Franz and Helene Winter of Goerlitz,

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Germany. Her late father was a prominent hotel owner and realtor. They were married in Jersey City, New Jersey, in September 1947. Though she came from an artistic family, and is now a recognized international authority on many leading European painters whom she introduced to America as an art dealer—she is conceded to be one of New York's leading private art dealers—Margit Chanin is the first to admit that her most enduring art education stemmed from her husband of twenty-one years.

In his Museum of Modern Art talks, educator Chanin steadfastly strove to convert casual interest into knowledge, having agreed with his mentor, Dr. Barnes, that aimless wandering in art galleries was a futile diversion, and that art is not a trivial matter, but a source of insight into the world. Dr. Irving Bieber, eminent Clinical Professor of Psychiatry at New York Medical College, said of him: "What an enriching adventure it was to walk through an art exhibition with Abe Chanin. Side by side with his warmth of personality, wisdom, and simplicity that often seemed naïvely trusting, he had an irascible intolerance for hypocrisy and injustice. Abe loved to laugh. . . ." Victor D'Amico, director of the Museum of Modern Art's Department of Education, who worked closely with him for twenty years, reflected, "The increasing public interest in modern art was partly because Abe Chanin explained the *why* and *what* of paintings to so many people. His extraordinary gift was in helping an audience see and sense exactly what occurs in a painting, in revealing the connection between an artist's expression and his daily experience." A suburban Scarsdale, New York, housewife recalled: "He made modern art clear instead of confusing to me."

In 1960, Chanin was a visiting professor at Brandeis University in Waltham, Massachusetts, teaching "Twentieth Century Painting and Sculpture." Other institutions at which he taught courses on art history were New York City's Mills College (1961), the Young Men's and Young Women's Hebrew Association (1952-56), and the Barnes Foundation in Merion, Pennsylvania (1948-52). But his showcase teaching was as a staff lecturer (docent) and a faculty member at the Art Center of the Museum of Modern Art, one of the world's great repositories of contemporary masters, which attracts nearly a million visitors a year. Chanin spoke informally in the galleries about both the permanent collection of paintings and sculptures and those in the special exhibitions. Occasionally, he allowed his audience to pick the topic. Having a Messianic attitude towards art appreciation, Chanin gave unstintingly of himself, answering all questions with an indefatigable patience. Among his gifts was a special way of relating art to children, and their questions were of particular concern to him.

In addition to his lectures, A. L. Chanin reached a wide, appreciative audience as a panelist on many New York radio programs. He discussed modern art on the first color television program, on June 20, 1951, on CBS with actress Faye Emerson. He was also a prolific writer. Among the magazines for which he wrote art critiques during the 1950s and 1960s were *Harper's Bazaar, Connoisseur, Art News, Art Digest, The Arts, Charm, Dance,* and *The Nation.* In these, he was among the first to recognize the growing importance of such painters as Vassily Kandinsky, Franz Kupka, Fernand Léger, Auguste Herbin, and Jackson Pollock. He authored hundreds of newspaper and magazine articles and reviews between 1935 and 1968. His articles, appearing in the "New York Times Sunday Magazine" during the 1950s and 1960s, were widely read, and, from 1949 to 1952, he conducted a weekly Sunday art column for the "New York Compass." Still, he frequently scolded the press: "Too few newspapers cover art news."

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A. L. Chanin's classic best seller, *Art Guide/New York* (Horizon Press, 1965) is an unusual, illustrated picture-by-picture tour to all of New York's leading art museums. The distillation of a lifetime of experience and ten years in the simple though scholarly writing, it assesses more than 300 classic and modern paintings, includes unconventional biographies and evaluations of 165 artists, as well as a checklist of paintings and sculptures. This book was widely acclaimed, and among many laudatory reviews the following appeared in the "St. Paul Pioneer Press": "With this book in hand, one may proceed from museum to museum and look at the paintings with a new sense of awareness and appreciation." Other books in which A. L. Chanin's art and sculpture writings appear include *Modern Art: A Pictorial Anthology* (Macmillan, 1958); *Chaim Gross: Fantasy Drawings* (Beechurst Press, 1956); *Joseph Solomon* (Crown, 1966); and *Gabo-Pevsner* (Museum of Modern Art, 1948). This international art authority was also sought out to write the text of more than a hundred booklets, catalogues, and brochures, including *Cubism, Abstraction, Realism* (Metropolitan Museum of Art and Book-of-the-Month Club, 1956); and one of his final works, a brochure for the first American exhibition of two Bauhaus masters, *Robert and Ella Bergmann Michel: A 50 Year Retrospective,* 1917-1967 (Waddell Gallery, 1968).

A man of the loftiest humanitarian impulses, Mr. Chanin in his personal, political, and artistic philosophy was oriented to the needs and potential of his fellow men. As his friend, Dr. Irving Bieber, put it: "Abe Chanin's profound concern for the human condition was the backdrop against which his rich and productive life was played out." This sensitivity of perception so manifest in his chosen art field typified his life, and was coupled with a rare simplicity of heart which enabled him to discern lasting human values. He vigorously championed his adopted country and the principles upon which it was founded. One of the keynotes of his life was expressed in the poem of Emma Lazarus inscribed on the Statue of Liberty: "Give me your tired, your poor, your huddled masses yearning to breathe free . . ."

In failing health, Abe Chanin went to Florida on a rare vacation in January, 1968. After his return to New York City he collapsed during a lecture at the Guggenheim Museum. Admitted to the hospital, he was visited by dozens of students and admirers and, despite his increasing pain, he remained deeply interested in all the activities of his many friends, managing to compose poetry for some, and to write to many who were absent. After his death a boyhood friend recalled a poem by Fitz-Greene Halleck they had once shared;

"None knew thee but to love thee,
Nor named thee but in praise."

On May 1, 1968, Abraham Levick Chanin died at the age of fifty-five. Approximately a thousand persons from all walks of life attended the memorial services held May 3, 1968, at the Riverside Chapel in New York, and listened to the speakers recall Abe Chanin's grandeur of heart, grace of soul, search for beauty, and love of life, and how he inspired the noblest instincts in all. Dozens of his friends swiftly established a Special Purchase Fund in his memory at the Museum of Modern Art, and many other admirers are now planning another memorial to enable deserving, underprivileged youngsters to study art, the fund to be administered by a Negro college in the South.

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It should be noted that this record of Abe Chanin is to a great measure based upon a more lengthy and definitive biography written by Jack Harrison Pollack.

Reprinted from Encyclopedia of Biography 1970

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The Museum of Modern Art

To

From

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Miss Frances Keech
Publications Department
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

cc: Miss F. Keech

I said I would leave what we could provide for her to pick up today at the "21" Reception Desk. In the meantime, I am leaving a note at the desk (I do not know at what time she is coming) asking her to telephone you.

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MRS. L. B. WESCOTT, ROSEMONT, NEW JERSEY 08556

Ms. Frances Keech
Dept. of Publications
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019

Dear Ms. Keech:

Before Mrs. Wescott took off today for a two day seminar in Washington, D. C., she had a very pleasant surprise. She wanted you to know she received the two glossy prints of Chartres Cathedral by SOUTINE. She was very pleased.

She wanted to thank you for ~~the~~ your time and the thoughtful gesture on your part.

Singerely,
Kate Lockenbury
Secretary,
Barbara Wescott

April 1, 1974

cc: Miss F. Keech

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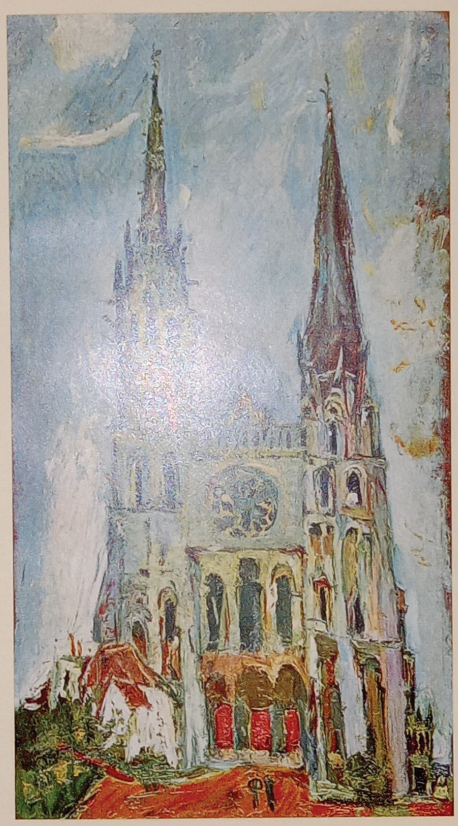

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cc: Miss F. Keech

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Miss Keech,

You were simply wonderful and kind and effective in resolving all my problems (which I had thought insuperable — or at very least ~~very~~ time-consuming)!

I am most grateful to you. Ms Jones had everything I asked for & I'm hopeful that the IRS will be satisfied.

Sincerely,
Barbara Wescott

FOR ALL SEASON'S GREETINGS!

cc: Miss F. Keech

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Chaim SOUTINE: Chartres Cathedral. 1933.
Oil on wood, 36 x 19 1/2".
Collection Mrs. Lloyd Bruce Wescott,
Rosemont, New Jersey
Printed in Western Germany

cc: Miss F. Keech

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March 15, 1974

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xerox copies of the Registrar's work sheet.

I said I would leave what we could provide for her to
pick up today at the "21" Reception Desk. In the mean-
time, I am leaving a note at the desk (I do not know
at what time she is coming) asking her to telephone you.

cc: Miss F. Keech

The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019

SOUTINE, Chaim

Chartres Cathedral. 1933.

Oil on wood, 36 x 19 3/4 inches.

Collection, The Museum of Modern Art, New York.
Gift of Mrs. Lloyd Bruce Wescott

If reproduced the following credit must be given on the same or facing page

Collection:

Exhibition:

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March 15, 1974

Dear Mrs. Wescott:

Miss Keech has told me that she was asked by Mr. Wheeler to get you certain information on the Soutine Chartres Cathedral in which you very generously gave the Museum your life interest in 1971, having given us a remainder interest in the picture in 1964.

Miss Keech has found the photographs which are enclosed.

She says that you have asked for a description of the stickers found on the back of the canvas and I enclose a xerox copy of our Registrar's records on these. In addition, since the stickers do not by any means reflect the full exhibition history of the painting, I am enclosing a list of exhibitions which we know the Soutine has been included in. We have not had time to do a thorough research job on the painting and undoubtedly it was included in still other shows of which we do not have a record. In addition, of course, it has been reproduced in various exhibition catalogues and books since it is not only an exceptionally good Soutine but somewhat unusual in subject matter.

Please do not hesitate to let us know if there is further data from our files which we can give you.

Sincerely,

Betsy Jones, Curator
Painting and Sculpture

cc: Miss F. Keech

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The Museum of Modern Art

To Ms. Betsy Jones

From Frances Keech

Date March 15, 1974

Re Mrs. Lloyd Bruce Wescott / I R S Audit 1971 Return

At the suggestion of Monroe Wheeler, Mrs. Wescott, who is in town for the day, reports that the I R S is auditing her 1971 tax return (because, she says, of her gift of the Soutine: Chartres Cathedral). The agent has asked her to supply:

(1) a glossy photograph of the work (I have two glossies from R. & R's duplicates -- she wanted an extra for herself).

(2) a list of any marks, symbols or labels on the back of the work. She said "the back is covered with labels." I have given you, and attach hereto, xerox copies of the Registrar's work sheet.

I said I would leave what we could provide for her to pick up today at the "21" Reception Desk. In the meantime, I am leaving a note at the desk (I do not know at what time she is coming) asking her to telephone you.

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514.64

Inscriptions
Labels on reverse of frame
top center "Arts Council of Great Britain/ 4 St James's Square London SW1 Telephone: Whitehall 9737/ Exhibition Soutine/Cat. no. 46/ Artist Chaim Soutine/ Title Chartres Cathedral/ Owner Collection of Mrs. L. B. Wescott,/ New Jersey".
L. center "GALERIE CHARPENTIER/ 76, RU DU FG SAIN[illegible]-HONORE • PARIS/ Anjou 92-02/ CENT TABLEAUX/ DE SOUTINE/ 1959".
top center "W.S. BUDWORTH & SONS, INC./ PACKERS & SHIPPERS OF WORKS OF ART/ 424 WEST 52nd St., New York, N.Y. rest of label covered with printed label: "Mrs. L. B. Wescott/ Rosemont, New Jersey" ".
U.R. "Cath Chartres... rest of label covered with printed label "Mrs. L. B. Wescott/ Rosemont, New Jersey" ".
two MOMA loan stickers "...Wescott/ 5...69".
"...55.1622/ Wescott".
top center in pencil "SOULODON".
reverse of frame U.L. rubber stamp "DOUANES FRANCAIS.../ ...UREAU/ D'/ ORLY/ 4".
L.R. in ballpoint pen "26".
on cradle U.R. of center "#8886 F.".
on liner, in felt-tipped pen "K-75 dark linen".
" in pencil "(Wescott)".

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History
Exh. 909, II, Sept. 22, 1971 - Nov. 10, 1972.
Exh. 1002, II, Dec. 15, 1972 - Mar. 28, 1973.
Reunion des Musées Nationaux, Paris, exh. Chaim Soutine retrospective
Apr. 27 - Sept. 17, 1973. -#61* (color)

Soutine Chartres Cathedral 51.64

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MOUTON

33 - PAUILLAC

T (56) 59 01 13 A PAUILLAC GIRONDE

31 Dec. '73

Dear Frances – Will you kindly put the Dillons' correct Fifth Ave. address (which is not in my traveling address book) on this envelope, and mail it? Many thanks.

I plan to stay here until Jan 7th – then Paris – then England. My address, until further notice, is % Raymond Mortimer, C.B.E.
5 Canonbury Place, London N.1.

Affly Mouse

on your mailing list

to:

Rosemont

New Jersey 08556

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2/21/73

Kindly change the address

of

Mr. Monroe Wheeler

on your mailing list

to:

Rosemont

New Jersey 08556

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The Museum of Modern Art

To Monroe Wheeler File

From Frances Keech

Date February 15, 1973

Re Framing / Collins Bruce

On February 15, two works in the collection of Monroe Wheeler were delivered to the Frame Shop for framing per written instructions affixed thereto. The works are:

Peter Sedgely (to be glazed and framed?)

Portinari: Shipwrecked, drypoint etching
(walnut frame, float in rag mat,
plexiglas)

Paid $20.—
reimbursed 5/7/73

to the Trustees

Telephone: 956-5917

N. B. Mr. Wheeler prefers "Counselor" to be spelled with one "l".

Charge: Director's Office Account No. 410-7411

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The Museum of Modern Art

To Mr. Pierre Asselin cc: Mr. Monroe Wheeler

From Frances Keech

Date March 13, 1974

Re Calling Cards

Please order for Mr. Wheeler 250 Museum calling cards in the style of the attached, with the following relevant copy:

Monroe Wheeler
Counselor to the Trustees
Telephone: 956-5917

N. B. Mr. Wheeler prefers "Counselor" to be spelled with one "l".

Charge: Director's Office Account No. 410-7411

The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019 Tel. 956-2655

Kynaston McShine
Curator of Painting and Sculpture Kynaston

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date March 9, 1973

Re Letter to: Mrs. Woodward de Croisset

Mrs. Parkinson has drafted this letter to Mrs. de Croisset and suggested that you may want to add a postscript to it. Therefore, I am holding the ribbon copy in my office pending a postscript and/or your instructions.

Mrs. Parkinson would like you to bring the letter with you when you lunch with her on Wednesday, and she will mail it.

Gianluigi Gabetti
George Heard Hamilton
Wallace K. Harrison*
Mrs. Walter Hochschild*
James W. Husted*
Philip Johnson
Mrs. Frank Y. Larkin
Gustave L. Levy
John L. Loeb
Ranald H. Macdonald*
Mrs. G. Macculloch Miller*
J. Irwin Miller
Richard E. Oldenburg
Mrs. Charles S. Payson*
Gifford Phillips
Nelson A. Rockefeller
Mrs. Wolfgang Schoenborn
Mrs. Bertram Smith
Mrs. Alfred R. Stern
Mrs. Donald B. Straus
Walter N. Thayer
Edward M. M. Warburg*
Clifton R. Wharton, Jr.
Monroe Wheeler*
John Hay Whitney
*Honorary Trustee

Neal J. Farrell
Treasurer
Richard H. Koch
Secretary

I know you are fully aware of the financial situation of just about all the non-profit organizations in this country today due to spiraling costs and the ever-increasing number of people who need and demand these services. In the particular case of The Museum of Modern Art, for instance, the annual attendance since 1962 has gone from 568,000 to almost a million, and our annual budget has more than tripled -- from $2,200,000 to over $7,000,000. We have, therefore, been obliged to launch another Endowment Drive. This one, which commenced in 1970, has the goal of $21,000,000, of which more than $19,000,000 has to date been pledged. The Museum Trustees, who accounted for most of this commitment, believe that the total amount can be attained within the year 1973. We now have an outstanding young Director (Richard Oldenburg) who is showing great ability and imagination and we all -- staff and Trustees equally -- admire and like him without reservation and feel that with his leadership we can continue to meet our responsibi-

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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Mrs. Wolfgang Schoenborn
Mrs. Bertram Smith
Mrs. Alfred R. Stern
Mrs. Donald B. Straus
Walter N. Thayer
Edward M. M. Warburg*
Clifton R. Wharton, Jr.
Monroe Wheeler*
John Hay Whitney
**Honorary Trustee*

Neal J. Farrell
Treasurer
Richard H. Koch
Secretary

March 14, 1973

Mrs. Woodward de Croisset
17, rue Weber
Paris 16e
France

Dear Ethel:

I have been asked to write you this letter on behalf of The Museum of Modern Art and I feel a certain diffidence about doing it because I remember that you were very generous in our last campaign for Endowment Funds. But we do consider that to some degree you belong to us -- through friendships and the International Council, and because you have a personal interest in the arts and in many of the artists whose works are important and prominent in our collection.

I know you are fully aware of the financial situation of just about all the non-profit organizations in this country today due to spiraling costs and the ever-increasing number of people who need and demand these services. In the particular case of The Museum of Modern Art, for instance, the annual attendance since 1962 has gone from 568,000 to almost a million, and our annual budget has more than tripled -- from $2,200,000 to over $7,000,000. We have, therefore, been obliged to launch another Endowment Drive. This one, which commenced in 1970, has the goal of $21,000,000, of which more than $19,000,000 has to date been pledged. The Museum Trustees, who accounted for most of this commitment, believe that the total amount can be attained within the year 1973. We now have an outstanding young Director (Richard Oldenburg) who is showing great ability and imagination and we all -- staff and Trustees equally -- admire and like him without reservation and feel that with his leadership we can continue to meet our responsibi-

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lities and maintain our standards. However, we cannot do these things without an increased endowment. Annual giving and support for special projects are relatively easy to obtain, and, of course, will not cease to be necessary, but regular endowment income to be counted on for operating expenses year in and year out is the most difficult kind of money to raise and at the same time the most basic and important.

And so, in this final thrust of the new Endowment Drive we are turning to our friends, and I am writing this letter to you in the hope that you might be willing to pledge a contribution over a three-year period to be paid in instalments, or at your convenience. We are seeking individual pledges of $5,000, or more, but as you can well understand, your participation on any basis would be deeply appreciated.

Affectionately,

Eliza

Dear Ethel:

Eliza is permitting me to add a postscript. I loved being with you at Mouton, I was delighted by your friends, Bill and Annie Davis in Malaga, and I was enchanted by your house.

As to the above letter, remember how many young people there are whose eyes we have opened to the delights of modern art -- and the work must go on. I know you will help if you can.

Affectionately,

Monroe

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RCA Global Telegram

N

ZCZC RGB0124 LTB0226 DAB5110 NSP0111

URRG CO NLWM 011

WMSTERDAM 11 7 0953

KEECH MODERN ART

NEWYORK

PLEASE ACCEPT DINNER DILLONS TUESDAY 21ST

WHEELER

COL 21ST

May 7, 1974: Accepted by telephone to Mrs. Cullen, Mrs. Dillon's secretary.

Reply via RCA: call 212-363-4141

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

To Mr. Monroe Wheeler

From Frances

Date July 30, 1973

Re Mr. Douglas Newton

To remind: Lunch with Mr. Douglas Newton
Tuesday, August 7, at 12:30 o'clock
At: Georges Rey Restaurant
60 West 55 Street
reservation for two made (Tel.: 245-6764)

Telephone number of Museum of Primitive Art: CI 6-9493

All best,

MW

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The Museum of Modern Art

To Messrs. Wescott and Wheeler

From Frances Keech

Date January 9, 1973

Re Invitation to Dinner for Mab: January 31, 1973

Ms. Alexandra Isles invites you both to a small dinner for her mother, Mab, on Wednesday, January 31. R. s. v. p.: 831-7172 (Area Code 212).

All best,

MW

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The Museum of Modern Art

To Monroe Wheeler File

From Frances Keech

Date February 15, 1973

Re Whereabouts: February 16 - March 2

For about ten days from February 16:

care of Art Department
University of Texas, Austin

Thereafter, in care of Mrs. Eugene McDermott, Dallas

All best,

MW

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Th. July any day week of Aug. 6 Tuesday

The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date July 24, 1973

Re Mr. Douglas Newton

Tuesdy Aug. 7

This is to confirm and remind that Mr. Douglas Newton will meet you for lunch on Wednesday, August 1, at 12:30 o'clock at Georges Rey Restaurant, 60 West 55 Street. A reservation for two has been made. The telephone number of the restaurant is 245-6764. The telephone number of the Primitive Museum is CI 6-9493.

confirmed

All best,

MW

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Hay-meadows, Rosemont, New Jersey 08556

2 July 1973

Dear Frances:

For your records. Katherine Anne Potter's address is:

Apt. 1517
6100 Westchester Park Drive
College Park, Md.

PHONE: 301-345-6568

All best,

MW

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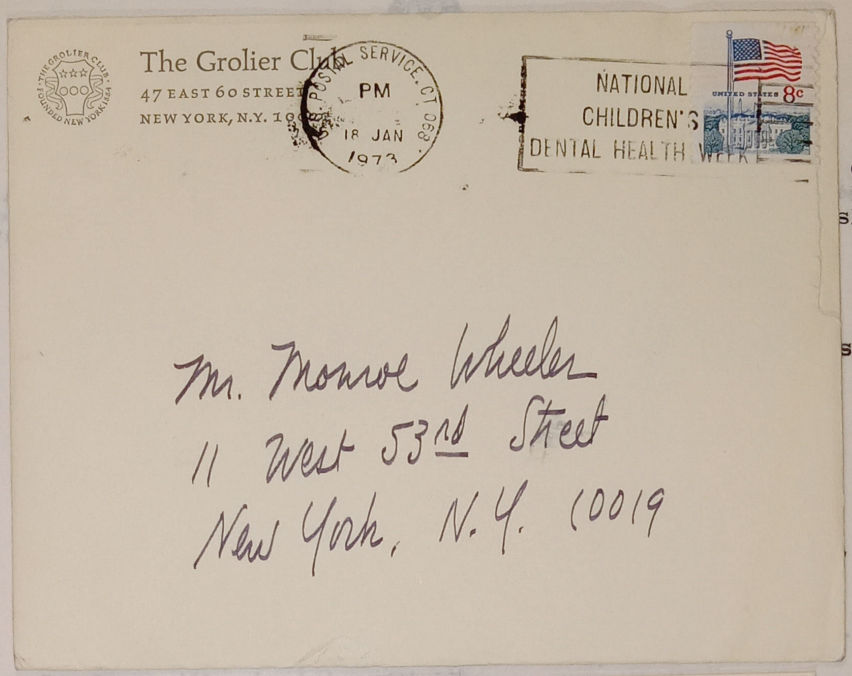

The Grolier Club
47 EAST 60 STREET
NEW YORK, N.Y. 10022

PM
18 JAN
1973

NATIONAL CHILDREN'S DENTAL HEALTH WEEK

8c

Mr. Monroe Wheeler
11 West 53rd Street
New York, N.Y. 10019

To Oldenburg
From Koch
Date
Re

The Grolier Club

Mr. + Mrs. Leonard B. Schlosser
requests the pleasure of your company at the Club-house
on Saturday, February third
Refreshments will be served from 4:30 to 6:30

47 EAST 60 STREET
NEW YORK, N.Y. 10022

A momo similar to this will be sent to Mr. Rubin and Cora Rosevear, if you think it advisable.

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

To Mr. Fitzroy Williams

bc: Mr. Richard E. Oldenburg
Mr. Richard H. Koch
Information Desk

From Frances Keech

Date March 1, 1973

Re Request of Mr. Monroe Wheeler: Visitors to Galleries

At the request of Mr. Wheeler, Mr. Glenway Wescott is coming to the Information Desk (No. 11) on Friday, March 9, at 3:30 p.m. to meet Mr. Stephen H. Spurr, president of the University of Texas. Mr. Wescott would like permission to take Mr. Spurr through the Museum Collection galleries on the 1st, 2nd and 3rd floors.

Any courtesy we can extend to Messrs. Spurr and Wescott would be much appreciated by Mr. Wheeler.

Note to Messrs. Oldenburg and Koch:
I gather from Mr. Wescott that Mr. Spurr has been central to the success of Mr. Wheeler's mission to the University of Texas.

A memo similar to this will be sent to Mr. Rubin and Cora Rosevear, if you think it advisable.

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THE UNIVERSITY OF TEXAS AT AUSTIN
COLLEGE OF FINE ARTS
AUSTIN, TEXAS 78712

University Art Museum
23rd & San Jacinto
Phone 512 471-7324

The James A. Michener Collection
Archer M. Huntington Museum Fund

March 1, 1973

Miss Frances Keech
Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Frances:

President Stephen H. Spurr of The University of Texas is going to be in New York the afternoon of Friday, March 9, from 3:30 to 5:00 p. m., and wants to be accompanied through the collection. Mr. Wescott has kindly volunteered to do this, and I know that Dr. Spurr will enjoy being with him.

I have written to Bill Ruben to ask him to grant them permission to enter the galleries in the garden wing ~~on~~ and the third floor, whose installation may not be completed, and I have asked him to communicate this permission to you.

Dr. Spurr and Mr. Wescott will meet at the information desk to the left of the entrance at 3:30 on that day.

I shall be in New Orleans but I am returning on Monday morning for Mrs. Parkinson's dinner. All best, with my thanks.

Sincerely,

Monroe

Monroe Wheeler

mw:r

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C O P Y

March 1, 1973

Mr. William S. Rubin
Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Bill:

I am writing to ask a favor. President Stephen H. Spurr of The University of Texas at Austin is going to be in New York the afternoon of Friday, March 9, and wants to see all of the collection which opens the following week.

He will be docented by my friend, Glenway Wescott, and what I need from you is permission for them to enter the garden wing on the third floor galleries whose installation may not be completed at that time. Frances Keech knows about this and permission can be ~~arranged~~ transmitted through her.

I shall be in New Orleans on that day, hence these arrangements, but I shall be with you and Alfred on Monday evening, which I eagerly anticipate.

All best,

Monroe Wheeler

mw:er

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THE UNIVERSITY OF TEXAS AT AUSTIN
COLLEGE OF FINE ARTS
AUSTIN, TEXAS 78712

University Art Museum
23rd & San Jacinto
Phone 512 471-7324

The James A. Michener Collection
Archer M. Huntington Museum Fund

March 1, 1973

Dr. Stephen H. Spurr, President
The University of Texas at Austin
Main Building 400

Dear Dr. Spurr:

I am delighted to hear from Don Goodall that you want to see the Museum of Modern Art on the afternoon of Friday, March 9, from 3:30 to 5:00 p. m. Since hearing this I have talked with my friend, Glenway Wescott, who is particularly articulate on the subject of the museum's collections. He is going to be in New York that afternoon and wants to act as your docent. You perhaps know him as a writer, but I can promise you that you will enjoy seeing art with him.

It is a perfect time to see our collections because they are presently being installed for a public opening on March 14. All of our masterworks, both old and new, will be on view.

Mr. Wescott will meet you at the information desk at the left of the entrance to the museum at 11 West 53 Street at 3:00 on that day. Should you need to change your plans, please call 956-6100 and ask for Miss Frances Keech.

I greatly enjoyed talking with you the other day and regret that I must be in New Orleans on the 9th and will be unable to welcome you to the museum in person, but I assure you that you will be in good hands.

Sincerely yours,

Monroe Wheeler

Monroe Wheeler

mw:er

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FAR HORIZONS
314 Dunbar Road • Palm Beach, Florida 33480 • Telephone 655-4617

November 14, 1972

Miss Frances Keech
c/o Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Miss Keech:

Referring to my letter of October 13th I am glad to say that I have received more of the brochures from Ireland. As you had asked, in your letter to me of September 25th, for 250 of the brochures and at that time I had only 30 to send you, I am sending you under separate cover 150 of them.

As you suggested, I have sent a copy of the first edition of The Arts in Ireland to the Museum library attention of Mr. Karpel. The next edition will be out within the next two months and will be sent directly to Mr. Karpel at the library.

Thanking you for your cooperation, I remain

Yours very sincerely,

Evangeline Zalstem-Zalessky

Evangeline Zalstem-Zalessky

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FAR HORIZONS

~~270 North Lake Trail~~ 314 Dunbar Road • Palm Beach, Florida 33480 • Telephone 655-4617

October 13, 1972

Miss Frances Keech
c/o Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street, New York, N. Y.

Dear Miss Keech:

Thank you for your letter of September 25th which I have just received in Palm Beach. I had already sent the brochures from Ireland to over half of the International Council, but this did not include the Officers, Honorary Members and Ex-officio members. I am, therefore, enclosing twenty-five brochures for mailing to these people. Enclosed, also, are five brochures to be placed, as you suggest, in the library of the Museum. I will be happy to send more for this purpose as soon as I receive them from Ireland.

I am sending under separate cover a copy of the first edition of "The Arts in Ireland" to the Museum Library, attention Mr. Bernard Karpel.

Please convey my friendliest greetings to Mr. Wheeler. He is one of the few reasons I regret leaving New York!

Thanking you for your cooperation, I remain

Yours very sincerely,

Evangeline Zalstem-Zalessky

Evangeline Zalstem-Zalessky

encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	VII.2

September 25, 1972

Mme Evangeline Zalstem-Zalessky
23, B Zion Road
Rathgar
Dublin 6
Ireland

Dear Madame Zalstem-Zalessky:

Your letter telling Mr. Wheeler about the new magazine The Arts in Ireland arrived while he was traveling in Europe. In his absence, but on his behalf, I am happy to say that we have arranged to mail the brochure to the International Council. The Museum's bookstores neither sell nor take subscriptions to magazines, but we can place copies of the brochure in the reading room of the Library where it would be seen by the many visiting scholars and others interested in the arts who make use of this facility.

Our immediate needs then, to make effective use of the brochure, would appear to be about 250 copies, if that many can be spared.

You are very generous, indeed, to offer a complimentary subscription to The Arts in Ireland to the Museum Library. Mr. Bernard Karpel, the Chief Librarian, is very appreciative of your kindness and is looking forward to seeing the first issue.

Our best wishes for the success of this interesting venture.

Sincerely yours,

Frances Keech
secretary to
Monroe Wheeler

P. S. Since I will take care of the distribution, the brochures should be addressed to my attention.

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23B Zion Road, Rathgar, Dublin 6. Ireland. Telephone 900760.

Dear Monroe;

Greetings from the land of poets, painters, playwrights and too many tugger happy people. I am spending the summer helping my friends start a new magazine "The Arts in Ireland", brochure of which I enclose. We have printed over fifty thousand of these brochures and are trying to build up an international subscription list, quite a job you will admit!!! Many of the leaders in the art world here are on the Advisory Board + they are all very cooperative + enthusiastic Many Museums including the Cocoran in Washington are taking 500 of the

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brochures for distribution in October when the "Irish Imagination" show will be there + other Museums are putting them on display in their book depts.
Could you ask The Museum of Modern Art to cooperate. It is so long since I was a member of the International Council of the museum as I now live in Palm Beach and I no longer even know the new director. So I will be very grateful for your cooperation and I would like to donate to the library there a subscription to "The Arts in Ireland" as I believe it will be very interesting.
May I hear from you here.

Yours in friendship

Evangeline Zalstein Zalesky

23. B. Zion Road Rathgar, Dublin 6
Aug 30, 1972. Republic of Ireland.

Incidentally my Palm Beach address is 270 North Lake Trail Palm Beach, Florida 33480 where my secretary Mrs Oliver Oswalt is + can send brochures to the Museum if they want them.

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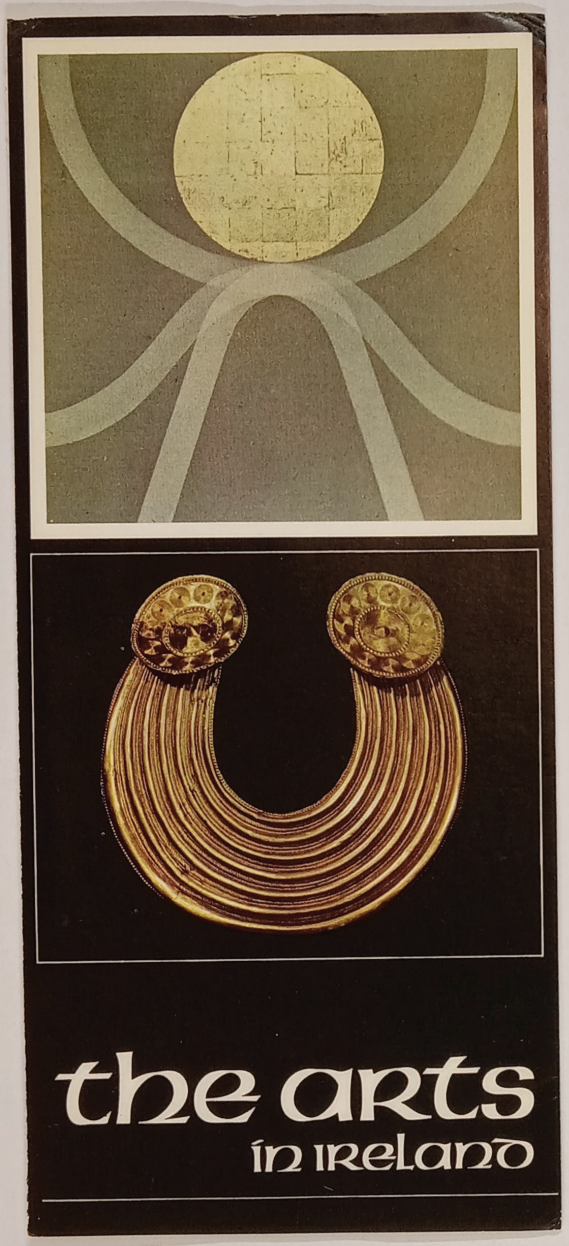

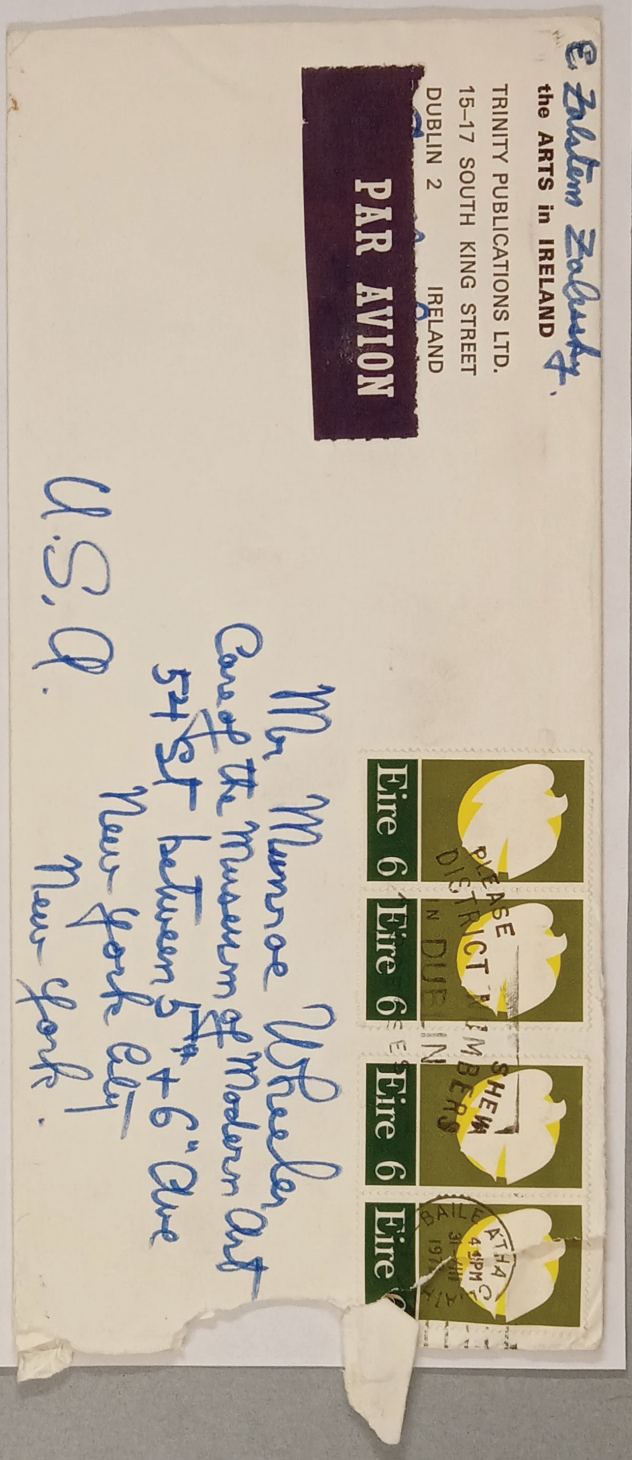

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THE ARTS IN IRELAND

is a profusely illustrated magazine dedicated to the better understanding of one of the earliest and most fascinating cultures in the world. The numerous superb colour photographs of modern and ancient masterpieces make each issue a treasured possession. Its aim is to spread a wider knowledge and understanding of the various threads of Irish culture. We believe that art is the stepping stone to the ultimate in the evolution of mankind and that by communication on a cultural level, art may eventually replace violence throughout the world. Through its pages you will become more knowledgeable about Irish painting, sculpture, drama, archaeology, music, films, architecture. Promising young Irish and foreign artists and writers living in Ireland will have an opportunity to express themselves in the international art world. What other country in the world than Ireland would encourage artists to live tax free? Read about it in "The Arts in Ireland", published quarterly in the Autumn, Winter, Spring and Summer.

Trinity Publications Limited
Calcott House 15–17 South King Street Dublin 2

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Mme. Evangeline Zalstem-Zalessky, Art Collector

DETACH HERE

Please start my one-year subscription to

"The Arts in Ireland"
Calcott House
15–17 South King Street
Dublin 2 Ireland

Four issues

NAME .....
STREET .....
CITY .....
COUNTRY .....

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☐ Please renew my subscription

Please send a subscription to

"The Arts in Ireland"
Calcott House
15–17 South King Street
Dublin 2 Ireland

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Acknowledgements to:

National Museum of Ireland
for permission to reproduce the
'Gleninsheen Collar'.

Patrick Scott
for permission to reproduce
'Gold Painting '.

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date September 11, 1972

Re Mrs. Vincent Astor: Invitation to Dinner
Tuesday, October 24

Dinner at the New York Public Library

Benefit for the New York Public Library

-- Debate between William Buckley and John Galbraith

Please return the duplicate of this memo, indicating whether you accept/regret and I will call Ms. Riley.

Mrs. Astor is not returning to New York until the tenth.

Dinner, Tuesday, October 24: Accept / Regret

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October 25, 1972: In Mr. Wheeler's behalf, telephoned Mrs. Grossman that he would be unable to write the piece.

[LAE]

UNIVERSAL LIMITED ART EDITIONS

5 SKIDMORE PLACE WEST ISLIP, LONG ISLAND, N.Y. 516 MOHAWK 9-7484

TATYANA GROSMAN

October 12, 1972

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Wheeler:

Probably by now you have received Mrs. Keech's kind exposition of my request to you, to write a piece on Robert Motherwell's book of twenty-one original aquatints, illuminating the poetry of Rafael Alberti.

On the 24th of this month, "A la Pintura" will be exhibited at the Metropolitan Museum of Art, along with many of the working proofs, trial proofs and original sketches.

Anything you would choose to write would be very important for us. Art International would like to have an article on this exceptional work, and also we would like to publish a deluxe offset edition, through Telamon Editions Limited, which is an extension of Universal Limited Art Editions, documenting what Universal Limited Art Editions has published.

I am making this request not for myself alone, but also on the behalf of, Mr. Motherwell and Mr. John McKendry.

For me, personally, it would mean very much, your writing, as your lovely book about painters and sculptors as illustrators was so influential in the beginning of Universal Limited Art Editions.

Very respectfully yours,

Tatyana Grosman

Tatyana Grosman

TG:tt

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UNIVERSAL LIMITED ART EDITIONS

5 SKIDMORE PLACE WEST ISLIP, LONG ISLAND, N.Y. 516 MOHAWK 9-7484

TATYANA GROSMAN

TO: Mr. Monroe Wheeler

FROM: Frances

DATE: October 11, 1972

Mme Tatyana Grosman, the founder of Universal Limited Art Editions of West Islip, Long Island, came to the Museum today to ask me to relay a plea to you concerning the Rafael Alberti "A la pintura," with aquatints by Robert Motherwell, issued in a limited edition of 40; originally retailing at $5,000, now $6,000. As you probably have heard, the work is going on exhibition at The Metropolitan Museum of Art on October 24, together with preliminary sketches, trial proofs, and artist's proofs. There are plans also for the Universal Limited Art Editions affiliate, Telamon Editions Ltd., of the same address, to bring out a facsimile unlimited edition of this work.

Mme Grosman said that Art International is to run an article on the work and both she and Motherwell hope that you will be persuaded to write the piece, as a review, perhaps, and then expand it into a preface for the unlimited edition; or excerpts from the preface, if you care to write it, might constitute the review.

Mme Grosman's telephone number is Area Code 516-669-6571, and she longs to hear from you. She recalls that her first association with you was in connection with Modern Painters and Sculptors as Illustrators.

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The Museum of Modern Art

To Mr. Roy Hansen

From Frances Keech

Date September 5, 1972

Re Delivery of Monroe Wheeler's Mail

Please arrange to have Monroe Wheeler's mail delivered to my attention, Room 33, 23 Building, effective as of today until further notice. He has given up his office in the 27 Building.

of Mexican artists with the request that I forward it to you.

Sincerely yours,

secretary to
Monroe Wheeler
Counsellor to the Trustees

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bc: Mr. Monroe Wheeler

March 16, 1972

Mrs. Mae Hill
Center for Inter-American Relations
680 Park Avenue
New York
New York 10021

Dear Mrs. Hill:

Mr. Monroe Wheeler has given me the enclosed list of Mexican artists with the request that I forward it to you.

Sincerely yours,

secretary to
Monroe Wheeler
Counsellor to the Trustees

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Monroe Wheeler's list of Mexican artists, as enlarged by Ines Amor

1971

1822-1960	GOITIA, Francisco
1875-1964	DR. ATL, Gerardo Murillo
1881-	MERIDA, Carlos
1882-	REYES FERREIRA, Jesús
1883-1942	OROZCO, José Clemente
1886-1935	CLAUSELL, Joaquín
1886-1957	RIVERA, Diego
1896-	GUERRERO, Xavier
1897-1957	MICHEL, Alfonso
1897-1964	RUIZ, Antonio
1898-	SIQUEIROS, David Alfaro
1899-	TAMAYO, Rufino
1904-	O'HIGGINS, Pablo
1905-	MONTOYA, Gustavo
1905-	O'GORMAN, Juan
1905-1947	CASTELLANOS, Julio
1907-1955	IZQUIERDO, María
1908-	CANTU, Federico
1908-	CAMARENA, Jorge
1908-	URUETA, Cordelia
1908-	ZALCE, Alfredo
1909-	CHAVEZ MORADO, José
1910-1954	KAHLO, Frida
1910-	RODRIGUEZ LUNA, antonio
1912-	GUERRERO GALVAN, Jesús
1912-	MURATA, Kishio
1913-	COSTA, Olga
1913-1963	VARO, Remedios
1914-	GERZSO, Gunther
1914-	PEÑA, Feliciano

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1915- GOERITZ, Mathias

1915- ANGUIANO, Raúl

1917- CARRINGTON, Leonora

1918- CASTRO PACHECO, Fernando

1918- MARTINEZ, Ricardo

1919- MEZA, Guillermo

1920- VLADY

1920- SORIANO, Juan

1921- GARCIA GUERRERO, Luis

1921- XAVIER, Héctor

1921- NISHIZAWA, Luis

1923- LAVILLE, Joy

1923- CORONEL, Pedro

1923- ECHEVERRIA, Enrique

1927- SEGUIN, Olivier

1928- FELGUEREZ, Manuel

1928- ORDOÑEZ, Efrén

1929- GIRONELLA, Alberto

1930- CARRILLO, Lilia

1932- ROJO, Vicente

1932- CORONEL, Rafael

1933- GARCIA PONCE, Fernando

1933- CUEVAS, José Luis

1933- PARRA, Tomás

1934- ORTIZ, Emilio

CUERVO, José

1936- FALFAN, Alfredo

1937- FRIEDEBERG, Pedro

1937- RAMOS PRIDA, Fernando

1938- CASTAÑEDA, Alfredo

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MALLARD, Ernesto

1942- TOLEDO, Francisco

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Memorandum

To Junior Council

From **Frances Keech**

Date December 22, 1972

Re Monroe Wheeler

The address on the attached should be:

Mr. Monroe Wheeler
Hay-meadows
Rosemont
New Jersey
08556

Please return to Frances Keech

...ANS, U.S.A.
...er

Museum of Modern Art

...956-6112 Cable: Modernart, New York

...receipt of the payment for the item below:

723-164 ROSENQUIST: COLD LIGHT
litho 57.70 (Leo Castelli Gallery)

$600.00
wb.

No tax.

Gift to the Print Room, Museum of Modern Art.

Thank you.

The Art Lending Service

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Memorandum

To Mr. Monroe Wheeler

From Frances Keech

Date November 15, 1972

Re The Art Lending Service
-- Gift to Print Room

For tax reasons, should this bill/receipt from the Junior Council be addressed to you at Rosemont, or does it matter?

ANS, U.S.A.
er

Museum of Modern Art

956-6112 Cable: Modernart, New York

:

es receipt of the payment for the item below:

723-164 ROSENQUIST: COLD LIGHT
litho 57.70 (Leo Castelli Gallery)

$600.00
wb.

No tax.

Gift to the Print Room, Museum of Modern Art.

Thank you.

The Art Lending Service

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The Monteleone NEW ORLEANS, U.S.A.
Largest Hotel in the Fabulous French Quarter

Frances — Yes, it must be addressed to me at Rosemont. Ask them to change address for other mailings also. And will you ask the Int. Council also to use Rosemont address. All thanks MW

Museum of Modern Art

956-6112 Cable: Modernart, New York

Mrs. Alfred R. Stern
Mrs. Douglas Auchincloss
Honorary Chairmen

October 25, 1972

Dear Mr. Wheeler:

This acknowledges receipt of the payment for the item below:

723-164 ROSENQUIST: COLD LIGHT
litho 57.70 (Leo Castelli Gallery)

$600.00
wb.

No tax.

Gift to the Print Room, Museum of Modern Art.

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The Junior Council of The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Telephone: 956-6112 Cable: Modernart, New York

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Vice Chairmen

Mrs. Clark J. Winslow
Secretary

William P. Rayner
Treasurer

Mrs. Alfred R. Stern
Mrs. Douglas Auchincloss
Honorary Chairmen

Mr. Monroe Wheeler
251 East 51st Street
New York, New York 10022

October 25, 1972

Dear Mr. Wheeler:

This acknowledges receipt of the payment for the item below:

723-164 ROSENQUIST: COLD LIGHT
litho 57.70 (Leo Castelli Gallery)

$600.00
mb.

No tax.

Gift to the Print Room, Museum of Modern Art.

Thank you.

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MONROE WHEELER 3429

October 24, 1972 1-2/210

PAY TO THE ORDER OF The Museum of Modern Art $ 600.00

SIX HUNDRED - - - - - - - - - - - - - - - - - - DOLLARS

THE CHASE MANHATTAN BANK
National Association
Rockefeller Plaza at 49th Street, New York, N. Y. 10020

MEMO

Monroe Wheeler

⑆021000021⑆ 038-1-089499⑈

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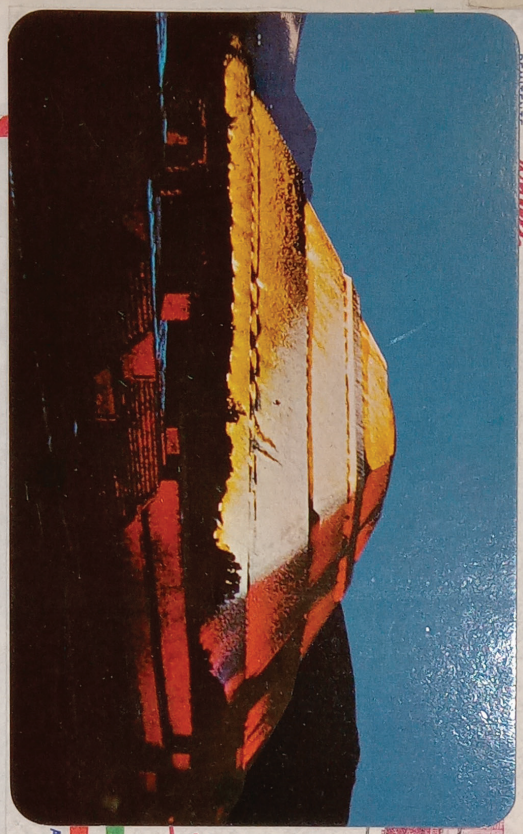





n of Modern Art

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pared by Gray
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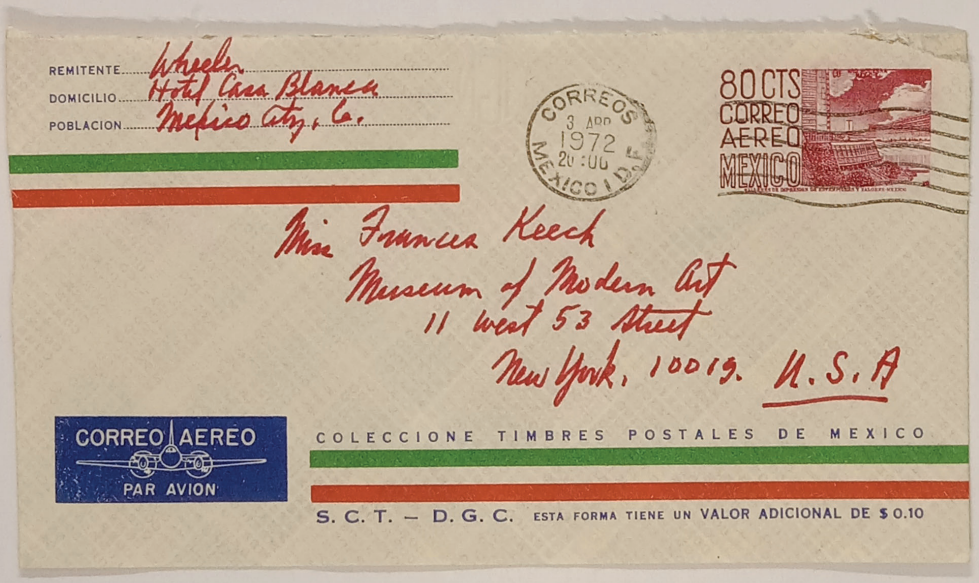

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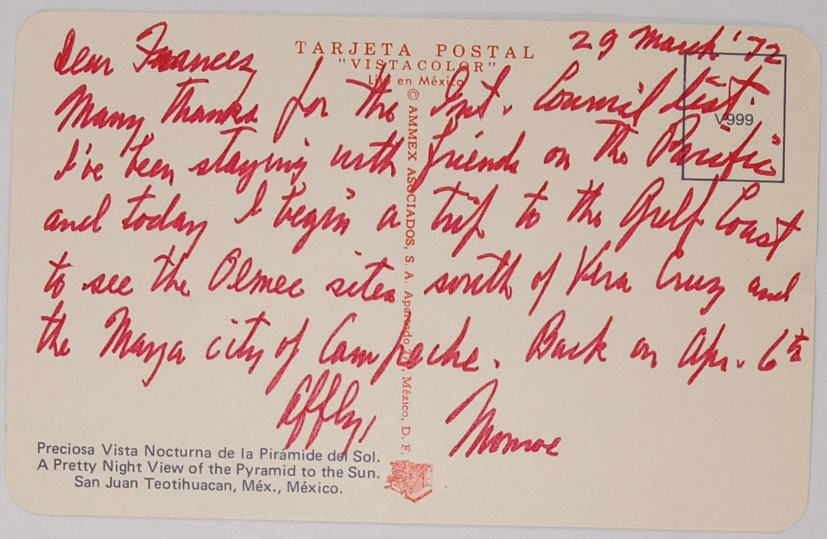

TARJETA POSTAL
"VISTACOLOR"
Lito en México

© AMMEX ASOCIADOS, S. A. Apartado 10, México, D. F.

V999

29 March '72

Dear Frances
Many thanks for the Int. Council List.
I've been staying with friends on the Pacific
and today I begin a trip to the Gulf Coast
to see the Olmec sites south of Vera Cruz and
the Maya city of Campeche. Back on Apr. 6th
Affly,
Monroe

Preciosa Vista Nocturna de la Pirámide del Sol.
A Pretty Night View of the Pyramid to the Sun.
San Juan Teotihuacan, Méx., México.



REMITENTE Wheeler
DOMICILIO Hotel Casa Blanca
POBLACION Mexico City, C.

CORREOS 3 APR 1972 20:00 MEXICO I.D.F.

80 CTS CORREO AEREO MEXICO

Miss Frances Keech
Museum of Modern Art
11 West 53 Street
New York, 10019. U.S.A

CORREO AEREO PAR AVION

COLECCIONE TIMBRES POSTALES DE MEXICO

S. C. T. — D. G. C. ESTA FORMA TIENE UN VALOR ADICIONAL DE $ 0.10

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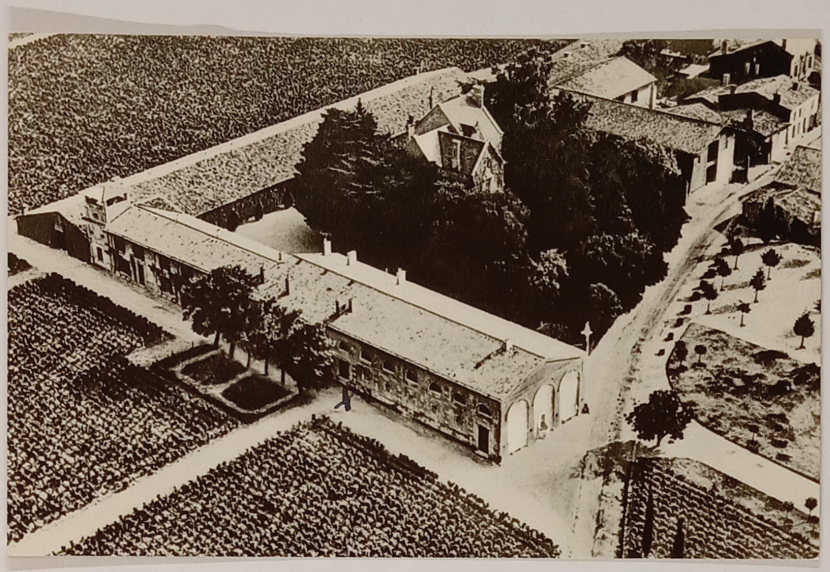
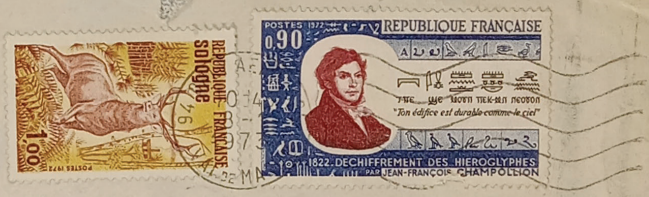


Wheeler
THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.



VIA AIR MAIL

Miss Frances Keech
The Museum of Modern Art
11 West 53 Street
New York City, 10019
U. S. A.

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CHATEAU MOUTON - ROTHSCHILD
à PAUILLAC - (Gironde) -

Editions Modernes « Théojac », Limoges
Reproduction interdite
Photo aérienne E. GRAFOULIERE
LANGON (Gironde)

4 Jan. '73

Dear Frances - X marks my room. The largest party ever — 17 in all for a week but now the number has diminished to 9. I am staying until Jan. 8th and then go to Portugal for a week. Then home.

I am so grateful to you for the trouble you took to deliver NAR's gift.

Best love and best wishes for a happy and fortunate New Year

Monroe

Wheeler
THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

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1822 DECHIFFREMENT DES HIEROGLYPHES PAR JEAN-FRANÇOIS CHAMPOLLION

VIA AIR MAIL

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The Museum of Modern Art
11 West 53 Street
New York City, 10019
U. S. A.

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date June 8, 1972

Re Contracts

For your possible interest, I enclose blanks of the Museum's standard author's contract (the 3-page form, a one-time, complete payment contract; the 4-page form, a royalty contract) that was prepared by Gray Williams with the advice of Richard Koch and Miriam Cedarbaum, who, incidentally, likes to be asked to look at any of our contracts.

Mr. Oldenburg amended the terms of the royalty contract with respect to Author's Earnings by striking out in paragraph 1(a)(ii) " . . . to customers other than the Museum's regular trade distributor" adding ". . ., including the Museum's regular trade distributor."

Authors and/or their agents sometimes demand royalties on copies distributed to members. This has been agreed to at a reduced rate (3-1/3% of cash received on copies distributed under the membership book program).

Our royalty rate is 5% for the first 5,000 copies, and 7-1/2% thereafter for outside authors, and 4% and 6% for staff authors.

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The Museum of Modern Art

To Mr. Richard H. Koch

From Frances Keech

Date August 31, 1972

Re Mr. Wheeler Vacationing in Europe

Mr. Wheeler will be travelling in Europe from September 7; returning October 2. Mail addressed to him in care of:

Raymond Mortimer, Esq.
5, Canonbury Place
London N. 1
England

will be forwarded.

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The Museum of Modern Art

To Mr. Richard H. Koch

From Frances Keech

Date March 16, 1972

Re Monroe Wheeler in Mexico/March 21 - April 5

Mr. Wheeler is leaving on Tuesday, March 21 for Mexico and will return the evening of Wednesday, April 5. In Mexico his address will be:

Hotel Casa Blanca
Lafrangua, 7
Mexico 6, D. F.

of works by Tamayo, which were being held for Mr. Wheeler to see on his return. When you are finished with them, please send the transparencies to:

Mrs. Klaus G. Perls
Perls Galleries
1016 Madison Avenue
New York, New York
10021

Mrs. Perls will then get in touch with Mr. Wheeler about the matter.

Sincerely yours,

Frances Keech
secretary to
Monroe Wheeler

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COPY FOR THE INFORMATION OF: Mrs. Klaus G. Perls

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Publications

January 14, 1972

Mr. George Larson
Skidmore, Owings & Merrill
30 West Monroe
Chicago
Illinois 60603

Dear Mr. Larson:

Owing to the fact that Monroe Wheeler is presently out of the country, I am forwarding to you, at the request of the Perls Galleries, two transparencies of works by Tamayo, which were being held for Mr. Wheeler to see on his return. When you are finished with them, please send the transparencies to:

Mrs. Klaus G. Perls
Perls Galleries
1016 Madison Avenue
New York, New York
10021

Mrs. Perls will then get in touch with Mr. Wheeler about the matter.

Sincerely yours,

Frances Keech
secretary to
Monroe Wheeler

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MUSÉE & GALERIE
DES BEAUX-ARTS
BORDEAUX

COURS D'ALBRET
TEL. 44.72.31 et 44.40.88

Le 17 Octobre 1972

GMM/DM/2275

Cher Monsieur et cher Confrère,

Des amis très chers, le Baron Philippe et la Baronne Pauline de ROTHSCHILD me communiquent votre adresse.

Aussi, je me permets de vous écrire pour vous demander de quelle façon je pourrai trouver une amitié sûre pour joindre Mme Peggy GUGGHENEIM. En effet, le Musée des Beaux-Arts de BORDEAUX prépare actuellement, pour le mois de Mai prochain, une grande Exposition consacrée aux,

"CUBISTES".

J'ai déjà obtenu l'accord de nombreux Musées et de Collections particulières; c'est d'ailleurs dans le rapprochement des oeuvres que Mme GUGGHENEIM a présenté dans son palais, que j'ai eu l'idée de les montrer à Bordeaux; elles iront ensuite à Paris, au Musée d'Art Moderne.

J'ai écrit aujourd'hui même à votre Directeur pour lui demander le prêt du tableau de,

- PICASSO "Les demoiselles d'Avignon" -

Vous n'êtes pas sans ignorer l'importance de nos manifestations et j'espère que vous ne manquerez pas de m'aider à ce nouveau succès.

Vous en remerciant, je vous prie de croire, Cher Monsieur, à mes sentiments les plus distingués.

Le Conservateur des Musées des Beaux-Arts,

Gilberte MARTIN-MERY

Monsieur Monroe WHEELER ESQ.
Museum of Moderne Art
11 West 53rd Street
NEW-YORK.N.Y. 19 -

(Etats-Unis)

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date September 14, 1972

Re Invitations

The Trustees of the Philadelphia Museum of Art invite you to cocktails/dinner on Wednesday, October 4 at 6:00 p.m. before a special viewing of "American Art Since 1945: Loan Exhibition from The Museum of Modern Art" in honor of MoMA Trustees.

R. s. v. p.

Other dates you may want to reserve:

October 3: Special functions dinner, 6:30 p.m.
at the Grolier Club
-- Guest of honor and speaker:
Mr. Bernard Roberts, president
of John Roberts Press, London.
Reservations: $10.

MGM Invitational Preview of film "Savage Messiah," followed by buffet supper honoring director Ken Russell.

October 5: Meeting at MoMA, 10:30 a.m.
Drawings and Prints Acquisitions Committee

International Council reception honoring Australian collectors, 6:00 p.m.

October 11: Trustees Meeting, 4:30 p.m.

October 24: Mrs. Vincent Astor
-- New York Public Library benefit dinner

October 30: International Council meeting, 10:00 a.m.
Membership Committee

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bc: Mr. William S. Lieberman
Mrs. Bernice Rose

May 3, 1972

Dear Choura,

I know you will like to see these photographs of our installation of Pavlik's early drawings which you so generously presented to The Museum of Modern Art. The exhibition has aroused great interest and enthusiasm because these works were entirely unknown to the New York public which has always admired the work he did in this country. On behalf of the Trustees, I thank you again.

I heard from Lincoln that the exhibition in London was extremely successful and that everything was sold. This must be very gratifying to you as it is to me.

Ever your affectionate,

Monroe Wheeler

Mme Alexandra Zaousaileff
2, rue Jacques Mawas
Paris 15e
France

MW:fk

Enclosure: (via air printed matter)
-- set of installation shots (4)

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COPY FOR THE INFORMATION OF: Mr. Monroe Wheeler

March 27, 1972

Mme Alexandra Zaousaileff
2, rue Jacques Mawas
Paris XV
France

Dear Madame Zaousaileff:

Before leaving for Mexico the other day, Mr. Wheeler asked me to send you the enclosed press release, and checklist, of the current exhibition of the drawings and watercolors executed by Tchelitchew that you so generously gave to the Museum Collection. We can provide additional copies of this material, should you want them.

Sincerely yours,

Frances Keech
secretary to
Monroe Wheeler

Enclosures: Press Release No. 28/March 15, 1972
Release No. 28a (checklist)
April calendar of exhibitions and events

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 30
FOR IMMEDIATE RELEASE

SCHEDULE OF EXHIBITIONS AND EVENTS FOR APRIL 1972

Note: Full releases and photographs on each exhibition available from Elizabeth Shaw, Director, Department of Public Information. Phone: (212) 956-7501, -7298.

HOURS

Mon., Tues., Wed., Fri., Sat:	11 am - 6 pm
Thursdays:	11 am - 9 pm
Sundays:	12 noon - 6 pm

ADMISSION

Mondays:	Pay-what-you-wish
Tues. - Sun.:	Adults: $1.75
	Children & Sr. Citizens: 75¢
Members:	Free

APRIL OPENING

April 24 - May 28 — PROJECTS: To be announced. One in the continuing series of exhibitions reporting on recent developments in contemporary art. 1st floor.

CURRENT EXHIBITIONS

through Apr. 2 — PICASSO IN THE COLLECTION OF THE MUSEUM OF MODERN ART (including remainder-interest and promised gifts). The occasion marks the publication of a book on this aspect of the collection by William S. Rubin, Chief Curator, Painting and Sculpture Collection, Director of the exhibition. A taped tour of the exhibition is available. 1st floor.

through May 1 — THE SCULPTURE OF MATISSE. This is the first exhibition in the United States to include all of this great painter-sculptor's work in bronze. The 69 pieces trace Matisse's development from the first of his two most active periods in sculpture, 1900-1912, through his second, 1925-1932. The Large Seated Nude of 1925 marks the beginning of the change which came over his work as he reacted against the soft, ingratiating style of the odalisque paintings. Two small but distinguished sculptures, Venus in a Shell and the humorous oval multiplications of Tiari of the early 1930s, as well as two nudes and the crucifix for the Vence Chapel in France of 1949 and 1950 complete his sculpture in bronze. The exhibition also includes 19 drawings, four lithographs and one ceramic relating to certain sculptures. Directed by Alicia Legg, Associate Curator, Department of Painting and Sculpture. Taped tour of the exhibition is available. 1st floor.

through Apr. 17 — PROJECTS: RICHARD LONG. One in the continuing series of exhibitions reporting on recent developments in contemporary art, this installation presents the work of the young British sculptor Richard Long and is sponsored by the British Council. Directed by Jennifer Licht, Associate Curator, Department of Painting and Sculpture. 1st floor.

through Apr. 24 — GRAPHICS BY TADANORI YOKOO. Tadanori Yokoo, painter, graphic designer, writer, actor and scenic designer, enjoys the kind of popularity in Japan usually accorded film stars and rock musicians. Outside of Japan, Yokoo is best known for his work as a graphic designer and printmaker. This exhibition is a selection of his graphic design done during the past six years, and includes

(over)

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illustrations for books and magazines, posters, record covers and political cartoons. All of these works, from paper plates to theatre posters, are vehicles for his satirical observations and fantasies. Directed by John Garrigan, Assistant Curator of Graphic Design, Department of Architecture and Design. Goodwin Galleries, 2nd floor.

through Apr. 30 — NEW ACQUISITIONS. PAVEL TCHELITCHEW: EARLY DRAWINGS, GOUACHES AND STAGE DESIGNS. These drawings, a gift from the artist's sister Mme. Zaousaileff, reveal an unfamiliar aspect of Tchelitchew's work. The majority are Constructivist- and Cubist- influenced works executed from 1919 through the early '20s. They show neither the Neo-Romanticism he adopted after his arrival in Paris in 1923 nor the Surrealist overtones of his later more well-known metamorphic works, such as Hide-and-Seek. Directed by Bernice Rose, Associate Curator, Department of Drawings. 1st floor.

through Apr. — UNTITLED IV. Paintings, drawings and prints by Blythe Bohnen, Buffie Johnson, Jim Rosen, Bill Jacklin, and Eugene Brodsky, and two wall constructions made especially for the show by Geoffrey Norfolk and Brenda Miller. Assembled by the Art Lending Service, the works are available for rent or purchase. Directed by Pierre Apraxine, Assistant Curator, Department of Painting and Sculpture. Members Penthouse, 6th floor. Open to the public Tues., - Sun. 3:00-5:30.

through May 29 — CALIFORNIA PRINTS. 45 works from the Museum collection, some recently acquired, by 26 artists including Ed Ruscha, Vija Celmins, Bob Moon, Joe Goode and Billy Al Bengston, all executed during the past ten years in San Francisco, Oakland, Berkeley, Venice, Topanga Canyon and Hollywood. Directed by Howardena Pindell, Assistant Curator, Department of Prints and Illustrated Books. Sachs Galleries, 3rd floor.

through May 29 — DRAWN IN AMERICA. This selection of drawings and watercolors dating from 1900 is one of a series of installations designed to familiarize visitors with the Museum's Drawing Collection. Included are works by Edward Hopper, Charles Burchfield, Jackson Pollock and Mark Rothko, among others. Directed by Bernice Rose, Associate Curator, Department of Drawings. Sachs Galleries, 3rd floor.

through May 30 — BARBARA MORGAN: PHOTOGRAPHS. A retrospective selection covering more than 30 years of photography, including her influential work in photomontage and the celebrated studies of Martha Graham and the dance. Directed by Peter Bunnell, Curator, Department of Photography. Steichen Galleries, 3rd floor.

FUTURE OPENINGS (Incomplete list; dates tentative)

May 26 - Sept. 11 — Note change of date — ITALY: THE NEW DOMESTIC LANDSCAPE. One of the largest and most important design shows ever held by the Museum, this exhibition reports on current developments in Italy with 180 objects for household use and 11 environments commissioned by the Museum. These are intended for two modes of contemporary living -- the permanent home and the mobile unit. The exhibition illustrates some of the concerns of industrial societies throughout the world and represents a wide range of conflicting theories about the present state of design activity, its relationship to the building industry and to urban development, and the growing distrust of objects of consumption. Major areas are devoted to audio-visual presentations explaining the purpose of the exhibits; a concluding audio-visual section provides an analysis and critique of the problems raised. Sponsored by the Ministry of Foreign Trade of Italy and the Italian Institute of Foreign Trade (I.C.E.) and the Gruppo ENI; with contributions from ANIC and Lanerossi (companies of

(more)

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Gruppo ENI); Fiat, Olivetti, Anonima Castelli, Alitalia, and Abet Print; and with the collaboration of a large number of Italian industries. Directed by Emilio Ambasz, Curator of Design, Department of Architecture and Design. 1st floor.

Spring dates to be announced — VISIONS OF HARLEM. The Harlem area contains many buildings of significant architectural quality. This exhibition will review the historical development of the area, highlight planning and development trends, as well as individual buildings of architectural interest, and review recent plans for renewal. The exhibition will be shown in Harlem and The Museum of Modern Art. Joseph Black, Guest Director. Goodwin Galleries, 2nd floor.

June - Sept. — ATGET TREES- PHOTOGRAPHS. Directed by John Szarkowski, Director, Department of Photography. Steichen Gallery, 3rd floor.

June 20 - Sept. — SYMBOLISTS & SYNTHETISTS. 60 prints and 20 drawings. Circulating exhibition. Directed by Donna Stein, Assistant Curator, Department of Prints and Illustrated Books. Sachs Galleries, 3rd floor.

July 18 - Sept. 4 — KURT SCHWITTERS. Directed by Jennifer Licht, Associate Curator, Department of Painting and Sculpture. 1st floor.

MASTERS OF MODERN ART FROM THE MUSEUM COLLECTIONS (throughout the year)

PAINTING AND SCULPTURE. In the 2nd and 3rd floor galleries, a selection from the Museum's collection of painting and sculpture is always on exhibition to give an overall view of significant artistic directions from the 1880s through the present.

SELECTIONS FROM THE ARCHITECTURE AND DESIGN COLLECTION, including newly acquired objects, are on view in the Philip L. Goodwin Galleries for Architecture and Design, 2nd floor.

SELECTIONS FROM THE PHOTOGRAPHY COLLECTION, including a new installation of recent work, are shown in the Edward Steichen Photography Galleries, 3rd Floor.

SELECTIONS FROM THE COLLECTIONS OF DRAWINGS AND PRINTS, newly installed in the Paul J. Sachs Galleries for Drawings and Prints, 3rd floor.

GALLERY TALKS with Sylvia Milgram Thursdays at 6:00 pm

April 6	The Painting of Matisse
April 13	The Inner Vision - Paul Klee
April 20	The Sculpture of Matisse
April 27	Kandinsky and Mondrian

* *

SCHEDULES OF FILM SHOWINGS AND CIRCULATING EXHIBITIONS AVAILABLE ON REQUEST

* *

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The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 28
FOR RELEASE:
MARCH 15, 1972

PAVEL TCHELITCHEW

Twenty-eight drawings and watercolors executed by Tchelitchew between 1918 and 1923 before his arrival in Paris and the beginnings of his mature career are shown for the first time in an exhibition of New Acquisitions at The Museum of Modern Art from March 10 through April 30. They are the gift of the artist's sister, Mme. Zaousaileff.

The exhibition was directed by Bernice Rose, Associate Curator, Department of Drawings. She points out that the drawings represent an early, geometric style which Tchelitchew later abandoned preferring the surrealist fantasy of his mature style as evidenced by Hide-and-Seek, on view in the Museum's second floor galleries.

"These drawings were done as the youthful Tchelitchew moved from city to city," Mrs. Rose says in the wall label. "Many are designs for the small cabaret theatres which proliferated in Eastern Europe and Germany in the twenties. The earliest are from Kiev, where Tchelitchew first formally studied art and first came into contact with design for the stage through the artist-designer Alexandra Exter who, with Alexander Tairov, had founded the famous Kamerny Theatre in Moscow. In Russia great emphasis was placed on the theatre; Revolutionary artists believed that in the theatre they could most effectively bring about a synthesis of art and life, making art relevant to the masses. The stylistic vehicle for this synthesis was abstract 'cubist' art, and the youthful Tchelitchew's work shows the angles and straight lines of his early training (although he quickly developed the theory that there is no such thing as a straight line, since all lines eventually follow the curve of the earth).

"As Tchelitchew moved on, first to Odessa and Constantinople and then to Sofia before settling in Berlin in 1921, he found work with the Russian cabaret theatres which had sprung up along the route of the emigrés. The Russian cabaret was particularly popular in Berlin in those years, since it combined the music hall tradition with elements

(more)

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of the avant-garde. Tchelitchew worked for two cabarets in Berlin, Der Blaue Vogel (The Blue Bird), and the Russisches Romantisches Theater (Russian Romantic Theater) which was run by Boris Romonov, formerly a choreographer with Diaghilev's Ballets Russes. Tchelitchew did seven 'tableaux' for Der Blaue Vogel; one, a Spanish scene, may be represented in the exhibition; two others, The Sacrifice of Ataroga, for which we have the poster, and The Wedding Feast of the Boyars, were done for the Russian Romantic Theater. The result of these successes was an invitation by the Berlin State Opera to do decors and costumes for Le Coq d'Or, the first production for which Tchelitchew is known (but unfortunately not represented in this group of works). Seeking greater challenges, Tchelitchew moved on to Paris in 1923, hoping to obtain a commission from Diaghilev, which, however, did not come until he did Ode in 1928. Ode started him on a successful career as a stage designer in Western Europe and the United States. In the meantime, abandoning his earlier style, Tchelitchew had established a reputation as a fine painter."

Tchelitchew, who became an American citizen, was born in Moscow on September 21, 1898. He worked in Western Europe and the United States from 1921, and died in Paris in 1957.

* *

Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7501, -7504

* *

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 28a

NEW ACQUISITIONS: PAVEL TCHELITCHEW

Early Drawings, Gouaches and Theatre Designs

Pavel TCHELITCHEW. American, born Russia. 1898-1957. Worked in Western Europe and U.S.A. from 1921.

All works listed, with one exception, are the gift of Mme Alexandra Zaousaileff to The Museum of Modern Art. Unless enclosed in parentheses, dates appear on the works themselves. Dates and locations noted in parentheses are approximations. In dimensions, sheet size is given; height precedes width. All works are on paper unless otherwise noted. All titles other than portraits are descriptive.

1. The Artist's Mother. (Kiev, c.1918-19) Charcoal, 20 5/8 x 14 1/8". 123.71 (Mathews 5458)

2. Lipki, Kiev. (c.1918-19) Charcoal, 12 1/2 x 8 5/8". 117.71 (Mathews 5459)

3. Pierre Souvtchinsky. (c.1919) Pencil, 14 x 10 1/2" (irregular). 122.71 (Mathews 5460)

4. Landscape. (c.1919) Watercolor, gouache, brush and ink, 6 1/2 x 8 1/2". 119.71 (Mathews 5461)

5. Landscape Outside Kiev. (c.1919) Watercolor, gouache, pencil, 6 1/2 x 8 1/4". 118.71 (Mathews 5451)

6. Landscape with Freight Wagons. (Crimea, c.1919-20) Gouache and pencil, 6 1/2 x 8 1/8". 120.71 (Mathews 5448)

7. Sketch for Cabaret Theatre. (c.1920-23) Tempera with glue size, 8 1/2 x 11 7/8". 133.71 (Mathews 5453)

8. Sketch for Decor for Cabaret Theatre. Kiev or Istanbul (1920-21?) Tempera with glue size, 7 1/2 x 13 3/4". 135.71 (Mathews 5462)

9. Sketch for Decor for Cabaret Theatre. (Istanbul?, 1921) Tempera with glue size, 9 3/8 x 14 1/4". 139.71 (Mathews 5463)

10. Sketch for Decor for Cabaret Theatre. (1920-23) Tempera with glue size, 10 5/8 x 14 1/4". 128.71 (Mathews 5464)

11. Mme Thiebaud. (Sofia, 1921) Watercolor, gouache, brush and ink, 17 x 11 1/2". 138.71 (Mathews 5465)

12. Man on Balcony. (Sofia, 1921) Tempera with glue size, 16 5/8 x 11 1/2". 465.71 (Mathews 5466)

(over)

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13. Sketch for Decor for Cabaret Theatre (Green Man). (c.1920-23) Gouache, brush and ink, 9 1/2 x 11 1/2" (irregular). 124.71 (Mathews 5447)

14. Sketch for Decor for Cabaret Theatre. (c.1920-23) Collage of cut-and-pasted paper, gouache, oil, brush and ink, 13 1/2 x 12 1/2". 136.71 (Mathews 5452)

15. Sketch for Decor for Cabaret Theatre. (c.1920-23) Tempera with glue size, 8 5/8 x 12 1/2". 130.71 (Mathews 5467)

16. Sketch for magazine cover La Vie Artistique. (Istanbul) 1921. Watercolor, brush and ink, 12 5/8 x 9 7/8". 134.71 (Mathews 5468)

17. Sketch for Decor for Cabaret Theatre. Berlin (1921) Collage of cut-and-pasted paper, gouache, metallic paint and pencil on cardboard, 18 1/2 x 23 3/8". 110.71 (Mathews 5469)

18. Sketch for Decor for Cabaret Theatre. Berlin (1921) Gouache on cardboard, 13 x 17". 127.71 (Mathews 5470)

19. Nude with Hat. (Berlin, c.1921-23) Gouache, watercolor, brush and ink, 9 3/4 x 7 3/8". 137.71 (Mathews 5471)

20. Sketch for Decor. (Berlin, c.1921-23?) Tempera and metallic paint with glue size, 11 1/8 x 15". 141.71 (Mathews 5472)

21. Sketch for Decor for Cabaret Theatre. (Berlin, 1921-23) Tempera with glue size, 7 3/8 x 9 7/8". 131.71 (Mathews 5473)

22. Figures. (Berlin, c.1921-23) Tempera with glue size, 10 3/4 x 12 3/4". 142.71 (Mathews 5449)

23. Sketch for Decor for Cabaret Theatre, Der Blau Vogel (The Blue Bird): Spanish Number? (c.1921-23) Gouache, 9 3/4 x 12 3/8". 140.71 (Mathews 5455)

24. Anna Ivanouva Souvtchinsky. (Berlin, c.1921-23?) Pencil, 9 1/8 x 8 1/4" (irregular). 121.71 (Mathews 5474)

25. Portrait of a Woman. (c.1922-23) Charcoal, 8 3/4 x 6 7/8". 109.71 (Mathews 5475)

26. Sketch for The Eurasian Manifesto: Reflections of Eurasians. On the Roads. (Berlin) 1922. Brush and ink, pen and ink, pencil, 9 7/8 x 7". 126.71 (Mathews 5476)

27. Poster for The Sacrifice of Ataroga. Russian Romantic Theatre, Berlin (1922) Color lithograph, 58 3/4 x 37 3/8". Lent by Mme Alexandra Zaousaileff. 72.121

28. Sketch for Decor: Parisian Scene? (Berlin?) 1923. Gouache, 12 7/8 x 19 3/4". 107.71 (Mathews 5454)

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Monroe

Merci beaucoup pour votre lettre et les photos de l'exposition de Pavlin – C'est très bien exposés, mais il y a enormement ~~de~~ d'erreurs sur beaucoup de choses dans la page explicative sur Pavlin – Tout de même on aurait pu savoir que Pavlin est decedé a Rome et pas a Paris. Pavlin est partie de Crimé et non d'Odessa. a Constantinopole. J'aimerai bien savoir qui a donné toutes les explications pour sur les dessins?? Je ne crois pas que le dessin de ~~f~~ la jeune dame est Anna Ivanovna – An. Ivan etait la mère de Pierre Souftchinsky et a ce moment une dame peut etre un peu plus jeune que ~~M~~ Notre mere J'ai pensé que cette jeune femme etait la premiere femme de Pierre Souftchinsky. Enfin tout cela n'est pas très grave – Mais avec tout cela, dans le temps future ou personne qui connaissait Pavlin ne seront plus la – je me demande ce qu'on va fabriquer comme histoires invrenemblables. Tout de même ce n'est pas aussi invrenemblable que dans les critiques a London que Nathanson vient de m'envoyer – Là vraiment je crois qu'il faut avoir une grande imagination pour avoir invanter tout ce qu'on a ecrit – en faisant même de Pavlin depuis 1934 un malade!!! Comme Edith invantait beaucoup de choses sur la vie de Pavlin – cela doit etre ses invantions qui continuent a circuler – Et ce qui m'agace le plus c'est la noblesse de la famille Tchelitcheff – comme disait Edith „des bien nes" – il y a pas mal des „bien nes" qui son des nulités et la noblesse du nom n'a rien a faire avec le peintre. Certainement – si c'est Lincoln qui vous a dit que tout est vendu – ce n'est pas vraie – en plus il y avait des tableaux qui n'etait pas a vendre. J'aime beaucoup

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Lincoln - mais il est un piètre épistolier. Peut être, seulement avec moi - car je comprends très bien que c'est embêtant de corespondre avec une infirme malade qui est tout a fait hors de la vie de tout le monde. Nathanson est content de la vente et j'ai pu deja payer toutes les dépences de cette exposition. C'était une vraie comedie - pour payer - Il fallait que l'argent arrive a Paris soit changé en francs - après il fallait demander la permission d'envoyer la somme du a London - de nouveau changer les francs en livre - et les expedier. Tout cela a cause de l'office du change ici et en Angleterre. Heureusement il y a un ami qui a fait toutes ces demarches a la banque pour moi - car j'ai bien peur que je serai devenue tout a fait maboule!!! à faire cela par lettre avec la banque. Je suis tout a fait frigorifier - il fait pas chaud du tout et un terrible vent nort-sude - qui souffle dans tous les fenetres de l'appartement et certainement le chauffage de la maison est arrêté. J'ai toutes sortes de douleurs a cause de ma deviation de la colonne vertebrale, j'avale des calmants - et pour cette raison j'ai bien peur que ma lettre est tout a fait idiote et écrite - comme par la femme de menage d'une amie a moi!!!

Je vous embrasse très affectieusement - Embrassez bien s.v.p. Glenway pour moi -

Amicalement a Vous Chorera

P.S. Je vous envois cette lettre au Musée car je crois que dans l'adresse de votre appartement il y a une erreur - 22 NY - et maintenant il y a des plus longue chiffre??

16 mais 1972
Paris

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ITINERARY FOR

MRS. VINCENT ASTOR AND MR. MONROE WHEELER

1971

FRIDAY April 23rd	9.00 a.m. Leave KENNEDY Airport, American Airlines flight 19. 3.05 p.m. Arrive HONOLULU. KAHALA HILTON HOTEL, four nights
TUESDAY April 27th	1.00 p.m. Leave HONOLULU, Pan American flight 1.
WEDNESDAY April 28th	3.40 p.m. Arrive TOKYO. HOTEL OKURA, five nights
MONDAY May 3rd	Leave TOKYO for KYOTO HOTEL MIYAKO, four nights
FRIDAY May 7th	Leave KYOTO for NARA, NARA HOTEL, three nights
MONDAY May 10th	11.10 a.m. Leave OSAKA, Japan Airlines flight 721, 2.15 p.m. Arrive TAIPEI. GRAND HOTEL, four nights
FRIDAY May 14th	11.30 a.m. Leave TAIPEI Japan Airlines flight 726 3.20 p.m. Arrive TOKYO 5.00 p.m. Leave TOKYO, Japan Airlines flight 002 10.25 a.m. Arrive SAN FRANCISCO FAIRMONT HOTEL or HILTON INN (Airport)
SATURDAY May 15th	11.45 a.m. Leave SAN FRANCISCO, T.W.A. flight 12 7.50 p.m. Arrive KENNEDY Airport.

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date November 8, 1971

Re Lunch/Lord and Lady Clark

Mrs. Lee Pollock and Jasper Johns both accept for lunch on Thursday, November 11. Mrs. Straus's house has been notified and Mrs. Pollock and Mr. Johns have been sent reminders.

Mr. Lee Krasner Pollock
140 East 79 Street
New York
New York
10021

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Reminder from Monroe Wheeler

THE MUSEUM OF MODERN ART, NEW YORK

To meet Lord and Lady Clark

Lunch: Thursday, November 11
at 12:30 o'clock
at the home of Mrs. Donald B. Straus
44 East 73 Street



Mr. Lee Krasner Pollock
140 East 79 Street
New York
New York
10021

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THE MUSEUM OF MODERN ART, NEW YORK

To meet Lord and Lady Clark

Lunch: Thursday, November 11

at 12:30 o'clock

at the home of Mrs. Donald B. Straus

44 East 73 Street



Mr. Jasper Johns

225 East Houston Street

New York, New York

10002

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Memorandum

To Miss Jill Felix

From Frances Keech

Date October 25, 1971

Re Envelope to be called for by MR. JOHN BOYT

Please obtain Mr. Boyt's signature as evidence of receipt and return signed copy to me.

Frances Keech
Room 33 / 23 B'ldg.
Ext. 5917

The ...rt

11 West ... ...hart

Department of Publications

RECEIVED fro...

bound copy c... ...n of

Les Chevalie... ...ghted

translation by John Boyt.

Receipt acknowledged

By John Boyt
John Boyt

Date: October 25, 1971

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Publications

RECEIVED from the Office of Monroe Wheeler

bound copy of manuscript of English version of

Les Chevaliers de la table ronde, a copyrighted

translation by John Boyt.

Receipt acknowledged

By John Boyt

John Boyt

Date: October 25, 1971

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October 15, 1971

Miss Agnes Keach
Museum of Modern Art
West 53rd Street
New York City

Dear Miss Keach,

Near the beginning of the year, I left for Mr. Wheeler, at the request of John Burrell of the Krannert Center for the Performing Arts at the University of Illinois, a copy of my translation of Jean Cocteau's Les Chevaliers de la Table Ronde. Some years before, when the translation had been first completed, Mr. Wheeler had read and approved the translatin as M. Cocteau's American representative, and since my letter to that effect was in inaccessible storage, Mr. Burrell felt the simplest course was to once again furnish Mr. Wheeler with a copy of the translation, rather than to ask him to search in his files. As directed, I actually left the play script for you, to be given to Mr. Wheeler.

Now, at long last, I have heard again from John Burrell, concerning his efforts to disentangle the status of the play and to arrange a production. From his letter I learn that Mr. Wheeler's authority "in the matter of

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approval of American translations of Cocteau's work terminated with his death."

Obviously there is some confusion at work; my own letters from Mr. Wheeler and M. Cocteau could not be reached, and I suggested to Mr. Burrell that Mr. Wheeler's letter might be obtained from his files for the spring of 1958, somewhere between January and June. Personally I find it very odd that Mr. Wheeler's approval given before Mr. Cocteau's death is terminated by that death since both the approval and the translation remain, and I am forced to assume some confusion arose from Mr. Burrell's letter that he (and I) were asking approval for the script presented in 1971. What was actually being sought was a copy of the letter Mr. Wheeler wrote to me in 1958 approving the translation before M. Cocteau's death; the script brought in had been approved then.

In any case, when I did urgently bring the manuscript to Mr. Wheeler's office in your care early this spring at Mr. Burrell's request, I wrote you a note asking you to let me know when Mr. Wheeler was done with the copy of the translation so I could reclaim it properly. Having finally heard from John Burrell, it is clear that Mr. Wheeler has no need of the manuscript. Could you therefore locate the manuscript "The Knights of the Round Table" translated by John Boyt, and

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call me at 427-7718 to tell me when I can come and pick it up? I would much prefer that you did not send it through the mails since there are not any proper reception facilities for a manuscript in a hard cover.

Since there is further interest in this manuscript beyond Mr. Burrell's, I would be most appreciative if you could get that copy of the translation back to me, as I requested last Spring.

Sincerely,

John Boyt

165 E. 89th St
NYC 10028

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February 11, 1971

John Burrell, Esq.
Director
Krannert Center for the Performing Arts
University of Illinois
Urbana-Champaign
Illinois 61801

Dear Mr. Burrell:

Confirming my telephone message relayed from Mr. Wheeler, the executor of the estate of Jean Cocteau is:

Monsieur Jean de Noël
chez Gallimard
5, rue Sébastien-Bottin
Paris VIIe
France

and you should seek clearance from him for your production of Les Chevaliers de la table ronde. Mr. Wheeler has asked me say that his authority in the matter of approval of American translations of Cocteau's work terminated with his death.

With best wishes, and much regret for the delay in getting this information to you,

Sincerely yours,

Frances Keech
Department of Publications

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UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Krannert Center for the Performing Arts

February 8, 1971

Mr. Munro Wheeler
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Wheeler:

I tried to reach you by telephone at the Museum of Modern Art the day you left for Puerto Rico, but I described the reason for my call to your secretary who may have told you something about it. However, I told her I would write directly to you since you would probably want a letter in any event.

By way of introduction, I am the Director of the Krannert Center for the Performing Arts in Urbana, Illinois. My career has been as a director in the theatre both here and in England. I was Director of the Old Vic in London for five years and instituted the repertory system there with Laurence Olivier, Ralph Richardson, Sybil Thorndike, Alec Guinness, Margaret Leighton and others. I brought the Company to the Century Theatre in New York in 1946 for a six weeks season which you may possibly remember. I directed some plays on Broadway including the Jean Arthur-Boris Karloff PETER PAN, and later worked at the American Shakespeare Festival Theatre in Stratford, Connecticut with Laurence Laugner.

I was appointed to the Krannert Center in 1968, opened it in April 1969 and am now in the middle of our second very successful season.

Now to my reason for writing. I am eager to produce and direct a production of Jean Cocteau's LES CHEVALIERS DE LA TABLE RONDE in April. I have approval to do the play from Le Societe des Anteurs Dramatiques in Paris and this leads to the question of a translation. I have know the play for some years and have long wanted to direct it. Incidentally I directed the first production in England of Cocteau's ORPHEE.

I find W. H. Auden's translation, which is printed in THE INFERNAL MACHINE AND OTHER PLAYS (New Directions), to be very literary and stilted. The dialogue does not flow with the felicity of Cocteau's original.

I have read a translation by John Boyt which I like very much. I think it captures what Cocteau meant. I have spoken to Mr. Boyt about it and he is willing to let me use it. He told me that he wrote to Mr. Cocteau asking for his permission to make a translation. Mr. Cocteau replied, giving his approval on the understanding that Mr. Boyt must submit the translation to you and that he would leave you to be the judge of Mr. Boyt's work.

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Mr. Boyt tells me he published the translation in December 1957 and got it to you in the spring or summer of 1958. I told your secretary that I would have Mr. Boyt leave a script at the Museum to be waiting for you on your return from Puerto Rico.

I am writing, therefore, to ask for your approval for me to use the translation which John Boyt did, for production at the Krannert Center. This would open on April 13 and play through April 18. I should think that once I have put the production together I might want to play it in some other places besides here, subsequently. I would be using four or five well-known professional actors in the roles of King Arthur, Merlin, Guinevere and Lancelot, and would probably cast the younger characters from graduate students in theatre here at the University of Illinois since the Krannert Center is part of the University. It also, however, serves the community and performances we do here are open to the public.

Mr. Boyt tells me that some years ago you did in fact approve his translation, but I did naturally want to have your corroboration of that at this time. I would naturally expect to pay the appropriate royalties for all performances given.

I am sorry this letter is so long but I did want to give you a complete picture of the situation. Since I am eager to proceed with the plans for the production as soon as possible, I would appreciate hearing from you at your earliest convenience. If there is anything that I have not made clear or if you have any queries, perhaps you would be kind enough to call me collect at (217) 333-6720.

With best personal wishes.

Sincerely,

John Burrell

John Burrell
Director

JB:fr

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cc: M. Jean Cocteau

June 16, 1960

Dear Mr. Boyt:

No one is more aware than I of the difficulty of translating Jean Cocteau, but I would like to caution you on one point: he prefers a slight awkwardness in the language of translation to any deviation from the exact equivalent of his own words. On the other hand, if the English equivalent of the word is impossible, he prefers an imaginative word which will convey the true meaning.

I have indicated a few deviations at the beginning and although I have read all the English and find that it conveys the story very well, I simply have not time at present to compare each line with the French. If, in view of what I have said above, you would care to conform more strictly to the author's own words and syntax, I know he would be pleased. As an example of what I mean, see pp. 3-31.

In any case, I approve of your translation. I am not returning it to you with this letter because you said you would like to call for it. I shall be glad to see you when you do.

With best wishes, I am,

Sincerely yours,

Monroe Wheeler

Mr. John Boyt
12 Madison Avenue
New York 17, New York

MW:fk

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Saturday

Dear Mr. Wheeler,

I'm sorry I don't have a sharper copy (of the carbon) to send you, but they are in Paris or Washington.

As you will see from my little prefatory note, I was somewhat concerned about pre-conceived Anglo-Saxon attitudes towards the Arthurian Legend, especially since this had been one of the expressed objections to Mr. Auden's translation. Consequently when I came to the names of the knights of the Round Table, I took the liberty of substituting my own Anglo-Saxon childhood memories of their names for M. Cocteau's own Gallic echoes.

Although my telephone number is on the flyleaf, could you drop me a note when you are through to let me know where to pick up the script? I am

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currently working on the Kazan picture, and I find it increasingly difficult to say when I'll be at home to answer the phone.

Thank you for all your bother; since I'm pretty certain that you'll find this translation an accurate reflection of the French original, I can't help feeling it is all very much a bother, but of course we have to do it.

Thank you again, and I am,

Most Sincerely,

John Boyt

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The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date February 8, 1971

Re Cocteau: The Knights of the Round Table
/Production of Krannert Center for the Performing Arts

Should you want to dictate a letter to Messrs. Burrell and Boyt, please call me. As you will see in the attached correspondence with Mr. Boyt (dated June 16, 1960), you did, in fact, approve in principle his translation.

I will take care of returning the manuscript to Mr. Boyt in any case.

duplicate of an early carbon.

But since it is temporarily the only copy available to me, could you get it back to me as soon as Mr. Wheeler refreshes his memory? I can come by the Museum if that is the most convenient way.

I presume that John Burrell has gotten back to you that Mr. Wheeler must have looked at the translation for M. Cocteau sometime in the spring of 1958, since the translation was completed in December, 1957, and copyrighted that spring. At any rate

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February 2, 1971

Dear Miss Keech,

Here is the translation of Les Chevaliers de la Table Ronde discussed by John Burrell of the Krannet Center at the University of Illinois.

I'm sorry for it's semi-legibility; unfortunately in the intervening years I've never had the leisure or funds to have new copies typed, there's a steady attrition in the copies available, and the best I have is this Xeroxed duplicate of an early carbon.

But since it is temporarily the only copy available to me, could you get it back to me as soon as Mr. Wheeler refreshes his memory? I can come by the Museum if that is the most convenient way.

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don't look in your files before December 1957.

Sincerely

John Bryt

c/o Mills
175 Adams St.
Brooklyn, NY 11201
237-9350

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UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Krannert Center for the Performing Arts

February 8, 1971

Mr. Munro Wheeler
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

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Mr. Boyt tells me he published the translation in December 1957 and got it to you in the spring or summer of 1958. I told your secretary that I would have Mr. Boyt leave a script at the Museum to be waiting for you on your return from Puerto Rico.

I am writing, therefore, to ask for your approval for me to use the translation which John Boyt did, for production at the Krannert Center. This would open on April 13 and play through April 18. I should think that once I have put the production together I might want to play it in some other places besides here, subsequently. I would be using four or five well-known professional actors in the roles of King Arthur, Merlin, Guinevere and Lancelot, and would probably cast the younger characters from graduate students in theatre here at the University of Illinois since the Krannert Center is part of the University. It also, however, serves the community and performances we do here are open to the public.

Mr. Boyt tells me that some years ago you did in fact approve his translation, but I did naturally want to have your corroboration of that at this time. I would naturally expect to pay the appropriate royalties for all performances given.

I am sorry this letter is so long but I did want to give you a complete picture of the situation. Since I am eager to proceed with the plans for the production as soon as possible, I would appreciate hearing from you at your earliest convenience. If there is anything that I have not made clear or if you have any queries, perhaps you would be kind enough to call me collect at (217) 333-6720.

With best personal wishes.

Sincerely,

John Burrell

John Burrell
Director

JB:fr

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The Museum of Modern Art

Mr. Monroe Wheeler

Frances

February 8, 1971

Cocteau: The Knights of the Round Table
/Production of Krannert Center for the Performing Arts

Should you want to dictate a letter to Messrs. Burrell and Boyt, please call me. As you will see in the attached correspondence with Mr. Boyt (dated June 16, 1960), you did, in fact, approve in principle his translation.

I will take care of returning the manuscript to Mr. Boyt in any case.

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COPY FOR INFORMATION: Office of Controller

The Museum of Modern Art

To Western Union

From The Museum of Modern Art

Date January 12, 1971

Re Cable to London

LT

MONROE WHEELER
RITZOTEL
LONDON
(ENGLAND)

PLEASE CABLE REPLY GUINZBURG INVITATION SMALL DINNER

JANUARY TWENTYFIRST I WILL TRANSMIT

REPLY PAID TEN WORDS

KEECH
MODERNART

CHARGE: The Museum of Modern Art
11 West 53 Street
New York
New York
10019

MUSEUM CHARGE: Director's Office

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IPM211K NYK

AT 003YY525018 02/02/71 02:19A EST

FROM:IPM136J NYK

082 MIN NL PDB SI NEW YORK NY 1

ICS IPM211K

MONROE WHEELER PRES INTERNATL GRAPHIC ARTS SOCIETY

410 EAST 62 ST NYK

The Museum of Modern Art

To Mr. Monroe Wheeler

From Frances

Date January 6, 1971

Re Invitation to Dinner: Mrs. Harold K. Guinzburg

Mrs. Harold K. Guinzburg invites you to dinner on Thursday, January 21, at eight o'clock. I told her that you would not get this message until January 11. Please let her know as soon as you can. Her address is: 480 Park Avenue, New York 10022.

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	MW	VII.2

IPM211K NYK

AT 003YY525018 02/02/71 02:19A EST

FROM:IPM136J NYK

082 MIN NL PDB SI NEW YORK NY 1

ICS IPM211K

MONROE WHEELER PRES INTERNATL GRAPHIC ARTS SOCIETY

410 EAST 62 ST NYK

GOVERNOR ROCKEFELLER HAS PROPOSED 18 MILLION DOLLARS FOR DIRECT STATE AID TO CULTURAL ORGANIZATIONS. PRESIDENT NIXON HAS PROPOSED A FEDERAL BUDGET OF 30 MILLION DOLLARS FOR THE NATIONAL ENDOWMENT FOR THE ARTS. THE CONCERNED CITIZENS FOR THE ARTS IN NEW YORK STATE AND THE PARTNERSHIP FOR THE ARTS IN THE UNITED STATES VITALLY NEED YOUR HELP ON BOTH COMMITTEES TO SUPPORT FULL FUNDING. PLEASE ATTEND URGENT MEETING AT THE VIVIAN BEAUMONT THEATER LINCOLN CENTER NEW YORK CITY WEDNESDAY FEBRUARY 17 AT 11 AM. RSVP (212) 246-4415

AMYAS AMES CHAIRMAN

CO CHAIRMEN DOUGLAS DILLON JOHN R H BLUM ROBERT MILLIONZI NEWMAN WAIT

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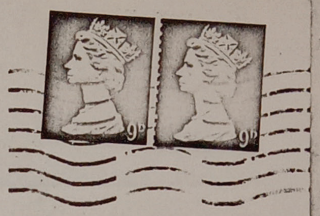
Air Mail.

HYTHE
1 15PM
29 DEC
1970
KENT



Munroe Wheeler Esqr
c/o Museum of Modern Art
New York City
New York
U.S.A

Saltwood Castle Dec 1970

Dearest Munroe – A very Happy New Year from us both. This is Emma (our old dog whom you will remember) toiling up our field in the same snow we have today. Do hope you'll come back here in the spring Best love
Jane & K

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May 27, 1971

Miss Elmira Bier
Assistant to Director
The Phillips Collection
1600 21 Street, N. W.
Washington, D. C. 20009

Dear Miss Bier:

RE: Color Plate of Morandi Still Life, 1953

Further to my letter of May 20, I have learned that there is a new address for Mr. Amilcare Pizzi in Milan. It is via Panizza 86 (instead of via Panizza 7, as our records show). I received this correction from Chanticleer Press in New York. They have been dealing with Mr. Pizzi recently in connection with another Museum publication.

With best wishes,

Sincerely yours,

Frances Keech
Department of Publications

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bc: Mr. Monroe Wheeler

May 20, 1971

Miss Elmira Bier
Assistant to Director
The Phillips Collection
1600 21 Street, N. W.
Washington, D. C. 20009

Dear Miss Bier:

Mr. Wheeler, who has retired as Director of Publications, has just returned from the Far East to find your recent letter concerning your Morandi Still Life, 1953, reproduced in color on page 107 of the catalogue for the exhibition of Italian Art of the XXth Century from American Collections sponsored by The International Council of The Museum of Modern Art, and shown at the Galleria Nazionale d'Arte Moderna, Rome in 1960. Mr. Wheeler has asked me to provide you with the information on the manufacture of the color plate that we have in our files. According to our records, the original plates are owned by Mr. Amilcare Pizzi, via Panizza 7, Milan, Italy. It appears that Mr. Pizzi has some connection with the Italian publisher of the catalogue, "Silvana" Editoriale d'Arte, S. P. A., whose address is via Bergonone 9, Milan, Italy. A query addressed to either party should be productive. Unfortunately, our files on this matter are as of 1960, but I gather that the printer is still in business. Incidentally, the dimensions of the color plate in our catalogue are: 3 5/8 x 7 1/4 inches (9.2 x 18.4 centimeters, approximately).

86

Sincerely yours,

Frances Keech
Department of Publications

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on 7 1960.

amilcare Pizzi
7. via Panisperna Milan

MORANDI
Natura Morta (1953) The Phillips Gallery, Washington, D

Page 107. 20th Century Italian Art from American Collections, 3 5/8 x 7 1/4"

Original plates with Pizzi, Milano; owned outright by him.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MEMORANDUM

To: Frances Keech

From: MONROE WHEELER

Date: 18 May '71

Subject:

Dear Frances: I would like to oblige Miss Bier. I don't think we have plates and can't recall whether they were made by Sylvania in Milan but perhaps we have their address in

...IPS COLLECTION

...GALLERY OF MODERN ART AND ITS SOURCES

...0-1612 21st ST., N.W. WASHINGTON, D.C. 20009

...ay 5, 1971

...019

...u as Director of Publications. We ...our Morandi STILL LIFE, 1953 which ... catalog "Italian Art of the 20th ...lections", April 30 - June 26, 1960. ...f Sylvania in connection with the plate and since we think that the card was made from the plates of your catalog we are hoping that you will be able to tell us, who is Sylvania, and whether we are right in our deductions. As you can imagine we need a new edition of the plates and would like to have a set of electros and progressive proofs. You may be as helpless as we are, and if so we shall understand, but if you can put us on the way to the original printer we shall appreciate it very much indeed.

With best wishes,

Sincerely yours,

Sylvia Bier

EB:ls

1

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Milton. Will you write to her?
Many thanks
Monroe

IPS COLLECTION

LERY OF MODERN ART AND ITS SOURCES
612 21st ST., N.W. WASHINGTON, D.C. 20009

5, 1971

s Director of Publications. We
Morandi STILL LIFE, 1953 which
talog "Italian Art of the 20th
tions", April 30 - June 26, 1960.
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are hoping that you will be able to tell us, who is Sylvania, and whether we are right in our deductions. As you can imagine we need a new edition of the plates and would like to have a set of electros and progressive proofs. You may be as helpless as we are, and if so we shall understand, but if you can put us on the way to the original printer we shall appreciate it very much indeed.

With best wishes,

Sincerely yours,

Sylvia Bier

EB:ls

1

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THE PHILLIPS COLLECTION

A GALLERY OF MODERN ART AND ITS SOURCES
1600-1612 21st ST., N.W. WASHINGTON, D.C. 20009

Mrs. Duncan Phillips, Director
Elmira Bier, Assistant to Director
In Charge of Music

May 5, 1971

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Wheeler:

I am writing to you as Director of Publications. We have had a postcard of our Morandi STILL LIFE, 1953 which was illustrated in your catalog "Italian Art of the 20th Century in American Collections", April 30 - June 26, 1960. We have only the name of Sylvania in connection with the plate and since we think that the card was made from the plates of your catalog we are hoping that you will be able to tell us, who is Sylvania, and whether we are right in our deductions. As you can imagine we need a new edition of the plates and would like to have a set of electros and progressive proofs. You may be as helpless as we are, and if so we shall understand, but if you can put us on the way to the original printer we shall appreciate it very much indeed.

With best wishes,

Sincerely yours,

Elmira Bier

EB:ls

1

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bc: Mr. Monroe Wheeler

JOHN C. CARLISLE

1853 LAKE LILA DRIVE ANN ARBOR, MICH. 48105

APT. C-1 (313) 761-2863

August 26, 1970

Mr. John C. Carlisle
Apt. C-1
1853 Lake Lila Drive
Ann Arbor
Michigan 48105

Dear Mr. Carlisle:

I was happy to hear that you had a good talk with Mr. Wheeler when you were in New York last week. The addresses and telephone numbers you request follow:

James Thrall Soby
Brushy Ridge Road
New Canaan
Connecticut 06840
Telephone: 203-966-1370

Lincoln Kirstein
128 East 19 Street
New York
New York 10003
Telephone: 212-TR 7-4700
-- Office of New York City Ballet

Walker Evans
Box 310
Route 3
Old Lyme
Connecticut 06371
Telephone: 203-434-7131

With best wishes,

Sincerely yours,

Frances Keech
Department of Publications

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JOHN C. CARLISLE

1853 LAKE LILA DRIVE
APT. C-1

ANN ARBOR, MICH. 48105
(313) 761-2863

24 August 1970

Miss Keach
The Museum of Modern Art
27 West 53rd Street
New York, N.Y. 10019

Dear Miss Keach:

As I am sure you know, I did talk with Mr. Wheeler on Wednesday.

During our conversation he suggested that I contact Mr. James T. Soby, Mr. Walker Evans, and Mr. Lincoln Kirstein about various points. He did not have their addresses and phone numbers in his file there but suggested that you could get them for me. His suggestion was early in our conversation and I neglected to stop by your office as I left that day. I would appreciate it if you could send the addresses and phone numbers to me so that I could write to these men about appointments.

Thank you for all your assistance while I was in New York.

Sincerely,

John C. Carlisle

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bc: Mr. Walter Bareiss
Mr. William S. Lieberman
Miss Riva Castleman
Mr. Gerald Marenoff

November 2, 1970

Ralph F. Colin, Esq.
575 Madison Avenue
New York
New York 10022

Dear Ralph:

On behalf of the Committee on Drawings and Prints, I am happy to acknowledge the gift of $2,325 from the Art Dealers Association of America, representing contributions from twenty-eight of its members who were friends of Peter Deitsch. It is very generous of them to permit us to acquire a work in his memory from his Estate He was a wonderfully helpful and loyal friend. We are extremely grateful to have him honored in our Collection in this way.

Will you kindly transmit our sincere thanks to the individual contributors?

Cordially yours,

Monroe Wheeler
Counselor to the Trustees

MW:fk

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TELEPHONE: 01-493 8181
TELEGRAMS: RITZOTEL LONDON
TELEX: 267200

RITZ HOTEL,
PICCADILLY,
LONDON,
W1V 0BR

18th December, 1970.

Mr. Monroe Wheeler,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK, N.Y. 10019,
U.S.A.

Dear Sir,

We thank you for your letter of the 11th December and, in accordance with your request, have much pleasure to reserve a single room, as usual, for you, for the nights of the 22nd and 23rd December, and also from the 11th to the 20th January, 1971.

Thanking you for your kind order, and looking forward to the pleasure of your visit,

We remain,

Yours truly,
FOR THE RITZ HOTEL

G.A. GRAHAME
GENERAL MANAGER

GAG/SS

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Copy to: 4/28-1340
E. COE KERR 49E82

FARAWAY PRODUCTIONS AG

Spielhof 3 8750 Glarus Switzerland

Please reply to: Great Southern Hotel, Killarney

Tel: Killarney 262

4th March 1970.

Monroe
Mr. ~~Munro~~ Wheeler,
251 East 51st Street,
New York,
New York 10022,
U.S.A.

Dear Munro,

You were once kind enough to get for me a publication on the work of Andrew Wyeth, and I would like, if I may, to trespass once again on your good nature in another matter which is related to the previous time that I asked for your help.

The film which we are now starting to edit and which will be completed and delivered somewhere in October of this year is, as I think you know, being directed by David Lean who was the Director of 'Brief Encounter', 'Great Expectations', 'The Sound Barrier', 'Bridge on the River Kwai', 'Lawrence of Arabia' and 'Dr. Zhivago'. He is acknowledged to be one of the best Directors in the world.

The script of this film was written as an original script by Robert Bolt, the Author of 'A Man for all Seasons' and the Author of the scripts of 'Lawrence of Arabia' and 'Dr. Zhivago'.

David Lean is a profound admirer of Andrew Wyeth's work and the book that you secured for me was required by him so that he and his Lighting Cameraman might study it closely together before starting to make the film. His Lighting Cameraman has also been the Lighting Cameraman of countless famous films.

The film is about an Irish peasant community on the wild coast of south west Ireland in the year 1916. The people about whom the film is written are in many ways similar to the kind of people from Pennsylvania, the Mid-West and the Eastern Seaboard that figure in the work of Andrew Wyeth.

Cont'd. ...

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The film is called 'RYAN'S DAUGHTER' and the girl who plays the leading role is Sarah Miles, Robert Bolt's wife, who is by no means the conventionally pretty kind of film leading lady.

All this preamble, much of which was perhaps known to you, leads up to the matter about which we would all deeply appreciate your advice. David is a most profound admirer of Wyeth, as I have said before, and I have suggested that it is just possible that for a film of this kind Wyeth might be prepared to accept a commission to paint a portrait of 'Ryan's Daughter', for example in the manner of the portrait of 'My Young Friend' (Sissy Spruance) which was published in Time Magazine of February 23rd.

This portrait would be used as the centrepiece of the posters to be used in connection with the exploitation of the film. It goes without saying that no letterpress or wording of any kind would be permitted to encroach upon the portrait itself. Such letterpress as is customary, and indeed obligatory, would be in separate panels as if on a deep frame above and below the portrait itself.

The question is what, in your opinion, would be the best way to approach Wyeth upon such a matter. The question of fee would of course in the circumstances be immaterial. Within the normal bounds of reason he could ask whatever he might wish to ask. No painter living that any of us know could, with such a portrait, better convey the spirit of the film. Is there, in your opinion, a 'golden road' to a sympathetic hearing on the part of Andrew Wyeth to such a proposal?

I do hope you will forgive me for posing you such a difficult question and for encroaching on your busy life.

Viv sends you her love. We have just spent a month in Africa, firstly in Cape Town where we were finishing some scenes needed for the film for which the Irish summer did not provide us with enough sunshine. We then went to visit Viv's son and daughter-in-law in Johannesburg; and from Nairobi made brief visits to five of the more famous game reserves. The weather throughout our stay was glorious and we have returned to Killarney for the final stages of the editing of the picture sunburned and feeling in a modest way like explorers!

Ever yours,

Tony Havelock-Allan

ANTHONY HAVELOCK-ALLAN

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DTF LT

THE MUSEUM OF MODERN ART

FEBRUARY 18, 1970

Western Union

MONROE WHEELER
616 CALLE CERRA
SANTURCE
(PUERTO RICO)

(PHONE: 809-722-0611)

HIGHTOWERS REGRET DINNER FEBRUARY TWENTYFIFTH.

HAVE INFORMED MRS. PARKINSON

FRANCES

CHARGE: DIRECTOR'S OFFICE

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The Museum of Modern Art

To Mr. Bernard Karpel

From Frances Keech

Date September 2, 1970

Re Mallarme - Madrigaux (illustrated by Raoul Dufy)

Here is a xerox copy of the invoice for the above-titled book that Mr. Wheeler ordered last June from Librairie Galerie Paul Maurel in Antibes. As I mentioned to you, Mr. Wheeler has asked us to be on the lookout for it as he fears it may be addressed to the Museum without his name attached. Riva Castleman has also been alerted.

The other problem (his out-of-print Rouault Miserere vis-à-vis Hacker) has been cleared, if not solved. The copy Hacker supplied was rejected because of its poor condition.

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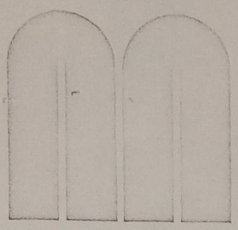

LIBRAIRIE GALERIE PAUL MAUREL

livres illustrés modernes
éditions originales
reliures d'art
collections et ouvrages divers
dessins et gravures

27-29, boulevard Albert-1er
06 - ANTIBES - FRANCE
compte chèque postal Marseille 4009 63
téléphone : 34 60 78
registre du commerce antibes 67 A 93

antibes, le 9 JUILLET 1970

" THE MUSEUM OF MODERN ART "
11 West , 53 Street .
NEW YORK (N.Y.) 10019 .

doit

quantité	désignation	prix unitaire	total
	Référence : Your order of June 22 , 1970 .		
1	MALLARME (St.) - MADRIGAUX . (ill. de Raoul Dufy) . In-4° en ff. , couv. et emb...	FF	75,00
	Frais de Port , 1 paquet recommandé. le 6/7/1970 ...		
	Réglé par chèque ℔ 17 " The Chase Manhattan Bank of New York " , n° 2872 .		
	net à payer	FF	75,00

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LONG CRICHEL HOUSE,
WIMBORNE, DORSET.
TARRANT HINTON 250.

Sept. 12, 1970.

Dear Frances—

As I believe I told you on the phone, I am about to set out on a tour of provincial museums of France with Raymond Mortimer. As we are just going to wander about I shall have no specific address but mail will be forwarded when possible if addressed to me C/o Mr Raymond Mortimer, 5 Canonbury Place, London, N.1. Would you mind opening my personal mail and, if it seems desirable, informing the senders that I shall return on October 9th.

I have received John Russell's text for Nelson's catalogue. I am mailing it to you from London before I

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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leave for France. I would like to show it – if you can make some Xerox copies – to Dorothy, Alfred and Francoise Boas, Gleaway Wescott before I send it upon my return to Nelson.

I shall be in London again at the Ritz, Picadilly W1 October 5th – 8th

Affectionately

Monroe

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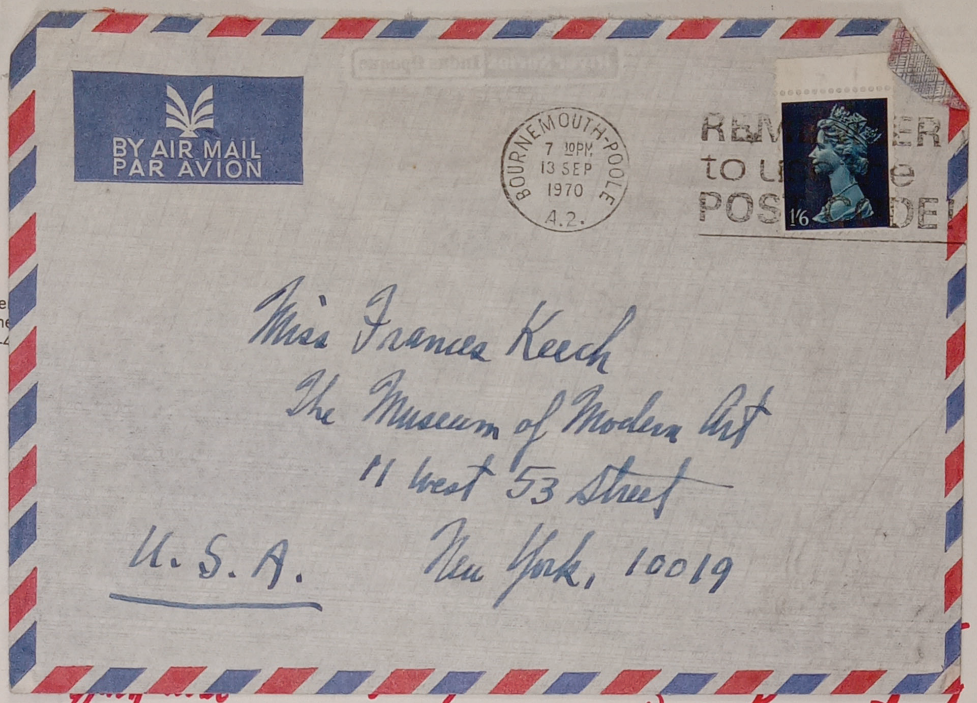
BY AIR MAIL
PAR AVION

BOURNEMOUTH-POOLE
7 10PM
13 SEP
1970
A.2.

REM[illegible]ER
to u[illegible]e
POS[illegible]DE

Miss Frances Keech
The Museum of Modern Art
11 West 53 Street
U.S.A. New York, 10019



Monroe Wheele
Counselor to the
Tel. (212) 956-4

[illegible]
easy dress) but they have both been out of town, I know. The secretary promised to get me an answer and failed to do so. Will you drop me a line after you have talked to her?—
(at N Y State Council on the Arts.)

JU 6-2040

Many thanks,

MW

Feb. 24
Claire Morehan

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Monroe Wheeler
Counselor to the Trustees
Tel. (212) 956-4207

13 Feb. '70

Dear Frances -

Eliza Parkinson is dining with me on Wednesday, Feb. 25th, and I asked John and Caroline Hightower to join us (7.45 easy dress) but they have both been out of town, I know. The secretary promised to get me an answer and failed to do so. Will you drop me a line after you have talked to her? — (at NY State Council on the Arts.) JU 6-2040

Many thanks,

MW

Feb. 24
Claire Wauchope

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TELEPHONE
(212) TR 9-7440

CABLE ADDRESS
PICTUPERLS

PERLS GALLERIES
1016 MADISON AVENUE
NEW YORK, N. Y. 10021

Jan. 11, 1971

Mr. Monroe Wheeler
MoMa
11 West 53 St
NYC

Dear Mr. Wheeler -

Enclosed are color transparencies of 2 large Tamayos (the size of the large one in our show) which I sent to Mrs. Dickson, and which she asked me to send to you so that you can know what is available.

The paintings are still in Mexico, but can, of course, be sent here.

With best wishes for 1972

Very Sincerely

Mrs. Klaus G. Perls

P.S. May I have the transparencies back when you no longer need them

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51 1/4 x 76 3/4 inches
each (unframed)

$30,000. - each

PERLS GALLERIES
1016 MADISON AVENUE
NEW YORK, N. Y. 10021

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The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

The Honorable and Mrs. Nelson A. Rockefeller
12 Fifth Avenue

BY HAND

12/21/70 NAR MW

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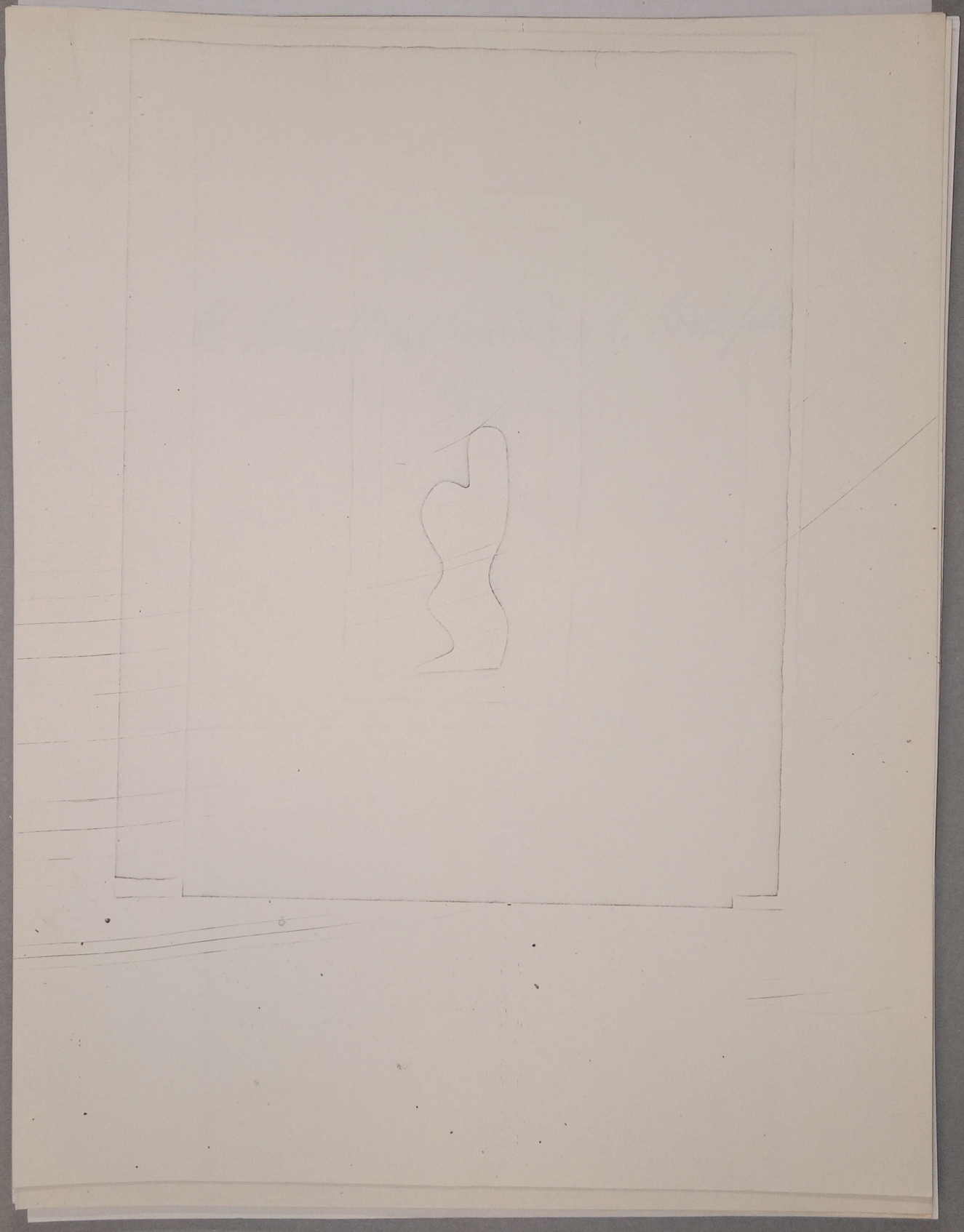

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The Honorable and Mrs. John D. Rockefeller

,50

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	VII.2

for Nathy and Nelson
with affectionate wishes
for fine health and great
happiness in the New Year.

Monroe

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The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

R. B. KITAJ
1932 -

Vernissage Cocktail

serigraph - 1966
41 x 27 3/4 inches
16/70
WGN 3195

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Monroe Wheeler
Counselor to the Trustees
Tel. (212) 956-4207

April 21, 1970

Mr. John Russell
5, Westmoreland Street
London, W. 1.

Dear John:

As I cabled you yesterday, your proposal of an all-inclusive fee of $3000 for writing a text on Governor Rockefeller's 20th Century Collection of not less that 12,000 words for delivery by the end of August, 1970, and for your expenses in inspecting the collection in New York, Tarrytown and Albany is entirely agreeable to us. I also confirm our acceptance of your suggestion that $1000 of this feel be paid to you before you leave London, to arrive here on May 5th, which date is agreeable to Dorothy Miller.

A check for $1000 is enclosed herewith, the balance of $2000 to be paid upon delivery of the manuscript.

In lieu of a contract, will you be kind enough to sign the enclosed copy of this letter and return it to me?

Sincerely,

Monroe Wheeler

I accept the terms of
this letter and acknowledge
receipt of check for $1000.

John Russell

John Russell

Date: 27 iv 70

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RP
Venezuela - general
JS
SB
circ
green
Pending file

The Museum of Modern Art

To Monroe Wheeler

From Waldo Rasmussen

Date June 16, 1971

Re Request from Fundacion Eugenio Mendoza

==========

Dear Monroe:

I have talked to Dick Palmer about Lourdes Blanco's letter of May 24, 1971 and have learned that plans for the Matisse print exhibition are now in abeyance, so the Galeria Mendoza could not use it for the anniversary exhibition in November. The prints are not going to be shown in the Sachs Gallery at the time of the Matisse sculpture exhibition in February, and plans for a national touring exhibition of the prints are uncertain because of lack of response from other museums to the preliminary offer.

I also saw your letter to Lourdes suggesting the Chateaubriand Collection which would be sensational if they could swing it. I wonder, though, if we should try to help with alternate ideas?

Two rather mad ideas occurred to me: following Lourdes' suggestion of preparing a small Matisse show in various media; or offering our exhibition of recent Miro prints (which is scheduled to begin a tour in September, but which we have not scheduled anywhere because Maeght's agreement to the loan just came through). The Miro show is the one Riva Castleman selected and was shown in the Sachs Gallery. I thought Caracas might consider the possibility of supplementing this with paintings and sculptures as well.

I wondered whether you would consider guest-directing an exhibition for Caracas. I don't think the Council should sponsor a show solely for the Mendozas because it would create too many problems with other South American members and museums, but if you wanted to take this on unofficially, I would be glad to give whatever help would be useful in administering the show (budgets, transportation, etc.) and perhaps we could work out some means of the Mendozas supplying a director's fee to the Council which could be transmitted to you. That might be an unnecessary complication, but I thought essentially of a show which could be free-lanced for all its preparation: hiring a curatorial assistant to aid you with the loan details (Susan Moscoso might be available and Elaine confirms her talent and efficiency); a conservator to prepare condition records; and packing done by Santini to the Mendoza's account.

Would you give this a thought? Since the Matisse print show is no longer being prepared for the Exhibitions Program, I should reply soon to Lourdes' letter on Wilder's behalf.

Waldo

WR:lk

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cc: Bernice Rose
RP
WG
JS
SB
green
circ
Wheeler

July 14, 1971

Sra. Lourdes Blanco
Fundacion Eugenio Mendoza
Apartado 332
Caracas, Venezuela

Dear Lourdes:

A month ago Wilder Green asked me to reply to your letter of May 24, 1971 regarding the MATISSE PRINTS, and I have been trying ever since to see if I could find some solution which would be helpful for your November showing. Bernice tells me that in the meantime you have discussed your problems with her over the telephone.

I am afraid that my attempts to help have not been terribly fruitful. Wilder Green tells me that the MATISSE PRINTS exhibition has been indefinitely postponed, hence there was no ready-made core for the small Matisse exhibition you suggested in your letter. I had hoped that Monroe might be persuaded to assist in selecting such a show, but his comings and goings are so frequent, especially this summer, that he would have been unable to take this on.

I understand from Bernice that my other suggestion -- combining the exhibition we will be circulating of MIRO: RECENT PRINTS with recent paintings and sculpture by Miro -- does not work for you because you have shown Miro too recently. I had thought that you might approach Miro's New York dealer, Pierre Matisse, to see whether half a dozen or so paintings and sculptures could be borrowed directly from his gallery for your exhibition.

The only other alternative I can think of is for you to request specific loans from our Museum's collection and from other New York museums as well. For example, I had thought that if you had wished to do a small Matisse show, even though we are not proceeding with our print exhibition, there might be sufficient drawings, prints and watercolors available for loan directly from the collection which you might supplement with outside loans. We're doing an exhibition of Matisse sculptures after the first of the year, so they would not have been available. This doesn't fall at all within my bailiwick, so I can't give definitive advice or make commitments, but I do know that in general our policy is to limit the number of loans made from the collection to a single institution, and to charge a loan fee, plus costs of framing if it is necessary, shipment and insurance. The loan fee for prints, for example, is $15.00, with a limit

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	MW	VII.2

twenty items. Prints are usually not stored framed, so framing costs would be additional. For painting loans there is a fee of $30.00, but of course availability is much more questionable because of condition, other commitments for the work, etc.

Isn't it conceivable that you could come to New York to survey what might be available? Tom Messer of the Guggenheim has been very close to Latin American institutions and artists, and might be amenable to lending. I would be glad to help in any way I can, and I am sure Bernice would, too. Incidentally, I talked with Alfredo Boulton on the telephone yesterday and suggested Tom as one of the people INCIBA might invite to see the Soto exhibition.

I'm sorry not to be able to come up with more concrete suggestions, but if you have other ideas on which you think I might be able to help from this end, be sure to let me know.

I am sending this letter courtesy of Jack Doenias, our Production Manager of Publications, who will be in Caracas to supervise the printing of Bernice's catalogue for the Surrealist exhibition. I know you and Miguel will enjoy meeting him, and anything you can do on his behalf while he is in Caracas will be greatly appreciated.

I am planning to stop over in Caracas to see the Soto exhibition, en route to Bogota for the first showing of the Surrealist exhibition. I am very anxious to see Soto's show, and hope that you and Miguel will be in town when I come down. My exact date hasn't been set, but it will almost certainly be about August 11 or 12, and I'll let you know as soon as it's fixed. I come solo, alas.

My best to Miguel, and Gary sends love to both of you.

Yours,

Waldo Rasmussen
Director
International Program

WR:lk

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Pending — make copies

JUN 11 1971

The Museum of Modern Art

DRAFT REPLY MY SIGNATURE ____
DRAFT REPLY YOUR SIG ____
ACTION AS REQUIRED ____
SEE: WR RP
NO REPLY NECESSARY
FILE Venezuela - gen'l Matisse Prints
INFORMATION COPIES TO
MW
JS
/

To Waldo Rasmussen

From Richard Palmer

Date June 11, 1971

Re attached letter about MATISSE PRINTS

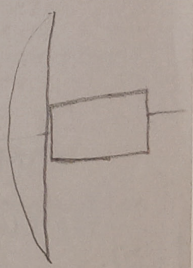
Dear Waldo,

As you will see from the attached letter from Lourdes Blanco of the Mendoza Foundation, which follows up Monroe's letter to Mrs. Mendoza, they are somewhat interested in the MATISSE PRINTS exhibition but are hopeful it might be expanded by adding works in other media. At this point - since we are no longer planning to show the prints in the Sachs Gallery when the sculpture is in the East Wing - our plans for even the print show are very uncertain.

This clearly is a project which really falls within the scope of your program rather than ours in whichever form it might take. Do you have time to get together with Wilder and myself on Monday to discuss it? I frankly doubt, under the circumstances, that we would want to make a big push to have such a show ready for a Caracas showing in October, but we do want to discuss it. I thought it would be simpler to have a preliminary meeting about this before we consult the curators who would be involved.

cc: WG, file

MW-4207.
fee for prints =
$15 each.
Limit $20.
Items.



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cc: Mr. Wheeler, Mr. Rasmussen,
Mr. Lieberman, Miss Frost
file: MATISSE PRINTS

FUNDACION EUGENIO MENDOZA
CARACAS-VENEZUELA

APARTADO Nº 332
TELEFONOS 54.54.31 AL 35

EDIFICIO LAS FUNDACIONES
AVENIDA ANDRES BELLO

May 24,1971

Mr.Wilder Green
Director of Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr.Green:

Mrs.Luisa Mendoza has passed on to me the correspondence she has sustained with Mr.Monroe Wheeler in relation to the possibility of requesting that the Museum of Modern Art organize a very special exhibition for the 20th Anniversary of our Foundation.

In principle, Mr.Wheeler had suggested that we write to you concerning the Prints of Matisse exhibition which the Museum is preparing to show in February of 1972. He advised us to consult with you on the feasibleness of assembling the exhibition for a Caracas showing in November of this year.

Mr.Wheeler had said that the participation fee of the Matisse print show is of $4.000.--, plus insurance and transportation both ways, with an estimated valuation of $700.000.--. We have several inquiries related to this exhibition and would appreciate very much if you would be so kind to provide us with some answers.

How many works are included in the Matisse print exhibition: Could the Museum provide us with an approximate estimate of the cost of insurance and transportation? Will a catalogue be printed in connection with the exhibition? And how much hanging space does such an exhibition require?

We had originally hoped that Mr.Wheeler take it upon himself to personally organize an exhibition for the Foundation -- but I well understand that there is little time for such a time-consuming endeavor. We had also hoped for something more ambitious and in this respect have been wondering whether it could be at all possible to include, along with the prints, some Matisse paintings, drawings, watercolors and sculpture...and when I say "some" what I am really thinking of is a small but beautiful Matisse exhibition.

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FUNDACION EUGENIO MENDOZA
CARACAS - VENEZUELA

APARTADO Nº 332
TELEFONOS 54.54.31 AL 35

EDIFICIO LAS FUNDACIONES
AVENIDA ANDRES BELLO

Would such an ambitious exhibition be totally out of the question? Or for that matter, would the cost of such an exhibition place it far from our own financial possibilities?

I take hope in thinking that you might discuss this request and that the Museum cast upon it a favorable glance.

Looking forward to your reply, I remain,

Sincerely,

L. Blanco

Lourdes Blanco
Director
Sala de Exposiciónes

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JUN 15 1971

COPY to Waldo Rasmussen

DRAFT REPLY MY SIGNATURE
DRAFT REPLY YOUR SIG
ACTION AS REQUIRED
SEE: WR RP
NO REPLY NECESSARY
FILE
INFORMATION COPIES TO:

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Monroe Wheeler
Counselor to the Trustees
Tel. (212) 956-4207

14 June 1971

Sra. Lourdes Blanco
Fundacion Eugenio Mendoza
Apartado 332
Caracas, Venezuela

Dear Lourdes:

With reference to your 15th Anniversary exhibition, I recall that when I visited the new museum of the Chateaubriand Collection in Sao Paulo, I was told that they could show only one-half of it at a time. If this is true, could you not borrow the other half, or a portion of it, for Caracas. It contains marvelous paintings; I saw them when they were exhibited at the Orangerie in Paris and, later, at the Metropolitan Museum here, and many of the works I saw at that time were not on view in Sao Paolo because of lack of space.

I realize that this would be a very high level operation, but I would not put it beyond the capacities of Eugenio, Luisa and you.

With warm regards always,

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APR 27 1971

DRAFT REPLY MY SIGNATURE
DRAFT REPLY YOUR SIG
ACTION AS REQ'D
SEE ME
NO REPLY
FILE
INFOR

JS
RP
WG

Mrs. Eugenio Mendoza
Apartado 332
Caracas, Venezuela

Dear Luisa:

You will have thought me dead. Far from it. Just traveling, far and wide, as is my wont. When I returned just now from a month in Guatemala and Mexico with Elisa (previous to that I had been in Puerto Rico) I find your letter, which had been patiently awaiting my return, about your Museum's 15th anniversary (I well recall its begining) and your desire to have an outstanding event to celebrate it some time during the last three months of 1971.

I have consulted my colleagues here and find that we have two exhibitions which might perhaps be made available to you, that of prints by the Tamarind Group, which Lourdes Blanco doubtless knows about; and an exhibition of the work of the great French photographer, Henri Cartier-Bresson. I believe the latter is now in Buenos Aires and is scheduled to go thereafter to Columbia and Chile. If you consider photography a great art, as I do, it is an exhibition of the highest quality. (I put on his first exhibition here in 1946 and it was a good many years before The Louvre caught up with us.) If you are interested, please ask Waldo Rasmussen for details

The only other exhibition that might conceivably be available is a major one of the Prints of Matisse which we are preparing to be shown at The Museum of Modern Art in February of 1972. If you are interested, we could enquire whether it would be possible to assemble it in time for a Caracas opening before our own. We shall send it after New York only to other museums in the U. S.; the participation fee is $4000 plus insurance and transportation both ways, with an estimated valuation of $700,000. For this exhibition consult my successor as Director of Exhibitions, Mr. Wilder Green.

MFront + file Note

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If Cartier-Bresson or Matisse do not work out, and if you have not meanwhile made other plans, you might consider having an exhibition called "The School of Paris from Venezuelan Collections" which Lourdes could direct very well if you and Eugenio requested the loans, as David Rockefeller and Bill Paley do for us, for very important occasions. If you included drawings and watercolors and , above all, prints, as well as painting and sculpture, I think you would have a marvelous exhibition. In fact, if you alerted collectors, they might even acquire works you wanted in time for your anniversary.

The above may or may not be helpful. In any case, let me know what you decide to do. It was delightful to hear from you. It would indeed give me the greatest pleasure to see you in Caracas when you have your celebration. I leave tomorrow to visit friends in Hawaii on my way to Japan for our International Council meeting. After that, Brooke Astor and I are going to Taiwan to see the great Chinese collections.

With my great affection to you both,

Faithfully yours,

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The Museum of Modern Art

b/c Eloise Ricciardelli

To Monroe Wheeler

From Frances

Date November 27, 1985

Re Your Gifts to the Collections

Herewith is the print-out from the Registrar's computer of your gifts to the Collections from 19 6-1985.

Column 1 is the title of the work (abbreviated)

Column 2: the Registrar's accession number and date of gift

Column 3: the artist

Column 4: donor

Column 5: date of work

Column 6: the designated collection

The computer's abbreviation for the collections is as follows:

-- ADDO: Architecture and Design: object
-- BOOK: Illustrated Books
-- PRIN: Prints
-- ADGR: Architecture and Design: graphics
-- PTG: Painting
-- DRAW: Drawings
-- SC: Sculpture
-- PHOT: Photography

Note: An anonymous gift would appear in the computer under the name of the donor. The credit, if and when the work is exhibited, or illustrated/reproduced, would be given as "Anonymous."

In addition to the computer listing the Registrar's Office maintains a card file giving complete data on the work.

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COPY FOR THE INFORMATION OF: Eloise RICCIARDELLI

The Museum of Modern Art

To Monroe Wheeler

From Frances (Keech)

Date November 27, 1985

Re Your Gifts to the Collections

Herewith is the print-out from the Registrar's computer of your gifts to the Collections from 1946-1985.

Column 1 is the title of the work (abbreviated)

Column 2: the Registrar's accession number and date of gift

Column 3: the artist

Column 4: donor

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--ADDO: Architecture and Design: object

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-- SC: Sculpture

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DAVIS & LANGDALE COMPANY, INC.
231 EAST 60th STREET
NEW YORK, NEW YORK 10022

NEW YORK, N.Y. 100
PM
23 NOV
1965

USA 22

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53 Street
New York, New York 10019

Frances Keech
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019-5486
Address Correction Requested
Return Postage Guaranteed

Monroe Wheeler, Esq.
251 East 51 Street
New York, New York 10022

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DAVIS & LANGDALE COMPANY, INC.
231 EAST 60th STREET
NEW YORK, NEW YORK 10022

NEW YORK, N.Y. 100
PM
23 NOV
1985

USA 22

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53 Street
New York, New York 10019

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Henri de TOULOUSE-LAUTREC



The Museum of Modern Art, New York
November 7, 1985–January 26, 1986

This exhibition is made possible by a grant from Mobil. An indemnity for the exhibition has been provided by the Federal Council on the Arts and the Humanities.

11/27: 3 enclosed

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CAT200-B Museum of Modern Art --- Cataloging system Date 11/26/85
Time 12:02:57

Select works of interest by marking with an X :

UNTITLED (Cows).	659.70		CARTIER-BR	WHEELER	1937	PHOT
HUGNET: ONAN.	373.71		DALI	WHEELER	1934	PRIN
COLD LIGHT.	305.72		ROSENQUIST	WHEELER	1971	PRIN
SIX FAIRY TALES F	312.72	1-45	HOCKNEY	WHEELER	1970	BOOK
PORTRAIT OF KONRA	461.72		MODIGLIANI	WHEELER	1919	DRAW
WHITE: AMISH.	33.73		WHITE	WHEELER	1968	BOOK
POUND: AN ANGLE.	186.73		SANTOMASO	WHEELER	1972	BOOK
AY-O: OUZEL.	435.73		AY-O	WHEELER	1972	BOOK
GERTRUDE STEIN.	177.74		MAN RAY	WHEELER	1924	PHOT
JEAN COCTEAU.	178.74		MAN RAY	WHEELER	1929	PHOT
UNTITLED.	434.74		KAUFFER	WHEELER	1939	DRAW
Study for PHENOME	445.74		TCHELITCHE	WHEELER	1936	DRAW
BEAVER TAIL LIGHT	1340.74		BENSON	WHEELER	1974	PHOT
.a) ENGLISH ECCEN	370.75	.a-b	TCHELITCHE	WHEELER	1931	DRAW
Study for NUDE IN	499.76		TCHELITCHE	WHEELER	1926	DRAW +

Use roll keys to scroll through data CMD/1 to finish
CMD/6 = messages CMD/2 to make another selection

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CAT200-B Museum of Modern Art --- Cataloging system Date 11/26/85
Time 12:03:15

Select works of interest by marking with an X :

MONROE WHEELER.	501.76	TCHELITCHE	WHEELER	1934	DRAW
ALDOUS HUXLEY.	678.76	LYNES	WHEELER	1946	PHOT
SAUL STEINBERG.	679.76	LYNES	WHEELER	1954	PHOT
T.S. ELIOT.	680.76	LYNES	WHEELER	1947	PHOT
GLENWAY WESCOTT.	354.77	ADAMS	WHEELER	1944	PHOT
GLENWAY WESCOTT.	267.78	CADMUS	WHEELER	1943	DRAW
MONROE WHEELER	268.78	CADMUS	WHEELER	1943	DRAW
MOUNTAIN CREST, T	279.78	HARTLEY	WHEELER	1933	DRAW
MONROE WHEELER.	305.78	TCHELITCHE	WHEELER	1926	DRAW
MONROE WHEELER AT	306.78	TCHELITCHE	WHEELER	1935	DRAW
MONROE WHEELER SO	307.78	TCHELITCHE	WHEELER	1935	DRAW
GEORGE PLATT LYNE	308.78	TCHELITCHE	WHEELER	1935	DRAW
SEATED FEMALE NUD	116.79	PERLIN	WHEELER	1942	DRAW
I CAN'T EXPRESS I	124.79	STEIG	WHEELER	1940	DRAW
MONROE WHEELER.	125.79 1-2	STERNE	WHEELER	1950	DRAW +

Use roll keys to scroll through data CMD/1 to finish
CMD/6 - messages CMD/2 to make another selection

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	VII.2

CAT200-B Museum of Modern Art --- Cataloging system Date 11/26/85
Time 12:03:27

Select works of interest by marking with an X :

METAMORPHIC LANDS	128.79		TCHELITCHE	WHEELER	1941	DRAW
(Untitled)(Portra	182.79		ADAMS	WHEELER	1979	PHOT
GLENWAY WESTCOTT.	1187.79		ULMANN	WHEELER	1979	PHOT
EXPOSIC¢08AO DE P	275.80		KAUFFER	WHEELER	n.d.	ADGR
CONSTELLATION (PR	466.80		CORNELL	WHEELER	1953	DRAW
CONSTELLATION (PO	467.80		CORNELL	WHEELER	1953	DRAW
IONESCO: LE BLANC	411.81	1-15	IONESCO	WHEELER	1981	BOOK
JONAH.	672.81		OSSORIO	WHEELER	1935	PRIN
A THROW OF DICE,	154.85		MOTHERWELL	WHEELER	1963	PRIN

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MUSEUM OF FINE ARTS, Boston Massachusetts 02115 MFA

September 26, 1969

Mr. Monroe Wheeler, President
International Graphic Arts Society
410 East 62nd Street
New York, New York 10021

Dear Mr. Wheeler:

I expect every museum director these days must dream of a time when art patrons become as numerous as art lovers. It is marvelous, of course, to see so many people flocking to our exhibitions and attending our lectures and courses. But how useful it would be if the cultural explosion also included a large mass of individuals willing to support the Museum with an annual gift.

You will notice from the accompanying folder that this year's Annual Appeal seeks your help in meeting our operating expenses. Perhaps not as glamorous as renovating a gallery, this objective is equally worthy of attainment. We have good people on our staff and we want to keep them. We need to add more...curators, teachers, scholars. Unhappily, too, other costs seem to go up and up in spite of our constant efforts at economy.

Can we count on your company for a gift this year? Last year many firms sent gifts of $100 and more.

Whatever the amount, I want you to know how much the Museum would appreciate your support this year.

Sincerely yours,

Perry T. Rathbone
Director

PTR/j
Enc.

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Magic making . . .

A museum can simply house a collection of art . . . or it can present that collection with the immediacy, drama, and excitement of a play on the stage.

Today, the presentation of great art has become an art in itself. It is a creative act demanding person-to-person communication. For example, a tour guide catches a flicker of interest in the eyes of a child. With sufficient talent, the guide can bring that flicker to a flame.

A great museum must make that magic happen . . . often.

In recent years, your Museum has been concerned with renovating its galleries and constructing essential new facilities. This year, our Annual Appeal seeks funds to support and extend our Operating Services . . . an umbrella term for all those activities vital to the magic-making ability of a great art museum.



People to give . . .

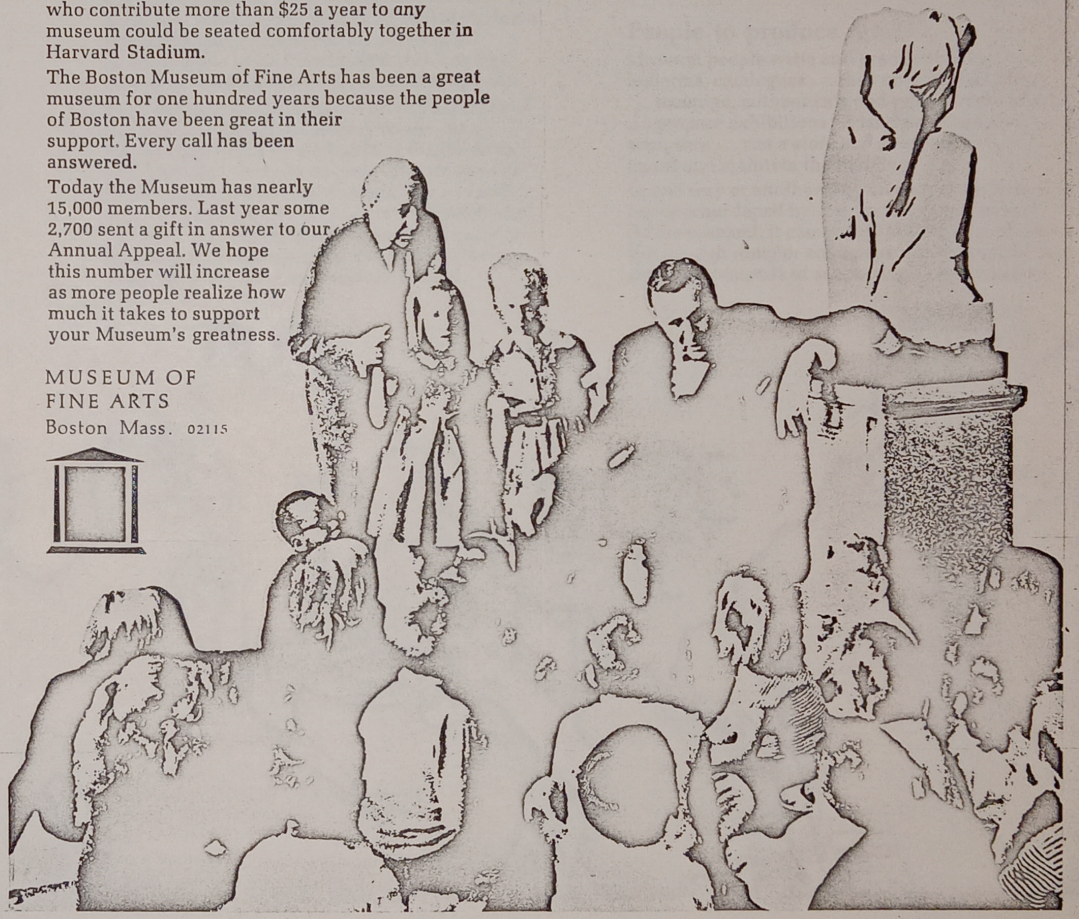
People who want to know more about art far outnumber people who want to support it. It has been estimated that all the people in the United States who contribute more than $25 a year to *any* museum could be seated comfortably together in Harvard Stadium.

The Boston Museum of Fine Arts has been a great museum for one hundred years because the people of Boston have been great in their support. Every call has been answered.

Today the Museum has nearly 15,000 members. Last year some 2,700 sent a gift in answer to our Annual Appeal. We hope this number will increase as more people realize how much it takes to support your Museum's greatness.

MUSEUM OF
FINE ARTS
Boston Mass. 02115

In Support of Greatness



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A climate for commitment . . .

Today the Museum enjoys the talents of many highly-skilled imaginative and dedicated individuals . . . curators, teachers, technicians, librarians and many more. Most of these people put in many extra hours each week and their enthusiasm is contagious.

These days the nation's best museums compete for outstanding people as eagerly as large corporations. Naturally, our excellent staff is a leading target.

We have been able to attract and hold the most capable individuals for a variety of reasons, the last of which would be our modest salary scale.

But now, purely in self-interest, if not simply in gratitude, this scale must be raised. Part of the funds received from the Annual Appeal will go for this purpose.

People to teach . . .

As far as can be determined, the Museum spends a higher percentage of its operating funds for education than any other museum in the country. Each year some 15,000 adults and 30,000 students attend regularly scheduled lectures and art courses, while more than 130,000 children are served by the Museum's educational programs.

Such impressive statistics are no real measure of the Museum's *potential* impact on the community. Our full-time staff of 20 in the Division of Education is doing a magnificent job. But our "classroom" numbers all those millions of individuals in Boston and around New England who, just now, are beginning to become aware of how much an understanding of art can add to their lives. More teachers are urgently needed.

People to produce . . .

Museum people write and produce books, bulletins, catalogues . . . they operate the Library . . . examine, authenticate and repair works of art . . . prepare exhibitions . . . lend paintings and sculpture . . . run a store and a restaurant . . . guard and maintain the building.

In one way or another they all contribute to, and are overburdened by, the "cultural explosion." At the moment, it can be said that no Department has enough room or enough people to meet the increasing demands of supporting a great museum.



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Magic making . . .

A museum can simply house a collection of art . . . or it can present that collection with the immediacy, drama, and excitement of a play on the stage.

Today, the *presentation* of great art has become an art in itself. It is a creative act demanding person-to-person communication. For example, a tour guide catches a flicker of interest in the eyes of a child. With sufficient talent, the guide can bring that flicker to a flame.

A great museum must make that magic happen . . . often.

In recent years, your Museum has been concerned with renovating its galleries and constructing essential new facilities. This year, our Annual Appeal seeks funds to support and extend our Operating Services . . . an umbrella term for all those activities vital to the magic-making ability of a great art museum.



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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS 02115

Mr. Rathbone:
I hereby contribute the sum of $_____ as a tax deductible Annual Gift to the Museum of Fine Arts. I understand that this gift is in addition to both the Centennial Drive and my regular membership dues and will be used for special projects.

Please type or print

Name _____

Street _____

City _____ *State* _____ *Zip Code* _____

☐ If you have not already contributed to the Centennial Development Fund and would like to discuss a gift, please check here.

A

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Francis

AIR

PLEAS

En

MEMORANDUM

To: Miss Reech

From: MONROE WHEELER

Date:

Subject: 3 Sept. '68

Will you handle this?

Please!

MW

New York - U.S.A

5520 Bennett Drive
Hollywood 90028
California

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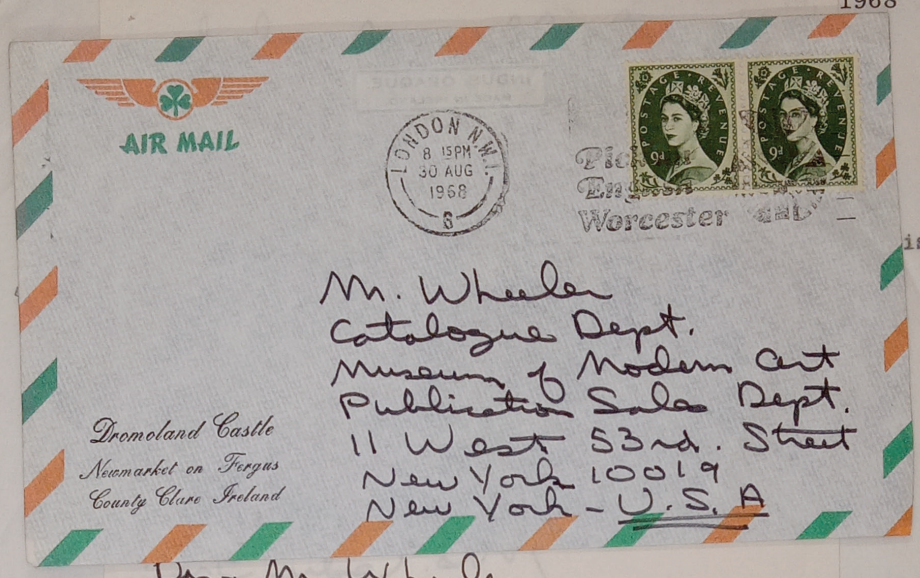

En

Dear Mr. Wheeler -

Could we please receive your 1968 catalogue, including Christmas cards, to our new address in California:

Mrs. & Mr. Cedric Francis
3320 Bennett Drive
Hollywood 90028
California

We are temporarily living in London but mail is forwarded

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1968

Dromoland Castle

NEWMARKET-ON-FERGUS COUNTY CLARE IRELAND

TELEPHONE: SHANNON 71144

August 30, 1968

Museum of Modern Art
Publication Sales Dept.
11 West 53rd. Street
New York 10019

Dear Mr. Wheeler -

Could we please receive your 1968 catalogue, including Christmas cards, to our new address in California:

Mr. & Mrs. Cedric Francis
3320 Bennett Drive
Hollywood 90028
California

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1968

from the address and we look forward to the each year.

You might cancel my former address 503 S. Westgate avenue, Los Angeles 90049, California.

Thank you -

Sincerely -

Mrs. Cedric Francis

rancis

AIR

PLEAS

En

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September 19, 1968

AIR MAIL

Mr. and Mrs. Cedric Francis
3320 Bennett Drive
Hollywood
California 90028

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