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	RDH	III. 63

ÉDITIONS D'ART ALBERT SKIRA
4, PLACE DU MOLARD - GENÈVE

Genève, le 8 février 1961.

Cher Monsieur,

Je vous remercie de votre si aimable lettre et croyez que j'ai été très sensible à l'enthousiasme avec lequel vous avez accueilli mon projet d'une nouvelle collection.

Bien que je comprenne parfaitement les raisons qui vous empêche d'y participer d'une manière active, j'espère cependant pouvoir compter sur votre appui et sur vos suggestions. Surtout, je serai heureux d'avoir le plaisir de vous revoir bientôt, car je pense être à New York dans le courant de la semaine prochaine .

Dans cette attente, je vous prie, cher Monsieur, de me croire

bien sincèrement vôtre.

Albert Skira

Monsieur René d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

GROSSISTE : 371227 TÉLÉGRAMME : EDART CHÈQUES POSTAUX : I-8078 TÉLÉPHONE : 25 72 50

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Skira

January 20, 1961

Dear Mr. Skira:

I owe you, first of all, an apology for not having thanked you formally for the magnificent volumes which you have so kindly sent to me. They are extraordinary in both content and execution. Particularly the volume on Chinese painting seems to me outstanding even seen against the high standards of publications which you have created.

Your idea of the series called "Revelations" is magnificent, particularly at this time when so many important objects have been newly found or made accessible. I cannot think of anything that would give me greater pleasure than to be associated with that venture. Unfortunately, we still have over a year of fund raising before us and two or three years of actual building until the Museum can settle down to a more or less normal life. The amount of work which must be done here until then makes it impossible for me to undertake any outside ventures.

You may believe me when I say that I regret having to refuse your kind offer more than any of the others which I have been forced to refuse recently.

With very best rggards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Albert Skira
Editions d'Art Albert Skira
4, Place du Molard
Genèva, Switzerland

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ÉDITIONS D'ART ALBERT SKIRA
4, PLACE DU MOLARD - GENÈVE

Genève, le 6 janvier 1961

Monsieur René d'Harnoncourt
MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK, N.Y.

Cher Monsieur,

Je me souviens de notre dernière rencontre, il y a quelques années, et lors de mon récent séjour à New York, j'ai tenté en vain de vous atteindre par téléphone, car je souhaitais vivement avoir une entrevue avec vous. Monroe espérait que vous pourriez venir à un cocktail, mais vous étiez, je crois, à un meeting, ce qui vous a empêché de vous rendre à son invitation.

Notre ami Wheeler vous a entretenu d'un nouveau projet que je voudrais voir se réaliser et je suis heureux de savoir que cette idée vous a beaucoup plu. Il s'agit d'une nouvelle publication dans laquelle nous pourrions "révéler" (le nom adopté pour l'instant est REVELATION, sans être toutefois définitif). Je voudrais y montrer les découvertes récentes, les trésors peu connus, sinon inconnus et dont la "révélation" viendrait enrichir non seulement la culture artistique, mais la culture générale. Par exemple, mon ami Richard Ettinghausen, que vous connaissez bien entendu, m'a parlé longuement des richesses du Musée de Tifflis. D'autre part, un ami, secrétaire à l'Ambassade des Indes de Stockholm, a pu photographier, je crois pour la première fois, ce que même les spécialistes asiatiques connaissent peu, les fresques du temple Bhavani à Bhatgaon. Tant de trésors dans le monde peuvent être présentés dans la revue que je me propose de publier !

Je ne veux pas m'étendre sur tout ce que nous pourrons reproduire, mais je tiens à vous dire que je me propose d'accompagner ces documents de textes de spécialistes, de savants, qui malgré leur valeur et leur érudition n'auront rien de rebutant pour un grand public. Je suis d'ores et déjà assuré de la collaboration enthousiaste de Richard Ettinghausen, Daniel Schlumberger, Georges-Henri Rivière, André Grabar, Claude Lévi-Strauss, Michel Leiris, Robert Goldwater, pour ne citer que quelques noms, et

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ÉDITIONS D'ART ALBERT SKIRA
4, PLACE DU MOLARD - GENÈVE

Monsieur René d'Harnoncourt, Museum of Modern Art, New York.

j'aimerais pouvoir compter sur votre concours qui nous sera si précieux pour la réalisation de cette idée.

Je pense être aux Etats-Unis au début du printemps, mais si, avant mon arrivée, je recevais un mot de vous m'assurant de votre appui, ce serait pour moi extrêmement réconfortant.

J'attends donc de vos nouvelles et reste

bien à vous,

Albert Skira

GROSSISTE : 371227 TÉLÉGRAMME : EDART CHÈQUES POSTAUX : I-8078 TÉLÉPHONE: 25 72 50

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original letter from Skold returned to Mr. Burden with carbon of our reply.

Skold

NATIONALMUSEUM STOCKHOLM
17 November 1958.

Mr. René d´Harnoncourt
Museum of Modern Art
N e w Y o r k

Please accept my sincere thanks for your kind telegram expressing your sympathy on account of Otte Sköld´s death. His life´s work is finished, but the foremost result, our new museum of modern art, stands as a beautiful monument of his devoted efforts to attain this aim.

Yours sincerely

Carl Nordenfalk

(Carl Nordenfalk)
p.t. Director

Rd'H:WH

cc: Miss Akermark

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original letter from Skold returned to Mr. Burden with carbon of our reply.

Nationalmuseum
Stockholm
21 April 1955

Skold

May 17, 1955

Mr. William A.M.Burden

Dr. Otte Skold
Director
Nationalmuseum
Stockholm

Rd'H:WH

(Otte Skold)
Director

SKOLD

Telefax WESTERN UNION Telefax

SENDING BLANK

CALL LETTERS	DLS	PD	CHARGE TO	MUSEUM OF MODERN ART

LT NATIONAL MUSEUM
STOCKHOLM
SWEDEN

NOVEMBER 13, 1958

ON BEHALF OF THE MUSEUM OF MODERN ART I SEND OUR REGRET ON THE DEATH OF DR. OTTE SKOLD. PLEASE CONVEY OUR SYMPATHY TO MADAME SKOLD.

RENE D'HARNONCOURT
DIRECTOR

CHARGE: Director's Office cc: Margareta Akermark

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

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original letter from Skold returned to Mr. Burden with carbon of our reply.

Nationalmuseum
Stockholm
21 April 1955

Skold

May 17, 1955

Mr. William A.M.Burden
Paris

Dear Mr. Sköld:

Thank you very much for your good letter of April 21st concerning the exhibition "De David à Toulouse-Lautrec". It is with great regret that I have to tell you that this exhibition cannot be shown anywhere but in Paris. The lenders of the paintings for this exhibition were most reluctant and made it a condition that the works of art be returned immediately after the closing of the show at the Orangerie. It is doubtful that they would have loaned to us even for this showing if the exhibition had not been part of a major cultural exchange program which takes place this spring in Paris under the title, "Salut à la France".

May I take this opportunity to assure you and Mr. Nordenfalk that we are deeply appreciative of your interest.

Sincerely yours,

William A. M. Burden
President

Dr. Otte Sköld
Director
Nationalmuseum
Stockholm

Rd'H:WH

Yours sincerely

(Otte Sköld)
Director

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Reply dated May 17, 1955
prepared by Mr. Burden and
mailed May 23, 1955

Nationalmuseum

Stockholm

21 April 1955

Mr. William A.M.Burden
Hotel Ritz
P a r i s

Dear Mr. Burden,

Mr. Nordenfalk and I were both very interested to learn about the exhibition "De David à Toulouse-Lautrec" from your kind invitation to assist the preview and reception, which took place yesterday. Unfortunately none of us could be in Paris just at present.

However, I should like to ask you immediately, if by any chance this exhibition is likely to go to other places later on, and if so, whether we could possibly get it here in our museum. It would certainly attract the public not only in our own country but also in all Scandinavia.

I should be very interested to hear from you, what the plans are concerning this exhibition and what our chances are to show it in Stockholm.

Yours sincerely

(Otte Sköld)
Director

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Skoeld

November 1, 1954

Dear Mr. Skoeld:

Thank you so much for your warm and welcome words on the occasion of the Museum of Modern Art's Twenty-fifth Anniversary. It was extremely thoughtful of you to wire us and we greatly appreciate your encouraging message.

Looking forward to many years of continued fruitful cooperation with your institution, I am,

Faithfully yours,

René d'Harnoncourt

Mr. Otto Skoeld
Director
National Museum
Stockholm, Sweden

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Skouras

RCA COMMUNICATIONS INC.
30 ROCKEFELLER PLAZA

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Sweden

SWN19 STOCKHOLM 39 18 1105

LT MUSEUM OF MODERN ART NEWYORK

WITH THANKS FOR GOOD COOPERATION IN THE FIELD OF MODERN ART THE SWEDISH NATIONAL MUSEUM SENDS BEST CONGRATULATIONS AND WISHES FOR A CONTINUOUSLY GROWING PROSPERITY TO THE MUSEUM OF MODERN ART

OTTE SKOELD
DIRECTOR, NATIONAL MUSEUM, STOLKHOLM.

(CFM SWN19)

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y., TEL. CI 7-5525

Via Liguria 36
Rome, Italy

Aspasia A. Skouras

P.S. I am a very good friend of Mrs. Le Sombre and I hope that one day she will introduce me to you.

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Skouras

GALLERIA ODYSSIA
VIA LIGURIA 36
ROME

Rome, November 20, 1958

Mr. Rene' D'Harnoncourt
Museum of Modern Art
II West 53rd St.
New York, New York

December 5, 1958

Dear Mr. D'Harnoncourt:

If I take the liberty of writing you this letter it is because [illegible] having [illegible] at [illegible]

You probably have already received the catalogue from the gallery in New York and noted the presentation by Prof. Arcangeli of Bologna. I am sending you an extra copy [illegible] hoping that you will find the time to see the show which will close on December 11th.

Please accept my most sincere thanks and best regards.

Yours truly,

Odyssia A. Skouras

P.S. I am a very good friend of Mrs. Lee Simonson and I hope that one day she will introduce me to you.

Dear Miss Skouras:

Thank you for your letter of November 20th advising me of the exhibition currently in New York of work by Sergio Vacchi. I have looked at the catalogue and I hope to be able to visit The Contemporaries Gallery during the exhibition.

With kindest regards,

Faithfully yours,

Rene d'Harnoncourt

Miss Odyssia A. Skouras
Galleria Odyssia
Via Liguria 36
Rome, Italy

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GALLERIA ODYSSIA
VIA LIGURIA 36 C-D - TEL. 44.115
ROMA

Rome, November 20, 1958

Mr. Rene' D'Harnoncourt
Museum of Modern Art
II West 53rd St.
New York, New York

Dear Mr. D'Harnoncourt:

If I take the liberty of writing you this letter it is because I feel very strongly about the quality of the work by Sergio Vacchi who is having his first one-man exhibition in America at The Contemporaries Gallery in New York.

You probably have already received the catalogue from the gallery in New York and noted the presentation by Prof. Arcangeli of Bologna. I am sending you an extra copy of the catalogue hoping that you will find the time to see the show which will close on December 13th.

Please accept my most sincere thanks and best regards.

Yours truly,

Odyssia A. Skouras

Odyssia A. Skouras

P.S. - I am a very good friend of Mrs. Leo Steinberg and I hope that one day she will introduce me to you.

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cc Mr. d'Harnoncourt.
Slatkin

Charles E. Slatkin
Galleries
PAINTINGS DRAWINGS SCULPTURES
115 East Ninety-second Street • New York 28, N. Y.

January 26, 1959

February 5, 1959

Mr. Rene d'Harnoncourt, Director,
Museum of Modern Art,
11 W. 53rd St.
New York

Mr. Charles E. Slatkin
115 East 92nd Street
NEW YORK 28, N.Y.

Dear Mr. d'Harnoncourt:

We are presently preparing an extensive exhibition called FRENCH MASTER DRAWINGS FROM THE 16th CENTURY TO THE 20th, to be held from February 10th through March 7th, 1959. This exhibition is intended to [illegible] the more elaborate and important [illegible] about to move from the Louvre to the Metropolitan Museum of Art.

In addition [illegible] of drawings [illegible] John New[illegible] cooperation [illegible] the Art [illegible] of Canada, The Philadelphia Museum, The Princeton Museum, etc.

In connection with our exhibition, we are publishing a handsome catalogue which will include over one hundred very fine illustrations. Like all our catalogues, including the Degas-Renoir Exhibition Catalogue, it will be sent free of charge to art museums and college art departments in this country and to many abroad.

The expense of the catalogue [illegible] sending it out to the public indiscriminately. [illegible] whether you would care to indicate to us those of your staff and local collectors who would be specifically interested to receive copies [illegible]; or the number of copies we could send under one cover to you which could be distributed to good purpose. This would enable us to order an adequate supply of copies from the printer.

With many thanks for your interest and assistance.

Sincerely yours,

Charles E. Slatkin
CHARLES E. SLATKIN

Dear Mr. Slatkin:

Thank you for your kind letter of January 26, 1959 addressed to Mr. Rene d'Harnoncourt.

It would be very kind of you if you would find it convenient to send to the Director's office, six or eight copies of the catalogue of your forthcoming exhibition to be called FRENCH MASTER DRAWINGS FROM THE 16th CENTURY TO THE 20th. We shall then see that they are channeled into appropriate departments which would find them useful.

NOT SENT
As of 3/16/59

Thank you for thinking of us and with good wishes,

I am,

Sincerely yours,

James Platt White, Jr.
Special Assistant to the Director

JPW:eh

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LEHIGH 4-4222

Charles E. Slatkin
Galleries
115 East Ninety-second Street • New York 28, N. Y.

PAINTINGS
DRAWINGS
SCULPTURES

January 26, 1959

Mr. Rene d'Harnoncourt, Director,
Museum of Modern Art,
11 W. 53rd St.,
New York 19, N. Y.

Dear Mr. d'Harnoncourt:

We are currently preparing an extensive exhibition called FRENCH MASTER DRAWINGS FROM THE 16th CENTURY TO THE 20th, to be held from February 10th through March 7th, 1959. This exhibition is intended, in part, to complement the more elaborate and important exhibition of French Master Drawings which is about to move from the Louvre to the Metropolitan Museum of Art.

In addition to the loans from some thirty private collectors of drawings like Mr. Robert Lehman, Mr. Walter C. Baker, Mr. John Newberry and Mr. Winslow Ames, we shall also have the cooperation of loans from The Fogg Art Museum, The Museum of Fine Arts, Boston, The Cleveland Museum, The National Gallery of Canada, The Philadelphia Museum, The Princeton Museum, etc.

In connection with our exhibition, we are publishing a handsome catalogue which will include over one hundred very fine illustrations. Like all our catalogues, including the Degas-Renoir Exhibition Catalogue, it will be sent free of charge to art museums and college art departments in this country and to many abroad.

The expense of the catalogue prohibits our sending it out to the public indiscriminately. Therefore, we wonder whether you would care to indicate to us those of your staff and local collectors who would be specifically interested to receive copies directly; or the number of copies we could send under one cover to you which could be distributed to good purpose. This would enable us to order an adequate supply of copies from the printer.

With many thanks for your interest and assistance.

Sincerely yours,

Charles E. Slatkin

CHARLES E. SLATKIN

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skowhegan

SKOWHEGAN SCHOOL
OF PAINTING & SCULPTURE

July · August — Skowhegan, Maine

36 East 23rd Street, New York 10, N.Y. GR 7-8239

January 16, 1961

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

Dear Mr. d'Harnoncourt:

I am writing to let you know we are planning our annual meeting of the Skowhegan School's Advisory Committee and that Aye Simon has asked that you attend the gathering at my apartment, 164 E. 72nd St., at 4.30, Tuesday afternoon, January 31. As you may know, we have had an exceptionally busy and successful year, despite the set-back resulting from the fire last August. I think you will be interested in seeing our new plans for the School Library and hearing about the re-building of the Frescoe Studio.

This is a period of change for the School, as we develop a more permanent form of organization which will maintain and continue the artistic policies that have made Skowhegan so successful. Your support and concern for the School in the past has helped to make its present stature possible and our gratitude and appreciation are indeed unlimited. We are, therefore, greatly looking forward to seeing you on Tuesday, January 31, when we will be able to discuss together plans for the coming year.

Will you please indicate on the enclosed card whether you will be able to attend?

Hope to see you January 31.

Sincerely,

Willard W. Cummings

Willard Cummings

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

2 WEST 15th STREET
NEW YORK 11, N. Y.

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Vice-Presidents
Anne Poor
Sidney Simon
Director and Treasurer
Willard W. Cummings
Managing Director
Jessica D. Hayden

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Mitchell Siporin
David Smith
Theodoros Stamos
Franklin Watkins
William Zorach

February 8, 1960

March 8, 1960

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Aye:

I have just discovered with horror that I did not answer your good invitation of February 3rd to come to a meeting of the Skowhegan School. The fact is that I have been in and out of bed with a particularly nasty case of flu for the last weeks and as a result my correspondence is in a deplorable state. Please accept my apologies.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. Leo Simon
Chairman of the Advisory Committee
Skowhegan School of Painting and Sculpture
2 West 15th Street
New York 11, New York

I [illegible] Meeting of the [illegible] at my home, [illegible] February 16. [illegible] held later [illegible] great number [illegible] developments that have recently taken place in the organisation of the School - one of them as recently as late in January [illegible] scheduled the meeting in such a way as to be able to bring before you all these exciting changes. They are fully described in a detailed 14-year Report of the School, which we hope will reach you [illegible] time to read it through before this meeting.

We greatly appreciate all the help and support you have given to Skowhegan in the past [illegible] of the importance of this meeting, that you will make a special effort to attend. Will you please indicate on the enclosed card if you will be able to come?

[illegible] you on February 16.

Sincerely,

Mrs. Leo Simon
Chairman of the Advisory Committee

Enclosure
Reply postcard

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Henry Varnum Poor

Vice-Presidents
Anne Poor
Sidney Simon

Director and Treasurer
Willard W. Cummings

Managing Director
Jesseca D. Boyden

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Chairman
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Mrs. Curtis Allen
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Mrs. Brooks Baekeland
John I. H. Baur
Mrs. Tiffany Blake
Mrs. Leigh Block
Mrs. Malcolm Brady
Mrs. Willard W.Cummings
Mrs. C. Suydam Cutting
Mrs. Peter J. Ferrara
Louis B. Froelich
Mrs. Bruce A. Gimbel
Lloyd Goodrich
Mrs. Adele Greeff
Robert Beverly Hale
Mrs. Edith Gregor Halpert
Rene d'Harnoncourt
Mrs. David M. Heyman
Dr. Marjorie G. Lewisohn
Mrs. Matthew A. Meyer
Mrs. Stanley G. Mortimer, Jr.
Henry P. McIlhenny
Roy Neuberger
Mrs. Frederick B. Payne
Vincent Price
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Loren MacIver
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Waldo Pierce
Abraham Rattner
Ben Shahn
Mitchell Siporin
David Smith
Theodoros Stamos
Franklin Watkins
William Zorach

February 3, 1960

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Rene:

I am writing to let you know that the Annual Meeting of the Skowhegan School Advisory Committee will take place at my home, 983 Park Avenue, at 4 o'clock, Tuesday afternoon, February 16.

You will notice that this year's meeting is being held later than usual. The reason for this change in date is the great number of important developments that have recently taken place in the organization of the School - one of them as recently as late in January. We have therefore scheduled the meeting in such a way as to be able to bring before you all these exciting changes. They are fully described in a detailed 14-year Report of the School, which we hope will reach you next week. I trust that you will have time to read it through before this meeting.

We greatly appreciate all the help and support you have given to Skowhegan in the past and hope, in view of the importance of this meeting, that you will make a special effort to attend. Will you please indicate on the enclosed card if you will be able to come?

Looking forward to seeing you on February 16,

Sincerely,

Hyp Simon

Mrs. Leo Simon
Chairman of the Advisory Committee

Enclosure
Reply postcard

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Mrs. Bruce A. Gimbel
Lloyd Goodrich
Mrs. Adele Greeff
Robert Beverly Hale
Mrs. Edith Gregor Halpert
Rene d'Harnoncourt
Mrs. David M. Heyman
Dr. Marjorie G. Lewisohn
Mrs. Matthew A. Meyer
Mrs. Stanley G. Mortimer, Jr.
Henry P. McIlhenny
Roy Neuberger
Mrs. Frederick B. Payne
Vincent Price
Daniel Catton Rich
Theodore Rousseau, Jr.
Mrs. Eleanore Saidenberg
Nathaniel Saltonstall
Mrs. Palmer Thorne
Hudson Walker
Mrs. Vanderbilt Webb
Mrs. Harry Lewis Winston

• ARTIST ADVISORY BOARD

Isabel Bishop
Jose de Creeft
Edwin Dickinson
Milton Hebald
Joe Jones
Karl Knaths
Mrs. Yasuo Kuniyoshi
Jack Levine
Oronzio Maldarelli
Loren MacIver
Abbott Pattison
Waldo Pierce
Abraham Rattner
Ben Shahn
Mitchell Siporin
David Smith
Theodoros Stamos
Franklin Watkins
William Zorach

Skowhegan

November 14, 1958

Dear Mr. d'Harnoncourt:

The annual meeting of the Advisory Board and Directors of the Skowhegan School of Painting and Sculpture will be held at the residence of Mrs. Leo Simon, 983 Park Avenue, on Wednesday, December 3d from 4:30 to 6:30 P. M.

I sincerely hope that you will be able to attend the meeting. We have many problems connected with the school which we would like to discuss and on which we very much need your advice and suggestions.

I would like to thank you again for the help and advice that you have shown the school, and I hope that you will be able to attend the meeting.

We all look forward to seeing you on December 3d.

Sincerely,

Willard W. Cummings

Willard W. Cummings

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

2 WEST 15th STREET
NEW YORK 11, N. Y.

SKOWHEGAN
MAINE

• DIRECTORS AND FACULTY

President
Henry Varnum Poor

Vice-Presidents
Anne Poor
Sidney Simon

Director and Treasurer
Willard W. Cummings

Managing Director
Jesseca D. Boyden

• ADVISORY COMMITTEE

Chairman
Mrs. Leo Simon

Mrs. Curtis Allen
Arthur G. Altschul
Mrs. Brooks Baekeland
Mrs. Simon Michael Bessie
Mrs. Tiffany Blake
Mrs. Leigh Block
Mrs. John R. Cook
Mrs. Willard W.Cummings
Mrs. C. Suydam Cutting
Mrs. Peter J. Ferrara
Mrs. Bruce A. Gimbel
Mrs. Adele Greeff
Mrs. Edith Gregor Halpert
Mrs. David M. Heyman
Mrs. Robert H. Knapp
Dr. Marjorie G. Lewisohn
Mrs. Matthew A. Meyer
Mrs. Stanley G. Mortimer, Jr.
Roy Neuberger
Mrs. Frederick B. Payne
Vincent Price
Mrs. Eleanore Saidenberg
Nathaniel Saltonstall
Mrs. Palmer Thorne
Hudson Walker
Mrs. Vanderbilt Webb
Mrs. Harry Lewis Winston

• ART ADVISORY COMMITTEE

John I. H. Baur
Russell Cowles
Jose de Creeft
Lamar Dodd
Lloyd Goodrich
Chaim Gross
Philip Guston
Robert Beverly Hale
Rene d'Harnoncourt
Milton Hebald
Joe Jones
Karl Knaths
Jack Levine
Oronzio Maldarelli
Loren MacIver
Henry P. McIlhenny
Arthur Osver
Waldo Pierce
Abraham Rattner
Daniel Catton Rich
Theodore Rousseau, Jr.
David Smith
Theodoros Stamos
Franklin Watkins
William Zorach

November 17, 1955

Mr. Rene d'Harnoncourt,
Museum of Modern Art,
11 West 53d Street,
New York 19, N. Y.

Dear Mr. d'Harnoncourt:

The annual meeting of the Advisory Committee of the Skowhegan School will be held on Tuesday, December 13th at my home, 983 Park Avenue, at 4:30 P. M.

A report on the past year will be made and plans for the coming year discussed. A short movie, in color, that was made this summer covering student activities, the school buildings, a Saturday Seminar and a visiting artist lecture will be shown.

I am enclosing a card for your convenience and look forward to seeing you.

Cordially,

Mrs. Leo Simon
Chairman of the Advisory Committee

AS:j
Encl:

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December 23, 1955

Dear Mrs. Simon:

I feel very remiss for not having written to you before and am terribly sorry that I missed the meeting of the Advisory Committee of the Skowhegan School on December 13th. Like many New Yorkers, I'm just getting over a drawn out case of the 'flu and my correspondence is in terrible shape.

Please forgive me.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. Leo Simon
Chairman of the Advisory Committee
Skowhegan School of Painting and Sculpture
2 West 15th Street
New York 11, N. Y.

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Sloan

LAVINIA SLOAN, INC.
61 EAST 57TH STREET
NEW YORK 22

PLAZA 5-0917

Dear René -

Here is the announcement of my new firm, and I count it as a good omen to know that you will wish me luck!

September 27, 1955

Dear Lavinia,

It was awfully nice to hear from you and to know that you are handling an organization of your own. I know you will meet with great success.

Very best wishes,

Faithfully yours,

René d'Harnoncourt

Miss Lavinia Sloan
Lavinia Sloan, Inc.
61 East 57th Street
New York 22, N. Y.

Former MOMA Staff member -
Note added 6/1982

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STAD ANTWERPEN

OUDHEIDKUNDIGE MUSEA

Smekens

Antwerp, 4 October 1957.

OMA.29

LAVINIA SLOAN, INC.
61 EAST 57TH STREET
NEW YORK 22

PLAZA 5-0917

Dear René -

Here is the announcement of my new firm, and I count it as a good omen to know you will wish me luck!

Cordially
Lavinia Sloan

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STAD ANTWERPEN

OUDHEIDKUNDIGE MUSEA

Smekens

Antwerp, 4 October 1957.

OMA.2

Dear Lavinia

It was awfully nice to hear from you and to know that you are ~~back~~ hunting an organisation of your own. I know you will meet with great success

very best wishes

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Smekens

STAD ANTWERPEN

OUDHEIDKUNDIGE MUSEA

OMA.2957/1004

Antwerp, 4 October 1957.

Mr René d'Harnoncourt,

Director of
The Museum of Modern Art,
11 West 53 Street,
New York 19.

Dear Sir,

After the strenuous work connected with the organisation of a rather important exhibition, and now that most of our questionnaires have been returned, I finally find the time for thanking you most sincerely for the kindness shown in sending me a complete information on your educational services.

Together with the many others received, your answer enables me to supply our authorities with precise details in view of establishing an educational service in our museums.

Yours faithfully,

F. Smekens,
Curator of the
Archaeological Museums.

Office:
Museum Vleeshuis,
Antwerp (Belgium).

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Smith - see: Kidder Smith

8/11/55, cc: Mr. Barr
Mr. d'Harnoncourt
Mr. Drexler
Miss Farnam

January 14, 1959

Postcard postmarked August 10, 1955, from Mr. G. E. Kidder Smith, as follows:

Dear Geks:

Many thanks for your good note and the enclosed project. I very much hope you can realize it and am sure it will bring very exciting results.

With best wishes for the New Year,

Faithfully yours,

Rene d'Harnoncourt

Mr. G. E. Kidder Smith
163 East 81 Street
New York 28, New York

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8/11/55, cc: Mr. Barr
Mr. d'Harnoncourt
Mr. Drexler
Miss Pernas

Postcard postmarked August 10, 1955, from Mr. G. E. Kidder Smith, as follows:

Dear Monroe:

Just a line to thank you for your kind and thoughtful letter. Of course you should continue your BUILT IN USA title -- It's a wonderful series, and I appreciate your not using BUILT IN for the Latin America book.

Geks

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compiled: Museum of Modern Art
Kidder Smith

February 8, 1955

Dear Gekes:

Thank you very much for your good letter and forgive my long silence.

As I told you at the Cheeks' party, we are very interested in the idea of doing eventually a show of primitive architecture but it will be some time before we can think of special shows like this. Many thanks also for your offer of lending us some Swiss masks - these I fear are somewhat outside the scope of the new Museum since they are really "Folk Art" rather than what is called primitive or indigenous art.

I'm looking forward very much to continuing our discussions on primitive architecture and hope we may have your cooperation when we tackle the subject.

Very best regards,

Faithfully yours,

René d'Harnoncourt

G. E. Kidder Smith
American Institute of Architects
163 East 81 Street
New York 28, N. Y.

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Smith
Insp: Kennedy

January 25, 1961

Dear Mrs. Smith:

I cannot tell you how much we enjoyed your hospitality. Both you and your husband were heroic to face an invasion of guests and a blizzard so graciously and with so much equanimity.

Thanks to the loan of your car, we were able to get our suitcases to the station and then look at the parade without worry about making the train.

I very much hope to have a chance to see you again in the not too distant future to thank you personally for all you did for us.

With kindest regards to Mr. Smith,

Faithfully yours,

Rene d'Harnoncourt

Mrs. Gerard Smith
2425 Kalorama Road N. W.
Washington, D. C.

Inauguration of President Kennedy
This Note added 7/1982

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Smith

LAWRENCE M. C. SMITH
1707 BENJAMIN FRANKLIN PARKWAY
PHILADELPHIA 3, PA.

December 23, 1958

Dear René

On January 15th, the City of Philadelphia has as one of its main features of the Philadelphia Art Festival a [illegible] and reception at the City's Commercial Museum for possibly a thousand people. I am Chairman of the Board of Trade and Conventions of the City of Philadelphia which runs the Commercial Museum and we arranged that part of this evening should be in honor of the American Federation of Arts, its 50th Anniversary and the exhibition that will be opened [illegible] auspices of the American [illegible] General of New York [illegible] "Contemporary Danish Design". A second exhibition also opening is entitled "Glass Around the World." The latter show will include much material from the Corning Glass Center as well as from around the world.

A board meeting of trustees has been called for 5 o'clock p.m. at the Commercial Museum. At 6 o'clock there will be cocktails when we will be joined by the wives of the trustees and start dinner at 6:30 p.m. This time has been decided upon because some people would like to get back to New York and it fits in with the traffic situation around the Trade and Convention Center. Elsa and I [illegible] it a great privilege to have you as their guests. All in all, it looks like a fine opportunity to present the American Federation of Arts to the City of Philadelphia as well as to have a very pleasant and interesting evening. Won't you see if you can't fit it into your schedule?

Sincerely yours,

René

RDH/as

P.S. I am having this letter typewritten at the office, because, in the rush of Christmas at home, it would never get off if we sent a handwritten note to each of you personally.

January 9, 1958

Dear Sam:

I am terribly sorry I won't be able to join the Trustees of the Federation in Philadelphia, but the 15th, 16th and 17th are all taken by meetings here which I cannot skip.

Very best regards and thank you,

Faithfully yours,

René d'Harnoncourt

Mr. Lawrence M. C. Smith
1707 Benjamin Franklin Parkway
Philadelphia 3, Pa.

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LOCUST 4-0250

Dear Sam. I'm terribly sorry I won't be able to join the trustees of the Federation in Philadelphia but the 15th & 16th & 17th are all taken by meetings I have which I can not change

very best regards and thank you

LAWRENCE M. C. SMITH
1707 BENJAMIN FRANKLIN PARKWAY
PHILADELPHIA 3, PA.

December 23, 1958

Dear Rene

On January 16th, the City of Philadelphia has as one of its main features of the Philadelphia Art Festival a large opening and reception at the City's Commercial Museum for possibly a thousand people. I am Chairman of the Board of Trade and Conventions of the City of Philadelphia which runs the Commercial Museum and we arranged that part of this opening should be in honor of the American Federation of Arts, its 50th Anniversary and the Trustees of the Federation. The exhibition that will be opened on this occasion is one circulated under the auspices of the American Federation of Arts and the Royal Danish Consulate General of New York entitled "Contemporary Danish Design". A second exhibition also opening is entitled "Glass Around the World." The latter show will include much material from the Corning Glass Center as well as from around the world.

A board meeting of trustees has been called for 5 o'clock p.m. at the Commercial Museum. At 6 o'clock there will be cocktails when we will be joined by the wives of the trustees and start dinner at 6:30 p.m. This time has been decided upon because some people would like to get back to New York and it fits in with the traffic situation around the Trade and Convention Center. Eleanor and I would deem it a great privilege to have you as their guests. All in all, it looks like a fine opportunity to present the American Federation of Arts to the City of Philadelphia as well as to have a very pleasant and interesting evening. Won't you see if you can't fit it into your schedule?

Sincerely yours,

Sam

P.S. I am having this letter typewritten at the office, because, in the rush of Christmas at home, it would never get off if we sent a handwritten note to each of you personally.

LMCS:es

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Smith
Mrs. Nelson
(Alice)

November 16, 1959

Dear Alice,

I am sorry for the long delay of this note but I have been out of town a great deal and we are just getting ready for a big fund raising drive. Due to this, my correspondence has suffered greatly. It was awfully nice to hear from you again after such a long time, but, unfortunately, I cannot give you any good news concerning your request. We have no Latin American textiles here. The ones we showed in the exhibition were all borrowed. My suggestion would be to write to the Textile Museum in Washington, D.C., or possibly to the Museum of Natural History in New York.

With warmest regards, I am,

Faithfully yours,

Rene d'Harnoncourt

Mrs. Nelson Smith
1035 Sims Avenue
Birmingham 13, Alabama

RdH/bp

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Smith

Smith (Mrs. Nelson)

Mrs. Nelson Smith
1035 Sims Ave
Birmingham 13 Ala

59

Dear Mrs. de Harnoncourt —

I wonder if you can remember back to the days at Sarah Lawrence when I — Alice Finch then — assisted Lucia Bowers in the Art Department? That was a long time ago and the years since have been busy ones for me with my architect husband and our three sons. There has been little

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Smith

Smith (Mrs. Nelson)

80 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

1035 Sims Ave
Birmingham-13 Ala
October 10, 1959

Dear Mr. de Harnoncourt —

I wonder if you can remember back to the days of Sarah Lawrence when I — Alice Finch then — assisted Lucia Jowers in the Art Department? That was a long time ago and the years since have been busy ones for me with my architect husband and our three sons. There has been little

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Smith

Smith (Mrs. Nelson)

...AM SMITH
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80 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

time for the weaving and pottery of my Sarah Lawrence days.

Now my interest is stirring again in the form of the Committee on Art Education at our brand new Museum. We are organizing a series of workshops for adults. The one beginning at the end of this month on sculpture will run for six weeks and will be conducted by Angelo Granda, of the University of Alabama. After Christmas we will have a similar workshop on Weaving. This will coincide with our Birmingham Festival of Arts, which is a three

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Smith

Smith (Mrs. Nelson)

week-affair, chuck full of culture. The theme of the festival this year is "Pan America" My committee would like to have a really good exhibit of Textiles from Central and South America for this opening. I remembered your interest in that area during the Sarah Lawrence days, and wondered if the Museum of Modern Art had any such collection that could be sent out on loan.

Our Museum director Richard Howard, is out of town at the present time, but will be back soon — therefore I am writing to make this request. Mr. Howard will be glad

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Smith (Mrs. Nelson)

to work out the details with you, should such an exhibit be possible. If the Museum of Modern Art has no such collection available for loan, perhaps you could suggest where one might be obtained.

It is always pleasant to renew pleasant associations of the past. I shall look forward to hearing from you at your earliest convenience.

Sincerely,

Alice Finch Smith
(Mrs. Nelson Smith)

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Smith

(Mrs. Nelson)

October 14, 1959

Dear Mrs. Smith:

I have your letter of October 10. It was nice to have word from you.

As regards your plans for an exhibit of textiles from Central and South America at this year's Birmingham Festival of Arts, I must tell you that the Museum of Modern Art does not have this type of textile collection. Also, the collection of the Museum of Primitive Art is really not large enough to fill your needs.

I would suggest that you write to the Textile Museum, 2320 S. St., N.W., Washington 8, D.C. Also, you might get in touch with the Art Institute of Chicago and the Museum of Natural History in New York.

Thank you again for writing to me and I am sorry that the Museum cannot itself help you in this matter.

With best regards I am,

Faithfully yours,

Rene d'Harnoncourt

RdH/bp

Mrs. Nelson Smith
1035 Sims Ave.
Birmingham 13, Alabama

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Smith

DR. WILLIAM SMITH
OPTOMETRIST
HUBBARD 2-9862

80 BOYLSTON STREET
BOSTON 16, MASSACHUSETTS

April 5, 1955

Director,
Museum of Modern Art,
11 W. 53rd St.,
New York 19, N. Y.

Dear Sir:-

Kindly tell me when the photo exhibit "The Family of Man" is scheduled to close. Also, please let me know on what days the museum is open and what the hours are. Thank you.

Sincerely,

William Smith

William Smith, O. D.

WS/RS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 6, 1955

Dear Dr. Smith:

Thank you for your good letter of April 5th.

The FAMILY OF MAN Exhibition is scheduled to run through May 8, 1955. On weekdays and Saturdays the Museum is open from 12:00 noon to 7:00 P.M.; on Sundays and holidays, from 1:00 P.M. to 7:00 P.M.

Sincerely,

Joyce Miller

Dr. William Smith
80 Boylston Street
Boston 16, Mass.

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Snodgrass see; I A & C Bd.

May 26, 1959

Dear Jeanne:

Thank you very much for sending me the catalogue of the National Competition. I hope it was a great success. I am awfully glad Oscar Howe won a prize and only wish I could have been with you at the opening of the show.

With warmest regards,

Faithfully yours,

Rene d'Harnoncourt

Miss Jeanne Snodgrass
Curator of Indian Art
and Assistant to the Art Director
Philbrook Art Center
2727 S. Rockford Road
Tulsa 14, Oklahoma

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Soby

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 6,1956

Mr. René d'Harnoncourt, Director,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y.

April 30, 1956

Dear René:

Dear Jim:

Forgive me for the long delay of this reply to your good note of April 6th.

Jim White is now undertaking a survey of the present situation concerning the channelling of permits for reproduction of photos of works of art or works of art in the Museum's possession. Once we know what the problem is we will try to arrange for a set-up that will avoid duplication and confusion.

With best regards,

Faithfully yours,

René d'Harnoncourt

Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 6, 1956

Mr. Rene d'Harnoncourt, Director,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y.

Dear Rene:

The Committee on the Museum Collections at its meeting of April 4th asked me as its chairman to pass on to you its strong recommendation that some overall system be worked out to clear reproduction rights on all works owned or exhibited by the Museum.

As I understand it, reproduction rights are now cleared by various departments within the Museum, depending on the nature of the reproductions and where they are to be used. It seemed to the Committee that the Museum's policy as to reproductions and its fees for same would be more consistent if all rights were cleared through a single person in consultation with the various departments involved.

Can this be done? The Committee very much hopes so, and I am passing on their recomendation to you.

Very best to you; we missed you at the meeting.

Sincerely,
Jim

Dear Jim
forgive me for the long delay of this
reply to your good note of April 6.
Jim White is now undertaking a
survey of the present situation
concerning the granting of
permits for reproductions of
Photos of Works of art or Works
of art in the Museum's possession
once we know what the problem
is we will try to arrange for a setup that
will avoid duplication and confusion

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 6,1956

Mr. Stephen C. Clark,
149 Broadway,
New York 6, N.Y.

Dear Mr. Clark:

As you know a meeting of the Policy Committee on the Museum Collections is scheduled for April 17th at 9:30 A.M., at Bill Burden's apartment. All of us hope so much you will be able to attend.

Since both Rene and Alfred are jammed with work, I've agreed to try to collect suggestions as to revisions in the enclosed statement of policy, dated March 28th, 1955, as to the Masterworks Collection.

I have Mr. Goodyear's suggestions in hand, and if you will be kind enough to send me your ideas as to possible changes in the statement, I'll try to get things in order so as to speed up matters at the meeting. I'd be greatly obliged.

I should add that Mr. Goodyear approves sections 1 and 2 on page 1, but feels that we should eliminate section 3 in case at some point we should want to add what he calls a "Derivation Division" which might go as far back in time as cave drawings. He feels, too, that section 5 should make clear that no work accepted for the Masterworks Collection could be eliminated except by a two-thirds vote of the Trustees. Those are the only changes he now suggests.

So much time has gone by since the Policy Committee was formed that we're all eager to accomplish as much as possible at the April 17th meeting, and your help with the policy statement will be most appreciated.

With very kindest regards,

Sincerely,

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 6,1956

Dear Rene:

I now have in hand Conger Goodyear's suggestions as to the rewording of the statement of policy by the Policy Committee on the Museum Collections, and I'll try to get Mr. Clark's suggestions in writing this week and pass them on to you and Bill Burden.

I think it may speed up our discussion at the Policy Committee meeting on April 17th if we have in writing the suggestions of the senior members as to the policy statement. But I'm still worried about the rest of the meeting, i.e., how we go on to choose more works for the Permanent Masterworks Collection, etc. Maybe you, Bill, Alfred and I can talk about this before or after the Trustees meeting next week. My own trouble is that I have three deadlines for articles staring me in the face all at the same time, one of them for a very long article for Cahiers d'Art. But I'll do what I can and perhaps we can work out an agenda for the Policy Committee meeting when I see you next Thursday.

Very best, hurriedly,

Jim

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Soby

JAMES THRALL SOBY
Brushy Ridge Road
New Canaan, Conn.

Aug. 23, 1955

Mr. Carst,
The New York Times,
229 West 43rd St.,
New York, N.Y.

Dear Mr. Carst:

I am writing to protest about the misstatements and inaccuracies in the Times' recent obituary on the eminent French painter, Fernand Leger. The Times is usually so painstaking and accurate in its obituaries on figures from other fields - politics, sports, for example - that it seems to me shocking that its columns on deceased artists are done so casually.

In the column on Leger, the Times says in one paragraph: "He eschewed the surrealists, etc." THIS IS ABSOLUTELY CORRECT. He not only eschewed them, he disliked intensely their basic premise. I don't agree with his opinion at all, but what amazes me is that in the following paragraph you go on to quote the late Edward Alden Jewell as describing Leger in 1931 as "an able exponent of an art that began with the Cubists and developed into what is now commonly called Surrealism." This is plain nonsense. Cubism never "developed into" Surrealism, which was a counter-revolution against nearly everything Cubism stood for.

Similarly, at a later point the Leger obituary quotes Mr. Jewell as saying that Leger had become more "Romantic." Perhaps it could be argued that Leger's pictures during his stay in America were less severe and restrained than they had been during his years in Paris. But to call them "Romantic" seems excessive, to put it mildly.

What really puzzles me is that the Times' current art critics are apparently not consulted in these factual matters nor asked to bring your files up to date. As a personal matter, I knew and liked Mr. Jewell. But a great deal of art history has been made since his death, and I should think your obituaries on artists would reflect this fact, as they surely would if their subjects had been generals, politicians, tycoons or outfielders.

Sincerely,

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CC: MONROE WHEELER

Cross-filed: MacAgy
Exhibitions & Publicatio.

Soby

THE MUSEUM OF MODERN ART

Date MARCH 14, 1955

To: DOUGLAS MACAGY
From: CRUZ BAY
ST. JOHN
VIRGIN ISLANDS

Re: MACAGY - PUERTO RICO- MUSEUM OF MODERN ART

NEGOTIATIONS WITH PUERTO RICO CONSTANTLY CARRIED ON BY MONROE.

BRIEFING ON MUSEUM'S POSITION IMPOSSIBLE BY WIRE. FEEL NEW OFFICIAL CONTACT INADVISABLE.

D'HARNONCOURT
MODERNART

send straigh cable: Chargge Director's Office

Best,



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SoBy

JAMES THRALL SOBY
Brushy Ridge Road
New Canaan, Conn.

July 23,1954

Dear Rene and Robert:

Herewith a very rough list of the pictures we discussed at luncheon yesterday. Have been jammed for time and wanted to get it off today, as promised.

The selection of pictures needs a lot more work, of course. But as I understand it, what you (Rene) need most at this point is a rough count of the number of pictures by each artist and a rough total and some indication of the institutions from which we might want to borrow. It's obvious that we'll have to draw heavily on the Met and the Chicago Art Institute, so probably you'll want those museums represented on your committee.

Anyway, it's a start and we can rework the list thoroughly during the summer. The proportional representation seems fairly good, but I think we can greatly improve the choices in some cases, preferably with stacks of books and catalogues from the Museum library. Unfortunately I need this two weeks' breathing space, before another Saturday Review piece is due, to finish up the everlasting de Chirico captions, notes, etc. But after that I'd be glad to help as much as I can.

Best,

Jim



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WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

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

1958 APR 15 PM 1 57

NA165 PD=CT WASHINGTON DC 15 1203PME=

RENE DHORNOUNCOURT MUSEUM OF MODERN ART=
ROCKEFELLER CENTER= DELIVER BY MESSANGER=
11 WEST 53 ST=

UNABLE TO BE IN YOUR CITY UNTIL EARLY NEXT WEEK CORDIALES SALUDOS=
SENADOR FERNANDEZ SOLER=



THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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Solomon

June 17, 1956

Dear Miss Solomon:

Reference is made to your letter of June 2nd addressed to Mr. Rene d'Harnoncourt, Director of the Museum. Attached you will find a list of schools recommended by the Museum's Department of Architecture and Design.

I should also suggest that you might profitably consult the listings which appear in the back sections of both ART DIGEST and ART NEWS for information regarding exhibitions open to American artists.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

Miss Grayce Cutler Solomon
470 South 13th East Street
Salt Lake City, Utah

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470 South 13th East Street
Salt Lake City, Utah
June 2, 1956

Mr. Rene d'Harnoncourt
Museum of Modern Art
New York City, New York

Dear Mr. d'Harnoncourt:

I am desirous of obtaining information concerning schools of interior design, I should say, interior modern design. I am a painter, having studied at the Art Students' League, N.Y. on several occasions, but for remunerative purposes, am interested in entering the field of interior decorating as a modern designer or color consultant.

I read your excellent article in the June issue of Facts Forum, which was most informative and interesting. As a pioneer of the so-called 'modern' art movement in the Salt Lake and Utah area for the past 10 years or so, it seems to be the same problem all over the world: a controversial issue. I noticed in the article you mentioned schools of design in Chicago. Could you give me names and addresses of various places, say in Chicago, New York, Los Angeles or Phoenix areas where I might further my art interests?

May I be placed on the mailing list for exhibitions open to American artists?

Thank you.

Very truly yours,

Grayce Solomon

Grayce Cutler Solomon

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Cranbrook Academy of Art
Department of Design
Bloomfield Hills, Michigan

Chicago Art Institute School
Michigan at Adams
Chicago 3, Illinois

Pratt Institute
Institute of Design
215 Ryerson Avenue
Brooklyn, New York

Cooper Union Art School
Cooper Square
New York 3, New York

Parsons School of Design
410 East 54 Street
New York 22, New York

Illinois Institute of Technology
Institute of Design
532 N. Dearborn Street
Chicago, Illinois

Rhode Island School of Design
School of Design
Providence, Rhode Island

Syracuse University
Industrial Design Department
Syracuse, New York

The Art Center School
5353 West Third Street
Los Angeles 5, California

California College of Arts and Crafts
5212 Broadway
Oakland, California

Mills College
School of Fine Arts
Oakland, California

Stanford University
Department of Art and Architecture
Stanford, California

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Ruding
filed in
Equitable

THE ART CENTER

December 4, 1962

Dear Mr. Sommers:

I cannot remember having had as bad a conscience about any sin of omission as I have about the long delay of this letter. I have to admit that this delay is explainable but not excusable. The facts are that the last phase of our Fund Raising Drive, the preparation leading to the construction of our two new wings and an unforeseen drastic increase in our international program have so completely swamped our resources that we have had to delay work on a number of projects regardless of our interest in them and their intrinsic merit. I know I couldn't have changed this but I apologize deeply for not having told you about this delay.

Our interest in the proposed project to provide you and possibly a number of other corporations in the vicinity with periodic exhibitions has not flagged at all. Unfortunately, as it happens so often, the number of people we have to push such plans is very limited and in the preliminary stages of planning you cannot bring in people from the outside for help on matters which need above all a thorough knowledge of our own resources.

We are hoping to close our Fund Raising Drive on December 31st and finish the construction drawings for the new wings about the same time. Once these two things are out of the way we will be able to work on projects that have been delayed. If you are still interested, I assure you that we will give your project first priority so that we can come to you with a plan in February.

Once more, let me tell you how unhappy I am about the long delay of this follow-up on our conversation.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

RED/bd

Mr. Davidson Sommers
Senior Vice President and General Counsel
The Equitable Life Assurance Society of the United States
1285 Avenue of the Americas
New York 19, New York

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THE MUSEUM OF MODERN ART

Date December 14, 1962

To: Rene d'Harnoncourt

Re: Attached

From: Victor D'Amico

I am enclosing a draft of the paragraphs on the Art Center and new wing which you suggested I write. You may want to have Helen Franc or Liz Shaw re-write it to give it the proper appeal, but I believe the content is all there.

VED/bd

1/9/63 (Recd for Mr. d'H's return)

people - for example toys, introductory shows on modern art, as well as work from the classes, will be exhibited. Educational exhibitions illustrating various approaches to creative teaching carried on in the United States and in other countries will be shown to promote better art education. The Exhibition Hall will have 85 running feet of wall space for showing two dimensional work, drawings and paintings, and several free-standing or built-in display cases for three-dimensional work; sculpture, constructions, crafts.

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THE ART CENTER

The Garden Wing of the Museum of Modern Art's expanded building program will house the new Art Center. This will not only provide more classes for children and adults, but it will contain several new and exciting features which will increase the Center's activities.

Exhibition Hall and Lobby

A large space, 23' x 60', will double as an exhibition hall and lobby. Exhibitions of special interest to children and young people - for example toys, introductory shows on modern art, as well as work from the classes, will be exhibited. Educational exhibitions illustrating various approaches to creative teaching carried on in the United States and in other countries will be shown to promote better art education. The Exhibition Hall will have 85 running feet of wall space for showing two dimensional work, drawings and paintings, and several free-standing or built-in display cases for three-dimensional work; sculpture, constructions, crafts.

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Observation Rooms and Studios

Three of the studios will be especially equipped for teacher education. They will have observation rooms built along one side so that student teachers and professional teachers can observe teaching in progress without disturbing the classes. Each room will have chairs, a utility shelf, one-way glass panels and a public address system.

The studios will have all new furniture and equipment, designed to meet the requirements of the children and the teaching. The furniture will be adjustable so that it can be used with small children or adults. The design of both the studios and their equipment is the result of over twenty years study and experimentation of the creative needs of children in the classes of the People's Art Center.

The Research and Study Center

The focus of the new Center will be the Research and Study Center for the use of student teachers, masters and doctoral candidates, teachers and scholars, and for the staff. It will contain original children's work representing all age levels, special projects and methods on motivation used by the staff, a slide collection of children's work, slide talks, films and film strips on the various fields of modern art and on teaching methods, a library of color reproductions on modern painting,

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a library of publications on modern art and research studies on art education. The Research Area will have a reading room and a slide table for selection and study of slides. The larger area will be equipped for meetings and lectures and as a projection room for small groups. Cooperative projects and courses will be worked out with interested teachers, colleges and art schools.

Master Studio, Crafts and Sculpture Workshop

In addition to the three children's studio which can be converted to the use of adults, there will be a Master Studio for life study painting and for lecture and discussion sessions, large enough to accommodate thirty to forty students. Two workshops, fully-equipped, will be installed, one for jewelry and ceramics, and the other for sculpture.

The new Art Center will be the only institution in or near New York City where children can be observed privately without having their teaching disrupted. The Exhibition Hall and Lobby, with its constant changing exhibitions for both children and adults, will be a source of pleasure for visitors and an education for students. The Research and Study Center will provide opportunities for enriching teacher education and for arranging cooperative courses with colleges and universities. The estimated cost of the equipment of the new Center is $.

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Soshana

October 31, 1955

Dear Madame Soshana:

Thank you very much for your good letter of October 12th. First of all, let me congratulate you on the acquisition of one of your paintings by the Musée National de l'Art Moderne.

Unfortunately, I do not foresee that I will be able to come to Paris in the immediate future but I am making a note of your address in order to get in touch with you when I have occasion to do so.

Faithfully yours,

René d'Harnoncourt

Madame Soshana
9 rue de la Grande Chaumière
Paris 6 ème

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Madame SOSHANA .
9 Rue de la Grande Chaumière
PARIS 6ème.
FRANCE.

October 12th.,1955

Mr.Rene d'Harnoncourt
Director of the Museum of Modern Art
N E W Y O R K - U.S.A.

Dear Mr.d'Harnoncourt,

My manager, Mr.S.Kelman, 12 ,Rue Mouton-Duvernet, Paris, 14e, has written a letter to you on Sept.27th., 1955, and I hope that you have received this letter .

Please be so kind as to let me know when you will come to Paris as it will be a great pleasure for me to be able to show you the paintings in my Studio.

It will be of interest for you to hear that a painting of mine's has been bought by Mr.Cogniat for the Museum National de l'Art Moderne , of Paris.

Hoping to hear from you in the very next future, I remain,

Sincerely yours,

Soshana

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Spaeth

Mrs. Otto Lucien Spaeth

Soshana

960

Soshana

Picasso's Latest Discovery



Soshana — *Picasso*

January 16 to 31, 1957

•

pietrantonio
26 east 84th street
new york 28, n. y.
lehigh 5-3980

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Spaeth

Mrs. Otto Lucien Spaeth

Soshana

Soshana

Picasso's Latest Discovery

1960



Soshana *Picasso*

January 16 to 31, 1957

•

pietrantonio
26 east 84th street
new york 28, n. y.
lehigh 5-3980

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Mrs. Otto Lucien Spaeth

Spaeth

Soshana, of whom Picasso says "I find great gifts in her," was born in Vienna between two world wars . . . She grew up in bomb-ravaged London, neared maturity in war-conscious New York and settled down in disillusioned post-war Paris . . . After only brief experimental stages in realism and expressionism, Soshana delved into the darkest recesses of abstract art, where, liberated from conventionalities, she sought revelation of her own poignant complexity . . . Consumed by a febrile anxiety, dominated by an irrepressible presentiment of doom, Soshana has been creating at a feverish pace in her Paris studio for the past few years . . . A perceptive critic has underscored the tragic tone of her numerous canvases . . . Even the flowers in which she excels sadly bend their blossoms before the oncoming storm . . . A callous spider sits alongside her sensuous chrysanthemums . . . The fish lying on the platter snarls angrily at its fate . . . Pain, foreboding and rebellion torture her brush, inform her palette . . . White disintegration, somber solitude, fiery annihilation color her moods . . .

Not yet thirty years old, this artist is possessed by an almost tragic restlessness which periodically drives her to little-known places in Europe, the Middle East and Asia . . . At present she is traveling through India . . . Perhaps more than any other contemporary artist, Soshana is influenced by the shadow of man-made destruction and expresses the anxieties of our atomic age.

J. B.



LES ARUMS

Permanent Collection,
Musée d'Art Moderne, Paris



ANXIETY

Permanent Collection,
The Jewish Museum, New York

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Spaeth

Mrs. Otto Lucien Spaeth

1960

1. Lilies and Fish
2. Flowers
3. Spring in the Desert
4. Flowers in the Window
5. Flowers in the Marshes
6. Fury of the Marshes
7. Chrysanthemums and the Spider
8. Flaming Flowers
9. Fire
10. Dead City
11. Pain
12. Disintegration
13. Flowers and Fruits
14. Sad Flowers
15. Bombed Church
16. Solitude
17. Abstract No. 1
18. Abstract No. 2
19. Abstract No. 3
20. Abstract No. 4

•

RECEPTION

Wednesday, January 16, 1957 Four to Seven P.M.

Ref. to your letter of Oct 31, 1955 to Mme Sorlucco
9 Rue de la Grande Chaumière, 6ième
Paris

I hope you are able to come now to see her work here at Pietrantonio. Sincerely Estelle Meller

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Spaeth

Mrs. Otto Lucien Spaeth

November 7, 1960

Dear Eloise:

Many thanks for your Museum's book. I think you did a wonderful job to give so much information and, at the same time, keep the text light and readable.

Congratulations and best regards to you and Otto.

Faithfully yours,

Rene d'Harnoncourt

Mrs. Otto L. Spaeth
120 East 81 Street
New York 28, New York

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Mrs. Otto Lucien Spaeth

cross file: Spaeth
Venice Biennale

May 20, 1955

Dear Eloise:

Thank you very much for sending us the plans of the Biennale building which I have turned over to Porter McCray, who is handling the building as part of his International Program.

It was awfully nice to see you the other evening and I am only sorry that I didn't have a chance to talk to you. I have such a bad conscience about my lack of activity in relation to your Exhibition Committee, but I think you know that this year has been so hectic for us that most of us were unable to do anything outside our immediate jobs at the Museum. Please give my warmest regards to Otto.

Faithfully yours,

René d'Harnoncourt

Mrs. Eloise Spaeth
640 Park Avenue
New York, New York

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cross file: Spaeth ✓ Venice Biennale

Otto Lucien Spaeth

May 9, 1955 May 20, 1955

My dear Rene,

I'm sending [illegible] the Biennale building which I seem to have acquired. If they duplicate what you have, pitch them [illegible] might be us[illegible]

Hope all is well with you again.

Dear Eloise:

Thank you very much for sending us the plans of the Biennale building, which I have turned over to Porter McCray, who is handling the building as part of his International Program.

It was awfully nice to see you the other evening and I am only sorry that I didn't have a chance to talk to you. I have such a bad conscience about my lack of activity in relation to your Exhibition Committee, but I think you know that this year has been so hectic for us that most of us were unable to do anything outside our immediate jobs at the Museum. Please give my warmest regards to Otto.

Faithfully yours,

René d'Harnoncourt

Mrs. Eloise Spaeth
640 Park Avenue
New York, New York

[illegible] Porter McCray's
[illegible]
Typed. 4/19/55
JDM.

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Otto Lucien Spaeth

May 9, 1955

My dear Rene,

I'm sending you plans ofthe Biennalle building which I seem to have acquired. If they duplicate what you have, pitch them out,; on the other hand I thought they might be useful to Katheryn Kuh.

Hope all is well with you again.

Sincerely,

Elaine

640 Park

turned over to Peter McCray's office. 4/10/55

Jm.

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Spain

cc: Mr. d'Harnoncourt
Mr. Porter

January 10, 1956

The Honorable,
The Consul General of Spain
Consulate General of Spain
515 Madison Avenue
New York 22, New York

My dear Mr. Consul General:

I refer to your note of January 4th addressed to The Director of The Museum of Modern Art.

The Director is happy to inform you that a gallery lecture on the paintings of Picasso was given by the docent of the Museum, Mr. Abraham Chanin, on December 31, 1955.

The Director wishes to present his compliments to the Consul General.

Respectfully yours,

James Platt White, Jr.
Special Assistant to the
Director

JPW:lc

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CONSULADO GENERAL DE ESPAÑA
515 MADISON AVENUE
NEW YORK 22, N. Y.

THE SPANISH CONSUL GENERAL AT NEW YORK,

PRESENTS his compliments to The Director of the Museum of Modern Art and takes the liberty of requesting him to be favored with a list of possible lectures on Spanish art and artists that the Museum may have offered during the last three months or so, such an information to be highly appreciated by this Consulate General, together with the names of the lecturers and the respective dates, for all of which the Consul General of Spain personally thanks the Director of the Museum of Modern Art.

New York, January 4, 1956.

CONSULADO GENERAL DE ESPAÑA
NUEVA YORK

Oct-Nov — none
Dec. 31
Ptgs. by Picasso (gallery lecture by Chanin)
+ that's all!

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Spanish Institute



THE SPANISH INSTITUTE, INC.

22 East 60th Street, New York 22, N. Y. April 30th, 1956 PLAZA 5-4871

Mr. René d'Harnoncourt, Director
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

May 3, 1956

Miss Cynthia J. Milton
Executive Secretary
The Spanish Institute, Inc.
22 East 60th Street
New York 22, N. Y.

Dear Miss Milton:

Thank you for your letter of April 30 in regard to the visit to this country of Dr. Xavier de Salas.

Regrettably, the Museum has no formal lecture program. Therefore, we shall be unable to avail ourselves of Dr. de Salas' services as a visiting lecturer. However, we do appreciate your kindness in writing to us in connection with Dr. de Salas' plans.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

jpw:f
cc: Mr. d'Harnoncourt

Dear Mr. d'Harnoncourt:

We will be interested to know that the Spanish [illegible] now planning to bring to this country, for a [illegible] months this fall, - from early October to [illegible] the distinguished Spanish scholar, [illegible] de Salas, Director of the Instituto de España in London, England.

Dr. de Salas will give his first lecture for the [illegible] of the Spanish Institute and will then be free to [illegible] and universities. [illegible] part of the lectures [illegible] will give his "curriculum-vitae", and also a [illegible] institutions [illegible] whether or not you would care to have Dr. de Salas lecture at your institution and, if so, what fee you would pay and the dates you would prefer.

It is our purpose to plan a trip enabling Dr. de Salas to travel from New York as far north as Boston and as far south as Washington on the Atlantic coast. We will also plan a trip taking him through the most important cities of the middle west and [illegible] although Dr. de Salas will be on a lecture tour [illegible] be [illegible] visiting all the outstanding art museums throughout the country as well. He will give his lectures in English, which he speaks very well, but, of course, if the head of your Spanish department wishes to have him speak in Spanish he will do so.

If you will kindly write me your wishes in this matter we will then work out a tentative schedule for Dr. de Salas and communicate with you.

Sincerely yours,

[illegible]
Executive Secretary

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THE SPANISH INSTITUTE, INC.

A NON-PROFIT INSTITUTION ORGANIZED TO PROMOTE INTEREST IN THE CULTURE OF THE HISPANIC WORLD

22 East 60th Street, New York 22, N. Y. April 30th, 1956 PLAZA 5-4872

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DR. EDWARD LAROCQUE TINKER

Mr. René d'Harnoncourt, Director
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Mr. d'Harnoncourt:

You will be interested to know that the Spanish Institute is now planning to bring to this country, for a period of three months this fall, - from early October to December 20th - the distinguished Spanish scholar, Dr. Xavier de Salas, Director of the Instituto de España in London, England.

Dr. de Salas will give his first lecture for the members of the Spanish Institute and will then be free to give additional lectures in American art museums and universities. I am enclosing herewith a list of the lectures which he will give, his "curriculum-vitae", and also a list of his publications.

I am writing you now, since American institutions often make their plans well in advance, to ascertain whether or not you would care to have Dr. de Salas lecture at your institution and, if so, what fee you would pay and the dates you would prefer.

It is our purpose to plan a trip enabling Dr. de Salas to travel from New York as far north as Boston and as far south as Washington on the Atlantic coast. We will also plan a trip taking him through the most important cities of the middle west and Canada. In other words, although Dr. de Salas will be on a lecture tour, we hope he will be able to visit all the outstanding art museums throughout the country as well. He will give his lectures in English, which he speaks very well, but, of course, if the head of your Spanish department wishes to have him speak in Spanish he will do so.

If you will kindly write me your wishes in this matter we will then work out a tentative schedule for Dr. de Salas and communicate with you.

Sincerely yours,
Cynthia J. Milton
Cynthia J. Milton
Executive Secretary

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XAVIER DE SALAS

TOPICS OF LECTURES (Fall, 1956)

1. THE LIFE AND WORKS OF EL GRECO
2. GREAT PAINTINGS BY VELAZQUEZ
3. THE LIFE AND WORKS OF GOYA
4. THE GRAPHIC WORKS OF GOYA
5. ROMANTIC PAINTERS IN SPAIN (Lucas; Alenza; Villamil; Vicente López, sons; F. Madrazo; Lorenzale; Esquivel; Bécquer)
6. TWO XIX CENTURY PAINTERS: Rosales and Fortuny
7. PICASSO IN BARCELONA
8. RENAISSANCE AND MANNERIST SCULPTORS IN SPAIN: Berruguete and Juni
9. GREAT MASTERPIECES OF SPANISH PAINTING: Portraits of Spanish Hidalgos

"CURRICULUM-VITAE" of XAVIER DE SALAS

Professor of the History of Art, University of Barcelona (1931-1945)

Director of the Museums of Fine Arts, Barcelona (1940-1946)

Director of the Instituto de España, London (1946- to present time)

A Member of many Spanish academies

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PUBLICATIONS by DR. XAVIER DE SALAS

I. ART STUDIES

Damia Forment i el monestir de Poblet
Estudis Universitaris Catalans, 1928. XIII. pps. 445-484

Escultores renacientes en el Levante Español: Damian Forment
Anales y Bol. de los Museos de Arte de Barcelona. T.I

Martin Diez de Liatzasola
Ar. y Bol. de los Museos de Arte de Barcelona. 1943. pps. 93-118

Una estampa del Greco. Helix. 1930. no. 8

Lista de cuadros de Goya, hecha por Carderera
Arch. Esp. de Arte y Arq. 1931. pps. 174-178

Una Academia Toledana del Tiempo de Felipe III
Arch. Esp. de Arte y Arq. 1931. pps. 179-181

Una carta del pintor Mazo
Arch. Esp. de Arte y Arq. 1931. pps. 181-182

Sobre dos bodegones de Francisco de Palacios
Arch. Esp. de Arte y Arq. 1935. pps. 275-277

Sobre el arte de hacer estuco
Arch. Esp. de Arte y Arq. 1936. p.109

Una obra de Bartomeu Coscolla Argenter. La Verónica de la Verje de la Catedral de Valencia
Hom. a Antoni Rubió i Lluch. Barcelona. 1936. V.II pps. 425-439

Jaime Serrat, pintor del principe Don Juan
Arch. Esp. de Arte y Arq. 1936. pps. 269-271

La "Carta sobre recientes descubrimientos en Santa Maria del Naranco", de Parcerisa a Cuadrado
Hom. a Melida. Madrid. 1936

Fama de la Monstrua de Carreño
Correo Erudito. 1940. pps. 109-110

La vida de Lucas Silleras de Aguilar: el platero Santo
Bol. del Sem. de estudios de Arte y Arq. de Valladolid. T.VI. 1939-40. pps. 111-117

Compra para España de la Colección de antigüedades de Cristina de Suecia
Arch. Esp. de Arte y Arq. 1941. p. 242ff.

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Correspondencia sobre la compra por Felipe V de los marmoles que fueron de Cristina de Suecia
Correo Erudito. 1941. p. 232ff.

La valoración del Greco por los románticos españoles y franceses
Arch. Esp. de Arte y Arq. 1941. pps. 397-406

Más valoraciones románticas del Greco y nota al pintor Aparicio y sus plagios
Clavileño. 1954. pps. 19-31

El Aquila que estaba en Barcelona
Arch. Esp. de Arte. 1942. p. 61

Leon Picardo, pintor
Correo Erudito. 1942. p. 72

El Bosco en la literatura española
Barcelona. 1943. p. 68

Un lugar común en la critica clásica
Arch. Esp. de Arte. 1943. pps. 418-421

Un manuscrito de Arques Jover
Arch. Esp. de Arte. 1943. pps. 421-422

Francisco de Artiga, pintor
Correo Erudito. 1946. pps. 11-14

Sobre el pintor Marti Alsina
Ar. y Bol. de los Museos de Arte de Barcelona. V.II, 2. pps. 1-3

Cuatro cartas de Azara a Llaguno y una respuesta de este
Rev. de Ideas Estéticas. XII. 1946

La familia de Carlos IV
Barcelona. 1944

La documentación del Palacio Serra o Larrard de la calle anchs de Barcelona
Ar. y Bol. de los Museos de Barcelona. 1945

A propósito de una pintura del museo del Prado
Ar. y Bol. de los Museos de Barcelona. 1947. pps. 341-343

Cartas y notas de Richard Ford sobre pinturas españolas y coleccionistas
Arch. Esp. de Arte. 1950. p. 229ff.

Miscelanea Goyesca. Goya pretendiente. Goya y los Vernet
Arch. Esp. de Arte. 1950. pps. 335-350

Goya el Volteriano
Arch. Esp. de Arte. 1951. pps. 75-77

El "Testamento de Isabel la Católica" pintura de Eduardo Rosales
Arte Español. 1953

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II. TEXT EDITIONS AND STUDIES ON MEDIEVAL HISTORY

La Fi del Comte d'Urgell
Els nostres classics. Barcelona. 1931. 164 pps.

Inventari dels bens mobles de l'Infanta Joana
Analecta Sacra Tarraconensia. 1932. VIII. pps. 117-126

Una lletra xifrada en catalá
Estudis Universitaris Catalans. XVI. pps. 372-376

Dos cartas de Jovellanos
Arch. Esp. de Arte y Arq. 1933. pps. 65-67

Marcos Antonio de Orellana. Biografia pictorica valentina
ed...Madrid. 1930 (1936) LIV. 637 pps.

Dos cartas sobre la expedición a Ceuta
"O Instituto" Coimbra. 1931. 26 pps.

Bernat Metge y su muerte
Miscelanea Finke - Anal. Sacra Tarraconensia. 1935. pps. 413-418

La Ambaixada de Mosseu Joan Dusay l'any 1441
Boll. de la Soc. Arq. Luliana. 1934. XXV. p. 233

Fuentes de Zurita. Inventarios del Fondo documental que perteneció a Geronimo Zurita
Universidad. Zaragoza. XVII. pps. 517-527

Los inventarios de la Alacena de Zurita
Bol. de la R. Ac. de Buenas Letras de Barcelona. XVII. 1944. pps. 80-177

Los bienes de la Reina Maria, mujer del Magnánimo; sus libros; sus tapices
Correo Erudito. 1942. pps. 94-100

English Pilgrims to Santiago de Compostela
London. 1953. 16 pps.

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Spellman

HOLIDAY

INDEPENDENCE SQUARE
PHILADELPHIA 5 PA

I. ORRIN SPELLMAN
Advertising and Promotion Manager

August 31, 1955

October 18, 1955

Mr. A. C. Ritchie
Director of Painting and Sculpture
Museum of Modern Art
53rd St. near Fifth
New York

Dear Mr. Spellman:

Your letter of August 31st to Andrew Ritchie has received a great deal of thought and consideration on our part. I am terribly sorry to say that the outcome is that the Museum finds it impossible to add any further activity to its already overcrowded schedule.

We found Holiday's proposal an interesting one and hope that you will be able to pursue it with another organization. Have you thought of approaching the American Federation of Arts? Since they circulate many exhibitions, the proposal might be workable for them. Possibly, also, an appropriate United Nations agency might be helpful.

We were of course gratified, but not surprised, to learn of Holiday's interest in commissioning original works of art by leading artists. I do hope that some day we may work with your excellent magazine on a project.

I regret that we have taken such a long time in sending a response to your letter.

With kind regards,

Faithfully yours,

René d'Harnoncourt

Mr. I. Orrin Spellman, Advertising and Promotion Manager
Holiday
Independence Square
Philadelphia 5, Pennsylvania

Rd'H:jpw
cc: Mr. Zachary
Mr. Ritchie
Mrs. Shaw

(Content of letter largely supplied by and checked with Elizabeth Shaw, who is familiar with background.)

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HOLIDAY

INDEPENDENCE SQUARE
PHILADELPHIA 5 · PA.

I. ORRIN SPELLMAN
Advertising and Promotion Manager

August 31, 1955

Mr. A. C. Ritchie
Director of Painting and Sculpture
Museum of Modern Art
53rd St. near Fifth
New York, New York

Dear Mr. Ritchie:

Both Frank Zachary and I appreciated your cordial reception to the proposal which I will outline below. We certainly hope it will receive favorable consideration from your committee on exhibitions when they get together again. The details of the following proposal of course are subject to considerable change, but in essence the idea is as follows:

Holiday and the Museum of Modern Art would be co-sponsors of an itinerant exhibition of original posters (or paintings) as part of Holiday's 10th anniversary year celebration. They would be collected in the following way: the Museum would, at its discretion, ask each of a number of European countries to commission its leading fine artist (not commercial artists) to create a poster or painting that would represent its own nation to the world at large. These paintings would be published in Holiday, presumably many of them in color. Holiday would also reprint them in some other form.

The paintings would be exhibited at your museum and then sent on tour to other leading museums. It's understood of course that the museum would have full control of the exhibition, both in the selection of the paintings and artists and in the determination of sites for the exhibits.

As part of its participation, Holiday would help with the arrangements for the exhibitions and would help promote the exhibit by arranging for tie-ups with leading department stores in cities where the exhibit would be shown. As an example, I think a gala event like a ball could possibly be held by Neiman-Marcus in Dallas, Texas with the pictures being on exhibit at the Dallas museum. The net receipts from the ball would of course go to the museum. I think this pattern could be repeated in a number of the top cities resulting in good publicity for fine art and material benefits for the museum.

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The timing on this would be anytime during Holiday's 10th anniversary year, February, 1956 through January, 1957.

I hope this gives you the information you need, but if there is any further question on it, I would be pleased to hear from you.

Cordially,

I. Orrin Spellman

IOS:bf
cc: Miss Shaw
Mr. Zachary

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Speyer

UNITED STATES INFORMATION SERVICE

Centre Culturel Américain

2, rue Saint-Florentin, Paris-1e

April 26, 1961

Dear Darthea:

It was wonderful to hear from you after what seems a minor eternity. Because of our fund raising and other activities I have not been able to get to Paris for years and believe I will have to wait another year before I can go to Europe again.

I remember Monsieur Jaujard and our negotiations with him very well and will be delighted to see that he gets a real welcome. I think it would be better for us to try to do something for him in May because by June 10th most of the people here will be gone.

see also WAMB file

If no unexpected thing brings me to Paris, I will have to wait until you come to New York in late fall. Please drop me a postal card a week or so ahead of your coming so that I can make sure that we really have time to see each other.

With very best regards,

Faithfully yours,

Darthea

Rene d'Harnoncourt

Miss Darthea Speyer
Exhibits Officer
United States Information Service
Centre Culturel Americain
2, rue Saint-Florentin
Paris 1e, France

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filed under

UNITED STATES INFORMATION SERVICE

Centre Culturel Américain

2, rue Saint-Florentin, Paris-1er

Paris, April 20, 1961

Dear René:

Mr. Jacques Jaujard, Secrétaire Général du Ministère des Affaires Culturelles, whom I am sure you remember and you met many times when you were in Paris, will be in New York for three days, Friday May 26, Saturday 27 and Sunday 28. He is coming to the United States on official US government grant and will spend three weeks in the States returning to New York the end of his stay, for four days, from June 10 to 15.

We would very much appreciate your receiving him and making his stay as pleasant as possible.

It is a very long time since I have seen you and I wonder if you will be coming this summer. In any case, I shall be coming back to New York in the late fall.

With warmest regards.

Sincerely,

Darthea

Darthea Speyer
Exhibits Officer

Mr. René d'Harnoncourt
Director,
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

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filed under WAMB

April 26, 1961

Dear Bill:

I just received word from Darthea Speyer that Jacques Jaujard, Secretaire General du Ministere des Affaires Culturelles, will be here for three days, from Friday, May 26th to Sunday, May 28th. I am sure you remember our most pleasant conversations with him which started the big show DE DAVID A TOULOUSE-LAUTREC in the Orangerie and wonder if you would like to do something for him while he is here. If so, I am sure I can find out from the Cultural Attache here what his plans are. I should add that he is coming on a United States Government grant and will spend three weeks in the States returning to New York at the end of his stay for four days, from June 10th to 14th. I think it would be easier to do something for him in May since so many people will have left by June.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

The Honorable William A. M. Burden
630 Fifth Avenue
New York 20, New York

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Speyer

Dec: Colin 12/23/57

December 23, 1957

Dear Darthea:

It seem rather revolting and opportunistic to combine one's Christmas greetings with business but what is one to do if business crops up just before Christmas. So here goes - a very Merry Christmas and a wonderful New Year and here is hoping that I do not get cheated out of seeing you in Paris the next time I go over. I promise that I will make my visit at a time that is more convenable.

Here is the business end. Our trustee Ralph Colin has a niece, Faith Sterne, who would like to go to Paris to continue her art studies and I have taken the liberty to suggest to her that she call on you when she gets to Paris to get some advice about whom to see and where to go.

Once more, Joyeux Noël and muchos abrazzos.

Faithfully yours,

René d'Harnoncourt

Miss Darthea Speyer
Assistant Cultural Officer
U. S. Information Service
4 Avenue Gabriel
Paris 8, France

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Cross filed: Speyer

Speyer

5639 Bartlett St.
Pittsburgh, Pa.
Dept. S

Dear René,

My vacation in the mountains is about over, and I am now looking forward greatly to being in New York, and especially to talking with ya.

Charge to

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To Miss

Ameri

Paris

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D'HARNONCOURT
MODERNART

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Cross filed: Speyer

cc: Victor

shall be in the metropolis about the 14th for several weeks, and hope you will be in Town sometime during that period.

With warmest regards,

Yours,

René

D'HARNONCOURT
MODERNART

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Speyer. 1256 (7/60)

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March 18 19 57

To Miss Darthea Speyer

cc: Mr. Barr

American Embassy Via Straight Cable

Paris

IF FEASIBLE PLEASE PURCHASE APPROPRIATE WREATH FOR BRANCUSI FUNERAL MARKED "HOMAGE MUSEUM OF MODERN ART NEW YORK" FORWARD BILL TO ME.

D'HARNONCOURT
MODERNART

Miss Darthea Speyer
Assistant Cultural Officer
U. S. Information Service
4 Avenue Gabriel
Paris 8, France

[illegible] affair, they might actually welcome it and [illegible] to the group when they come to the various [illegible], we don't want to let the plans become too definite [illegible] ideas of the French reaction to it.

So here it is. Would you mind asking Georges Salles and Jean Cassou for their reactions. Also, if they are favorably inclined, would it be necessary to make any official approach which we are naturally happy to do.

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Cross file: Speyer

Subj: Education Dept. Proposed Summer course 1956

cc: Victor d'Amico

April 9, 1956

Dear Darthea:

I am sorry to have to report that we have to postpone our planned museum tour in Paris until summer 1957. We were just a little late in getting started and most of our members had already made their summer plans for this year.

Let me thank you for finding out for us that the tour would be welcomed by French museum officials. We will take the whole project up again next year.

With warmest regards,

Faithfully yours,

René d'Harnoncourt

Miss Darthea Speyer
Assistant Cultural Officer
U. S. Information Service
4 Avenue Gabriel
Paris 8, France

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Cross filed: Speyer ✓
Summer Course (Ed.).

February 9, 1956

Dear ~~Dorothea~~ Dorothea:

We have just brewed up a new scheme in the field of International interchange of art and as usual would love to have your advice and assistance. You have been so angelic in the past that I hope you won't mind if I bother you again.

Here it is. Some of the students in the People's Art Center of the Museum have told us that it would mean a great deal to them if they could, during their stay in Europe, have some lectures on the spot in the important European museums. I know you met Abe Chanin last summer. In addition to his lectures at the Museum, Abe also teachs at the People's Art Center. He is the obvious victim for such an enterprise. We thought that the organization of a series of museum talks in Paris and London by Abe Chanin might do a great deal to create better understanding and greater enthusiasm for the French institutions and what they are doing among people close to our Museum. The one thing we wonder about is the reception of such an idea by the French museums' people. I know that the Louvre has guided tours in English. This however wouldn't be a substitute for our plan because we are thinking of it as an extension course of our domestic activities. I think it also should be stressed that this is not at all a tourist enterprise. The people will be selected for their serious interest in the subject and Abe Chanin, who is a distinguished critic in his own right, would certainly not be interested in anything resembling rubbernecking. I have a feeling that if the French museum officals would consider such a project as a high level affair, they might actually welcome it and say a few words of introduction to the group when they come to the various museums. On our side, we don't want to let the plans become too definite before we have an idea of the French reaction to it.

So here it is. Would you mind asking Georges Salles and Jean Cassou for their reactions. Also, if they are favorably inclined, would it be necessary to make any official requests which we are naturally happy to do.

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THE MUSEUM OF MODERN ART

The time for this enterprise will be the end of June or July and institutions to be visited would be the Louvre, Musee d'Arte Moderne, Petit Palais and Jeu de Paume (will this museum be open this summer?). The reason why Abe would give considerable time to museums not specializing in contemporary art is because this lecture series, in keeping with his teaching, will be concerned in giving a background to his work with contemporary arts.

Please forgive me for bringing to you another of our problems but you know perfectly well that this institution sprouts problems at a hair-raising rate.

With warmest regards.

Faithfully yours,

René d'Harnoncourt

Miss Darthea Speyer
83 Quai d'Orsay
Paris, France

cc: Mrs. Woodruff
Mr. DIAmico
Mr. Chanin

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Speyer

THE MUSEUM OF MODERN ART

Date June 27, 1955

To: DARTHEA SPEYER
From: U.S. INFORMATION SERVICE
41 rue du Faubourg St. Honoré
Paris 8

Re: SOULAGES

THEODORE BRENSON SHOWED ME LETTER FROM SOULAGES TO HIM INCLUDING PASSAGE ON AMERICAN EXHIBITION MUSEE D'ART MODERNE. WOULD Soulagés LIKE PERMISSION TO QUOTE PASSAGE IN ARTICLE.

PLEASE ASK HIM TO CABLE COLLECT IF HE AGREES.

René d'Harnoncourt

cbg: Director's Office

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Speyer

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OF THE
UNITED STATES OF AMERICA

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File

Cultural Relations Section
41 rue du Faubourg St. Honoré
Paris. 8ème
February 3, 1955

PAR AVION
AIR MAIL

Miss Joyce Miller
Secretary to the Director,
The Museum of Modern Art
11 West 53rd Street,
New York 19

Dear Miss Miller:

Many thanks for your note of January 31st concerning the luncheon which René arranged for Mr. Morris.

René's telegram arrived the day after Larry had departed and I wired the telegram to him at the boat, asking him to answer you. I assume he did so. I deeply appreciate the fact that this luncheon was arranged.

With best personal regards,

Sincerely,

Darthea Speyer

Darthea Speyer
Assistant Cultural Officer

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

OFFICIAL BUSINESS
D. Speyer
41 rue du Faubourg St. Honoré
Paris. 8ème

UNITED STATES
INFORMATION SERVICE
41 RUE DU FG ST HONORÉ
PARIS-8

PAR AVION
US AIR MAIL

Miss Joyce Miller
Secretary to the Director
THE MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, U.S.A.

(3)

following through on your suggestion about putting Larry Morris in touch with important Brazilians now in New York. René has arranged to give a luncheon for Mr. and Mrs. Morris on Monday, February seventh, the day you wrote he would be in New York. René is working very hard on all our projects with you and things seem to be shaping up very well. He has completely recovered from the food poisoning or whatever and after a weekend of complete rest, looked less gray today.

Please write me if there are details you don't want to bother R.d'H. with. I am very eager to relieve him of any work I can.

With very best regards,

Sincerely,

Joyce Miller
Secretary to the Director

Miss Darthea Speyer
Assistant Cultural Officer
Cultural Relations Section
41 rue du Faubourg Saint-Honoré
Paris 8e

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Speyer

January 31, 1955

Dear Miss Speyer,

Just a note to let you know we are following through on your suggestion about putting Larry Morris in touch with important Brazilians now in New York. René has arranged to give a luncheon for Mr. and Mrs. Morris on Monday, February seventh, the day you wrote he would be in New York. René is working very hard on all our projects with you and things seem to be shaping up very well. He has completely recovered from the food poisoning or whatever and after a weekend of complete rest, looked less gray today.

Please write me if there are details you don't want to bother R.d'H. with. I am very eager to relieve him of any work I can.

With very best regards,

Sincerely,

Joyce Miller
Secretary to the Director

Miss Darthea Speyer
Assistant Cultural Officer
Cultural Relations Section
41 rue du Faubourg Saint-Honoré
Paris 8e

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SPINDLE, Mrs. Richard M.
Norfolk, Virginia

See: Hatch, John
11/1/56

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Spindle

NORFOLK SOCIETY OF ARTS

November 20, 1954

Mr. Rene d'Harnoncourt
Director, Museum of Modern Art
53rd Street
New York, N.Y.

Dear Mr. d'Harnoncourt:

In March the Norfolk Society of Arts will bring to the Norfolk Museum from Lima, Peru a large exhibition of the foremost Peruvian painters, Enrique Kleiser. It is Mr. Kleiser's first show in the States. Believing that these paintings will be of interest and pleasure to you, we hope that you will come to Norfolk to speak to the Society at the opening of the exhibition on any phase of modern art that interests you. The opening is on Sunday afternoon in the afternoon. Your presence would highlight and effort. I can offer you merely a token fee of one hundred dollars, by no means in payment but rather in appreciation. You will of course be our guest while in Norfolk. the thought of camellia time in Norfolk may add an urgent note to our invitation.

Mr. Hatch, director of Norfolk's Museum of Fine Arts, is writing to you also. He joins me in the urgent wish to have you come.

Sincerely,

Mrs. Richard B. Spindle
Art Chairman
1112 Westover Ave.
Norfolk, Virginia

December 6, 1954

Dear Mrs. Spindle:

Thank you for your very kind invitation of November twentieth to come to Norfolk and speak to the Society of Arts at the opening of your Kleiser show in March.

Unfortunately, I shall very probably have to go abroad during March and April, and it is with greatest regret that I must decline your invitation. I shall be very sorry to miss this opportunity to be with you during your beautiful springtime.

Faithfully yours,

René d'Harnoncourt

Mrs. Richard B. Spindle
Art Chairman
1112 Westover Ave.
Norfolk, Virginia

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NORFOLK SOCIETY OF ARTS

November 20, 1954

Mr. Rene d'Harnoncourt
Director, Museum of Modern Art
53rd Street
New York, N.Y.

Dear Mr. d'Harnoncourt:

In March of '55 the Norfolk Society of Arts will bring to the Norfolk Museum from Lima, Peru a large exhibition of the work of one of the foremost Peruvian painters, Enrique Kleiser. It is with considerable pride that we present this, his first show in the States.

Believing that these paintings will be of interest and pleasure to you, I am writing to ask if you will come to Norfolk to speak to the Society at the opening of that exhibition, speaking on any phase of modern art that interests you. The date is Friday, March 4th and the hour 3:30 in the afternoon. Your presence would highlight and enhance what is perhaps our most ambitious effort. I can offer you merely a token fee of one hundred and fifty dollars, by no means in payment but rather in appreciation. You will of course be our guest while in Norfolk. Perhaps the thought of camellia time in Norfolk may add an urgent note to our invitation.

Mr. Hatch, director of Norfolk's Museum, is writing to you also. He joins me in the urgent wish to have you come.

Sincerely,

Betty Mac R. Spindle

Mrs. Richard B. Spindle
Art Chairman
1112 Westover Ave.
Norfolk, Virginia

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DRAFT

Dear Mrs. Spindle:

Thank you for your very kind invitation of November 20 to come to Norfolk and speak to the Society of Arts at the opening of your Kleiser show in March. (I am deeply honored)

Unfortunately, I shall very probably have to go abroad during March and April, and it is with greatest regret that I must decline the invitation. I shall be very sorry to miss this opportunity of being with you during your beautiful springtime.

Faithfully yours,

Rene d'Harnoncourt

Mr. Rene d'Harnoncourt,
Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

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Spingold

Spingold

FRANCES SPINGOLD
12 EAST 77TH STREET
NEW YORK 21, N.Y.

March 23, 1960

My dear Mr. d'Harnoncourt:

Thank you so much for your sweet thoughts in sending me those beautiful flowers. I loved them, but would much prefer having you with me last night at the Metropolitan. I was so happy having Mr. Barr there, and all we needed was having you in person to make it complete.

Hope to see you soon.

Most cordially yours,

Frances Spingold

Mr. Rene d'Harnoncourt,
Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	III.63

Spingold

July 9, 1958

Dear Mrs. Spingold:

At its Meeting on June 19, the Board of Trustees of the Museum passed a formal resolution requesting that the affection and admiration they felt toward your late husband be conveyed to you and, also, that their sympathy be extended to you at this time.

I hope that you will let us know if we at the Museum can be of any service to you.

Sincerely,

James Platt White, Jr.
Secretary to the Board

cc: Mr. Burden
Mr. d'Harnoncourt

Mrs. Nate B. Spingold
12 East 77th Street
New York 21, New York

JPW:edw

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Spingold

COPY

FRANCES SPINGOLD
12 EAST 77TH STREET
NEW YORK 21, N.Y.

July 7, 1958

My dear Mr. d'Harnoncourt:

Thank you and your wonderful people of the Museum for your kind letter of sympathy in my recent loss.

Most sincerely yours,

Frances Spingold

Mr. Rene d'Harnoncourt
The Museum of Modern Art
New York, N. Y.

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Spingold

COPY

cc: Mr. Barr
Mr. White

June 16, 1958

Dear Mrs. Spingold:

May I express the regret and sympathy of the staff of the Museum of Modern Art at your husband's death. I hope that you will call on us for any possible assistance we might provide.

With kindest regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. Nate B. Spingold
c/o Frank E. Campbell
Madison Avenue at 81 Street
New York 28, New York

RDH/jpw

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Spingold

C
O
P
Y

via Western Union

JUNE 16, 1958

MRS. NATE B. SPINGOLD
12 EAST 77 STREET
NEW YORK 21, NEW YORK

ON BEHALF OF THE TRUSTEES OF THE MUSEUM OF MODERN ART WE SEND YOU OUR DEEPEST SYMPATHY AT YOUR GREAT LOSS. YOUR HUSBAND WAS OUR KIND AND GENEROUS FRIEND AND PATRON. WE GREATLY VALUED HIS INTEREST IN THE MUSEUM AND HIS WISE COUNSEL. WE SHALL ALL MISS HIM VERY MUCH.

NELSON A. ROCKEFELLER, CHAIRMAN

WILLIAM A.M. BURDEN, PRESIDENT

CC: Mr. Rockefeller
Mr. Burden
Mr. Barr
Mr. White

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Spiro

THE WOMEN'S CONFERENCE
OF THE
SOCIETY FOR ETHICAL CULTURE
2 WEST 64th STREET
NEW YORK 23, N.Y.
MRS. SIDNEY H. SCHEUER, PRESIDENT

July 20, 1955

Dear Mrs. Spiro:

Thank you for your good letter of June 1st. It is very nice to hear that your group from the 60 plus Club had such a pleasant and rewarding afternoon at the Museum. I hope many of them will find the opportunity to visit us again in the near future.

Again, many thanks for your kind letter.

Faithfully yours,

René d'Harnoncourt

Mrs. B. S. Spiro
Chairman of the 60 plus Club
The Women's Conference of the
Society for Ethical Culture
2 West 64th Street
New York 23, N. Y.

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Spozhn.

TELEPHONE, TRAFALGAR 4-5200

THE WOMEN'S CONFERENCE
OF THE
SOCIETY FOR ETHICAL CULTURE
2 WEST 64TH STREET
NEW YORK 23, N.Y.

MRS. SIDNEY H. SCHEUER, PRESIDENT

June 1, 1955

Director of the Museum of Modern Art:

Dear Mr. D'Amancourt,

I want to express the appreciation and gratitude of our committee who are in charge of the 60+ Club for the ~~a~~ gift for the generous and courteous ~~treatment~~ our members received at the Museum. The fifteen of them enjoyed the many beauties of the museum to the full. It was a very fine gift of the modern museum to older people. Sincerely

B. S. Spiro

MEMBER: NATIONAL WOMEN'S CONFERENCE OF THE AMERICAN ETHICAL UNION

Chairman 60+ Club

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Spoehn.

YALE UNIVERSITY
DEPARTMENT OF ANTHROPOLOGY
NEW HAVEN, CONNECTICUT

March 19, 1956

Dear Alex:

It was a real pleasure to see Anne and your daughter and I am of course looking forward very much to seeing you when you are in New York. I am awfully sorry that both my luncheons and evenings are taken on the 22nd and 23rd but wonder if you could come at four o'clock on Thursday so we could at least go and have a cup of coffee together in the Museum's Penthouse. I hope this will work for you.

With warmest regards,

Faithfully yours,

René d'Harnoncourt

Mr. Alexander Spoehr
Department of Anthropology
Yale University
New Haven, Connecticut

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Sprague Smith

SEUM OF MODERN ART

ATIONAL RADIOGRAM
ATE

IN THOUGHT.

YALE UNIVERSITY
DEPARTMENT OF ANTHROPOLOGY
NEW HAVEN, CONNECTICUT

March 12, 1956

Mr. Rene d'Harnoncourt
Director
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Rene

Anne so enjoyed her brief visit with you, and my purpose in writing is to ask when it would be convenient for the other half of the family to drop in on you. I am planning to be in New York on Thursday and Friday, March 22-23, and except for an 11:00-12:00 a.m. appointment on Thursday, my time is free. If these days are not convenient for you , please let me know, and we can arrange another time of meeting.

With very best wishes,

Sincerely,

Alex

Alexander Spoehr

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Sprague Smith

DLS

MUSEUM OF MODERN ART

INTERNATIONAL RADIOGRAM
FULL RATE

MRS CARLETON SPRAGUE SMITH
SS BERGENSFJORD
(PACIFIC)

DEEPLY MOVED BY YOUR GREAT LOSS. WITH YOU IN THOUGHT.

SARAH AND RENE

Charge: Director's Office

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file Spratling

WILLIAM SPRATLING. TAXCO, GRO. MEXICO.

Taxco, Gro., September 15th.,1955.

Mr. René d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.-E.U.A.

Dear René:

It was good of you to write - I'm sure your problems are umltiple.

I'll have the 11 pieces of gold (with jade, crystal, etc.) photografed in color and send them along for you to consult on.

The show would be a matter of about six linear feet.

If the Museum is not interested I'll perhaps show the pieces at The Emmerich Gallery or with John Lee. But I would truly love to have them exhibited at the Museum.

With warmest regards to you and Anna,

As ever

Bill

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September 8, 1955

Dear Bill,

It was wonderful to hear from you again. I feel as though I'm losing touch completely with Mexico but last year was our 25th Anniversary Year, and I had to spend a great deal of time traveling to help in the organization and opening of exhibitions in Europe.

I'm afraid that we can't do anything this fall because our exhibition space is already over subscribed by more than 50% and we've got to squeeze the exhibitions we have promised to show into smaller space in order to show them all.

The procedure for getting an exhibition scheduled is the following. It has to be proposed by one of the Museum's departments, approved by the Exhibition Committee, and then scheduled. To get this done we need something to show to the Committee. If you have any photos that you can spare, please let me have them. I would very much like to show them to the Design Department and the Committee to drum up excitement. The whole idea of combining contemporary design with pre Columbian material sounds very exciting to me.

Con muchos saludos'

Faithfully yours,

René d'Harnoncourt

Mr. William Spratling
Taxco
Gro
Mexico

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WILLIAM SPRATLING. TAXCO, GRO. MEXICO

Taxco, Gro., Septiembre 3, 1955.

Sr. René D'Harnoncourt
Museum of Modern Art
New York, .N.Y.- E.U.A.

Dear René:

I'm producing 15 or 18 very special pieces in yellow gold and pre-columbian jade (the real McCoy), have 11 already done. Five of them are now on exhibigion at the Museo Nacional de Arte Popular where they are attracting considerable attention.

How would the Museum of Modern Arte feel about showing these new examples of Spratling, perhaps along with a group of my new things in rosewood-and silver and mohogany-andsilver? Would the Museum be interested in such an humble show, (being a very small one), for anytime this fall?

Would apreciate word from you.

My warm regards to you and Sara.

As ever

Bill

William Spratling.

WS-lmm.

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Staempfli

DLS PD MUSEUM OF MODERN ART

SEPTEMBER 4, 1959

MR. AND MRS. GEORGE STAEMPFLI
953 FIFTH AVENUE
NEW YORK CITY

VERY HAPPY TO COME TO DINNER FOR THE BURDENS SEPTEMBER FIFTEENTH. SORRY SARAH WON'T BE BACK IN NEW YORK.

RENE D'HARNONCOURT

CHARGE: Director's Office

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staempfli

cc: Mr. Barr (with photographs and letter)

CLASS OF SERVICE. This is a fast message unless its deferred character is indicated by proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

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

E13CC 1W NL PD AR NEWYORK NY AUG 31 1959

MR AND MRS RENE D'HARNONCOURT

NN 333 CENTRAL PARK WEST NYK

CAN YOU COME TO A SMALL DINNER WE ARE HAVING ON TUESDAY SEPTEMBER 15TH EIGHT OCLOCK AT 953 FIFTH AVENUE TO SAY GOODBY TO THE BILL BURDENS

GEORGE AND EMILY STAEMPFLI

933AM

TO DINNER FOR BORDEN

VERY HAPPY TO COME SORRY SARAH WONT BE BACK IN NEW YORK THEN

— Rene d'Harnoncourt.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

244 Rue de la Loi
Brussels, Belgium

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staempfli

cc: Mr. Barr (with photographs and letter)

November 11, 1958

Dear George:

Many thanks for your letter of November 6th advising us of the possible availability for sale of three sculptures originally commissioned for the Brussels Fair.

Since all matters of acquisitions are handled by the Division of the Museum's Collection I am sending your letter and the enclosed photographs to Alfred Barr who heads the Division.

Faithfully yours,

Rene d'Harnoncourt

Mr. George W. Staempfli
Coordinator, Fine Arts Program
Office of the United States Commissioner General
Brussels Universal & International Exhibition, 1958
244 Rue de la Loi
Brussels, Belgium

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Mes meilleurs
vœux pour
l'an 1956
TH. F. Stahly

Sculpture-Signal en acier inoxydable
hauteur 25 mètres
réalisée par FRANÇOIS STAHLY
pour le comité des Forges. Janvier 1956

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Dear Mr. Harnencourt,

I would like to thank you for the unexpected and wonderful gift. I hope that my work, in teaching, merited this warm gesture.

For me -- this appreciation indeed has caused greater dedication and a determination for a stronger search for more effective ways of teaching.

Thank you so much -

Best regards

Margaret Stark

June 1, 1955

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Mr. René Harnencourt
11 West 53rd St
N.Y., NY.
Dear Stark:

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Stegner

UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF THE SECRETARY
WASHINGTON 25, D. C.

November 17, 1961

Dear Mr. d'Harnoncourt:

Many thanks for your letter of November 14 with its information about the Barrier Canyon mural. I shall be writing to Mr. Bach to see if I can find out what disposition the Denver Museum has made of it.

Again, thanks.

Sincerely,

Wallace E. Stegner

Wallace E. Stegner
Assistant to the Secretary

Mr. Rene d'Harnoncourt
Director, The Museum of Modern Art
11 West 53rd Street
New York 19, New York

RDH

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cc: Miss Moeller

November 14, 1961

Dear Mr. Stegner:

The Barrier Canyon mural was lent to the Denver Art Museum after it had been used at the Museum of Modern Art. Eric Douglas, who died a few years ago, had planned to make it part of an exhibition with the understanding that the government could recall the mural whenever it needed it. I feel sure that Mr. Otto Karl Bach, the Director of the Denver Art Museum (1300 Acoma Street, Civic Center, Denver 2, Colorado) will be most cooperative if you write to him.

I do not know if we have any photographs in color or black and white but will look in our files and advise you if we find anything worthwhile.

With best regards,

Faithfully yours,

René d'Harnoncourt

Mr. Wallace E. Stegner
Assistant to the Secretary
U. S. Department of the Interior
Office of the Secretary
Washington 25, D. C.

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I made a copy of this letter for Pearl Moeller who is now investigating it for you — Ellen

:RIOR
Y

November 3, 1961

Dear Mr. d'Harnoncourt:

Is the full-scale color reproduction of the Barrier Canyon pictographs still at the Museum of Modern Art? It was prepared, as you know, for the exhibition of "Indian Art in the United States," and J. O. Brew has suggested that I write you to find what has happened to it.

This Department is concerned to see that Barrier Canyon and its pictographs acquire some sort of legal protection, and to that end I am gathering data and pictures. Mr. Brew is sending me photographs, and I have the catalog in which the "Great Gallery" pictographs are reproduced. If I could have word of the mural reproduction, and if possible color photographs of the whole or of details, I shall be very grateful.

Sincerely,

Wallace E. Stegner

Wallace E. Stegner
Assistant to the Secretary

Mr. Rene d'Harnoncourt
Director, Museum of Modern Art
11 West 53rd Street
New York, New York

RDH:

Enclosures (2)

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UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF THE SECRETARY
WASHINGTON 25, D. C.

November 3, 1961

Dear Mr. d'Harnoncourt:

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Sincerely,

Wallace E. Stegner

Wallace E. Stegner
Assistant to the Secretary

Mr. Rene d'Harnoncourt
Director, Museum of Modern Art
11 West 53rd Street
New York, New York

RDH:

Enclosures (2)

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Steinbeck

THE FINE ARTS GALLERY OF SAN DIEGO
FINE ARTS SOCIETY OF SAN DIEGO

WARREN BEACH, DIRECTOR
CARL SKINNER, ASST. DIR.

BALBOA PARK—P. O. BOX 2107
SAN DIEGO 12, CALIFORNIA
BELMONT 4-1287

January 9, 1959

cc: Mrs. Woodruff

January 19, 1959

AIR MAIL

Mr. Rene d'Harnoncourt, Director
Museum of Modern Art
11 W. 53rd Street

Dear Mr. Steinbeck:

Thank you for your good letter of January 9th.

In reply to your inquiry, we do have a classifaction of benefactors whose names are on the wall of the front lobby which includes people who have given over a certain amount to the Museum. We also have a classifaction of "Patrons of the Museum Collection" who have given over a separate certain amount to the Permanent Collection. Their names are listed on a special plaque at the entrance to the galleries of the Collection.

This Museum has a policy of giving no free memberships of any kind and we invite everyone to pay us annual dues in the category in which they are listed. Only in this way can we be certain of the income necessary from membership to help balance our budget.

As a matter of recognition, we do list in our annual reports the names of all members who contribute fifty dollars or more annually to the Museum. For your information, I am enclosing our latest membership brochure and a copy of the final report of our 25th Anniversary Year which contain information which may be useful to you.

With kind regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Stanford E. Steinbeck
The Fine Arts Gallery of San Diego
Balboa Park - P.O. Box 2107
San Diego 12, California

RDH:ecw

2 enclosures (2)

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THE FINE ARTS GALLERY OF SAN DIEGO

FINE ARTS SOCIETY OF SAN DIEGO

WARREN BEACH, DIRECTOR
CARL SKINNER, ASS'T DIR.

BALBOA PARK—P. O. BOX 2107
SAN DIEGO 12, CALIFORNIA
BELMONT 9-1257

January 9, 1959

AIR MAIL

Mr. Rene d'Harnoncourt, Director
Museum of Modern Art
11 W. 53rd Street
New York 19, N. Y.

Dear Mr. d'Harnoncourt:

The Fine Arts Society of San Diego has made a substantial start in a campaign for $2,000,000.00 with which to build badly needed additions to the Fine Arts Gallery in our Balboa Park. We have tried with professional help and capable volunteers to foresee most of the necessary steps in such a campaign. There is one very important matter that we would sincerely appreciate checking with you in light of your very fine success in your program.

The question is, what type of recognition do you give contributors to your remodeling program? Do you give paid up memberships in varying categories for contributions of different size - or do you give honorary memberships or classifications and still continue to invite the donors to pay their annual membership as it may fall due? We depend in a substantial way on the funds that our membership dues bring in each year so that it is a matter of great importance to arrive at the right answer in our actions.

With the full realization of your ability in this field we would greatly appreciate the benefit of your advice.

Most sincerely,

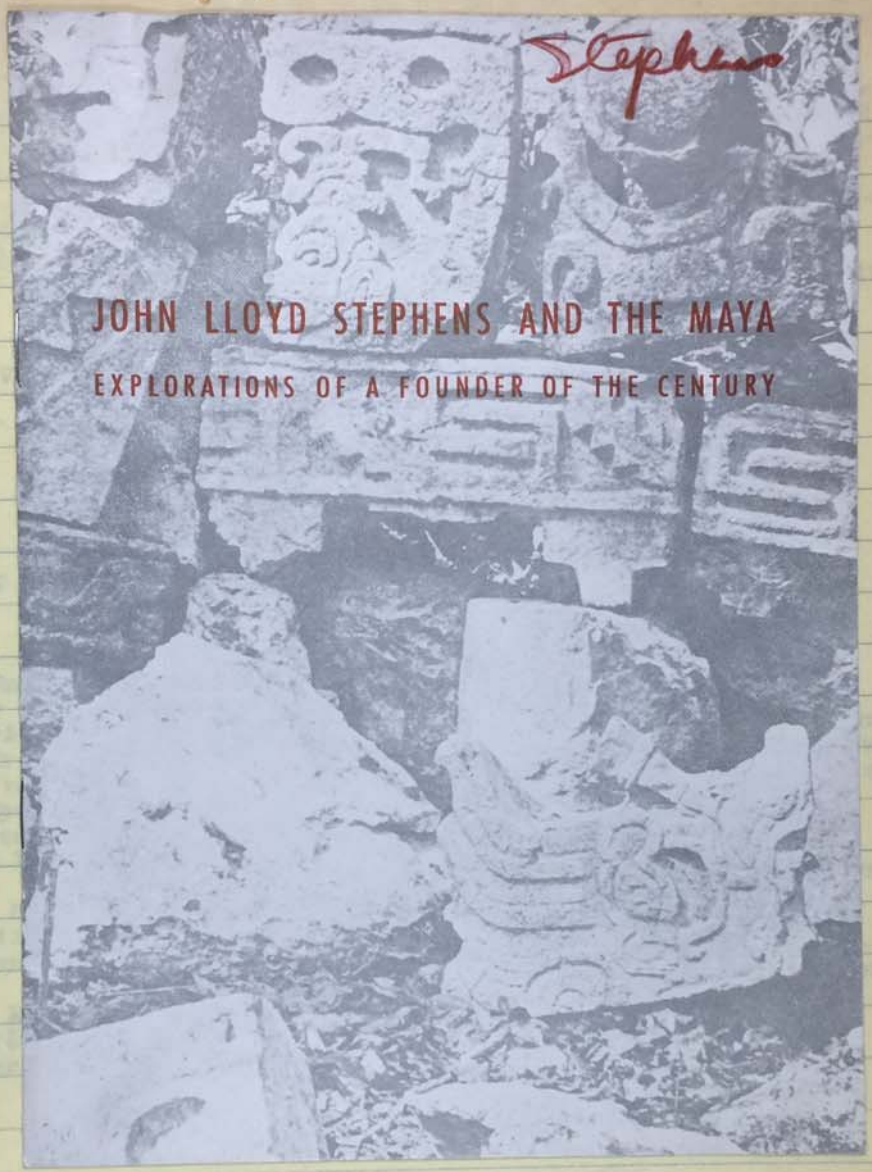
Stanford E. Steinbeck

Stanford E. Steinbeck

SES:k

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Rd'ft on Committee

See Inside

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COMMITTEE ON EXHIBITIONS
OF THE CENTURY ASSOCIATION

STEPHEN C. CLARK, *Chairman*
GIFFORD BEAL · HENRY S. F. COOPER
RENÉ D'HARNONCOURT · BARRY FAULKNER
JAMES EARLE FRASER · PAUL J. SACHS
EUGENE SPEICHER · HERBERT J. SPINDEN

ACKNOWLEDGMENTS

The Century Association expresses its thanks to
all the institutions and persons
who have graciously contributed to
this exhibition

JOHN LLOYD STEPHENS AND THE MAYA

JOHN LLOYD STEPHENS, one of seven chosen from a group of forty to organize The Century Association, was a man of great and varied achievements.

In 1847, Stephens sent the first steamship from New York across the Atlantic. When gold was discovered in California two years later, he set about surveying and building the Panama Railroad after getting the necessary concession in Bogotá. Today Stephens is greatly admired for his four handsome volumes introducing the temples and inscribed monuments of the Maya to the world.

Born in Shrewsbury, New Jersey, November 28, 1805, John Lloyd Stephens died in New York City, October 5, 1852. What kaleidoscopic adventures he enjoyed for the 47 years of his life! An engineer out of Columbia at seventeen, a lawyer out of Litchfield, Connecticut, at nineteen, he visited St. Louis and New Orleans in 1824 before settling down as lawyer, businessman and political orator. In 1834, compelled to rest, he embarked for Europe to tour Italy and Greece, continuing on to Russia and Poland. Ill health pursued him.

When Stephens was prepared to go home at the end of 1835, we are told that a few illustrations of the ancient site of Petra seen in a Paris bookstall started him on the archeological trail. (The "rose-red city" had been visited first by Johann Ludwig Burckhardt in 1812, then adequately pictured by Leon de la Borde in 1828.) Stephens set out for Alexandria and after several months on the Nile, practicing Arabic the while, he made the hard journey to Petra via Sinai and 'Aqaba, thence northward to the Holy Land. A letter sent home was published anonymously and after Stephens reached London

See Inside

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he was encouraged by a classmate to write down the incidents of his travels. About the same time he met the English artist Frederick Catherwood, who also knew the Near East. In 1837 and 1838 Stephens published four volumes on his travels in Europe and the Near East. These books were published anonymously but "The American Traveller" became famous.

In 1839 Stephens was sent on a diplomatic mission to Central America. He took with him Frederick Catherwood as artist. It seems his official duties interfered but slightly with his archeological quest in Mexico, Guatemala and Honduras. 1841, the year when his first volumes on Central America appeared, is a beacon date in American archeology, celebrated after a hundred years by a volume on Stephens' work, published in Mexico, many scholars contributing.

"We are not warranted," wrote Stephens, "in going back to any ancient nation of the Old World for the builders of these cities; they are not the work of people who have passed away and whose history is lost, but . . . are the creations of the same races who inhabited the country at the time of the Spanish conquest or some not very distant progenitors. . . . We began our journey without any theory to support. Our feelings were in favor of going back to a high and venerable antiquity. During the greater part of our journey we were groping in the dark, in doubt and uncertainty, and it was not until our arrival at the ruins of Uxmal that we formed our opinion of their comparatively modern date. Some, beyond doubt, are older than others."

John Lloyd Stephens took no stock in Lost Atlantis or Queen Moo's imaginary continent, nor does modern science. There were, however, so many questions pressing to be answered that Stephens decided to return for special investigations in Yucatán, with Catherwood as his artist and with Dr. Samuel Cabot, Jr., as naturalist. This second expedition was perhaps more deeply fruitful in scientific results than the first: for one thing, Stephens made friends with Juan Pio Perez, a school master of Peto who had worked with capable Indians on problems of Maya chronology and history. Stephens published papers of this scholar in 1843. With schematic errors corrected, the arrangements prove of inestimable value in correlating Maya and Christian dates.

Few Maya ruins had been brought to public notice before Stephens began his explorations. Copán, Palenque, Uxmal and Chichen-Itza had already been described by chroniclers and early travellers. It remained for "The American Traveller" to search out many other ruins in the Maya area. Among his "firsts," as regards buildings figured and described, may be mentioned Aké, Chunhuhub, Dzibilnocac, Izamal, Kabah, Labna, Kewik, Mayapan, ruins of Mujeres and Cozumel Islands, Oxkintoc, Quirigua, Sabacche, Sacbey, Santa Rosa Xlabpak, Sayil, Tantuche, Tonina, and Tulum, not to mention such highland capitals as Santa Cruz Quiché.

Stephens' specimens were shown in New York together with Catherwood's panorama of Jerusalem and Thebes. When this burned, important pieces from Uxmal and Kabah were destroyed. Fortunately other stones had not yet reached New York; when they did, Stephens presented them to his friend John Church Cruger, of Cruger's Island in the Hudson. They were built into an imitation English ruin as a bit of landscape gardening. Removed many years ago, they now are installed in the American Museum of Natural History.

The sympathetic and judicious influence of John Lloyd Stephens' work rests like a benediction on the great Maya civilization.

HERBERT J. SPINDEN

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CHECKLIST

Architectural Sculpture in Stone. Copán, Honduras.
Lent by the American Museum of Natural History, New York.

Figure Representing an Astronomer. Stone. Campeche, Mexico.
Lent anonymously.

Stone Head. Totonac. Probably Vera Cruz, Mexico. Showing Maya influence.
Lent by Nelson A. Rockefeller.

Stone Head. Chichicastenango, Guatemala.
Lent anonymously.

Mother and Child. Ceramic sculpture. Campeche, Mexico.
Lent by the Peabody Museum, Harvard University, Cambridge.

Seated Woman. Ceramic sculpture. Campeche, Mexico.
Lent anonymously.

Standing Woman. Ceramic sculpture. Campeche, Mexico.
Lent anonymously.

Standing Priest. Ceramic sculpture. Campeche, Mexico.
Lent anonymously.

Small Jade Head. Yucatán, Mexico.
Lent by Rose Covarrubias.

Painted Pottery Dish. Yucatán, Mexico.
Lent by the Brooklyn Museum, New York.

Painted Pottery Vase. El Salvador.
Lent by the American Museum of Natural History, New York.

Painted Pottery Vase. Honduras.
Lent by the New York Historical Society (on deposit at the Brooklyn Museum, New York).

Painted Pottery Vase. Jaral, Honduras.
Lent by the Brooklyn Museum, New York.

Painted Pottery Vase. Jaral, Honduras.
Lent by the Brooklyn Museum, New York.

Field copy of murals from Bonampak. Chiapas, Mexico.
Lent by the Carnegie Institution of Washington, Cambridge.

MODEL: Red House. Chichen Itzá, Yucatán.
Lent by the Brooklyn Museum, New York.

MODEL: Temple of the Three Towers. La Honradez, Guatemala.
Lent by the Brooklyn Museum, New York.

The Nunnery at Chichen Itzá. Sepia drawing by Frederick Catherwood.
Lent by the Brooklyn Museum, New York.

Detail from the Palace of the Governor at Uxmal. Sepia drawing by Frederick Catherwood.
Lent by the Brooklyn Museum, New York.

Stela from Copán. Sepia drawing by Frederick Catherwood.
Lent by the Peabody Museum, Harvard University, Cambridge.

Stela from Copán. Sepia drawing by Frederick Catherwood.
Lent by the Peabody Museum, Harvard University, Cambridge.

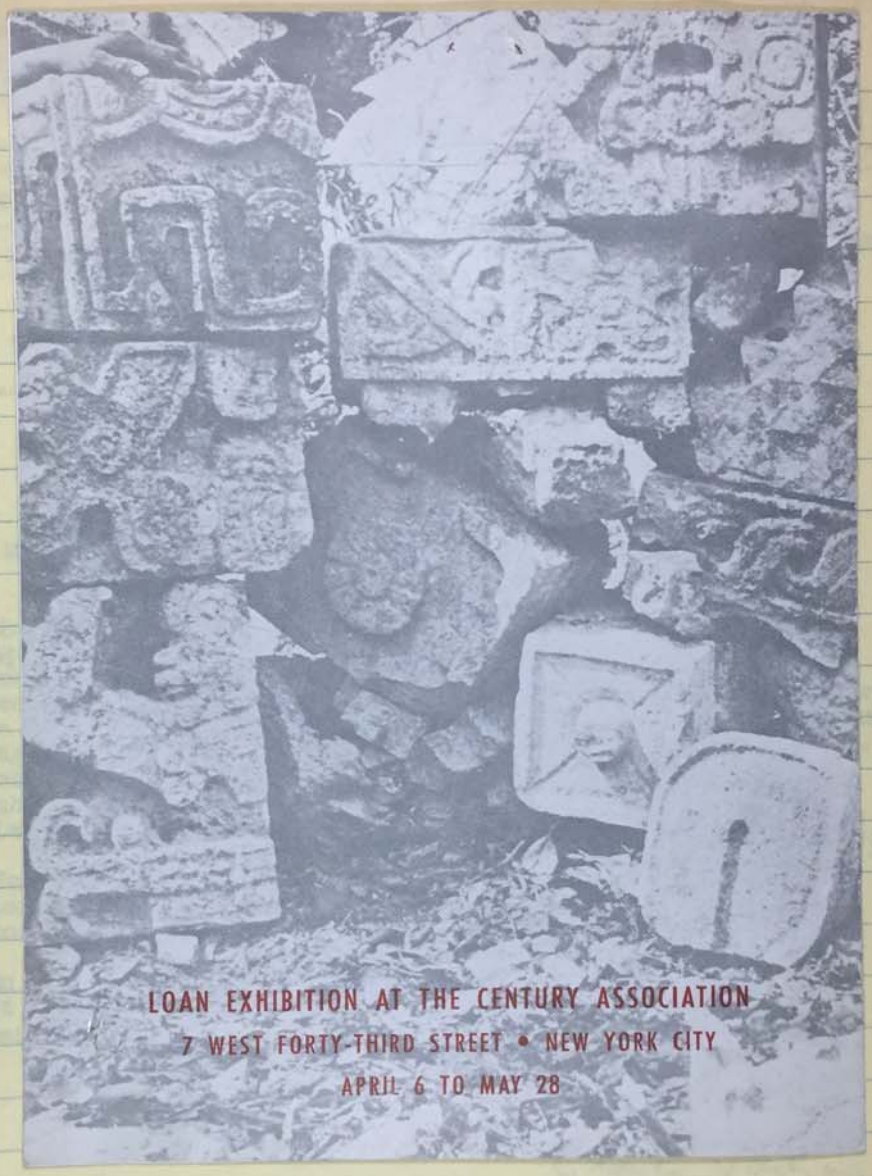
Portrait of JOHN LLOYD STEPHENS. Oil.
Lent by the American Museum of Natural History, New York.

* *

Also included in the exhibition are several lithographs by Frederick Catherwood and a series of enlarged photographs of Maya ruins by Teobert Maler and Alfred P. Maudslay, and John Lloyd Stephens memorabilia from the collection of the New York Historical Society.

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	RDH	III.63



Rd'ff on Committee

See Inside

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Jeune-mana Sterling

MINISTÈRE
DE L'ÉDUCATION NATIONALE

ARTS ET LETTRES

DIRECTION
DES MUSÉES DE FRANCE

PALAIS DU LOUVRE (PAVILLON MOLLIEN)
Place du Carrousel
Téléphone : OPÉra 82.10 (3 lignes groupées)

PARIS, LE 15 avril 1955

OBJET :

N/ RÉF. : A/V N° 518 CS/HP

(A RAPPELER DANS LA RÉPONSE)

V/ RÉF. :

Monsieur d'HARNONCOURT
Directeur du Museum of Modern Art
NEW-YORK (U.S.A.)

Cher Monsieur d'Harnoncourt,

L'Atlanta Art Association, représentée par son Directeur, M. Reginald Poland, nous a demandé le prêt de tableaux du Louvre pour manifester notre sympathie à l'inauguration de ce jeune Musée américain. M. Germain Bazin, chef du Département des Peintures, désire répondre à cette demande en prêtant au Musée d'Atlanta la "vague" de Courbet qui se trouve actuellement chez vous. L'exposition d'Atlanta doit ouvrir dans les premiers jours de septembre et nous espérons que l'exposition organisée chez vous, dans laquelle la "Vague" figure, sera alors terminée.

Nous vous demandons donc de bien vouloir mettre à la disposition de M. Reginald Poland la "Vague" de Courbet et nous en prévenons M. Poland.

En vous remerciant beaucoup à l'avance de nous faciliter ce prêt, je vous prie, Cher Monsieur d'Harnoncourt, de coire à l'expression de mes sentiments cordialement dévoués.

Charles Sterling

Charles STERLING
Conservateur au Département des Peintures

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April 14, 1960

Dear Mrs. Stern:

The enclosed set of photographs show the memorial display for Mrs. Levy in the Museum's lobby. All of us were greatly shocked by her untimely death. We think of her with greatest affection and devotion and will always cherish her memory.

With kind regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. Edgar B. Stern
11 Garden Lane
New Orleans, Louisiana

Enclosures

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Sternberg

November 16, 1960

Dear Harry:

Unfortunately, I have to ask again for a rain check. There seems to be no end to fund raising and I have to forego all outside commitments for another year. I'm really yearning to get out in the country but know that it is not in the books for me to do so next summer. I got a very nice letter from Mr. Krone and had to answer him in the same sense.

With warmest regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Harry Sternberg
9 St. James Place
Glen Cove, New York

see Idyllwild AFS Foundation

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October
~~November~~ 25, 1960

9 St. James Place
Glen Cove, New York.

Mr. Rene D' Harnancourt
Museum of Modern Art
11 West 53 Street
New York City.

Dear Rene:

You may recall that, last summer, I tried to get you to come to my lovely mountain top to participate in a conference. The place was Idyllwild, California. The school was the Idyllwild Arts Foundation.

That summer you were planning to get out west for the Indian ceremonials, and thought it just barely possible that you might make a side trip up to Idyllwild.

Here I am again, wondering whether there is any slight possibility that we could get you to Idyllwild next summer? If there is even the smallest chance, I could meet you at your convenience to give you all details.

We would be deeply hononred if this could come about.

Sincerely,

H. Harry

Harry Sternberg

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Sterne

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

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

To: Mrs. Maurice Sterne
Byram Lake Road
Mount Kisco, New York

ON BEHALF OF THE TRUSTEES AND STAFF OF THE MUSEUM OF MODERN ART I SEND YOU OUR DEEPEST SYMPATHY IN THE LOSS OF YOUR HUSBAND WHOM WE HAVE HELD IN THE GREATEST AFFECTION AND ADMIRATION FOR SO MANY YEARS.

MONROE WHEELER

Charge: Director's Office

cc: Mr d'Harnoncourt ✓

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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Sterne

THE MUSEUM OF MODERN ART

Date December 5, 1960

To: Mr. Alfred H. Barr, Jr.

From: Rene d'Harnoncourt

Re:

Dear Alfred:

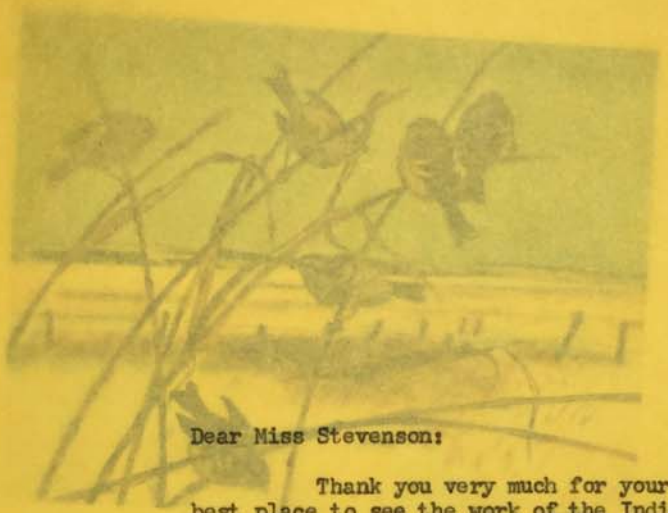
This note from Vera Sterne is self-explanatory. If you are at all interested in seeing the drawings, please let me know so I can communicate with her.

Attachment:

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STEVENSON



November 11, 1960

Dear Miss Stevenson:

Thank you very much for your good note. The best place to see the work of the Indians of the Northeast is the Museum of the American Indian, Broadway at 155th Street, New York 32, New York.

As to your wish to assist Senator Javits in his plan for American Indian Day, I can only suggest that you write to him offering your services.

Faithfully yours,

Rene d'Harnoncourt

Miss Ruth B. Stevenson
191 Main Street
East Orange, New Jersey

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Steward

UNIVERSITY OF ILLINOIS
DEPARTMENT OF ANTHROPOLOGY
137 Davenport Hall, Urbana

November 18, 1959
December 2, 1959

Mr. René D'Harnoncourt,



Department of Anthropology
University of Illinois
137 Davenport Hall
Urbana, Illinois

Cordially,

Julian H. Steward
Acting Head

RdH/bp

JHS:bws

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Steward

UNIVERSITY OF ILLINOIS
DEPARTMENT OF ANTHROPOLOGY
137 Davenport Hall, Urbana

December 2, 1959

Mr. René D'Harnoncourt,

191 Main St.
East Orange. N. J.
October 22, 1960

Dr. René d'Harnoncourt,
Museum of Modern Art.
11 West 53rd St., N.Y.11, N.Y.

Dear Dr. d'Harnoncourt.

Can you tell me where I can find work of three Indian Tribes of the Abenaki, Pa and Penobscot I have also fo view any wo by homage I Senator Ja sponsoring the to have a day

Cordially,

Julian H. Steward
Acting Head

University of Illinois
137 Davenport Hall
Urbana, Illinois

RdH/bp

JHS:bws

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Steward

UNIVERSITY OF ILLINOIS
DEPARTMENT OF ANTHROPOLOGY
137 Davenport Hall, Urbana

November 18, 1959

December 2, 1959

Mr. René D'Harnoncourt,

1 Main St.
East Orange. N. J.
October 22, 1960

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M. Y., NY.

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k of these

Indian Tribes of the East — i.e., the Abenaki, Passamaquoddy, and Penobscot Tribes of Maine? I have also found it difficult to view any weaving, etc. done by teenage Indians.

Senator Davis is, I understand, sponsoring the bill, now in Congress, to have a day in September

Cordially,

University of Illinois
137 Davenport Hall
Urbana, Illinois

Julian H. Steward
Acting Head

RdH/bp

JHS:bws

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Steward

UNIVERSITY OF ILLINOIS
DEPARTMENT OF ANTHROPOLOGY
137 Davenport Hall, Urbana

December 2, 1959

Mr. René d'Harnoncourt.

designated as American Indian Day. I would appreciate it if you could suggest any way in which he could be assisted in this.

Very truly,
Ruth B. Stevenson

Field Sparrow

From an original by the Danish artist, Mr. Leif Rydeng

STEVENSON

Made in Denmark

Exclusive Representative
H. GEORGE CASPARI, INC.

COPYRIGHT
L. LEVISON JR. LTD.
10-5320 C

Department of Anthropology
University of Illinois
137 Davenport Hall
Urbana, Illinois

Cordially,

Julian H. Steward
Acting Head

RdH/bp

JHS:bws

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UNIVERSITY OF ILLINOIS
DEPARTMENT OF ANTHROPOLOGY
137 Davenport Hall, Urbana

November 18, 1959
December 2, 1959

Mr. René D'Harnoncourt,
Museum of Modern Art,
11 West 53rd Street,
New York 19, N. Y.

Dear Julian,

Many thanks for your good letter and flattering invitation. Unfortunately this year I dare not accept any outside commitments. You may have heard that the Museum is trying to raise twenty-five million dollars in the next 18 months and the amount of work this means is pretty staggering. Thanks very much for thinking of me. Once I am over the hump with our drive I would love to come if another opportunity should arise.

With warmest regards from both of us to both of you, I am,

Faithfully yours,

Rene d'Harnoncourt

Mr. Julian H. Steward
Department of Anthropology
University of Illinois
137 Davenport Hall
Urbana, Illinois

RdH/bp

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UNIVERSITY OF ILLINOIS
DEPARTMENT OF ANTHROPOLOGY
137 Davenport Hall, Urbana

November 18, 1959

Mr. René D'Harnoncourt,
Museum of Modern Art,
11 West 53rd Street,
New York 19, N. Y.

Dear René:

The anthropologists at Illinois are planning a big exhibit of primitive art for early next spring and they are very eager to have a speaker on that occasion. Naturally your name came to mind first and the people here have asked me to plead with you to come out if you can possibly arrange it. They would like to schedule the talk sometime between February 22nd and March 5th.

I might add that since we now have a new department and are trying to create interest in anthropology that your coming would be a tremendous shot in the arm to the whole subject.

Please let me know if you can come and whether an honorarium of about $200.00, in addition to travel expenses, would be satisfactory.

Jane joins me in sending our best to you and Sarah.

Cordially,

Julian

Julian H. Steward
Acting Head

JHS:bws

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Steward

UNIVERSITY OF ILLINOIS
URBANA, ILLINOIS

DEPARTMENT OF SOCIOLOGY AND ANTHROPOLOGY STUDIES OF CULTURAL REGULARITIES, 137 DAVENPORT HALL

(not answered)

S.S. Arizona Maru
August 25, 1958

Mr. Rene D'Harnancourt
Museum of Modern Art
New York, N.Y.

Dear Rene:

Jane and I are now returning from Japan where we saw a number of remarkable ethnographic films. In addition to the two described in the enclosed brochures, there were films of Laos, the Amami Islands of southern Japan, and the Ainu. The two I am concerned with now are winter life and rice production in northern Japan.

All of these are in color, and I suppose they might be called "documentaries." They are extraordinarily good films of the lives of the people, made without professional actors and yet entirely professional in quality, including photography and directing.

Curiously, all were subsidized by newspapers or commercial firms, yet they are entirely devoid of any commercials. The two we saw last week on northern Japan were subsidized by the Tohoku Electric Power Co.

I have often wished that we had a good film library where one could obtain ethnographic films for teaching purposes. I asked Mr. Sozo Okada, producer of the Tohoku films, whether these might be reproduced and he not only answered affirmatively but said he would like to send you these films, transportation paid by him, to show at the Museum of Modern Art. When I learned of this I said I would write to you.

I had just returned from a visit to the mountain villages of Tohoku where these two films were made when I had the chance to see them. They are the real thing! The rice production film is really less a new method than it is the basic summer activity of the people. The "Country Life Under Snow" shows the same people living in unbelievably deep snow. Both are narrated, one in English. While titles are in Japanese, Okada said he could have English subtitles added.

Okada said he could let these remain in the United States perhaps two months. If he should send them to you, I would like to try to arrange a university

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showing at Illinois; for I haven't the least doubt that they would have terrific popular interest.

While I have not the least idea who might reproduce these for a film library, the job can be done quite cheaply in Japan. The films are 35 mm. Reproduced in the same size they would cost about $200 per reel of 8 to 10 minutes. Reduced to 16 mm., they would cost about $100 per reel, which is about $600 for a hour showing.

It occurred to me that if you are building a film library, the Wenner-Gren Foundation might provide funds for reproducing these. As another possibility, Robert Hall, Director of the Asia Foundation in Tokyo, suggested:

The Educational Television and Radio Center
2320 Washtenaw Ave., Ann Arbor, Michigan.

George L. Hall is Director of Development of this Center.

No doubt there are centers and mechanisms for taking care of such things that I know nothing about, and I did not mean to involve myself in a promotional job. I write principally because I am so impressed with these films that I would like to have Americans see them and if possible have them available somehow for future educational use. And I would recommend the Amami and Laos films just as strongly.

I think Okada may write to you about some other technical films, such as "The Sun and Radiowaves", "The World of Microbes," and others, but I have not seen these.

If I can tell you any more about these ethnological films, please let me know. Okada's address is:

Mr. Sozo Okada
President and Executive Producer
Omi Brotherhood Building
2-1 Surugadi, Kanda
Chiyoda-ku, Tokyo, Japan

Jane joins me in sending our best to you and Sarah.

Cordially

Julian

Julian H. Steward

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COUNTRY LIFE UNDER SNOW

IN 3 REELS

A TOKYO CINEMA PRODUCTION

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COUNTRY LIFE UNDER SNOW

IN 3 REELS

A TOKYO CINEMA PRODUCTION

Produced by Sozo Okada

Planning . . . . . Tohoku Electric Power Company, Inc.
Scenario . . . . . Yutaka Yoshimi
Direction . . . . . Shinkichi Noda
Photography . . . . . Kaichi Okojima
Music . . . . . Yasushi Akutagawa
Film Processing . . . . . Toyo Laboratory, Tokyo

Colour in Eastman Color

Snowy district, where winter comes early and keeps it snowbound for almost half of the year until spring arrives later than in other districts. The northeastern part of Japan is such a typical snowy district.

This picture is a motion picture record of the country life under snow, photographed in Yamagata Prefecture, Japan.

The beginning of November already witnesses the symptoms of winter. Soon the snow begins to fall on the villages of the mountains. Then the plains begin to see snowflakes, which finally bury the entire district under a boundless white carpet.

Despite the frigid coldness, people in this district are brave and lead courageous lives, the townsfolk, farmers and mountain-folk alike. They maintain their living under the snow, making the best of it.

Office workers, factory-workers, housewives — everybody fights against the snow. Farmers, unable to work in the snow-covered fields, weave straw sandals to make both ends meet. Husky men go to warmer places to earn extra money for their households, so it is left to the womenfolk to do such work.

Winter is the season for delivering the tobacco-leaves to the Tobacco Monopoly Bureau offices. It is the men who grow the tobacco plants during the past seasons, but it is always the women who give the leaves the finishing touch.

At the same time, housewives are in charge of kitchen work. It is exceptionally hard in winter because water is scarce. They have to travel all the way to community wells from which they carry heavy buckets to their homes.

They are anxious to better their living conditions. We see a small hamlet which has installed several electric pumps, each supplying water to a few neighbouring houses. In this way, they are trying to economize their labour power in a rational way.

Some of the farmers are utilizing electric power effectively so that housewives could be exempted from unnecessary work in the kitchen and use their time more fully and productively during the wintertime.

Some have begun dairy farming.

Children who are to be the support and driving power of the future are diligent students, too.

We see a middle school situated in the mountains. They love Nature at home and are given a special education so that they can utilize it. They endeavour to breed new species of fish for their own streams, among all other social class activities. They have their dreams of how to cultivate the future of their home. Their parents have great hopes in them, too.

We see timber-men felling trees in the snow-covered mountain. They are eager to work. They have hopes, because they know very well that however long and dreary their winter may be, spring is not far behind.

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TOKYO CINEMA PRODUCTIONS
NITTA BLDG., 8-8 GINZA NISHI, CHUO-KU, TOKYO,
JAPAN • TELEPHONE: 57-1292, 7050 • Printed in Japan

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A NEW METHOD OF RICE PRODUCTION

A TOKYO CINEMA PRODUCTION

AWARDED

The Prize for Best Cinematography by the Motion Picture Engineer's Society of Japan 1955

The Special Prize at the All-Japan PR Film Contest 1956

"Best of the Foreign Films" at the First International Agriculture Film Festival Yugoslavia 1956

The Sunday Times Diploma at the First International London Film Festival 1957

TC 1955

tokyo cinema co., inc.
omi brotherhood bldg., no. 1 surugadai 2-chome, kanda, chiyoda-ku, tokyo, japan • telephones: 29-6351~4

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The Stewart Company

A NEW METHOD OF RICE PRODUCTION

A Tokyo Cinema Film in Eastmancolor

Produced by Sozo Okada

Planning	Tohoku Electric Power Co., Inc.
Script	Yutaka Yoshimi
Direction	Shoji Maruyama
Photography	Kaichi Okojima
Music	Yoritsune Matsudaira
Narration	Lewis Bush
Eastmancolor by	Toyo Laboratory, Tokyo

PRODUCTION AIM

The Tohoku District, one of Japan's finest granaries, experiences a prolonged winter, and is often subjected to an unseasonable cold spell in summer.

For centuries the farmers in this district have had this hard and fickle climate to contend with in their efforts to produce rice, which is the staple food of the Japanese.

Now they have decided that the safest way to raise more rice is to plant it as early as the climate permits, so that the plants may grow strong and healthy before the arrival of a cold spell, to say nothing of the devastating typhoons. And one method is the use of the electric hotbed for the rice seedlings.

The producer is anxious to depict the importance of the electric hotbed method in ride production, with its various promising aspects for the future, and hopes that this film will assist those who are anxious to find ways and means to increase the yield.

This production was started in April 1954 at a certain village near Yonezawa City, Yamagata Prefecture, and was completed in October 1955, thanks to the enthusiastic assistance rendered by the farmers of the area.

SYNOPSIS

Winter comes early to Tohoku, the northern district of Japan's main island, and lasts long. The people are snowed in for almost half the year and the farmers wait patiently for a fine day, which usually comes in late March. The compost is then taken out to the fields by sleigh and spread before the snow begins to melt.

After removing the snow from the surface they make hotbeds on the black soil, seen for the first time in several months. Farming is begun immediately. But there is still plenty of snow even though spring has come.

They sow vegetables, tobacco and other crops. For a long time they have used electric hotbeds for tobacco, but only a few farmers have used them for rice, most of them still relying upon nature's own warmth.

Mr. Oki, a progressive farmer decides to try the electric hotbed with paddy rice. The Japanese use two kinds of rice— that which they seed in paddies, and that cultivated in dry fields.

It is mid-April, but often still frosty and occasionally cold rains are experienced. But Mr. Oki's seedlings are well protected in the hotbed which is kept at the required temperature easily controlled by a single switch.

Kato, Oki's neighbour, is a scientific farmer, who was one of the pioneers in adopting the electric hotbed method. He has used this method successfully for years for both kinds of rice, resulting in increased annual production of 20-30%.

The Katos are first to begin transplating. If this is done early it results in an early yield and safety from the cold - the enemy of the farmers of north Japan. The seedlings from the electric hotbeds stand the test. Kato's plants are already off-shooting while those grown in the old-fashioned way look sickly and about to die.

Both the Katos and the Okis enjoy prosperous harvests. Oki's first experiment with this new method has produced ears of rice, each containing 200 grains!

So let us hope that farmers of all cold districts may soon see the advantages of this new method of rice production like Mr. Oki, of Yamagata Prefecture, in northern Japan.

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The Stewart Company

On the Music of "A New Method of Rice Production"

by Yoritsune Matsudaira

In writing the score for "A New Method of Rice Production", a Tokyo Cinema film, there were several points to which I paid particular attention. First of all I had to emphasize the picture, and give additional tone to its colors; and then to build up a general background using such songs and harmonies characteristic of Northern Japan.

Northern Japan is said to be Japan's granary, but it is also a rice "granary" of folksongs, and I used some twelve pieces from my collection of folksongs in this three-reel film.

The main theme is the "Harvest Song", used completely in the harvesting sequence. It also appears in fragments or in variations in various parts; for instance, the head titles; electric hotbed scenes; offshooting of rice; unripe ears; a man inspecting ears of rice-plants; and the last scenes.

There are two other folksongs that are used in their entirety; "Rice Transplanting Song" and the instrumental accompaniment of "Bon Dance" used in the sequence of rice pounding. It is the characteristic of the North Japan folksongs that their verses are intimately united with their melodies and rhythms so that the atmosphere and mental aspects are vividly described, so I decided to insert various of these (including nursery songs) in such sequences as the snowfall, frosty morning, rainy days - especially to emphasize the mental conditions of the children and the old woman and man who are confined indoors by the rain.

The melodies which I wrote to give additional tone were inspired by the folksongs related to springtime.

For the sequence showing hard work in summer, I employed a polytonal method that piles up different tone of a melody, at the same time emphasizing the rhythm, as I desired to express the aggravation of one form of labour after another. However, the central melody is based on a folksong - on festival music.

The presistent repetition of homologous notes to obtain special effects in the rainy sequence is something one cannot try in the realm of pure music.

The above is a working outline of my plan for this film. I hope that my attempt will succeed in cultivating "a new method of musical production", for this "A New Method of Rice Production", combined with a narration and sound effect.

Printed in Japan

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Stewart

22 February 1955

Dear Mr. Stewart:

Thank you very much for your good note of February 8th. The Covarrubias gouache reached me in good condition. I am very glad to hear that the exhibition has been successful.

With best regards,

Faithfully yours,

René d'Harnoncourt

Mr. Waldo Stewart
The Stewart Company
Dallas, Texas

WS:dmr
encs.

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The Stewart Company

Dallas, Texas
February 4, 1955

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt:

Enclosed are two photographs of the exhibit we were able to put together of Miguel Covarrubias' work for the opening of our new building and a brochure of our opening.

We are most grateful to you for your cooperation in lending us the painting and I am certain that it has reached New York by this time, as we sent it several days ago. You will notice that Stanley Marcus lent us the small painting to the right and the round sun mosaic to the extreme left.

Thanks again and best regards.

Sincerely,

Waldo Stewart

Waldo Stewart

WS:dmr
encs.

Thank you very much for your good note of Feb 4th. The Covarrubias Gouache reached me in good condition. I am very glad to hear that the exhibition has been seen both with [illegible] pleasure.

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THE MUSEUM OF MODERN ART

Date 11/30/54

To: Miss Dudley

From: Joyce Miller

Re: loan of Mr. d'Harnoncourt's COVARRUBIAS painting to Mr. Stewart

Mr. d'Harnoncourt is lending his COVARRUBIAS gouache to Mr. Waldo E. Stewart. This painting is in the Director's Office, with mailing labels; we would like Bill Farney to pick it up there this afternoon and ship it to: 12/27/54 (per letter 12-24-54)

Mr. Waldo E. Stewart
The Stewart Company
11000 North Central Expressway
Dallas, Texas

Newabbco
3020 South Haskell
Dallas 23

The insurance value is $500.00, which Mr. Stewart has promised to pay.

Dallas, Texas

Please let me know when and how this will be shipped and I will insure it for the value of $500.00.

I will contact Stanley again within the next few days and tell him you were sorry to have missed him and see if we can get together some sort of a proposal on the use of the Japanese House at the State Fair.

Best regards,

Waldo Stewart

Waldo E. Stewart

WES:ip

P. S. I would like very much to have this painting not later than December sixth if this is possible.

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Stewart Co.

The Stewart Company

WALDO E. STEWART
VICE PRES. & TREASURER

Dallas, Texas
November 23, 1954

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Dear Mr. d'Harnoncourt:

Thank you very much for your co-operation in lending us the painting. Please send the picture to:

Mr. Waldo E. Stewart
The Stewart Company
11000 North Central Expressway
Dallas, Texas

Please let me know when and how this will be shipped and I will insure it for the value of $500.00.

I will contact Stanley again within the next few days and tell him you were sorry to have missed him and see if we can get together some sort of a proposal on the use of the Japanese House at the State Fair.

Best regards,

Waldo Stewart

Waldo E. Stewart

WES:ip

P. S. I would like very much to have this painting not later than December sixth if this is possible.

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WES:ip

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#25

GEORGE KINCAID
Photo Laboratories
528-29 Fidelity Bldg.
Dallas, Texas PR-5020

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H 26

GEORGE KINCAID
Photo Laboratories
528-29 Fidelity Bldg.
Dallas, Texas PR-5020

Waldo E. Stewart

WES:ip

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The Stewart Company

WALDO E. STEWART
VICE PRES. & TREASURER

Dallas, Texas
November 10, 1954

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr d'Harnoncourt:

Perhaps you may remember that I took the liberty of introducing myself one afternoon the early part of September, in the Japanese House when you were there with your daughter.

Since that time Mr. Lawrence of the Dallas Museum has been kind enough to send me a catalogue of Covarrubias drawings and paintings, which we hope to hold from the tenth to the twentieth of January. The Mural which he has done for us is [illegible] seven feet long.

Miss Alicia B. Legg of your staff wrote and said that you had a picture that you would like to lend for this exhibition and we would be glad to [illegible] insurance charges. I have also written Mr. Nickolas Muray to make a similar request.

I hope that in the meantime Stanley Marcus will have a chance to see you and make some more conversation about the superb Japanese House for Dallas some time within the next few years.

I will look forward to hearing from you about the [illegible] painting.

Sincerely,

Waldo Stewart

Waldo E. Stewart

WES:lp

November 19, 1954

Dear Mr. Stewart:

I am very happy to lend the gouache by Miguel Covarrubias called Lake Patzcuaro. Please let me know when and where you want it delivered. The insurance value is $500.

I am awfully sorry to have missed Stanley Marcus when he was here last time. I know he tried to reach me by phone but when I called him back I was unable to get in touch with him and I fear that he has left New York.

It was good to see you the other day in the Japanese House, and if you have any proposals about its permanent installation I would be very glad to hear about them.

With best regards,

Faithfully yours,

Rene d'Harnoncourt
Director

Mr. Waldo E. Stewart
Vice President & Treasurer
The Stewart Company
Dallas, Texas

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Rene d'H.

The Stewart Company

WALDO E. STEWART
VICE PRES. & TREASURER

Dallas, Texas
November 10, 1954

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr d'Harnoncourt:

Perhaps you may remember that I took the liberty of introducing myself one afternoon the early part of September, in the Japanese House when you were there with your daughter.

Since that time Mr. Jerry Bywaters of the Dallas Museum has been kind enough to write you concerning our Exhibition of Covarrubias' drawings and paintings, which we hope to hold from the tenth to the twentieth of January. The Mural which he has done for us in glass Mosiac is thirteen feet high by sixty-seven feet long.

Miss Alicia B. Legg of your staff wrote and said that you had a picture that you might be willing to lend us for this Exhibition and we will be most happy to pay the shipping, packing and insurance charges to have it here. At your suggestion we have written Mr. Nickolas Muray to make a similar request.

I hope that in the meantime Stanley Marcus has had a chance to see you and make some more conversation about the superb Japanese House for Dallas some time within the next few years.

I will look forward to hearing from you about the loan of your painting.

Sincerely,

Waldo Stewart

Waldo E. Stewart

WES:ip

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Mrs. d'H.

Stierwald

ST. JAMES' CHURCH
865 MADISON AVENUE
NEW YORK 21, N.Y.

Stierwald

ST. JAMES' CHURCH
865 MADISON AVENUE
NEW YORK 21, N.Y.

January 16, 1957

Mr. Rene d'Harnoncourt
Director of the Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. d'Harnoncourt,

I am writing to express appreciation of the East Manhattan Ministerial Association for the delightfully interesting talk you made during luncheon at our December meeting at the Museum's guest house. I am sure that occasion and the tour that followed opened new eyes to the meaning of contemporary art.

With cordial good wishes, I am

Sincerely and faithfully yours,

George C. Stierwald

The Rev. George C. Stierwald
Secretary, East Manhattan
Ministerial Association

cc: Mrs. Mellon.

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Mrs. d'H.

Stierwald

ST. JAMES' CHURCH
[illegible] MADISON AVENUE
NEW YORK 21, N.Y.

July 23, 1956

Dear Mr. White:

I have Mr. Rene d'Harnoncourt's letter of July 11th confirming arrangements for the visit of the East Manhattan Ministerial Association to the Museum on December 11th. As the time approaches for the meeting, I will, as he suggests, be in touch with you to clarify details and plans.

With good wishes and appreciation, I am,

Sincerely and faithfully yours,

George C. Stierwald
Secretary, E.M.M.A.

Mr. James White
Museum of Modern Art
11 West 53rd Street
New York 19, New York

cc: Mrs. Mellon.

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Stierwald

July 11, 1956

Dear Dr. Stierwald:

In reference to your telephone conversation yesterday with James White of my office, I am pleased to confirm to you the tentative arrangements for the visit to the Museum of the East Manhattan Ministerial Association.

I understand that the preferable date for your visit would be December 11th and that you would like to have a luncheon meeting. As Mr. White explained, there are no facilities in the Museum proper for this type of luncheon meeting; we have only the Garden Restaurant, open to the public, and the Members' Penthouse - neither of which really would be satisfactory for a group meeting. However, we should be happy to arrange a luncheon at the Museum's Guest House at 242 East 52nd Street. Mr. White tells me that your meetings usually last from twelve-thirty until two o'clock. So short a time would not be sufficient for the Association to lunch, hold its meeting, and subsequently visit the Museum and receive information from our docent or members of our curatorial staff. May I suggest that you might contact the Members of your Association and advise us whether you could plan to spend a longer time in order to make your visit a profitable one?

Since your Association will be able to reimburse the Museum for the luncheon charges, we shall of course be able to let you know the amount once you have advised us the number of persons in your group. I understand that an approximate thirty-five would plan to come.

May I say that we are delighted that your Association wishes to visit the Museum and we shall certainly do everything we can to assist in making the day a success for you? Will you please contact me or James White whenever your plans become firm?

Yours very truly,

Rene d'Harnoncourt

The Reverend George Stierwald
Saint James Episcopal Church
865 Madison Avenue
New York, New York

cc: Mrs. Woodruff
Mrs. Shaw
Mrs. Mellon

RDH:aa

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cc: Mr. d'Harnoncourt
Mr. McCray
Mr. Ritchie
Miss D. Miller

November 22, 1954

Dear Dr. Stirt:

I very much appreciate your having troubled to write me of your collection, and hope that I shall be able to accept your invitation to view it. May I leave it that I shall telephone you to set a time as soon as I have worked through the present mountain of work which has piled up during a brief period away from the Museum?

In the meantime, I am taking the liberty of sending a copy of your letter to Mr. Ritchie, Director of Painting and Sculpture, and to Mr. McCray who is in charge of our Circulating Exhibition program.

Thank you again for your thoughtfulness in writing so definitively of your collection. It is information which we are delighted to have.

Sincerely,

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

Mr. Sonia S. Stirt
7 West 96th Street
New York, New York

AHB:ma

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AN

SONIA S. STIRT, M. D.
7 West 96th Street
New York City

Riverside 9-5278

November 6, 1954

Dear Mr. Barr:

I am writing to you to tell you about my small collection of painting which are: a Rouault oil painting, a Derain oil, a small Renoir oil, a Utrillo oil of the white period, a gouache by Chagall, 3 large Vlaminck oil paintings, 2 Dufy watercolors, one oil and drawing of Modigliani, another drawing by Modigliani, an oil by Marie Laurencin about 30 color lithographs by different painters like Cezanne, Bonnard, Toulouse-Lautrec, Renoir, Chagall, Dufy, Buffet, Matisse, Degas, Marini and others, I have the Cirque by Rouault, also the 20 black and white lithographs of the Recriminations of Father Ubie, "Rive Gauche" of Vlaminck and other books illustrated with original lithographs. I also have a bronze by Maillol, aztec sculpture and african sculpture. I should be glad to lend to your exhibitions any of these things, or would be happy to show you my collection so that you might get an idea what an art loving psychiatrist and psychoanalyst would collect.

Sincerely yours,

SONIA STIRT

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STOCKMAN

MARTIN STOCKMAN, PRES.

REAL ESTATE
INVESTMENTS

STOCKMAN
Holding Corporation

7250 AUSTIN STREET FOREST HILLS, N. Y. BOULEVARD 8-1600

December 21, 1961

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

Attention: Mr. Rene D'Harnoncourt,
Director

Gentlemen:

Dr. George Furlong, an old friend of mine, and formerly the director of National Gallery of Dublin, arrives January 2nd on the Queen Elizabeth.

Since I am certain he would like to see the Chagall windows, but will be too tired and too busy settling in his hotel to await his turn on the line, I wonder if you could arrange the courtesy of enabling him to view the exhibition immediately he purchases his admission ticket.

As he is traveling with a friend on the ship, probably this accommodation, if possible, should be arranged for his traveling companion.

Thanking you for any courtesy you may be able to extend to Dr. Furlong, I am

Sincerely yours,

Alvin Stockman

Alvin Stockman

AS:GG

12/28/61. phoned - to "21" will come at 10 a.m. entrance on January 3rd. m

ALL OFFERINGS ARE SUBJECT TO ERRORS AND WITHDRAWAL WITHOUT NOTICE. WHILE WE BELIEVE THE INFORMATION HEREWITH TO BE CORRECT, ALL REPRESENTATIONS, THO MADE IN GOOD FAITH ARE NOT GUARANTEED.

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Stoddard

NEW YORK UNIVERSITY
SCHOOL OF EDUCATION
WASHINGTON SQUARE, NEW YORK 3, N.Y.

OFFICE OF THE DEAN

TELEPHONE: SPRING 7-2000

May 7, 1959

May 29, 1959

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear George:

Many thanks for your good note of May 7th. I am afraid you will think my "rain check" plea of last year was just a subterfuge if I tell you that I still can't take on any outside commitments. However, I know that you will understand the reasons for this decision when I tell you that the Museum will announce late next fall a Fund Raising campaign for twenty-five million dollars. This is a great deal of money and will take every bit of energy and time we have.

We are already busy lining up the large gifts that must be secured before we go to the public. But the season 1959-60 will be the crucial period of the Drive and we think it will take a fast and furious sequence of special events to bring the Drive to its successful completion.

So - please forgive me and give me one more "rain check".

With warmest regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. George D. Stoddard
Dean
New York University
School of Education
Washington Square
New York 3, New York

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NEW YORK UNIVERSITY
SCHOOL OF EDUCATION
WASHINGTON SQUARE, NEW YORK 3, N.Y.

OFFICE OF THE DEAN

TELEPHONE: SPRING 7-2000

May 7, 1959

Mr. Rene d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Rene:

When I wrote to you last year about our Graduate Institute of Book Publishing, you replied to my letter of February 17 with a request for a "rain check," saying that you hoped to be more settled after a time and that you would like to take on two lectures for our students.

see attached →

We are preparing our schedule for 1959-1960. I enclose a copy of the current year's list of speakers and a list of the dates on which classes will be held. It would give me great pleasure if you would agree to talk to our students and would mark a first, second, and third choice on the schedule of dates so we could put you down for what I know would be interesting and valuable lectures.

The honorarium is $250 plus expenses for each of the two lectures.

Sincerely yours,

George

George D. Stoddard

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r. d'Harnoncourt

NEW YORK UNIVERSITY
THE GRADUATE INSTITUTE OF BOOK PUBLISHING

IDEAS IN THE WORLD TODAY

Books have always been a prime source of man's knowledge, but in the Hydrogen Age they have become more essential than ever, so great is the need to know and understand our world. As the importance of the publisher increases, the preparation for his task increasingly demands an intellectual and professional training commensurate with the complex role he is called upon to play.

In response to this demand, New York University launched in 1958 the Graduate Institute of Book Publishing, a division of the School of Education. The Institute will take thirty graduate students every year and prepare them with a rigorous professional and academic program for careers in book publishing. Although part of the work will consist of afternoon apprenticeships in the industry, the program is an educational plan, not merely an assortment of vocational experiences. The evening classes are designed to give the student background intellectual experiences that will provide a broad perspective on human affairs.

"Ideas In The World Today" is one of these courses. It offers the Institute's students an opportunity to explore the minds of advanced thinkers in a variety of fields and thus forms an integral part of the program's educational aspects.

The course meets from 6.15 to 8 p.m. in La Guardia Hall, 43 West 4 Street. The lectures are open to the public; all persons interested in attending are cordially invited.

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r. d'Harnoncourt

FIRST TERM

Oct. 1, 1958 George D. Stoddard, New York University - "A Professional View of Education"
Oct. 8, 1958 Ordway Tead, Harper & Bros. "The Publisher and the People"
Oct. 15, 1958 Karl W. Deutsch, Massachusetts Institute of Technology - "The Nature of the Crisis--I"
Oct. 22, 1958 Leslie E. Spock, New York University - "The New Place of the Earth Sciences in World Affairs--I"
Oct. 29, 1958 Leslie E. Spock, New York University - "The New Place of the Earth Sciences in World Affairs--II"
Nov. 5, 1958 Karl W. Deutsch, Massachusetts Institute of Technology - "The Nature of the Crisis--II"
Nov. 12, 1958 Benjamin Cohen, Under Secretary, United Nations - "The Emerging Pattern of the United Nations--I"
Nov. 19, 1958 Benjamin Cohen, Under Secretary, United Nations - "The Emerging Pattern of the United Nations--II"
Nov. 26, 1958 Miguel A. de Capriles, New York University - "The Responsibilities of the Lawyer"
Dec. 3, 1958 Miguel A. de Capriles, New York University - "The Rebirth of the Law as a Learned Profession"
Dec. 10, 1958 James B. Reston, "The New York Times" - "The View from Washington"
Dec. 17, 1958 Robert D. Calkins, The Brookings Institution - "The Role of Decision Making"
Jan. 7, 1959 Justine Wise Polier, Justice, Domestic Relations Court - "The Child and Society"
Jan. 14, 1959 Donald R. Hamilton, Princeton University - "Science and the Fulfillment of Life"
Jan 21, 1959 George D. Stoddard, New York University - "Education and Public Policy"

SECOND TERM

Feb. 4, 1959 George D. Stoddard, New York University - "The Dual Progress Plan in Education"
Feb. 11, 1959 Sidney Hook, New York University - A Philosopher Looks at Teaching--I"
Feb. 18, 1959 Sidney Hook, New York University - A Philosopher Looks at Teaching--II"
Feb. 25, 1959 August Heckscher, The Twentieth Century Fund - "The Dynamics of Peace"
Mar. 4, 1959 Benjamin Fine, Yeshiva University - "The Pulse of the Nation on Educational Issues--I"
Mar. 11, 1959 Benjamin Fine, Yeshiva University - "The Pulse of the Nation on Educational Issues--II"
Mar. 18, 1959 William W. Brickman, New York University - "The Balance Sheet of Russian Education"
Apr. 1, 1959 William Van Til, New York University - "What Do We Expect of Our High Schools?--I"
Apr. 8, 1959 William Van Til, New York University - What Do We Expect of Our High Schools?--II"
Apr. 15, 1959 William W. Brickman, New York University - "Educational Movements in Western Europe"
Apr. 22, 1959 C. Scott Fletcher, The Fund for Adult Education - "New Life in Adult Education--I"
Apr. 29, 1959 C. Scott Fletcher, The Fund for Adult Education - "New Life in Adult Education--II"
May 6, 1959 Howard S. Conant, New York University - "Art in Contemporary Life"
May 13, 1959 George D. Stoddard and others "Educational Television Today"--a Panel Discussion
May 20, 1959 George D. Stoddard, New York University - "The Meaning of Education"

Dr. E. Frederic Knauth, Press 42-E, New York University, New York 3, N. Y.

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r. d'Harnoncourt

NEW YORK UNIVERSITY
SCHOOL OF EDUCATION

Graduate Institute of Book Publishing
IP 247.1,2 "Ideas in the World Today"

April 27 1959

"Ideas in the World Today" is a regular course in the Graduate Institute of Book Publishing and is taken by all the students in the Institute as well as by other students who have elected the course for its general educational value. The purpose of the course is not to follow a particular line of thought throughout the year; it is rather to bring the students into contact with first-rate minds in various fields of human endeavor, so that when the graduates of the Institute enter the field of publishing they will be better fitted to recognize and value new and important ideas.

The course runs from 6:15 to 7:55 p.m. on Wednesdays. Speakers are requested to be present at 6:00 p.m. (business dress) in Room 766, Waverly Building (at the south-west corner of Waverly Place and Greene Street; Greene Steet is 1 block east of the eastern boundary of Washington Square.)

After he has been introduced briefly, each speaker will address the class for approximately 45 minutes. There will then be an interval of about 10 minutes, after which the students will reassemble for a question-and-answer period.

The dates now available in 1959 and 1960 are shown below. Please indicate your 1st, 2nd, and 3rd choices by marking "1, 2, 3" opposite the dates you prefer. Please return the sheet bearing your name; the other sheet is for you to keep.

Oct.	Nov.	Dec. 2	Jan.
14		9	13
		16	
	25		
Feb. 10	Mar. 2	Apr. 6	May
17	9	20	
24	16	27	
	30		

Please return to:
Dr. E. Frederic Knauth, Press 42-E, New York University, New York 3, N. Y.

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Stoddard

NEW YORK UNIVERSITY
SCHOOL OF EDUCATION
WASHINGTON SQUARE, NEW YORK 3, N.Y.

OFFICE OF THE DEAN — TELEPHONE: SPRING 7-2000

February 17, 1958

February 27, 1958

Mr. Rene d'Harnoncourt
Director, The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear George:

Thank you very much for your good letter of February 17th and your invitation to give two lectures in the series, "Ideas in the World Today," next year.

I can't tell you how much your offer tempts me. The subject is, of course, of great interest to me and I would love to speak before the group. Unfortunately, I had to give up giving lectures during the last two years because the work here is so demanding that I simply cannot find the time for adequate preparation. I very much hope that in the not too distant future I shall be able to arrange my work in a way that will give me more time for extramural activities but until then I have to decline even such a handsome offer as yours.

With very best regards,

Faithfully yours,

René d'Harnoncourt

Mr. George D. Stoddard
Dean
New York University
School of Education
Washington Square
New York 3, New York

Sincerely yours,

George D. Stoddard

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NEW YORK UNIVERSITY
SCHOOL OF EDUCATION
WASHINGTON SQUARE, NEW YORK 3, N.Y.

OFFICE OF THE DEAN

TELEPHONE: SPRING 7-2000

February 17, 1958

Mr. Rene d'Harnoncourt
Director, The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Rene:

In this coming academic year (1958-1959), New York University will offer the nation's first full-time graduate program for promising persons in book publishing. This new graduate institute of book publishing will sponsor a lecture series under the general title, "Ideas in the World Today." Each lecture is to be given at the Washington Square campus of New York University on a Wednesday evening at 6:15 p.m.

We would be greatly honored if you could give two of the lectures in this series on any two Wednesdays from October 8, 1958 to May 13, 1959, except December 24 and 31, January 28, February 4, and March 25. The topic suggested for your lectures is: "Art in Our Time."

The honorarium is $250 plus expenses for each of the two lectures.

If you are able to be with us for this new series, please indicate preferred dates.

Sincerely yours,

George D. Stoddard

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Rene d'Harnoncourt
Stoddard

MUSEUM OF THE CITY OF NEW YORK
FIFTH AVENUE, 103rd TO 104th STREET
NEW YORK 29, NEW YORK

January 16, 1956

Dear Miss Stoddard:

I am answering your letter of December 19, 1955, addressed to Mr. d'Harnoncourt, relative to the annual attendance of the Museum of Modern Art.

The total for the calendar year 1955 was 677,436 people, a 28% increase over 1954, when the total was 528,807. Our ten year average, including 1955 which was our twenty-fifth anniversary, is 522,323, and the ten year average for 1945-1954 is 503,417. Thus the 1955 total is an increase of 32% over the average for the ten years immediately preceding.

Sincerely yours,

Charles T. Keppel

CTK:ec

Miss Margaret Stoddard
Executive Secretary
Museum of the City of New York
Fifth Avenue, 103rd to 104th Street
New York 29, New York

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Great Posters
Stoddard

MUSEUM OF THE CITY OF NEW YORK

FIFTH AVENUE, 103RD TO 104TH STREET
NEW YORK 29, NEW YORK
TELEPHONE LEHIGH 4-1672

OFFICE OF THE DIRECTOR

December 30, 1954

Dear Mr. d'Harnoncourt:

As in recent years we are preparing for the Museums Council of New York City a comparative attendance report for distribution to its members.

If you wish to be included in this report, could you please send me your attendance figures before February 5th? We are not including monthly attendance, but would like the totals for the years 1953 and 1954, with the percentage of increase or decrease for 1954.

If you care to submit a ten-year average yearly attendance for the years 1944 through 1953 with the percentage of increase or decrease for 1954, we shall be glad to include these figures.

Sincerely yours,

Margaret Stoddard

Margaret Stoddard
Executive Secretary

Mr. René d'Harnoncourt, Director
Museum of Modern Art
11 West 53rd Street
New York 19, New York

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January 5, 1955

Miss Margaret Stoddard
Museum of the City of New York
Fifth Avenue, 103rd to 104th St.
New York 29, New York

Dear Miss Stoddard:

We are pleased to send you the Museum of Modern Art attendance record for the calendar year of 1954.

Total: 528807*, which is a 5% increase over 1953.

Thankyou for reminding us.

Sincerely yours,

Allen Porter

* This figure does not include the total for the Japanese House in the summer of 1954, which amounted to more than 120,000

AP/pb

cc: Joyce Miller

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File Stoll

KUNSTHALLE BASEL

11. September 54

Books sent Oct. 54

Mr. René d'Harnoncourt,
Museum of modern art,
11 West 53rd Street,

New York 19. N.Y.

Sehr geehrter Herr Kollege,

es hat mich sehr gefreut, anlässlich Ihres Basler Aufenthaltes in unserer Ausstellung der SAMMLUNG GRAINDORGE Ihre Bekanntschaft zu machen. Sie hatten die Freundlichkeit, mir die Uebersendung eines Ihrer Ausstellungskataloge in Aussicht zu stellen.

An dieses Gespräch anknüpfend möchte ich den Wunsch äussern, unser Institut möge mit Ihrem Museum in einen Austausch unserer Kataloge und Publikationen treten. Wir werden Ihnen, wenn Sie einverstanden sind, gerne eine Reihe unserer wichtigsten früheren Kataloge senden, wobei wir uns freilich bewusst sind, dass wir Ihnen wohl kaum Ihren Publikationen Gleichwertiges anbieten können. Für unsere grosse und gutausgebaute Bibliothek würden Ihre Publikationen eine wertvolle Bereicherung bedeuten.

Mit dem Ausdruck vorzüglicher Hochachtung
Ihr

Rob. Th. Stoll

Rob. Th. Stoll
Konservator

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Stout file

THE INTERNATIONAL INSTITUTE FOR THE CONSERVATION OF MUSEUM OBJECTS

Officers in U.S.A.
George L. Stout, President
Murray Pease, Membership

c/o Worcester Art Museum
Worcester, Massachusetts
21 October 1954

Réné d'Harnoncourt, Director
Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

Dear Mr. d'Harnoncourt:

Let me thank you for your subscription in the amount of twenty-five dollars to IIC. I trust that the Museum of Modern Art will benefit from participation in the work of the Institute and that you will not hesitate to call on us for any of the services that we can render. Our principal publications are edited in England and there is occasional delay in their distribution. Please let me know if you have any difficulty about receiving them.

With best regards,

Yours sincerely,

George L. Stout

George L. Stout, for the
Sub-committee for American Affairs

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Storch

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE

PUBLIC HEALTH SERVICE WASHINGTON 25, D.C.

July 11, 1961

John Storch, Ph. D.
National Center for Health Statistics
Department of Health, Education, and Welfare
Washington 25, D.C.

Dear Dr. Storch:

Since Mr. d'Harnoncourt is away from the Museum for several weeks, I am taking the liberty of acknowledging your letter of July 6 and will forward it to him.

Sincerely yours,

Ellen MacKethan
Secretary to the Director

em:be

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DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE

PUBLIC HEALTH SERVICE · WASHINGTON 25, D. C.

Refer to:

July 6, 1961

Dr. René d'Harnoncourt
Director, Museum of
Modern Art
11 West 53rd Street
New York, New York

Dear René:

I won't go over the long and twisted story that would tell you how it happens that I am now here, but instead will plunge into the interesting problem that leads me to seek your help.

The National Vital Statistics Division, which is responsible for the country's official vital statistics, recently moved to new offices, and our Chief, Dr. O.K. Sagen, wants to select some art for his office and the adjoining conference room, as well as possibly the outside office in which I work. He would like, if possible, to get examples that would somehow be appropriate to the statistical enterprise, which stands at some not well-defined point in between pure mathematics and data collection. He has asked me to look into possibilities.

The following have occurred to me, working entirely from the side of what might be desirable, and without respect to availability:

Klee, Grenzen des Verstandes, illustrated on p. 232 of Will Grohmann's "Paul Klee," and said to be in the collection of Theodor Werner, Berlin.

This is a wonderful rendition of mere man (shown as a jumble of lines making a head with its various senses) aspiring to the perfection of a marvelous sphere located well over his topmost, and reached toward only precariously by a risky system of ladders.

Blake, frontispiece to "Europe: A Prophecy" (1794), and reproduced in Irene Langridge, "William Blake," opposite p. 112.

This illustrates lines 28-29 of the Preludium, as follows:

"And who shall bind the infinite with an eternal band
To compass it with swaddling bands?"

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Dr. René d'Harnoncourt--7/6/61

It shows an ancient god-figure, kneeling on the edge of a great circle, and reaching downward in the darkness with a compass in his hand, to set the boundaries of all the things that are.

Durer, Melancholia, which is often reproduced.

This is a female figure seated in somber thought, surrounded by many of the mysteries and instruments of the mind, including a magic square. I would not myself want this by itself, since it emphasizes the somber and introspective aspect of thinking; but, that aspect certainly does exist, and deserves inclusion.

In addition, I have in mind a construction created by a friend which might be titled "Metamorphoses" (or perhaps "Transformations").

It consists of three vertical elements arranged on a white plaster rectangle which rises from a black surrounding base. The first element, at the lower left corner, is the cast shell of an insect whose leg system has been whitened. Here we have a form found in "nature." The second element is dual (and perhaps relates to the subjectification in what a mathematician might call a "model," of this first form). In a recessed area the whitened backbone of a small fish echoes the leg-system structure; and beside it, on an elevated elongated piece of glass, are some seven or eight triangular bits of slate-like stone slivers, that carry the form forward and perhaps "out of the mind." The third transformation consists of the same broad sort of structure as shown by a smaller number of globs of glass (very slightly tinted with blue), each of which is mounted separately on an architect's glass pin. Seeing it, I think of Cezanne's statement, "Art is a harmony parallel to nature." Each of these forms parallels--without copying--the others.

Perhaps you will realize better the kinds of things we are after from these examples than from any attempt at description on my part.

In addition to the above, a picture by Klee said to be called "Equals Infinity" has been suggested to me; but I do not remember having seen it.

My questions are two: (1) can you or your very alert staff make additional suggestions, or comments on the above? (2) where can I find out whether good reproductions of anything we might consider would be available? Suggestions need not be limited to art of any period or style.

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Dr. René d'Harnoncourt--7/6/61

With every good wish, and with fond remembrances of our past association,

Sincerely yours,

John Storck

John Storck, Ph. D., Staff Assistant
National Vital Statistics Division
National Center for Health Statistics

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THE MUSEUM OF MODERN ART

Straus

May 20, 1955

Dear Beth,

This is a fan letter. As a member of the audience who attended the music, dance, and film program on India organized by the Junior Council, I just can't help telling you what a wonderful contribution it was - not only to our exhibition, but to the over-all program of the Museum.

In addition to the program's superb quality, it had a tremendous human appeal and gave to our Anniversary Year a very special magic spell.

I know the enormous amount of work it caused to you and realize how heroically Elizabeth and Anne struggled to make the series the great success it was. I only hope you feel as we do that these efforts were more than justified by the results.

With heartfelt thanks and warmest regards,

Faithfully yours,

René d'Harnoncourt

Mrs. Donald Straus
Museum of Modern Art
21 West 53rd Street
New York City

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Strauss

THE MUSEUM OF MODERN ART

Date February 7, 1956

PAGE 2.

To: Greta Daniel

From: René d'Harnoncourt

Re: Information on weaving in South America

Dear Greta:

My information may be completely out of date since I have not been in many of the places listed for Mr. Strauss for ten or twelve years so I think I had better give you a few hints on the special places that I do know.

I have never seen anything exciting in native weaving in Columbia. There are Indian belts and bags but they can't compare with the Peruvian textiles.

In Equador, Mr. Strauss should visit Otavallo, a village in which both weavings in traditional and contemporary design are being made. Also, it might interest him to see Miss Olga Fish in Quito who has done some very interesting adaptations of old designs. I know there is a new group there sponsored by the government who are doing wall hangings and drapes that are quite interesting but unfortunately, I don't know the name of the group. I am sure Miss Fish can tell him about them, if she doesn't consider them competition.

The field in Peru is so vast that it is very difficult to give any good advice. In Lima, Huancayo, Ayacuchao, Cuszco, one is likely to find interesting work in the country or in the markets but again I should think that Truman Bailey, being on the spot, could do much more than I can. It might be worthwhile for Mr. Strauss to see the painter José Sabogal who is always interested in folk art and is sure to know where good things can be seen.

I have never been in the hinterland of Bolivia but I personally bought the best fabric I own in the small stores of the Indian Quarter in La Paz. I am sorry I cannot recommend any one person there to Mr. Strauss because all the friends I had in Bolivia have gone or were thrown out during recent political upheavals.

I don't know anything about interesting folk textiles in Chile or Argentina except the blankets made by the Auracaro Indians in the south of Chile and some of the old blankets from western Argentina. I don't know where they can be seen.

Asuncion, Paraquay is the only Latin American capital which I have never visited so I am completely stumped on this.

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THE MUSEUM OF MODERN ART

Date February 7, 1956

To: Greta Daniel

Re:

From:

In Brazil, the only folk weaving I saw was in Bahia made by the negro population and still very close to the African tradition. Since the Museu de Arte Moderna in Rio has recently published a booklet with some reference to folk art, Mr. Strauss might get some information there.

Folk and Indian weaving in Venezuela is limited to places that are pretty inexcessible and I imagine the only samples one can see are in the local museums and curio stores.

I am afraid these notes are not very comprehensive but it is the best I can do and hope will prove of some use.

René d'Harnoncourt

P. S. Truman Bailey's address is:

180 E. Habich Miraflores
Lima, Peru

Telephone: 5-9070

Corrected + sent to Greta by R. d'H.
Not corrected in carbon.

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THE MUSEUM OF MODERN ART

Date Feb. 2, 1956

To: Rene d'Harnoncourt

Re: Mr. and Mrs. Berthold Strauss

From: Greta Daniel

Dear René:

A few days ago I had a visit from Mr. Berthold Strauss, president of Moss Rose Manufacturing Company, in Philadelphia. Mr. Strauss, a very progressive manufacturer of decorative fabrics, worked with the Museum as early as the Organic Design Competition in 1941 and has been a constant contributor to the Good Design project. Mr. and Mrs. Strauss are leaving on March 9 for a 2-month tour of South America to visit villages where weaving is done, to collect information and get inspiration for their own work. The list on the attached sheet gives their itinerary, in my own inadequate spelling.

Would it be asking too much if you would put a note next to each place listed regarding weaving activities there and possibly the names of people to see? I don't know of anybody better equipped to give this information and, while I hate to put extra work upon you, the service we would render would be immesurable.

Before leaving here Mr. Strauss would like to contact Truman Bailey, whom they have already met. Do you know his most recent address?

Greta

GD:sw

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6

BOGOTA

QUITO

Trujillo.-
~~TRUJILLO~~

I
EQUITOS

LIMA

HUANCAYO

AYACUCHAO

ABENCAY

CUSZCO

I

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PISAC

CATCA

SICUANI

AYAVIRI

JULIACA

PUNO

LAKE TITICACA

LA PAZ (Eastern Slope)

COCHABANIBA

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✓ Strauss
See Int'l Council

April 21, 1959

Dear Mrs. Strauss:

Thank you very much for your good note. I am very upset that my plans to go to Cincinnati for the meeting of the International Council had to be abandoned. An unexpected conflict between the meeting and the budget hearings of the Museum developed during the past week and I found out only a few days ago that I will have to stay here to see our budget through. I wrote Junkie Fleischmann immediately and he may very well have spoken to you by now.

I cannot tell you how disappointed I am not to be able to accept your very kind invitation to stay at your home during the meeting. It was awfully nice to you to invite me and I shall be thinking sadly of the pleasure I lost by having to forego your hospitality while wrestling with the Museum's budget on May 19th and 20th.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. Carl A. Strauss
8 Melville Lane
Cincinnati 8, Ohio

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Street

THE MUSEUM OF MODERN ART

cc: Pearl Moeller

Date May 6, 1959

To: Miss Pearl Moeller

From: Rene d'Harnoncourt

Re: Request from Mr. Laland
Case via Mr. Julian Street, Jr.

May 6, 1959

Dear Dear Pete:

I am writing to you with great hesitation because of the long delay of this letter. I have been away a good deal and also had the flu so that my activities in the last few weeks were badly impaired and my correspondence is in terrible shape.

Attachments I hope it isn't too late for the New Christian Advocate for their request for permission to reprint Guernica. It is dealt with now and I will see to it that Mr. Case gets both an answer and an apology.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Julian Street, Jr.
Staff Director - Educational Aids
and Technical Public Relations
United States Steel Corporation
71 Broadway
New York 6, New York

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THE MUSEUM OF MODERN ART

Date May 6, 1959

To: Miss Pearl Moeller

From: Rene d'Harnoncourt

Re: Request from Mr. Leland Case via Mr. Julian Street, Jr.

Dear Pearl:

Sorry this is so long overdue. I imagine it belongs in your bailiwick.

Attachments

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Stroud

February 17, 1955

Dear Mr. Stroud:

Thank you for your good letter of February 14th.

As you requested, I am enclosing Mr. Sandburg's prologue to the Museum's FAMILY OF MAN exhibition. I hope you will enjoy reading it.

Sincerely,

Joyce Miller
Secretary to the Director

Mr. Parry E. Stroud
Instructor
Department of English Language and Literature
University of Michigan
Ann Arbor, Michigan

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Steinberg - Quel Coeur. Mus Reconstruction

THE MUSEUM OF MODERN ART

cc: Sarah Rubenstein

Date May 15, 1958

UNIVERSITY OF MICHIGAN
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
ANN ARBOR

February 14, 1955

Please Send

Director
The Museum of Modern Art
New York, New York

Dear Sir:

I have learned that visitors to Edward Steichen's "Family of Man" exhibit at the Museum of Modern Art are being given a pamphlet written by Carl Sandburg. Since I am doing a study of Sandburg's prose for my Ph. D. dissertation, I am, naturally, interested in getting hold of everything he writes. I wonder if it would be possible for you to send me a copy of this pamphlet. I would very much appreciate your doing so.

Sincerely yours,

Parry E. Stroud

Parry E. Stroud
Instructor

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Steinberg - Gen'l Corres.
Mus Reconstruction

THE MUSEUM OF MODERN ART

cc: Sarah Rubenstein

Date May 15, 1958

cc: Mrs. Woodruff

To: Miss Rubenstein

From: Ellen Seipp

Re: Check for Rehabilitation of MOMA

May 28, 1958

Dear Leo:

I do want to tell you how very touched all of us at the Museum were by your gracious gesture. It was terribly nice of you and I hope you know how much we appreciate your generosity.

Elizabeth Shaw has told me that you would like this contribution put toward the Museum's slide collection and accordingly I have told the Treasurer's Office.

Once more, let me thank you for your wonderful contribution.

With warmest regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Leo Steinberg
24 West 76 Street
New York 23, New York

THE MUSEUM OF MODERN ART

CC: Mr. d'Harnoncourt
Mrs. Straus
Mrs. Woodruff

Date May 20, 1958

To: Sarah Rubenstein

From:

Re:

Leo Steinberg has asked me to tell the Museum that he would like to earmark his recent contribution to the Museum for our slides. I believe he sent 50 dollars.

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THE MUSEUM OF MODERN ART

Date ~~May 15, 1958~~

cc: Mrs. Woodruff

To:

Re: ~~Check for Rehabilitation~~

From:

Miss Rubenstein

Ellen Seipp

THE MUSEUM OF MODERN ART

CC: Mr. d'Harnoncourt
Mrs. Straus
Mrs. Woodruff

Date May 20, 1958

To: Sarah Rubenstein

Re:

From: Elizabeth Shaw

Leo Steinberg has asked me to tell the Museum that he would like to earmark his recent contribution to the Museum for our slides. I believe he sent 50 dollars.

Mr. d'Harnoncourt

Mr. Leo Steinberg
21 West 93 Street
New York 25, New York

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THE MUSEUM OF MODERN ART

Date ~~May 15, 1958~~

cc: Mrs. Woodruff

To: Miss Rubenstein

From: Ellen Seipp

Re: ~~Check for Rehabilitation of MOMA~~

Dear Sarah:

Attached is a check for fifty dollars which Mr. Leo Steinberg, 24 West 76 Street, New York 23, New York sent to Mr. d'Harnoncourt for the Emergency Committee. We will send out a thank-you letter from this office and include your official receipt when it is ready. Many thanks.

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Steinberg

cc: [redacted]
Miss Rubenstein

May 9, 1958

Dear Leo:

I feel very guilty not to have written to you before this to thank you for helping us in a very tough situation.

It was terribly generous of you to give your lecture to the Committee on Art Education at such short notice and I cannot tell you how enthusiastic the reports were that came to me from your audience. Everyone felt that your talk was the highlight of the conference.

When I asked you if you could help us out, I made a somewhat fumbling reference to a lecture fee. You were very generous indeed in saying that you would like to give this lecture as your contribution to the Museum. I now find that there was a regular amount of $150 set aside for this hour and I feel very strongly that this amount belongs to you. It is, after all, only a token payment for your lecture and in no way diminishs the great contribution you have made. Please accept the enclosed check in this spirit and with the gratitude of the Museum. It was wonderful of you to do it - many, many thanks.

Faithfully yours,

Rene d'Harnoncourt

Mr. Leo Steinberg
24 West 76 Street
New York 23, New York

Enclosure

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24 W 76
N.Y. 23.
May 12. 1958

Dear René.

Thank you for your really too generous letter. I was glad to have had the opportunity to contribute a little to the Museum in a moment of trouble. And I was only distressed to have given what I consider was a very poor lecture.

As for the enclosed check — it is, as you know, something I had not expected. Accordingly, it gives me pleasure to return the third part of it to you as my contribution to the Museum's reconstruction program.

Good luck in all your hard work ahead.

Sincerely,
Leo.

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Styka

May 18, 1955

Dear Roy:

As of June 1952

Note to Archives of American Art:

TO Film just The covers of Magazines
IS Sufficient

Pittsburgh 6, Pennsylvania

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Stryker

May 18, 1955

Dear Roy:

Many thanks for your good note. The reprint from FORTUNE is most exciting and wonderful, and I'm awfully glad to have it.

Please do let me know a little ahead of time when you next plan to come to New York so that I can be sure that we do get together for a little while and not just between damnable meetings.

With best regards,

Faithfully yours,

René d'Harnoncourt

Mr. Roy E. Stryker
1305 N. Highland Avenue
Pittsburgh 6, Pennsylvania

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Stryker

September 27, 1954

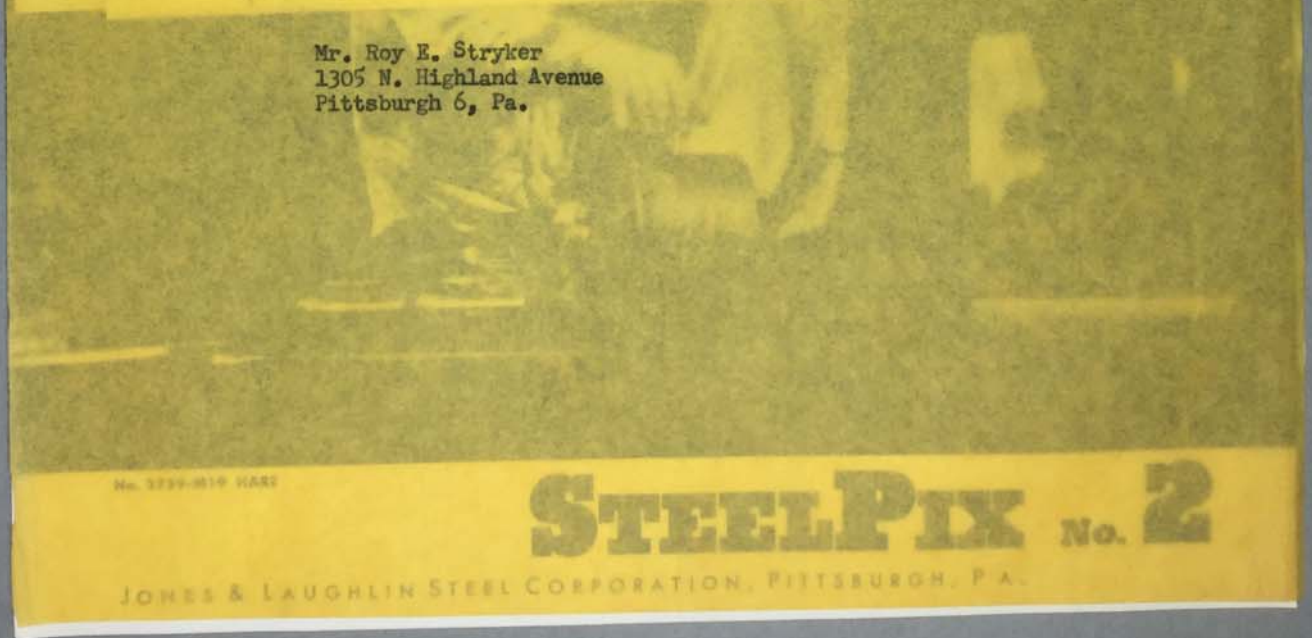
Dear Roy,

On my return from Europe this summer I found No. 2 of your SteelPix. It looks pretty exciting, and serves as an indication that the old magician is at work again and will probably produce another of his amazing photographic monuments; - particularly the cover picture is wonderful.

Faithfully yours,

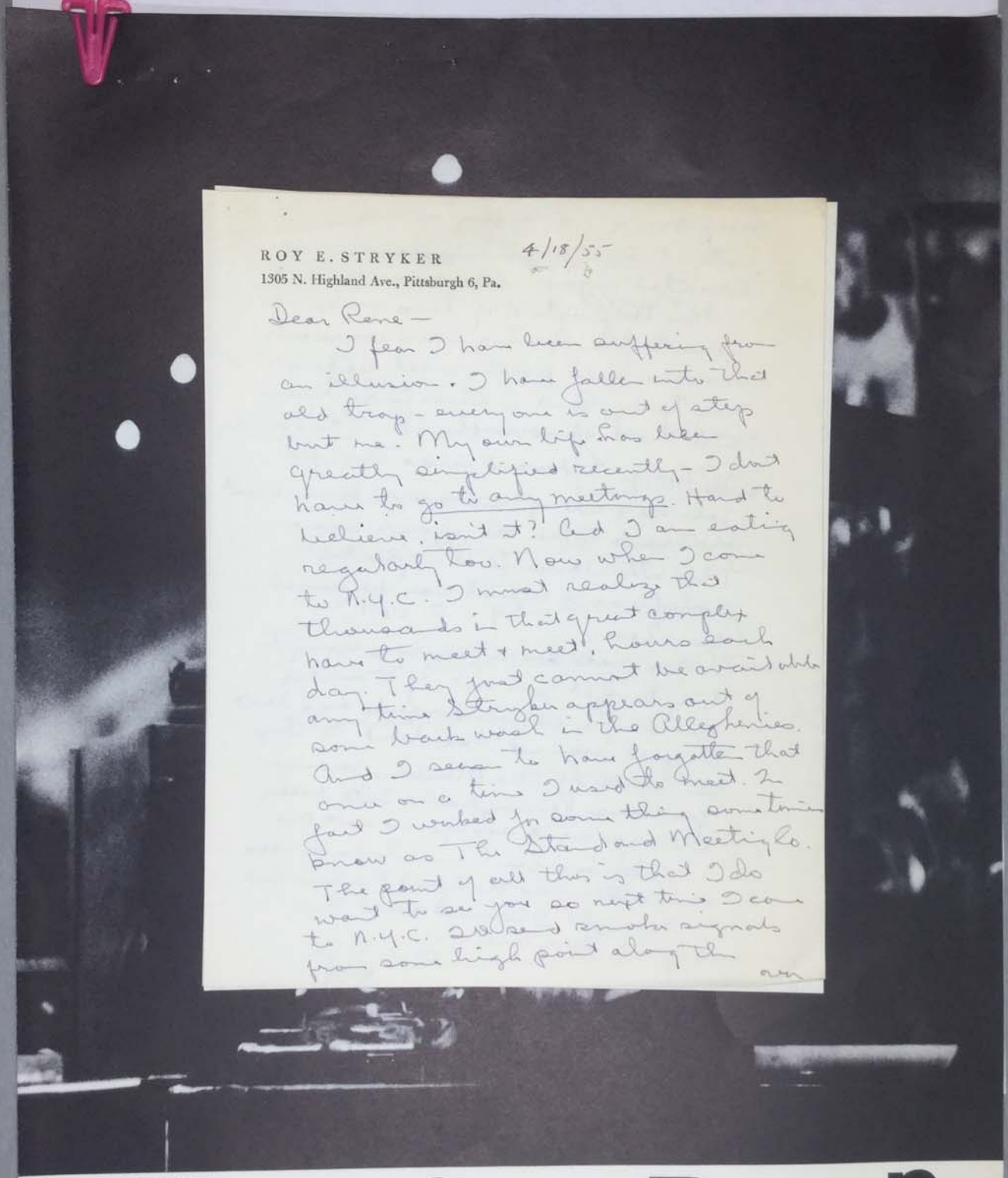
René d'Harnoncourt

Mr. Roy E. Stryker
1305 N. Highland Avenue
Pittsburgh 6, Pa.



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ROY E. STRYKER
1305 N. Highland Ave., Pittsburgh 6, Pa.

4/18/55

Dear Rene —

I fear I have been suffering from an illusion. I have fallen into that old trap - everyone is out of step but me. My own life has been greatly simplified recently - I don't have to go to any meetings. Hard to believe, isn't it? And I am eating regularly too. Now when I come to N.Y.C. I must realize that thousands in that great complex have to meet + meet, hours each day. They just cannot be available any time Stryker appears out of some back wash in the Alleghenies. And I seem to have forgotten that once on a time I used to meet. In fact I worked for something sometimes known as The Standard Meeting Co. The point of all this is that I do want to see you so next time I come to N.Y.C. I'll send smoke signals from some high point along the

No. 2759-M19 HARE

STEELPIX No. 2

JONES & LAUGHLIN STEEL CORPORATION, PITTSBURGH, PA.

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mountains notifying you of my intentions of coming down to the coastal areas.

My trip into N.Y. two weeks ago was rather hectic - my various bosses had pretty well scheduled my time. But I stole away twice and had good looks at The Family of Man. Edward did a terrific job. He & all of you are, I know, most gratified to see the people jamming. This attendance is the greatest compliment which can be paid the show.

Your nice secretary was going to try to get you out of a meeting one day a couple of weeks ago but it just seemed too bad to stop the work of the Museum for some Pennsylvania hill billy. But you can't escape me next time.

I know you have already seen the pictures in the April Fortune. But I thought I would send this reprint along anyway. Best to you

Rud

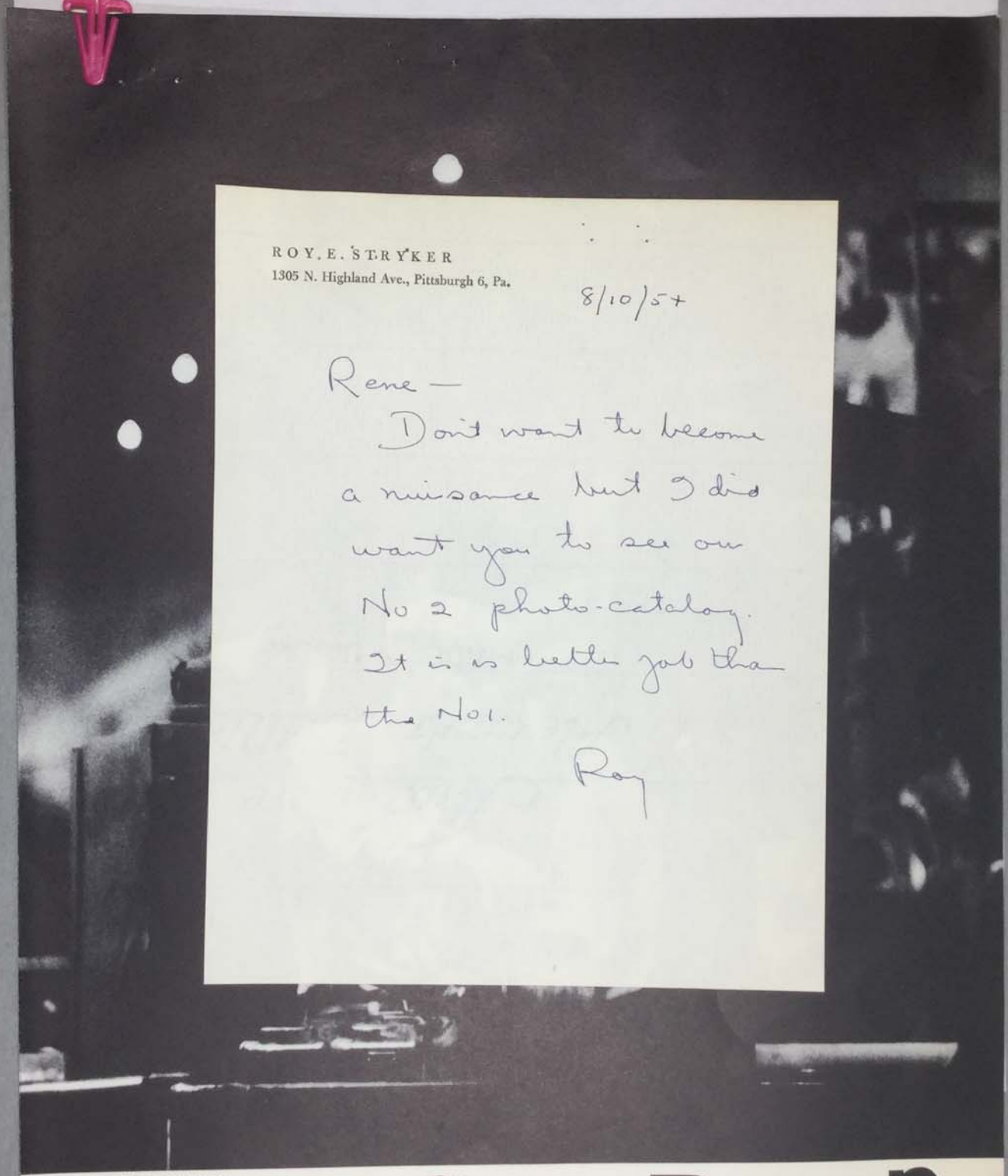
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ROY. E. STRYKER
1305 N. Highland Ave., Pittsburgh 6, Pa.

8/10/54

Rene —

Don't want to become a nuisance but I did want you to see our No 2 photo-catalog. It is a better job than the No 1.

Roy

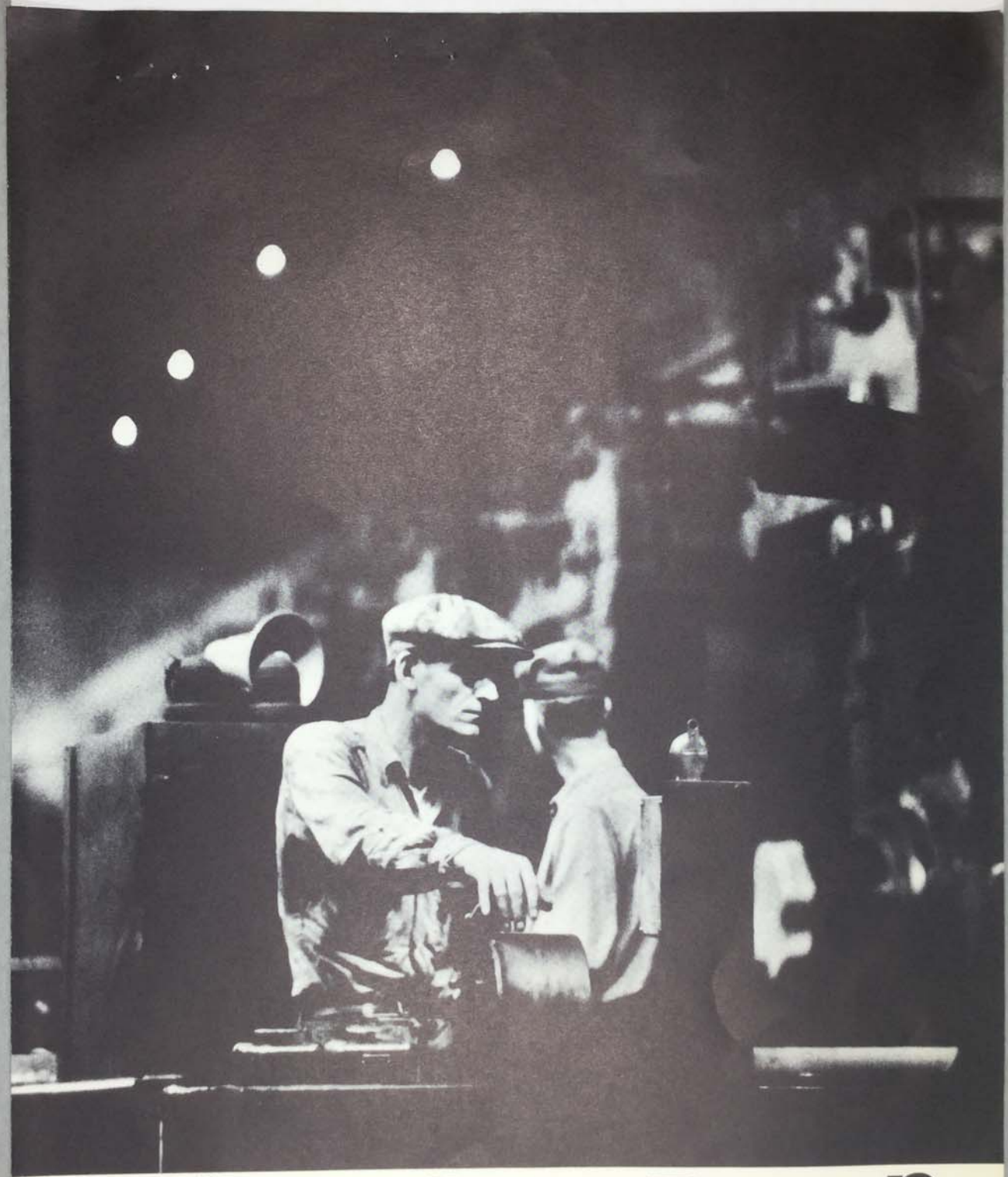
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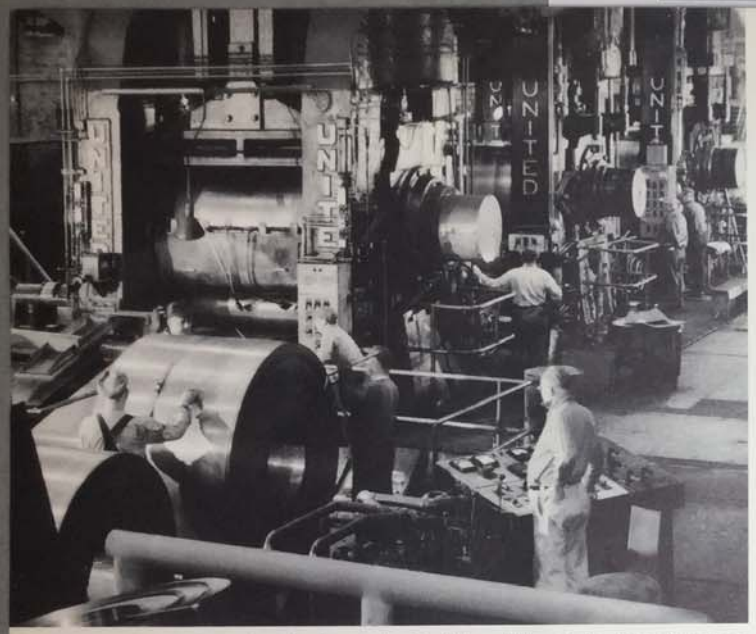
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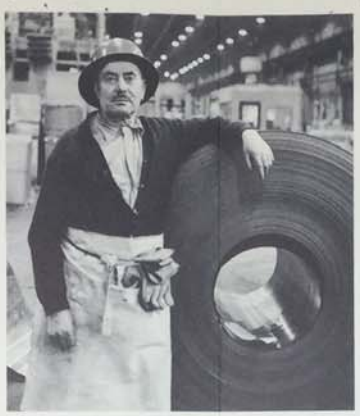
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	RDH	III . 63



Split-second operation of a three-stand cold reducing mill depends heavily on the unbeatable combination of men's skills and co-operation. Quality production is every man's job.
No. 454 SIEGEL



Although not his alone, each man identifies himself with the product made at his unit. Here, tin plate.
No. 1040 MASSAR



His is only one job. Others like him help push production in the plant's by-product coke department.
No. 741-M41 MASSAR



Her hands, and specialized knowledge, can be valuable aids to those who man steelmaking equipment.
No. 633-M29 MASSAR

A listing of the various jobs in the steel industry reads like a Who's Who in Specialization. It takes all kinds of jobs—and all kinds of men—to make steel. Each is dependent upon the other.



First, the blueprint. From the draftsman's drawing board comes the new machine, the new product, the new plant. Concentrated training and experience guide his hand as he creates and improves.
No. 1883-M21 MASSAR



The coal miner, the underground specialist. His is the job which adds the fuel to the fires of the steel industry.
No. 2192-M1 LEE



The rigger, his job is everywhere he's needed. Maintenance, erection, repair, dismantling—they are his specialty.
No. 848 MASSAR

FRONT COVER
Even the most modern steelmaking machinery relies on the alert man and his controls.
No. 2759-M19 HARE

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STEELPIX No. 2

This is STEELPIX No. 2 — the second cross-section index to the Photo Library of Jones & Laughlin Steel Corporation. For your publication purposes, you have over 8,000 photographs from which to choose. There is no charge for these pictures, but a credit line would be appreciated. Color transparencies can also be furnished for special requirements. Address your request to:

JOHN D. PAULUS
Director, Public Relations & Advertising
Jones & Laughlin Steel Corporation
3 Gateway Center, Pittsburgh 30, Pa.

PHOTOGRAPHS AVAILABLE

RAW MATERIALS • mining, processing, and transportation of iron ore, coal, limestone; coke-making, by-products

IRON MAKING • blast furnaces — charging, tapping, hot metal handling

STEEL MAKING • open hearth furnaces — charging, tapping; Bessemer converters — charging, pouring; hot steel handling; teeming ingots; scarfing

STEEL ROLLING • Ingots — stripping, soaking pits; operations of blooming mill, bar and billet mills, sheet-strip mills, rod mills, skelp mill, merchant mill, temper mills; cold rolling

PRODUCTS AND PROCESSES • Hot rolled bars and small shapes, structural shapes, plates, floor plates, railroad spikes, alloy steels, high strength — low alloy steels, cold finished bars and shapes, hot rolled sheets and strip, cold rolled sheets and strip, welded pipe, seamless pipe, electricweld tubing, tin plate and black plate, wire, merchant wire products, wire rope, steel containers, fabricated structural steel, coal chemicals

TRANSPORTATION • River — diesel tow boats, barges, locks; Lake — ore vessels, loading, unloading; truck and railroad

MISCELLANEOUS • Safety — practices, devices, equipment; research — iron ore, coal, coke, metallurgical; sampling; people on the job; maintenance; housekeeping; storage; inspection; historical; aerials; night views; new construction; packaging



There is more to steelmaking than making steel. Swift handling of materials is one of the most vital jobs. No. 328-M14 LEE



Streams of supplies flow steadily into steel plant units — a necessity for top production. No. 1179 MASSAR

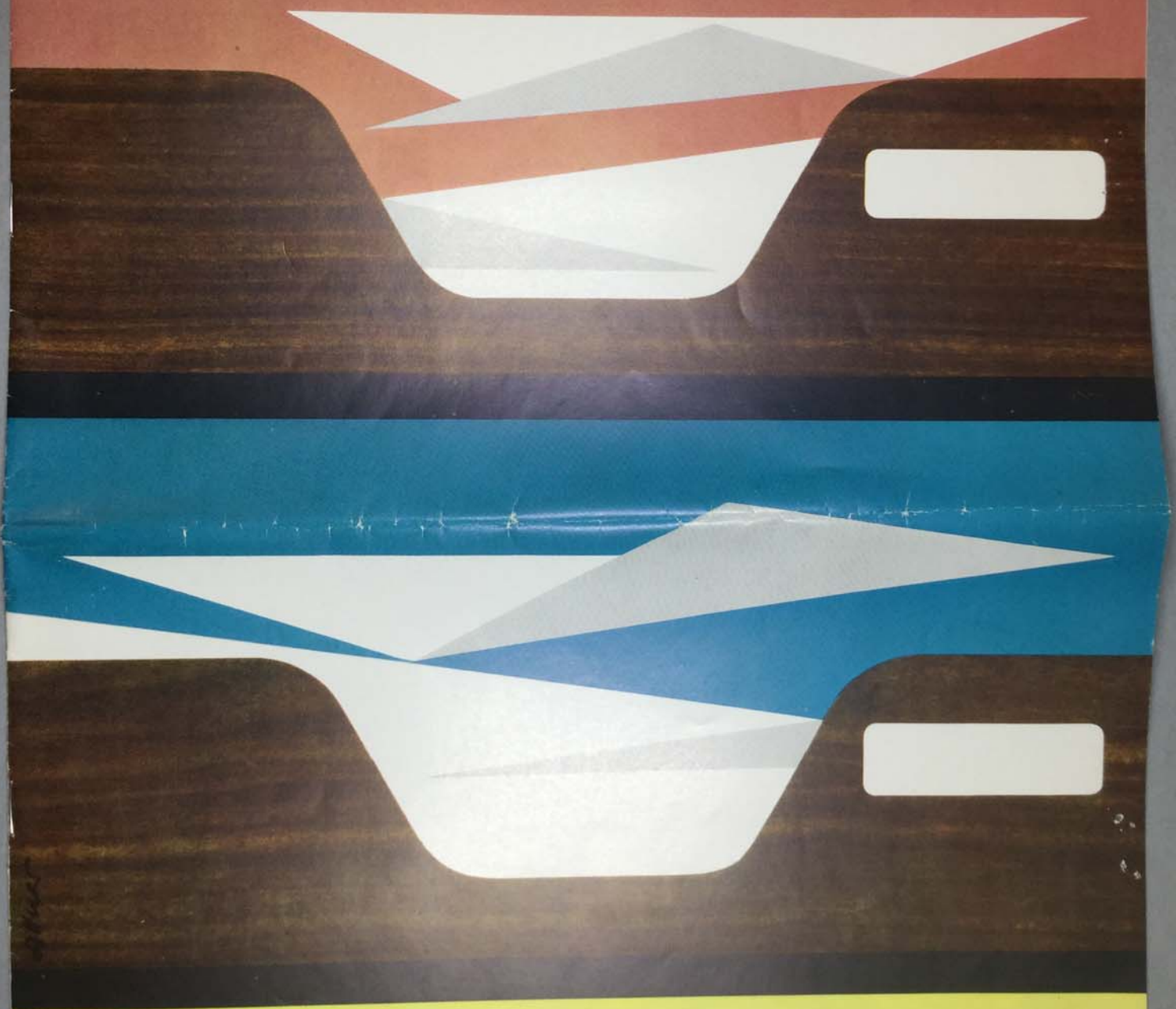
JONES & LAUGHLIN STEEL CORPORATION

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Fortune

April 1955



Front Cover © Time, Inc., 1955 PRINTED IN U.S.A.

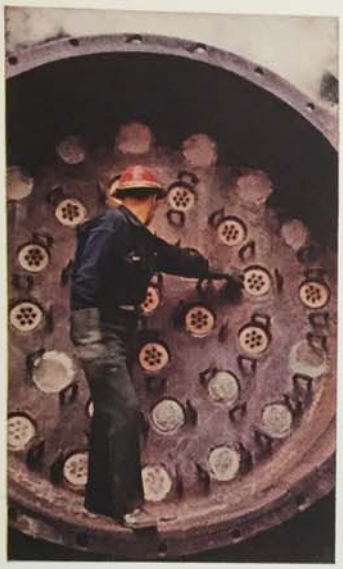
A reprint of

STEEL: A FRESH FOCUS

COPYRIGHT 1955 TIME, INC.

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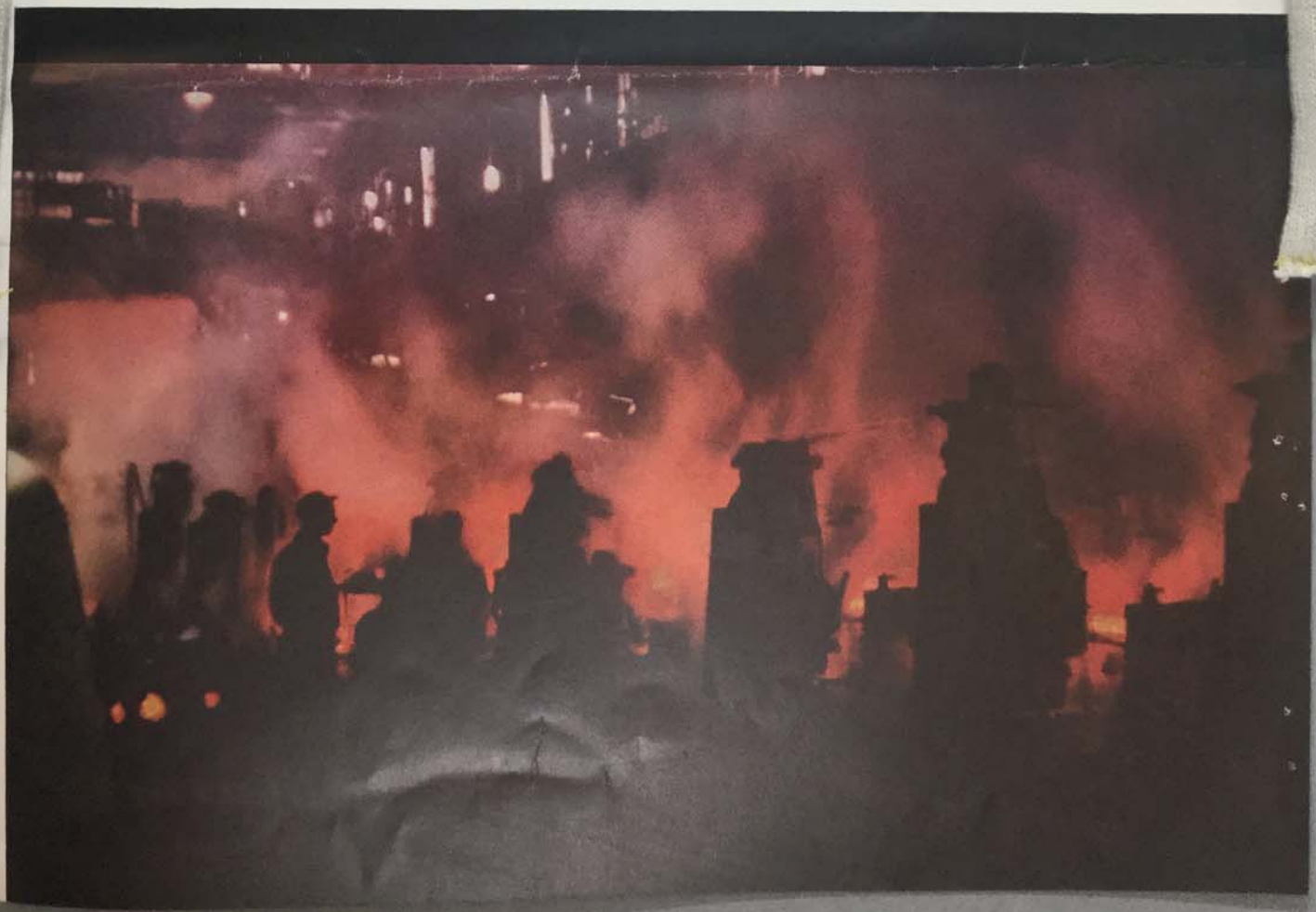
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STEEL: A FRESH FOCUS

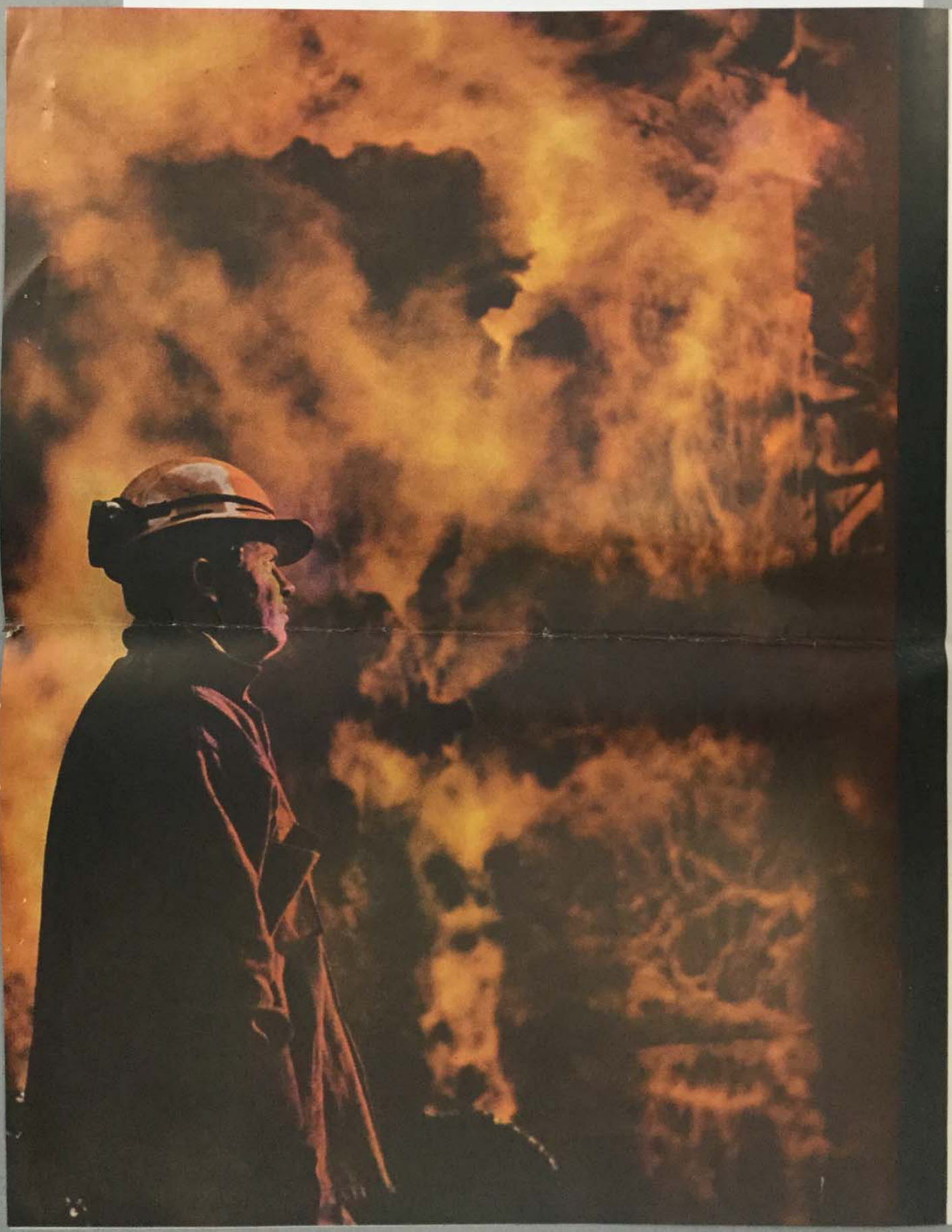
The making of steel has a clangorous, fearful beauty that fascinates the reporter and the photographer, even the poet and the painter. Molten iron in its fiery roar from the blast furnace, red bubbling steel in the ingot molds, men and machines handling and shaping the hot, hissing metal—the portrait of steel has been painted countless times; yet the portrait is never finished. There are always fresh eyes focused on the subject, new tools for recording, new approaches to the canvas.

On these eight pages FORTUNE presents examples of one such new approach. The pictures were taken at the Pittsburgh and Aliquippa plants of Jones & Laughlin Steel Corp. They are by two imaginative young photographers, Clyde Hare and Ivan Massar, equipped with excellent cameras and film, working for the J. & L. photographic library under the direction of Roy Stryker. Stryker was the director of FSA's great documentary report on rural America in the Thirties and, later, of Jersey Standard's extraordinary collection of oil photographs. He already has over 8,000 photographs of steelmaking at J. & L. Captions for the pictures will be found on page 132.



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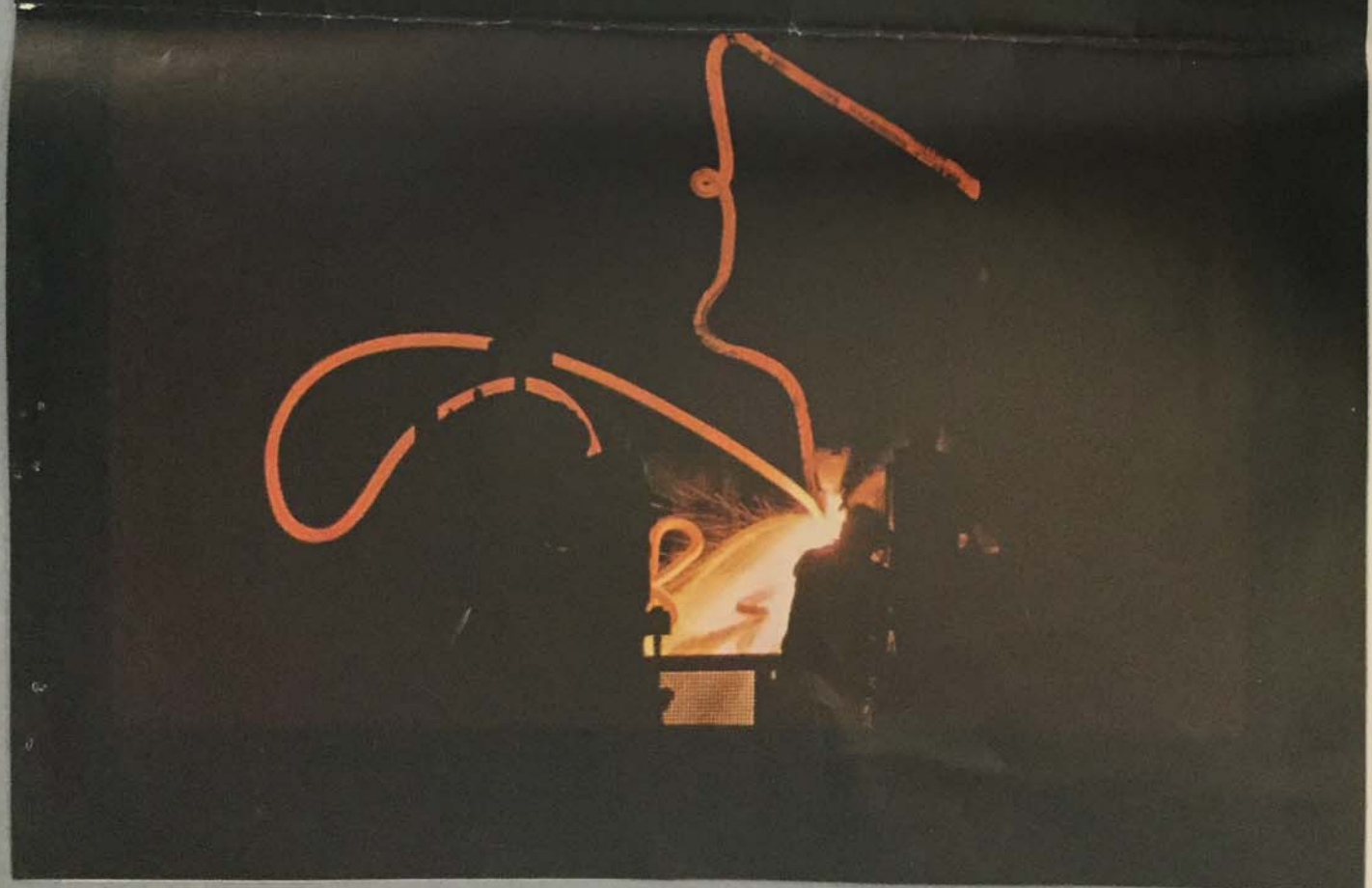
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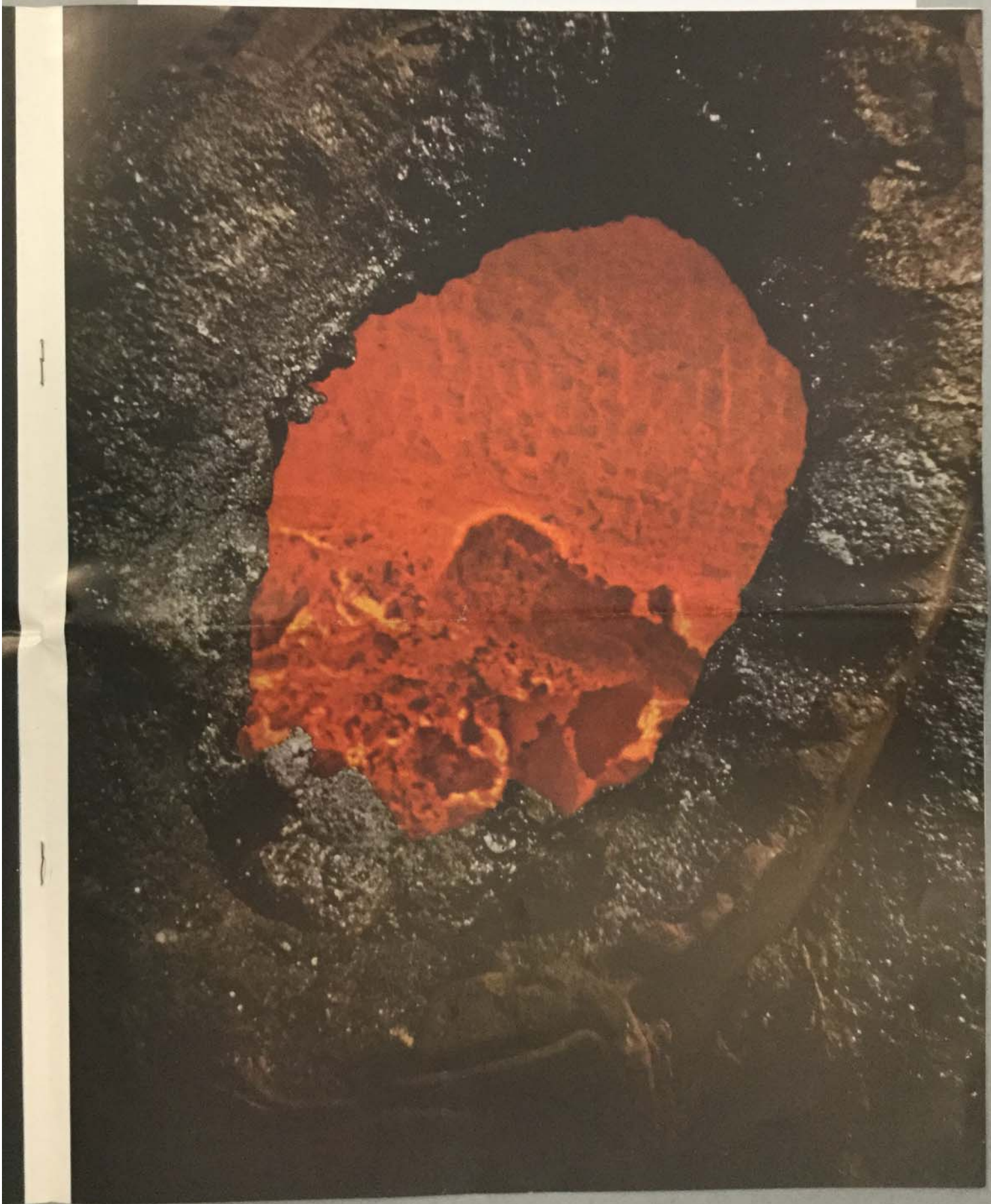
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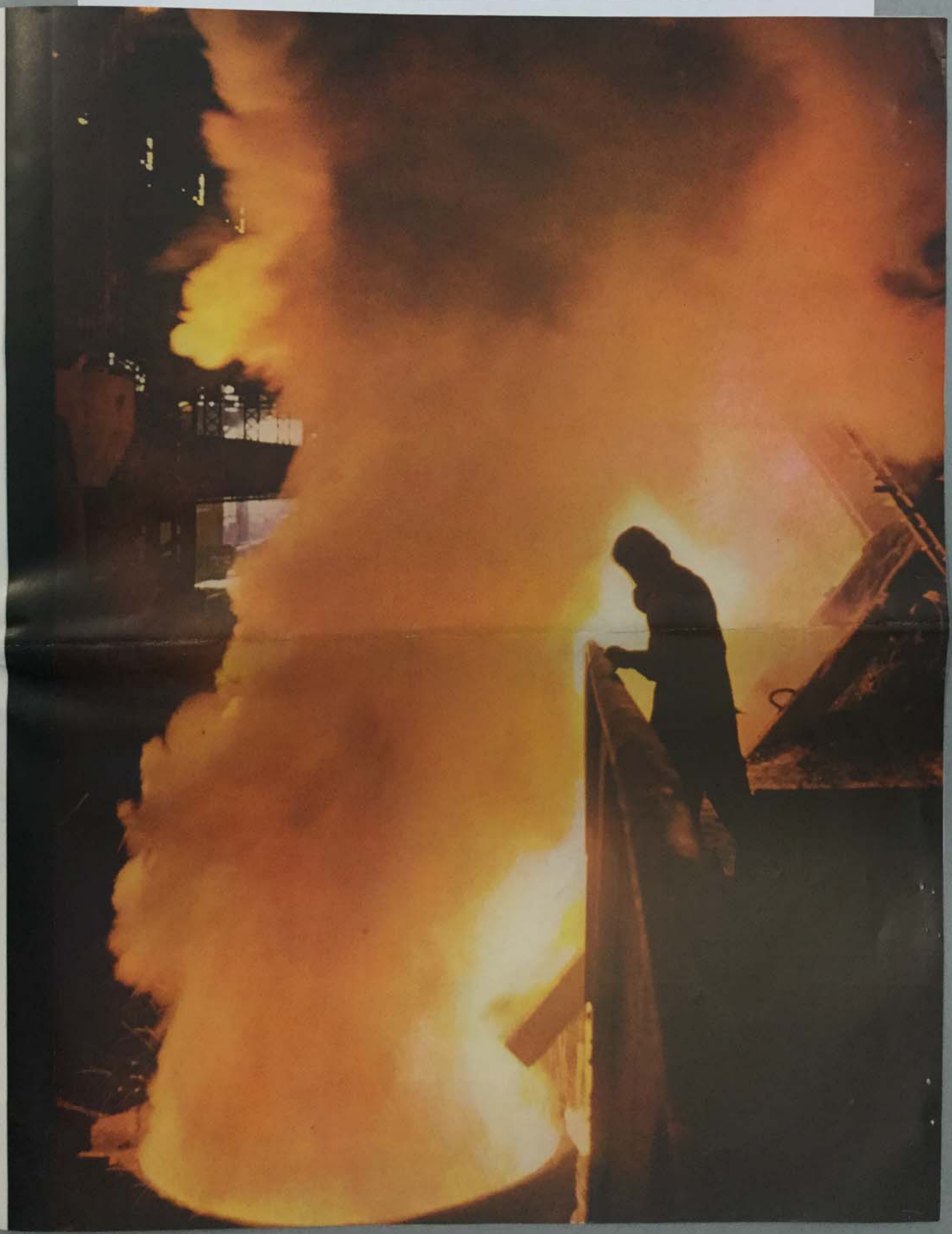
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Above: charts from the instrument dials in the coke and by-product department of Jones & Laughlin's Pittsburgh Works are kept racked for reference. Below is a key to the preceding photographs in the order of their appearance: (1) *Examining refractory "tuyeres" in the bottom of a Bessemer converter at J. & L.'s Aliquippa Works. Blasts of air are blown through the tuyeres to burn out impurities in the molten iron.* (2) *Steel bar passing through rolls at Aliquippa bar and billet mill. The bars are run out onto a cooling bed, then cut to length.* (3) *Cold water is sprayed on the bottom of a steaming Bessemer converter before removal for reconditioning—cleaning and replacing tuyeres.* (4) *Jets of water cool a ribbonlike strip of steel racing from the last rolls of the hot-strip mill (Pittsburgh).* (5) *An overhead crane strips molds from a train of ingots, readying them for the blooming mill.* (6) *Occasionally, if one roll is out of synchronization, the result is a twisted bar of steel called a "cobble"; it will be removed, used later for scrap.* (7) *Looking down into an empty "submarine" ladle car in the blast-furnace department (Aliquippa). These cars (called submarine because of their shape) transport molten iron from blast furnace to open hearth.* (8) *Steelmaker relaxes with newspaper during rest period.* (9) *Special safety clothing is worn by open-hearth crewman. Here the molten steel has just been "tapped" from the furnace into the ladle.*


1


2


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4


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6

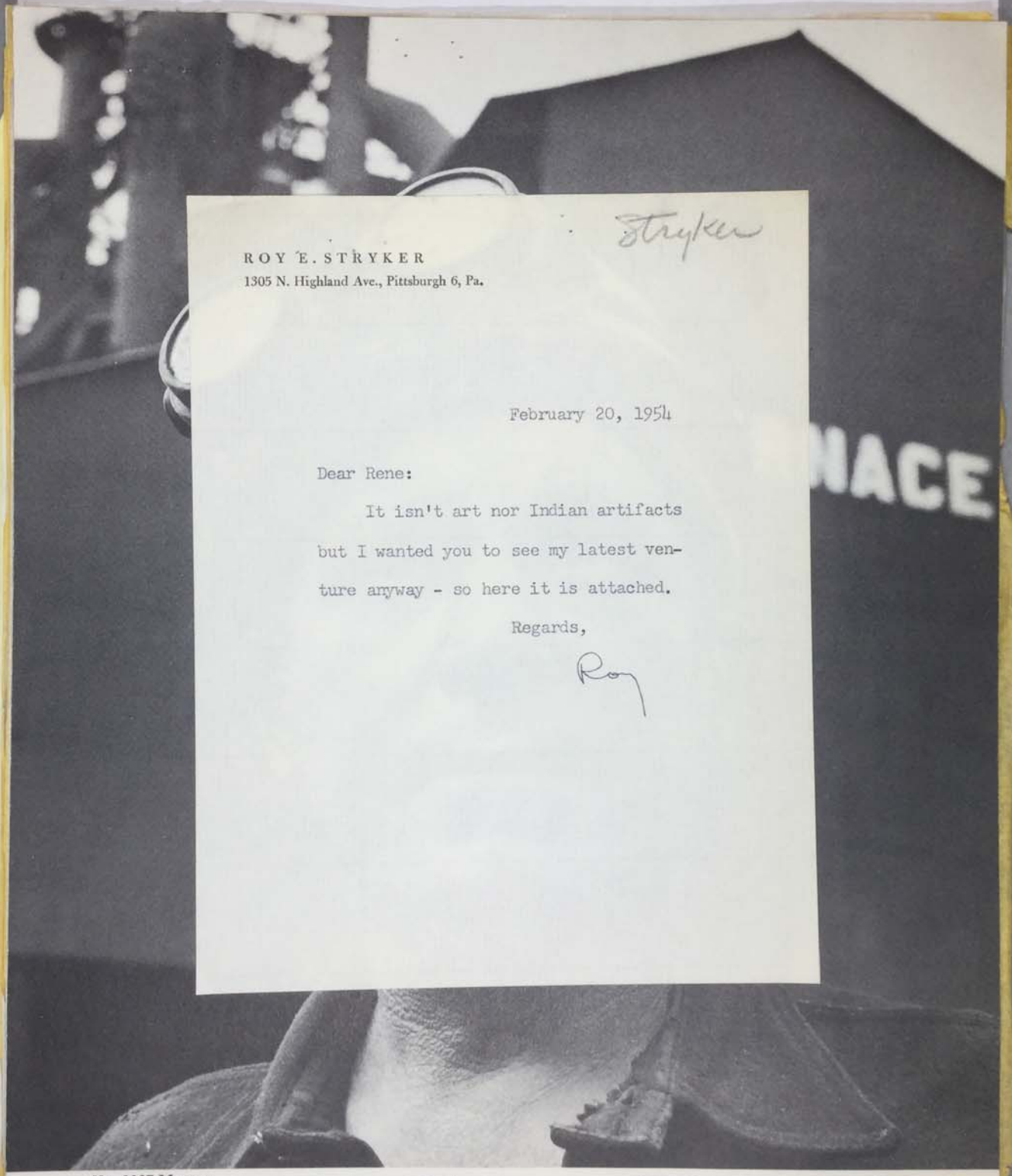

7


8


9

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ROY E. STRYKER
1305 N. Highland Ave., Pittsburgh 6, Pa.

Stryker

February 20, 1954

Dear Rene:

It isn't art nor Indian artifacts but I wanted you to see my latest venture anyway - so here it is attached.

Regards,

Roy

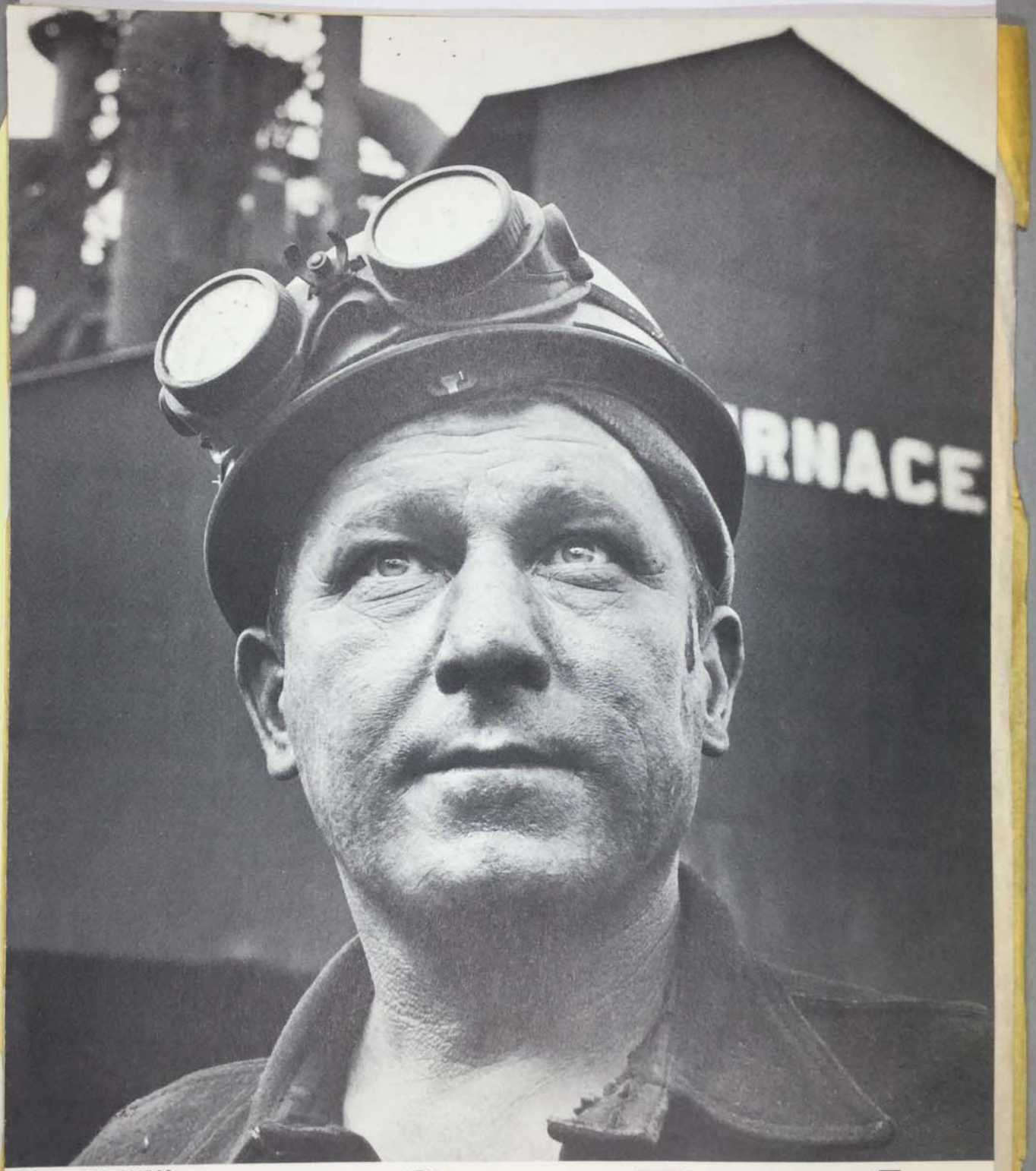
No. 1187 Massar

STEELPIX No. 1

JONES & LAUGHLIN STEEL CORPORATION, PITTSBURGH, PA.

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No. 1187 Massar

STEELPIX No. 1

JONES & LAUGHLIN STEEL CORPORATION. PITTSBURGH. PA.

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Sparks fly as the Scarfer applies his torch to steel slabs, blooms, and billets. His job is to burn out hairline cracks and other minor defects to prepare the steel for the rolling mills. *No. 1623 Massar*



Hot, molten steel from the open hearth furnace is "teemed" into molds to form ingots, the first solid form of steel. *No. 560 d'Arazien*



Girl Assorter scans finished tin plate, picks out defective sheets rapidly with practiced eye. *No. 1038 Massar*



Giant blast furnace devours huge loads of raw materials to make iron, the first step in steelmaking. *No. 106 Lee*



Open iron ore pit. Hooded conveyor speeds iron ore from floor of pit to surface, the first step in its long journey to the blast furnaces. *No. 1904 Massar*

Modern equipment aids in today's high-speed production of steel and steel products. Here worker pays close attention to control panel at electrolytic tinning line where steel receives its thin coating of tin to become what is known as tin plate. *No. 693 Stoller*





Inland waterways are vital arteries for the steelmaker. Raw materials, such as the coal shown here, are shipped by barge from the mines to the mills. Finished steel products are carried on the river highways to markets in the South and Southwest. *No. 145 Lee*

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STEELPIX No. 1

The Photo Library of Jones & Laughlin Steel Corporation provides a vivid record of the steel industry—men and machines at work to supply the nation with vital steel. In this, the first issue of STEELPIX, is a sampling of the 8,000 available photos. Most of these photos were taken recently by top photographers under the direction of Roy E. Stryker, Photo Consultant for J&L. The library covers all phases of steelmaking, from raw materials to finished products. Subsequent issues will carry pix of various operations in the steel industry — material for features. These photos are available for your use—at no charge, of course. Background information is available, too—as much or as little as you want. Credit line will be appreciated. Address all requests to:

JOHN D. PAULUS, *Director — Public Relations & Advertising, Jones & Laughlin Steel Corporation, 3 Gateway Center, Pittsburgh 30, Pa.*

PHOTOGRAPHS AVAILABLE

RAW MATERIALS
Iron Ore—Mining, Shipping
Limestone—Quarrying, Processing
Coal—Mining, Processing, Transportation
Miners
Handling of Raw Materials
Coke Making and By-Products

IRON MAKING
Blast Furnaces—Tapping Slag, Iron—Repairing
Hot Metal Handling—Submarine Ladles, Mixers

STEEL MAKING
Open Hearth Furnaces—Charging, Tapping
Bessemer Converters—"The Blow", Pouring
Hot Steel Handling—Open Top Ladles
Teeming Ingots

STEEL ROLLING
Ingots—Stripping, Soaking Pits — Scarfing
Blooming Mill — Strip Mills
Bar and Billet Mills — Rod Mill
Merchant Mill — Skelp Mill

STEEL FINISHING
Cold Rolling — Temper Mills
Cold Finishing — Tin Plate

STEEL FABRICATING
Pipe—Seamless and Welded
Wire Drawing — Wire Rope
Wire and Wire Products—Nails, Fence, Staples
Electricweld Tube — Galvanized Ware
Containers—for Oil, Paints, Food

RESEARCH
Coal and Coke — Ore — Metallurgical

SAFETY
Practices — Devices — Equipment

TRANSPORTATION
River—Tow Boats, Barges, Locks
Lake—Ore Vessels, Loading, Unloading
Truck and Railroad — Packaging

MISCELLANEOUS
Sampling — Inspection — Storage
People on the Job — Historical
Maintenance (Housekeeping) — Aerials
New Construction — Night Views

MANY COLOR TRANSPARENCIES AVAILABLE ALSO



High quality steel products must meet exacting specifications. Here worker checks seamless pipe couplings for all around accuracy. *No. 911 Massar*

J&L STEEL

JONES & LAUGHLIN STEEL CORPORATION

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cc: René d'Harnoncourt ✓
Dorothy Dudley
Betsy Jones

Sullivan

July 14, 1959

Dear Mr. Sullivan:

Many thanks for your letter of July 10th to Mr. d'Harnoncourt.

I am very sorry indeed to say that the Dali painting The Persistence of Memory is one of the works of art which we keep continuously on view in our own galleries. It is such a twentieth century landmark that we find the public more or less expects and demands its presence at The Museum of Modern Art at all times.

I hope that you will understand the situation and forgive us for not participating in your Dali showing.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Max W. Sullivan
Director
The Portland Art Association
Portland Art Museum
Southwest Park and Madison
Portland 5, Oregon

DCM:ew

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Sulzburger
Assoc on
Am Indian
Affairs

April 14, 1960

Dear Mr. Sulzburger:

I will be glad to have you put my name in nomination for another term on the Board of the Association on American Indian Affairs. However, I want you to know that the Fund Raising activities here at the Museum are very likely to go on for another year or more which will make it very difficult for me to give the time to the Association which should be given by Board members. Because of this, I would completely understand if you should drop my name in favor of someone who could give more time to the job.

With kind regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Arthur Ochs Sulzberger
THE NEW YORK TIMES
Times Square
New York 18, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Alfred Barr
Capt. Steichen

cross-filed: Photography
Summers

5 March 1955

Dear Mr. Summers:

Your letter of February 15th, addressed to Mr. Alfred Barr, has been referred to me. I am happy to know that you feel as we do that THE FAMILY OF MAN as a whole is an important epic which reflects the breadth of conception and the warm humanism of our free society and tradition.

No exhibition ever held at this museum has been so unanimously and enthusiastically supported by the public. Not only did we have 113,600 visitors in six weeks, but the number of letters received show that the public has been deeply moved by this exhibition.

Concerning the photograph of the American negro chained to a tree, I should like to make two points: 1) We felt it was important not to hide the fact that there are certain things in our own country that we deeply deplore, and 2) Captain Steichen has from the begining endeavored to look for comparative material from other countries and we now believe it possible to add such material to the exhibition.

I am not sure if you are aware that this particular photo has been published in LIFE and will have been seen by millions both here and abroad so that it has lost much of its shock value. In discussing the problem of this photo with many of our advisers, we found that most of them consider the exhibition as a whole such a glowing testimony to the sense of fair play and belief in human goodness that the fact that we are aware of some of the ugly things that happened in our midst actually strengthens the exhibition. I may also add that the date 1937 has been added to the picture to make sure that no one can mistake it for a recent happening.

Faithfully yours,

René d'Harnoncourt

Mr. A. Burks Summers
General Credit, Inc.
Hill Building
17th and Eye Streets, N. W.
Washington 6, D. C.

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cc: Mr d'Harnoncourt

February 21, 1955

Dear Mr. Summers:

Thank you for your letter of February 15th. As I am not the Director of the Museum, but simply of its Collections, I am passing your letter on to Director René d'Harnoncourt. I am sure that you will hear from him or from Captain Steichen shortly.

Sincerely,

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

Mr. A. Burks Summers
General Credit, Inc.
Hill Building
17th and Eye Streets, N. W.
Washington 6, D. C.

AHB:ma

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General Credit, Inc.

HILL BUILDING · 17TH AND EYE STREETS, N.W., WASHINGTON 6, D.C.
NATIONAL 8-7272

HENRY F. HARMS
TREASURER

15th February 1955

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

Dear Mr. Barr:

I did not have the opportunity of hearing your recent address which I regret. During the last week, I took a long awaited opportunity to go through the "School of Man", and I was tremendously impressed by the quality of the pictures and their selection. It is an epic which any American would appreciate, and I also found it filled with foreign students and visitors viewing the exhibits with meticulous care.

There was only one brutal, vicious, inexcusable picture in the entire collection, and that was of an American negro, chained to a tree, undergoing a lashing. The horrible brutality of this scene will make, in my judgment, the strongest impression of any picture in the collection - - not only on Americans but especially on foreigners. I think your inclusion of this picture in this collection was inexcusable, showed very bad judgment and leaves an inference with all who see it that this has been or may be common practice in America today. You and I both know, or should know, that this is not the case. The name of the photographer who took this picture did not appear. You could have had such pictures from Russia, the Satellites, Asia, or many of the other countries of the world had you chosen to do so. Why you would label the United States exclusively as a brutal nation before the world is very difficult for me to understand, and I seriously question the decision of your committee responsible for the hanging of this picture.

There is much more that could be said on this subject, but I am only sincerely interested in proper presentation to both our own people, men, women and especially children and foreigners of an equally favorable evaluation of our degree of civilization when compared with other countries. I would be very happy to hear that you have withdrawn this picture from the exhibit, and I suggest that you re-examine the implications which I have outlined in this letter.

Very truly yours,

A. Burks Summers

ABS/hrs

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Sutherland

National Geographic Magazine

WASHINGTON 6, D. C.

MASON SUTHERLAND
ASSISTANT EDITOR

November 24, 1954

December 7, 1954

Mr. Rene d'Harnoncourt, Director
Museum of Modern Art
11 W. 53d Street
New York 19, N. Y.

Dear Mr. Sutherland:

The caption of the picture of the sand painters at work at the Museum of Modern Art is entirely correct. In spite of the fact that the photo was not taken on the reservation, it seems to me to convey the spirit of devoted concentration that is so typical for these ritual drawings.

Faithfully yours,

Rene d'Harnoncourt
Director

Mason Sutherland

Mr. Mason Sutherland
Assistant Editor
National Geographic Magazine
Washington 6, D. C.

MS:mmo
Enc

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TELEPHONE
DISTRICT 7-3330

CABLE ADDRESS
NATGEOSOC, WASHINGTON

National Geographic Magazine

WASHINGTON 6, D. C.

MASON SUTHERLAND
ASSISTANT EDITOR

November 24, 1954

Mr. Rene d'Harnoncourt, Director
Museum of Modern Art
11 W. 53d Street
New York 19, N. Y.

Dear Mr. d'Harnoncourt:

The enclosure is intended as an illustration for Miss Dorothy Dunn's forthcoming article on Indian paintings in the National Geographic Magazine. Are we correct in assuming that this sand painting was made in the Museum of Modern Art? We should value your criticism of the legend in any other particular.

11 photos returned 12/7

Sincerely yours,

Mason Sutherland

MS:mac
Enc

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Dear Mr Sutherland,-

~~the legend~~ the caption of the picture of the Sand painters at work at the Museum of Modern art is entirely correct. ~~I~~Inspite of the fact that the photo was not taken ~~off the~~ on the reservation it seems to me to ~~carry~~ convey the spirit of devoted concentration that is so typical for these ritual drawings.

faithfully yours

RE,

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

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

Sutton

Jan. 3, 1958

(George)
Mrs. Ione Ulrich Sutton
1019 Third Avenue
New York, New York

Terribly sorry to hear of your great loss. Warmest sympathy.

Sarah and René

Send straight wire
Charge Director's Office

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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Sykes

October 17, 1956

Dear Mr. Sykes:

Many thanks for your progress report on the television project. I am looking forward to having your more detailed plans so that I can submit them to the Museum's authorities.

With kind regards,

Faithfully yours,

René d'Harnoncourt

Swetzoff, Hyman

See: Wotruba (General Correspondence 1956-57)

Museum of Modern Art
11 W. 53 St.
New York, N. Y.

SPECIAL DELIVERY

James Sykes
3 Ely Road
Hanover, N. H.

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Sykes

DARTMOUTH COLLEGE
Department of Music
HANOVER · NEW HAMPSHIRE

September 4, 1956

October 17, 1956

Dear Mr. Sykes:

Many thanks for your progress report on the television project. I am looking forward to having your more detailed plans so that I can submit them to the Museum's authorities.

With kind regards,

Faithfully yours,

René d'Harnoncourt

Museum of Modern Art
11 W. 53 St.
New York, N. Y.

SPECIAL DELIVERY

James Sykes
5 Rip Road
Hanover, N. H.

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Sykes

DARTMOUTH COLLEGE
Department of Music
HANOVER · NEW HAMPSHIRE

October 17, 1956

Dear Mr. Sykes:

Many thanks for your progress report on the television project. I am looking forward to having your more detailed plans so that I can submit them to the Museum's authorities.

With kind regards,

Faithfully yours,

René d'Harnoncourt

Mr. James Sykes
Department of Music
Dartmouth College
Hanover, New Hampshire

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Sykes

call
A 7-56

DARTMOUTH COLLEGE
Department of Music

JAMES SY

Mr. Rene
Museum o
11 West
New York

DARTMOUTH COLLEGE
Department of Music
HANOVER · NEW HAMPSHIRE

JAMES SYKES

Tuesday
10 a.m.

October 9, 1956

Dear Mr.

Mr. Rene d'Harnoncourt, Director
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt:

Your taking time to talk with me regarding possible use of museum items in my projected television program was of great value in showing the possibilities and limitations of the idea involving music and visual arts which I described to you. I have worked further on the program and hope that I may within the next four or five weeks produce the resumés of each program along with a suggested list of art monuments from the Modern Museum.

The matter of using color is still a moot point but I find that all persons concerned with television production agree that improvements in use of color, in these last few months has been tremendous. They also agree that the quality of the receiving set has a great deal to do with successful results. After I advance the program to the point where correlation of the visual and sound elements seems to me valid I shall write you again.

Meanwhile all best wishes.

Sincerely,

James Sykes

James Sykes

JS:lm

Dear Mr. Sykes
Thank you very much for your good note

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Association in Denver when Nelson Rockefeller was the speaker, and more recently after you were in Dartmouth receiving a degree in 1955. Many thanks for your anticipated reply.

Sincerely, James Sykes

PS. Should you be out of town Sept. 10 and 11 your secretary may be able to phone me collect to that effect. JS

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Sykes

call
9-7-56

DARTMOUTH COLLEGE
Department of Music
HANOVER · NEW HAMPSHIRE

JAMES SYKES

September 4, 1956

4 PM - Tuesday
or 10 AM.

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. d'Harnoncourt :

The Educational Television and Radio Center of Ann Arbor, Mich. asked me over a year ago to submit plans for a television series and in the process of working out a pilot program this summer I have been calling upon visual arts and music to demonstrate some of the structural elements which can be recognized by the adult laymen for whom the series would, if completed, be designed. Owing to my preponderant interest in performing as a pianist the works of the contemporary repertoire and because of my extensive, even though rather unsystematic study of visual art as a student at Princeton and later as a traveler in the Orient and in the West, I have hoped I might speak with you regarding the television series now in progress. If, in speaking with me, you saw ways in which the Museum might allow some use of its materials for the programs I would of course be delighted but that need not be a requisite of our discussion.

Next Monday and Tuesday, September 10 and 11, I expect to be in New York City and would appreciate your reserving a time when I might speak with you at your office. I am enclosing a return, Special Delivery envelope for your reply and believe the answer will reach me if it is mailed from Manhattan anytime this coming Friday.

You may recall our brief meetings - at Gallup around 1942 when we were attending the Festival, later at a luncheon of the National Education Association in Denver when Nelson Rockefeller was the speaker, and more recently after you were in Dartmouth receiving a degree in 1955. Many thanks for your anticipated reply.

Sincerely, James Sykes

P.S. Should you be out of town Sept. 10 and 11 your secretary may be able to phone me collect to that effect. JS

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Syracuse

Syracuse Museum

see Olmsted, Miss Anne W.
Gen'l Corresp
4/2/58

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Do not Film

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Corresp. left in to be found

WIENER SECESSION
3. BIS 29. MÄRZ 1956

Kat. 18

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ngen (1953/54)

tter in Mischtechnik

1953

1954/55

1955

64 Zwei auf einem Reittier, 1955
65 Zirkusszene, 1955
66 Kreuz, 1955
67 Maske, 1955
68 Meditation I, 1956
69 Meditation II, 1956
70 Sitzende, 1956
71 Wächter, 1956
72 Turm, 1956
73 Familie, 1956
74 Aus Hämmern, 1956
75 Figur, 1956
76 Trommler, 1956
77 Kopf, 1956
78 Kristalle, 1956
79 Figur auf Ocker, 1956
80 Kopf I, 1956
81 Kopf II, 1956
82 Familie, 1956
83 Horcher, 1956
84 Meditation, 1956
85 Aufbau, 1956
86 Spanierin, 1956
87 Fresser, 1956
88 Figuren auf Rot, 1956
89 Auf der Bühne, 1956
90 Zwei Clowns, 1956
91 Stilleben, 1956

Klischees: Beissner & Co., Wien VI
Druck: Franz Libal KG, Wien XV

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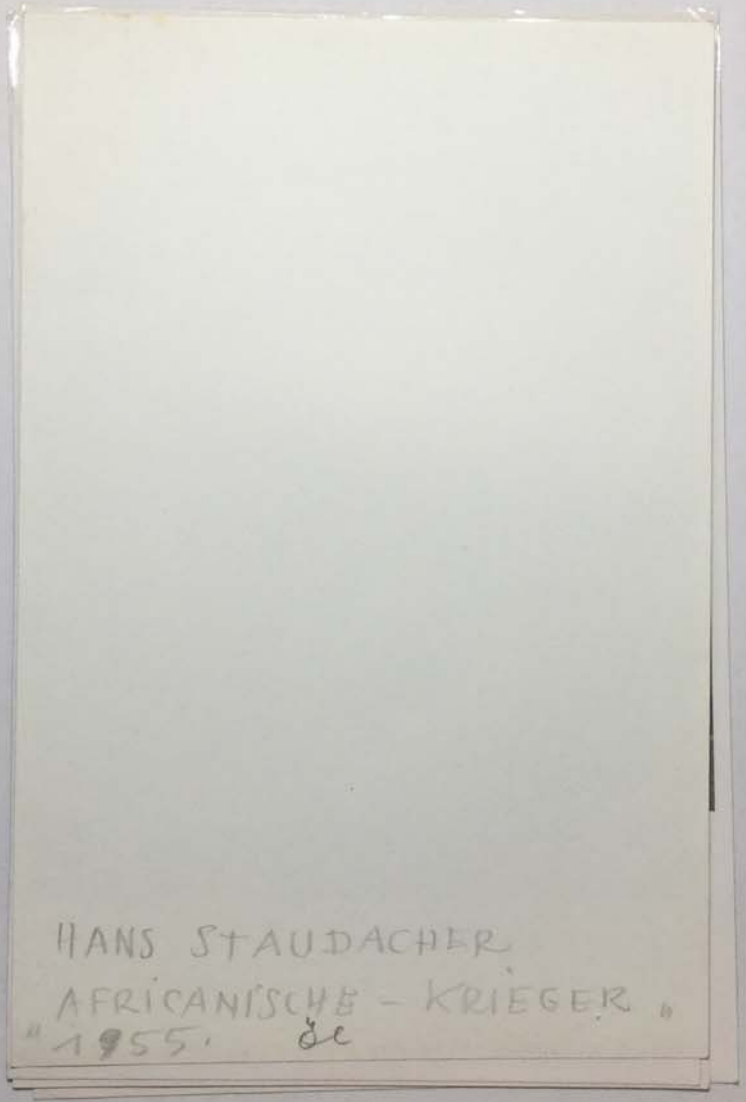
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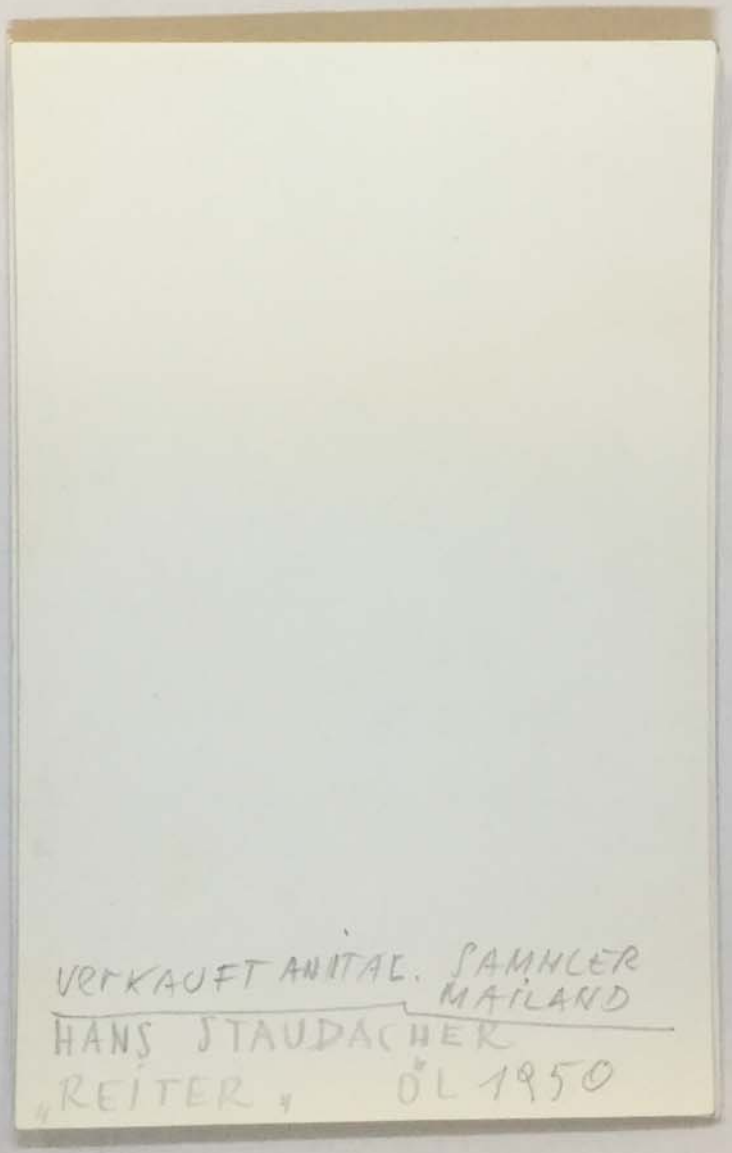
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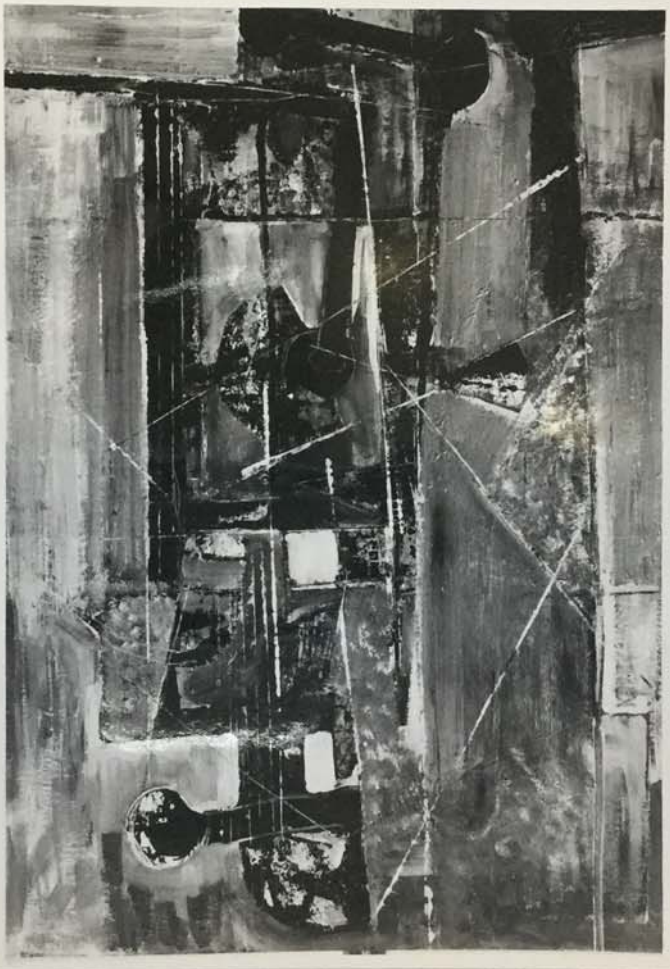
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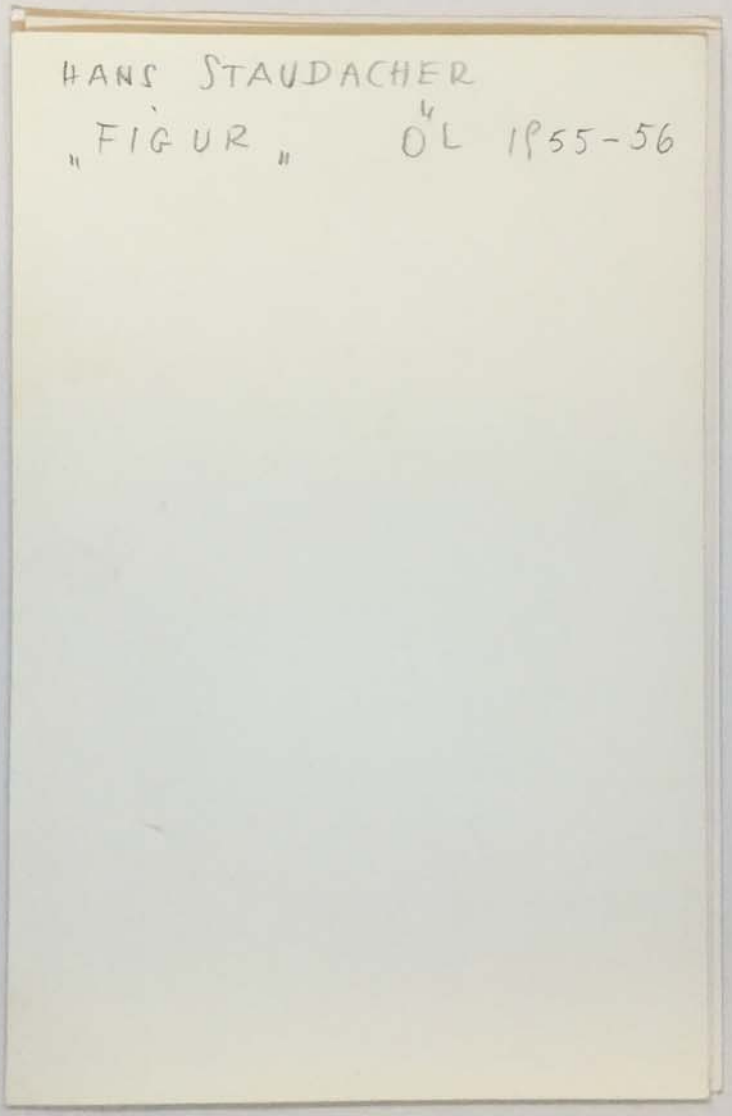
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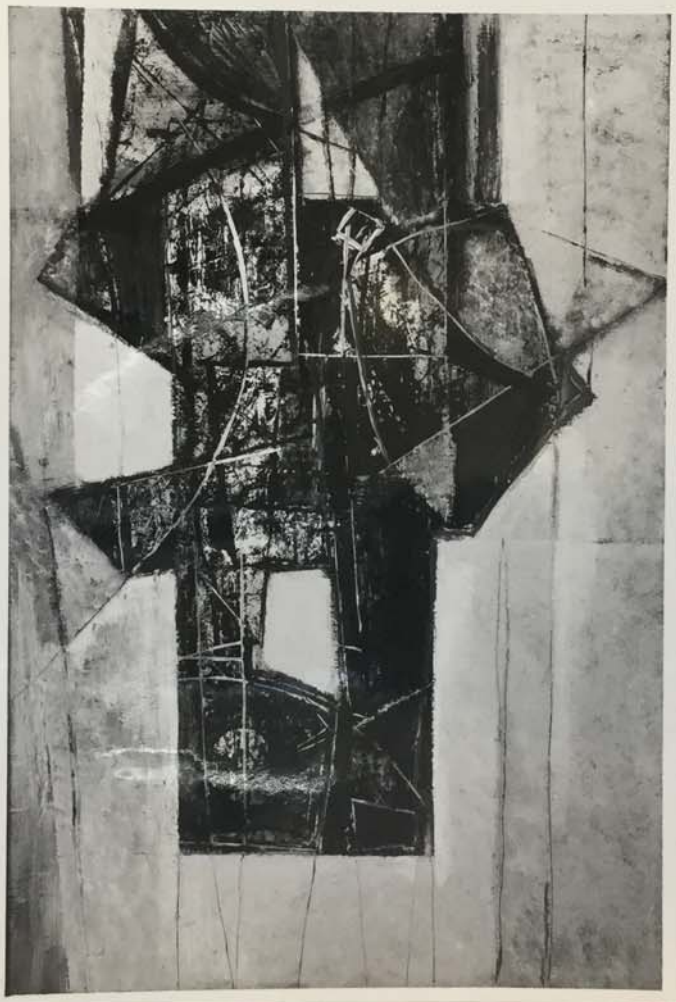
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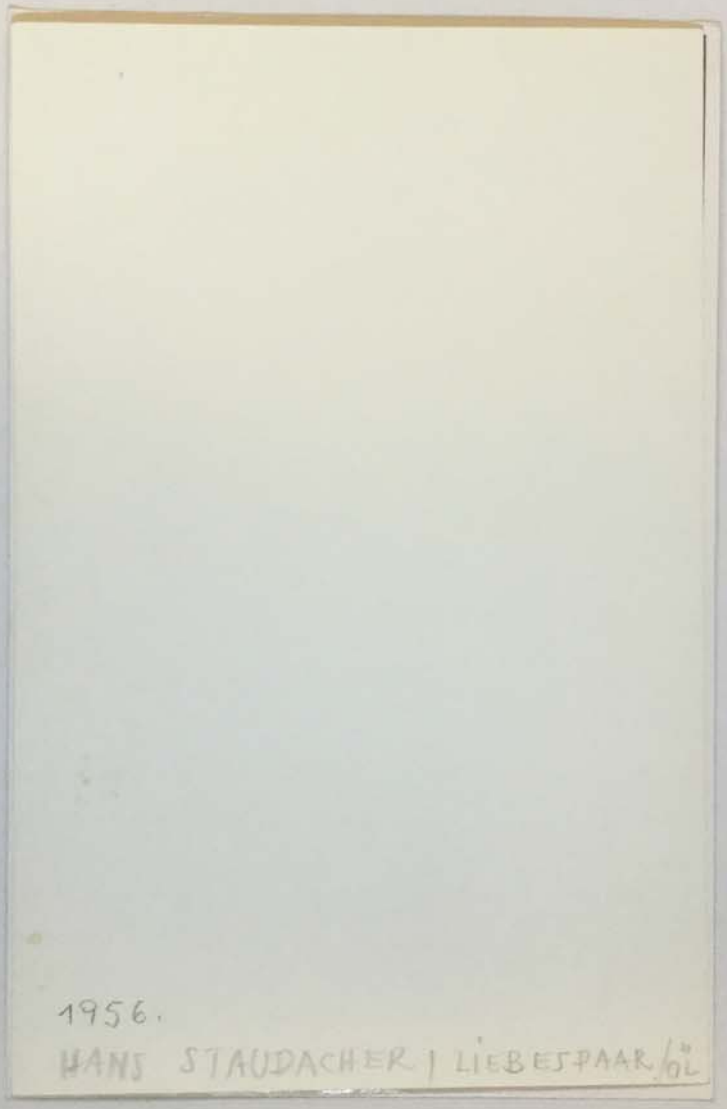
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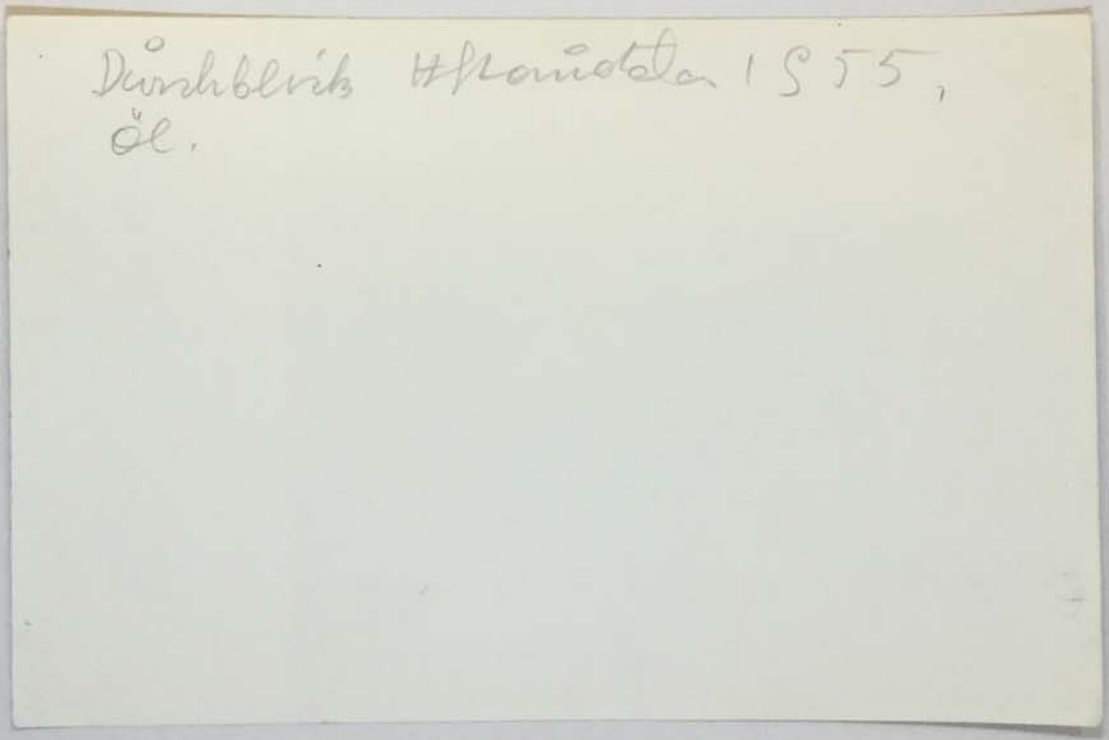
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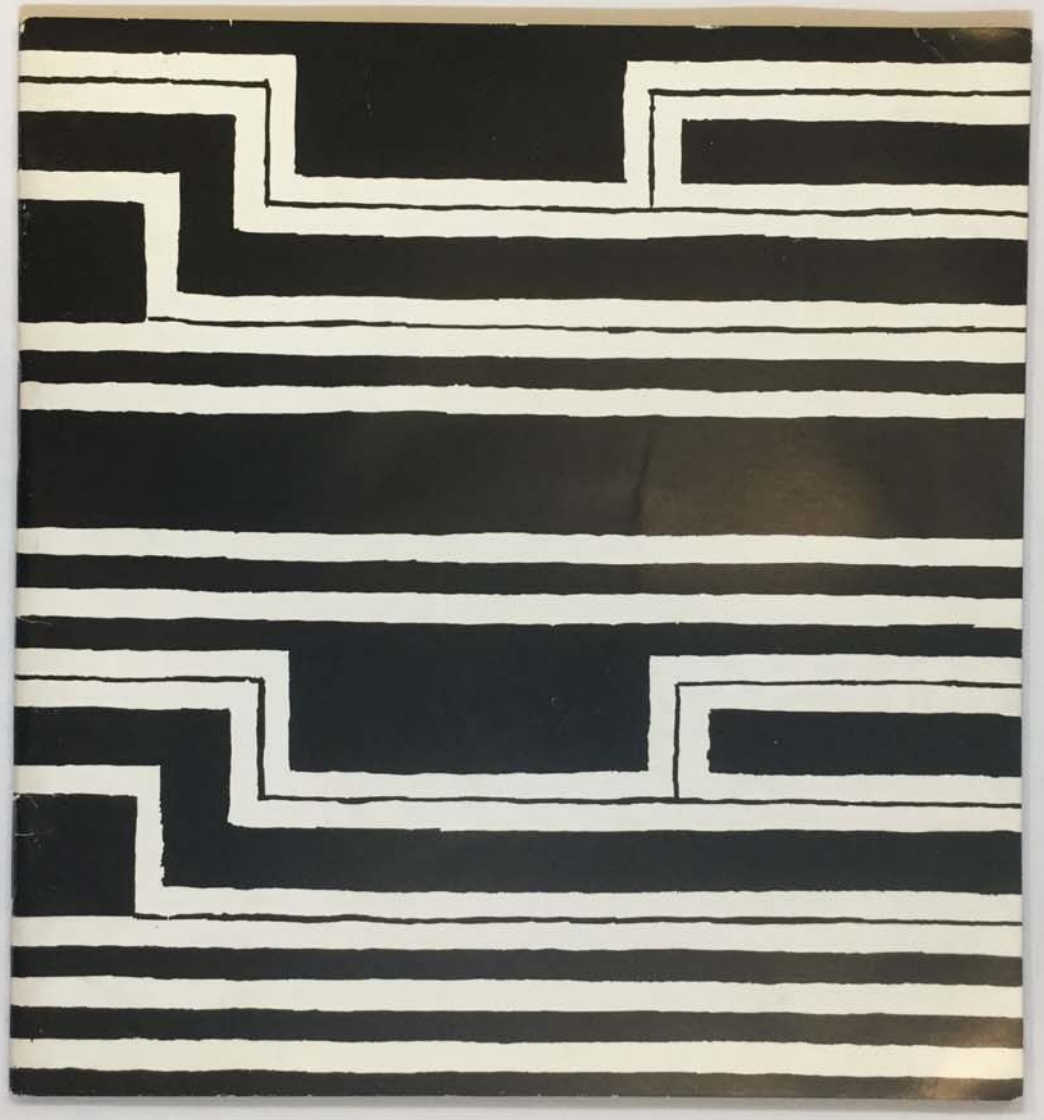
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XXVIII BIENNALE DI VENEZIA 1956 AUSTRIA

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