CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Ex # 226

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 5-8900

Exhibition of Religious Folk Art of the Southwest

The Museum of Modern Art, 11 West 53 St., New York

April 28 - June 13, 1943
(Unless otherwise noted all pieces are lent by the Taylor Museum of the Colorado Springs Fine Arts Center)

1. CARRETA DE LA MUERTE (Death Cart)

Used in the Holy Week ceremonies of the Penitentes (Brothers of the Third Order of St. Francis of Assisi), a sect which still exists in remote parts of New Mexico. During the reenactment of the Passion on Good Friday, the Cart accompanied the procession of flagellants on the road to Calvary. The figure of Death was supposed to release his arrow and mark the man who was to take the part of the Christ, or, according to another legend, the man who was to be Judas, the betrayer.

This piece, probably the most extraordinary example of folk sculpture of the entire region, is said to have been carved by the grandfather of José Dolores López (whose work is shown in this exhibition) and was preserved for four generations in the morada (Penitente chapel) at Cordova.

2. CHRIST AS THE MAN OF SORROWS (Cristo Nazareno)

Representations of the suffering Christ were used in the ceremonies of the Penitentes. They were kept either in the local church or moved back and forth between it and the morada (Penitente chapel). In these images every means was used to produce the proper psychological preparation in those Brothers undergoing penance. The figures were carried in processions, the jointed arms swinging in weird motion. Usually each figure had a complete wardrobe. This figure is so constructed that a large cross can be fitted on its left shoulder.

3. EL SEÑOR (Crucifix)

Used in a Penitente morada (chapel) this figure shows the characteristic exaggeration of the wounds and the emphasis on sacrificial suffering.

4. NUESTRA SEÑORA DE GUADALUPE (Our Lady of Guadalupe)

5. LA TRINIDAD (The Trinity)

The trinity is here represented as seated upon the world, the union of the three figures being peculiar to New Mexican art and contrary to canonical rule. Such representations are often found in retablos but rarely in bultos.

6. SANTA LIBERADA

This figure represents a purely popular conception, uncanonized and entirely mythical. Believed to relieve those in distress, this pseudo-saint was widely known throughout Europe and was relatively popular in New Mexico. It is thought that the figure owes its origin to a misconception of the Crucifix.

7. EL SEÑOR (Crucifix)

The angel and chalice in this Penitente figure are missing. (See no. 3). The discs attached to knees and breast wound are a rare, abstract representation of clotted blood.

8. NUESTRA SEÑORA DE LA SOLEDAD (Our Lady of Solitude)

This figure is typical of the Santa Cruz Valley style. The delicate rendering of the features, protruding eyes, pouting mouth, and sharp pointed nose are characteristic.

9. SANTA BÁRBARA (St. Barbara)

Here St. Barbara, the patron saint of arms and fortifications and protectress against lightning and explosion, is accompanied by her symbol, the tower.

10. SANTA RITA DE CASCIA (St. Rita of Cascia)

The stigmata on the forehead shows this figure to be St. Rita. She should also bear a skull in her left hand and a cross in her right. In New Mexico, St. Rita is known popularly as ABOGADA DE LOS IMPOSIBLES--the helper of those in desperate circumstances.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

11. CRISTO NAZARENO (Christ as the Man of Sorrows)

Representations of the suffering Christ were used in the ceremonies of the Penitentes. They were kept either in the local church or moved back and forth between it and the morada (Penitente chapel). In these images every means was used to produce the proper psychological preparation in those Brothers undergoing penance. The figures were carried in processions, the jointed arms swinging in a weird motion. Usually each figure had a complete wardrobe.

12. EL SEÑOR (Crucifix, with Mary and St. John)

13. NUESTRA SEÑORA DE LOS DOLORES (Our Lady of Sorrows)

By the same maker as no. 19. Both have the framework construction over which plaster-covered cloth is stretched. This is an ambitious attempt to follow the Mexican style with its carefully wrought details of eyes, teeth, and tongue. These large figures with much realistic detail are typical of the santos from the northern part of the Rio Grande.

14. SAN MIGUEL (St. Michael)

This figure once stood on the altar of the church of San Miguel Del Vado. Though an example of the best type of New Mexican work, it has been heavily over-painted with house paint.

15. EL NIÑO PERDIDO (The Christ Child Lost in the Temple)

The Christ Child preaching to the elders in the Temple, a popular New Mexican representation.

16. SAN MIGUEL (Archangel St. Michael)

A carving in cottonwood made by José Dolores López of Cordova, New Mexico, about 1930. (see label about López).

17. SAN CRISTÓBAL (St. Christopher)

According to the legend the giant, Christopher, unknowingly carried the Christ Child across a river and found himself faltering beneath the Child's miraculous weight. St. Christopher was popularly venerated in Mexico as a protector of childhood,

18. NUESTRA SEÑORA DEL CARMEN (Our Lady of Carmel)

The post-like pieces on either side of the figure are conventionalizations of a niche.

19. NUESTRA SEÑORA DEL ROSARIO (Our Lady of the Rosary)

20. JESÚS

Figures of Christ other than those relating to the Passion or descriptive of the childhood of the Savior were rare in New Mexico. This figure is unique, both in style and in subject matter.

21. NUESTRA SEÑORA DE GUADALUPE (Our Lady of Guadalupe)

Our Lady of Guadalupe is the most popular aspect of the Virgin in the whole Spanish-American world and was adopted as the patroness of Mexico.

22. SAN RAFAEL (St. Raphael)

The use of incised carving in the decoration of the body is very unusual.

23. SAN FRANCISCO XAVIER (St. Francis Xavier)

The head of this figure has been repainted.

24. SAN JOSÉ (St. Joseph)

25. SAN JOSÉ (St. Joseph)

In the Catholic art of Mexico, of which that of New Mexico is an offshoot, St. Joseph, the husband of Mary, was held in particular favor as representing protective fatherly care. He is usually shown as a man of youthful vigor and carrying a flowering staff.

26. SAN FRANCISCO DE ASÍS (St. Francis of Assisi). Lent by the Denver Art Museum.

One of the rare bultos of St. Francis from New Mexico. The restorations made by native hands are poor. Gilding was not used in early New Mexican art since silver and gold were expensive and not easily available.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

27. NUESTRA SEÑORA DEL CARMEN (Our Lady of Carmel)

In the best tradition of Cordova, New Mexico. The costume imitates dresses fashionable during frontier days.

28. SAN YSIDRO LABRADOR (St. Isadore the Laborer)

San Ysidro was a poor and devout laborer whose cruel master would not allow him time for devotion. One day his master found him in the fields praying while his task of plowing was being continued by two angels.

Here, San Ysidro wears the costume of a charro or country gentleman of Mexico, probably in order to make the saint more impressive and to dignify the humble calling of field laborer.

29. SAN ANTONIO DE PÁDUA (St. Anthony of Padua)

St. Anthony is one of the most popular saints of New Mexico. Although a Franciscan, in this region he sometimes wears a blue habit rather than the usual brown of the Franciscan monks.

30. SAN FRANCISCO (St. Francis)

St. Francis, the ascetic, meditates on the transitory vanities of the world, typified by the skull, and extends the crucifix to the worshiper.

31. SAN RAFAEL ARCÁNGEL (St. Raphael, the Archangel)

This figure is exceptional in its extensive use of gesso in the modeling. It is an example of the New Mexican interest in the childhood of the saints.

32. EL SANTO NIÑO DE PRAGA (The Christ Child of Prague)

This representation of the Christ Child was frequent in religious prints of the 19th century.

33. NUESTRA SEÑORA (Our Lady)

Around Santa Fe and Mora many saints were made with flat, elongated bodies and angular treatment of the faces and arms.

34. SAN JOSÉ (St. Joseph)

The figure has been repainted and the crown is missing.

35. SAN MIGUEL (St. Michael, the Archangel)

This piece is a typical bulto of the Santa Cruz Valley group, characterized by egg-shaped heads and sharp, well defined features. In this case, St. Michael's attributes of sword and scales have been lost, and the usual representation of the dragon or Lucifer has been replaced by a stump base painted with heads of the fallen angels.

36. SANTIAGO (St. James the Great)

In Mexico and New Mexico, St. James, apostle, martyr and patron saint of Spain, was revered as the great warrior who led the Spaniards in their successful wars against the Moors.

37. JOB THE AFFLICTED

Although not a canonized saint, this Old Testament personage was revered by the people of New Mexico as the protector against syphilis. Here he sits in a special shrine made of an old oil can, an article much prized by the New Mexicans in the early days, and one of their principal sources of tin for decorative purposes.

38. CRISTO NAZARENO (Christ as the Man of Sorrows)

Representations of the suffering Christ were used in the ceremonies of the Penitentes. They were kept either in the local church or moved back and forth between it and the morada (Penitente Chapel). In these images every means was used to produce the proper psychological preparation in those Brothers undergoing penance. The figures were carried in processions, the jointed arms swinging in a weird motion. Usually each figure had a complete wardrobe.

39. CRISTO NAZARENO (Christ as the Man of Sorrows)

This piece is unusual in that it avoids the realism which characterizes most bultos of the Christ.

40. CRISTO NAZARENO (Christ as the Man of Sorrows)

From the Penitente morada of El Burro, Mora County, New Mexico. The cross and whips are symbolic of the ceremonies of the Penitentes.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

41. SAN JUAN BAUTISTA (St. John the Baptist)

The saint here gives the warning of judgment. Cloth, soaked in plaster and painted, takes the place of carved draperies. The rose on the cruciform staff is not part of the original figure but a later devotional offering.

42. SAN YSIDRO LABRADOR (St. Isadore the Laborer)

The saint is shown as patron and protector of the farmer. As such, he is the warden of irrigation, weather, soil, etc. He is usually shown plowing with an angel helper.

43. SANTA FAMILIA (Holy Family)

44. SAN ACACIO (St. Acacius)

This humble saint, the crucified Roman soldier martyr, is a patron of soldiers and a favorite in New Mexico. He is here depicted in contemporary soldier's uniform accompanied by a military guard at the base of the Cross. Representations of St. Acacius are often identified with the crucified good thief.

45. SAN FELIPE DE JESÚS (St. Philip)

A Jesuit missionary to the Far East in the 17th century who met martyrdom by impalement on the spears of the Japanese. This is a reminder of the connection of Old Mexico with the Orient along the route of the Manila galleons. The representation of a Jesuit saint in New Mexico is uncommon, as Franciscan saints were most popular.

46. SAN JOSÉ (St. Joseph)

This retablo, from the sanctuary of the church of Santa Cruz is the only documented and dated piece known. Unlike the usual retablo, it is painted in oil in a somewhat debased academic Mexican style. The inscription says that it was given as an object of devotion by Captain Don Salvador Garcia de Noriega in 1783.

47. SAN FRANCISCO (St. Francis)

A late work showing St. Francis in a blue robe, a variation peculiar to New Mexico.

48. SAN JOSÉ (St. Joseph)

49. EL NIÑO PERDIDO (The Christ Child Lost in the Temple)

The New Mexican interest in the childhood of the saints made the story of the Christ Child in the Temple a particular favorite.

50. SAN ANTONIO DE PÁDUA (St. Anthony of Padua)

51. NUESTRA SEÑORA DE REFUGIO (Our Lady of Refuge)

A popular representation taken from a widely distributed print.

52. EL SEÑOR DE ESQUIPULAS (The Christ of Esquipulas)

Copied from a miraculous image in the village of Esquipulas in ~~Mexico~~ Guatemala.

53. ÁNGEL DE LA GUARDIA (Guardian Angel)

This retablo is unusual because it is signed by the maker, José Aragon. It is one of a large group originating in the upper Santa Cruz Valley.

54. SAN ANTONIO DE PÁDUA (St. Anthony of Padua)

This can be dated roughly about 1860.

55. NUESTRA SENORA DEL CARMEN (Our Lady of Carmel)

56. SAN ACACIO (St. Acacius)

One of several saints selected as the patrons of soldiers. St. Acacius seems to have been the favorite in New Mexico. Since he suffered the martyrdom of crucifixion, he is generally shown on the Cross and is, therefore, sometimes confused with the crucified Good Thief. St. Acacius is represented wearing contemporary military costume and usually accompanied by soldiers at the foot of the Cross.

57. NUESTRA SEÑORA DE LOS DOLORES (Our Lady of Sorrows)

58. SAN JOSÉ (St. Joseph)

In the so-called Laguna style, being by the same hand as a famous retablo in the old Laguna Mission

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

59. ECCE HOMO (Behold the Man)

Probably painted for use by the Penitentes. About 1870.

60. NUESTRA SEÑORA DE LA LUZ (Our Lady of Light)

This unusual example is undoubtedly a copy of a Mexican engraving. The Virgin is shown rescuing a soul from Purgatory and receiving an offering of the hearts of sinners. It has been considerably repainted.

61. EL SEÑOR (Crucifix)

Unusual because of the use of silhouetting against a dark ground. This probably indicates that it was copied from a print, which is also suggested by the placing of the wound in the bosom in the correct anatomical position--unusual in New Mexico.

62. NUESTRA SEÑORA DE GUADALUPE (Our Lady of Guadalupe)

63. LA TRINIDAD or PITIE (The Trinity)

64. SANTA VERONICA (St. Veronica). Lent by the Denver Art Museum.

The merciful Veronica wiped the brow of the Savior on the way to Calvary and found that a likeness of his features had been miraculously impressed upon the cloth. Here the cloth bears the likeness of the Trinity - an extremely free and uncanonical representation.

65. NUESTRA SEÑORA DEL CAMINO (Our Lady of the Road)

The Virgin of the roadside shrine--the protectress of the wayfarer.

66. SAN JUAN NEPOMUCENO (St. John Nepomuk)

The famous martyr and confessor of the Queen of Hungary who refused to divulge the secrets of the confessional and was thrown from a bridge and drowned. In New Mexico, he is chiefly revered as the patron saint and protector of bridges--of great importance in a country subject to freshets and floods.

67. SANTA FAMILIA (Holy Family)

Probably designed from a print after Murillo.

68. SANTA ~~CATERINE~~ catalina DE SIENA (St. Catherine of Siena)

69. SAN MIGUEL (St. Michael)

The archangel depicted as the plumed leader of the church militant, bearing the sword and the scales with which he weighs the souls of the departed.

70. SAN MIGUEL (St. Michael)

An example of the type originating near Trampas, New Mexico.

71. SAN JUAN NEPOMUCENO (St. John Nepomuk)

This patron saint of bridges is a New Mexican favorite.

72. SAN IGNACIO DE LOYOLA (St. Ignatius Loyola)

73. EL SANTO ENTIERRO (Christ in the Sepulcher)

From the Penitente morada at Arroyo Hondo, New Mexico; used in the Holy Week ceremonies. The Christ is first placed on the Cross, then lowered to the tomb, and later resurrected, following the story of the Passion. The jaw and neck are jointed and moved in puppet fashion by strings. This portable sepulcher is of more recent construction than the figure, for the use of a foot-power lathe is evident. Such figures as this and the Cristo Nazareno (Man of Sorrows) provided the equipment necessary for the dramatization of the Passion.

74. CRISTO NAZARENO (The Man of Sorrows)

75. ALLEGORY OF REDEMPTION. Lent by the Denver Art Museum.

In the upper part Christ is shown between Mary and Joseph as a child, and in the lower, Mary and Joseph are separated by the Cross.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

76. NUESTRA SEÑORA DE LOS DOLORES (Our Lady of Sorrows)

The Virgin is here shown with the attributes both of the Queen of Heaven and of our Lady of Sorrows.

77. NUESTRA SEÑORA DE REFUGIO DE PECADORES (Our Lady of Refuge for Sinners)

This strange conception, dated 1820, is an adaptation from a Mexican print which was invariably accepted in New Mexico as the proper rendering of the Virgin in this aspect.

78. SANTA NIÑA (The Virgin as a Child)

79. SAN GERÓNIMO (St. Jerome)

Also: ALTAR

This structure of hand-hewn planks was taken from a church in the Santa Cruz Valley. It was originally set into the adobe wall, only the altar table projecting. The date on the lower left panel is a later addition, the altar probably having been built in the mid-nineteenth century; the altar table is a reconstruction. The five painted panels represent, on the upper tier, St. Lawrence, the Holy Trinity, and Bishop Athanasius, the author of the Creed; and on the lower level, the Madonna of the Rosary, and St. Joseph, flanking the niche now holding the bulto of Our Lady of Carmel.

COLCHA (Bedspread or throw)

New Mexico, late 19th century. Embroidered in wool on cotton.

CARVINGS BY JOSÉ DOLORES LÓPEZ:

ST. MICHAEL. Lent by the Taylor Museum of the Colorado Springs Fine Arts Center. (See #16)

Lent by Mrs. Meredith Hare:

ST. ANTHONY
THE TREE OF LIFE
GARDEN OF EDEN
ADAM AND EVE

Lent by John R. L. Goodwin:

Group of animals and birds.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

DEPARTMENT MATERIAL

ST
ago

ART IN NEW MEXICO

permanent Spanish colonies in the form of
lished along the margins of the Rio Grande River
onists were far removed from the metropolitan
ply their spiritual as well as temporal needs
through their own efforts. Church furnishings form the most complete aesthetic expression of these humble frontiersmen during the years 1725 to 1875 (approximate). It should be noted that all these works were produced under conditions of severest poverty where the use of the most commonplace materials only was possible.

Distribution: Southern Colorado to Mexican border. Principal center focused between Colorado and Albuquerque, New Mexico

Typology: 1. Bultos - Figures carved in the round, including figures for the Crucifix.

2. Retablos - Painted panels, generally on a pine slab.

Materials: Base - Bultos carved in cottonwood, a soft pithy material easily worked with crude tools.

Gesso - Bultos and retablos always covered with a prepared ground made of native gypsum and animal glue.

Pigments - Vegetable and mineral colors, ground locally. Binder probably glue water. When figures were damaged and repainted, oil pigments of later origin were often used.

Classification: Stylistic groups can be identified, and in some cases related to areal distribution. Due to lack of documentation, no chronological order is possible.

Authorship: Anonymous craftsmen. Failure to indicate the authorship of a work was customary among the Spanish-Americans. Likewise, dates seldom were inscribed. All pieces are of Spanish-American (Mexican-Colonial) origin. Pueblo Indian influence does <u>not</u> appear in this religious art, in contrast to the large part played by Indian tradition in parallel phases in Old Mexico.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Label Copy
RELIGIOUS FOLK ART OF THE SPANISH SOUTHWEST
Dept. of Dec. Arts, Art Institute of Chicago
22343df

RELIGIOUS FOLK ART IN NEW MEXICO

During the early eighteenth century, permanent Spanish colonies in the form of small agricultural communities were established along the margins of the Rio Grande River in northern New Mexico. The Catholic colonists were far removed from the metropolitan centers of Mexico, and were forced to supply their spiritual as well as temporal needs through their own efforts. Church furnishings form the most complete aesthetic expression of these humble frontiersmen during the years 1725 to 1875 (approximate). It should be noted that all these works were produced under conditions of severest poverty where the use of the most commonplace materials only was possible.

Distribution: Southern Colorado to Mexican border. Principal center focused between Colorado and Albuquerque, New Mexico

Typology: 1. Bultos - Figures carved in the round, including figures for the Crucifix.

2. Retablos - Painted panels, generally on a pine slab.

Materials: Base - Bultos carved in cottonwood, a soft pithy material easily worked with crude tools.

Gesso - Bultos and retablos always covered with a prepared ground made of native gypsum and animal glue.

Pigments - Vegetable and mineral colors, ground locally. Binder probably glue water. When figures were damaged and repainted, oil pigments of later origin were often used.

Classification: Stylistic groups can be identified, and in some cases related to areal distribution. Due to lack of documentation, no chronological order is possible.

Authorship: Anonymous craftsmen. Failure to indicate the authorship of a work was customary among the Spanish-Americans. Likewise, dates seldom were inscribed. All pieces are of Spanish-American (Mexican-Colonial) origin. Pueblo Indian influence does <u>not</u> appear in this religious art, in contrast to the large part played by Indian tradition in parallel phases in Old Mexico.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Label Copy
RELIGIOUS FOLK ART OF THE SPANISH SOUTHWEST
Dept. of Dec. Arts, Art Institute of Chicago
22343df

LOS HERMANOS PENITENTES
(The Penitent Brothers)

The cult of the Penitente Brothers came into New Mexico from Spain via Mexico, where it is identified with the Third Order of St. Francis (the lay order). The Penitentes, as they have come to be known in the Southwest, have played an important part in the growth of religious art in this region.

Essentially a society devoted to rigorous penance, the Penitentes have directed their expressions of faith toward a closer understanding of and, where possible, actual participation in the sufferings of Christ during His last days.

In the past, these practices have frequently been carried to excess. The customary whipping ceremony using yucca fibre lashes is well-known. More arduous penance might be undertaken either by bearing huge hewn crosses through the mountains, fastening cactus to the body, or occasionally, undergoing the tortures of crucifixion. These extreme practices have now been outlawed by Church authorities, though rumors persist that many severe penitents continue in their ways.

The several examples of Penitente art included in this exhibition indicate the purposeful style these ideas developed, thus emphasizing to the observer the agony of Christ. In this sense, the forms derive from a purely functional motive; the psychological preparation of the observer for the part he will play in the devotional acts.

lay order
Sang chants accompanied by reed flute

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Label Copy
RELIGIOUS FOLK ART OF THE SPANISH SOUTHWEST
Dept. of Dec. Arts, Art Institute of Chicago
22343df

RETABLOS

Painted panels (retablos) are the most common form of santos in New Mexico, requiring less skill than the sculptured figures. Toward the end of the period (post 1850), many extremely crude efforts appear, evidently the work of (rank) amateurs.

The best period of religious painting is from approximately 1790 to 1850. Before this time, examples betray the semi-sophisticated hand of one with academic training or aspirations. (See San Jose, No. 46). Later, the Southwest was flooded with cheap religious prints, both of European and American origin. Early offerings of Currier and Ives are quite common. In some cases, it is possible to trace the model of a painted board to such a source. In colonial New Mexico the people were so completely impoverished that even a little religious print might be far beyond their means. Copying became a common practice.

Through tree-ring dating methods, developed by archaeologists in the American Southwest, it will eventually be possible to establish chronological groups for all retablos. This valuable aid cannot be employed in the sculpture as the figures are made of cottonwood, a tree which does not give accurate ring records.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Label Copy
RELIGIOUS FOLK ART OF THE SPANISH SOUTHWEST
Dept. of Dec. Arts, Art Institute of Chicago
22343df

SPECIFIC LABELS

1. CARRETA DEL MUERTE (Chariot of Death)

This extraordinary group was devised to play a part in the Holy Week ceremonies of the Penitentes or Brothers of the Third Order of St. Francis of Asisi. It symbolizes the omnipresence of death and accompanied the procession of flagellants on the road to Calvary during the reenactment of the Passion. The group in which the chariot is represented by the old fashioned colonial carts of hewn wood was made in Cordova, New Mexico, by the grandfather of Jose Dolores Lopez, whose carving of St. Michael is shown in Gallery 57, and whose portrait is shown on the east wall of this gallery. Preserved for four generations in the MORADA of Cordova, it is undoubtedly the most extraordinary example of folk sculpture from this entire region. It was acquired in 1937 through the efforts of Harvy H. Garnett (Colorado Springs, Colorado).

38., 11., and 2. Bultos

THREE FIGURES OF CHRIST AS THE MAN OF SORROWS (Christo Nazareno)

These figures are rather unusually monumental examples of the typical figure of the suffering Christ used in the ceremonies of the Penitente Brothers (Third Order of St. Francis). They were deposited either in the local church or moved back and forth between this and the fraternal chapel or MORADA. These figures use every means possessed by the santero to produce the image which will give proper psychological preparation to those brothers undergoing penance. The arms are articulated to simplify the maker's problem, having the added advantage of giving the figures a certain wierd motion as they are carried in procession. Customarily, a complete wardrobe is made for each figure. Figure Number 2 is so constructed as to allow a large cross to be fitted on its left shoulder. It is by the same hand as Number 74.

3. Bulto

EL SEÑOR (Crucifix)

A typical example from a penitente MORADA or fraternity chapel. The influence of the cult is seen in the exaggeration of the wounds and the emphasis on the idea of sacrificial suffering given by the angel and chalice. The latter is arranged to collect artificial blood dripping from the wound in Christ's side. This ceremony is a part of the Holy Week Ritual. The figures are somewhat repainted.

4. Bulto

NUESTRA SEÑORA DE GUADALUPE (Our Lady of Guadalupe)

A typical bulto of the Santa Cruz Valley, representing the most popular aspect of the Virgin in all Latin America.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

5. Bulto

LA TRINIDAD (The Trinity)

Such representations of the Trinity are absolutely against canonical rule but this again shows the freedom of the New Mexican artist from such controls. Such representations of the Trinity are commonly found in retablos but are rare in bulto form. The piece represents the Trinity seated upon the world, the union of the three figures being peculiar to New Mexican art.

6. Bulto

SANTA LIBERADA

This figure represents a purely popular conception, uncanonized and entirely mythical. Believed to relieve those in distress, this pseudo-saint was widely known throughout Europe and was relatively popular in New Mexico. It is thought that this mythical figure owes its origin to a misconception of the Crucifix.

7. Bulto

EL SEÑOR (Crucifix)

An unusually fine Penitente example similar to No. 3. The angel and chalice are missing. The discs attached to knees and breast wound are a rare, abstract representation of clotted blood.

8. Bulto

NUESTRA SEÑORA DE SOLEDAD (Our Lady of Solitude)

This figure is taken as the type for the Santa Cruz Valley style. Note the delicate rendering of the features - rather protruding eye, pouting mouth, and sharp pointed nose - which are its distinctive marks. This figure was without attributes since this aspect of the Virgin was rendered with such success as to make other identification unnecessary - a rare accomplishment in New Mexican art.

9. Bulto

SANTA BARBARA (ST. Barbara)

The incorporation of a saint's attributes in the carving of a bulto is unusual as they are usually added later as simple ornaments. Here, St. Barbara is equipped with her symbol which is significant as making her the protectress against lightening and explosion. Hence, she becomes the patroness of artillerymen and miners.

10. Bulto

SANTA RITA DE CASCIA (St. Rita of Cascia)

The saint is here represented with her proper indication of sainthood, the stigmata on the forehead. She should also bear a skull in her left hand and a cross in her right. In New Mexico, St. Rita is known popularly as ABOGADO DE LOS IMPOSIBLES - the helper of those in desperate circumstances.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

12. Bulto

EL SEÑOR (Crucifix, with Mary and St. John)

This Crucifix is in a very ancient tradition and artistically probably the finest crucifix produced in New Mexico.

13. Bulto

NUESTRA SEÑORA DE LOS DOLORES (Our Lady of Sorrows)

This imposing figure came from a small village west of the Rio Grande and is from the same hand as No. 19, shown on the north wall. Both have the characteristic construction of framework over which plaster-covered cloth is stretched. This is an ambitious attempt to follow the Mexican style with its carefully wrought details of eyes, teeth, and tongue. These large figures with much realistic detail are typical of the santos from the northern portion of this area.

14. Bulto

SAN MIGUEL (St. Michael)

This figure was once on the altar of the church of San Miguel Del Vado. Though a good example of the best type of New Mexican work, it has been heavily over-painted with house paint.

15. Bulto

EL NIÑO PERDIDO (The Christ Child Lost in the Temple)

A representation of the Christ Child in the typical New Mexican fashion. In general, it represents Christ preaching to the elders in the Temple.

16. Bulto

SAN MIGUEL ARCANGEL (Archangel St. Michael)

A carving in cottonwood made by José Dolores Lopez of Cordova, New Mexico, about 1930. Lopez, a carpenter, was encouraged to attempt a revival of the extinct craft of the santero. As such, the piece lacks the intensity and emotional content of the old saints, but the artist has achieved a new and unique interpretation. In this example may be seen the effects of the changes brought about in a new society of Spanish-Americans representative of the twentieth century, and a possible development which might come out of the tradition of New Mexican folk art.

17. Bulto

SAN CRISTÓBAL (ST. Christopher)

The legend of the Giant Christopher, who unknowingly carried the Christ Child across the river to find himself faltering beneath the Child's miraculous weight, is too well known to need repeating. The santero, or bulto maker, has tried to express the gigantic characteristics of the saint, which, in spite of their size, were unable to bear the sins of the world borne by Christ. The beads are a pathetic offering from an adorer. St. Christopher was popularly venerated in Mexico as a protector of childhood.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

18. Bulto

NUESTRA SEÑORA DE CARMEN (Our Lady of Carmel)

The Virgin and Child are depicted as extending the benefits of the scapular to the worshiper (see No. 55). The scapularies, which are generally held in the right hand of the Virgin, are missing in this example. The post-like pieces on either side of the figure are conventionalizations of a niche.

19. Bulto

NUESTRA SEÑORA DEL ROSARIO (Our Lady of the Rosary)

(See No. 13 shown in the altar niche)

20. Bulto

JESUS

Figures of Christ other than those relating to the Passion or descriptive of the childhood of the Savior were rare in New Mexico. This figure is unique, both stylistically and in subject matter.

21. Bulto

NUESTRA SEÑORA DE GUADALUPE (Our Lady of Guadalupe)

This is a typical representation of that aspect of the Virgin most popular in the whole Spanish-American world and adopted as the patroness of Mexico (See retablo No. 62).

22. Bulto

SAN RAFAEL (ST. RAPHAEL)

This figure is probably by the same hand as Number 39. The use of incised carving in the decoration of the body is unique among santos. This carving may have been suggested by the hard edges of tinwork which was much used throughout this country. Similar elements often appear on tin sconces and niches. The figure is partially restored.

23. Bulto

SAN FRANCISCO XAVIER (ST. Francis Xavier)

One of the most notable pieces in the exhibition. The santero has instinctively built up a monumental composition which well conveys the dignity of the saint and his demand for reverence. The head has been repainted.

24. Bulto

SAN JOSÉ (St. Joseph)

A typical representation of this popular saint (See No. 25).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

25. Bulto

SAN JOSÉ (St. Joseph)

In the Catholic art of Mexico, of which that of New Mexico is an offshoot, St. Joseph was held in particular favor as representing the protective care of fatherhood. He is always represented as a man of youthful vigor and strength, with his attribute of the flowering staff. The poverty of the country necessitated the use of mica for the eyes instead of glass. It should also be remembered that in the early days tin was more readily available than silver or gold in this region and was, hence, used as a substitute in the decoration of religious images.

26. Bulto

SAN FRANCISCO DE ASIS (St. Francis of Assisi)

This figure, lent by the Denver Art Museum, is one of the rare bultos of St. Francis from New Mexico. The restorations made by native hands are poor. The gilding used on the head was not used in early New Mexican art since such things were too expensive.

27. Bulto

NUESTRA SENORA DE CARMEL (Our Lady of Carmel)

This Virgin is in the best tradition of the bultos of Cordova, New Mexico. The flared skirt gives a good background for an elaborate costume painted after the feminine dress fashionable during the frontier days.

28. Bulto

SAN YSIDRO LABORADOR (St. Isadore the Laborer)

Though this saint is usually considered as a field laborer (see Bulto No. 42), the santero of the stave figures has placed him in the costume of a CHARRO or country gentleman - the model of Mexican chivalry. This was probably done to give the saint added dignity and, indirectly, dignify the humble calling of field laborer.

29. Bulto

SAN ANTONIO DE PADUA (St. Anthony of Padua)

This representation of one of the most popular saints of the New Mexican calendar is in the typical Santa Cruz style. Though a Franciscan saint, Anthony is shown in a blue habit rather than in the proper brown.

30. Bulto

San Francisco (St. Francis)

The ascetic saint meditates the vanities of the world as typified by the skull, and extends the Crucifix to the worshiper. The figure is from the best phase of New Mexican bultos but has suffered from restoration.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

31. Bulto

SAN RAFAEL ARCANGEL (Archangel St. Raphael)

This figure is exceptional both in its extensive use of gesso - superimposed plaster, in its modeling - and for its other characteristics. It is another example of the New Mexican interest in the childhood of the saints and heavenly hierarchy. The curious fluttery treatment of the robe is to give the effect of lightness.

32. Bulto

EL SANTO NIÑO DE PRAGUE (The Christ Child of Prague)

This concept of the Christ Child comes from the type example in Prague, and is in harmony with the New Mexican devotion to child saints. This representation is frequent in cheap religious prints of the nineteenth century. The Christ Child is shown bearing the orb in one hand and giving the gesture of benediction with the other.

33. Bulto

NUESTRA SEÑORA (Our Lady)

This may be termed the type specimen of a well defined class of bulto originating around Santa Fe and Mora. Owing to their peculiarly flat elongated bodies, the type may be distinguished by the term "Stave Figures". The Type is also defined by the peculiar angular treatment of the features and of the arms. One of the most individual types of bulto.

34. Bulto

SAN JOSÉ (St. Joseph)

Such large figures of St. Joseph were used in churches rather than at home. The figure has been repainted; the crown is missing. The simple incised lines are the best that this santero could do to represent drapery.

35. Bulto

SAN MIGUEL (St. Michael)

This piece is a typical bulto of the Santa Cruz Valley group, characterized by egg-shaped heads and sharp, well defined features. In this case, the attributes of sword and scales have been lost. The usual representation of the dragon or Lucifer has been replaced by a stump base painted with heads of the fallen angels.

36. Bulto

SANTIAGO (St. James the Great)

In Mexico and New Mexico this saint is always represented as the great leader of the Spaniards in their successful wars against the Moors. Santiago Da Compostela in Europe, he is frequently depicted as the patron of the Pilgrims but this warrior version was much more appealing to the Spaniard on both sides of the Atlantic.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

37. Bulto

JOB THE AFFLICTED

This piece is evidence of the human rather than canonical interests of the New Mexicans which gives this personage of the Old Testament a place among the canonized saints as the protector against syphilis. The uncanonized saint has been given a special shrine made of an old oil can - an article much prized by the New Mexicans in the early days. Such cans were undoubtedly a principal source of the tinwork so popular and typical of the country. Needless to say, this conception is replete with elemental humor and pathos.

39. Bulto

CHRISTO NAZARENO (The Man of Sorrows)

A fine example of artistic power gained by simplification. This piece is unusual in that it avoids all the realism which characterizes most bultos of the Christ.

40. Bulto

Christo Nazareno (The Man of Sorrows)

This figure from the Penitente MORADA of El Burro of Mora County, New Mexico, uses the braced construction found in other examples shown here. The very simplified style of the figure is derived from the maker of the stave figures and is unusually expressive and impressive. The accompanying cross and whips are symbolic of the penitential ceremonies of the Penitentes.

41. Bulto

SAN JUAN BAUTISTA (St. John The Baptist)

The saint is here shown giving the warning of judgment as is occasionally found in early European art. Note the attempt to express forward motion by contraposition, which was beyond the ability of the artist. Cloth, soaked in plaster and painted, takes the place of carved draperies. The rose on the cruciform staff is not part of the original figure but a later devotional offering.

42. Bulto

SAN YSIDRO LABORADOR (St. Isadore The Laborer)

A fine group showing the saint as patron of the farmer and protector of all his activities. As such, he is the warden of irrigation, weather, soil, et cetera. He is commonly shown in the basic act of plowing with an angel helper.

43. Bulto

SANTA FAMILIA (Holy Family)

A group of the stave-figure type, with its peculiar facial characteristics. In the process of restoration, a chemical action may have taken place to give the red its unusual intensity.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

44. Bulto

SAN ACACIO (St. Acacius)

This humble saint, the crucified Roman soldier martyr, is a favorite military patron among the New Mexicans. As shown on the retablo in the adjacent gallery, he is here depicted in contemporary military uniform accompanied by a military guard at the base of the Cross. The members of this guard are usually given individual names by the New Mexicans, a custom arising probably from a religious play. Representations of St. Acacius are often identified with the crucified good thief. This carving was undoubtedly made by the santero of the so-called stave figures.

45. Retablo

SAN FELIPE A JESUS (St. Philip)

An unusually simple representation of a Jesuit missionary to the Far East in the seventeenth century who met martyrdom by impalement on the spears of the Japanese. This is a reminder of the direct connections of Old Mexico with the Philippines and Orient along the route of the Manila galleons. The representation of a Jesuit saint in New Mexico is uncommon, as Franciscan saints were most popular.

46. Retablo

SAN JOSÉ (St. Joseph)

Though by no means a typical piece, this retablo, originally from the sanctuary of the church of Santa Cruz, is important because it is the only documented and dated piece known. Unlike the usual retablo, it is painted in oil in a somewhat debased Mexican academic style. The inscription reads that it was given as an object of devotion by Captain Don Salvador Garcia of Noriega in the year 1783.

47. Retablo

SAN FRANCISCO (St. Francis)

A late work showing St. Francis in a blue robe, a New Mexican peculiarity which is also seen in a bulto in the adjoining gallery, Nos. 26 and 30.

48. Retablo

SAN JOSÉ (St. Joseph)

See No. 63.

49. Bulto

EL NIÑO PERDIDO (The Christ Child Lost in The Temple)

This figure represents the same aspect of the Christ Child as the small example in the adjoining case. The New Mexican interest in the childhood of the saints rendered the story of the Christ Child in the Temple a particular favorite.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

50. Retablo

SAN ANTONIO DE PADUA (St. Anthony of Padua)

See No. 63.

51. Retablo

NUESTRA SEÑORA DE REFUGIO (Our Lady of Refuge)

A very popular representation taken from a widely distributed print showing the Virgin at half-length. Such a representation became very difficult in bulto form but was kept because it was the only accepted representation of the Virgin in this aspect.

52. Retablo

EL SEÑOR ESQUIPULAS (The Christ of Esquipulas)

This type of representation of the crucifixion is copied from a miraculous representation of the subject in the little village of Esquipulas in Mexico. The fame of this image was so widespread that all crucifixes are often called El Señor Esquipulas. The Virgin Mary and St. John are shown at the foot of the Cross. Freedom from canonical restriction is evidenced by the fact that St. John wears a crown.

53. Retablo

ANGEL DE LA GUARDIA (Guardian Angel)

This retablo is unusual as being signed by the maker, José Aragon. It is representative of a large group originating in the Upper Santa Cruz Valley, of which this is an excellent example.

54. Retablo

SAN ANTONIO DE PADUA (St. Anthony of Padua)

This exemplifies the latest phase of true folk retablo. It can be dated roughly about 1860. The drawing has already become somewhat perfunctory.

55. Retablo

NUESTRA SEÑORA DE CARMEL (Carmelita - Our Lady of Carmel)

This represents a very popular conception of the Virgin as confirming the virtues of the scapular, which is also held by the Christ Child or NIÑO. The eye of God represents the presence of Divine Power. Note also the typical use of drapery as a decorative space-filler.

56. Retablo

SAN ACACIO (St. Acacius)

One of several saints selected as the patrons of soldiers. St. Acacius seems to have been the favorite in New Mexico. Since he suffered the martyrdom of crucifixion, he is generally shown on the Cross and is, therefore, sometimes confused with the crucified Good Thief. St. Acacius is represented wearing contemporary military costume and usually accompanied by soldiers at the foot of the Cross.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

57. Retablo

NUESTRA SEÑORA DE LOS DOLORES (Our Lady of Sorrows)

The artist has here used the upper part of the Guadalupe type figure with the drapery loop under the left arm - another example of New Mexican freedom.

58. Retablo

SAN JOSÉ (St. Joseph)

This piece is in the so-called Laguna style, being by the same hand as a famous retablo in the old Laguna Mission. The artist seems to have been a specialist in the representation of St. Joseph, as numerous companion pieces in identical style and subject are known.

59. Retablo

ECCE HOMO (Behold the Man)

This retablo was probably painted for use by the Penitentes and is a late work - being painted in oil about 1870.

60. Retablo

NUESTRA SEÑORA DE LA LUZ (Our Lady of Light)

This unusual example is undoubtedly a copy of a Mexican engraving. It shows an effort to give heightened reality to draperies by use of relief. The Virgin is shown rescuing a soul from Purgatory and receiving an offering of the hearts of sinners. The retablo has suffered considerable repainting.

61. Retablo

EL SEÑOR (Crucifix)

A somewhat crudely executed piece but unusual because of its negative painting - i.e., the use of silhouetting against a black or dark ground. This probably indicates it was copied from a print, which is also suggested by the placing of the wound in the bosom in the correct anatomical position - unusual in New Mexico.

62. Retablo

NUESTRA SEÑORA DE GUADALUPE (Our Lady of Guadalupe)

This favorite Mexican version of the Madonna is depicted with four scenes from the story of her miraculous appearance. The architectural indications at the base probably allude to the mystical allegory of the HORTUS CONCLUSUS and the PORTA CLAUSA. This is undoubtedly by the same hand as No. 53.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

63. Retablo

LA TRINIDAD OR PITIE (The Trinity)

This and the four small retablos adjacent belong to the same region and probably have the same author. They are noteworthy for their luminous color and the freedom, simplicity, and directness of the draftsmanship.

64. Retablo

SANTA VERONICA (St. Veronica)

This illustrates the legend of the merciful Veronica who wiped the sweat from the brow of the Savior on the way to Calvary and found that a likeness of his features had been miraculously impressed upon the cloth. Here the cloth or SUDARIUM is represented as bearing the likeness of the Trinity - an extremely free and uncanonical representation. This is one of the best specimens of the retablo in the exhibition. It represents not only the freedom of concept but also the extraordinary ease and directness of the best retablo painting. (Courtesy of the Denver Art Museum)

65. Retablo

NUESTRA SEÑORA DEL CAMINO (Our Lady of the Road)

A type of Virgin following the famous example in Lerida, Spain. This is the Virgin of the roadside shrine - the protectress of the wayfarer.

66. Retablo

SAN JUAN NEPOMUCENO (St. John Nepomuk)

This example, strongly reminiscent of the medieval spirit, represents the famous martyr and confessor of the Queen of Hungary who refused to divulge the secrets of the confessional and was thrown from a bridge and drowned. In New Mexico, he is chiefly revered as the patron saint and protector of bridges - of great importance in a country subject to freshets and floods. This is a fine example of the best retablo period.

67. Retablo

SANTA FAMILIA (Holy Family)

A good example, probably designed from a print after Murillo. Such a representation of the Trinity on earth and the Trinity in heaven is rare. The use of draperies to fill space is typical. The burned areas were made deliberately to secure sacred ash for Ash Wednesday ceremonials.

68. Retablo

SANTA CATERINE DE SIENA (St. Catherine of Siena)

A fine example of the best period, strangely reminiscent of the Middle Ages, showing the close kinship existing between all true western folk art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

69. Retablo

SAN MIGUEL (St. Michael)

The archangel depicted as the plumed leader of the church militant, bearing the attributes of judgment, the scales and the sword.

70. Retablo

San Miguel (St. Michael)

An example of the El Valle type originating near Trampas, New Mexico. Note the many-headed beast representing the devil instead of the half-human from usually shown. This may result from a suggestion of the Cerberus legend becoming confused with the biblical dragon.

71. Retablo

SAN JUAN NEPOMUCENO (St. John Nepomuk)

This patron saint of bridges is a New Mexican favorite.

72. Retablo

SAN IGNACIO DE LOYOLA (St. Ignatius Loyola)

73. Bulto

SANTO EN TIERRA (Christ in the Sepulcher)

In this figure from the Penitente MORADA at Arroyo Hondo, New Mexico, the aesthetic has been subordinated to technical requirements. The figure was designed to play its part in the religious ceremonials of Holy Week as conducted by the Penitentes, in which the Passion is reenacted. The figure of the Christ is first placed on the Cross, later lowered to the tomb, and afterwards resurrected. The jaw and neck are articulated in order to allow the proper gestures for the final act. The movable parts were operated in puppet fashion by using strings. The figure was placed on pillows and sachets made of flower petals. The bier or portable sepulcher is of more recent construction, having utilized a foot-power lathe. Such figures as these were accompanied by the NAZARENO or Man of Sorrows - viz., 38, 11, 2, and 74 - to provide the entire equipment necessary for complete dramatization of the Passion.

74. Bulto

CHRISTO NAZARENO (The Man of Sorrows)

This is the most effective of the four large figures of this type in the exhibition in fulfilling the requirements of the penitentes. The effect of bemused and bewildered suffering is hauntingly conveyed by the exaggeration of the nose and the quality of the mica eyes. The arms are articulated by the use of pieces of native tanned leather.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

75. Retablo

ALLEGORY OF REDEMPTION

This unusual retablo is one of the prize pieces of the collection. It shows not only a great freedom of execution but equal freedom in imagery. In the upper, Christ is shown between Mary and Joseph as a child, and in the lower, Mary and Joseph are separated by the Cross. This is probably intended to suggest the alpha and omega concept, Christ the beginning and Christ the end. (Courtesy of The Denver Art Museum)

76. Retablo

NUESTRA SEÑORA DE LOS DOLORES (Our Lady of Sorrows)

This again shows the iconographic freedom typical of New Mexico, as the Virgin is here shown with the attributes both of the Queen of Heaven and of the Lady of Sorrows. The profile treatment shown in the supporting seraphim is typical of the Santa Cruz Valley.

77. Bulto

NUESTRA SEÑORA DE REFUGIO DE PECADORES (Our Lady of Refuge for Sinners)

This strange conception dated 1820 is an adaptation of a half-length figure taken from a Mexican print which was invariably accepted in New Mexico as the proper rendering of the Virgin in this aspect (See No. 51). The strange throne-like structure is the santero's answer to the problem of representing a half-figure in the round.

78. Bulto

SANTA NIÑA (The Virgin as a Child)

This charming piece originates in the New Mexicans' devotion to representations of the saints in their youthful days, a natural reflection of their love of children. This peculiarity is noted in many examples in this exhibition. This particular piece is unique in its treatment which places the Virgin in a bower of cherubs and flowers.

79. Retablo

SAN GERONIMO (St. Jerome)

See No. 63.

Reredos or Retablo
Painted Wood

ALTARPIECE

This structure of hand-hewn planks was taken from a church in the Santa Cruz Valley. It was originally set into the adobe wall, only the altar table projecting. This is a humble descendant of the great cathedral retablos of Spain which are peculiar to that country. The date given on the lower left panel is a later XXXXXXXXXX XXXXXX addition, the altar probably being built in the mid-nineteenth century. The altar table is a reconstruction for the purposes of exhibition. The five

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

painted panels represent, on the upper tier, St. Lawrence, the Holy Trinity, and Bishop Athanasius, the author of the Creed; and on the lower level, the Madonna of the Rosary and St. Joseph, flanking the niche now holding the bulto of Our Lady of Sorrows.

COLCHA (Bedspread or Throw)

Embroidered in wool on cotton, New Mexico, late nineteenth century. Lent by The Taylor Museum, Colorado Springs, Colorado.

THE MUSEUM OF MODERN ART

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Museum - exhibition

THE MUSEUM OF MODERN ART

Date April 7, 1943

To: Mr. Wheeler

From: M. Woodruff

Re: Attached letter from Mrs. Breeskin in Baltimore in re: Art of the Southwest

I believe that further bookings for the Art of the Southwest exhibition are now in your hands so I am attaching this letter from Mrs. Breeskin relative to the Baltimore showing. I have asked Frank Quinn to get the weights of this show together and should have this information tomorrow, Thursday, a.m.

M. Woodruff

The total weight of the show is 3527 lbs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE MUSEUM OF MODERN ART

Date April 2, 1943

To: Mr. Wheeler cc. Miss Courter
Miss Dudley

From:
Miss Miller

Re:

Dear Monroe: I understand from Elodie that if the Baltimore Museum and the National Gallery definitely decide to take the Taylor Museum exhibition following its showing here, it will not be handled as a circulating show. I assume therefore that you will make the arrangements, financial and otherwise, with these two museums, and with Mitchell Wilder of the Taylor Museum. I attach a letter from Wilder who also wants to have the material shown at the Nelson Gallery in Kansas City.

DCM.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Barr
Wheeler
cc Newmeyer
Dudley

April 1, 1943

Miss Hawkins — Title of exhibition opening

Miss Miller — April 27, 1943

I suggest that we call the exhibition of bultos and retablos from the Taylor Museum

RELIGIOUS FOLK ART OF THE SOUTHWEST

instead of Spanish-American Art of the Southwest.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE MUSEUM OF MODERN ART

Date March 19, 1943

To: Mr. Wheeler → Miss Dudley
From: Miss Courter

Re:

Dear Monroe:

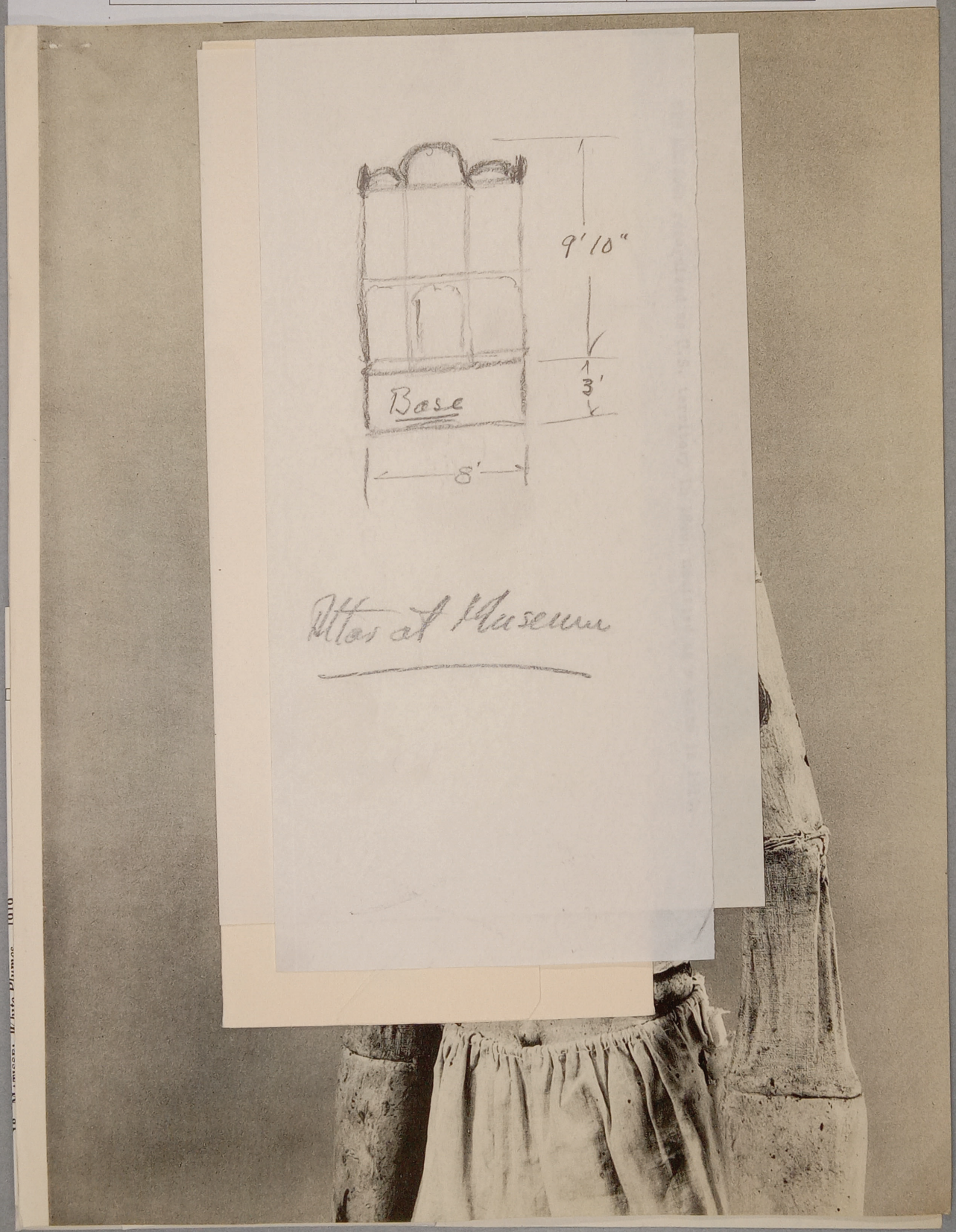
I have just had word from the Baltimore Museum saying they will be glad to have the Spanish American Art of the Southwest during the summer. They can take it any time from the 20th of June through the first part of September.

Mrs. Breeskin (Baltimore Museum) telephoned MacGill James at the National Gallery to ask if they would be interested too, and he apparently would like to have it during the summer. He is going to write to me about dates, but Mrs. Breeskin thinks they can divide the period from the end of June to the 1st of September between them.

Ec

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

NEW MEXICO: recognized as U.S. territory in 1848, admitted as a state in 1910.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Religious Folk Art

Opp

Museum catalog

i ? (phoned mrs. Ogg)

Above is a reduced reproduction of the title page. Facing is a full size reproduction of one of the illustrations, the CHRISTO NAZARENO from a Penitente Chapel in Northern New Mexico.

DETAILS OF THE BOOK

The book has been designed by Oscar Ogg, set in Estienne type and printed under the direction of Edward Alonzo Miller, at The Marchbanks Press, New York. There are 64 large collotype illustrations printed by Meriden Gravure Company, with full descriptive captions. The book is 8½ x 11 and is bound in full buckram. A first edition of 2000 copies, 1600 of which are for sale to the public, has been printed. The price is $4.00 postpaid. Members of The Museum of Modern Art will receive a 25% discount and orders may be placed at the Museum, 11 West 53rd Street, New York, N.Y.

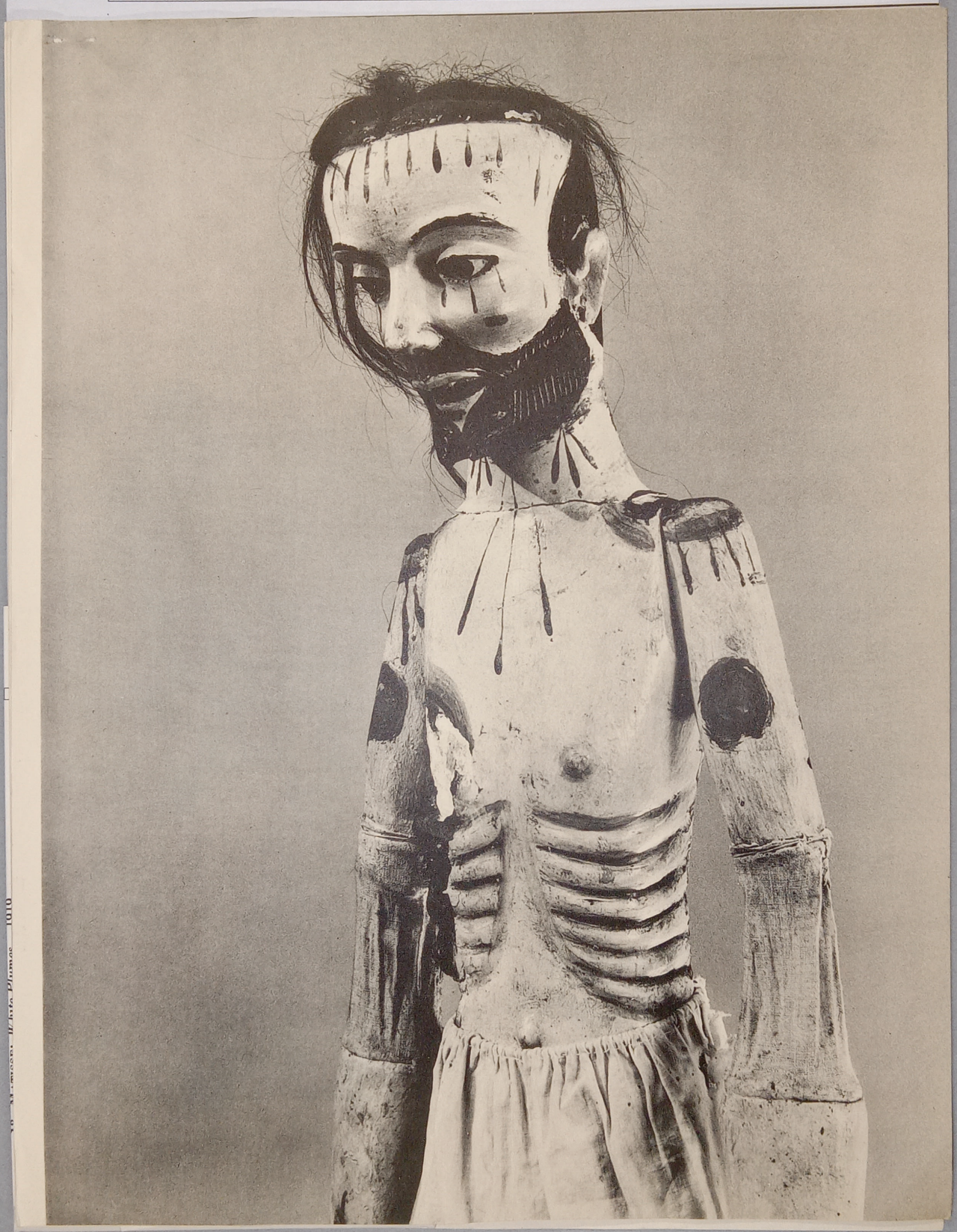
OK. F Hawkins

Mr. Wheeler,
If this copy concerning the Museum is not satisfactory please phone me.
Oscar Ogg

SChuyler 4-1635

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

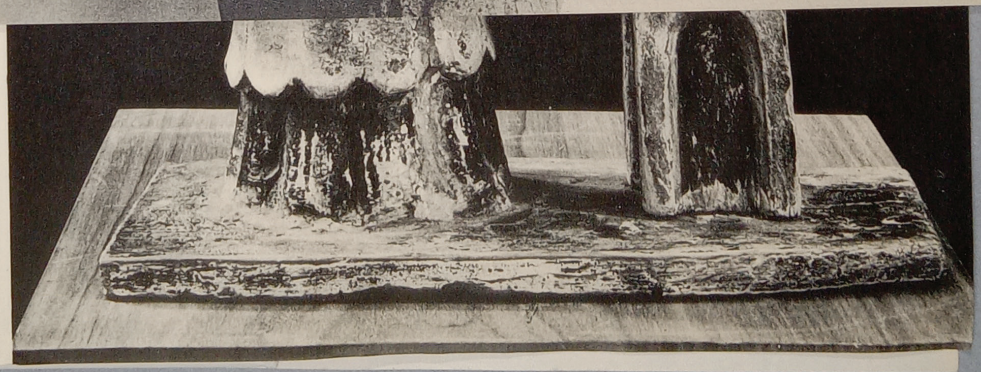
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

collotype proof on illustration
sent with letter of July 20, 1942 by Dr Wilder of Taylor Museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

collotype proof of illustration
sent with letter of Jul 20, 1942 by Ag Wilder of Taylor
Museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2



18 MATISSE: White Plumes 1919

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

collotype proof on illustration
sent with letter of Jul 20, 1942 by Mr Wilder of Taylor Museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

MODERN ART

Date May 10, 1943

Re: Religious Folk Art of the S.W.

list of Religious Folk Art
parately.

mailed

es. Envelope on my desk. shipped.

ne of the boxes (30/1022, Exh. #12)
ems when shipped and noted
shipping destination. — given Harry

exhibition (belonging to the
next place separately. — no Moma keeps for Record
CM

ded) to be returned to Taylor.
by A. C. Miller
Receipt filed under exh.

$200.00

Baltimore trip by truck

Religious Folk Art

23 boxes

1000.
$32.00

167.24

Express from Chicago

THE MUSEUM
11 WEST 53 ST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

MODERN ART

Date May 10, 1943

Re: Religious Folk Art of the S.W.

Packing list for project order

Miss Miller has a copper plate (given Harry) which can go in any box

Van Hook will ask about transparencies (to Colorado) which we didn't record and which were sent direct to Miller

list of Religious Folk Art
parately.

mailed

es. Envelope on my desk. shipped.

ne of the boxes (30/1022, Exh. #12)
ems when shipped and noted
shipping destination. — given Harry

exhibition (belonging to the
next place separately. — no Moma keeps for Record

CM

ded) to be returned to Taylor.

by D. C. Miller

Receipt filed under exh.

THE MUSEUM
11 WEST 53 STRE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

MODERN ART

Date May 10, 1943

Re: Religious Folk Art of the S.W.

att 8
Mr. McKettrick
Rwy Express office
219 E 42 ST. S
when
where etc.

Special Handling

Jamb 25.-26.-
phone 54" diam

list of Religious Folk Art
parately.

mailed

es. Envelope on my desk. shipped.

ne of the boxes (30/1022, Exh. #12)
ems when shipped and noted
shipping destination. — given Harry

exhibition (belonging to the
next place separately. — no Moma keeps for Record
CM

ded) to be returned to Taylor.
by D. C. Miller
Receipt filed under exh.

THE MUSEUM O
11 WEST 53 STREE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum Registrar

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK CITY

8 Taylor Museum postcards
sent by Mr Lothrop, Nov 22, 1938
at that time exhibition rejected

Box 1. This is to be packed with the items when shipped and noted in the letter we send to the next shipping destination. — given Harry

3. Box of photographs of items in the exhibition (belonging to the Taylor Museum) ~~to be forwarded to next place separately~~. — no Moma keeps for Record
per DCM

4. 11 Transparencies (not recorded) to be returned to Taylor.
by D. C. Miller
Receipt filed under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen ... s Folk Art

From: same



Several items no ... Folk Art
are to be rememb...

1. Envelope ... y desk. shipped.

2. Plate of ... 0/1022, Exh. #12)
Box 19 This is ... nd noted
in the ... tion. — given Harry

3. Box of ph... ging to the
Taylor Mu... ely. — no Moma keeps for Record

4. 11 Tran... returned to Taylor.
... y A. C. Miller
... eceipt filed
... under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

POST CARD

SAN JOSÉ RETABLO. 1783
One of the finest specimens of Spanish American Religious Art in New Mexico.
Taylor Museum for Southwestern Studies
Colorado Springs Fine Arts Center

Printed by The Meriden Gravure Company, *Meriden, Conn.*

Copyright, Gilpin Publishing Co., Colorado Springs, Colo.

istra

TH RT

To:

From:

Sever
are t

1. Envelope of keys to unlock the cases. Envelope on my desk. shipped.

2. Plate of 43.518 which arrived in one of the boxes (30/1022, Exh. #12) This is to be packed with the items when shipped and noted in the letter we send to the next shipping destination. — given Harry

3. Box of photographs of items in the exhibition (belonging to the Taylor Museum) ~~to be forwarded to next place separately.~~ — no Monica keeps to Record

4. 11 Transparencies (not recorded) to be returned to Taylor. by D.C. Miller

Receipt filed under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen

From: same

Re: Religious Folk Art

S.W.

Several items
are to be rem
ious Folk Art

1. Envelo
n my desk. shipped.

2. Plate
This
in t
(30/1022, Exh. #12)
d and noted
ination.
Box 19
— given Henry

3. Box of
Taylor
longing to the
rately. — no Museum keeps to Record

4. 11 Tra
returned to Taylor.
by D. C. Miller
Receipt filed
under exh.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen

From: same

Re: Religious Folk Art of the S.W.

Several
are to

1.
2.
3.
4.

POST CARD

SAN JOSÉ RETABLO. 1783
One of the finest specimens of Spanish American Religious Art in New Mexico.
Taylor Museum for Southwestern Studies
Colorado Springs Fine Arts Center

Printed by The Meriden Gravure Company, *Meriden, Conn.*

Copyright, Gilpin Publishing Co., Colorado Springs, Colo.

ped.
#12)
ven Henry
Monica
Keeps for
Record
Taylor.
Miller

Receipt filed under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

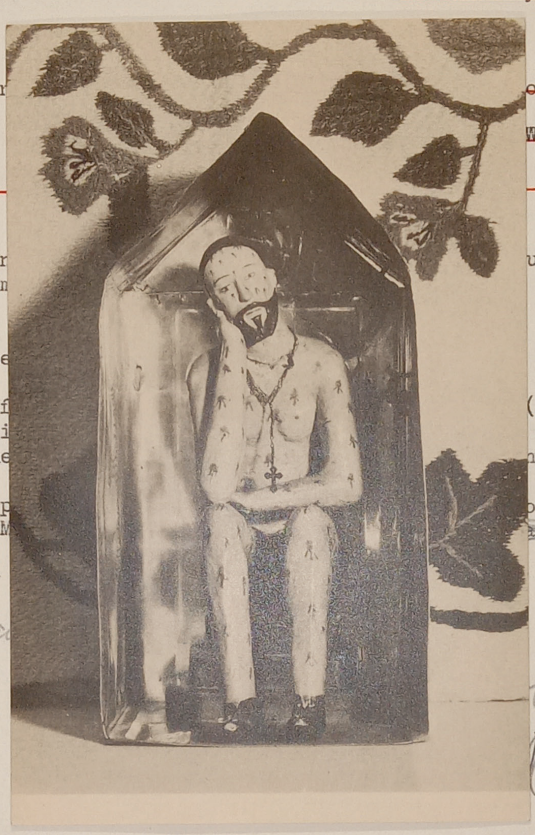
Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Aller ... ous Folk Art

From: same ... W.



Several items r ... us Folk Art
are to be remem

1. Envelope ... my desk. shipped.

2. Plate of ... (30/1022, Exh. #12)
Box 19 This i ... and noted
in the ... nation. — given Harry

3. Box of p ... onging to the
Taylor M ... ately. — no Moma keeps for Record

4. 11 Tra ... returned to Taylor.
by D. C. Miller
Receipt filed under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen

Re: Religious Folk Art

From:

Severa
are t

1. ✓ ...pped.

2. ✓ ...#12)

Box 19 ...ven Harry

3. ...Moma keeps for Record

4. ... to Taylor, by D. C. Miller

Receipt filed under exh.

POST CARD

JOB

Spanish American interpretation of Job suffering with a plague of boils. A rare Santo from a Spanish American Church of New Mexico.

Taylor Museum for Southwestern Studies
Colorado Springs Fine Arts Center

Printed by THE MERIDEN GRAVURE COMPANY, *Meriden, Conn.*

Copyright, Gilpin Publishing Co., Colorado Springs, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen ... s Folk Art

From: same



Several items not ... Folk Art
are to be remembe...

1. Envelope ... y desk. shipped.

2. Plate of ... 0/1022, Exh. #12)
Box 19 This is ... nd noted
in the ... tion. — given Harry

3. Box of pho... ging to the
Taylor Mus... ely. — no Moma keeps for Record

4. 11 Tran... returned to Taylor.
... y D. C. Miller
... eceipt filed under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To:

From:

POST CARD

PENITENTE CRISTO

This figure of Christ is from a Penitente Church in New Mexico. This specimen stands 4 feet 9 inches in height and is typical of the gruesome representations seen in the Penitente Churches.

Taylor Museum for Southwestern Studies
Colorado Springs Fine Arts Center

Printed by THE MERIDEN GRAVURE COMPANY, *Meriden, Conn.*

Copyright, Gilpin Publishing Co., Colorado Springs, Colo.

Seve
are

1. ... pped.

2. ... #12)

Box ... iven Harry

3. Taylor Museum) to be forwarded to next place separately. — no Moma keeps for Record

per DCM

4. 11 Transparencies (not recorded) to be returned to Taylor.

by D. C. Miller

Receipt filed under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

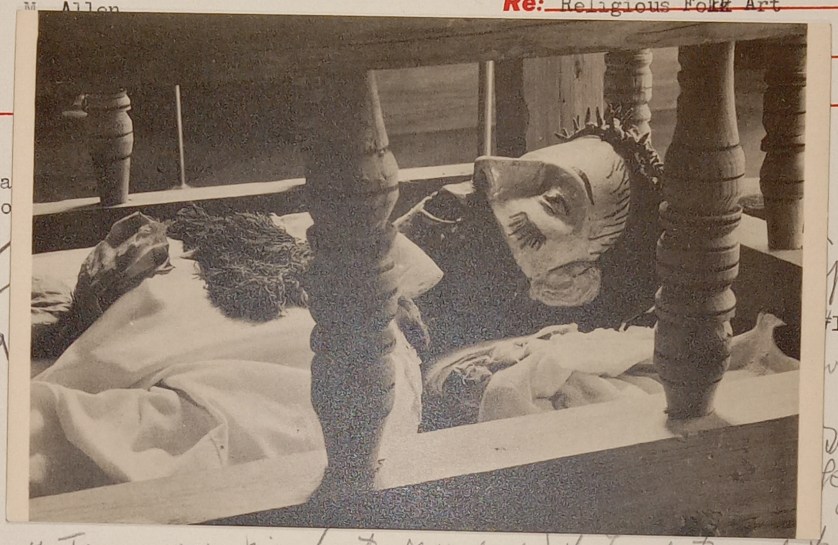
THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen

Re: Religious Folk Art

From:



Severa
are to

1. ... ped.
2. ... #12)
Box 19 ... ven Harry
3. ... Moma keeps for Record
4. 11 Transparencies (not recorded) to be returned to Taylor.

by D. C. Miller

Receipt filed under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To:

Re: Religious Folk Art

From:

Severa
are t

1. ✓ ...ped.

2. ✓ ...#12)

Box 1 ...ven Harry

3. ...Moma keeps for Record

4. 11 Transparencies (not recorded) to be returned to Taylor.

by D. C. Miller

Receipt filed under exh.

POST CARD

Penitente Santo in Tierro, from a Penitente Church in northern New Mexico. This figure is unique due to its great size, being 5 feet 7½ inches in length, and having a carefully articulated neck and jaw which may be manipulated by strings in the back of the figure.

Taylor Museum for Southwestern Studies
Colorado Springs Fine Arts Center

Printed by THE MERIDEN GRAVURE COMPANY, *Meriden, Conn.*

Copyright, Gilpin Publishing Co., Colorado Springs, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

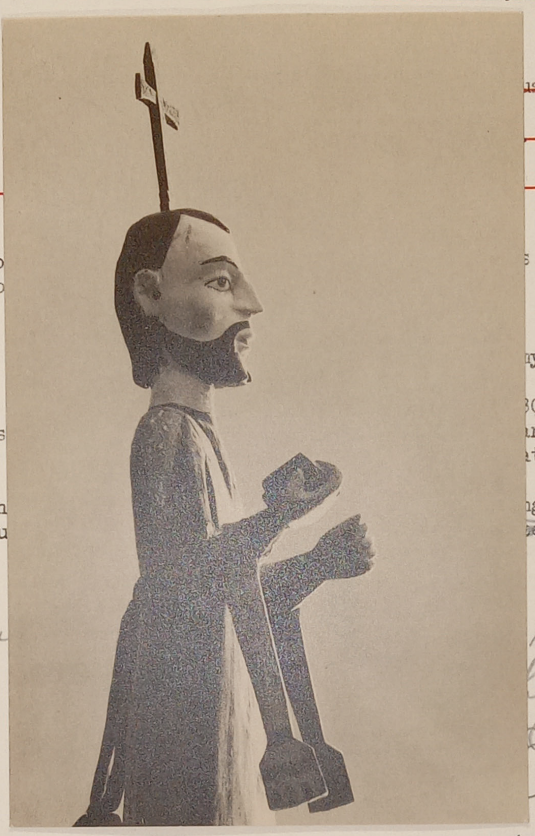
Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen ... us Folk Art

From: same



Several items no ... s Folk Art
are to be rememb

1. Envelope ... y desk. shipped.

2. Plate of ... 30/1022, Exh. #12)
Box 19 This is ... and noted
in the ... ation. — given Harry

3. Box of ph ... nging to the
Taylor Mu ... ely. — no Moma keeps for Record

4. 11 Tran ... returned to Taylor.
... by D. C. Miller
... eceipt filed under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen **Re:** Religious Folk Art

From:

Several
are to

1. ✓
2. ✓ Box 19
3.
4. 11 Transparencies (not recorded) to be returned to Taylor.
by A. C. Miller
Receipt filed under exh.

ped.
12)
ven Harry
Monica
keeps for
Record

POST CARD

Spanish American Religious Art is best illustrated by the figures of the Saints used in the homes and churches of New Mexico. Such images were carved by the native craftsmen, descendants of the Spanish Conquerors.

Taylor Museum for Southwestern Studies
Colorado Springs Fine Arts Center

Printed by The Meriden Gravure Company, *Meriden, Conn.*

Copyright, Gilpin Publishing Co., Colorado Springs, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Museum - Registrar

THE MUSEUM OF MODERN ART



10, 1943

To: M. Allen

From: same

s Folk Art

Folk Art

Several items not
are to be remembe

1. Envelope
2. Plate of
This is
in the
3. Box of pho
Taylor Mus
4. 11 Trans

y desk. shipped.

0/1022, Exh. #12)
nd noted
tion. — given Harry

ging to the
sly. — no Monica keeps for Record

returned to Taylor.
by D. C. Miller

Receipt filed under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen

Re: Religious Folk Art

From:

Sever
are t

1. ✓ ...pped.

2. ✓ ...#12)
Box 10 ...ven Harry

3. ...Moma keeps for Record

4. 11 Transparencies (not recorded) to be returned to Taylor.
by D. C. Miller
Receipt filed under exh.

POST CARD

NUESTRA SEÑORA DE LOS DOLORES
An outstanding example of the provincial Religious Art of the Spanish American People in New Mexico.
Taylor Museum for Southwestern Studies
Colorado Springs Fine Arts Center

Printed by THE MERIDEN GRAVURE COMPANY, *Meriden, Conn.*

Copyright, Gilpin Publishing Co., Colorado Springs, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Museum - Registrar

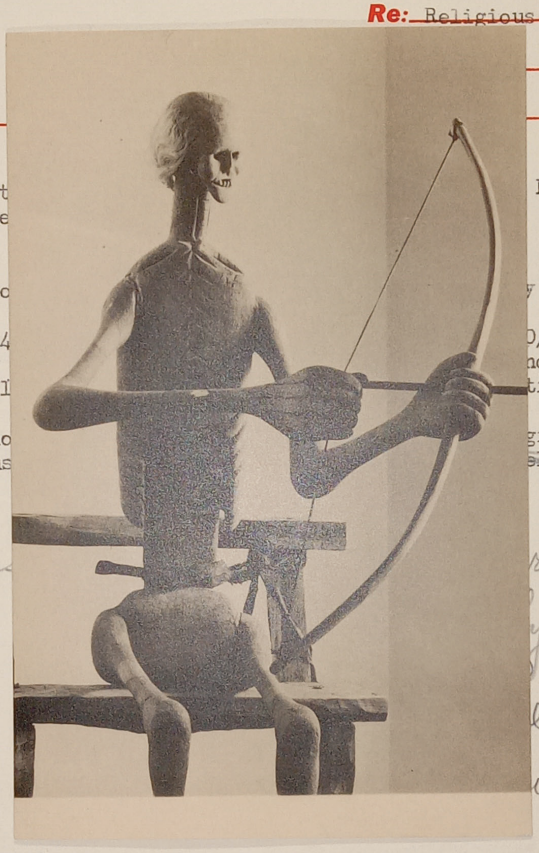
THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen

From: same

Re: Religious Folk Art



Several items not
are to be remembe

Folk Art

1. Envelope c
y desk. shipped.

2. Plate of 4
This is
in the l
Box 19
0/1022, Exh. #12)
nd noted
tion. — given Harry

3. Box of pho
Taylor Mus
ging to the
ely. — to Monica
keeps for
Record

4. 11 Trans
returned to Taylor.
by D. C. Miller

receipt filed
under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen

Re: Religious Folk Art

From:

POST CARD

Penitente Death Angel, or Muerto, from Cordova, New Mexico. The figure is used in the annual procession of the Penitent Brothers on Good Friday.
Taylor Museum for Southwestern Studies
Colorado Springs Fine Arts Center

Printed by THE MERIDEN GRAVURE COMPANY, *Meriden, Conn.*

Copyright, Gilpin Publishing Co., Colorado Springs, Colo.

Several
are to

1. ...ped.

2. ...12)
Box 19 ...ven Harry

3. ...Moma
...keeps for
...Record

4. 11 Transparencies (not recorded) to be returned to Taylor.
by D. C. Miller
Receipt filed
under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen — s Folk Art

From: same



Several items not
are to be remembe — Folk Art

1. Envelope o — y desk. shipped.

2. Plate of 4 — 0/1022, Exh. #12)
This is — nd noted
in the l — tion. — given Harry

3. Box of pho — ging to the
Taylor Mus — sly. — no Monica
keeps for Record

4. 11 Trans — returned to Taylor.
by A. C. Miller

receipt filed under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To:

From:

POST CARD

Penitente Death Angel, or Muerto, from Cordova, New Mexico. The figure is used in the annual procession of the Penitent Brothers on Good Friday.
Taylor Museum for Southwestern Studies
Colorado Springs Fine Arts Center

Printed by THE MERIDEN GRAVURE COMPANY, *Meriden, Conn.*

Copyright, Gilpin Publishing Co., Colorado Springs, Colo.

Several
are to

1. ... ped.

2. ... 12)
Box 19 ... ven Harry

3. Taylor Museum) to be forwarded to next place separately. — No Moma keeps for Record
for DCM

4. 11 Transparencies (not recorded) to be returned to Taylor.
by D. C. Miller
Receipt filed under exh.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Museum - Registrar

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: M. Allen

From: same

Re: Religious Folk Art of the S.W.

Several items not included in the packing list of Religious Folk Art are to be remembered. Must be shipped separately.

1. Envelope of keys to unlock the cases. Envelope on my desk. mailed shipped.

2. Plate of 43.518 which arrived in one of the boxes (30/1022, Exh. #12) This is to be packed with the items when shipped and noted in the letter we send to the next shipping destination. Box 19 — given Henry

3. Box of photographs of items in the exhibition (belonging to the Taylor Museum) ~~to be forwarded to next place separately.~~ — no Museum keeps for Record per DCM

4. 11 Transparencies (not recorded) to be returned to Taylor. by D. C. Miller Receipt filed under exh.

quickly by scampering children, and the entire family would hurry from their various houses all smiling and shyly welcoming.

I first saw Jose Lopez the summer I was delegated to go to the mountain villages to interview certain craftsmen who had been invited to send their wares to the "Native Market" during Santa Fe

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE MUSEUM OF MODERN ART

Date ~~May 10, 1943~~

To: Harry Skevington

From: Miss Allen

Re: ~~Religious Folk Art of the Southwest (unexhibited)~~

The following objects should be in the Recording Room (unexhibited) belonging to this exhibition:

43.539 San Jose (bulto or wood and gesso) Taylor # 30/625. Figure has crown & distaff
43.545 San Francisco, bulto of wood and gesso. Taylor # 30/370.

Both these items were lent by the Taylor Museum.

Lent by Mr. John B. L. Goodwin:

43.820 Lopez: Cat (with glass eyes), wood
43.821 " : Black Cat, wood
43.822 " : Lion, wood
43.824 " : Cat, wood
43.829 " : Fish, wood

Lent by Mrs. Meredith Hare:

43.825 a-e Five little Birds, wood
43.826 Lopez: Tree with Birds, wood

55 photographs (18 not mounted, rest mounted) by Ernest Knee, lent by Taylor Museum. These items are between the numbers 43.727 and 43.789. (Eight photographs of this group are exhibited - group of 63).

quickly by scampering children, and the entire family would hurry from their various houses all smiling and shyly welcoming.

I first saw Jose Lopez the summer I was delegated to go to the mountain villages to interview certain craftsmen who had been invited to send their wares to the "Native Market" during Santa Fe

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE MUSEUM OF MODERN ART

Date May 10, 1943

To: Mr. Warren

Re: Project Order #2387

From: Miss Dudley

There is one more item which should be added to the packing list of the Religious Folk Art of the Southwest:

(no box number) 43.815 Altar (I believe this item arrived in a crate from Chicago. It was not packed with any other items)

of water--the priceless treasure of the Southwest. On the left are little orchards and fields sloping to the mountain stream and now tiny barns, sheds and corrals and adobe houses with portales washed in lavender, blue and yellow, and with another stretch of bumpy road filled with ruts, stones and frightened chickens, you are there.

There is Cordova, a tiny native village, tucked away with its cool water in that arid landscape maintaining its foreign-ness and self-sufficiency and how long it has been there no one seems to know, but it looks as though forever.

Unless you are going on to Truchas or up the impossible hill to Cundiyo you are probably going to see Jose Lopez. Now that he is no longer living your visit will be to his gifted family, as children and grandchildren carry on the tradition of wood workers that has existed among them for four generations. A visitor in the early days used to be something of an event. When the car appeared the news was carried quickly by scampering children, and the entire family would hurry from their various houses all smiling and shyly welcoming.

I first saw Jose Lopez the summer I was delegated to go to the mountain villages to interview certain craftsmen who had been invited to send their wares to the "Native Market" during Santa Fe

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

3/1 - 21.62
3/31 - 145.62

Ry Exp

Article by ?

Santa Fe you go
g that lovely narrow
little Morada standing
oden crosses casting
oblique and extravagant shadows leaning against the brown adobe wall. You drive on into scattered Chimayo (turning left at the crossroads, where the right leads to the Sanctuario), nine more miles over pinyon dotted hills and the dry washed out road leads you over a hogback down a precipitous grade and drops you suddenly into a lush valley where fresh-growing green things and grazing animals proclaim the presence of water--the priceless treasure of the Southwest. On the left are little orchards and fields sloping to the mountain stream and now tiny barns, sheds and corrals and adobe houses with portales washed in lavender, blue and yellow, and with another stretch of bumpy road filled with ruts, stones and frightened chickens, you are there.

There is Cordova, a tiny native village, tucked away with its cool water in that arid landscape maintaining its foreign-ness and self-sufficiency and how long it has been there no one seems to know, but it looks as though forever.

Unless you are going on to Truchas or up the impossible hill to Cundiyo you are probably going to see Jose Lopez. Now that he is no longer living your visit will be to his gifted family, as children and grandchildren carry on the tradition of wood workers that has existed among them for four generations. A visitor in the early days used to be something of an event. When the car appeared the news was carried quickly by scampering children, and the entire family would hurry from their various houses all smiling and shyly welcoming.

I first saw Jose Lopez the summer I was delegated to go to the mountain villages to interview certain craftsmen who had been invited to send their wares to the "Native Market" during Santa Fe Fiesta. This "market," fostered by Mary Austin and Frank Applegate and carried on later by others, was a successful effort to revive the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

180 mi

article by ?

3/1 21.6 ✓ Mar 2 - 8 boxes
3/31 145.6 ✓ Mar 1 - photos
9 boxes
$167.24 | 7.27
Feb 26 1 box
253 boxes
23 | 161
62
46
164
161

Santa Fe you go
g that lovely narrow
little Morada standing
ooden crosses casting
oblique and extravagant shadows leaning against the brown adobe wall. You drive on into scattered Chimayo (turning left at the crossroads, where the right leads to the Sanctuario), nine more miles over pinyon dotted hills and the dry washed out road leads you over a hogback down a precipitous grade and drops you suddenly into a lush valley where fresh-growing green things and grazing animals proclaim the presence of water--the priceless treasure of the Southwest. On the left are little orchards and fields sloping to the mountain stream and now tiny barns, sheds and corrals and adobe houses with portales washed in lavender, blue and yellow, and with another stretch of bumpy road filled with ruts, stones and frightened chickens, you are there.

There is Cordova, a tiny native village, tucked away with its cool water in that arid landscape maintaining its foreign-ness and self-sufficiency and how long it has been there no one seems to know, but it looks as though forever.

Unless you are going on to Truchas or up the impossible hill to Cundiyo you are probably going to see Jose Lopez. Now that he is no longer living your visit will be to his gifted family, as children and grandchildren carry on the tradition of wood workers that has existed among them for four generations. A visitor in the early days used to be something of an event. When the car appeared the news was carried quickly by scampering children, and the entire family would hurry from their various houses all smiling and shyly welcoming.

I first saw Jose Lopez the summer I was delegated to go to the mountain villages to interview certain craftsmen who had been invited to send their wares to the "Native Market" during Santa Fe Fiesta. This "market," fostered by Mary Austin and Frank Applegate and carried on later by others, was a successful effort to revive the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 5-8900

article by ?

JOSE DELORES LOPEZ
The Wood Carver of Cordova

He lived in Cordova. To get there from Santa Fe you go through old Santa Cruz (settled in 1598) following that lovely narrow valley up into the Penitente country passing the little Morada standing silent and brooding on the hill, with the heavy wooden crosses casting oblique and extravagant shadows leaning against the brown adobe wall. You drive on into scattered Chimayo (turning left at the crossroads, where the right leads to the Sanctuario), nine more miles over pinyon dotted hills and the dry washed out road leads you over a hogback down a precipitous grade and drops you suddenly into a lush valley where fresh-growing green things and grazing animals proclaim the presence of water--the priceless treasure of the Southwest. On the left are little orchards and fields sloping to the mountain stream and now tiny barns, sheds and corrals and adobe houses with portales washed in lavender, blue and yellow, and with another stretch of bumpy road filled with ruts, stones and frightened chickens, you are there.

There is Cordova, a tiny native village, tucked away with its cool water in that arid landscape maintaining its foreign-ness and self-sufficiency and how long it has been there no one seems to know, but it looks as though forever.

Unless you are going on to Truchas or up the impossible hill to Cundiyo you are probably going to see Jose Lopez. Now that he is no longer living your visit will be to his gifted family, as children and grandchildren carry on the tradition of wood workers that has existed among them for four generations. A visitor in the early days used to be something of an event. When the car appeared the news was carried quickly by scampering children, and the entire family would hurry from their various houses all smiling and shyly welcoming.

I first saw Jose Lopez the summer I was delegated to go to the mountain villages to interview certain craftsmen who had been invited to send their wares to the "Native Market" during Santa Fe Fiesta. This "market," fostered by Mary Austin and Frank Applegate and carried on later by others, was a successful effort to revive the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

fast disappearing Spanish Colonial Arts. The need was not only to preserve the old patterns but to find a market for the output of these native people whose instinct for decoration and inherent artistry derives from the genius of the New Mexican Spanish Colonial craftsmen.

I had been told Mr. Lopez had much to contribute, but as he stood in his doorway, so like a patriarch, surrounded by his children and grandchildren, I knew only that here was "a good man" in the old Biblical sense and I forgot that I had come on business. However, graciously welcomed, we entered the door beneath the wooden wings of a great stylized spread eagle, the work of his hands, and stepped into the small room where his carvings were gathered.

If you went to Cordova in the spring there was always much to see--the whole winter's output; but in the fall there would be little left but the small animals cut while Lopez was at his summer's work in the fields, opening and closing the ditches and waiting for the parched earth to become moist and fertile. At these times he always carried in his pocket a piece of cedar or pine which he would fashion into something for his own pleasure, and for the delight of others later.

The seasons and what they bring are all important in New Mexico. In early summer the orchards and fields are tended and constant irrigation is necessary. By July apricots, the earliest crop, are sun-drying on the flat roofs of the adobe houses. In the fall apples and squash take their place, and great streamers of scarlet chili, brightening the whole valley, hang from the ends of vegas, and onions and corn and squash are piled in colorful order on the tiny portales. There is no place in the world where crops are more intimately a part of family life. All is scrupulously gathered from the meagre sources of supply and secured against the hard winter which, in spite of better roads, still isolates these small villages, and so life is led today much as it was in the time of the early settlements.

Jose Lopez' father was a carpenter. He taught his son his trade. At thirteen the boy was already carving the Spanish Colonial furniture one still sees in the old houses of the native people. Later it delighted him to find this furniture in Santa Fe homes.

He had a great feeling for animals. He carved pigs, dogs, squirrels, beaver, a whole orchestra of cats, and many birds in every conceivable form of flight, with a tracery of feathers incised like

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

beautiful drawing; all were delicate, humorous or robust according to the creature's essential quality, with his own gift added to emphasize it. The playfulness and humor he put into his animals was undoubtedly a release for him and for the others who shared the rugged and sparse life of his native village.

With his carved boxes, towel racks, and even frames for screen doors, he showed an artist's imagination. The same craftsmanship and creative fancy went into the figures of Saints which his friend, Frank Applegate, later encouraged him to try. Lopez was a Penitente. He approached with a deeply religious feeling this new period of his work.

The story of the earlier wooden Saints in New Mexico is a long one. In the Spanish Colonial times ~~xhexx~~ these religious figures were carved by the people under the Padre's direction; some of the churches boasted of Saints brought from Spain itself. The New Mexican Santos are often crude, but have a naive beauty, appealing to all who are attracted by the integrity of Folk Art which transcends itself under the religious feeling. These Saints play an active part in the life of the people of New Mexico, each Saint has an especial blessing to bestow, some familiar occupation to oversee. There is San Ysidro with his team of oxen, the patron saint of all farming; San Francisco the fisherman; and the child Saint, little Santo Ninyo, who runs so many errands of mercy that he must have a new pair of velvet shoes every Christmas; and many others. The wooden figures are called "Bultos" and the flat paintings are "Retablos," but they are all "Santos." The most complete collection of these fast-disappearing religious art manifestations is in the Taylor Museum of the Colorado Springs Fine Arts Center.

Lopez made his modern Bultos of clean white pine or the roots of the cottonwood tree, and decorated and clothed them with carving instead of paint and cloth as the old ones. His Bultos had immediate recognition. The first was a San Miguel, about two and a half feet high with a flaming sword. It was exhibited in Santa Fe and took a prize at the Fiesta competition. His figure "Our Lady of Light" found her way to the Corcoran Gallery in Washington in 1934 under the New Mexican Department of the P.W.A. project,and his family shows with

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

permissible pride the catalog in which it is reproduced. Adam and Eve he carved often with a sadness of gesture that might well be envied by more tutored sculptors. The Garden of Eden is suggested by a curved kind of hedge made of posts with strings running between on which are strung little flowers and leaves delicately carved which shake and turn at the slightest touch. His "Tree of Life" is perhaps his most intricate work, covered with leaves and apples all put into the branches with tiny pegs fitted in holes. In the center of the tree, if you look carefully, you may see Satan peering out, and the serpent is curled about the trunk. His "Flight into Egypt," owned by Miss Mary Wheelwright, includes a box with leather thongs, carried on the back of Joseph, to hold the belongings of the infant Jesus and his Mother, and on this box he has cut "San Jose," which I am sure gave him pleasure because it was his own name saint. The donkey is a burro with a wooden saddle, as it would be if the Holy Family had lived in New Mexico.

The Taylor Museum in Colorado Springs owns the "Death Cart," which is used in the Penitente Easter ceremonies and is like the one still in the little church at Trampas. It is said this one was carved by the grandfather of Lopez. Death sits in a primitive two-wheeled cart with a bow and arrow in his hands, the arrow so lightly adjusted that the slightest jar will release it. The "Death Cart" is drawn through the Plaza on Good Fridays, and as the arrow speeds, released by the jolting movement, it marks the man who is to take the part of the Christ in the Penitente ceremony at Easter. In the earlier days, this ceremony included a modified crucifixion on some hill of Calvary near the Morada (the Penitente religious house). The other legend, perhaps the more correct, is that the man struck by the arrow was the Judas of the group, the unbeliever, therefore the betrayer.

The Penitentes are a branch of the Order of St. Francis left from the coming of the Spanish "Onate" and, though discouraged by the Catholic Church, they exist in fanatical strength in certain New Mexican localities. It is said that no member of the Brotherhood has ever been convicted of a serious crime. Lopez was a revered and influential member of the Order, which is strong in Cordova and the more remote mountain villages, and he combined in his work the austerity of his religion with the homeliness of his daily life. He

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

made his Saints human and his homely creatures divine.

Jose Lopez died from injuries received by being hit by a motor in his own village street in Cordova. He was taken to the hospital in Santa Fe where, after many weeks, in spite of the good care he was so unhappy that they brought him home. He lived for a time but was never quite himself again. A day or so before he died he asked to be taken from his bed and be put on the earthen floor of the room. He wanted to be on the earth and to feel it with his hands, and he lay there waiting, in clean white clothes. Being poor, he was troubled as to the future of his family and the expense of his burial. Those who saw him at this time believe he kept himself alive till this had been arranged for by an answer to a message he had sent. He died very shortly after the answer came, ready and glad.

In his native village he had a reputation for integrity and good living accorded to few. Some years ago he had carved and painted his own cross; it now stands where he planned it should. He is buried in the churchyard of what once was an old Mission, where a very few other graves mark the resting places of Cordova's great. His life, dedicated to the Penitente religion combined with the simple life in the fields and mountains, created through his own gifts things of beauty, humor and imagination which survive in his village and in the homes of those transient guests who visited him, one at least of whom I was proud to call him friend.

The Lopez carvings are now on exhibition at the Museum of Modern Art included in the collection of Santos from the Taylor Museum of Colorado Springs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Publicity

severest poverty, where only the most commonplace materials were available.

Carved in cottonwood, a soft, pithy material easily worked with crude tools, the bultos are coated with gesso and painted with vegetable and mineral colors.

Elizabeth F. Wilder
Asst. Curator

any further occurrences of this,"

it seems that the best way would be to return to you, herewith, all the remaining photographs which we purchased from you.

Yours very truly,

Mrs. E. F. Wilder
The Taylor Museum
of the Colorado Springs Fine Arts Center, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

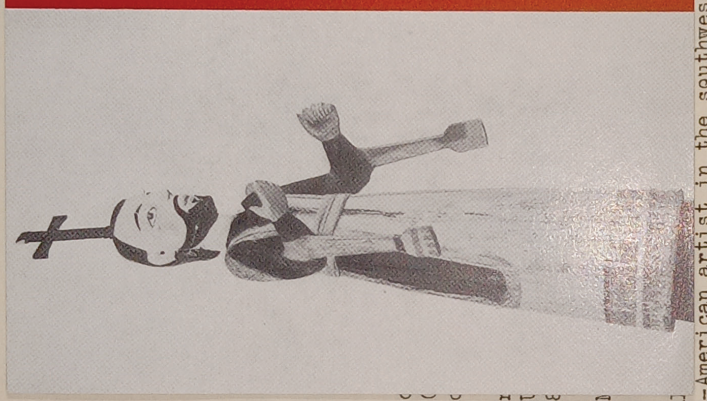
The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

The Museum of Modern Art invites you to the members' opening of the exhibition

MATRIX for news items in 1943 annual Folklor Bibliographies

The Museum of modern art in New York City exhibited in May 1943 religious folk art of the Spanish southwestern U.S.A. (New Mexico and Colorado), 1725-1875.

APR 19 1944



Title:
Height:

Polychr
of the
Colorad

Shown i
RELIGIO
April 2

at the
ll West

This bul
Spanish-American artist in the southweste
United States (between southern Colorado
border). During the years 1725 to 1875 t
or "santeros" (so-called because they car
figures of the saints) found their esthet
making church furnishings. They worked u
severest poverty, where only the most com
were available.

Carved in cottonwood, a soft, pithy mater
with crude tools, the bultos are coated w
with vegetable and mineral colors.

Elizabeth F. Wilder
Asst. Curator

any further occurrences of this,"

it seems that the best way would be to return to you, herewith, all the remaining photographs which we purchased from you.

Yours very truly,

Mrs. E. F. Wilder
The Taylor Museum
of the Colorado Springs Fine Arts Center, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

The Museum of Modern Art invites you to the members' opening of the exhibition

FROM · DE
PROF. R. S. BOGGS
BOX 625
CHAPEL HILL, N. C.
U. S. A. (EE. UU.)

CHAPEL HILL N. C. APR 17 1 PM 1944

THIS SIDE OF CARD IS FOR ADDRESS

Museum of Modern Art
New York
N. Y.



Title:
Height:

Polychr
of the
Colorad

Shown i
RELIGIO
April 2

at the
11 West

This bu
Spanish-American artist in the southweste
United States (between southern Colorado
border). During the years 1725 to 1875 t
or "santeros" (so-called because they car
figures of the saints) found their esthet
making church furnishings. They worked u
severest poverty, where only the most com
were available.

Carved in cottonwood, a soft, pithy mater
with crude tools, the bultos are coated w
with vegetable and mineral colors.

Elizabeth F. Wilder
Asst. Curator

any further occurrences of this,"

it seems that the best way would be to return to you, herewith, all the remaining photographs which we purchased from you.

Yours very truly,

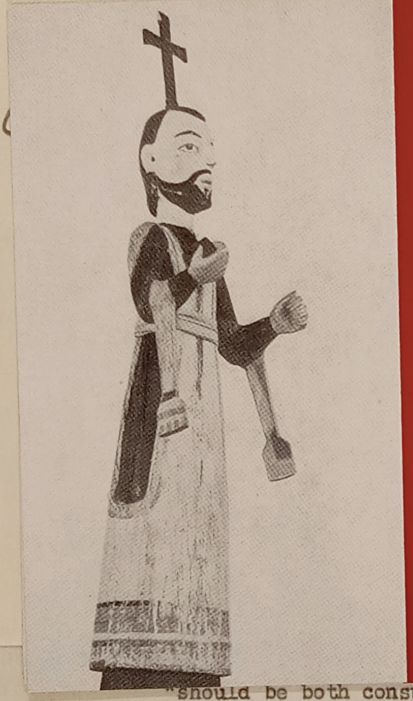
Mrs. E. F. Wilder
The Taylor Museum
of the Colorado Springs Fine Arts Center, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Title:
Height:

Polychrome bulto from the Collection of the Taylor Museum



The Museum of Modern Art invites you to the members' opening of the exhibition

RELIGIOUS FOLK ART OF THE SOUTHWEST

Tuesday, April 27, 1943, from 5 to 7 p. m.
11 West 53 Street New York, N. Y.

Exhibition dates: April 27 to June 13
This invitation will admit two persons

"should be both consulted about and credited for any photographs of ours that the Museum of Modern Art releases for any purpose,"

we will in the future refer to you direct any requests for your photographs.

In the meantime, in response to your last paragraph:

"I trust that steps can be taken to prevent any further occurrences of this,"

it seems that the best way would be to return to you, herewith, all the remaining photographs which we purchased from you.

Yours very truly,

Mrs. E. F. Wilder
The Taylor Museum
of the Colorado Springs Fine Arts Center, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Title:
Height:

Polychrome bulto from the Collection of the Taylor Museum



The Museum of Modern Art invites you to the members' opening of the exhibition

RELIGIOUS FOLK ART OF THE SOUTHWEST

Tuesday, April 27, 1943, from 5 to 7 p. m.
11 West 53 Street New York, N. Y.

Exhibition dates: April 27 to June 13
This invitation will admit two persons

"should be both consulted about and credited for any photographs of ours that the Museum of Modern Art releases for any purpose,"

we will in the future refer to you direct any requests for your photographs.

In the meantime, in response to your last paragraph:

"I trust that steps can be taken to prevent any further occurrences of this,"

it seems that the best way would be to return to you, herewith, all the remaining photographs which we purchased from you.

Yours very truly,

Mrs. E. F. Wilder
The Taylor Museum
of the Colorado Springs Fine Arts Center, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Title:
Height:

Polychrome bulto from the Collection of the Taylor Museum of the Colorado Springs Fine Arts Center, Colorado Springs, Colorado.

Shown in the Exhibition of
RELIGIOUS FOLK ART OF THE SOUTHWEST
April 28, 1943 - June 13, 1943

at the Museum of Modern Art
11 West 53 St., New York

This bulto (or figure in the round) was carved by an unknown Spanish-American artist in the southwestern part of the United States (between southern Colorado and the Mexican border). During the years 1725 to 1875 these humble carvers or "santeros" (so-called because they carved or painted figures of the saints) found their esthetic expression in making church furnishings. They worked under conditions of severest poverty, where only the most commonplace materials were available.

Carved in cottonwood, a soft, pithy material easily worked with crude tools, the bultos are coated with gesso and painted with vegetable and mineral colors.

"should be both consulted about and credited for any photographs of ours that the Museum of Modern Art releases for any purpose,"

we will in the future refer to you direct any requests for your photographs.

In the meantime, in response to your last paragraph:

"I trust that steps can be taken to prevent any further occurrences of this,"

it seems that the best way would be to return to you, herewith, all the remaining photographs which we purchased from you.

Yours very truly,

Mrs. E. F. Wilder
The Taylor Museum
of the Colorado Springs Fine Arts Center, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Relig. Folk Art The Southwest

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER,
Curator

Sept.7,1943

Miss Sarah Newmeyer,Publicity Director
Museum of Modern Art
11 West 53rd Street
New York,New York

Dear Miss Newmeyer:

We have just received forty-one photographs from you which you purchased from us at fifty cents apiece, and for which I enclose a check for $20.50.

I am sorry that the Museum of Modern Art does not agree with our policy of requesting credit lines on all photographs taken here at the museum. The photographs are all stamped on the back with that request.

Thank you for returning the photographs.

Yours very truly,

Elizabeth F. Wilder

Elizabeth F.Wilder
Asst.Curator

state that

eum is
graphed.
the
graph in
tesy of)
It would
redit for
ave fol-
n by
eum would

gest that
r giving
to indicate
h is implied

As it is impossible for the [illegible] mand that you

"should be both consulted about and credited for any photographs of ours that the Museum of Modern Art releases for any purpose,"

we will in the future refer to you direct any requests for your photographs.

In the meantime, in response to your last paragraph:

"I trust that steps can be taken to prevent any further occurrences of this,"

it seems that the best way would be to return to you, herewith, all the remaining photographs which we purchased from you.

Yours very truly,

Mrs. E. F. Wilder
The Taylor Museum
of the Colorado Springs Fine Arts Center, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE MUSEUM OF MODERN ART

11 WEST 53 ST.

NEW YORK, N.Y.

September 2, 1943.

Dear Mrs. Wilder:

This is in reply to your letter of August 25 in which you state that

> "the August issue of the magazine ANTIQUES carries an article by E. Boyd entitled Antiques in New Mexico which contains two illustrations from photographs belonging to the Taylor Museum and credited to the Museum of Modern Art."

I have looked up this issue and find that the Taylor Museum is given the first credit as the owner of the objects photographed. That credit line is followed by "Photograph Courtesy of the Museum of Modern Art," which is exactly true. The photograph in each case was given the magazine by (or through the courtesy of) the Museum of Modern Art, which paid for the pictures. It would have been immaterial to us whether or not we received credit for furnishing these photographs; yet for the magazine to have followed the line crediting the object to the Taylor Museum by another line crediting the photograph to the Taylor Museum would have been redundant and therefore not good editorially.

If you disagree with this editorial practice, may I suggest that you write the editor of ANTIQUES direct. His reason for giving the Museum a credit line at all was because he wanted to indicate that the object had been exhibited at this Museum, which is implied in the line "Courtesy the Museum of Modern Art."

As it is impossible for the Museum to carry out your demand that you

> "should be both consulted about and credited for any photographs of ours that the Museum of Modern Art releases for any purpose,"

we will in the future refer to you direct any requests for your photographs.

In the meantime, in response to your last paragraph:

> "I trust that steps can be taken to prevent any further occurrences of this,"

it seems that the best way would be to return to you, herewith, all the remaining photographs which we purchased from you.

Yours very truly,

Mrs. E. F. Wilder
The Taylor Museum
of the Colorado Springs Fine Arts Center, Colo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

August 25, 1943

Miss Sarah Newmeyer, Publicity Director
Museum of Modern Art
11 West 53d St.
New York, N.Y.

Dear Miss Newmeyer:

"The August issue of the magazine Antiques carries an article by E. Boyd entitled Antiques in New Mexico which contains two illustrations from photographs belonging to the Taylor Museum and credited to the Museum of Modern Art." They are The Holy Family and Cristo Nazareno, both of which appear in our recent publication Santos. I note that in answer to Mr. Wilder's complaint to you in May concerning Time's failure to credit a Taylor Museum photograph you claim "increasing trouble in this respect since war has decreased space". That can hardly be the trouble in this case.

I am sure that we "should be both consulted about and credited for any photographs of ours that the Museum of Modern Art releases for any purpose."

Mr. Wilder is in the Navy, which is his reason for not having communicated with you himself.

"I trust that steps can be taken to prevent any further occurrences of this."

Yours very truly,

Elizabeth F. Wilder

Elizabeth F. Wilder
Assistant Curator

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Reling
Folk Art

September 3, 1943.

Dear Mr. Oaks:

I thought you might be interested in seeing a copy of the letter which I wrote Mrs. Wilder.

I also enclose, so that my reply will be intelligible to you, a copy of her very stinking letter to me.

I think that you gave absolutely perfect credit both to their museum and ours and not only I but other members of the staff consider her complaint utterly unjustified and uncalled for.

Sincerely yours,

Mr. Lister Oaks
ANTIQUES
40 East 49 St.
New York, N. Y.

2 encl.
SN:lf
P.S. I wish all editors were as careful as you about giving proper credits.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE MUSEUM OF MODERN ART

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER		URGENT RATE	
SERIAL		DEFERRED	
OVERNIGHT TELEGRAM		NIGHT LETTER XXX	
SPECIAL SERVICE		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206

A. N. WILLIAMS, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCOUNTING INFORMATION

TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

WANT A REPLY?
"Answer by WESTERN UNION" or similar phrases may be included without charge.

May 10,1943

Mr. M.A.Wilder
Taylor Museum
Colorado Springs, Colo.

Regret TIME did not give your museum credit in article or picture, but we are having increasing trouble in this respect since war has decreased space.

Sarah Newmeyer
Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

A. N. WILLIAMS, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

VA37 18 NL=COLORADOSPRINGS COLO 9

MISS SARAH NEWMEYER= 1943 MAY 10 AM 3 16

MUSEUM OF MODERN ART 11 WEST 53 ST NYK=

CAN TIME OFFER ANY VALID REASON FOR FAILURE TO OBSERVE CREDIT LINE ON PHOTOGRAPH USED IN RECENT ARTICLE=

THE TAYLOR MUSEUM.

TIME.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1943 MAR 25 PM 1201

(28)

SYMBOLS

DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

A. N. WILLIAMS, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NAB77 16=COLORADOSPRINGS COLO 25 145P

SARAH NEWMEYER, PUBLICITY DIRECTOR=

=AN ANSWER MUSEUM OF MODERN ART 11 WEST 53 ST=

=REGRET CAN NOT LOAN NEGATIVE FILE WILL BE GLAD TO SUPPLY SUCH PRINTS AS YOU NEED=

=MITCHEL WILDER.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Charge to the account of Museum of Modern Art, 11 W. 53 St. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER	X	URGENT RATE	
SERIAL		DEFERRED	
OVERNIGHT TELEGRAM		NIGHT LETTER	
SPECIAL SERVICE		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206

A. N. WILLIAMS, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCOUNTING INFORMATION

TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

WANT A REPLY?
"Answer by WESTERN UNION" or similar phrases may be included without charge.

Mitchell A. Wilder
Taylor Museum of the Colorado
Springs Art Center
Colorado Springs, Colo.

Would greatly appreciate loan of negatives of Collection. Would it be possible for you to send them to us immediately. We will return them soon. Thank you.

Sarah Newmeyer
Publicity Director
Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Belize Folk Art

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

April Twenty-second
1 9 4 3

Miss Sarah Newmeyer
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Newmeyer:

I am sending on today ~~eleven~~ thirteen more photographs. Enclosed you will find invoice covering these pictures.

There is evidently some mistake in your files on negative number 1846. This negative, according to our file, is a photograph of Mexican tin candelabra, and would not be of any interest to you for the present exhibition. I wonder if there is some mistake and this number has been miscopied, as it is the second time that you have ordered it, and today we received an order from Miss Margaret Miller of the Museum requesting a print of the same.

On receipt of this letter will you check the specimen and either wire me a description, the exhibition specimen number, or the specimen number itself in order that I can make the photographs.

Sincerely yours,

M. A. Wilder

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Relig. Folk Art

1

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER,
Curator

April Sixteenth
1 9 4 3

Miss Sarah Newmeyer
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Newmeyer:

We have just received your order number 4364 for an additional set of prints on the santos. I shall put these through as rapidly as possible and send them on post haste.

Sincerely yours,

M. A. Wilder

M. A. Wilder

MAW:B

31.

the
is
Miller

ints,
d such
st or

and hope
d be nice

Mr. M. A. Wilder, Curator
The Taylor Museum
Colorado Springs Fine Arts Center
Colorado Springs, Colo.

SN:lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Relig. Frck Art

1

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER,
Curator

April Twentieth
1 9 4 3

Miss Sarah Newmeyer
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Newmeyer:

I am forwarding to you today by Air Express a group of the photographs which you ordered last week. We have not been able to complete the order, but the bulk of the pictures is contained in this package. The others will come along within the next day or so.

Sincerely yours,

M. A. Wilder

M. A. Wilder

MAW:B

31.

the
is
Miller

ints,
d such
st or

and hope
d be nice

Mr. M. A. Wilder, Curator
The Taylor Museum
Colorado Springs Fine Arts Center
Colorado Springs, Colo.

SN:lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Relig. Frck Art

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST KALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

March Thirty-first
1 9 4 3

April 5, 1943.

Dear Mr. Wilder:

Thank you for your letters of March 25 and 31.

It was not my idea that you would lend us the negatives because if our positions were reversed this Museum could not have lent such negatives, but Miss Miller seemed to think you might.

Your prompt response to our request for prints, however, is very much appreciated. I have never had such prompt service from any other museum here in the East or elsewhere.

We look forward to having this exhibition and hope it will be enjoyed by a great many people. It would be nice if you could attend the opening.

Sincerely,

Mr. M. A. Wilder, Curator
The Taylor Museum
Colorado Springs Fine Arts Center
Colorado Springs, Colo.

SN:lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

March Thirty-first
1 9 4 3

Miss Sarah Newmeyer, Publicity Director
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Newmeyer:

On receipt of your special delivery letter we withdrew the negatives at once to have prints made. Unfortunately, we have lost our photographer in the Museum, and I must apologize on two counts. First, it will be necessary to charge you fifty cents a print, inasmuch as we have had the work done outside the Museum, and secondly, due to this fact the print quality is far from the standard which we endeavour to work from in the Museum laboratory. However, knowing that you were in a hurry to receive these, I thought it best to get them out any way that we could see fit. Therefore, I am forwarding to you the entire lot by air express.

From your letter you have ordered ninety-five prints. Enclosed you will find our bill in duplicate for these pictures at a flat rate of fifty cents each. I am very sorry that we were not in a position to give either the service or the prints.

Sincerely yours,

M. A. Wilder

M. A. Wilder

MAW:B

P. S. On counting the prints I find there are but 83. Several of the negatives you requested were of materials not in the collection as being shown in New York. I withdrew these, assuming that they would not be of use.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

March Twenty-fifth
1 9 4 3

Miss Sarah Newmeyer
Publicity Director
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Newmeyer:

I sincerely regret that it was impossible for us to loan the negatives on the santo collection. As you can appreciate, however, a negative file represents the source material and the only original for our own work in the Museum, and we not only would hate to risk the negatives in transit, but also hesitate to allow any one to handle the file outside our own dark room.

I am very sorry that we cannot comply with your request, as I would be only too happy to accommodate the Museum in any way possible. I think you will find that the same, or similar, restrictions would apply to any negative file in the country.

On the chance that you can use prints from our negatives, I am starting at once to make up a miscellaneous group covering the specimens in the collection now in New York. If any additional prints are needed, please communicate with us at once. There will be no charge for the prints.

Sincerely yours,

M. A. Wilder

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

March 25, 1943

Dear Mr. Wilder:

Thank you for your telegram concerning the negatives and prints which has just arrived.

Can you make up for us the following glossy prints as quickly as possible since we are in need of them for publicity purposes. If the prints, however, are over fifty cents each, will you please let us know and we will revise the order.

The numbers are as follows:

2 prints each of 2.34/452, 30/1022, 30/443, 30/445, 30/628, 30/636, 30/448,

30/370, 30/438, 30/625, 30/379, 2.34/402, 30/638, 30/380, 30/442

30/425, 30/392, 30/634, 30/311, 30/358, 30/468, 2.34/456, 30/378,

30/626, 30/1016, Neg. 2226, Neg. 1672, 2.34/520, 30/387,

30/640, 30/639, 2.34/569, 30/426, 30/627, 2.34/390, Neg. 1846,

30/437, Neg. 1670, 30/619

2 prints each of photos without numbers: Santiago, Property of Mrs. Cornelia Thompson, Nambe, Santa Fe, N.M.; Trinidad, Field Coll., University of New Mexico, Albuquerque; San Antonio John Gaw Meem Coll., Santa Fe: San Antonio, John Gaw Meem Coll., Santa Fe.

3 prints each of 30/431, 30/620, Neg. 2405

Sincerely yours,

Mr. Mitchel A. Wilder
Taylor Museum of the
Colorado Springs Fine Arts Center
Colorado Springs, Colo.

SN:bt

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

c.c.: Miss Newmeyer

THE MUSEUM OF MODERN ART

Date May 5, 1943

To: Miss Ulrich

From: Miss D. Miller

Re:

The Publicity Department suggested that 15 photographs, at 50¢ a print, of four items in the Religious Folk Art of the Southwest show, which were omitted from the exhibition, be charged to the exhibition rather than to Publicity. The photographs were order by Publicity, but the items were left out of the show for reasons of space, which could not be foreseen at the time the prints were ordered.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE MUSEUM OF MODERN ART

Date May 3, 1943

To: Miss Miller

From: Sarah Newmeyer

Re:

I understand that your department will pay for these pictures which were not put in the exhibition of Religious Folk Art.

Attached are 17 santos and 12 photographs by Ernest Knee.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Folder for Spanish American Ex

THE MUSEUM OF MODERN ART

Date ~~September 22, 1942~~

To: Mr. Barr
Miss Dorothy Miller
Miss Newmeyer
Miss Courter

From: Mr. Wheeler

Re: ~~Spanish-American Art of the~~ Southwest

I telephoned Dan Rich today to say that it would be agreeable to us for him to show the Taylor Museum's collection of Spanish-American Art at the Art Institute of Chicago from the end of January to the end of February, provided no national publicity be given the showing. I explained to him that our own exhibition would include examples from other collections, and that we wished to control all national publicity. He gladly consented to this condition, and said that he would announce the showing merely as loans from the Taylor Museum.

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Barr
Wheeler
cc Newmeyer ✓
Dudley

RELIGIOUS FOLK ART IN NEW MEXICO April 1, 1943

Miss Hawkins Title of exhibition opening

Miss Miller April 27, 1943

I suggest that we call the exhibition of bultos and retablos from the Taylor Museum

RELIGIOUS FOLK ART OF THE SOUTHWEST

instead of Spanish-American Art of the Southwest.

DcM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

RELIGIOUS FOLK ART IN NEW MEXICO

During the early 18th century permanent Spanish colonies in the form of small agricultural communities were established along the margins of the Rio Grande in northern New Mexico. The Catholic colonists were far removed from the metropolitan centers of Mexico, and were forced to supply their spiritual as well as temporal needs through their own efforts. Church furnishings form the most complete aesthetic expression of these humble frontiersmen during the years 1725 to 1875 (approximate). It should be noted that all these works were produced under conditions of severest poverty where the use of the most commonplace materials only was possible.

Distribution: Southern Colorado to Mexican border. Principal center focused between Colorado and Albuquerque.

Typology: 1. Bultos - Figures carved in the round, including figures for the Crucifix.

2. Retablos - Painted panels, generally on a pine slab.

Materials: Base - Bultos carved in cottonwood, a soft pithy material easily worked with crude tools.

Gesso - Bultos and retablos always covered with a prepared ground made of native gypsum and animal glue.

Pigments - Vegetable and mineral colors, ground locally. Binder probably glue water. When figures were damaged and repainted, oil pigments of later origin often used.

Classification: Stylistic groups can be identified, and in some cases related to areal distribution. Due to lack of documentation, no chronological order is possible.

Authorship: Anonymous craftsmen. Failure to indicate the authorship of a work was customary among the Spanish-Americans. Likewise, dates seldom were inscribed. All pieces are of Spanish-American (Mexican-Colonial) origin. Pueblo Indian influence does <u>not</u> appear in this religious art, in contrast to the large part played by Indian tradition in parallel phases in Old Mexico.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

April 12, 1943

Dear Lucy:

I enclose sixteen pictures of bultos (figures carved in the round) which we will show in our exhibition Religious Folk Art of the Southwest. In the exhibition will be included also a few retablos but I have no photographs of these yet; the bultos are much better in photographs anyway. We shall have eighty pieces in the show.

I haven't had a chance to write the release yet but here is a page of notes which will give you enough information to decide upon the pictures you want to use. I can send you the release in a day or so. The exhibition opens to the public April 28 and continues through June 13.

As soon as you have selected those you want to use, please return the rejects in the enclosed ~~enclosed~~ stamped envelope.

Sincerely,

Carl Gartner
Sunday Feature Editor

Miss Lucy Lyons
CUE
6 East 39 St.
New York, N. Y.

SN:bt
Enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Relig. Folk art

April 7. 1943

THE DES MOINES
REGISTER AND TRIBUNE

DES MOINES, IOWA

May 7, 1943

Relig
Folk
Art

Gentlemen:

Thank you for sending me the photographs of the wood carvings.

I am holding several of them for probable use in Rotogravure, and am returning these others in case you would like to have them.

Sincerely

Carl Gartner

Carl Gartner
Sunday Feature Editor

CG/crg

Museum of Modern Art
11 West 53d Street
New York, New York

ur
ng at
o see
d

ve not
here-
some
e
Un-
, the

gures
use
ou
but
l
.
.
hey

photo-

can
to you
m I am

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Relig. Folk art

April 7, 1943

Dear Mrs. Little:

I enclose forty-six photographs of polychrome bultos (figures carved in the round) which will be in our exhibition of Religious Folk Art of the Southwest opening at the Museum April 28. As I said when you were up here to see some of the figures, I thought it would make a very good Easter (April 25) piece for your Sunday Magazine.

On account of so many other exhibitions we have not yet been able really to get into this new exhibition, therefore I am enclosing a page of notes that will give you some idea of the material, most of which is being lent by the Taylor Museum of the Colorado Springs Fine Art Center. Unless otherwise designated on the back of the photograph, the object is a loan from that museum.

I think you might be able to select enough figures of the Virgin alone to make a piece or you may want to use both the Virgin and some of the saints. In any event you would not have to resort to the more horrifying figures but I thought I would include them anyway so that Mr. Markel could get a better understanding of the show as a whole. The greater part of the show will be composed of bultos. We have only a few retablos; as these are flat panels, they do not photograph nearly as well as the bultos.

I would greatly appreciate the return of the photographs you do not use.

Sincerely,

Mrs. Emma Little
Sunday Magazine
NEW YORK TIMES
229 West 43 St.
New York, N. Y.

Photos returned Apr. 28

P.S. I think our cloth bound copies of the Latin American catalog will come in early next week. I will send one to you and Mr. Markel. Please give him my regards and tell him I am sorry to hear he is not well.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

April 17, 1943

Dear Mr. Alloway:

Rec'd in PM May 2

Miss Newmeyer has asked me to send you the enclosed selection of photographs from our forthcoming exhibition Religious Folk Art of the Southwest which opens to the public April 28.

We would greatly appreciate the early return of any photographs you do not use in the enclosed self-addressed envelope.

Sincerely yours,

Assistant to Miss Newmeyer

Mr. Howard Alloway
PM
27 Sixth Ave.
Brooklyn, N. Y.

Enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

CORRESPONDENCE

Art of SW
Baltimore

Dear Mrs. Breeskin:

On June 16th and 17th, we are shipping to you by Express Prepaid twenty-three boxes and one package containing the exhibition "Religious Art of the Southwest". The package contains photographs of the Southwest by Ernest Knee and were exhibited along with the bultos, retablos, etc. An insurance valuation of $500.00 is being placed on each box.

Enclosed is a packing list for you together with a receipt for you to sign and return to us after the exhibition has been checked. We have written to Mr. McKettrick of the Railway Express Agency here in New York asking him to see that the boxes receive special handling here and in Baltimore. It might be advisable for you to make a similar request in Baltimore. As you know, these religious figures are very fragile.

We hope the exhibition will arrive in good condition. If there are any damages, will you please report them to us and to Mr. Wilder.

Sincerely yours,

Registrar

Mrs. Adelyn D. Breeskin
Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

Encls.

DD:ma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Religious Art of SW
Baltimore

July 15, 943

Dear Mrs. Breeskin:

On June 16th and 17th, we are shipping to you by Express Prepaid twenty-three boxes and one package containing the exhibition "Religious Art of the Southwest". The package contains photographs of the Southwest by Ernest Knee and were exhibited along with the bultos, retablos, etc. An insurance valuation of $500.00 is being placed on each box.

Enclosed is a packing list for you together with a receipt for you to sign and return to us after the exhibition has been checked. We have written to Mr. McKettrick of the Railway Express Agency here in New York asking him to see that the boxes receive special handling here and in Baltimore. It might be advisable for you to make a similar request in Baltimore. As you know, these religious figures are very fragile.

We hope the exhibition will arrive in good condition. If there are any damages, will you please report them to us and to Mr. Wilder.

Sincerely yours,

Registrar

Mrs. Adelyn D. Breeskin
Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

Encls.

DD:ma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Religious Art
Baltimore

June 16, 1943

Dear Mrs. Breeskin:

We are enclosing five keys for the boxes numbered 17, 18,19,20 and 22 of the exhibition "Religious Folk Art of the Southwest". All the boxes will leave the Museum either today or tomorrow by Express Prepaid, and we hope you will receive them safely. There is one change in the packing list which was sent to you on June 15th. "Job the Afflicted", Museum of Modern Art number 43.578 (Colorado number 30/387) listed in box 19, will be found in box 6. In box 19 will be found a small copper plate of 43.518 (Colorado number 30/1022). This plate was sent to us with the exhibition and we assume that it belongs to the Taylor Museum.

Sincerely yours,

Secretary to the Registrar

Mrs. Adelyn D. Breeskin
Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

Encl.

a

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

O: BALTIMORE MUSEUM OF ART
WYMAN PARK
BALTIMORE, MARYLAND

June 15, 1943

RECEIVED FROM THE MUSEUM OF MODERN ART THE FOLLOWING ITEMS AS LISTED BELOW FOR THE EXHIBITION RELIGIOUS FOLK ART OF THE SOUTHWEST:

MOMA No.	COLO. No.	SPEC. No.	TITLE
43.507	2.23/521	1	Carreta de la Muerte
43.508	30/639	2	Christ as Man of Sorrows
43.509	2.34/569	3	El Senor (Crucifix)
43.510	30/437	4	Nuestra Senora de Guadalupe
43.511	30/620	5	L a Trinidad
43.512	30/423	6	Santa Liberada
43.513	30/1000	7	El Senor (Crucifix)
43.514	30/425	8	Nuestra Senora de la Soledad
43.515	30/392	9	Santa Barbara
43.516	30/442	10	Santa Rita de Cascia
43.517	30/444	11	Cristo Nazareno
43.518	30/1022	12	El Senor (with Mary and St. John)
43.519	30/636	13	Nuestra Senora de los Dolores
43.520	2.34/520	14	San Miguel
43.521	30/850	46	San Jose
43.522	2.33/295	65	Nuestra Senora del Camino
43.523	30/816	66	San Juan Nepomuceno
43.524	2.33/399	67	Santa Familia
43.525	2.33/396	60	Nuestra Senora de la Luz
43.526	2.33/593	61	El Senor (Crucifix)
43.527	2.33/592	59	Ecce Homo
43.528	2.33/391	63	La Trinidad or Pitie
43.529	30/619	73	El Santo Entierro
43.530	30/445	38	Cristo Nazareno
43.531	30/443	18	Nuestra Senora del Carmen
43.532	30/618	74	Cristo Nazareno
43.533	2.34/457	40	Cristo Nazareno
43.534	30/628	34	San Jose
43.535	30/640	39	Cristo Nazareno
43.536	30/372	49	El Nino Perdido
43.537	936-60D.A.M.	26	San Francisco de Asis
43.538	30/634	27	Nuestra Senora del Carmen
43.539	30/625	24	San Jose
43.540	2.34/390	25	San Jose
43.541	2.34/838	35	San Miguel
43.542	30/431	43	Santa Familia
43.543	30/311	33	Nuestra Senora
43.544	30/426	42	San Ysidro Labrador
43.545	30/370	30	San Francisco
43.546	30/367	29	San Antonio de Padua
43.547	30/346	32	El Santo Nino de Praga
43.548	30/637	44	San Acadio
43.549	30/448	20	Jesus
43.550	2.34/839	17	San Cristobal
43.551	30/380	41	San Juan Bautista
43.552	30/358	31	San Rafael Arcangel
43.553	30/633	36	Santiago
43.554	30/638	28	San Ysidro Labrador
43.555	30/433	15	El Nino Perdido

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

June 15, 1943

RECEIVED FROM THE MUSEUM OF MODERN ART THE FOLLOWING ITEMS AS LISTED BELOW FOR THE EXHIBITION RELIGIOUS FOLK ART OF THE SOUTHWEST:

MOMA No.	COLO. No.	SPEC. No.	TITLE
43.556	D.A.M.A-36-54	64	Santa Veronica
43.557	30/449	53	Angel de la Guardia
43.558	2.33/412	52	El Senor de Esquipulas
43.559	2.33/527	57	Nuestra Senora de los Dolores
43.560	30/868	71	San Juan Nepomuceno
43.561	2.33/547	70	San Miguel
43.562	2.33/405	72	San Ignacio de Loyola
43.563	30/811	45	San Felipe de Jesus
43.564	30/452	54	San Antonio de Padua
43.565	2.33/837	58	San Jose
43.566	2.33/409	55	Nuestra Senora del Carmen
43.567	30/726	68	Santa Caterine de Siena
43.568	30/734	69	San Miguel
43.569	30/453	47	San Francisco
43.570	30/805	48	San Jose
43.571	30/831	79	San Geronimo
43.572	30/446	50	San Antonio de Padua
43.573	2.33/410	51	Nuestra Senora de Refugio
43.574	2.33/411	56	San Acacio
43.575	2.33/836	62	Nuestra Senora de Guadalupe
43.576	D.A.M.A36-53	75	Allegory of Redemption
43.577	30/702	76	Nuestra Senora de los Dolores
43.578	30/387	37	Job the Afflicated
43.579	30/113	--	Altar Cloth
43.587	30/78	--	Colcha
43.580	2.34/401	19	Nuestra Senora del Rosario
43.581	2.34/595	16	San Miguel
43.582	30/627	23	San Francisco Xavier
43.583	30/438	21	Nuestra Senora de Guadalupe
43.584	30/379	22	San Rafael
43.585	2.34/402	77	Nuestra Senroa de Refugio de Pecadores
43.586	2.34/864	78	Santa Nina
------	One package containing 63 photographs of the Southwest by Ernest Knee (18 not mounted; 45 mounted)		
43,815	-----		Altar

Copper plate - in Box # 19

Baltimore Museum of Art

See release for Box lists + numbers.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

April 28, 1943

Mrs. Adelyn D. Breeskin
Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

Dear Mrs. Breeskin:

I find that Mitchell Wilder is planning to be in Baltimore next Monday, the 3rd. Of course, he will call on you, but I wanted to make sure that you would be in town.

The publicity in the morning papers has been very fine, as you have doubtless seen. I hope you will be in New York soon, and when you come, please be sure to let me know.

With kind regards, I am

Sincerely yours,

MW:lj

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Miss Dudley

THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

April 27, 1943

Mrs. Adelyn D. Breeskin
Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

Dear Mrs. Breeskin:

Mitchell Wilder, Curator of the Taylor Museum of the Colorado Springs Fine Arts Center, which has lent us the exhibition "Religious Art of the Southwest," opening today, says that he is glad to confirm the Summer dates for the exhibition at your museum. Inasmuch as the Museum of Modern Art has paid the expenses thus far, Mr. Wilder suggests that we pay the charges for shipping from New York to Baltimore, and that--since there will be no other fee involved--the Baltimore Museum pay the transportation and insurance from there to Kansas City. He will then arrange for the Kansas City museum to pay the cost of returning the material to Colorado Springs. If this arrangement is not satisfactory, Mr. Wilder suggests that you might be able to ask the Nelson Gallery to assume part of the cost of sending the exhibition to Kansas City, but I should prefer to leave these negotiations in your hands.

The exhibition is tremendously impressive here, and the critics who saw it today appeared to be greatly astonished by the austerity and emotional intensity of many of the pieces.

With kind regards, I am

Sincerely yours,

Closes here June 13 · to be packed by ~~June 16~~ June 17 - 17

23 boxes + 1 package

July & Aug. Baltimore

by Truck?

Project Order 2387

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE BALTIMORE MUSEUM OF ART
WYMAN PARK · BALTIMORE, MARYLAND

April 1, 1943

Miss Elodie Courter,
Director of Circulating Exhibitions,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

Dear Elodie:

About the Spanish-American Art of the Southwest show, could you let me know the weight of this shipment? If possible we would like to receive it after your show closes and keep it for July and August, after which we could send it to the National Gallery or out to Colorado Springs, if the shipping is not too high.

I have not heard from Mr. Wheeler and Miss Dudley as yet, or from Macgill. We would rather not take the show unless we could keep it over the two summer months and possibly until after Labor Day. Changing shows in the middle of the summer interferes with vacations and is, therefore, awkward.

Many thanks for letting us know about it and I do hope that we can work it out satisfactorily for all concerned. As soon as it is settled I shall let you know.

With kindest regards.

As ever sincerely,

Adelyn Breeskin

Adelyn D. Breeskin
Acting Director

ADB:e

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Baltimore

April 27, 1943

Mrs. Adelyn D. Breeskin
Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

Dear Mrs. Breeskin:

Mitchell Wilder, Curator of the Taylor Museum of the Colorado Springs Fine Arts Center, which has lent us the exhibition "Religious Art of the Southwest," opening today, says that he is glad to confirm the Summer dates for the exhibition at your museum. Inasmuch as the Museum of Modern Art has paid the expenses thus far, Mr. Wilder suggests that we pay the charges for shipping from New York to Baltimore, and that--since there will be no other fee involved--the Baltimore Museum pay the transportation and insurance from there to Kansas City. He will then arrange for the Kansas City museum to pay the cost of returning the material to Colorado Springs. If this arrangement is not satisfactory, Mr. Wilder suggests that you might be able to ask the Nelson Gallery to assume part of the cost of sending the exhibition to Kansas City, but I should prefer to leave these negotiations in your hands.

The exhibition is tremendously impressive here, and the critics who saw it today appeared to be greatly astonished by the austerity and emotional intensity of many of the pieces.

With kind regards, I am

Sincerely yours,

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

COPY

THE TAYLOR MUSEUM
of the Colorado Springs Fine Arts Center

West Dale Street
Colorado Springs, Colorado

M. A. Wilder
Curator

April Twentieth
1943

Mr. Monroe Wheeler
Director of Exhibitions and Publications
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wheeler:

Thank you very much for your letter dealing with the various possibilities for future exhibition of the santos in the east. I feel sure that the Baltimore date would be satisfactory, and unless Washington decides in the very near future, I shall tell the Nelson Gallery that they may have it in the autumn. I have been keeping them in a state of suspension for some time because there was no definite word on the other possibilities. Do you suppose that we can get a definite answer out of Washington by the first of May?

I think the most equitable arrangement for exhibitions elsewhere would be for the Museum of Modern Art to pay the transportation and insurance on the show from New York to Baltimore. Baltimore will then become responsible for the exhibition while in their museum and the transportation to Washington. Possibly they could make some arrangement between the National Gallery and themselves whereby they would share expenses to Kansas City, inasmuch as the Baltimore to Washington jump would be negligible. Kansas City would then prepay it to us.

I hope that some such arrangement can be worked out, thus saving the Museum of Modern Art a considerable amount of money. We are deeply appreciative of the opportunity to show our collection in the east, and inasmuch as you have taken upon yourself the initiative of bringing the collection to New York, I do feel that others should assist in the cost of returning it.

I wish that I might be there for the opening. I have not discussed the matter of my coming back to New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

COPY

with Mr. Hagerman, president of the Arts Center, as there have been so many projects requiring my attention here in the Springs.

I am delighted that you find the collection coming up to your expectations. I am sure the exhibition will be installed in your usual excellent fashion, and I do hope that you will be able to send us both photographs of the exhibition, as well as copies of all publicity.

Sincerely yours,

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Blanch

April 23, 1943

November 3, 1941

Dear Arnold:

Thank you so much for sending your article about the santos to the Museum. I was very much interested to see it. I had hoped that we might use it in a bulletin we are publishing in connection with the santo exhibition. However, owing to a change of plan we have only 10 pages to devote to the santos and feel it is best to devote most of the space to photographs of the carvings themselves, with only a brief word of explanation about them, which will be put together from MitchellWWilder's label material. I am sending the article back to you herewith. Many thanks.

I do hope you and Doris will like and approve of the show when you see it. I am sending you several invitations. The exhibition opens Tuesday, April 27th and closes June 13th.

Best regards to you both,

Sincerely,

Mr. Arnold Blanch
Woodstock, New York

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Carlen

Carlen
GALLERIES
323 S. 16TH STREET
PHILADELPHIA, PA.

November 3, 1941

Dear Mr. Carlen:

Thank you for sending us the photographs of the New Mexican material. I am returning them to you herewith and repeat that I think you should send them to Mr. Wilder of the Taylor Museum in Colorado Springs.

Sincerely yours,

Mr. R. Carlen
323 S. 16 St.
Philadelphia, Pa.

DCM:vs
Enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Carlen
GALLERIES
323 S. 16TH STREET
PHILADELPHIA, PA.

KIN. 1723

10-28-41

Miss Dorothy Miller,
Museum of Modern Art,
11 W. 53rd St., N.Y.C.

Dear Miss Miller:

As requested in your recent letter I am enclosing a set of photographs recently taken of the collection of Santos, Bultos & Retablos from New Mexico I wrote to you about.

There are some facts together with the prices on back of the prints.

Will you kindly advise me if you are interested in any of these items, and if not kindly return the photos to me as soon as possible as there is a certain museum waiting to see them.

Thanking you for your suggestion about the Taylor Museum is interesting & am going to write to them as soon as I hear from you.

Very truly yours, R. Carlen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

October 17, 1941

Dear Mr. Carlen:

If you have ever had photographs taken of the Santos and Bultos about which you wrote to Mr. Barr on October 15th we would be interested to see them. We could return the photographs to you later if you wish. I suggest that if you haven't already done so you write to Mr. Mitchell Wilder, Director, Taylor Museum, Colorado Springs Fine Arts Center, Colorado Springs, Colo. The Taylor Museum has a fine collection of this type of material and should be more interested in what you have than any other institution of which I know. If you could send photographs to Mr. Wilder so much the better.

Sincerely yours,

Mr. Robert Carlen
323 S. 16th Street
Philadelphia, Pa.

DCM:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Miss Miller

KIN. 1723

Carlen
GALLERIES
323 S. 16TH STREET
PHILADELPHIA, PA.

10-13-41
10/14

Dr. Alfred H. Barr, Jr., Director
Museum of Modern Art,
13 W. 53rd St., N.Y.C.

Dear Mr. Barr:

I have just acquired a fine group of early Americana consisting of "Santos" "Bultos" and "Nichos" from New Mexico, dating from the 18th & 19th Centuries. There are a number of very fine pieces in the collection. Included is a magnificent crucifix done in wood sculpture. The figure is beautifully executed & the head is the magnificent in design with a rich emotional interpretation. Many are in unusually fine condition. This collection was assembled over a period of years from 1912 on & each was chosen as to its art quality. Some of the "Bultos" is sculptured from Marble & then gold leafed & painted.

(over)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Please let me know if you are interested immediately as I am writing to several other museums who are also interested in items of this type.

Very truly yours,

Robert Carlen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

exhibit suggested 226 Religious Folk Art of the Southwest Cheney Santos

May 21, 1935

Dear Mr. Cheney:

Thank you for your letter of May 18th. I am sorry to say that our schedule is already full for next year so that we cannot consider the Santos exhibition.

I appreciate your kindness in suggesting it to the Museum.

Sincerely yours,

Mr. Sheldon Cheney
227 West 11 Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

227 West 11th Street,
New York City
May 18, 1935

My dear Mr. Barr:

I 'phoned your office the other day to say that now, since the "Parnassus" article is out, we again have in hand our collection of Santos material and photographs. I thought that perhaps you would care to suggest a time at which we might bring them in and tell you some of the facts we have discovered about them. I learned, however, that you no longer come to town regularly, and I am sending this note along as a memorandum in case you have sufficient interest to pursue the matter further.

Mrs. Cheney and I both have the keenest interest in the Santos. We feel that it is both surprising and unfortunate that they have been overlooked by the museums and by the collectors and specialists in Folk Art. I suggested the possibility of an exhibition to you because it seemed perfectly in line with your policies and with some of your earlier shows - taking for granted that you would become convinced of the intrinsic values in available examples.

We visualize such an exhibition, specially staged, in accordance with Modern "art theatre" principles which we have worked out: trying to imagine a particular atmosphere for the whole exhibited range, and special settings for certain individual paintings or figures.

We have no reason to interest ourselves in the Santos other than a sincere belief in the validity of the works as art. We should appreciate the opportunity to measure our conviction and enthusiasm against the judgment of such a Director as yourself: against your judgment especially, because we believe that the Museum of Modern Art has come nearer than any other public institution in America to creating appropriate and characterful staging of exhibits. We believe we are visualizing a step further.

It does not seem advisable to send you the photographs, as was suggested by your Secretary. While they are suggestive, and to a certain extent typical of the rich range of material available, they are wholly inadequate to show what an exhibition of Santos and related phases of religious art might be. We could give you a clearer conception in a few minute's conversation.

Cordially yours,

Sheldon Cheney

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

227 West 11th Street,
New York City

April 4, 1935

Dear Mr. Barr:

Thank you for your note of January first. At the moment some of the best of the photographs of Santos are tied up at the Parnassus office, until they choose examples for reproduction.

When they are back in our hands, I will 'phone and ask for an appointment when we can bring them in to show them to you.

If there comes a time when you feel like considering the possibility of an exhibition - perhaps of Santos and related forms of Primitive religious art - I should like to talk over with you some questions of special "staging" of exhibits. I have been developing the ideas of special Modern treatment in connection with the study of Museums of the Future which I mentioned to you.

Faithfully yours,

Sheldon Cheney

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

227 West 11th Street,
New York City

March 31, 1935

April 1, 1935

Dear Mr. Barr:

I want to tell you how much I have enjoyed your current exhibition of Negro Art. It seems to me an event of exceptional importance, and coming after the Lachaise show, it certainly makes for a new sense of the Museum's success and importance.

Of course we all have seen many exhibitions of negro sculpture, permanent and passing. But in none have I felt such a high and right discrimination in selection, or such good showmanship. There is gorgeous stuff [illegible] Sweeney should have another medal. [illegible]

You will remember our talk. I [illegible] incidental [illegible] importance of the Santos of the Southwest, [illegible] Cheney) and I [illegible] an article on the subject, for the [illegible] PARNASSUS. We are [illegible] then [illegible] museum or gallery could [illegible] and will [illegible] exhibition beautiful [illegible] distinguished [illegible] bringing a [illegible] public attention and appreciation. We feel that you are, perhaps, overlooking an exceptional opportunity here. At some time in the future you might care to see the photographs we have, indicating the richness of the material.

Cordially yours,

Sheldon Cheney

We greatly enjoyed the Lachaise show too, as you will have guessed from Mrs. Cheney [illegible] in the current [illegible]

Dear Mr. Cheney:

I will be glad to see the photographs of the Santos. I look forward to Mrs. Cheney's article in Parnassus.

Sincerely yours,

Mr. Sheldon Cheney
227 West 11 Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

227 West 11th Street,
New York City

March 31, 1935

Dear Mr. Barr:

I want to tell you how much I have enjoyed your current exhibition of Negro Art. It seems to me an event of exceptional importance, and coming after the Lachaise show, it certainly makes for a new sense of the Museum's success and importance.

Of course we all have seen many exhibitions of negro sculpture, permament and passing. But in none have I felt such a high and right discrimination in selection, or such good showmanship. There is gorgeous stuff here. James Johnson Sweeney should have another medal. You too - of course.

You will remember our talk. I wonder if the incidental suggestion I left with you, about the importance of the Santos of the Southwest, grew at all in your mind. Martha Candler (Mrs. Cheney) and I have just finished an article on the subject, for the next issue of PARNASSUS. We are more certain than ever that some museum or gallery could - and will - arrange a Santos exhibition beautiful and distinguished in its own right, and epoch-marking, in bringing a neglected folk-art to public attention and appreciation. We feel that you are, perhaps, overlooking an exceptional opportunity here. At some time in the future you might care to see the photographs we have, indicating the richness of the material.

Cordially yours,

Sheldon Cheney

We greatly enjoyed the Lachaise show too, as you will have guessed from Mrs. Cheney's review of it in the current PARNASSUS.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Miss Dorothy Miller

Chicago

October 21, 1942

Mr. Daniel Catton Rich,
Director of Fine Arts,
The Art Institute of Chicago,
Chicago, Illinois.

Dear Dan:

I acknowledge with many thanks your letter of October 19th. The Worcester Modigliani has reached us safely, and we greatly appreciate your assistance in collecting and despatching it.

In regard to the costs of the Colorado Springs exhibition of Southwestern Art, these, as far as we are concerned, consist chiefly of special packing charges necessitated by the fragility of the objects which had to have numerous carefully constructed cases. These charges amounted to $250.00.

However, in view of our numerous happy collaborations, and mindful of the budget limitation to which your refer, we shall not ask you to share the preparatory costs in this instance. It will therefore be agreeable to us if you pay the shipping and insurande costs to Chicago, and we shall be responsible for those same charges from Chicago to New York.

With kindest regards, I am,

Faithfully yours,

Monroe Wheeler

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE MUSEUM OF MODERN ART

Date ~~September 22, 1942~~

To: Mr. Barr
✓Miss Dorothy Miller
Miss Newmeyer
Miss Courter

From: Mr. Wheeler

Re: Spanish-American Art of the Southwest

I telephoned Dan Rich today to say that it would be agreeable to us for him to show the Taylor Museum's collection of Spanish-American Art at the Art Institute of Chicago from the end of January to the end of February, provided no national publicity be given the showing. I explained to him that our own exhibition would include examples from other collections, and that we wished to control all national publicity. He gladly consented to this condition, and said that he would announce the showing merely as loans from the Taylor Museum.

MW:CH

am transmitting this information to Miss Dorothy Dudley, our Registrar, and to Miss Dorothy C. Miller, Director of the exhibition. Meanwhile, we shall wait to hear what you learn from Mr. Wilder.

With many thanks for your thoughtfulness in writing us, I am

Sincerely yours,

(Mrs. C. S. Hartman)
Assistant to Mr. Wheeler

CCH:cv

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

March 2, 1943

Mr. Meyric R. Rogers, Curator
Department of Decorative Arts
The Art Institute of Chicago
Chicago, Illinois

Dear Mr. Rogers:

Mr. Wheeler is away at present, and in his absence I wish to acknowledge your kind letter of February twenty-sixth to him. Thank you very much for letting us know about the photographs by Mr. Ernest Knee. I am transmitting this information to Miss Dorothy Dudley, our Registrar, and to Miss Dorothy C. Miller, Director of the exhibition. Meanwhile, we shall wait to hear what you learn from Mr. Wilder.

With many thanks for your thoughtfulness in writing us, I am

Sincerely yours,

(Mrs. C. S. Hartman)
Assistant to Mr. Wheeler

CCH:cv

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Chicago Dudley

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, *President* DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BUCKHOLDER, *Director of Finance and Operation*

DEPARTMENT OF DECORATIVE ARTS · DEPARTMENT OF INDUSTRIAL ARTS

MAYNIC R. ROGERS, *Curator*

February 26, 1943

March 1, 1943

Mr. Daniel Catton Rich
Director of Fine Arts
The Art Institute of Chicago
Chicago, Illinois

Dear Mr. Rich:

Mr. Wheeler is away at present, upon his doctor's orders, for a two weeks' rest in the South. He will be back in New York about March eighth, unless Government affairs detain him in Washington.

In the meantime, may I thank you for your letters concerning the Spanish-Southwest material, and for the five keys, which arrived this afternoon? I have immediately referred all these data to Miss Dorothy Dudley, the Museum's registrar, who arranges all matters of insurance etc., and to Miss Dorothy Miller, who is acting as director of this particular exhibition. Thank you again for sending us the necessary information. We all appreciate it very much.

Very sincerely yours,

Mr. Monroe Wheeler
Director of Publications and Exhibitions
Museum of Modern Art
New York, New York

MRB:DF

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Miss Dudley

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, *President* DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation*

DEPARTMENT OF DECORATIVE ARTS · DEPARTMENT OF INDUSTRIAL ARTS

MEYRIC R. ROGERS, *Curator*

February 26, 1943

Dear Mr. Wheeler:

In connection with the exhibition of the Southwestern religious folk art material, we exhibited a group of photographs of the country and its buildings by Mr. Ernest Knee. This group had been sent on to us by Mr. Wilder somewhat as an afterthought and I have written to Mr. Wilder to see if this material was to be included in that sent on to you--but in the meantime, by error, the photographs have been shipped on to you so this will explain their presence when you receive the rest of the material.

I imagine if you wish to use them you are perfectly at liberty to do so but I will let you know as soon as possible what I hear from Mr. Wilder.

Yours sincerely,

Meyric R. Rogers, Curator
Department of Decorative Arts

Mr. Monroe Wheeler
Director of Publications and Exhibitions
Museum of Modern Art
New York, New York

MRR:DF

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Miss Dudley

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* CHAUNCEY McCORMICK, *Vice-President* RUSSELL TYSON, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*
TELEPHONE CENTRAL 7080

February 24, 1943

Dear Monroe:

Nine more boxes, containing part of the Exhibition of Religious Folk Art of the Spanish Southwest are being shipped to you today. The rest, some eleven boxes, will be sent later this week. We are sending, under separate cover, five keys to some of the boxes already shipped you.

here 3/1/43

With kindest regards,

~~Very~~ sincerely yours,

Daniel Catton Rich
Director of Fine Arts

Please return →

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Meyric R. Rogers, Curator
Department of Decorative Arts

Miss Dorothy Dudley, Registrar
Museum of Modern Art
11 West 53rd Street
New York, New York

MRR:DF
Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, *President* DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation*

DEPARTMENT OF DECORATIVE ARTS · DEPARTMENT OF INDUSTRIAL ARTS

MEYRIC R. ROGERS, *Curator*

February 24, 1943

Dear Miss Dudley:

Herewith I am sending a check-list of all the material received from the Taylor Museum of the Colorado Springs Fine Arts Center.

You will notice typed remarks opposite certain units. They were made by the Taylor Museum upon shipment to us. You will notice further remarks in ink which are comments made by us at the time of packing. These were made largely in response to a request from Mr. Wilder that we keep careful track of any perceptible deterioration in the objects during the period of exhibition. Several small repairs we made have been noted.

When shipping, put $500 valuation on each box. Return Taylor Museum?

Attached to this list is a fragment from one of the items which we are sending separately rather than packing with the object itself. This you may wish to put in place.

Trusting that you will have no difficulty in identifying the objects from this list and that the shipment will be received in good condition, I am,

Yours sincerely,

Meyric R. Rogers

Meyric R. Rogers, Curator
Department of Decorative Arts

Miss Dorothy Dudley, Registrar
Museum of Modern Art
11 West 53rd Street
New York, New York

MRR:DF

Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Copy attached to S.O. 2-20-43

SHIPPING LIST FOR SANTO EXHIBITION

Chicago Art Institute list

Box No.	Exhibit Spec. No.	Museum Spec. No.	Size	Title	Value	Packing Remarks
1	1 ✓	2.34 521	51½H. Cart: 57½L. 34W.	Meurte and Cart	$1000.	Instruments in cart wrapped in brown paper. Arrow broken.
2	2 ✓	30 639	48⅝H.	Nazarene Christ (small) gesso chipping (watch)	500.	Rope around stomach. On stand.
3	✓ 3 ✓	2.34 569	54½H. 38½W.	Cruz with Angel	200.	
3	✓ 4 ✓	30 437		Guadalupe bulto	125.	
3	✓ 5 ✓	30 620	10"H.	Trinity bulto	100.	
3	✓ 6 ✓	30 423		Liberada	100.	
4	7 ✓	30 1000	43H. 32W.	El Senor - Crucifix	200.	Left arm mended A.I.C.
4	8 ✓	30 425	14H.	N. S. de los Dolores	250.	
4	9 ✓	30 392	20H. 11½W.	Santa Barbara	250.	
4	10 ✓	30 442	17¼H.	Santa Rita	250.	
5	11 ✓	30 444	66H.	Nazarene Christ	500.	
6	12 ✓	30 1022	49H. 33½W.	Cruz with Mary and Joseph	500.	Halo and nail wrapped in brown paper.
7	13 ✓	30 636	44H.	N. S. (blue and white dress)	300.	Halo and crown wrapped in brown paper.
8	14 ✓	2.34 520	34H.	San Miguel bulto	250.	Screwed to box. Remove screws from base of box to unpack. Crown in brown paper.
9	46	30 859		Large San José retablo	200.	
9	65	2.33 295		N. S. del Camino retablo	125.	
9 ✓	66	30 816		San Juan Nepomuceno retablo	100.	
9	67	2.33 399		Holy Family retablo	75.	
9	60	2.33 396		Carmelita retablo	200.	
9 ✓	61	2.33 593		Crucifix retablo	75.	
9 ✓	59	2.33 592		Man of Sorrows retablo	100.	
9 ✓	63	2.33 391		Pitie retablo	75.	
10	73 ✓	30 619?	67H. Casket: 81L. 28H.	Santo en Tierra	800.	Crown and bedding in cardboard box.
11	38 ✓	30 445	45½H Base: 17½ x 10	Christ in blue skirt	400.	
12	18 ✓	30 443	3'6"H.	N. S. de Carmel	200.	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

SHIPPING LIST FOR SANTOS EXHIBITION

PAGE 2

Box No.	Exhibit Spec. No.	Museum Spec. No.	Size	Title	Value	Packing Remarks
13	74 ✓	30 / 618	58½H. Base: 28 x16½	Nazarene Christ	$400.	Stand packed in bottom. Crown & wig wrapped in brown paper.
14	40 ✓	2.34 / 457		Nazarene Christ	200.	Whips and cross accompany
14	34 ✓	30 / 628	40½H. Niño: 12¼H.	San José	200.	
15	39 ✓	30 / 640	34½H.	Nazarene Christ	300.	
15	49 ✓	30 / 372	28½H.	Niño Perdido	150.	
15	26 ✓	936-60 D.A.M.	34H.	San Francisco	250.	chipping - (base loose)
15	27 ✓	30 / 634	25½H. Base: 8½ x 9¼	N. S. de Carmel	200.	
15	24 ✓	30 / 625	23½H.	San José	150.	
16	25 ✓	2.34 / 390	37¾H.	San José rchild finger of Niño damaged. (part saved)	250.	Niño, staff, and crown wrapped in brown paper.
16	35 ✓	2.34 / 838		San Miguel	200.	
16	43 ✓	30 / 431	19¼H.	Holy Family	200.	
16	33 ✓	30 / 311	27¾H.	Nuestra Señora	150.	
17	42 ✓	30 / 426	24¼H. Base: 11 x13¾	San Ysidro bulto	200.	
17	30 ✓	30 / 370	23H.	San Francisco	200.	
17	29 ✓	30 / 367	14¾H.	San Antonio	150.	
17	32 ✓	30 / 346		Niño de Prague	50.	
17	44 ✓	30 / 637	29¼H. 25¼W.	San Acacio bulto	200.	
17	20 ✓	30 / 448	20⅜H.	Jesus	100.	
18	17 ✓	2.34 / 839		San Cristobal	200.	
18	41 ✓	30 / 380	28H.	San Juan Bautista	250.	Staff goes in hand.
18	31 ✓	30 / 358	17¾H.	San Rafael	150.	
18	36 ✓	30 / 633	13H. Base: 6 x 8½	Santiago bulto	200.	Horse and man wrapped Separately.
18	28 ✓	30 / 638		San Ysidro bulto	100.	
18	15 ✓	30 / 433	20¾H.	Niño Perdido	150.	
19	64 ✓	D.A.M. A36-54		Veronica retablo	150.	
19	53 ✓	30 / 449		Guardian Angel retablo	150.	
19	52 ✓	2.33 / 412		Crucifixion retablo	75.	
19	57 ✓	2.33 / 527		Dolores retablo	50.	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

SHIPPING LIST FOR SANTO EXHIBITION

PAGE 3

Box No.	Exhibit Spec. No.	Museum Spec. No.	Size	Title	Value	Packing Remarks
19	71 ✓	30 868		San Juan Nepomuceno	$ 35.	
19	70 ✓	2.33 547		San Miguel retablo	40.	
19	72 ✓	2.33 405		San Ignacio retablo	40.	
19	45 ✓	30 811		Felipe a Jesus retablo	75.	
19	54 ✓	30 452		San Antonio retablo	35.	tendency to chip (watch)
19	58 ✓	2.33 837		San José retablo	100.	
19	55 ✓	2.33 409		Carmelita retablo	60.	
19	68 ✓	30 726		Santa Caterina de Sienna retablo	45.	
19	69 ✓	30 734		San Miguel retablo	45.	
19	47 ✓	30 453		San Francisco retablo	50.	
19	48 ✓	30 805		San José retablo	45.	
19	79* ✓	30 831		San Geronimo retablo	50.	If this specimen is marked 49, it should be changed to 79. [changed M.E.P.]
19	50 ✓	30 446		San Antonio retablo	50.	
19	51 ✓	2.33 410		N. S. de Refugio	50.	
19	56 ✓	2.33 411		San Acacio	75.	
19	62 ✓	2.33 836		Guadalupe	200.	
19	75 ✓	D.A.M. A36-53		Allegory of Redemption	150.	
19	76 ✓	30 702		N. S. de los Dolores	75.	
19	37 ✓	30 387	17¾H. Fig.: 14½H.	Job bulto	250.	large recent chip back of head
19 ✱	✓	30 113 ✓		Altar cloth	150.	In paper box.
20	19 ✓	2.34 401		N. S. del Rosario	200.	
21	16 ✓	2.34 595		San Miguel	250.	Swords, wings, and devil's tail wrapped in brown paper.
22	23 ✓	30 627	25½H.	San Francisco Xavier	250.	
22	21 ✓	30 438	24⅛H.	Guadalupe bulto	250.	
22	22 ✓	30 379	24½H.	San Rafael	150.	
22	77 ✓	2.34 402	23H. Base: 9 x 10¼	N. S. de Refugio	200.	
22	78 ✓	2.34 864		Niña ✓	200.	
19	✓	30 78 ✓		Cotton Colcha - embroidered	250.	Pack in paper box with other altar cloth.

TOTAL VALUATION.....$15,270.00

1 500 altar plates

16,770

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Charge to the account of

$

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER	XL	URGENT RATE	
SERIAL		DEFERRED	
OVERNIGHT TELEGRAM		NIGHT LETTER	
SPECIAL SERVICE		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206

A. N. WILLIAMS, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCOUNTING INFORMATION

TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

WANT A REPLY?
"Answer by WESTERN UNION" or similar phrases may be included without charge.

DAY LETTER February 24, 1943

MR. G. E. KALTENBACH
ART INSTITUTE OF CHICAGO
CHICAGO, ILLINOIS

WOULD GREATLY APPRECIATE YOUR FORWARDING SPANISH SOUTHWEST RELIGIOUS FOLK ART LIST WITH VALUATIONS AT EARLIEST CONVENIENCE. UNDERSTAND FOUR BOXES ALREADY SHIPPED.

DOROTHY DUDLEY
REGISTRAR, MUSEUM OF MODERN ART

Very sincerely yours,

Daniel Catton Rich
Director of Fine Arts

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Apr 27 - I mm 13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

(105)

SYMBOLS

DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

A. N. WILLIAMS, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NAB93 20 DL=COLORADOSPRINGS COLO 12 147P

1943 APR 12 PM 5 06

MISS DOROTHY MILLER=

MUSEUM OF MODERN ART 11 WEST 53 ST=

SUGGEST YOU MAKE REPLACEMENTS BY SCALING FROM PHOTOGRAPH COLOR DARK GREEN CROWN FOR NUESTRA SENORA INCIDENTAL AND CAN BE OMITTED=

MITCH.

NUESTRA SENORA.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Very sincerely yours,

Daniel Catton Rich

Daniel Catton Rich
Director of Fine Arts

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Apr 27 - I week 13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Charge to the account of Museum of Modern Art, 11 West 53rd Street, NYC $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER	X	URGENT RATE	
SERIAL		DEFERRED	
OVERNIGHT TELEGRAM		NIGHT LETTER	
SPECIAL SERVICE		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206

A. N. WILLIAMS, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCOUNTING INFORMATION

TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

WANT A REPLY?
"Answer by WESTERN UNION" or similar phrases may be included without charge.

Mitchell A. Wilder
Colorado Fine Arts Center
Colorado Springs, Colorado

April 12, 1943

CAN YOU MAKE REPLACEMENT FOR MISSING CROSS ON HEAD OF SAINT FRANCIS? NEEDED BY APRIL 26. OR WE CAN MAKE CROSS IF YOU GIVE US EXACT DIMENSIONS AND COLOR. WHAT WOULD YOU SUGGEST REGARDING MISSING CROWN OF NUESTRA SENORA?

Dorothy C. Miller
Museum of Modern Art

Ex: Religious Folk Art of the Southwest

Very sincerely yours,
Daniel Catton Rich
Director of Fine Arts

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Apr 27 - I know 13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Miss Dorothy

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

SYMBOLS

DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

A. N. WILLIAMS, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

VA507 44 NT=COLORADOSPRINGS COLO 13

MISS DOROTHY MILLER=

12 EAST 8 ST NYK=

1942 FEB 14 AM 12 43

:LEAVING FOR NEWMEXICO SUNDAY WILL TAKE OPPORTUNITY TO REQUEST LOANS OF SPANISH COLONIAL MATERIAL IF THERE IS ANY HOPE FOR EXHIBIT HAVE YOU ANY INFORMATION ON MUSEUM PLANS IF NOT WOULD YOU CONSIDER IT ADVISABLE FOR ME TO CONTACT WHEELER BEST WISHES FROM ALL=

MITCH.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Very sincerely yours,

Daniel Catton Rich

Daniel Catton Rich
Director of Fine Arts

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Apr 27 - June 13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Miss Bodley
Stallings

Charge to the account of Museum of Modern Art, 11 West 53rd Street, NYC $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER		URGENT RATE	
SERIAL		DEFERRED	
NIGHT LETTER		NIGHT LETTER	
SPECIAL SERVICE		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206-B

CHECK

ACCOUNTING INFORMATION

TIME FILED

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

September 2, 1942

Mrs. W. S. Stallings, Jr.
c/o M. J. Patterson
3011 North Second Street
Harrisburg, Pennsylvania

ANY TIME TEN TO SIX THURSDAY OR FRIDAY CONVENIENT

Dorothy C. Miller
Museum of Modern Art

Very sincerely yours,

Daniel Catton Rich

Daniel Catton Rich
Director of Fine Arts

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Apr 27 - June 13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Miss Dudley

AN ANSWER IS EXPECTED
BY THE SENDER OF THIS MESSAGE. PLEASE GIVE IT TO THE MESSENGER OR TELEPHONE IT TO
WESTERN UNION
2477-0-

WESTERN UNION

1201

SYMBOLS
DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

...MS

...telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

HGA281 32 NT=HARRISBURG PENN 1

MISS DOROTHY MILLER=

1942 SEP 1 PM 5 23

CURATOR OF PAINTING AND SCULPTURE MUSEUM OF MODERN

ART NYK=

CAN YOU SPARE ANY TIME DURING THURSDAY OR FRIDAY TO GO OVER PLANS FOR TAYLOR MUSEUM SANTO SHOW. PLEASE WIRE CONVENIENT TIME, CARE OF N J PATTERSON 3011 NORTH SECOND ST HARRISBURG=

MRS W S STALLINGS JR.

SANTO 3011.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Very sincerely yours,

Daniel Catton Rich

Daniel Catton Rich
Director of Fine Arts

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Apr 27 - June 13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Miss Dudley

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* CHAUNCEY McCORMICK, *Vice-President* RUSSELL TYSON, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*
TELEPHONE CENTRAL 7080

February 23, 1943

Dear Monroe:

We are shipping to you today, express collect with a $500 express valuation on each box, four boxes containing some of the objects from our Exhibition of Religious Folk Art of the Spanish Southwest. The rest of the shipment will be forwarded to you sometime this week. I assume that you have placed insurance on this exhibition for transit from Chicago to New York.

Both the public and the press have shown great interest in this exhibit while it was in Chicago, and I hope it meets with like success in your galleries.

Very sincerely yours,
Daniel Catton Rich
Director of Fine Arts

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Apr 27 – June 13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Mr. Wheeler

Miss Dorothy Wilder

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* CHAUNCEY McCORMICK, *Vice-President* RUSSELL TYSON, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*
TELEPHONE CENTRAL 7080

February 18, 1943

Please return

Dear Monroe:

Our Exhibition of Southwestern Art will be dismantled on February 23 and we shall start packing it immediately thereafter. The exact date of shipment to your museum will be sent you later so that you can plan for the insurance coverage for transit from Chicago to New York. I assume that Mr. Wilder has sent you a list of all the objects in the exhibition with their valuations.

It is our understanding that you will take care of the shipping and insurance costs from Chicago to New York.

With kindest regards, I remain

Very sincerely yours,

Daniel Catton Rich
Director of Fine Arts

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York City, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

October 21, 1942

Mr. Daniel Catton Rich,
Director of Fine Arts,
The Art Institute of Chicago,
Chicago, Illinois.

Dear Dan:

I acknowledge with many thanks your letter of October 19th. The Worcester Modigliani has reached us safely, and we greatly appreciate your assistance in collecting and despatching it.

In regard to the costs of the Colorado Springs exhibition of Southwestern Art, these, as far as we are concerned, consist chiefly of special packing charges necessitated by the fragility of the objects which had to have numerous carefully constructed cases. These charges amounted to $250.00.

However, in view of our numerous happy collaborations, and mindful of the budget limitation to which you refer, we shall not ask you to share the preparatory costs in this instance. It will therefore be agreeable to us if you pay the shipping and insurance costs to Chicago, and we shall be responsible for those same charges from Chicago to New York.

With kindest regards, I am,

Faithfully yours,

Monroe Wheeler

Copies sent to: I. Christ
D. Dudley
D. Miller

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* CHAUNCEY McCORMICK, *Vice-President* RUSSELL TYSON, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*
TELEPHONE CENTRAL 7080

October 19, 1942

Dear Monroe:

Thank you for your kind letter of October 15. I greatly enjoyed seeing you and hearing your plans for the Portrait exhibition. I wish you the greatest success. Doubtless the Worcester Modigliani is already in your hands as we collected and shipped it last Thursday.

Upon my return I have a letter from Mitchell Wilder regarding details of the Southwestern Exhibition. I am a little anxious about the situation. As I wrote Wilder we are more than delighted to have the material, and as I told you, we greatly appreciate your allowing the Institute to exhibit the material before it is shownat the Museum of Modern Art. However, it comes as an extra budgetary item in our year's exhibition allotment and so far, I have been unable to obtain from Colorado Springs any idea of its cost to the Art Institute. Do you think it would be equable for us to pay the shipping and insurance charges to Chicago from the Taylor Museum, and the Museum of Modern Art to be responsible for such charges from Chicago on?

Will you kindly give me your frank reaction to this division of expenses?

With kindest regards always,

Very sincerely yours,

Daniel Catton Rich
Director of Fine Arts

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
New York, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Colorado Springs

C DD

August 23, 1944

Dear Mitch:

I was very sorry indeed to receive the bad news in your letter of July 15 which Dorothy Dudley answered while I was away. On looking further into the matter, it seems rather likely that the Child disappeared from the arm of the Virgin while on exhibition in our galleries.

Our Registration Department checked every Santo upon our receiving them with the photographs. The photograph of this Santo #30/634 of course shows the Child present and the Registrar's records make no mention of its being missing when received. However, as Miss Dudley said in her letter, the Child is missing from our installation photograph which was taken during the last week of the exhibition. You certainly would have noticed the absence of the Child when the exhibition opened. Therefore our only conclusion is that it was stolen some time between the opening of the exhibition and the time the installation photograph was taken.

Miss Dudley is away now on vacation. But as soon as she returns I will ascertain whether it is now too late to make a claim for the theft of this piece. The Baltimore Museum never sent us a checked receipt although we asked them for it. Therefore we have no way of knowing whether the Child was received by them when the exhibition was shipped from here.

Sincerely,

Mr. Mitchell A. Wilder, Curator
The Taylor Museum
West Dale Street
Colorado Springs, Colorado

DCM:mc

Color negatives were returned.

Answer given to DD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Relig. Folk Art —

cc. Miss Dorothy Miller

July 31, 1944

Dear Mr. Wilder:

Dorothy Miller is away on vacation and asked me to answer your letter of July 15th. We are sorry to hear that when the Santos were returned to Colorado you discovered that the Christ Child was missing from the arm of Nuestro Senora Del Carmel, #30/634.

Our installation photograph shows the Virgin without the child which seems to indicate that we did not receive it.

We used the check list sent to us by Chicago and this figure was listed as follows:

Box 15, Spec. No. 27, Mus. No. 30/634 N.S. de Carmel. Value $200.

There was no note under the heading Packing Remarks to indicate that there should be two pieces. My assistant who checked this exhibition is away on her vacation. I would like to ask her about this figure before saying definitely that we did not receive it. I will ask her to write you about it as soon as she returns which will be the 16th of August. In any case I know that all of the Santos received by us were sent to Baltimore.

Have you also written to Chicago about this figure? It is distressing to hear of this loss and I hope it will turn up soon. With best wishes, I am,

Sincerely,

Registrar

Mr. M. A. Wilder, Curator
The Taylor Museum
West Dale Street
Colorado Springs, Colorado

DD/vm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

June 11, 1943

Dear Mitch:

I am afraid I have got you into something, but I hope you won't mind. A girl who has just graduated from Barnard, having majored in art, was so interested in the santo show that she wrote up a project and won a summer fellowship to go to the southwest and study this type of material further. Her name is Edith Edwards. She came to me for advice as to how to proceed and I told her to write you immediately to find out whether she could get your help if she comes out to Colorado Springs to study for a few weeks. If you could just steer her in studying the rest of the material you have at Colorado Springs, Denver and private collections in Santa Fe, I think she will not be a nuisance.

How soon do you think you will be in the Army? I told her she should go to Denver, Colorado Springs and Santa Fe and if she could get transportation from Santa Fe should visit all the little churches. Her address is:

Edith Edwards
Holly Lane
Rye, New York

and if you have not already heard from her you will very shortly. I hope she will not bother you. She seems to be a conscientious student.

I certainly hate to see the santo show dismantled this next Sunday. It really has been tremendously successful.

I will send the color negatives directly back to you next week and will also send you a set of our installation photographs.

I am sorry I misled you about the peproduction of one of your color transparancies, which as you already know from seeing our bulletin we simply reproduced in black and white.

Sincerely,

Mr. Mitchell Wilder
Colorado Springs Fine Arts Center
Colorado Springs, Colorado

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Seventeenth
1 9 4 3

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER,
Curator

June Ninth
1 9 4 3

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

Just a note to remind you to please forward the Kodachrome transparencies to the Museum so soon as the exhibition comes out. I do not want to send them on to the other museums.

I am leaving the Museum on June 28, so I am rushing around madly trying to pick up all the tag ends.

Best wishes,

Mitch

MAW:B Also, do you have any pictures of the show as installed?

r was one
are going
ns to the
e Museum
if you keep
, we hope
tstanding
y which has
the cost of
been made on
uture date.
um consider
e ready to

w's continuing
PM, New York
the World-
appeared.
ater date
fraid I

ets has
tos for them,
This is one

stallation
like very much
e when it
own gallery.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Seventeenth
1 9 4 3

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

The color transparency to which you refer was one that I made in 1942. I am delighted that you are going to publish it in color, and wonder what happens to the plates which are made for the printer. If the Museum would be willing to part with them or later, if you keep them in your files, you could loan them to us, we hope some time to have a small monograph on the outstanding reredos of New Mexico. The obvious difficulty which has stood in the way of doing this in the past is the cost of doing the plates, and if a plate has already been made on the Cordova altar it would help out at some future date. If you do preserve the plates, would the Museum consider loaning them to us at such time as we could be ready to publish? It will be after the war.

Thanks for the information about the show's continuing interest in New York. I have clippings from PM, New York Times, Time, brief mention in the Newyorker, the World-Telegram, all of them the first notices that appeared. Should there be more critical articles at a later date I would like very much to have these. I am afraid I missed the Herald Tribune.

The secretary of the Gazette des Beaux-Arts has written asking me to do an article on the santos for them, and refers to the Herald Tribune of April 28. This is one story which I missed.

Also, if you take photographs of your installation would you please send us on a set. I would like very much to have all this material for future reference when it comes time to steal your ideas for use in our own gallery.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

I received my first notice from the draft board the other day, and I am leaving in the next hour for my medical examination. My trip to New York was definitely my swan song. While I was there Monroe mentioned the possibility, on some occasions, of getting assigned to some sort of specific duty working on, I presume, propaganda jobs through the Museum. If you could mention this casually and see if there is anything to it I would certainly like to find my way back into this general field. I did not follow up the topic at the time I was talking with Monroe, as it seemed almost too far-fetched to believe. However, drowning people grasp for straws, and that is what I am doing. Of course, I have my three months of k. p. to put in before anything else could happen.

Best wishes,

Mildi

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May 14, 1943

May Twelfth
1943

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mitch:

Did you make the color negatives of churches in New Mexico? We are reproducing the main altar at Cordoba in our forthcoming bulletin and want to give you a credit line under the photograph.

Months ago I had on my desk an article which you had written sometime ago in some rather obscure periodical. Now I want to look it up again and cannot remember where I found it. Can you give me the reference to it?

The show continues to be a hit. I have been remiss about getting clippings together for you and our Publicity Department no longer receives any duplicates. Tell me what clippings you have and I will get the missing ones for you.

I hope you found everything in good order when you got back to Colorado.

Sincerely,

Mr. Mitchell Wilder
Colorado Springs Art Center
Colorado Springs, Colo.

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Twelfth
1 9 4 3

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

Forgive me for leaving New York without having made my proper adieus. However, I had to be on my way rather quickly and I was very sorry that I missed you at the Museum on Friday. I had counted on seeing you that day. Now I shall have to put into a letter what I had meant to tell you when I was there, how very much I appreciate the enthusiasm and interest you have shown for the exhibition, and the perfectly swell way in which you put it together in New York. We shall never be able to thank you for instigating the whole project. On top of that my own thanks for a wonderful time in New York. It was delightful to be there at the opening and also to have such an excellent opportunity to meet other people at the Museum.

On Saturday I talked with Donahue about the exhibit, as he wanted material for his talks. At that time I took advantage of the opportunity to suggest bolting down certain figures and changing the illumination behind the Kodachromes. Incidentally, when your show is ended will you send the Kodachromes back to us, as I would prefer not to have them wandering around with the exhibit.

Also, be sure to send along with the show the box of photographs by Ernest Knee. From what Mrs. Breeskin told me I presume she will have need of them at Baltimore.

Monroe has been very nice in offering to distribute a folder advertising the book on the santos through the Museum channels. We are having this printed at the present time and it will be turned over to the Modern for distribution. I am perturbed about the book matter, as it seems impossible for us to get anything out before the very tail end of your exhibition.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Thanks for the review. I have also received copies of the P. M. pictures, and read with somewhat crestfallen feelings the TIME article.

Our very best to Eddie and regards to Miss Van Hook. You have quite a charming assistant. Why don't you send her west to help out in the Taylor Museum?

Betsy sends her greetings to Eddie and yourself.

Yours,

Milch

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

May 3, 1943

Dear Mitch:

I thought you were going to stay much longer in New York and I was dismayed to find you had left when I returned today. Eddie will be very disappointed not to see you.

I am taking care of nailing down saints and of the light bulbs behind the color negatives.

Enclosed is a review of the show by Emily Genauer, unusually favorable for her.

It was swell to see you but I feel as if I left a lot of things unsaid.

Give my best to Betsy and to Fred Bartlett.

As ever,

Mr. Mitchell Wilder
Colorado Springs Fine Arts Center
Colorado Springs, Colo.

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE MUSEUM OF MODERN ART

Date May 1, 1943

To: Miss E. Van Haak

From: Wilder

Re:

Address: Hotel Washington, WASHINGTON, DC
until Tuesday 4 then home

1) Please either nail down saints or keep enough guards in exhibit

2) Have fluorescent light tubes placed below transparencies instead of bulbs. Light won't hurt them, heat will. They're too damn hot now!
— MW

responsible for so many exhibitions this year that many other things have been neglected.

I start the actual installation next Monday, the 19th, and the show will be ready for the critics at noon Tuesday, the 27th. Mrs. Hare told me she understood you are coming east. Is there anything in that rumor?

Since I wrote you that Miss Courter would handle the arrangements with Baltimore and any other museums planning to exhibit the material after our showing, it has been decided that Mr. Wheeler will make these arrangements instead. Miss Courter handles only our regular circulating exhibitions of which this is not to be one.

The material looks fine and as you pointed out, the damages are nothing which might not have been expected and are very unimportant. Our repair job has been successful.

With all best regards to you,

Sincerely,

Mr. Mitchell A. Wilder
Taylor Museum
Colorado Springs Fine Arts Center
Colorado Springs, Colorado

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Does he remember article in Life

April 14, 1943

Dear Mitch:

Thank you for your telegram. We will make the cross for St. Francis and forget about the crown on the other piece.

I have stupidly neglected to have color prints made from the Kodachromes negatives which you left with me. It is now too late to have this done since it takes a full three weeks to make them, or to make slides which can be projected as part of the exhibition. I hate not to have these color photographs seen during the exhibition. Therefore I hope to build a frame in which they can be exhibited with a light behind them. I understand that these negatives fade very badly if exposed to sunlight for a few weeks, otherwise I would prefer to show them against the window in the exhibition. I am very sorry about my failure to make the prints but I have been responsible for so many exhibitions this year that many other things have been neglected.

I start the actual installation next Monday, the 19th, and the show will be ready for the critics at noon Tuesday, the 27th. Mrs. Hare told me she understood you are coming east. Is there anything in that rumor?

Since I wrote you that Miss Courter would handle the arrangements with Baltimore and any other museums planning to exhibit the material after our showing, it has been decided that Mr. Wheeler will make these arrangements instead. Miss Courter handles only our regular circulating exhibitions of which this is not to be one.

The material looks fine and as you pointed out, the damages are nothing which might not have been expected and are very unimportant. Our repair job has been successful.

With all best regards to you,

Sincerely,

Mr. Mitchell A. Wilder
Taylor Museum
Colorado Springs Fine Arts Center
Colorado Springs, Colorado

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

cc: Miss Dudley
Miss Courter

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

March 23, 1943

Dear Mitch:

I am still unable to start work on your exhibition as I am now doing a big show on Latin American acquisitions, which opens March 30th. Then I expect really to concentrate on the santo problem.

Miss Elodie Courter, who is in charge of the Museum's circulating exhibitions, has just let us know that the Baltimore Museum wants to have the show during the summer. They can take it any time from June 20th to early September.

Macgill James at the National Gallery in Washington also wants the show although I do not know if this is definite. He and Mrs. Breeskin of Baltimore are discussing the dates and apparently plan to divide the summer period between these two museums. Miss Courter will let you know further developments on this.

The material is so fragile that it makes me rather sick to see it travel so extensively. Still I know that it is well worth the repairs which will have to be done at the end if so many people can see this wonderful material and enjoy it.

Sincerely,

Mr. M. A. Wilder, Curator
Taylor Museum
West Dale Street
Colorado Springs, Colorado

DCM:lj

Write memo to MW to handle

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

March Twentieth
1 9 4 3

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

Have you any information about the likelihood of the exhibit going on to the National Gallery or to Boston? If not, should I write directly to those institutions asking for an expression of their interest or would you rather handle it from the Modern Museum? Inasmuch as we feel that the Modern has a priority on this exhibit, we would follow your preference. However, other requests have been coming in. The Nelson gallery at Kansas City is interested, but I have put them off until I know what ideas you have in the matter. Needless to say, if the show could be put on in either Boston or Washington, or both, we would be delighted.

When will your exhibit open? Be sure to ask your publicity department to send us a complete file on all publicity which the exhibit receives.

We received the Museum's cheque yesterday for the costs of packing, etc. Many thanks for putting us back into the black.

Regards,

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

February Seventeenth
1 9 4 3

2/20

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

Inasmuch as the santos will soon be finding their way to New York, I thought it best to send on a few bits of information and suggestions concerning the show which came out of my experience at Chicago.

I have had a little trouble in Colorado Springs as a result of the failure at Chicago for the main labels which gave credit to the Museum for the loan of the exhibit. Will you see to it that such labels and credit that you give in New York should read, "The Taylor Museum of the Colorado Springs Fine Arts Center." In Chicago it read simply "The Taylor Museum", and as a result the Arts Center felt very miffed.

On the labels used at Chicago several mistakes occurred. For instance, No. 45, San Felipe de Jesús, not a Jesús. No. 62, Nuestra Señora de Guadalupe, not del, etc., etc. I think you may wish to rewrite the labels with more attention to folk art as the central theme. Any assistance that we can offer from this end of the line, do not fail to call upon us.

Let me know so soon as you can about other showings of the exhibition. The Nelson Galleries in Kansas City have asked that they be allowed to stop it on the way back. I have told them that we will try to cover as many dates as possible in the east before bringing it home.

My book on the santos is completed, and all the plates are printed. The Marchbanks Press in New York is handling the job. I shall send you proofs on it so soon as I receive them myself.

Best wishes,

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

March Fifteenth
1 9 4 3

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

I am wondering how plans for the santo exhibition are coming along. When do you plan to open?

You will recall that a good many months ago I sent to you a group of colored transparencies on various altars in New Mexico. Do you plan to use these? If not, I would greatly appreciate having them back, as they represent a considerable investment on the part of the Museum in terms of field work.

The book on the santos has gone on to the printer. I hope it will eventually appear, although it is impossible to make any statement, what with the difficulties of getting the press work done.

Regards to all,

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

February 11, 1943.

Dear Mitch:

I have been under water for months working on the huge American exhibition which has just opened, and so have not had five minutes to think about the Southwestern exhibition. It was swell, however, to hear from you and to get a first hand report about you and the exhibition from Eddie and from Georgia O'Keeffe. Now I can begin to look forward to getting the show here and I must also start work on trying to borrow the other pieces you suggested from private collections.

I am going to take a week's vacation but will be back at work on February 23 and will write you again then about the show and possibilities for further exhibition in the East.

Elizabeth Timberman was telling me a day or two ago about what a fine child you and Betsy have. Congratulations and best of luck.

Sincerely,

Mr. Mitchell Wilder, Curator
The Taylor Museum
West Dale St.
Colorado Springs, Colo.

DCM:lf
P.S. I am turning over your letter in reference to the Rocky Mountain Council on Inter-American Affairs to our Assistant Director, James Thrall Soby, who must approve loans from our Collection.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

January Twenty-eighth
1 9 4 3

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

I have just returned from Chicago, where I had a wonderful time seeing the santos being installed, and meeting lots of interesting people. Meyric Rogers handled the installation, and has done a very nice job. I was quite surprised to find that he had never been in the Southwest, for he has adapted several of the features of installation which we had previously used in the Museum, and which we had worked out from the altar bench at Cordova and Trampas.

It is always hard to tell how people are reacting to things, particularly when you are not familiar with the public in a particular city. However, Dan Rich seemed quite pleased with the show, and when I left Chicago last Saturday, the whole affair seemed to be quite successful. The only real disappointment for me is my failure to get the book out in time.

According to the Chicago dates for the exhibition, they will be pulling the show about February 23. I wonder what your opening date is in New York.

One thing that I want you to do particularly for me is to keep an eye on the bultos after they arrive in your climate. I found several cases in Chicago where the gesso was beginning to crack. I presume this is due to the humidity which gradually works into the wood and pops the gesso off. I went over all the figures very carefully with the preparator at the Art Institute, and when I left everything was in relatively good order. However, after the climate begins to work on the specimens other things may happen. I would appreciate it very much if you would keep your eagle eye on my dolls.

What chances, if any, have we for putting the show elsewhere in the east? As this is the one and only time that I want to undertake shipping the collection, I would like very much to have it shown in Washington, if possible. I am sure that you have

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

better contacts with the National Gallery than I have, and consequently could mention it to them with a better chance of success. If the show does not go elsewhere, we will bring it home immediately after the New York closing.

Enclosed you will find a statement from the Museum of expenses incurred in the packing of the collection. From earlier correspondence, we understood there would be available $250 to cover these costs. Labor in packing cost seventy-five cents an hour. Materials are itemized, and while I am not enclosing receipts with this statement, we can submit them if necessary.

I saw Eddie in Chicago and had an opportunity to have dinner with him a couple of times, and we met again at a party at the Millman's. He was in great form, but was taking something of a ribbing from everybody, as he was obviously suffering the agonies that go along with the water wagon. The highlight of our meeting was visual proof of the long-handled underwear which he purchased to fight off the Chicago cold. I think he should be fed more vitamin tablets before he ventures into the wilds of Illinois. Whether you know it or not, he has a fatal weakness for ice cream parlors. Should he fail to recount the gory details, I suggest that you ask him about Krantz.

Best wishes,

M. Tech

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Miss D. Miller
Please return to

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

November Twenty-seventh
1 9 4 2

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

I am just coming up for air after one of those eventful happenings of life. Betsy had a boy on Wednesday morning. She and the baby are both fine and dandy, although I have yet to get back to normal.

The Chicago show is all straightened out. When I last wrote you things seemed to be rather miasmic, but Dan Rich sent on full information about the plans, and I understand perfectly about the arrangements made between Chicago and the Modern. We are planning to ship the show about December 15. I believe Rich's show opens January 20 or 21, although this is not clear in my mind. We are allowing two weeks for transportation and ample time for them to unpack and install the collection.

If any other museums in the east are interested in the show, we would be delighted to have you offer it. Perhaps Boston and the National Gallery would be willing to consider it as a possibility for the summer and early autumn. There have been some rumblings from the Pacific Coast about having it sent out there. However, I am not prone to shuttle the collection back and forth across the country. If we could find one or two more dates in the east, it would seem a preferable arrangement.

I sent on some information concerning the book to Monroe Wheeler. It is not everything that I should like to see, but it is at least a compromise with our original plans. The bulk of the plates are now being made up by the Meriden Gravure Company in Collotype. The printing will probably be done somewhere in New York.

Best wishes to you,

Mitchell

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

November 24, 1942

Dear Mitch:

I hope you can forgive my long delay in answering your letter inquiring about the Chicago show. In September Dan Rich was here and he said that he had had a letter from you (I thought) suggesting that he consider showing the Taylor Museum things on their way back from New York to Colorado. I thought it was a swell idea, in fact I had already been wondering if we could interest one or two other large museums in the East or Middle West in taking the show, since it seemed wasteful not to have the material seen elsewhere on its one and probably only trip away from Colorado.

So we all agreed that if you were willing the material should be shown in Chicago. Then, Dan Rich found that the only possible break in his schedule would be in January. Naturally we thought that you were in touch with Dan about arrangements because we understood him to say that you had written him in the first place. The chief problem therefore seemed to be whether to let him show the material before its showing in New York, and Monroe Wheeler decided that we would have no objection to this. Has Dan been in touch with you since you last wrote me?

I have done nothing about trying to interest other Eastern museums in the show, but what do you think about it? Possibly the National Gallery in Washington would consider it, and if you think another showing advisable Monroe Wheeler could sound out the National Gallery.

We do not know Dan Rich's exact dates but I trust that you have heard from him. I have been most neglectful of all details about the show, simply because I have been swamped with other work.

Mr. Wheeler wrote to Dan Rich that we would expect him to pay the shipping costs to Chicago from Colorado, and we would pay them from Chicago to New York, and of course, return.

Best regards to you and Betsy.

Sincerely,

Mr. Mitchell A. Wilder, Curator
The Taylor Museum, Colorado Springs Fine Arts Center
Colorado Springs, Colorado

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

October Fifteenth
1 9 4 2

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

Many things seem to have happened in connection with the Spanish American show since my last letter to you. I had a note from Dan Rich saying that he had made arrangements with Monroe Wheeler to have the show in Chicago in January. This is quite a surprise to me. I wonder what the details of the arrangements are. Can you give me any further information?

Now that the army exhibition is out of the way, I have a little more time to get back to the problems of the exhibit. Things are coming along fairly well, and I should estimate that approximately half the cases are ready for shipping the collection.

Any word from you about the new arrangement between yourselves and the Chicago Art Institute would be most welcome. Also, Alice Stallings mentioned possibilities of shows in Boston and Washington. Anything more on this matter?

Best wishes,

Mitch

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST KIOWA STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

August 26, 1942

Dear Mitch:

Of course we understand how your original schedule has been interfered with by your new program in connection with the Army Post in Colorado Springs. As you know, there is no hurry about receiving the shipment at this end except from the point of view of possible curtailment of transportation after the first of the year when we would normally wish to receive it.

I am glad at least that you are having a few months' grace from the Army. It was nice to see Harold Jackson here recently.

Best wishes to you and Betsy,

Sincerely,

Mr. Mitchell A. Wilder
The Taylor Museum
Colorado Springs, Colorado

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

August Twenty-second
1 9 4 2

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

As you will recall, the original plan for shipping the santo exhibition to New York called for the collection to be boxed and ready some time in September. Since that decision was reached we have been swamped with work connected with an exhibition for the army post here in Colorado Springs, and a great deal of our time will be taken up in September in installing this show. Consequently, I don't see how it will be possible to have the exhibition ready to forward to you before some time in October, or even possibly the first of November. Is this agreeable to you? Sorry to make this change, but our plans seem to get mixed up more frequently than ever now that we have the military to deal with.

I am still foot-loose and fancy free so far as the army is concerned. Apparently I am not yet of age.

Best wishes,

Mitch

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Spanish-Amer.2

August 5th, 1942

Dear Mrs. Hare:

I am so very sorry to have missed seeing you more than once when you were in the Museum some weeks ago. I hope that you will forgive my seeming neglect in getting in touch with you. I have been out of town on my vacation and have only just returned.

Mitchell Wilder writes me that you are much interested in our plans for the exhibition of Spanish-American Art which we will have next spring and I know that you have many fine pieces in your collection which we are counting on for the exhibition. I have been working on another show which opens in October -- the John Flannagan Soulpture -- as well as a number of other things which are scheduled to precede the Spanish American show and I have therefore had to leave the preparation of the exhibition entirely to Mitch who, of course, is doing a splendid job of it.

I cannot tell you how much I look forward to the exhibition and to seeing your own collection.

Sincerely yours,

Mrs. Meredith Hare
340 East 72nd Street
New York, N. Y.

dm:eo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

July 31st, 1942

Dear Mitch:

I was very glad to find your letter of July 8th waiting for me when I returned from a few weeks vacation. How come you are not yet in the Air Corps? I have been frightfully busy this summer and this has prevented me from paying any attention whatever to the problems of your show, for which I want to apologize to you.

I believe that we should definitely have the altar in the exhibition.

We have not the Department of Agriculture "report on El Cerrito" in our library but I will try to get hold of a copy. About sending on Ernie Knee's photos for consideration, possibly it would be better for you to keep them until after the first of the year. However, if you would prefer to have them in our hands before you leave, send them on whenever you wish.

I must get after the question of formally asking for the loan of material from the collections which you listed for me in your letter of May 25th. I will also get in touch with Mrs. Meredith Hare.

All best wishes.

As ever,

Mr. Mitchell A. Wilder, Curator
The Taylor Museum
Colorado Springs Fine Arts Center
Colorado Springs, Colorado

DM:eo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Miss D. Miller

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

July Eighth
1 9 4 2

July 28, 1942

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wilder

I acknowledge with thanks your letter of July 20 enclosing the proofs of the collotype illustrations. They make a very good effect and I look forward to receiving from you the exact cost of your publication.

Dorothy Miller is away on vacation at present but you will doubtless hear from her about the inclusion of the alter soon

Sincerely yours,

Mr. M. A. Wilder, Curator
The Taylor Museum
Colorado Springs Fine Arts Center
West Dale Street
Colorado Springs, Colorado

MW:fp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Return to Miss Miller in Aug.

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

July Eighth
1 9 4 2

7/13

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

In the search for photographs to supplement the santos, there has been an astonishing dearth of material on the people themselves, and the economy. Landscapes can be found anywhere, but architecture, the villages, and everyday occupations are unheard of. Recently there has been published a volume from the Bureau of Agricultural Economics of the Department of Agriculture called "A Camera Report on El Cerrito." Quite a few good photographs are included in this publication, and I have just received word from the director of this office that he would make prints available to us for exhibition if we desire them. I am sure you will have a copy of this in the Museum library, and would suggest you glance through it with a view to selection of prints. From the letter I received it would seem that any illustrations in the book would be made available to us.

Beaumont — Have we this? MW

The work of fixing up the santos for travelling has been under way for about six weeks now, and the crates will be started in the next few days. I plan to have the show ready to leave Colorado about the first of September.

In the hectic times we have been having the past few weeks my work on the book of bultos has been sadly neglected. Stallings left for the army two weeks ago, and then Mrs. Taylor, the founder of the Museum, died a few days ago, and this has had us all scurrying about on miscellaneous jobs. However, with any sort of luck I should have something ready on the bultos by September. I realize that it is difficult for the Museum of Modern Art to make any commitments about publication, but in Mr. Wheeler's last letter, he expressed an interest in an additional thousand copies for your use. I have sent on some illustrations to Meriden Gravure Company

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

for proofing, and when they return I shall forward them in the hope that they may help somewhat in your decision on enlarging the edition. There will be sixty-four full page illustrations, each with full caption facing. The text will precede the plates, and Arnold Blanch is writing the introduction. Unfortunately, I cannot offer anything specific about cost at the present, as the final form of the manuscript has yet to be submitted for estimates.

Meanwhile, if we can reach a decision on the illustrations, this much will be out of the way. If you wish I will send on Ernie Knee's photographs for your consideration.

One other matter which we will have to decide in the near future. Will you want the altar in the show? This will make quite a difference when it comes to crating.

Confirm now with D.C.M. ?

Sincerely,

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Miss D. Miller

COPY

THE TAYLOR MUSEUM
of the Colorado Springs Fine Arts Center
West Dale Street

Colorado Springs, Colorado

M. A. WILDER
Curator

June first, 1942

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

Dear Mr. Wheeler:

Thank you for the liberal figure on the packing costs. Our estimates were made very close to the vest, and you have relieved me of a great deal of anxiety on this score. The labor problem is extremely difficult, and there seems to be no let-up in this part of the country.

We shall plan to have the shipment forwarded about the twenty-fifth of August, which will put the santos in New York some time during the first week of September. As things are packed, they will be itemized and appraised, and the insurance inventory forwarded well in advance.

I sent on a list of the specimens in which we were interested that belong in private collections elsewhere in the west to Dorothy Miller. I should add to this Mrs. Meredith Hare, who has kindly had some photographs sent on to the Museum of her collection of Jose Lopez' work. The photographs just arrived, and I am undecided which ones should be included in the show. However, the specimens are all in New York, and I am sure that you can get in touch with Mrs. Hare directly. She has already expressed her willingness to make her collection available for the exhibition at the Museum of Modern Art. There are two pieces which should certainly be included. I will send you a listing of them so soon as I have come to a definite decision.

Sincerely,

(signed) M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Miss Dorothy Wilder

May 29, 1942

Mr. Mitchell Wilder
The Taylor Museum
West Dale Street
Colorado Springs
Colorado

Dear Mr. Wilder:

Thank you very much for your estimate of the cost of packing the bultos and santos that you have in Colorado Springs. Your estimate comes to about one hundred and fifty dollars ($150), but we feel that this would scarcely be adequate, so we are pleased to authorize packing expenses including labor cost to the amount of two hundred and fifty dollars ($250). We prefer that you ship them by freight, prepaid if possible, letting us reimburse you, because prepayment facilitates delivery at this end.

If you have space to store the boxes when they have been packed, we should prefer them to arrive here about the first of September. Otherwise, we should have to store them in a warehouse, because during the summer months all our space is utilized by our circulating exhibitions, which come back to the Museum for revision at that time.

We shall insure the entire shipment if we can have an itemization of the insurance values. All our loans are covered by the standard art policy.

In regard to the collections outside the Taylor Museum which should be included in the exhibition, we agree with you that it will be better for us to negotiate directly with the owners of these materials. This we shall be glad to do if you will give us information regarding items which you would like to see included. With renewed thanks for your wonderful help, and with best wishes, I am

Sincerely yours,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST KIOWA STREET
COLORADO SPRINGS, COLORADO

May 26, 1942

Dear Mitch:

I have been meaning to write you for ten days, but have been frightfully busy. I know that you and Monroe Wheeler have been working on shipping costs and so on, and think he has told you of our need to postpone the exhibition until after the first of the year. Naturally, however, this does not help you any in giving you more time as your work has to be finished immediately anyhow.

I had a very pleasant time with Mr. Hageman and discussed the show with him. He agreed that it would be safer to ship everything this summer rather than several months later when railroad conditions may make the shipment impossible. However, there is some risk, I suppose, of exposing the material to possible air raids in New York.

The photographs have just arrived safely, but I have not opened the box yet although I am crazy to see them. I think that some of the big photographs you left here have been mislaid, and have been trying to trace them. However, I am sending those I have to you today. Possibly I was mistaken about the total number we have.

About the photographs by Ernest Knee and Weston: I cannot be sure until the installation is more definitely planned how many of such photographs giving background, atmosphere, and so on, can be used in the exhibition. Why don't you select those which you consider best and send them to us? What arrangements will have to be made with Weston and ~~Knee~~ ? Are they willing to have us use some of their prints for this purpose, returning to them anything we don't use?

In the case of the separate group of specimens from collections outside the Taylor Museum, have you requested all these loans or should letters be written by our Museum asking for them?

Do you know yet what date you are leaving?

Yours,

Mr. Mitchell A. Wilder, Curator
The Taylor Museum
Colorado Springs, Colorado

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Twenty-fifth
1 9 4 2

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

I have notified the people in Santa Fe whose collections we were interested in for purposes of the New York show that any arrangements for their loan would be made directly by the Museum of Modern Art. This covers some of the material which you already have in photographs, particularly those belonging to John Meem and Mrs. Cornelia Thompson.

I have just had letters this morning from both Meem and Mrs. Thompson in which they say that they feel very reluctant about loaning their materials now, and think it is better to keep them out west. Consequently, I feel that these items will have to be discounted. However, when the time comes for you to arrange loans, the following are the names and addresses.

Mr. John Gaw Meem, Box 628, Santa Fe, New Mexico
In the Meem collection we are particularly interested in the bulto of San Antonio and the large San Ysidro. Others in his collection are distinct possibilities, but the two above are the most important.

Mrs. Cornelia Thompson, Route 1, Nambe, Santa Fe, New Mexico
Bulto of Santiago.

Mr. Frederic H. Douglas, Director, Denver Art Museum, 1300 Logan Street, Denver, Colorado
Retablo, Tres Arcangeles; retablo, La Veronica (improperly identified as La Trinidad in the Museum catalogue)

Dr. Frank C. Hibben, Director, University Museum, University of New Mexico, Albuquerque, New Mexico
Bulto of The Trinity in the Field collection.

In addition to the above, I am sure that you will wish to include some of the more recent works as represented by José Lopez. Mrs. Meredith Hare, with whom I am sure you are acquainted, has

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

her collection in the east at the present time. She is sending me some photographs in order that I may make a selection. I am certain that Mrs. Hare will agree to their loan to the Museum for purposes of this exhibit. However, the arrangements for the loan should be made through the Museum of Modern Art.

I am very sorry that Mrs. Thompson and John Meem have changed their minds about loaning their collections. Their materials are very superior, and most certainly should be included. However, they are justifiably reluctant in sending them out under present conditions.

In a recent letter from Mr. Wheeler, he suggests that it may be well for us to consider sending on the collections this summer in order to insure their safe and timely arrival in New York. Now comes the perplexing problem of how they would be returned. I suppose the grounds for argument would be much stronger for permit to transport them to their resting place than it would be to initiate a new undertaking as represented by their trip east.

Sincerely yours,

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Twenty-first
1 9 4 2

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

Under separate cover I am sending on a photographic catalogue of the materials which I think would be of interest for the New York show. As I mentioned in my my last letter to Mr. Wheeler, I have made up a separate group of specimens from collections outside our own which I think would make valuable additions.

Also, there are very few retablos included in the group, this more because I have been unable to get the photographs ready than anything else. I will send the pictures of the retablos so soon as possible.

How many photographs do you think you can use as supplementary material? I am thinking now of the contributions from Ernest Knee and Edward Weston.

Yours,

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Twentieth
1 9 4 2

Mr. Monroe Wheeler
Director of Publications and Exhibitions
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wheeler:

The following figures are the estimates made up for the packing of the santo collection for shipment to New York.

960 square feet 1/4" ply board, five cents a foot	$48.00
1380 linear feet 1 x 4 #1 common pine ($59.00 M)	27.55
Cotton batts, $1.00 each three pound size	20.00
20 pounds nails	1.60
3 gross wood screws	2.25
Labor 75 cents per hour, approximately	50.00

150.00
250.00

In the above figures it has been impossible to arrive at any definite estimate for the labor costs due to our inability to engage any specific person at this time to do the work. As you may know, Colorado Springs is now the center of several enormous army projects, and labor is a very precious commodity. The above estimate is only approximate.

Also, there is no allowance made for a large number of shipping boxes which we already have available in the Museum. There may be some necessary alterations in our present shipping plans if these boxes cannot be used. The figures I am submitting are based on the construction of eighteen shipping boxes built of 1/4" ply board with 1 x 4 bracing. The boxes which we have on hand are very heavy and durable pine cases which were built especially for the packing of santos. Transportation is necessarily high on shipment in which these boxes are included. However, it is probably cheaper to send them than it would be to build a completely new set.

If you will authorize the purchase of the above materials and engaging of the necessary labor to conduct the work, we shall endeavour to have the collection packed in the near future and shipped to you at such time as you forward specific instructions.

Best wishes to you,

M. A. Wilder

MAW:B

M. A. Wilder

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Nineteenth
1 9 4 2

Mr. Monroe Wheeler
Director of Publications and Exhibitions
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wheeler:

As a follow-up to my letter of yesterday, I wish to take up the matter of the collections outside the Taylor Museum which will be of interest for your show, and which we had agreed to assemble for you for the purposes of exhibition in New York.

Following your suggestion, I think it is much better for you to negotiate directly with the owners of these materials. In this way the Taylor Museum will be relieved of all responsibility in the transportation, packing, etc., of the collections, and I am sure that the owners would feel better about the loan if they are dealing with the authorities in charge of the exhibition.

Thus, I am removing from the catalogue all specimens which belong to outside institutions. I shall make a specific list of the specimens which I think would be of interest to your show, and you can then negotiate directly with the owners.

Sincerely yours,

M. A. Wilder

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Eighteenth
1 9 4 2

Mr. Monroe Wheeler
Director of Exhibitions and Publications
11 West 53rd Street
New York City

Dear Mr. Wheeler:

Many thanks for your letter with the latest on plans for the santo exhibition. I am starting at once to collect figures on the cost for shipping the show to New York.

The estimate on the actual freight charges will have to be regulated on the basis of the type of insurance covering the exhibition while in transit. Thus, if the collection is covered by an all-risk policy, the freight classification could be altered by reducing the value per pound which we place on the shipment. However, many insurance policies will not allow this practice. If you can give me some information on the type of insurance which you carry and the usual practice in the Museum of Modern Art, it will assist in the estimate.

I am writing at once for estimates on an additional thousand on the booklet which we have under consideration. I will let you know as soon as possible about the cost to you for this number of copies.

With best wishes,

Sincerely yours,

M. A. Wilder

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Fifteenth
1 9 4 2

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

The catalogue for the exhibition is almost complete. Only a few items have yet to be included, and in the case of the large San Ysidro which belongs to John Meem, I will not delay the catalogue until I can get a photograph of it. Also, the pictures of the retablos are not yet ready. However, the real substance of the show is represented by the bultos. So soon as I send it on to you I hope you will be able to go through it with a view to suggestions as to items that should be left out, and if there are too many of these, possibly I can scrape up some more material for substitution.

Let me urge you to give me some decision on the matter of the packing. John Meem has already signified a certain reluctance about letting his materials out unless I transport them from Santa Fe and pack them myself. This is no indication that I am a good packer, but only that he is extremely fastidious about his collection and it is only through personal contact that I have been able to get it away from him. I am rather anxious to know what definite plans you have, as a great deal of detail must be worked out after we once have the skeleton of the exhibition in mind.

I am also interested in knowing your decision about the photographs. Ernest Knee has sent in a large group of excellent photographs of New Mexico, many of which will be usable. Weston promised a shipment, but they have yet to arrive. I would like to let Knee know as soon as possible what our plans are.

I would appreciate hearing from you so we can make our arrangements. The time is growing much shorter so far as my

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

participation is concerned, and I should like to settle on the packing and transportation problems.

Also, I am sorry to be hounding you again about the big photographs, but could you send them on?

Best wishes,

Mitch

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Miss Dorothy Miller

May 16, 1942

Mr. Mitchell Wilder
The Taylor Museum
West Dale Street
Colorado Springs, Colorado

Dear Mr. Wilder:

I meant to write you sooner in answer to your query about shipping the material for the exhibition of bultos and santos, but I have delayed because we have been obliged to readjust our exhibitions schedule in view of current conditions, and I was not sure how this would affect this exhibition.

We shall be obliged to postpone the showing for two or three months, but we do not want this to retard in any way your own preparations.

I have discussed the matter with Dorothy Miller, and we both feel that it would be desirable for you to send all the material to us as soon as you can, before shipping conditions are further affected, and we shall show it as soon as we can; this will probably be early in the winter. In regard to packing and shipping expenses, we shall have to receive an estimate of what the amount will be before any formal authorization to bear these expenses can be issued. Won't you let me have an approximate figure so that our comptroller can authorize the Museum to assume the costs? I am sure that freight will be much cheaper than express for this shipment, so I think the material should come that way.

In regard to assembling the material, don't you think it would be quicker and cheaper to have the articles shipped directly to us from Santa Fe, Albuquerque etc. instead of having them go first to Colorado Springs?

We are very much interested in the possibility of using your forty-eight-page booklet on the bultos, and we should like to know how much an extra thousand copies would cost us. Since you are issuing this

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

publication anyway, we feel that it would be unwise at a time like this to duplicate the material in a publication of our own.

I am sorry not to have been able to give you the above information sooner. I want you to know how deeply we appreciate your most generous cooperation upon this project.

With best wishes, I am

Sincerely yours,

Monroe Wheeler

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

April 15th, 1942

Dear Mitch:

Your letter of April 6th, which crossed with mine, has just arrived. It is very bad news indeed about your draft number. You must be in a frantic rush trying to get things done. Are you taking all the photographs yourself or have you got someone to help you?

If you are doing all the photography single handed, I know you can do no more than you are doing. But -- we will eventually need extra prints for publicity, records, etc. When you have finished printing from the negatives, possibly we could borrow them to get the prints made which we will need.

It would be splendid if Betsy can take over your end of the job.

I am worried about Harpers. Do you think they are really planning to go ahead with the book?

Do you think that we ought to consider getting a whole altar which could be set up in one of our alcoves like the one in the Santa Fe Museum? Possibly the color photographs you have will give enough idea of setting without our trying to get an actual altar.

Sincerely yours,

Mr. M. A. Wilder, Curator
The Taylor Museum
The Colorado Springs Fine Arts Center
West Dale Street
Colorado Springs, Colorado

DCM:eo

Air mail

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

c. c. MR. WHEELER

April 8, 1942

Dear Mitch:

I have been very busy and not able to think about the Spanish American exhibition which is why I turned over your letters of March 7th and 16th to Monroe Wheeler for answer.

There is one thing, however, which I do not think he has answered: about including color photographs of altars, etc. in the exhibition. I think this would be a splendid idea in order to give setting and background. You suggest sending the films on to us. This would be the best way for us to decide about their inclusion, so if you can send them soon so much the better. If it then seems desirable to Monroe Wheeler to have this additional photographic material in the exhibition I should think the expense of making the prints could be handled in our budget, if they are not more than about $12. each. This would be a matter for Monroe to decide.

You ask how soon the exhibition should reach New York. As far as I know the exact opening date of the exhibition has not yet been set, but is scheduled for some time in September. The material should reach here about three weeks before the opening date, when that is set. I suppose that shipping facilities may be much worse then than they are now and we may have to allow more time than ordinarily for shipping.

I am worried about your photographs of the material, remembering our conversation about it when you were in New York. Do let me know how you are going to handle this problem. Although the time of the exhibition may seem distant at present, I assure you that the more speed you can put on right now the better it will be later on.

I hope Harpers will come to a decision very soon too.

With all best wishes,

Sincerely,

Mr. Mitchell Wilder, Curator
The Taylor Museum
West Dale St.
Colorado Springs, Colorado

DCM:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

c. c. MR. WHEELER

April 8, 1942

Dear Mitch:

I have been very busy and not able to think about the Spanish American exhibition which is why I turned over your letters of March 7th and 16th to Monroe Wheeler for answer.

There is one thing, however, which I do not think he has answered: about including color photographs of altars, etc. in the exhibition. I think this would be a splendid idea in order to give setting and background. You suggest sending the films on to us. This would be the best way for us to decide about their inclusion, so if you can send them soon so much the better. If it then seems desirable to Monroe Wheeler to have this additional photographic material in the exhibition I should think the expense of making the prints could be handled in our budget, if they are not more than about $12. each. This would be a matter for Monroe to decide.

You ask how soon the exhibition should reach New York. As far as I know the exact opening date of the exhibition has not yet been set, but is scheduled for some time in September. The material should reach here about three weeks before the opening date, when that is set. I suppose that shipping facilities may be much worse than than they are now and we may have to allow more time than ordinarily for shipping.

I am worried about your photographs of the material, remembering our conversation about it when you were in New York. Do let me know how you are going to handle this problem. Although the time of the exhibition may seem distant at present, I assure you that the more speed you can put on right now the better it will be later on.

I hope Harpers will come to a decision very soon too.

With all best wishes,

Sincerely,

Mr. Mitchell Wilder, Curator
The Taylor Museum
West Dale St.
Colorado Springs, Colorado

DCM:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

C O P Y for Miss Dorothy Miller

April 2, 1942

Mr. Mitchell Wilder
Curator, The Taylor Museum
West Dale Street
Colorado Springs, Colorado

Dear Mitchell Wilder:

Thank you for your letter of the twenty-seventh. I think you should prod Harper's along regarding the book, because there will not be too much time, since the show must open here in September.

Regarding the photographs which you sent us, wouldn't you wish to use these very photographs for the book itself? I am turning them over to Dorothy Miller, asking her to inform you which of these she is particularly anxious to have included in the show.

With best wishes, I am

Sincerely yours,

MW:CH

3/31/42 letter from Wilder to Wheeler - No reply from Harpers yet. Hopes to send list for show soon -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

March Sixteenth
1 9 4 2

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

I have been thinking of other materials that could be employed in the exhibition for next September. We have received our color photographs which we took recently in New Mexico of the interiors of several of the churches. As you know, these were done with a view to the inclusion of a small number of color plates in the book which we are negotiating with Harpers. There are, however, about twelve or fourteen photographs which have come out so well that I would be enthusiastic about their inclusion in the photographic section of the exhibit.

This brings up the matter of expense. As you know, prints of this type of material are quite expensive, and we cannot handle it in our own budget. I have learned from the Eastman Company that plates suitable for our purpose will be twelve dollars each. They are handsome photographs, but the price is high. I wonder what your reaction would be to going out on the end of the limb for a few of these to point up the photographic section. Before making any decision, I could, of course, send the films on to you in order that you could see the type of thing that I have in mind. They are all photographs of the altars in position in the various churches.

Another item: how many photographs will be needed to supplement the show? Would a small section of twenty, including four or five of the items I have just mentioned, be adequate? Also, what size is preferable? I presume that 8 x 10 on 16 x 20 mount is your usual custom.

Another question. How soon should the exhibit reach New York? I need this information for arranging our schedule on building of the crates, etc.

Best wishes, and please give my regards to Eddie.

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

Pls return to

March Seventh
1 9 4 2

Miss Dorothy C. Miller
Associate Curator of Painting and Sculpture
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

I have just returned from New Mexico, and I am, of course, beaming with delight at the good news about the New York exhibition. We shall start work on it immediately, and I shall have some outline for the exhibit to send on to you in the near future. We will try to have photographs on each specimen, so you can form some idea of how the entire group may best be presented. Let me know what plans there are for the installation. I hope that you will have the job of putting in the show.

Your mention of Herman Schweizer and Miss Elizabeth White in Santa Fe is most welcome. I saw Schweizer a week ago in Albuquerque. I have a very complete catalogue of his entire collection, and any materials that he may have will be available to you. However, he swears on the Bible that there is nothing in his famous vault. The vault is a mythical storehouse of marvelous materials into which very few people are ever conducted. I have been a few times, but not in recent months. Schweizer states most emphatically that there is nothing there that would be of interest to me. Consequently, we shall have to take him at his word, as I cannot get in to see. However, I know the Harvey collection very well, and I think we have the cream of this material already under consideration.

Sid Stallings, who is the research man for the Taylor Museum, is now in New Mexico, and I shall tell him to check with Miss White regarding her materials. Other things in New Mexico I have already lined up, and we have carte-blanche for the purposes of this exhibit. Following out the suggestion included in Wheeler's letter, I am working on a basis of sixty specimens, two-thirds of which are to be sculpture.

Nothing more definite at present on the matter of the publication with Harpers. Their estimate ran very high, and they are afraid that the book would have to sell for a fantastic amount in order to clear them financially. I will keep you informed of what goes on there, as now we must make some change in our specifications.

Best wishes to you,

MAWilder

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

February 24, 1942

Dear Mitch:

I hope you will forgive me for not answering your telegram, sent before you left for New Mexico. Mr. Wheeler was out of town for the weekend and no answer was therefore possible before you left. I hope that by now you have received his letter in regard to the exhibition and that you are pleased with the idea that we can go ahead with it. It looks like a lot of work for you, since you will have to prepare the photographs, text and everything, as well as a list for the exhibition.

Mr. and Mrs. Cyrus Mc Cormack met Wheeler recently and told him that they have been collecting this southwestern material for years and they consider that Herman Sweitzer in Alburquerque and Elizabeth White of Santa Fe have some of the finest pieces. I simply pass this on to you, because I know you already know both these collections.

About Wheeler's last paragraph: I have already told him that I think the material would be much too fragile to use in a circulating exhibition after the showing in New York.

Do let me hear from you soon about plans for the show. September will be upon us all too soon.

Sincerely,

Mr. Mitchell A. Wilder, Curator
The Taylor Museum
Colorado Springs Fine Arts Center
West Dale St.
Colorado Springs, Colorado

DCM:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Miss D. Miller

February 20, 1942

Mr. Mitchell A. Wilder, Curator
The Taylor Museum
West Dale Street
Colorado Springs, Colorado

Colorado Springs Fine Arts Center

Dear Mr. Wilder:

I am pleased to say that our Exhibitions Committee has authorized a small exhibition of the Spanish-American art of the Southwest which you have so kindly brought to our attention. We hope for your sake that the opening of the exhibition can coincide with the publication of the book.

Inasmuch as you are providing Harper and Brothers with a subsidy for this publication, I wonder if it would not be an advantage to you to let the book bear the joint imprint of the Museum of Modern Art and Harper and Brothers, subject, of course, to the Museum's final approval of the text. As the underwriter you certainly have an interest in the publication and you might, if you chose to do so, let that interest be represented by the Museum of Modern Art on the title page. Harper's, of course, would handle the entire distribution of the book, but we should like to have the privilege of buying it at a discount of fifty per cent for the copies which we would sell here in the Museum. We are obliged to give our members a discount of twenty-five per cent on publications, so that with normal discounts we cannot retrieve the costs of sales and handling.

We have scheduled the exhibition to open our season in September, and it would share the second floor with an exhibition of Master Drawings of the Twentieth Century. I think that the exhibition should be limited

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

to fifty or sixty pieces, including painting, retablos and sculpture, of the very highest quality. Because of the similarity of subject matter, we all feel that the exhibition will be much more dramatic and effective if it is highly selective and carefully installed. Miss Miller and I think that of these fifty to sixty pieces at least two-thirds should be sculpture.

The Museum will, of course, bear all expenses of packing and transportation both ways.

If there is enough of the material that is not too fragile, we should like very much to circulate the exhibition to other museums and galleries. Do you think this could be done safely?

Sincerely yours,

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

November 14, 1941

M. A. WILDER,
Curator

M. A. WILD
C

Miss Dorothy Miller
Museum of Modern Art
New York City

Dear Dorothy:

Just a line of query regarding the possibility of the santo exhibit. I realize that final decision must await your exhibitions committee, but am wondering if they have put their heads together yet.

As Arnold may have informed you, the prospect for a publication is rather bright. If it were to be successful, would it be possible to let it serve as a catalogue for a show? This would answer the catalogue problem, as well as assure a greater distribution of the book. This is, of course, merely curiosity on my part. We don't have a book, as yet, any more than we have an exhibit.

Let me hear from you as things happ en. Found a fine new saint the other day which I am anxious to show off!!

Best wishes from Betsy and self--

Mitch

Since you were here, we have added several very interesting specimens to the collection which would supplement those which you have seen. I have also prepared a check list of materials outside the Museum collections which should be considered.

As soon as you have any information about the exhibit, I would appreciate hearing from you, as the time factor will be very important from our standpoint. As you know, we have a very small staff, and it means going at top speed to prepare anything so important as a New York show.

Betsy joins me in best wishes.

Sincerely,

Mitch

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

October Fifteenth
1 9 4 1

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

Many thanks for your letter of October ninth with news of the proposed exhibition of Spanish colonial items. I am naturally very excited over the possibility of showing this material in New York. You may count on us for every cooperation.

Regarding the Harcourt Brace book and the Reader's Digest article, there are several possibilities in the air. I have prepared an outline on the textual material to accompany such a volume, and it has already gone forward. Also, I sent a collection of photographs which would serve as a general introduction to the type of material under discussion. I will keep you informed on this matter, and hope that I will have something definite in the near future.

Should the publication become a reality, it might serve admirably as a deluxe catalogue for an exhibition. What are your sentiments on this possibility?

Since you were here, we have added several very interesting specimens to the collection which would supplement those which you have seen. I have also prepared a check list of materials outside the Museum collections which should be considered.

As soon as you have any information about the exhibit, I would appreciate hearing from you, as the time factor will be very important from our standpoint. As you know, we have a very small staff, and it means going at top speed to prepare anything so important as a New York show.

Betsy joins me in best wishes.

Sincerely,

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

October 9, 1941

Dear Mitch:

I should have written you weeks ago to tell you that I spoke with Mr. Barr about the possibility of the Museum's exhibiting the Spanish-Colonial material. He was much interested in the idea and in favor of it. However, the matter will have to be discussed by the Exhibitions Committee before I can have anything definite to tell you about it.

I saw Arnold Blanch a day or so ago and he said that you had interested Harcourt Brace in a book on the subject, also he said something about Readers Digest and their South American edition. If you can let me know about these possibilities it might help the discussion of having the exhibition.

Sincerely yours,

Mr. Mitchell Wilder
Taylor Museum
Colorado Springs Fine Arts Center
Colorado Springs, Colorado

DCM:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Courter

THE MUSEUM OF MODERN ART

Date April 2, 1943

To: Mr. Wheeler cc. Miss Courter
Miss Dudley

From: Miss Miller

Re:

Dear Monroe: I understand from Elodie that if the Baltimore Museum and the National Gallery definitely decide to take the Taylor Museum exhibition following its showing here, it will not be handled as a circulating show. I assume therefore that you will make the arrangements, financial and otherwise, with these two museums, and with Mitchell Wilder of the Taylor Museum. I attach a letter from Wilder who also wants to have the material shown at the Nelson Gallery in Kansas City.

he apparently would like to have it during the summer. He is going to write to me about dates, but Mrs. Breeskin thinks they can divide the period from the end of June to the 1st of September between them.

Ec

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE MUSEUM OF MODERN ART

Date March 19, 1943

To: Mr. Wheeler → cc Miss Miller

From: Miss Courter

Re:

Dear Monroe:

I have just had word from the Baltimore Museum saying they will be glad to have the Spanish American Art of the Southwest during the summer. They can take it any time from the 20th of June through the first part of September.

Mrs. Breeskin (Baltimore Museum) telephoned MacGill James at the National Gallery to ask if they would be interested too, and he apparently would like to have it during the summer. He is going to write to me about dates, but Mrs. Breeskin thinks they can divide the period from the end of June to the 1st of September between them.

Ec

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE MUSEUM OF MODERN ART

Date Feb. 11, 1943.

To: Miss Courter

Re:

From: Dorothy Miller

I have heard from Mitchell Wilder at the Taylor Museum, inquiring whether we have been able to arrange for any further showings of the Spanish-American art of the Southwest. Some time ago you said you would see if the National Gallery in Washington would be interested. Have you been able to do anything about this? Possibly Duncan Phillips would be interested. If no other showing can be arranged we will ship all the material back to Colorado Springs at the close of the showing here.

business trip ... in the west as well as expenses, it seems necessary for me to give up my trip this summer.

Sincerely,

Miss Edith Edwards
Greyledge
Henderson Harbor, New York

DM:BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Edwards

Monroe

Do you want to offer the show to the Nat'l Gallery or charge a fee?

DCM

Miss Coonter will be glad to try to arrange for showings in Boston + Washington.

July 7

District 19

very much

nd helpful

1943

en struggling

rets and

learned first

father (who has

n a western

business trip) of travel conditions

in the west as well as expenses,

it seems necessary for me

to give up my trip this summer.

collec-

wood

aos

get

isted

tchell

Sincerely,

Miss Edith Edwards
Greyledge
Henderson Harbor, New York

DM:BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Edwards

HILLSIDE
HENDERSON HARBOR
NEW YORK

July 7

My Dear Miss Miller,

Thank you so very much for your letters and helpful information.

As I have been struggling with railroad tickets and reservations and learned first hand from my father (who has just returned from a western business trip) of travel conditions in the west as well as expenses, it seems necessary for me to give up my trip this summer.

Sincerely,

Miss Edith Edwards
Greyledge
Henderson Harbor, New York
DM:BK

District 19

1945

ollec-

wood

aos

get

isted

tchell

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

I am hoping that the committee will be willing to postpone my fellowship and that eventually my project will materialize.

I appreciate your help so much and am keeping your suggestions and addresses with a hopeful eye to the future.

Very Sincerely,
Edith Edwards

Edwards

District 19

1943

llec-

ood

os

get

sted

hell

Sincerely,

Miss Edith Edwards
Greyledge
Henderson Harbor, New York

DM:BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Edwards

District 19

July 1, 1943

rds:

tell you that there is a fine collec-

in Taos, New Mexico, at the Harwood

the University of New Mexico. Taos

om Santa Fe and you could surely get

there by bus.

Private collections in and near Santa Fe are listed in the new book on Santos just published by Mitchell Wilder. I hope you have a copy of this.

Sincerely,

Miss Edith Edwards
Greyledge
Henderson Harbor, New York

DM:BK

6/18/43. 5.9 Cañon Rd. Santa Fe - N.M.
I answered your good letter the next day, but I can't find my letter nor has anyone mailed it. Perhaps you have received it goodness knows how. Your Edwards friend might try "La Posada" on Palace Ave. here. Meals can be got there. She will have to hitch like as Maria Chabot often does to get around. There are few buses & crowded. We take practically no trips. But some people can get a ride, depending on themselves. More time here than in Colo. Spgs. I should think where the museum has all there is of Santos. I'll let you know if anything [illegible] - DN Steward -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Edwards

District 19

6/18/43. 519 Cañon Rd. Santa Fe - NM

I answered your good letter the next day, but I can't find my letter nor has anyone mailed it. Perhaps you have received it goodness knows how. Your Edwards friend might try "La Posada" on Palace Ave. here. Meals can be got there. She will have to hitch hike as Maria Chabot often does to get around. There are few buses & crowded. We take practically no trips. But some people can get a ride, depending on themselves. More time here than in Colo. Spgs. I should think where the museum has all there is of Santos. I'll let you know if any thing bus there developes re pueblos. Yours - DNS + ewast -

is 75 miles from Santa Fe and you could surely get there by bus.

Private collections in and near Santa Fe are listed in the new book on Santos just published by Mitchell Wilder. I hope you have a copy of this.

Sincerely,

Miss Edith Edwards
Greyledge
Henderson Harbor, New York

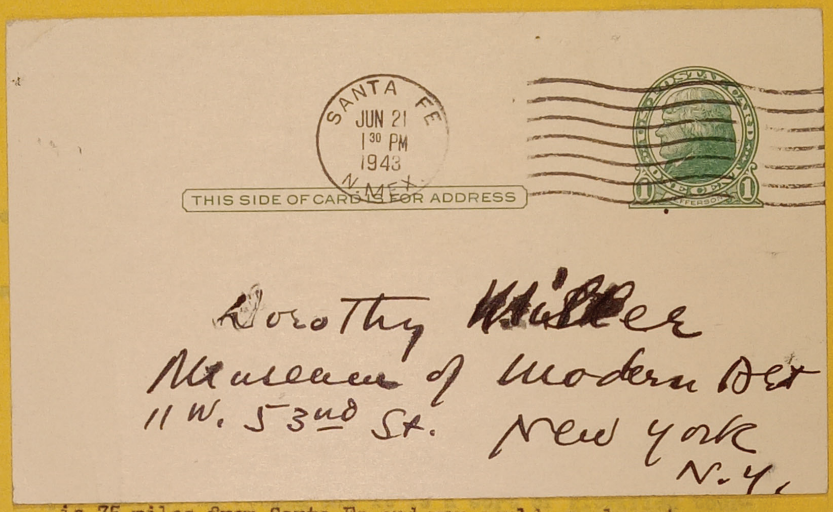
DM:BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Edwards

District 19



is 75 miles from Santa Fe and you could surely get there by bus.

Private collections in and near Santa Fe are listed in the new book on Santos just published by Mitchell Wilder. I hope you have a copy of this.

Sincerely,

Miss Edith Edwards
Greyledge
Henderson Harbor, New York

DM:BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Edwards

District 19

July 1, 1943

Dear Miss Edwards:

I neglected to tell you that there is a fine collection of Santos in Taos, New Mexico, at the Harwood Foundation of the University of New Mexico. Taos is 75 miles from Santa Fe and you could surely get there by bus.

Private collections in and near Santa Fe are listed in the new book on Santos just published by Mitchell Wilder. I hope you have a copy of this.

Sincerely,

Miss Edith Edwards
Greyledge
Henderson Harbor, New York

DM:BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Edwards

District 19

June 30, 1943

Dear Miss Edwards:

I have heard from my friend Dorothy Stewart in Santa Fe. She says:

> "Your friend might try La Posada on Palace Avenue here. Meals can be got there. She will have to hitch hike as Maria Chabot often does to get around. There are few buses and crowded. We take practically no trips. But some people can get a ride, depending on themselves."

I stayed once at La Posada and it is a sort of glorified tourist camp right in the town. I think it is a good idea, probably.

I do not know how you would feel about hitch hiking but I think it would not be as bad as it sounds since life in general is much more informal out there, still it does not sound any too promising. I hope you will go to Santa Fe though, even if you just stay right in the town. I am sure it would be worth it to see the place and the museum there which is in the Old Palace of the Governors. I think I forgot to mention it to you. It has an altar and a lot of other interesting stuff.

When do you leave?

Sincerely,

Miss Edith Edwards
Greyledge
Henderson Harbor, New York

DM:BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

GREYLEDGE
HENDERSON HARBOR
NEW YORK

June 25th
6/28

Dear Miss Miller,

Thank you so much for your letter of June fifteenth. I received a good letter from Mr. Wilder, encouraging me to go to Colorado Springs despite his abscence.

I wonder whether you have had any word about transportation facilities in Santa Fe? I would greatly

Miss Edith Edwards
Holly Lane
Rye, New York

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

appreciate hearing from you should your friend in Santa Fe send you any word.

Very Sincerely,
Edith Edwards

Miss Edith Edwards
Holly Lane
Rye, New York

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

District 19
June 11, 1943

June 15, 1943

Dear Miss Edwards:

I have just heard from Mitchell Wilder that he is going into the Army on June 28th. I believe, however, that he can leave word with his wife who is very familiar with the whole field as to your plan of study. Possibly you have already heard from Mr. Wilder.

Sincerely,

Miss Edith Edwards
Holly Lane
Rye, New York

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Edwards

District 19

June 11, 1943

Dear Dorothy Stewart:

It was grand to hear from you. About the Indian threat: I have written to my Congressman and wish I knew what else to do. It is incredible that anything like this can even be considered by sane people. Do let me know, if you have time, what happened when your sister went to Washington.

I do wish that I could get out to New Mexico this summer, but it looks as if I cannot take more than two weeks vacation as we are so busy and so short staffed at the Museum.

I have a very special request for information from you. A college girl who has just graduated from Barnard has received a summer fellowship to make a study of New Mexican bultos and retablos. She got the idea from my exhibition of these santos, which we got from the Taylor Museum. This Edith Edwards is depending on me for advice and I have suggested the following program to her: to spend about three weeks in Colorado Springs studying the collection there under Mitchell Wilder's direction; then to go to Santa Fe for another three weeks or so and (ideally) to visit as many of the little churches as possible. The thing I want to ask y u is: has she got any chance at all of finding transportation out of Santa Fe to all the various churches? I don't know exactly what the gasoline situation in New Mexico is. Also can you suggest someone from whom she could rent a room in Santa Fe, which would be cheaper than going to one of the hotels?

I hope I am not imposing in asking you to let me know about these matters. I have told the girl that even if she cannot drive out to the little villages it would be well

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

worth her while to go to Santa Fe anyway to see the town and the santos in various private collections, since she already has the money for the project.

Greetings to you and Mrs. Dietrich,

Sincerely,

Miss Dorothy N. Stewart
519 Canyon Road
Santa Fe, New Mexico

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Goodwin

cc: Miss Dudley

District 19

August 16, 1943

Dear Mr. Goodwin:

I hope that you received safely the carvings by Jose Dolores Lopez which were shipped to you from our Museum. Thank you so much for letting us have them. The exhibition was very much appreciated here in New York.

Sincerely,

Mr. John B. L. Goodwin
"Armageddon"
Valley Center
San Diego County
California

DM:BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Hare
Goodwin

THE MUSEUM OF MODERN ART

43.825a-e 43.826

Date January 4, 1944

To: D. Miller
J. Soby
✓ D. Dudley
M. Wheeler

From: F. Hawkins

M. H. Woodruff

Re: Mrs. Meredith Hare

In a recent communication Mrs. Meredith Hare asks that all future letters to her be addressed to:

Pidgeon Hill
Huntington, Long Island

Apparently she makes the above address her headquarters rather than 340 East 72nd Street.

Mrs. Meredith Hare
340 East 72th Street
New York 21, N. Y.

Miss Allen: This postcard from Mrs. Hare just came 7/6/43 Why not send all the things we have as lent to John Goodwin for him? Let me know if it's not clear.

DM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Religious arts & Crafts
Hare

July 22, 1943

Dear Mrs. Hare:

On Tuesday we returned to your New York City address the carvings which you so generously lent to our exhibition "Religious Folk Art of the Southwest". When you have checked them, will you be kind enough to sign and return to us the enclosed receipt so that we may complete our records.

Sincerely yours,

Registrar

Mrs. Meredith Hare
340 East 72th Street
New York 21, N. Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Relig. Folk Art of the S.W.
Hare

C O P Y

"My Dear Miss Miller:

I only thought it would be easier for the Museum to send everything to 340 East 72nd Street. If, however, you would send the Eagle and Cat and Fish to John at Valley Center, San Diego, California, it would be better. If in this box the Lion and other cats could go, it would be a great help. I only feel as you did not use them, you should not have this extra trouble. I will have a photograph of the Lopez Corner soon.

Sincerely yours,

(signed) Elizabeth Hare"

Miss Allen: this postcard from Mrs. Hare just came 7/6/43. Why not send all the things we have as sent by John Goodwin to him? Let me know if it's not clear.

D.M.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

DD The ink marks are Mrs. Hare's values - DM.

RELIGIOUS FOLK ART OF THE SOUTHWEST

Lent by Mrs. Meredith Hare: Insurance Valuation

100 The Tree of Life
50 Adam and Eve
25 Garden of Eden

50 San Antonio

10 Five little birds

10 Tree with Birds

$245.-

Lent by

10 C

10 B

10 L

20 E

10 B
F

$60.-

THE MUSEUM OF MODERN ART · 11 WEST 53 STREET · NEW YORK

~~MORGAN~~ ANNEX 5 340

My dear Miss [illegible] I [illegible] it [illegible] for the museum [illegible] every [illegible] E. 72 [illegible] 17. I [illegible] you [illegible] send the Eagle & Cat & Fish & John at Valley Center San Diego. E. California it would be better. I in this box the Lion & other cats could go it would be a great help. I only feel as you didn't use them you shouldn't have the extra trouble. I will have a photograph of the hoping corner soon. Sincerely yours
Elizabeth Sage Hare

245
60
$305.-
16,770.-
17,075

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

DD The ink marks are Mrs. Hare's values - DM.

RELIGIOUS FOLK ART OF THE SOUTHWEST

Lent by Mrs. Meredith Hare: Insurance Valuation

100 The Tree of Life
50 Adam and Eve
25 Garden of Eden

50 San Antonio

10 Five little birds

10

$245.

Lent b

10

10

10

20

10 { Fish } beaver's mouth - ish in

$60.-

HUNTINGTON STATIONARY JUL 3 4-PM 1943

THIS SIDE OF CARD IS FOR ADDRESS

Dorothy C. Miller

Museum of Modern Art

11 West 53 St.

New York 19, N. Y.

245
60
$305.-
16,770.-
17,075

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

DD The ink marks are Mrs. Hare's values - DM.

RELIGIOUS FOLK ART OF THE SOUTHWEST

Lent by Mrs. Meredith Hare: — Insurance Valuation

100 The Tree of Life
50 Adam and Eve
25 Garden of Eden
50 San Antonio
10 Five little birds
10 Tree with Birds

$245.-

Lent by John B. L. Goodwin:

10 Cat (with glass eyes)
10 Black Cat
10 Lion
20 Eagle in Flight
10 Beaver, Fish } these go together as one - fish in beaver's mouth -

$60.-

245
60
305.-
16,770.-
17,075

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

cc: Miss Dudley

PIDGEON HILL PRESS
HUNTINGTON, L. I.

April 13, 1943

Dear Mrs. Hare:

Thank you so much for sending the article. I will send it back to you within a few days. I am delighted to hear that it is being published along with the photographs.

I have neglected to ask you the insurance valuations on your pieces and on those sent by John Goodwin. To save you trouble, I enclose a list of the pieces on which you can simply write the insurance valuations.

Sincerely yours,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, L. I., N. Y.

DCM:lj
Encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Religious Folk
arty Thos. S. W.

PIDGEON HILL ~~PRESS~~

HUNTINGTON, L. I.

I

√ The Tree of Life, with Devil in Centre
√ Group of Adam & Eve.
√ The garden of Eden (represented by wooden hedge with leaves.) E. S. H.

II

√ San Antonio

III

√ Cat with glass eyes.

IV

√ Black Cat

V

√ Lion

} belong to John B. L. Goodwin

VI

√ Eagle in Flight
√ Beaver & fish } √ This Shows asked John to send direct to Miss Miller.

VII

√ 5 little Birds } E. S. H.

√ tree
here March 16

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Copy to Miss Dudley

March 12, 1943

Dear Mrs. Hare:

Many thanks for your very kind words about the American exhibition.

We have now received all of the southwestern material from Colorado Springs and it has been unpacked and recorded. It is a great pleasure to all of us to see these marvelous carvings here at last. The exhibition is scheduled to open on April 26th, and I would suggest that any time now which you find convenient to bring in your carvings would be fine for us at this end. I look forward so much to seeing them.

With kindest regards,

Sincerely yours,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, L.I., N.Y.

DCM:lj

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Hare

C O P Y

"My Dear Miss Miller:

I only thought it would be easier for the Museum to send everything to 340 East 72nd Street. If, however, you would send the Eagle and Cat and Fish to John at Valley Center, San Diego, California, it would be better. If in this box the Lion and other cats could go, it would be a great help. I only feel as you did not use them, you should not have this extra trouble. I will have a photograph of the Lopez Corner soon.

Sincerely yours,

(signed) Elizabeth Hare"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

June 22, 1943

Dear Mrs. Hare:

I am so sorry that I was out when you came to the Museum a few days ago. The message you left came to me a little confused and I want to be sure we are not making a mistake. Is it correct that you want the Lopez things sent to 340 East 72nd Street? Shall we send back to John Goodwin the Eagle and the Cat and Fish, and return to you the Lion and the other two Cats, or would you prefer to have us send these also to John Goodwin? I am sorry not to have this straight and to be bothering you with it again - I am enclosing a postcard to save you trouble in answering.

We do hope to see you soon but are so dreadfully tied up with work and various things.

With all best regards,

Sincerely,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, Long Island
New York

DCM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

April 16, 1943

Dear Mrs. Hare:

I am returning the copy of your article herewith, from which we have made the label. Many thanks.

May we keep the photograph of Lopez to mount on the label? If you need to have it back after the exhibition we could, I believe, detach it from the mount.

Sincerely,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, New York

DM:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

April 15, 1943

Dear Mrs. Hare:

I wonder if you can tell us in what year Lopez died, and approximately how old he was when he died. We would like very much to include this information in the label we are preparing, if possible. I realize it is difficult to know how old some of those people are as they do not always know themselves. But I thought you might remember the year of his death.

Sincerely,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, New York

DCM:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

cc: Miss Dudley

April 13, 1943

Dear Mrs. Hare:

Thank you so much for sending the article. I will send it back to you within a few days. I am delighted to hear that it is being published along with the photographs.

I have neglected to ask you the insurance valuations on your pieces and on those sent by John Goodwin. To save you trouble, I enclose a list of the pieces on which you can simply write the insurance valuations.

Sincerely yours,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, L. I., N. Y.

DCM:lj
Encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

RELIGIOUS FOLK ART OF THE SOUTHWEST

Lent by Mrs. Meredith Hare: Insurance Valuation

The Treet of Life
Adam and Eve
Garden of Eden

San Antonio

Five little birds

Tree with Birds

Lent by John B. L. Goodwin:

Cat (with glass eyes)

Black Cat

Lion

Eagle in Flight

Beaver

Fish

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

return to

PIDGEON HILL
HUNTINGTON, LONG ISLAND

Dear Miss Miller

I am sending you a photograph of the Garden of Eden with Adam and Eve behind it(The garden of Eden is the fence). The Tree of Life is really a separate thing but they belong together I don't expect you to use all of the things I sent but thought you would like to see them,of course Mitchell Wilder has sent the San Miguel and I don't know what else. I am sending you the only copy of the Lopez article I have ,the first sheet is messy but you can get what you want from it. The article will appear in 'Travel; it should have been in an Art Magazine but it came back too late to get it in anywhere else in time for the opening,it will be out not more than a day or two after you open,and it is being transalated into Spanish for a periodical in Cuba and may go to South America too, so I am very glad,as that will please his family very much as they can read it.So all is well,they are a little busy I can well i ma gine,I haven't seen the Latin American yet but the catalogue looks fine. Don't hurry about this copy of Lopez,I will have the other back soon.I hope the beaver and the fish, and the eagle have come from John, he sent them I know, I enclose pictures of these to show how the fish goes in the cat's mouth,though these are not the photo graphs that I used.'Travel is printing a lot of the pictures, I am so glad. Good wishes

sincerely yours

Elizabeth Lape Hare

Wednesday
April 7th.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

April 6, 1943

Dear Mrs. Hare:

I am sorry to hear that Mr. Morse decided not to use the article. Have you an extra copy of the article from which I could write a label about Lopez for the exhibition? I did not think of this at the time when I had the article here or I would have made some notes from it. If I could just borrow it from you for a few days, I could have it copied here as I do not want to put you to that trouble.

The pieces themselves are delightful. Thank you so much for bringing them in. I am only just starting to work on the exhibition today, which is extremely late in the game for the opening is on April 27th. However, I had to hang the Latin American exhibition which opened here a week ago. We are in some doubt as to how to set up the Adam and Eve group, and I cannot recall the photograph well enough. Could you tell me about it? With many thanks,

Sincerely,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, L. I., N. Y.

DCM:lj

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

March 22

PIDGEON HILL
HUNTINGTON, LONG ISLAND

My dear Miss Miller
A note from Mr Morse saying the article was too similar to the Mangravite one, so that is alright, and I am trying through a friend to get it is somewhere else during the exhibition at the Museum, it is a little late, they have had it nearly four months, or my letter about it; however I feel sure will at least do something about the photographs.

art.
250 – 18th floor
W57
Rec'd by H. N.

March 12, 1943

...s about the American
...ed all of the southwestern material
...ngs and it has been unpacked and re-
...reat pleasure to all of us to see
...rvings here at last. The exhibition
...en on April 26th, and I would suggest
...which you find convenient to bring
...ould be fine for us at this end. I
...ch to seeing them.

With kindest regards,

Sincerely yours,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, L.I., N.Y.

DCM:lj

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

The carvings I brought the other day you won't want all of him I wanted you to see them & you could then choose and I will call some time for the others. I saw Boardman Robinson who is here for a short time from Colorado and he said he thought Mitch Wilder would be on but I very much hope you will be with him on the "presentation". It will be nice to see him again.
I will let you know what success Lopez meets with all good wishes
Elizabeth Sage Hare

250 – 18th floor
W57

Rec'd by H. N.

March 12, 1943

...ts about the American
...ed all of the southwestern material
...ngs and it has been unpacked and re-
...reat pleasure to all of us to see
...rvings here at last. The exhibition
...on on April 26th, and I would suggest
...which you find convenient to bring
...ould be fine for us at this end. I
...ch to seeing them.

With kindest regards,

Sincerely yours,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, L.I., N.Y.

DCM:lj

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Mrs. Hare's article

UNIQUE PTG. & STA. CO., INC.—No. 420 1 ph. sent

TELEPHONE MESSAGE

Ernestine Evans – article in Travel
Sp + Portuguese

Date 4/3/43

For Nina D. Miller

By Miss Evans - O.W.I.

Phone Si 6-4400 Ext. 32

Time

Remarks Wants pictures (photos) of Spanish-American a.r.t.

250 – 18th floor
W57

Rec'd by H.A.

March 12, 1943

...r very kind words about the American

...d all of the southwestern material
...gs and it has been unpacked and re-
...reat pleasure to all of us to see
...vings here at last. The exhibition
...n on April 26th, and I would suggest
...which you find convenient to bring
...uld be fine for us at this end. I
...ch to seeing them.

With kindest regards,

Sincerely yours,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, L.I., N.Y.

DCM:lj

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

March 12, 1943

Dear Mrs. Hare:

Many thanks for your very kind words about the American exhibition.

We have now received all of the southwestern material from Colorado Springs and it has been unpacked and recorded. It is a great pleasure to all of us to see these marvelous carvings here at last. The exhibition is scheduled to open on April 26th, and I would suggest that any time now which you find convenient to bring in your carvings would be fine for us at this end. I look forward so much to seeing them.

With kindest regards,

Sincerely yours,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, L.I., N.Y.

DCM:lj

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

February 11, 1943.

Dear Mrs. Hare:

Thank you so much for your note of January 31.

I had a long talk with John Morse this morning (my first opportunity since the opening of my big exhibition here) about your article. He likes the article and photographs very much indeed and his only hesitation seems to be based on the fact that about a year and a half ago the Magazine of Art published an article about Santos in general by Peppino Mangravite. I assured him that the subject was quite unfamiliar to most people and that there would be no harm in running another article now. He is bringing it up before a Board meeting next week and will then let me know.

I do hope his decision will be in favor of using the article.

With all best wishes.

Sincerely,

Mrs. Meredith Hare
Pigeon Hill
Huntington, Long Island, N. Y.

DCM:lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Sp. Amer Show

Mrs Meredith Hare

PIGEON HILL
HUNTINGTON
LONG ISLAND

My dear Miss Miller

Mr Morse has had the articles & photographs for some time now, but as you know the office has been moved to her forts and there has doubtless been confusion. I have had a postal saying it was under consideration. I don't know that they will take it all but if your exhibition is to be in March perhaps now would be the time for a communication from your publicity dept. What do you think? I have great hesitancy in attempting to push it over in this particular magazine if it isn't up their street & it may not really be important to have it appear with the exhibit, but you have been so good about encouraging me that I would like to leave the matter as it whether you think it worth which to write

DCM: mc
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Sp. Amer Show

in your hands.
You must be pleased with the success
of the portrait show, I have been so
country minded that I haven't gotten
in to see it yet but am looking
forward to a visit soon.
You have your hands full this winter
all good wishes
sincerely yours
Elizabeth Sage Hare

Jany 31st

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Sp. Amer Show

November 25, 1942

Dear Mrs. Hare:

Please forgive my delay in writing. Miss Newmeyer, our Publicity Director, has read your story of Lopez and likes it. If you approve and are willing she will write a note to Mr. Morse, of the Magazine of Art, suggesting that the magazine publish the story during the period of our exhibition.

As you know, I had thought of doing this myself but, naturally, it is more proper for it to be handled by our Publicity Director and besides, there is the additional advantage that she knows Mr. Morse personally.

Before Miss Newmeyer does this I want to be sure that you are willing to have it handled in this way. I am returning the article to you herewith. I am sure that, with the photographs, it would make a most appealing and appropriate tribute to Lopez.

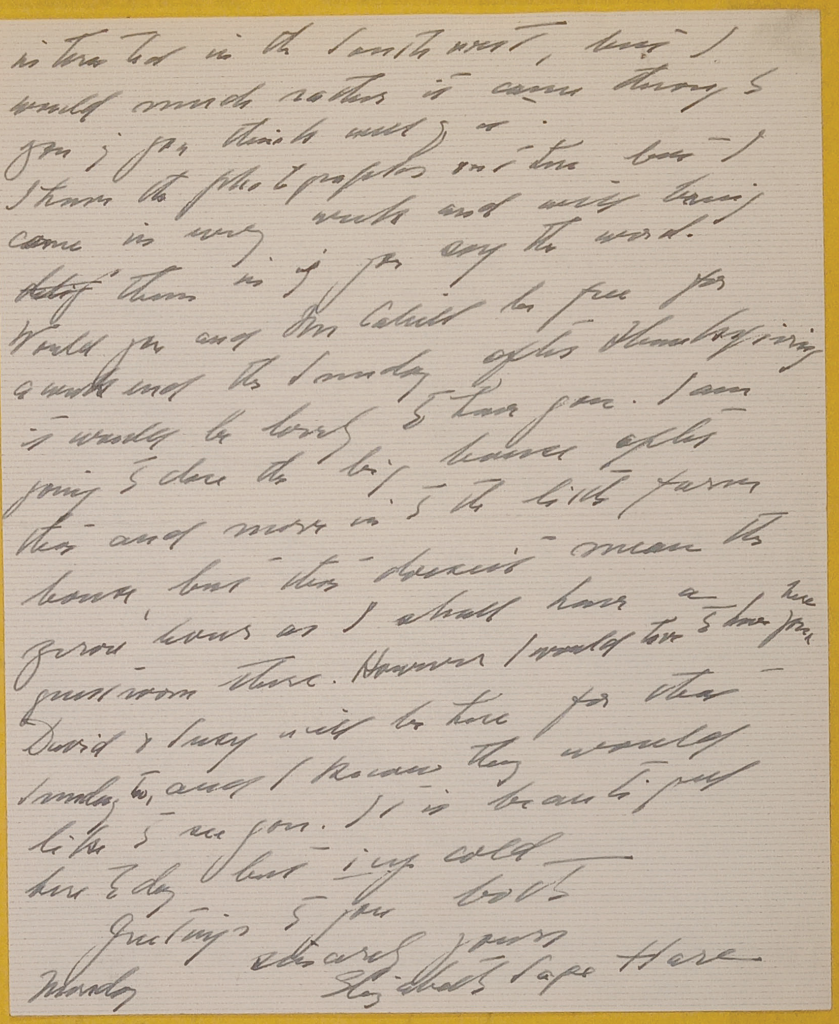
Sincerely,

Mrs. Meredith Hare
Pidgeon Hill
Huntington, Long Island

DCM: mc
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2



for her to read them?

It was such a pleasure to meet you the other day.

Sincerely,

Mrs. Meredith Hare
340 East 72 Street
New York, N. Y.

DCM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

PIGEON HILL HUNTINGTON LONG ISLAND

My dear Miss Miller

Of course I should be glad to have you pass the article on to be read but I don't think it would mean a great deal with out the photographs. I should have answered you long ago but have just rented my little apartment in town and been rushed with getting it in order.

I have never heard a word from Mr Morse so I think your good auspices will be needed. I had an idea to print the piece in "Travel" but I don't feel it should go out of the art field and I want to do it in the way to bring the memory of old Lopez into the sort of atmosphere he belongs in. I can approach Mr Morse from another angle as I know a member of the editing board who are is

for her to read them?

It was such a pleasure to meet you the other day.

Sincerely,

Mrs. Meredith Hare
340 East 72 Street
New York, N. Y.

DCM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

interested in the Southwest, but I would much rather it came through you if you think well of it. I have the photographs out here but I came in every week and will bring them in if you say the word. Would you and Mr Cahill be free for a week end the Sunday after Thanksgiving it would be lovely to have you. I am going to close the big house after that and move in to the little farm house, but that doesn't mean the zero hour as I shall have a guest room there. However I would love to have you here. David & Susy will be here for that Sunday too, and I know they would like to see you. It is beautiful here today but icy cold.

Greetings to you both

Sincerely yours

Monday Elizabeth Sage Hare

for her to read them?

It was such a pleasure to meet you the other day.

Sincerely,

Mrs. Meredith Hare
340 East 72 Street
New York, N. Y.

DCM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

DM:

This is fair, although there seem to be a lot of words that do not bear on the subject. In my opinion it would need to be drastically cut & edited before an art mag would publish. ~~But~~

S. N.

read it. I have talked to [illegible]

our publicity, about the Magazine of Art and the hope of having your story published at the time of the exhibition. She thinks it a fine idea and would like very much to read the story if you are willing. She knows Morse, the new editor, and would speak to him about it, later on. Then too, if the Magazine failed to publish it Miss Newmeyer might be able to help you place it elsewhere. She is swamped with work this week and wonders if you are willing to let me keep the article until the middle of next week for her to read them?

It was such a pleasure to meet you the other day.

Sincerely,

Mrs. Meredith Hare
340 East 72 Street
New York, N. Y.

DCM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Dear Mrs. Hare:

I think your story of Jose Lopez is beautifully done and I am so glad that you let me read it. I have talked to Sarah Newmeyer, who does our publicity, about the Magazine of Art and the hope of having your story published at the time of the exhibition. She thinks it a fine idea and would like very much to read the story if you are willing. She knows Morse, the new editor, and would speak to him about it, later on. Then too, if the Magazine failed to publish it Miss Newmeyer might be able to help you place it elsewhere. She is swamped with work this week and wonders if you are willing to let me keep the article until the middle of next week for her to read them?

It was such a pleasure to meet you the other day.

Sincerely,

Mrs. Meredith Hare
340 East 72 Street
New York, N. Y.

DCM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

HARPER & BROTHERS
Publishers
NEW YORK AND LONDON

EAST 33D STREET
EW YORK, N. Y.

ry 24, 1942

RM4-4516

Mrs. Hares loans to Spanish
Amer. show are now in
Huntington, L.I.

She has a man who can
bring them in to us in
a car. He is:

Steve Hegeman
Huntington Station
L.I. N.Y.

1. Adam + Eve (3 pcs.)
2. San Francisco (4 pcs.)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

HARPER & BROTHERS
Publishers
NEW YORK AND LONDON

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

February 24, 1942

Dear Mr. Wheeler,

I want very much to talk with you about Mr. Wilder's book of Santos. Could you telephone me some afternoon this week around 5 o'clock? I am serving on a jury, so I have to be away from my desk all day and don't get back till 5 or a few minutes before.

Sincerely yours,

Edward C. Ansell

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd St.
New York City

ECA/fm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Liturgical

LITURGICAL ARTS SOCIETY, INC.
300 MADISON AVENUE • NEW YORK, N.Y. • TELEPHONE MURRAY HILL 2-3513
UNDER THE PATRONAGE OF THE MOST REVEREND FRANCIS J. SPELLMAN, ARCHBISHOP OF NEW YORK
JOSEPH SANFORD SHANLEY, PRESIDENT • HOWARD D. CARROLL, VICE PRESIDENT • MAURICE LAVANOUX, SECRETARY
THE REVEREND JOHN LAFARGE, S.J., CHAPLAIN • EDWARD L. SHERMAN, TREASURER • JEAN VIBRAYE, ASSISTANT SECRETARY

June 9, 1943

Mr. Maurice Lavanoux, Secretary
Liturgical Arts Society, Inc.
300 Madison Avenue
New York, New York

Dear Mr. Lavanoux:

Thank you for your kind invitation to review Mitchell Wilder's Santos book. I wish that I were free to do so, but my time for the next month or two will be unusually crowded with Museum work, especially for our forthcoming air-age geography exhibition, AIRWAYS TO PEACE. I am very sorry to have to decline.

I wonder whether you have thought of asking Professor Meyer Shapiro to review Santos? His name occurs to me because of his great interest in religious art.

Sincerely yours,

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

LITURGICAL ARTS SOCIETY, INC.

300 MADISON AVENUE · NEW YORK, N. Y. · TELEPHONE MURRAY HILL 2-3915

UNDER THE PATRONAGE OF THE MOST REVEREND FRANCIS J. SPELLMAN, *ARCHBISHOP OF NEW YORK*
JOSEPH SANFORD SHANLEY, *PRESIDENT* · GERARD L. CARROLL, *VICE PRESIDENT* · MAURICE LAVANOUX, *SECRETARY*
THE REVEREND JOHN LAFARGE, S.J., *CHAPLAIN* · EDWARD L. SHERMAN, *TREASURER* · JEAN MISRAHI, *ASSISTANT SECRETARY*

May 28, 1943

Professor Meyer Shapiro

Mr Monroe Wheeler
Museum of Modern Art
II West 53 Street
New York City.

Dear Mr Wheeler:

It has been suggested to me that you might be willing to review for us the SANTOS book by M. Wilder, of Colorado Springs. I met Mr Wilder several times in New York and I am anxious to bring his book to the attention of readers of our quarterly publication, Liturgical Arts. It seems to me that a review of about 400-500 words would be adequate. Unfortunately we cannot afford to pay for contributions but I hope you will nevertheless feel free to write the review. In turn I will be very glad to give an editorial notice to the work of the Museum of Modern Art, particularly concerning the shows which bear on religious tppics. One of the jobs of the Liturgical Arts Society is to induce the clergy and seminarians to visit museums and the Museum of Modern Art is surely a place for them to visit.

The enclosed pamphlet will give you all necessary information concerning the work and general policy of the Society and I am also mailing to you a copy of the last - May - issue, which contains a frontispiece by Marc Chagall. In the August issue, in which I hope your review of the Santos book might appear, we will have a frontispiece by Boardman Robinson - a wash drawing "The Entombment", reproduced by Arthur Jaffe.

Anticipating the pleasure of a favorable reply, I am

Very truly yours,

Maurice Lavanoux.

Secretary.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

McCormick

THE MUSEUM OF MODERN ART

Date February 24, 1942

To: MR. WHEELER

From: DOROTHY MILLER

Re: SPANISH-AMERICAN ART OF THE SOUTHWEST

Dear Monroe:

It will be interesting to see photographs of the McCormack collection. I met Herman Sweitzer last summer at Gallup but could not go back to Albuquerque to see his collection. I know that he has extraordinary Indian things and may very likely have fine examples of Spanish-American. Mitchell Wilder knows him well, so is probably counting on trying to borrow from him.

In writing to Wilder I have mentioned both Sweitzer and Elizabeth White.

D. M.

DCM:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE MUSEUM OF MODERN ART

Date ~~Feb. 23, 1942~~

To: Miss Miller

From: Mr. Wheeler

Re: Spanish-American Art of the Southwest

SANTOS — BULTOS

M I met yesterday Mr and Mrs Cyrus McCormick, 1408 Thirty-first St. N.W. Washington, D. C. who have collected these things for many years. They know the things in the Taylor Art Gallery, but think there are finer works in the collection of Herman Sweitzer, Hotel Alvorado, Albuquerque, New Mexico, and in that of Elizabeth White in N. Y. I have asked them to let us see photographs of their own things.

MW

Sincerely,
Oscar Ogg

November 12, 1941

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Ogg

OSCAR OGG 228 West Seventy-second Street New York

Julia Chanler Lawrence
1155 Park Avenue
Le 24628

ART

ork

Thank you for your letter. I have asked Mr. Aswell at Harper's to let me know as soon as he has finished with the Santo photographs. I will send them to you when I get them.

Sincerely,
Oscar Ogg

November 12, 1941

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

099

228 West Seventy-second Street New York

MRS. CYRUS McCORMICK

1408 THIRTY-FIRST STREET, N.W.
WASHINGTON, D.C.

DERN ART

New York

Dear Miss Miller,

Thank you for your letter. I have asked Mr. Aswell at Harper's to let me know as soon as he has finished with the Santo photographs. I will send them to you when I get them.

Sincerely,
Oscar Ogg

November 12, 1941

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

099

OSCAR OGG 228 West Seventy-second Street New York

Miss Dorothy C. Miller
THE MUSEUM OF MODERN ART
No 11 West 53rd Street,
New York

Dear Miss Miller,

Thank you for your letter. I have asked Mr. Aswell at Harper's to let me know as soon as he has finished with the Santo photographs. I will send them to you when I get them.

Sincerely,
oscar ogg

November 12, 1941

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Ogg

OSCAR OGG 228 West Seventy-second Street New York

Miss Dorothy C. Miller
THE MUSEUM OF MODERN ART
No 11 West 53rd Street,
New York

Dear Miss Miller,

Thank you for your letter. I have asked Mr. Aswell at Harpers to let me know as soon as he has finished with the Santo photographs. I will send them to you when I get them.

Sincerely,
oscar ogg

November 12, 1941

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

November 10, 1941

Dear Mr. Ogg:

Thank you so much for your letter in regard to Mitchell Wilder's "Spanish-American Religious Art".

I am eager to see the photographs and other material when you and Harper Brothers are through with them. When I have this material in hand I can take up the question with our Exhibitions Committee of a possible showing of the material in New York City.

Won't you let me know whether the photographs will be returned to you from Harpers so that I can get them from you, or whether I should get in touch myself with Mr. Aswell?

I agree with you that the Spanish-American material is tremendously fine. I believe that an exhibition and the book on the subject would be most exciting.

Sincerely yours,

Mr. Oscar Ogg
228 W. 72 Street
New York, N. Y.

DCM:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

OSCAR OGG 228 West Seventy-second Street New York

Miss Dorothy Miller
Museum of Modern Art
New York

Dear Miss Miller,

Arnold Blanch was here the other day with a few photographs and an outline of the text for Mitchell Wilder's "Spanish-American Religious Art". He left them with me and they are now in the hands of Mr. Aswell at Harper & Brothers.

Harpers are tremendously interested and are fearful only of the cost of publication of the book. I feel sure that can be worked out.

I feel that there should be close co-operation between yourself and Harper if the full possibilities are to be sounded. The church will also, I am sure, be interested in forwarding the book and the exhibition. You may be sure that I shall be most happy and anxious to cooperate in any way.

May I offer my most sincere congratulations to you for your interest in the Santos. I personally believe them to be as exciting as any primitive carving I have ever seen.

Faithfully yours,
Oscar Ogg

New York. October 30, 1941

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Railway Express

cc Mr. Warren

June 14, 943

Railway Express Agency
219 East 42nd Street
New York, New York

Attention: Mr. McKettrick

Dear Sir:

We wish to send twenty-three boxes and one package containing religious folk art of the Southwest to the Baltimore Museum of Art, Wyman Park, Baltimore.

These objects are to go by Express Prepaid with an insurance valuation of $500.00 on each box and will be ready for collection from the Museum of Modern Art on June 16th and 17th. This religious art is very fragile and we will greatly appreciate it if you can see that the boxes receive special handling here and in Baltimore.

Very truly yours,

DD:ma

Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Paul Strand Photos - Loan to Religious Art of the Southwest - MOMA

Strand

Lent by Paul Strand, 134 West 4 St. N.Y.C.,

All platinum prints: 10

	Title	Date	Size of Print	Size of Mat	Price
43, 834	Church Near Espanola, N.M.	1931	4 1/2 x 5 3/4"	14 3/8 x 12"	200.00
835	Ruined Church, N.M.	1932	9 1/4 x 7 1/2"	21 1/2 x 17 1/2"	250.00
836	Cordoba, N.M.	1931	4 1/2 x 5 3/4"	14 3/8 x 12"	200.00
837	Cerro, N.M.	1932	4 1/2 x 5 3/4"	14 2/8 x 12"	200.00
838	Ranchos Church, Taos	1931	4 1/2 x 5 3/4"	14 3/8 x 12"	200.00
839	Storm, N.M.	1931	7 1/2 x 9 1/4"	17 7/8 x 21 5/8"	250.00
840	Hacienda, N.M.	1932	9 3/8 x 7 1/4"	21 5/8 x 17 5/8"	250.00
841	House and Dead Trees, N.M.	1930	3 5/8 x 4 5/8"	13 3/8 x 10 11/16"	150.00
842	Near Abiquiu, N.M.	1932	4 5/8 x 5 3/4"	14 3/8 x 12"	200.00
743	Graveyard, N.M.	1931	4 1/2 x 5 3/4"	" " "	200.00

1 by Ansel Adams.

from

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Strand

District 19

July 2, 1943

Dear Mr. Strand:

I enclose our receipt for your photographs which were returned to you. Apparently Nancy let them get away from her without holding any of them here.

It was a real privilege to be able to show your New Mexico photographs in connection with the Santos exhibition. We are more than grateful to you.

Sincerely,

Mr. Paul Strand
134 West 4th Street
New York 12, New York

DM:BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Strand Photos - Loan to Religious Art of the Southwest - MOMA

Sent by Paul Strand, 134 West 4 St. N.Y.C.

All platinum prints: 10

Title	Date	Size of Print	Size of Mat	Price
Church Near Espanola, N.M.	1931	4 1/2 x 5 3/4"	14 3/8 x 12"	200.00
Ruined Church, N.M.	1932	9 1/4 x 7 1/2"	21 1/2 x 17 1/2"	250.00
Cordoba, N.M.	1931	4 1/2 x 5 3/4"	14 3/8 x 12"	200.00
Cerro, N.M.	1932	4 1/2 x 5 3/4"	14 2/8 x 12"	200.00
Ranchos Church, Taos	1931	4 1/2 x 5 3/4"	14 3/8 x 12"	200.00
Storm, N.M.	1931	7 1/2 x 9 1/4"	17 7/8 x 21 5/8"	250.00
Hacienda, N.M.	1932	9 3/8 x 7 1/4"	21 5/8 x 17 5/8"	250.00
House and Dead Trees, N.M.	1930	3 5/8 x 4 5/8"	13 3/8 x 10 11/16"	150.00
Near Abiquiu, N.M.	1932	4 5/8 x 5 3/4"	14 3/8 x 12"	200.00
Graveyard, N.M.	1931	4 1/2 x 5 3/4"	" " "	200.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Religious Art & Sc
Colorado Sp. Mus

Taylor Museum

October 3, 1944

Dear Mr. Wilder:

We have reported the theft of the figure from the arms of "Our Lady of Carmel" to our insurance company and have filed claim for $75. As soon as this claim has been paid, a check will be mailed to you by our Comptroller.

We are extremely sorry that this figure was stolen during our exhibition, especially since it cannot be replaced. We appreciate your willingness to accept $75 for this loss.

With best wishes, I am

Sincerely yours,

Registrar

Mr. M. A. Wilder, Curator
The Taylor Museum
Colorado Springs Fine Arts Center
West Dale Street
Colorado Springs, Colorado

DD:mm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

DM ?
Dudley ?

Religious Art of S W

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

I have reported to Ins. Co. Will let you know. DO

August 28, 1944

M. A. WILDER
Curator

Dorothy Miller
Curator of Painting
Museum of Modern Art
11 West 53rd Street
New York, 19

Dear Dorothy:

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO The Taylor Museum
West Dale Street
Colorado Springs, Colorado

Date Sept. 28, 1944

PLEASE PUT ORDER NUMBER ON INVOICE

No 28021

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
For loss of figure in arms of "Our Lady of Carmel" during exhibition of Religious Art of Southwest.	$75.	

Ordered by Registration Dep't.

Authorized by

For

the missing [illegible] first clue to the mystery of the [illegible]. Thank Heaven for the check of the materials made by the registrar. I [illegible] examined the collection in New York, [illegible] [illegible] [illegible]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

DM ?

~~Dudley~~

Religious Art of SW

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

I have reported to Ins. Co. Will let you know. D

M. A. WILDER
Curator

August 28,1944

Dorothy Miller
Curator of Painting
Museum of Modern Art
11 West 53rd Street
New York, 19

Dear Dorothy:

Many thanks for your letter regarding the missing bambino. It is the first clue to the mystery of the missing Christ. Thank Heaven for the check of the materials made by the registrar. I feel certain that had the nino been absent when I examined the collection in New York, I would have noticed it.

For the sake of making an argument on the insurance claim, the long delay has been caused by failure of everyone to notice the loss until the collection returned to Colorado. Since that time the claim has not been pressed inasmuch as we were far more anxious to recover the figure than we are to receive money, and we have been pressing the various participating institutions to conduct witch-hunts in their cellars in the hope that the child might be found. However, since we have fairly well established the approximate date of the loss, we would wish to file a claim for $75.00. As I explained earlier, this particular child was important as it belonged with the figure, a rather rare event.

If any further information is needed please let me know. I appreciate your willingness to take up such ancient matters.

Greetings,

Mitch

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

C
O
P
Y

Miss Dudley
Religious Arts Sh.
Colorado Spr.

August 23, 1944

Dear Mitch:

I was very sorry indeed to receive the bad news in your letter of July 15 which Dorothy Dudley answered while I was away. On looking further into the matter, it seems rather likely that the Child disappeared from the arm of the Virgin while on exhibition in our galleries.

Our Registration Department checked every Santo upon our receiving them with the photographs. The photograph of this Santo #30/634 of course shows the Child present and the Registrar's records make no mention of its being missing when received. However, as Miss Dudley said in her letter, the Child is missing from our installation photograph which was taken during the last week of the exhibition. You certainly would have noticed the absence of the Child when the exhibition opened. Therefore our only conclusion is that it was stolen some tire between the opening of the exhibition and the time the installation photograph was taken.

Miss Dudley is away now on vacation. But as soon as she returns I will ascertain whether it is now too late to make a claim for the theft of this piece. The Baltimore Museum never sent us a checked receipt although we asked them for it. Therefore we have no way of knowing whether the Child was received by them when the exhibition was shipped from here.

Sincerely,

Mr. Mitchell A. Wilder, Curator
The Taylor Museum
West Dale Street
Colorado Springs, Colorado

DCM:mc

DD reported to
Ins. to 9-11-44

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

cc. Miss Dorothy Miller

July 31, 1944

Dear Mr. Wilder:

Dorothy Miller is away on vacation and asked me to answer your letter of July 15th. We are sorry to hear that when the Santos were returned to Colorado you discovered that the Christ Child was missing from the arm of Nuestro Senora Del Carmel, #30/634.

Our installation photograph shows the Virgin without the child which seems to indicate that we did not receive it.

We used the check list sent to us by Chicago and this figure was listed as follows:

Box 15, Spec. No. 27, Mus. No. 30/634 N.S. de Carmel. Value $200.

There was no note under the heading Packing Remarks to indicate that there should be two pieces. My assistant who checked this exhibition is away on her vacation. I would like to ask her about this figure before saying definitely that we did not receive it. I will ask her to write you about it as soon as she returns which will be the 16th of August. In any case I know that all of the Santos received by us were sent to Baltimore.

Have you also written to Chicago about this figure? It is distressing to hear of this loss and I hope it will turn up soon. With best wishes, I am,

Sincerely,

Registrar

Mr. M. A. Wilder, Curator
The Taylor Museum
West Dale Street
Colorado Springs, Colorado

DD/vm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Taylor Museum

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Thirty-first
1 9 4 3

June 4, 1943.

Dear Mitch:

Thank you for your letter of May 31. I hope that the Army may send you to New York and that if so we shall be able to see something of you. Please let me know in any case after you are inducted.

I think we shall be able to send you the twenty-five copies of our last Bulletin, and shall let you know definitely about this, including the price, in a day or two.

As to storage for books, I am terribly sorry to tell you that this is one of our worst problems. We have no extra storage space, and have even been obliged to rent it for some of our publication stock. I wish I could be really helpful and offer to take the books, but I cannot in our present circumstances. I am afraid that if your publisher has no space it will be necessary for you or him to pay rent for it, but he will doubtless be able to arrange this for you without too much trouble or expense.

With kind regards and all best wishes, I am

Sincerely,

Mr. A. Mitchell Wilder, Curator
The Taylor Museum of the
Colorado Springs Fine Arts Center
West Dale St.
Colorado Springs, Colo.

MW:lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Thirty-first
1 9 4 3

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

Dear Monroe:

I am pleased to know that the dummy finally arrived at the Museum. Seems that business in New York takes an interminable amount of time. I trust that you have the copies of the brochure by this time and will be able to send them out with your next bulletin.

Asked Jerrie Hawkins

Incidentally, could we receive a few copies of the bulletin? We would be most happy to pay whatever charges are necessary in order to have twenty-five on hand.

Next, the matter of depositing books with you to accommodate sales that you may have in New York. How many to you think you would like to have as a starter? I am rather reluctant to ship the bulk of the edition to Colorado Springs only to find that the real volume of sales is coming out of New York City, and with your very large mailing list as the principal attraction, I wonder how many copies you would be interested in putting in storage. I hate to strain the bonds of friendship by loading great numbers into such storage space as you may have available, but we must reach a decision very soon as distribution will be under way within a couple of weeks, I hope!

So far as I know I shall be in the army about the last week of June, and if the usual practice of shipping people as far away from home as possible prevails in my case, I may be in New York and have an opportunity to see your map show.

Best wishes,

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Eleventh
1943

May 20, 1943

Dear Mitch:

Many thanks for your letter of the eleventh. I can't tell you how happy we were that you could come for the opening of your magnificent collection.

The exhibition has met with the most enthusiastic response and has received excellent publicity, all of which will redound to your honor.

Oscar Ogg has submitted his proof for the folder. Yesterday we received a dummy of the book itself, which we have placed at the entrance desk so that we can take orders for it. I shall keep you apprised of the progress of sales. It was too bad that the dummy was so long in coming, but we shall do the best we can. We are sending out the folder with the next issue of our Bulletin, which is largely devoted to the exhibition.

Please convey to your Trustees our thanks for the extremely generous and capable collaboration which you have extended to us upon the occasion of the first presentation in New York of your remarkable collection.

With best personal regards, I am

Ever yours,

Mr. A. Mitchell Wilder, Curator
The Taylor Museum
Colorado Springs Fine Arts Center
Colorado Springs, Colorado

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May Eleventh
1 9 4 3

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

Dear Monroe:

Since I have been away from New York all the problems which should have been settled during my visit seem to have come up.

Oscar Ogg informs me that you can use 9000 of the folders advertising the book on santos. As I understand it, you wish to have this printed with a statement that a twenty-five per cent discount will be given to all members of the Museum. I have told Mr. Ogg to have these folders printed as soon as possible and they will be delivered to you. Inasmuch as the book is being printed in New York and you are so kindly assisting us in distribution, I presume that if a quantity of the books are delivered to the Museum so soon as they are ready that you will handle them through your usual mailing channels. I would appreciate any information you can give us on the probable number of copies which you can handle.

Before leaving New York I had arranged with the Marchbanks Press to push through a skeleton copy of the book with the first signature, title page and the plates to have it bound as a sample copy from which you could take orders. Mr. Miller of the Marchbanks Press will take care of this matter.

In Washington I found that it was impossible to schedule the exhibition in the National Gallery. Many thanks for your efforts on our behalf, and I think Mr. Finley was quite sincere in saying he regretted the tight schedule under which they were working.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Again my sincere thanks to you and to all at the Museum of Modern Art for the cordial reception which I had, and particularly the opportunity of meeting so many people at the party. I am sorry that I had to leave in such haste, but five days in the City was all that I had allowed, and it was imperative that I be back in Colorado.

Best wishes to you,

Sincerely,

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

2 copies

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

April Twentieth
1 9 4 3

Mr. Monroe Wheeler
Director of Exhibitions and Publications
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wheeler:

Thank you very much for your letter dealing with the various possibilities for future exhibition of the santos in the east. I feel sure that the Baltimore date would be satisfactory, and unless Washington decides in the very near future, I shall tell the Nelson Gallery that they may have it in the autumn. I have been keeping them in a state of suspension for some time because there was no definite word on the other possibilities. Do you suppose that we can get a definite answer out of Washington by the first of May?

I think the most equitable arrangement for exhibitions elsewhere would be for the Museum of Modern Art to pay the transportation and insurance on the show from New York to Baltimore. Baltimore will then become responsible for the exhibition while in their museum and the transportation to Washington. Possibly they could make some arrangement between the National Gallery and themselves whereby they would share expenses to Kansas City, inasmuch as the Baltimore to Washington jump would be negligible. Kansas City would then prepay it to us.

I hope that some such arrangement can be worked out, thus saving the Museum of Modern Art a considerable amount of money. We are deeply appreciative of the opportunity to show our collection in the east, and inasmuch as you have taken upon yourself the initiative of bringing the collection to New York, I do feel that others should assist in the cost of returning it.

I wish that I might be there for the opening. I have not discussed the matter of my coming back to New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

with Mr. Hagerman, president of the Arts Center, as there have been so many projects requiring my attention here in the Springs.

I am delighted that you find the collection coming up to your expectations. I am sure the exhibition will be installed in your usual excellent fashion, and I do hope that you will be able to send us both photographs of the exhibition, as well as copies of all publicity.

Sincerely yours,

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

April 16, 1943

Dear Mr. Wilder,

Inasmuch as you said you would like to have your religious folk art which we are opening next month go afterward to one or two other museums in the East, Miss Courter has spoken to the Baltimore Museum of Art who in turn has spoken to the National Gallery in Washington and both institutions appear to be very much interested in having it. Miss Courter feels that, owing to the fragil nature of the material and to the fact that you do not wish to have it travel widely, she would not be justified in handling it as one of our Circulating Exhibitions and charging a fee. She feels that it would be better for the other museums to be responsible for the material after it leaves us.

The Baltimore Museum would like to have the exhibition in July and August and would be unwilling to take a summer show for a shorter period than that. Mrs. Breeskin, the Acting Director of the Baltimore Museum of Art wrote to Macgill James to learn whether the National Gallery would take it in September but she has as yet received no decision. If it is agreeable to you, we shall send the exhibition to Baltimore upon the expiration of the showing here and let the National Gallery or the Kansas City Museum make further arrangements with Mrs. Breeskin. We know from past experience that the material will be in excellent and careful hands in Baltimore.

We find that the material surpasses even the wonderful photographs you sent us and we are more than delighted to use it. I do hope that you will be able to see how we are presenting it. With renewed thanks and kind regards, I am,

Sincerely yours,

Mr. A. Mitchell Wilder, Curator
The Taylor Museum
Colorado Springs Fine Arts Center
Colorado Springs, Colorado

MW:fp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

April 8, 1943.

Dear Mr. Wilder:

In compliance with your desire that the exhibition of your admirable collection of Religious Art of the Southwest should be shown elsewhere while it was in the East, we have received requests from both the National Gallery in Washington and Baltimore Museum to have it. Due to the fact that you wish it to be returned to Colorado Springs after the East showings we shall not circulate it as a travelling exhibition of the Museum of Modern Art. In other words, you will lend the material to the other museums as you have to us and we shall share the cost of sending the material to the Nelson Gallery in Kansas City and let them be responsible for sending it on to you.

If this plan is not agreeable to you please let me know.

With best regards, I am

Sincerely yours,

Mr. A. Mitchell Wilder, Curator
The Taylor Museum
Colorado Springs Fine Arts Center
Colorado Springs, Colo.

MW:lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Thursday

Harry has searched the boxes for the missing items and is unable to locate them.

MA

TAYLOR MUSEUM
ORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
ORADO SPRINGS, COLORADO
November 3, 1942

November 4, 1942

Wilder, Curator
um
s, Colorado

your letter about the proposed publication
American collection. If the cost of the
t would have to retail for at least $5.
unts vary from thirty-three to forty-two
e give our members a discount of twenty-
n all of our publications. In other words,
eems very high and I do not think we can
one hundred. When you compare this book
Art of the United States, for example,
which retails at $3.50 you will see what I mean. We shall, of course, be glad in any case to sell the book here during the exhibition. I can give you a better idea of how many copies we can use after I have seen the text or the plates you are sending. I am delighted you find it possible to go ahead with publication. It is a fine thing too that the exhibition is going to Chicago.

Sincerely yours,

MW:mc

Copy to Miss Dudley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

November 4, 1942

Mr. Mitchell A. Wilder, Curator
The Taylor Museum
Colorado Springs, Colorado

Dear Mr. Wilder:

Many thanks for your letter about the proposed publication in the Spanish-American collection. If the cost of the book is $2.50 it would have to retail for at least $5. Our trade discounts vary from thirty-three to forty-two per cent, and we give our members a discount of twenty-five per cent on all of our publications. In other words, the unit cost seems very high and I do not think we can sell more than one hundred. When you compare this book with our Indian Art of the United States, for example, which retails at $3.50 you will see what I mean. We shall, of course, be glad in any case to sell the book here during the exhibition. I can give you a better idea of how many copies we can use after I have seen the text or the plates you are sending. I am delighted you find it possible to go ahead with publications. It is a fine thing too that the exhibition is going to Chicago.

Sincerely yours,

MW:mc
Copy to Miss Dudley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

November 3, 1942

M. A. WILDER
Curator

Mr. Monroe Wheeler
Director of Publications
Museum of Modern Art
New York City

Dear Mr. Wheeler:

After a long lapse with Army Exhibitions taking up my time, I have come back to the publication on santos.

My plan now is to make my illustrations conform to the general pattern of the exhibition which we are preparing for your use. In a sense it may be termed a catalogue of the show, inasmuch as every specimen illustrated will be included in the exhibition. The text, however, is a bit more inclusive than one finds in the average catalogue. There will be 64 pages of collotype plates, approximately 40 pages of text. Captions will run quite long, to be printed on the facing page, opposite the picture. Page size is $8\frac{1}{2}$ x 11. Plates will be bled on three sides.

Under separate cover I am forwarding two proofs which we have received from the Meriden Gravure Co. These plates are not being used in the book, as I decided on another photograph. However, they will give you some idea of what we are planning.

Originally I had thought of limiting the edition to 1000 copies, inasmuch as the entire expense of the book is being born by the Taylor Museum. However, since the Spanish-American show in New York and Chicago is now a reality, I feel we may have occasion to sell the other thousand. Therefore, our contract with the printers is being based on an edition of 2000 copies. Final estimates have not yet been received, but I feel certain that the manufacturing costs will be in the neighborhood of $2.00 to $2.50 per copy. We will hold down costs as much as possible, at the same time endeavouring to turn out a respectable book. Will the Museum of Modern Art be interested in using this publication in conjunction with the exhibit? I realize, of course, that your decision would rest upon your judgement of the volume after having read the text and inpected the plates. However, things are coming along rather well now, and I should be able to submit a MS.copy before long.

Best wishes to you.

M. A. Wilder

M. A. Wilder

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Wilder

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

July 28, 1942

Dear Mr. Wilder,

I acknowledge with thanks your letter of July 20 enclosing the proofs of the collotype illustrations. They make a very good effect and I look forward to receiving from you the exact cost of your publication.

Dorothy Miller is away on vacation at present but you will doubtless hear from her about the inclusion of the altar soon

Sincerely yours,

Mr. M. A. Wilder, Curator
The Taylor Museum
Colorado Springs Fine Arts Center
West Dale Street
Colorado Springs, Colorado

MW:fp
cc. Miss D. Miller

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

July Twentieth
1 9 4 2

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

Dear Mr. Wheeler:

I have been very lax in keeping you informed on our action connected with the publication of the book on santos.

We have run into numerous difficulties, and the work has been slowed down considerably. However, for your better information on the matter, I am enclosing three collotype proofs on illustrations which were prepared for the publication which will give you some idea of the format and type of illustration we are using.

The data on the book has been forwarded for estimates on printing costs, and I shall hope to have this information available in the near future. I trust you will then be in a position to make a decision on whether the Museum would desire one thousand copies for use in connection with the exhibition of New Mexican folk art.

Sincerely yours,

M. A. Wilder

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

June First
1 9 4 2

Gave copies to
Miss Miller
Miss Dudley

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

Dear Mr. Wheeler:

Thank you for the liberal figure on the packing costs. Our estimates were made very close to the vest, and you have relieved me of a great deal of anxiety on this score. The labor problem is extremely difficult, and there seems to be no let-up in this part of the country.

We shall plan to have the shipment forwarded about the twenty-fifth of August, which will put the santos in New York some time during the first week of September. As things are packed, they will be itemized and appraised, and the insurance inventory forwarded well in advance.

coming later
see letter in DH's file

Miss Dudley, to this any help? (probably not). C.S.H.

I sent on a list of the specimens in which we were interested that belong in private collections elsewhere in the west to Dorothy Miller. I should add to this Mrs. Meredith Hare, who has kindly had some photographs sent on to the Museum of her collection of Jose Lopez' work. The photographs just arrived, and I am undecided which ones should be included in the show. However, the specimens are all in New York, and I am sure that you can get in touch with Mrs. Hare directly. She has already expressed her willingness to make her collection available for the exhibition at the Museum of Modern Art. There are two pieces which should certainly be included. I will send you a listing of them so soon as I have come to a definite decision.

Sincerely,

M. A. Wilder

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Spanish-American
Art of the Southwest

May 29, 1942

Mr. Mitchell Wilder
The Taylor Museum
West Dale Street
Colorado Springs
Colorado

Dear Mr. Wilder:

Thank you very much for your estimate of the cost of packing the bultos and santos that you have in Colorado Springs. Your estimate comes to about one hundred and fifty dollars ($150), but we feel that this would scarcely be adequate, so we are pleased to authorize packing expenses including labor cost to the amount of two hundred and fifty dollars ($250). We prefer that you ship them by freight, prepaid if possible, letting us reimburse you, because prepayment facilitates delivery at this end.

If you have space to store the boxes when they have been packed, we should prefer them to arrive here about the first of September. Otherwise, we should have to store them in a warehouse, because during the summer months all our space is utilized by our circulating exhibitions, which come back to the Museum for revision at that time.

We shall insure the entire shipment if we can have an itemization of the insurance values. All our loans are covered by the standard art policy.

In regard to the collections outside the Taylor Museum, which should be included in the exhibition, we agree with you that it will be better for us to negotiate directly with the owners of these materials. This we shall be glad to do if you will give us information regarding items which you would like to see included. With renewed thanks for your wonderful help, and with best wishes, I am

Sincerely yours,

MW:CH

Monroe Wheeler

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Miss Dudley

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

May 16, 1942

Mr. Mitchell Wilder
The Taylor Museum
West Dale Street
Colorado Springs, Colorado

Dear Mr. Wilder:

I meant to write you sooner in answer to your query about shipping the material for the exhibition of bultos and santos, but I have delayed because we have been obliged to readjust our exhibitions schedule in view of current conditions, and I was not sure how this would affect this exhibition.

We shall be obliged to postpone the showing for two or three months, but we do not want this to retard in any way your own preparations.

I have discussed the matter with Dorothy Miller, and we both feel that it would be desirable for you to send all the material to us as soon as you can, before shipping conditions are further affected, and we shall show it as soon as we can; this will probably be early in the winter. In regard to packing and shipping expenses, we shall have to receive an estimate of what the amount will be before any formal authorization to bear these expenses can be issued. Won't you let me have an approximate figure so that our comptroller can authorize the Museum to assume the costs? I am sure that freight will be much cheaper than express for this shipment, so I think the material should come that way.

In regard to assembling the material, don't you think it would be quicker and cheaper to have the articles shipped directly to us from Santa Fe, Albuquerque etc. instead of having them go first to Colorado Springs?

We are very much interested in the possibility of using your forty-eight-page booklet on the bultos, and we should like to know how much an extra thousand copies would cost us. Since you are issuing this

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

publication anyway, we feel that it would be unwise at a time like this to duplicate the material in a publication of our own.

I am sorry not to have been able to give you the above information sooner. I want you to know how deeply we appreciate your most generous cooperation upon this project.

With best wishes, I am

Sincerely yours,

Monroe Wheeler

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

per Wheeler

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

April Twenty-ninth
1 9 4 2

5/2/42

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

I have just taken up the matter of packing of the collection for shipment with our building superintendent. I realize that it seems a bit early to go into this detail just now, but we are, to quote the army's orders, "getting our house in order". The entire male population of the Museum and the Arts Center have been accepted for the Air Corps, and we will probably be off some time in June. Therefore, I must arrange all matters for your show before that time.

Mr. Allensworth, our superintendent, will pack the collection. We have at present a number of excellent shipping boxes which were built some years ago when the collection was in storage in Santa Fe before the Museum opened. These will handle all the smaller specimens. However, for the large items, such as the Santo en Tierra and the Death Angel, special boxes must be built. Can you authorize the purchase of the necessary materials to build these boxes in order that all this detail can be put out of the way immediately? Mr. Allensworth will work on the crates as he has time.

MAW

I have told him that we must have the collection ready for shipment by the middle of July. This will give ample time for us to receive your instructions, etc., about arrival in New York. Betsy will take care of the details of getting the collection off, and Olive Bradley, whom you met last summer, will handle all the correspondence, etc. I am sure that things will run smoothly, and the show can go forward just as planned.

As you can appreciate, the problem of packing some of the materials is extremely difficult. While express is expensive, I think that the rate for such materials by freight is almost the equivalent. However, I would like your decision in the matter of means of shipping, as this will have some bearing upon our packing methods. Needless to say, the packing is one of our greatest difficulties, as the collection has never been allowed out of the Museum, and it will leave us with fear and trembling.

Best wishes to you,

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Monroe

Here is an important new development just arrived from Wilder.

D C M.

4/30

. OR MUSEUM
SPRINGS FINE ARTS CENTER
DALE STREET
SPRINGS, COLORADO

enty-seventh
9 4 2

along the lines of the publication
rsal of plans. The Harper matter has
to our inability to make any satis-
ere then faced with the alternative
ect or undertaking it as a publication

ed on estimates from the engravers, will allow us to publish the santo material in a series of smaller monographs which will be handled entirely by the Museum. Due to our own difficulties in time schedule brought on by the army probabilities, we have settled on the following: I am to prepare a condensed version of my original paper, in which there will be forty-eight full page illustrations of bultos only. The text will consist of the historical background and a description of sculpture; no painting. Dr. Stallings, a member of the Museum staff, is at present working on the retablos and will, we hope, have his material ready by mid-summer.

In taking up the bultos, I will confine myself pretty much to the Museum collection, although certain other specimens will, of course, come into it. Practically everything illustrated will be in the exhibition at New York. Would the Museum be interested in using this publication as a catalogue? Due to our own financial limitations, we will limit the edition to one thousand. If the Museum of Modern Art would be interested in purchasing copies from us at a reduced rate, we would consider enlarging the edition. However, this is in the nature of a make-shift catalogue for you, and perhaps you would prefer your own imprint, etc.

Could you send on the large photographs of the santos which were in New York for the consideration of your exhibitions committee? We use them frequently in our exhibitions in the public schools and need them from time to time.

Hope the colored transparencies arrived safely.

Best wishes,

Miles

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

April Twenty-seventh
1 9 4 2

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

The latest development along the lines of the publication bring about a complete reversal of plans. The Harper matter has been dropped completely due to our inability to make any satisfactory arrangements. We were then faced with the alternative of dropping the entire project or undertaking it as a publication of the Museum.

Our present plans, based on estimates from the engravers, will allow us to publish the santo material in a series of smaller monographs which will be handled entirely by the Museum. Due to our own difficulties in time schedule brought on by the army probabilities, we have settled on the following: I am to prepare a condensed version of my original paper, in which there will be forty-eight full page illustrations of bultos only. The text will consist of the historical background and a description of sculpture; no painting. Dr. Stallings, a member of the Museum staff, is at present working on the retablos and will, we hope, have his material ready by mid-summer.

In taking up the bultos, I will confine myself pretty much to the Museum collection, although certain other specimens will, of course, come into it. Practically everything illustrated will be in the exhibition at New York. Would the Museum be interested in using this publication as a catalogue? Due to our own financial limitations, we will limit the edition to one thousand. If the Museum of Modern Art would be interested in purchasing copies from us at a reduced rate, we would consider enlarging the edition. However, this is in the nature of a make-shift catalogue for you, and perhaps you would prefer your own imprint, etc.

Could you send on the large photographs of the santos which were in New York for the consideration of your exhibitions committee? We use them frequently in our exhibitions in the public schools and need them from time to time.

Hope the colored transparencies arrived safely.

Best wishes,

Miles

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

April Twenty-first
1 9 4 2

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

The rush is still on, and I know nothing more than when I last wrote to you. It seems that our fate for the Air Corps rests in the hands of one man who has a desk full of work, and he cannot get around to making a decision. Meanwhile, we will keep pushing along on more pertinent matters.

We have a very fair altar in the Museum at the present time which could be set up in one of your alcoves in much the manner of the altar arrangement at the Palace of the Governor in Santa Fe. Unfortunately, there is not much information on the altar, but it is a good specimen, and we have used it in the gallery quite often for this purpose. Also, there is a large niche in the lower center panel which accommodates a very respectable santo (any santo, for the altar was desnuda when we received it). I enclose a rough sketch showing proportions, etc. If we are to use this, there is no need to ship the base back, as it is nothing more than a crib of very heavy timbers painted blue on the outside, and would only cost a vast amount of money to send on, and we could build a similar cribbing for it when it was set up in place in the Museum. If the altar will fit, we will be delighted to send it back.

I have gotten a rise out of both Ernie Knee and Edward Weston. They will, I think, send a batch of proof prints on to me for selection on the basis of pertinence to the exhibition, and I shall send them on to you, then return them to the photographers, asking for finished prints. I am suggesting eight by tens on standard mounts. I trust this is your usual practice.

no mounts?

The Harper matter has collapsed under its own inertia. They kept trimming things down to the point where I felt that I just could not get the material condensed properly, and at the same time have sufficient illustrations. Therefore, the photographs I have taken are yours for any purpose you may desire, unless, by some strange miracle, the book is revived. As things stand

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

now, we are losing too much time for me to ever pull it together before leaving.

Under separate cover I am sending on the color transparencies which you wanted to see. If you decide to use any of them, I would recommend very highly that they should be printed by the Eastman Kodak Company by the Kodavachrome process.

One more item. How should we arrange about the expenses of getting the things assembled in Colorado Springs? Should we collect the materials here and establish an account in our books for the exhibition, drawing upon this for the shipping costs and the expenses of crating, etc., when the time comes to forward them to New York? Our budget is worked out to the last mill, and consequently we have little available with which to absorb these expenses.

About the necessary prints for the records, publicity, etc., in printing up materials that I had hoped would one day go into the book, I have quite a number of duplicate prints. These will be available to you without charge, which will assist in some slight measure as a contribution toward cutting down the total cost.

Best wishes,

Mitch

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

April Thirteenth
1 9 4 2

Miss Dorothy Miller
Associate Curator of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

A hasty reply to your letter. In the matter of the photographs for the book, I am doing the work myself. I am getting along fairly well, but have a bad case of nerves just now due to the "military probabilities."

About the other photographs to supplement the show, showing Spanish American people as they live today along the Rio Grande, I have proposed this to Ernest Knee, a photographer in Santa Fe whom you probably know. He is a very capable person, and is on the spot and could make any new negatives which might be required. All the material would, of course, be new so far as exhibition is concerned.

I intend to write Edward Weston today asking if he has any unused material which might fit into this general scheme. He made a rather extensive tour through New Mexico a few years ago, and it is very possible that either Edward or Brett might have pictures that would fit into the background for the Spanish American.

I am sending along the colored photographs to you. Let me know what you think regarding their use.

Best wishes,

Milch

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

April Sixth
1 9 4 2

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Dorothy:

Just had a note from Monroe Wheeler about the photographs. Several of the photographs which you have will be used as illustrations in the book, but not the specific prints which are now in New York. I am supplying Harpers with smaller prints in the belief that it is better to let them do the enlargement through photoengraving methods rather than for us to blow up the pictures directly by photo-enlargement. There is less chance for loss of detail, etc. The large pictures which you have we use for exhibition units for the school children, etc., and we will need them in our program in the future.

I have already prepared a catalogue of a good many of the specimens which will be available for the exhibit. As I prepare the pictures for the book, I am making an extra print (generally one of the reject proof prints) for your use. This will be accompanied by information on dimensions, etc., of the specimen. I should have this off to you within a short time. You will then have a much better idea of the installation problems.

My participation in your show is daily becoming more and more improbable. My draft number is drawing nearer, and in order to forestall the inevitable, I intend to volunteer for officers' training. If this move proves successful, I shall then ask for a sixty day deferment in order to complete my work here at the Museum.

Now for a solution to the problem of the show. Is it agreeable with you for Betsy to take over matters at this end of the line? She is completely familiar with the material, and would be able to aid you greatly in preparing it for exhibit. I know she would be thrilled with the opportunity to work with you on this job, and as things now stand, I see no other alternative.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

I shall have to work like a demon to get my book materials together, and even then it will not be the job that the material merits. However, life is changing rapidly for all of us now, and many things will have to be slighted. I assure you, however, that so far as the exhibition materials are concerned, they will be identical with anything that I would send on to you, as these matters can all be arranged before I depart for the unknown.

Best wishes to you from all of us,

Mitch

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Spanish-American Art

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

April 2, 1942

Mr. Mitchell Wilder
Curator, The Taylor Museum
West Dale Street
Colorado Springs, Colorado

Dear Mitchell Wilder:

Thank you for your letter of the twenty-seventh. I think you should prod Harper's along regarding the book, because there will not be too much time, since the show must open here in September.

Regarding the photographs which you sent us, wouldn't you wish to use these very photographs for the book itself? I am turning them over to Dorothy Miller, asking her to inform you which of these she is particularly anxious to have included in the show.

With best wishes, I am

Sincerely yours,

MW:CH

M.A. Wilder

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

March Thirty-first
1 9 4 2

(Showed to Miss D. Miller)

Please return to

Mr. Monroe Wheeler
Director of Exhibitions and Publications
11 West 53rd Street
New York City

Dear Mr. Wheeler:

Thank you for your last note about the plans for the exhibition. I am pleased that you had a chance to talk with René d'Harnoncourt about the show, as he will have many excellent ideas. He is familiar with our collection, and, of course, there is no person in the country who understands the background better than he does.

The inclusion of some painted chests might well be a valuable addition. I shall look into the possibility of securing several good specimens for this purpose. It is difficult to find good material of this type from New Mexico, as the greater part of this work was done in Mexico and shipped into the southwest in colonial times.

I presume that the details of the exhibit should be arranged with Dorothy Miller. I am preparing a catalogue now of the materials which will be available, and we will try to have this ready for her in the near future.

No further word from Mr. Aswell at Harpers, so I can add nothing to what I have already said about the publication. I assume he will contact me so soon as he has some definite information on their plans.

Best wishes to you,

Sincerely,

M. A. Wilder

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

March Twenty-seventh
1 9 4 2

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

Dear Mr. Wheeler:

Just a line to explain my silence in the matter of the book. I have heard nothing more from Harpers, and it is impossible for me to speak with any assurance on any matter connected with the publication. I have had one letter saying that the original specifications would have to be modified; however, nothing more than this. I shall let you know what decision we reach with Harpers, and then we can take up the matter of possible collaboration between the Taylor Museum and the Museum of Modern Art.

If the photographs which were forwarded to you for the benefit of the Exhibition Committee are not serving any real purpose, would you please send them along to me. We need this sort of material quite frequently in the school exhibitions which the Museum supplies in this region.

Best wishes to you,

Sincerely,

M. A. Wilder

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Spanish - Am. Art

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

March 25, 1942

Mr. Mitchell Wilder
The Taylor Museum
West Dale Street
Colorado Springs, Colorado

Dear Mitchell Wilder:

Just a line to tell you that although I have talked to Mr. Aswell of Harper's on the phone he has apparently as yet come to no definite conclusion regarding the publication of your book on Spanish-American art of the Southwest. If I can be of any help to you in concluding your arrangements with him, please let me know.

I was talking to Rene d'Harnoncourt about this exhibition the other day, and he thinks it is a fine idea and suggested that you include two or three of the finest painted chests, as well as the finest bultos and santos.

Dorothy Miller will be in charge of this exhibition, which will open here early in September. She will inform you of the dates when material should arrive and will, I am sure, be glad to consult with you regarding the final choice of what is to be shown.

With best wishes, I am

Sincerely yours,

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE TAYLOR MUSEUM
OF THE COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET
COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

February Twenty-third
1 9 4 2

Mr. Monroe Wheeler
Director of Publications and Exhibitions
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wheeler:

I was delighted to receive your letter and learn that your exhibitions committee had approved the proposal for a Spanish American show.

You may wonder at my communication to you from Colorado Springs. Unfortunately, our plans were disrupted by the weather. With the inability to forecast the meteorology of the mountains, our plans are as vague as the winds for field work. I am off this morning for New Mexico, and your letter caught me just as I was leaving the building.

Your suggestion concerning the publication interests me greatly. Unfortunately, I have had no definite word from Harper Brothers concerning the book. In consequence, it is impossible for me to make any decision in the matter until Mr. Aswell has communicated the estimates which were in preparation at the time of my visit to New York City. However, if you can leave this matter open for the next few days, I am sure that I shall hear from Harpers in the meantime, and will have an opportunity to take up the matter with the Taylor Museum Advisory Board.

I shall start plans for the exhibit immediately, and as matters have worked out, it is probably much better that I have delayed the trip to New Mexico. I shall now be able to negotiate directly with some definite plans for the loan of exceptional pieces in private collections.

I shall write you further as soon as I return from New Mexico.

With best wishes to you,

Sincerely,

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Mr. Hagen
Please read
and return to
Mr. Wheeler

Copies to
Miss Merrick
Miss Bradley
Miss D. Miller
Miss Lowitz

February 20, 1942

Mr. Mitchell A. Wilder, Curator
The Taylor Museum
West Dale Street
Colorado Springs, Colorado

Dear Mr. Wilder:

I am pleased to say that our Exhibitions Committee has authorized a small exhibition of the Spanish-American art of the Southwest which you have so kindly brought to our attention. We hope for your sake that the opening of the exhibition can coincide with the publication of the book.

Inasmuch as you are providing Harper and Brothers with a subsidy for this publication, I wondier if it would not be an advantage to you to let the book bear the joint imprint of the Museum of Modern Art and Harper and Brothers, subject, of course, to the Museum's final approval of the text. As the underwriter you certainly have an interest in the publication and you might, if you chose to do so, let that interest be represented by the Museum of Modern Art on the title page. Harper's, of course, would handle the entire distribution of the book, but we should like to have the privilege of buying it at a discount of fifty per cent for the copies which we would sell here in the Museum. We are obliged to give our members a discount of twenty-five per cent on publications, so that with normal discounts we cannot retrieve the costs of sales and handling.

We have scheduled the exhibition to open our season in September, and it would share the second floor with an exhibition of Master Drawings of the Twentieth Century. I think that the exhibition should be limited

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

to fifty or sixty pieces, including painting, retablos and sculpture, of the very highest quality. Because of the similarity of subject matter, we all feel that the exhibition will be much more dramatic and effective if it is highly selective and carefully installed. Miss Miller and I think that of these fifty to sixty pieces at least two-thirds should be sculpture.

The Museum will, of course, bear all expenses of packing and transportation both ways.

If there is enough of the material that is not too fragile, we should like very much to circulate the exhibition to other museums and galleries. Do you think this could be done safely?

Sincerely yours,

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE TAYLOR MUSEUM

OF THE COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET

COLORADO SPRINGS, COLORADO

M. A. WILDER
Curator

February Fifth
1 9 4 2

Mr. Monroe Wheeler
Director of Publications and Exhibitions
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wheeler:

I have just returned to Colorado Springs, and hasten to send on to you, via Air Express, the photographs to supplement those which you now have dealing with the New Mexican santos. I trust this will give you a sufficient number of examples to present the subject to your exhibitions committee.

All the specimens photographed are subjects which would be included in a New York exhibition. There would be a great deal of additional material, of course, but time does not permit us to prepare the photographs to send on.

I shall be very interested to hear from you as soon as possible concerning the decision of the exhibitions committee.

Best wishes to you,

Sincerely,

M. A. Wilder

M. A. Wilder

MAW:B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Exhibition offered Colorado Springs Fine Arts Ctr

✓ Religious part

76.

December 2, 1938

Dear Mr. Lothrop:

I would be glad to bring your letter of November 22 before our Exhibition Committee at its next meeting. Our schedule is quite full for the next two years so I do not think there is much chance of holding an exhibition of Penitentes.

I myself have not seen the collection in Colorado Springs and, while I am very much impressed with the Penitente Death Angel, the other works illustrated on the postcards do not seem to me much above the level of provincial religious art as it is to be found in Europe and South America. I realize that I may be quite mistaken in this judgement.

The Muerto, however, is amazing and I should like to show it at the Museum. I am going to try to find a place for it, providing of course that you would be interested in having it shown by itself.

With kind regards, I am

Sincerely,

AHB:LB

Mr. Stanley Lothrop, General Director
Colorado Springs Fine Arts Center
West Dale Street
Colorado Springs, Colorado

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET • COLORADO SPRINGS • COLORADO

STANLEY LOTHROP, General Director
BOARDMAN ROBINSON, Director of Art School
MITCHELL A. WILDER, Curator, Taylor Museum

November 22, 1938

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

My dear Mr. Barr:

The Fine Arts Center owns probably the largest and certainly the most important collection of Southwestern material, including retablos, bultos and textiles. The Penitente group is unique. On account of the simple directness and often times lack of historical precedent, these objects seem to me most expressive of the American tradition. The Taylor Museum, which has collected this material, has spent years in its study and is familiar with all the private collections. It would, therefore, be possible to supplement this collection with many other worth while examples, thus creating a most important exhibition.

Many New Yorkers who have visited our Museum are completely uninformed regarding this material, and it has been suggested by a number of people that we arrange an exhibition in New York. Would the Museum of Modern Art be interested in showing such an exhibition? The Fine Arts Center would arrange and catalogue it. Although the material is very delicate to handle, I am most desirous of interesting the public in this phase of American art and am anxious to show it in New York. There would be no expense involved outside of transportation and insurance.

With kindest regards,

Very sincerely,

Stanley Lothrop

General Director.

SL:H

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Washington

Religious Folk Art
US National Gallery

NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

May 3, 1943

Dear Monroe:

Thank you for your letter of April 28th with the photographs of some of the material included in your current exhibition of religious folk art of the Southwest. It appears to be a most fascinating exhibition and I am hoping to see it on my next visit to New York, when I shall hope also to see you.

We would not be able to show the exhibition in September or, in fact, at any time during early autumn, as we have a very full schedule already made up. I appreciate very much your giving us the opportunity, and with kind regards, I am

Sincerely yours,

David Finley

Director

Mr. Monroe Wheeler
Director of Exhibitions and
Publications
The Museum of Modern Art
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

April 28, 1943

Mr. David Finley, Director
The National Gallery
Washington, D.C.

Dear David:

We opened here yesterday the exhibition of Religious Folk Art of the Southwest, most of which has been lent to us by the Taylor Museum, Colorado Springs. The exhibition consists almost entirely of naïve religious sculpture of extreme beauty and poignancy, and represents a fascinating aspect of our country's primitive art. I understand from Mrs. Breeskin, of the Baltimore Museum, who is planning to show the material during July and August, that the National Gallery has considered showing it in September. Mitchell Wilder, the Curator of the Taylor Museum, came on for the opening and will be in Washington on Tuesday. I merely wanted to assure you, if you have not seen this extraordinary material, that it is very well worth showing. The New York public and critics have already reacted most favorably. If you can fit the exhibition into your schedule, I am sure you will find your public most appreciative. Owing to the fragility of the material, it is unlikely that this important collection will ever be shipped East again.

With kind regards, I am

Sincerely yours,

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

Washington -

cc: Miss F. Hawkins

May 19, 1943

Dear Dr. Smith:

Miss Hawkins has referred to me your letter with corrections on labels in our current exhibition of New Mexican religious folk art. Thank you very much indeed for catching the error in the location of the village of Esquipulas.

We received the material for these labels from Mitchell A. Wilder, curator of the Taylor Museum, and from Meyric Rogers of the Art Institute of Chicago, who arranged the exhibition when it was shown at Chicago. Following your suggestion, we have checked further on the statement about Our Lady of Guadalupe. According to our sources of information, she holds a place of considerable importance in Spain and Mexico, an idea which the label is meant to convey by the term "Spanish-American World."

Thank you very much indeed for your comment and your kind words about the arrangement of the exhibition.

Sincerely yours,

Dr. Robert C. Smith, Director
The Hispanic Foundation
The Library of Congress
Washington, D. C.

DM:BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE LIBRARY OF CONGRESS
Reference Department
WASHINGTON

THE HISPANIC FOUNDATION

May 12, 1943

Miss Frances Hawkins
Secretary
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Hawkins:

Thank you for arranging for me to see the Debret material on Monday at the Museum of Modern Art.

While visiting the Museum I saw the current exhibition of New Mexican religious art, two labels of which attracted my attention as not being entirely accurate. It is my impression that the Señora de Guadalupe is of outstanding importance not "to the whole Spanish American world" as your label reads but to Mexico and Central America. It is only in that region that I know of any great devotion to her. In South America other invocations of the Virgin take precedence as for example that of Copacabana in the Andes, Luján in Argentina and Aparecida in Brazil. Secondly, I believe the village of Esquipulas is in Guatemala rather than Mexico. These corrections may be of interest to you for your files.

On the whole I think it is a beautifully arranged exhibition.

With best wishes,

Sincerely yours,

Robert C. Smith

Robert C. Smith
Director

RCS:mlr

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

¿Es de Origen Arabe la Virgen de Guadalupe?

(¡Justicia a Marcos Cípac!)

Por Javier Campos Ponce

II

Si hubiese ocurrido la aparición, el propio Arzobispo hubiera hecho la mayor publicidad posible, ya que en esa época era utilísimo cualquier pretexto para meter la fe cristiana en la conciencia del pueblo mexicano. En España estuvo un año después de la fecha que se cita como la de la aparición y tampoco ahí habló ni escribió del suceso ni mencionó absolutamente nada. Por el contrario, en la **"Regla Cristiana"** que escribió o adoptó en 1547 dice: **"Ya no quiere el Redentor del mundo que se hagan milagros, porque no son menester, pues está nuestra santa fe tan fundada por tantos millares de milagros como tenemos en el Testamento Viejo y Nuevo"**. Así pues, si hubiera sido verdad el milagro de la aparición, ¿cómo se habría atrevido a escribir así el "elegido"?

Tampoco su sucesor, el **Arzobispo Montúfar**, dejó escrito nada de la famosa aparición y tampoco menciona la palabra Guadalupe. Ni siquiera tomó en cuenta a la Ermita de Guadalupe, que para entonces se dice que existió. Así lo comprueba la lista de iglesias de su arquidiócesis que formó en 1569-70 y en la que no figura la de Guadalupe.

Igual que los anteriores, nada sabía ni supo del "milagro" **Fray Toribio de Motolinía**, quien escribió su **"Historia de los Indios de la Nueva España"** en 1541; es decir, diez años después. Nada dice de la aparición y en igual ignorancia del milagro se muestran en sus numerosos escritos **Fray Bartolomé de las Casas**, el **Obispo Garcés, Gante, Fray Jerónimo de Mendieta, Fuenleal**, el **Virrey Antonio de Mendoza, etc.** No hay un solo escritor, historiador, fraile, arzobispo, virrey o cualquiera otra persona autorizada que hable de un milagro en el Tepeyac.

Por el contrario, algunos de ellos condenaban y combatían el culto que los indígenas mexicanos rendían en ese mismo lugar del Tepeyac a la **madre de su dios, o sea a Tonantzin.**

El padre Sahagún, por ejemplo, quien nada dijo ni escribió sobre ningún milagro, a pesar de que llegó a México en 1529, o sea dos años antes de la "aparición", consideró tal adoración india como profana e idolátrica y él mismo quería que desapareciese ese culto indígena **"porque** —dejó escrito—, **no se sabe de cierto el origen de aquella fundación"**. Los notables de la época citaron los cultos a la virgen española de Santa María de Guadalupe, que se veneraba en la Península Ibérica desde dos siglos atrás; pero ninguno de ellos habló o escribió de milagro o aparición alguna. Aún en este caso, sustituída la diosa de los indios por la diosa de los españoles, los sacerdotes católicos consideraban el culto como idolátrico y el propio **Arzobispo Montúfar** sufrió una reprimenda pública y una acusación por parte del franciscano **Fray Francisco de Bustamante**, durante una gran fiesta religiosa en la capilla de San José, el 8 de septiembre de 1556. **"Comenzó a declarar** —dicen de **Bustamante** las crónicas—, **contra la nueva devoción que se ha levantado sin ningún fundamento en una ermita o casa de Nuestra Señora que han intitulado de Guadalupe, calificándola de idolátrica..."**

Los pintores indios

La verdad de todo, aseverado también por el Obispo de Tamaulipas, **Eduardo Sánchez Camacho**, cuyo recuerdo originó esta pequeña polémica, la verdad sostenida también por el Obispo de Veracruz **Joaquín Arcadio Pagaza**, originario del Estado de México, y mantenida igualmente por otros sabios e incluso sacerdotes de los últimos tiempos, así como por el propio franciscano Bustamante en el discurso que citamos, es que el cuadro que primeramente fué colocado en el lugar en que nuestros indígenas veneraban a **Tonantzin** fué el de la virgen de Santa María de Guadalupe, la misma que se veneraba y se venera en Extremadura, en la Sierra de Pallares, y fué pintada por el indio Marcos Cipac, conocido después como Marcos de Aquino. Realizó su obra en San Francisco, de la ciudad de México y fué alumno en la escuela de pintura que estableció Fray Pedro de Gante.

Fué elegida la virgen extremeña para sustituír a la madre del dios de los indios mexicanos porque Hernán Cortés era de Extremadura, Por tanto, la virgen oficial, podríamos decir —pues era la del capitán conquistador—, fué la virgen de Guadalupe, la misma de la Sierra de Pallares. Y el pintor indio Marcos Cipac pintó a esa Santa María para halagar a los mandatarios. Tal como los contemporáneos de hoy se dedicarían a pintar al santo de Teziutlán, si lo hubiera.

La pintura de **Marcos Cipac** fué hecha tal vez en un ayate —admitamos esto—, y de haber sido así, fué en un ayate de fibras de maguey, burdo y corriente, como los usados por los aztecas. Seguramente la industria hilandera no había evolucionado mucho en los diez años posteriores a la conquista. Marcos estudiaba en la escuela de pintura que fundó **Pedro de Gante**, como antes citamos, y, volviendo al "milagro", tampoco **Pedro de Gante** supo nada de él, pues nada citó ni escribió.

La burda pintura de Marcos Cipac se deterioró con los años y posteriormente fué sustituída por otra pintura de otro pintor mexicano, "cuyo nombre publicó **El Universal** en la época del padre Plancarte..." según dejó escrito el Obispo Sánchez Camacho. Esta segunda efigie fué probablemente copia fiel de la que hizo Marcos Cipac. Sin embargo, ya fué hecha sobre un fino tejido de palma, **iczotl**, de la que no usaba ninguno de los aztecas de 1530. Ese tejido fino de itzotl es el mismo que **hoy vemos en la Basílica** y fué pintado con la técnica que tanto asombra al señor Cantú Corro y que con tanto énfasis citó Miguel Cabrera.

"Cabrera huyó el cuerpo al defecto más aparente —escribió en el siglo XIX don **Joaquín García Icazbalceta—, cual es que las figuras doradas de la túnica y las estrellas del manto están colocadas como en una superficie plana, en vez de seguir los pliegues de los paños"**.

A este otro pintor mexicano corresponde otra gran parte de la gloria y ésta no se les puede arrebatar ni a él ni a



LA BASILICA... se adora una virgen extremeña "de origen romano y nombre árabe...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Marcos Cipac solamente por la necesidad de mantener la falsa creencia en un milagro.

Virgen de nombre árabe

El señor Cantú Corro, al delinear el cuadro que sustituyó al de Marcos Cipac, comenta: "¡Qué finura de naricita que revela el tipo de raza hebrea...!... No me canso de estudiar la fisonomía de la niña israelita que quiso ser mexicana. No es posible resistir al imán poderosísimo de esas líneas misteriosas que revelan el pincel divino de Jehová y que nos comunican celestiales efluvios del Paraíso..."

Así, pues, según Cantú Corro, **la virgen de Guadalupe es judía**; pero, además de ésto, podemos reproducir lo investigado en siglos anteriores y ver que el origen de la virgen de Guadalupe es **romano**, su procedencia **española** y su nombre **árabe.**

En el año 581 se conocieron en el medio oriente el desterrado Arzobispo de Sevilla, que después fué **San Leandro**, y el **diácono Gregorio**, quien nueve años después fué el Papa **Gregorio I, el Grande.** Leandro le encomendó a Gregorio un trabajo eclesiástico y el diácono lo terminó siendo ya Papa. Al enviárselo a Leandro, que ya había vuelto a Sevilla, le adjuntó una estampa de la **virgen de la Salud.** Se la comenzó a venerar en Sevilla con el nombre de **Nuestra Señora de la Piedad.** Posteriormente la llamaron **Regina Coeli** y estuvo en Sevilla hasta el año de 710, cuando el caudillo árabe **Tarik-ben-Zayad** invadió España. Los sevillanos, temerosos de que su virgen fuese destruída, como los árabes lo iban haciendo con todas las efigies y como siete siglos después lo hicieron ellos mismos, los españoles, con los dioses mexicanos, la llevaron a la sierra de Pallares, en Extremadura, y la escondieron en **una cueva**, junto a los sepulcros de los hermanos **San Fulgencio** y **Santa Florencia.** La cueva está cerca del **Guadalupe** —nombre árabe que quiere decir: **guada**, río; **lupo**, lobos; o sea **"río de lobos"**. Ahí durmió seis siglos, hasta que un vaquero llamado **Gil** y natural de Cáceres la descubrió. Al saberlo el Rey **Alfonso XII** hizo levantar una iglesia a la virgen, misma a la cual se la llamó desde entonces **Santa María** y, por el lugar donde fué hallada, se le agregó el nombre de **Guadalupe.** Ahí mismo se formó una población que se llama de igual manera.

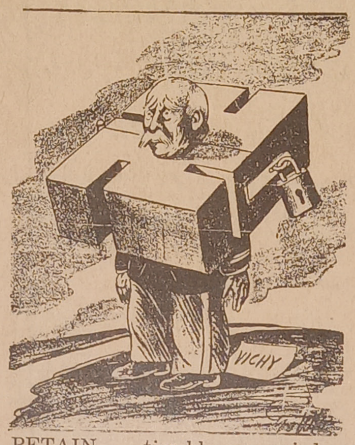
Cristobal Colón fué el primero que trajo ese nombre árabe a la América. Al descubrir la isla de **Turuqueira** la llamó **Isla de Guadalupe.** Años después los extremeños influyentes en América mandaron sacar copia de aquella virgen y la pintura la hizo **Marcos Cipac**, el indio.

"Todos los que conocían a la virgen de Extremadura —reproduce **Félix Ramos y Duarte** en su **Diccionario de Curiosidades Históricas**—, dijeron que se parecía mucho y que la pintó en San Francisco de México el indio **Marcos de Aquino Cipac...**"

Muchas fuentes y asertos de personas con solvencia histórica y moral podemos agregar a todo lo anterior para comprobar la falsedad del milagro y el desconocimiento que del mismo tuvieron todos los contemporáneos, inclusive los que se dice fueron actores.

Pero, de todas maneras y como antes indicamos, debe hacerse justicia a los dos pintores mexicanos.

EL TERCER FRENTE



PETAIN... tiembla por miedo al pueblo...

ALEMANIA

Un Congreso en México

El día en que, hace diez años, los nazis demostraron ante el mundo entero que son enemigos jurados de la civilización, quemando todos los libros con un contenido humano, el 10 de mayo de 1943, el Primer Congreso de los Alemanes Libres de México terminó sus trabajos. Este Congreso hizo ver que los alemanes, que residen desde hace mucho tiempo en México, comienzan a comprender que es el mejor tiempo para separarse de un modo inequívoco del nazismo y de adherirse a la lucha de los pueblos libres contra el enemigo de la humanidad que es Hitler. Los oradores del Congreso, entre ellos varios refugiados políticos bien conocidos, como el Presidente del Movimiento de Alemania Libre el famoso escritor Ludwig Renn, el ex-diputado Paul Merker, la famosa novelista Ana Seghers, expusieron su gratitud al gobierno y al pueblo mexicanos por la hospitalidad concedida a los alemanes antinazis; perseguidos por la Gestapo en México, los escritores alemanes han encontrado la posibilidad de proseguir su trabajo y de publicar libros que han sido incinerados en la Alemania hitleriana. El Congreso ha mostrado que el número de los alemanes residentes desde hace largo tiempo en este país, que se han adherido al movimiento de Alemania Libre, va en aumento.

Ese desarrollo no es sino un reflejo de lo que pasa en Alemania misma. Los últimos discursos de Goebbels y sus artículos, permiten ver una crisis de nervios en Alemania. En su artículo, escrito en ocasión del aniversario de Hitler. Goebbels habló del **"demonio de la duda"** que atormenta al pueblo alemán. En un reciente artículo dice: **"No existe la posibilidad de retroceder"**. El primer ministro ruso, Stalin, en su Orden del Día del 1o. de mayo, ha señalado, a su vez, la crisis profunda que se manifiesta en Alemania. Esta crisis es una crisis de confianza. El **"demonio de la duda"** se ha posesionado del pueblo.

Ayuda eficaz a Goebbels

En esta situación tan triste para los criminales del nazismo, la propaganda reaccionaria en los países aliados acaba de dar una ayuda eficaz al amo de la mentira, el doctor Goebbels. La radio y los periódicos nazis han divulgado con gran ruido que el gobierno de los Estados Unidos prepara la aniquilación del pueblo alemán, la división del Estado alemán en pequeños trozos y la ocupación de Alemania por **Gauleiters** americanos, rehusando al pueblo alemán el derecho a un gobierno autónomo. **"He ahí** —lanza sus gritos de alarma la propaganda de Goebbels—, **que si quieren ustedes desembarazarse de Hitler haciendo una revolución, no les servirá de nada, pues no tendrán ustedes su libertad ni su propio gobierno democrático, sino que sólo habrán cambiado los actuales "gauleiters" nazis por "gauleiters" extranjeros. ¿Es eso lo que desean?"**

Seguramente que la respuesta es negativa, pues no hay pueblo que desee ser administrado por extranjeros. La diabólica propaganda de Goebbels continúa: **"Por lo tanto no les queda sino luchar con mayor fuerza y más coraje les plazca o no; pues de buen o mal grado, su destino está ligado al de Hitler".**

Esta nueva ola de propaganda ha sido provocada por las revelaciones de la gran revista norteamericana **"The American Mercury"**, que publicó en su número de abril de 1943. En ese número, **Kingsbury Smith** publica un estudio sobre los preparativos de la administración de Washington para la postguerra, en cuanto al problema alemán. Según este artículo, diferentes departamentos de la administración norteamericana preparan con todos los detalles imaginables, la instalación de un gobierno militar norteamericano para la Alemania derrotada. Centenares de administradores norteamericanos hacen estudios especiales, aprendiendo no sólo la lengua de los diferentes distritos alemanes, sino también los datos administrativos para cada distrito; así como el equipo que más tarde debe administrar, dicen, la ciudad de Hamburgo, el cual están ya preparando para su tarea desde ahora. Los alemanes ni siquiera serán autorizados a editar libros escolares. Alemania se convertirá en una provincia norteamericana. Para asegurar la aplicación de tal medida, los autores de ese plan, creen que basta enviar vestidos y alimentación, los cuales serán distribuídos bajo la bandera norteamericana.

Para justificar ese plan los autores razonan así: Si ocupamos Alemania y dejamos al pueblo desesperado obrar a su antojo, el comunismo será el único resultado. Los autores del plan han caído en los peores errores de los autores del tratado de Versalles.

No está claro quién es el responsable de planes tan estúpidos. Pero es comprensible que la propaganda nazi se lanzó con un verdadero entusiasmo a este objeto; pues ninguna persona sino Goebbels puede aprovecharlo. El único resultado de tales planes es el desaliento de aquellos que a riesgo de perder la vida, luchan en las trincheras del tercer frente para preparar el segundo.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

Wheeler

THE MUSEUM OF MODERN ART

Date April 29, 1942

To: Miss Dorothy Miller

From: Mr. Wheeler

Re: Mitchell Wilder's Book

I talked with Mr. Aswell of Harper's about Mitchell Wilder's book this morning. It appears that Wilder had a definite book in mind and was unwilling to accept any modification. He wanted a book with at least one hundred large black-and-white plates and six color plates, and since the demand for this sort of book will be necessarily limited, it was impossible for Harper's to comply with his requirements with the subsidy offered. There should, of course, be a comprehensive and authoritative volume on this work, but I doubt if our own publications budget can include it this year. It now looks as though Wilder would not have time to prepare the text in any case. What do you think of devoting the entire September Bulletin to the exhibition, and issuing it separately as a pamphlet, the way we did with the Portinari exhibit?

MW:CH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE MUSEUM OF MODERN ART

Date February 24, 1942

To: MR. WHEELER

From: DOROTHY MILLER

Re: SPANISH-AMERICAN ART OF THE SOUTHWEST

Dear Monroe:

It will be interesting to see photographs of the McCormack collection. I met Herman Sweitzer last summer at Gallup but could not go back to Albuquerque to see his collection. I know that he has extraordinary Indian things and may very likely have fine examples of Spanish-American. Mitchell Wilder knows him well, so is probably counting on trying to borrow from him.

In writing to Wilder I have mentioned both Sweitzer and Elizabeth White.

DCM:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE MUSEUM OF MODERN ART

Date Feb. 23, 1942

To: Miss Miller

From: Mr. Wheeler

Re: Spanish-American Art of the Southwest

M I met yesterday Mr and Mrs Cyrus McCormick, 1408 Thirty-first St. N.W. Washington, D. C. who have collected these things for many years. They know the things in the Taylor Art Gallery, but think there are finer works in the collection of Herman Sweitzer, Hotel Alvorado, Albuquerque, New Mexico, and in that of Elizabeth White in N. Y. I have asked them to let us see photographs of their own things.

DCM:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

THE MUSEUM OF MODERN ART

Date Feb. 11, 1943

To: Mr. Wheeler

Re:

From: Dorothy Miller

Attached is a bill just received from the Taylor Museum for the packing of the exhibition of Spanish American saints. Will you okay this and send it on to Miss Ulrich.

DCM:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 226.2

THE MUSEUM OF MODERN ART

Date February 4, 1942

To: MR. WHEELER **Re:**

From: DOROTHY MILLER

Dear Monroe:

Attached are six additional photographs of Santos in the collection of the Taylor Museum, Colorado Springs. Mitchell Wilder left these with me before he left town and is, of course, sending another group of photographs to reach us before the Exhibitions Committee meeting on February 9th.

DCM:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	226.2

I found this with some Sal. American copy - A P

cc: Mr. Wheeler ✓

Worcester

February 15, 1943

Dear Charlie:

As you probably know, we are having an exhibition of Spanish-American Art of the Southwest from April 27 to June 13. Most of this is material which you undoubtedly know from the collection of the Taylor Museum in Colorado Springs. There are approximately sixty pieces, ranging in size from a few inches to eight feet. Most of the pieces are three by four feet high and are the usual polychromed wood religious subjects. There are some carvings and some paintings on leather.

The Art Institute of Chicago is showing the material on its way east and Mitchell Wilder thought that we might be able to interest one or two other museums here in the east to take the exhibition after our showing. They do not actually want to circulate the show but thought that as long as it was packed up carefully, it might well be shown in a few more cities before it returns to Colorado Springs.

This is not being handled as a circulating exhibition and your costs would be only those of transportation from New York to Worcester and returning the material to Colorado Springs. There is a possibility that the National Gallery will take the exhibition and if they could schedule it after your showing, you could pay the cost of sending it there and let them pay the return transportation to Colorado Springs.

The summer may be a very bad time for such a show in Worcester but I thought you would like to know about it anyway. Will you write me at your earliest convenience whether or not you are interested?

Sincerely,

Mr. Charles H. Sawyer, Director
Worcester Art Museum
Worcester, Massachusetts

ec:eo