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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	RDH	III. 64

July 30, 1959

Dear Dr. Slote:

On my return from vacation I found your message about letters of introduction to collectors in Lima. I think I told you that my problem with the most important collector in Peru is that he felt offended by a number of incidents that happened during the South American exhibition here to which he loaned many of his best objects. I doubt therefore that a letter of introduction from me to him would prove very useful.

Instead of this, I am sending you a note to a young man who was to marry the collector's daughter and I assume is now his son-in-law. The collector's name is Rafael Larco Hoyle and the young man's name is Augusto Alvarez-Calderon. Augusto belongs to the "h00" of Lima and has therefore very good entree everywhere. I also feel sure that he will be able to get you in touch with Don Rafael.

My other letter is to Don Antenor Fernandez-Solar the Senator from Lima. He has been closely associated with the liberal movements in Peru and would be able to help with the collectors who do not belong to the conservative layer of the city. He himself is not a prominent collector but always has a number of interesting pieces.

I hope these two letters will be of some use to you.

Senor Augusto Alvarez-Calderon
Instituto de Arte Contemporaneo
Cecilia 174
Lima, Peru

Faithfully yours,

Rene d'Harnoncourt

Dr. Walter Slote:
Apartado 4771
Lima, Peru
South America

Enclosures (2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 30, 1959

July 30, 1959

Dear Antonio:

I can't tell you how badly I felt when I had
Dear Augusto: that I could not come to Peru in the near
future but my prediction has come true. I am so over-
with work. It seems years since we have been in touch with
each other and I very much hope that this finds you well.

This note will introduce Dr. Walter Slote a
very distinguished psychiatrist who is visiting Peru and
studying the pre-Columbian cultures in the light of his
discipline. I know you will greatly enjoy meeting each
other and I would be deeply grateful if you could help
him to see the various collections that might assist him
in his task.

With warmest regards,
With warmest regards,

Faithfully yours,
Faithfully yours,

Rene d'Harnoncourt
Rene d'Harnoncourt

Senor Antonio Fernandez-Sol
Senor por Lima
Senor Augusto Alvarez-Calderon
Instituto de Arte Contemporaneo
Ocona 174
Lima, Peru

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Dr. Walter Slote / psychiatrist
4010 Washington - Aug 10/59
Shore - Culture
PAH - effects
Dr. Friedman

July 30, 1959

Dear Antenor:

I can't tell you how badly I felt when I had to tell you that I could not come to Peru in the near future but my prediction has come true. I am so swamped with work that I am literally glued to my desk.

This note will introduce Dr. Walter Slote a very distinguished psychiatrist who is visiting Peru and studying the pre-Columbian cultures in the light of his discipline. I know you will greatly enjoy meeting each other and I would be deeply grateful if you could help him to see the various collections that might assist him in his task.

With warmest regards,

Faithfully yours,

Rene d'Harnoncourt

Senor Antenor Fernandez-Solar
Senador por Lima
Camara de Senadores
Lima, Peru

Slote - Dear note
requesting info on
above 7/27/59.

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Dr. Walter Slato / psychiatrist
 40'ish Washington - Per 7/10/59.
 school - Outcrop
 & On 91 Effects
 PAM Psychiatry
 Bot toadman

of introduction

Peru - Lima

2 collectors

Apantado 4771

Lima, Peru

333 CPH.

Susan - sent note
 requesting info on
 above 7/27/59.

answered
 7/29/59
 from O'Hara

Rafael Lanco Hoy 6.

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

THE MUSEUM OF MODERN ART

Date December 27, 1956

To: Mrs. Smith

Re: Letter from Mr. Maynier

From: René d'Harnoncourt

Dear Elisabeth:

Mr. Maynier's question is a very big one. The laws relating to antiquities are constantly changing in both Mexico and Guatemala and no one can be sure of the status of guest excavations without dealing with the authorities in these two countries. To get a fast reply, Mr. Maynier should write directly to the Director of the Instituto d'Arqueologia y Historia, Calle Zacatecas, Mexico City, Mexico D. F. and to the Ministry of Education in Guatemala. Personally, I can't understand why he does not take these steps through the British Cultural Attache in these countries. This is strictly official business and the one thing that has to be avoided is to bring Americans into the picture of an Anglo-Mexican or Anglo-Guatemalan deal. As to a statement of general principle, there is only one thing that is sure - if anything important is found, by foreigners on territory under the jurisdiction of either Mexico or Guatemala, they will not be allowed to take it out of the country.

Felizano Nuevó!

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Wednesday, October 12, 1955

VARIETY

file: Carleton Smith

Mr. Smith Goes To Moscow

N.Y. CONCERT BIZ ASKS, 'WHO DAT?'

By ARTHUR BRONSON

A man named Carleton Smith is in the news again. Busily engaged in Moscow at what he calls promoting the exchange of the arts, he has, in the last fortnight, grabbed off gobs of news space, including several page one stories in the N. Y. Herald Tribune and lengthy columns in the Times. It's made brisk reading, while annoying the life out of American government officials, concert managers, foundation and museum heads, and music editors alike.

Smith has been variously quoted as negotiating exchanges of American and Russian artists; planning to arrange performances in the U. S. of an 150-person Russe folk dance group, and performances in the U.S.S.R. of American plays; getting Soviet okay for the entire 200-member Bolshoi Ballet to come to the U. S. and reaching an agreement in principle for the exchange of 200 masterpieces of art between the two countries.

Smith's authority to do all this appears open to question. In his dealings with the Russians he represents no U. S. government agency, no American concert management, and no museum or foundation head (except his own). As far as can be learned in his absence, he has no booking setup, no staff or organization, no office of his own.

The State Dept. is taking a dim view of Smith's activities, as unauthorizedly making commitments and sounding off in a delicate political clime and time. There is no use yet for the importation of 200-men entertainment troupes, with the political regulations involved.

Concert managers, holding their breath for any repercussions to the current visit of pianist Emil Gilels, first Soviet artist to play here since 1921, see political waters possibly muddied, and their own negotiations with the Russians for talent threatened by Smith's actions.

Decisions as to who will come to the States, says one exec, will be made by the Russians. Emil Gilels is the first trial balloon, he says, and the Russians won't commit themselves further until they see how he works out.

Museum people, according to one of them, are infuriated at Smith's moves in connection with art properties. Foundation heads, one at

(Continued on page 7)

MEMORANDUM

To: *Rue d'Harcourt*

From: ELISABETH SPRAGUE SMITH

Date: *Dec. 17th*

Subject:

With whom should I put Mr. Maynier in touch, please?

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VARIETY

file: Carleton Smith

Mr. Smith Goes To Moscow

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Decisions as to who will come to the States, says one exec, will be made by the Russians here. Gilels is the first trial balloon, he says, and the Russians won't commit themselves further until they see how he works out.

Museum people, according to one of them, are infuriated at Smith's moves in connection with art properties. Foundation heads, one of

(Continued on page 10)

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Continued

acial said, are similarly incensed, feeling that the reputation of American foundations abroad have been hurt by Smith's activities. A music editor of a top American daily has warned his staff and cautioned his city desk to be leery of Smith copy.

Somewhat Mysterious

Smith is director-general of the National Arts Foundation. General belief here is that the Russians (as was true in other countries Smith has visited) assume that this organization, because of its important-sounding name, is similar in scope, dimensions and assets to a Guggenheim, Ford or Rockefeller Foundation. But, unlike these other institutions, Smith's is a little mysterious. Its backers, its assets, are hidden; it is apparently a one-man operation, the National Arts Foundation being for practical identification, Smith himself.

The Foundation was set up in 1947 by Smith as a non-profit organization "to increase public interest in the arts." From time to time, important names have been announced as appointed to the advisory board—Heifetz, Flagstad, Bori for music; Roualt, Millis for art; Toynbee, in general. It claims advisory committees in 40 cities.

(One concert manager recalls that Smith told him some years ago that the aim of the Foundation was to establish a home in Illinois for indigent artists and critics, and that Smith showed him pictures of the building he was going to buy for the purpose.)

A more recent announced aim was the raising of coin to send lesser or semi-pro artists abroad to study with great names (Casals, Garden) and further their career. A tenor is reported studying overseas now under this plan.

Smith, the founder, is reported to be a non-salaried official as Foundation director. Once, long ago, when *VARIETY* asked him for the names of the Foundation's backers, he replied vaguely that it comprised wealthy people who preferred to remain anonymous.

President of the Foundation is a Wall St. lawyer, Millard J. Bloomer Jr., member of Wickes, Riddell, Bloomer, Jacobi and McGuire, one of the top legal firms in the U. S. Bloomer's secretary, June Hodges, is secretary-treasurer of the Foundation.

Bloomer, interested in show biz, is on the Ballet Russe board, is secretary of the Metropolitan Opera Guild, and was attorney for Marquis de Cuevas (who married John D. Rockefeller's granddaughter and supports the Cuevas Ballet Co.). Bloomer apparently looks after the investment of funds by his clients in the Foundation.

A couple of attempts to reach Bloomer elicited the reply that he was too tied up to talk, and he asked that questions about the Foundation be referred to Smith. Smith will be back in N. Y. from Russia Oct. 24 and leaves the next day for a lecture tour of the mid-west.

What's in a Name?

Carleton Smith not only annoys sundry officials, managers and directors, but he also embarrasses someone of a similar name. This is Carleton Sprague Smith, chief of the Music Division of the N.Y. Public Library, and member of the N.Y. Philharmonic and Met Opera boards, with whom the other Smith is constantly confused, even by professionals.

Actually, the Foundation director's name is Robert Carleton Smith, although he uses only the last two. (Musicologist Smith once asked Foundation Smith to use his full name in order to ease the confusion between the two. The latter agreed to, but never did.)

Carleton Smith, who has a flair for landing on the front pages, also has a talent for interesting dowagers in the activities and support of the Foundation. These have included Mrs. Cornelius Vanderbilt III, Jean Tennyson (Celanese) Dreyfus, Mrs. Bror Dahlberg and many others.

Smith has made news with his annual campaigns (started during the war) to carry cigars to Sibelius; and with his tours to get different towns to name streets after famous U.S. He rebuked James C. Phillips for advising parents not to let their kids listen to kids' music, saying "There's no future in it. A year ago Smith urged jukebox distributors to include a blank disk, so that customers might buy five minutes of silence. The National Arts Foundation tag always gets him news space.

He asked Sibelius in 1951 (the composer was already 86) to write a hymn for the '52 Olympic Games. (He didn't.) Smith has announced trips abroad to hunt for lost music scores. The Foundation annually picks "artists of the year." All this makes news.

Foundation pronouncements don't necessarily come to fruition. In 1943 it announced plans for a quasi-government setup to interpret American culture to the world at large, with the Met Opera, Metropolitan Museum of Art, Museum of Modern Art and Boston Symphony Orchestra participating. Nothing came of it.

Tigertown & Opera

In 1949, the Foundation announced it was negotiating to bring the Glynebourne Opera Co. of England over for a spring season that would be given in Princeton, N.J. Rudolf Bing (then Glynebourne's director; now the Met Opera general manager) chased over here to look into the proposition, and then as quickly left.

One year Smith is off to Austria to hunt for lost Mozart scores, and the next year to Germany to find misplaced Wagner manuscripts. He has visited Poland, Czechoslovakia and Yugoslavia on these treasure hunts, announcements of which get much news space. There are seldom stories of consummation.

Smith has succeeded in bringing a couple of artists here from abroad. He talked the veteran Mary Garden into coming here for several recent seasons to lecture to women's clubs, and the ventures proved profitable for both Miss Garden and the Foundation. Last year, Smith brought over Father Sydney MacEwan, Scot-Irish singing priest, for a concert tour sponsored by the Foundation. The cleric has just arrived here for another tour.

Smith was decorated by Finland in '51 for his interest in Finn culture. Originally a teacher in Illinois, Smith became a magazine writer, and did regular columns for *Esquire* in the late '30s, titled "Roulades & Cadenzas." He lectures now on music, painting and other arts, for about six months a year, traveling abroad the other half on Foundation activities. His lectures are booked by a young bureau, Elwood Emerick Mgt. Although the Foundation's phone number is that of Wall St. lawyer Bloomer, calls for Smith are referred to the Emerick office.

Smith not only lectures under Emerick's banner, but also for the Ben Franklin Dinner Clubs chain emanating out of Topeka. Emerick advises he did about 85% of the Mary Garden bookings for Smith; Smith did the rest. One Garden season was under the Franklin sponsorship.

Food & Poison

Back in '48, the N.Y. Times quoted Smith (after a visit to Russia) as saying that America is feeding Europeans, while the Soviets poison their minds. Apparently this didn't affect Smith's returns to Russia since.

This past August, Smith went to Moscow to confer with the Minister of Culture on the exchange of entertainers and painting. A UP dispatch Sept. 23 from Moscow mentioned visits of Soviet musicians Emil Gilels and David Oistrakh to America, with the Bolshoi Ballet and Moiseyev folk troupe likely to follow. Smith is in Moscow negotiating additional visits, the report said, suggesting thereby that he had lined up the others.

He had nothing to do with them. Columbia Artists Mgt. had been dickering for over a year for the Gilels and Oistrakh visits, and finally consummated them. Columbia, and other managements, are negotiating for the Bolshoi and Moiseyev, with Col. apparently having the inside track.

In other news stories concerning Smith, the "Porgy and Beas" visit is announced, as if his doing, when this booking is the result of producer Robert Breen's efforts. Same story states that Smith's foundation is planning for a U.S. performance of the Moiseyev troupe—a venture involving 200 people and probably several hundred thousand dollars. Still another story states that it was to Smith that Russia first proposed sending the Bolshoi troupe to the U.S.—which was passed to the concert manager who has been working on this the last 15 months.

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Smith

cc: Brewster
7/24/58

cc: Helen Francis
The New York Public Library
Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York, August 1, 1955

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

Dear René:

Your answer to Francis Taylor in the SATURDAY REVIEW OF LITERATURE was most apt. Anyone can gripe and criticize, and of course we do make mistakes. At the same time, your well reasoned reply warmed the cockles of my heart. Certainly we are on the right track.

I trust that your remarks will have some effect on our mutual friend.

As always,

Faithfully yours,

Carlton

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Smith

acc: Bransten
7/24/58

July 24, 1958

Dear Mr. Bransten:

Dear Howard Smith:

Many thanks for your letter of July 15th.

I am writing Mr. Bransten but am afraid that I have been away from South America for so long that my tips may not be very useful. Things change rapidly down there and one has to have up-to-date information to get around among the right people.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Howard Ross Smith
Assistant Director
California Palace of The Legion of Honor
Lincoln Park
San Francisco 21, California

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Mr. Joseph M. Bransten

July 24, 1958

The other man who is a good friend of mine is Dr. Luis Valcarcel. I am not sure what position he now holds but when I last saw him he was the Director of the Museo de la Cultura Peruana. If you are thinking of adding anything to your collection while in Peru you have to be a little careful in your contact with government people since exportation of antiquities is officially prohibited. Don Luis speaks very little English and if your Spanish is not fluent I would suggest that you ask Augusto to make the contact. There are many other private collections in Peru but at least in my time none of them were as important as Larco Hoyle's.

You might find it worthwhile to get in touch with Truman Bailey who has a Folk Art workshop - Estudios de Artes Manuales S. A., Eduardo Habich 180. He is married to a Peruvian girl, knows many people and occasionally has some wonderful ancient things for sale.

I hope this note will be of some use to you and I am really sorry that it is so incomplete simply because I have not been in Peru or Ecuador for quite a few years.

Faithfully yours,

Rene d'Harnoncourt

Mr. Joseph M. Bransten
230 Sea Cliff Drive
San Francisco, California

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

Sincerely,
Rene d'Harnoncourt
Rene d'Harnoncourt
Associate Director

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CALIFORNIA PALACE OF THE LEGION OF HONOR
LINCOLN PARK SAN FRANCISCO 21 CALIFORNIA

THOMAS C. HOWE
Director

PAUL VERDIER
President

July 15, 1958

Dear Rene d'Harnoncourt:

Mr. Joseph M. Bransten, President of the Museum's membership organization since its founding several years ago, will be going to South America sometime during the first week of August.

Mr. and Mrs. Bransten are keenly interested in Pre-Columbian pottery and sculpture, and are collecting in this field. We would be most grateful to you if you might be able to give these people a letter of introduction that would enable them to see any private collections in or near Quito or Lima that they would not be able to see without such a letter.

The Branstens are delightful people and I am sure anyone to whom you might send them would enjoy their visit. They are close friends of Tom Howe's, who would be writing to you if it were not for the fact that he is still in Europe.

Mr. and Mrs. Joseph M. Bransten
230 Sea Cliff Drive
San Francisco, California

I look forward to seeing you in Gallup next month. San Francisco will be well represented this year at the Ceremonial! Eight or ten people, that I know of, plan to go.

Best regards to you.

Sincerely,

Howard Ross Smith
Howard Ross Smith
Assistant Director

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

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Assistant Director

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

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cc: Mr. Burden
Mr. d'Harnoncourt ✓
Mr. Wheeler
Mr. Barr

JAMES THRALL
Brushy Ridge Road
New Canaan, Conn.

Oct. 17, 1955

October 21, 1955

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

Dear Jim,

Dear Rene and Andrew:

I'm very sorry that you feel you can't take on the Toulouse-Lautrec task. But I do understand. With your mother so sick you must be under a horrible strain. I really can't take help out. To be frank, I am so distracted by my mother's illness that I can't even focus on anything else. Thank you for suggesting the names of other men as alternates. If there were more time I would jump at one of them. But since there isn't I feel I must try to do the job myself. It would take more time than we can afford, I fear, shepherding someone outside the family.

help out, and I keep wondering whether Scott Hunter at the moment might not be able to take on some of the paintings as well as posters and prints. But I am so wrong. Would Scott Hunter be any help? I don't know how much he knows about Toulouse-Lautrec nor really how good his choice would be. But he might be a possibility (he's in the New York phone book). Or his teacher at Williams, Luke Faison, whose judgment would be strict and good, I think. I'll keep pondering other choices, but I think you need a decision soon. I wish mine could have come out in time, but I seem to be terribly low on energy at the moment, as you are.

All the best to Melissa and yourself,

Yours,

Andrew C. Ritchie
Director

Best to you both and real regrets,
Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Connecticut

ACR:al

Sincerely,

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

Brushy Ridge Road

New Canaan, Conn.

Oct. 17, 1955

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

Dear René and Andrew:

Most reluctantly I must tell you that I really can't take on the Toulouse-Lautrec task, much as I should like to help out. To be frank, I am so distracted by my mother's illness that I find it terribly difficult to focus on anything else and I must be in Hartford on a moment's notice, as often as possible. She is about to have a fourth operation, and the next few weeks, when I would be needed for the Lautrec work, will be extremely crucial.

I'm very sorry. I've been trying to think of who else could help out, and I keep wondering whether Hyatt Mayor at the Met might not be able to take on some of the task; I seem to remember that he especially admires Lautrec - paintings as well as posters and prints. But I may be wrong. Would Sam Hunter be any help? I don't know how much he knows about Lautrec nor really how sound his choice would be. But he might be a possibility (he's in the New York 'phone book). Or his teacher at Williams, Lane Paison, whose judgment would be strict and good, I think. I'll keep pondering other choices, but I know you need a decision soon. I wish mine could have come out in the affirmative, but I seem to be terribly low on energy at the moment, as who isn't.

Best to you both and real regrets,

Sincerely,

Jim

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

Sept. 24, 1955

M. Jean Cassou, Director,
Musée Nationale d'Art Moderne,
2, rue de la Manutention,
Paris XVI, France.

My dear M. Cassou:

Mrs. Yves Tanguy 'phoned me this morning to say that she had had a cable from M. Pierre Matisse, saying that your distinguished museum was definitely planning on a retrospective Tanguy exhibition for November and that it would include as many as possible of the pictures and drawings now in the Museum of Modern Art's exhibition, plus some other works owned in France.

As a old friend and admirer of Tanguy, this is what I have been hoping for, of course, and I believe your exhibition will be an enormous success, as ours has been.

Mr. Rene d'Harnoncourt, Director of our Museum, is now in Barcelona, so that I am unable to reach him for the time being. But I remember that before he left, he told me that he felt the requests for loans from American collections, public and private, should come from you rather than from our Museum, since we have so often asked the same lenders for pictures in recent years and since a request from you would carry great weight among these lenders.

A copy of the Tanguy catalogue was sent you by the Museum two weeks ago. It reproduces or lists all the pictures borrowed. But since you may not yet have received the catalogue, I am asking the Museum to send you another copy airmail on Monday, together with a list of the addresses of the lenders, so that you can write them directly. As I know you will understand, the sooner requests for loans are received by the American collectors - and especially by the lending museums - the better. We will do everything to help from this end, of course. But most of our museums must have loans approved by a committee, which takes time, so that I hope your requests for loans can go off soon.

My kindest regards to you. I am elated by this good news, and I know you will find the show most exciting, as all of us have.

Sincerely,

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cc: Mr. Seitz
Mr. Selz
Mr. Wheeler

Ok to
Film but
imposed

✓ Speyer
(Monet)

June 17, 1959

June 26, 1959

Dear Darthea:

It is wonderful that we have not seen each other for about two years. I know something ought to be done about it and am glad to hear that you might be coming over in September. In the meantime, I come to you as so often before for good advice.

Dear Darthea:

We are planning an exhibition of American art, as always, an angel. We shall follow your advice and write Sidet and Bazin in the order you suggest.

1) Have a good vacation and see you soon. All our love under his own steam.

2) Devotedly,

3) The possibility of getting some kind of a speech-ship from the American Ambassador d'Ardenne which I don't know if one is not going to pay the new outrageous tax on exportation.

Rene d'Harnoncourt

Miss Darthea Speyer
Exhibits Officer
United States Information Service
Centre Culturel Americain
41, Rue de Faubourg Saint-Honore
Paris 8^e, France

I would be most grateful for any advice you can give me on this matter and am looking forward to falling around your neck in September.

Withfully yours,

Rene d'Harnoncourt

Miss Darthea Speyer, Exhibits Officer
United States Information Service
41, rue de Faubourg Saint-Honore
Paris 8^e, France

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cc: Peter Selz

June 12, 1959

Dear Darthea:

It is preposterous that we have not seen each other for about two years. I know something ought to be done about it and am glad to hear that you might be coming over in September. In the meantime, may I come to you as so often before for good advice.

We are planning, as you may know, a major Monet exhibition for next March. Bill Seitz is the Guest Director of the show and will appear soon in Paris to look around. As I see it, there are three problems which have to be met.

- 1) The private collectors which I am sure Bill can do under his own steam.
- 2) The loans from the Museums particularly the Louvre.
- 3) The permission of getting some kind of a sponsorship from the Association Francaise d'Action Artistique which I understand is essential if one is not going to pay the new outrageous tax on exportation.

Since I know that you always know who is who, who loves whom, who detests whom, etc., I don't want to send any letters without having your counsel. Should we start the ball rolling by writing directly to Sidet? Should we call for high level aid via diplomatic channels or what? We would like to borrow between ten and twenty paintings from France.

I would be most grateful for any advice you can give us on this matter and am looking forward to falling around your neck in September.

Faithfully yours,

Mr. René d'Harnoncourt
Director
The Museum of Modern Art
New York 17.

René d'Harnoncourt

Miss Darthea Speyer, Exhibits Officer
United States Information Service
41, rue de Faubourg Saint-Honore
Paris 8^e, France

Speyer
Monet ed.

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U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Cultural Relations Section
4, Avenue Gabriel
Paris

July 29, 1955

Dear René,

Just a quick note to let you know that you can certainly quote anything you desire from Helen Vanel's articles. As I wrote I have been perusing the clippings of the American Show and there will be some which it will certainly interest you to quote. As soon as I have extra copies, I shall send them on to you. There is a surprising amount of favorable comment in 125 articles on the Show.

I am seeing Erlanger this week concerning the Grand Palais Exhibition and if I feel you should write to him, I shall let you know at once.

We all should be most interested in having a first rate American Indian show in Paris, if possible next Spring - a show somewhat similar to the one you once put on in your Museum. Your very considered judgment and suggestions on such a show would be the first step in any plans we should think of making. I should very much appreciate your reflecting about the subject and writing me in detail when you return from your vacation, so I can have your ideas when I return from leave on September 5th.

With the warmest regards,

Sincerely,

Darthea
Darthea Speyer

Mr. René d'Harnoncourt
Director
The Museum of Modern Art
New York 19,

Speyer



copy
for
Pater
McLary

Darthea

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Spayer (?)

Chicago, August 23rd

Dear Rene!

I stopped in the Museum en route to Pittsburgh from Bermuda but you were away. I hope you had some rest and a good vacation.

I plan to be back in New York City September 21st for four days and certainly hope you will be there then as I shall return to the big city again except to sail. Perhaps, it would also be well for me to discuss any details you have in mind, concerning the two shows for next spring, with you and Mr. Burden.

I'm in Chicago now for a few days visiting my brother and thereafter will be at my home in Pittsburgh until I come to New York City.

I do look forward to seeing you very soon. My best as always.

Sincerely, D. Lee

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Cultural Relations Section
4, Avenue Gabriel
Paris (Se)

July 14, 1955

Dear Darthea,

Many thanks for your good letter of July 7th. I think that we ought to tell Erlanger for the time being to forget about space at the Grand Palais. We have not lost interest in that exhibition but the vast amount of work to be done at the Museum, and Philip's concentration on the Seagram's building, makes it seem most unlikely that we can come up with a working plan and that we can collect the necessary money in the near future. I do believe that such an exhibition to be of real distinction will take at least a year and a half to prepare after the funds are collected, so that knowing the interest in principle by the French government should be enough for us in doing necessary preliminary work. I'm convinced that it won't do any harm if once we know that the exhibition can be done, the date may be set for two or even three years from the time of the presentation of plans. I tried to tell this to M. Erlanger the last time I saw him and thought he was satisfied. If you feel that I ought to write him on the matter after you talk to him, please let me know.

I am naturally very interested in the idea of an American Indian show, but the coming year does not look peaceful enough to assume the responsibility for its organization. It will take a little thinking to make some intelligent suggestions on the subject and if the matter isn't too urgent I would like to write to you in more detail on this when I come back from my vacation in four weeks. Should it be urgent to have it right now, I will try to get something together in a hurry.

I was terribly interested in the report by Halene Vanel which will be welcome material for future reference if it can be quoted. Please let me know about this.

You probably have seen Francis Henry Taylor's article "Pigeons on the Place, Alas!" in the Saturday Review of Literature, June 18th issue. My answer to this article is coming out next Saturday and from then on I shall wear bullet proof vests.

There is a faint chance that I might come over just for a day or two in fall. I very much hope that I can do so and say hello to you.

With very best regards,

Faithfully yours,

René d'Harnoncourt

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

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U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Cultural Relations Section
4, Avenue Gabriel
Paris (8e)

July 7, 1955

Mr. René d'Harnoncourt
Director
The Museum of Modern Art
West 63rd Street
New York 19

Dear René:

It has been a long time since I have had news of you. Now both shows are over and all the events of the Salute to France finished and I have a minute to write you about two matters, of importance.

Ten days ago, Mr. Erlanger phoned about the matter of the exhibition which you had discussed last July with him and Mr. Jaujard to be held at the Grand Palais--the large architectural exhibition. June 29, there was a meeting of certain representatives of the Ministry of Education and the Ministry of Foreign Affairs concerning the allotment of the Grand Palais for early 1957. Erlanger and Gobin said that, if there was any thought of your having the exhibition at the Grand Palais in early 1957, it was necessary for them to go before the board the following day at their annual meeting, and request the allocation of part of the building. In order for Association Française d'Action Artistique to do so, it was necessary for us to write Erlanger a letter stating your museum still wished to have an option on the Grand Palais. At that point, I did not have time to contact you and we wrote a letter stating the Museum of Modern Art was interested in the Grand Palais for early 1957.

Erlanger again called me yesterday and asked for more precise details on your projected exhibition. As you and I had agreed previously, it is first of all necessary for you to know you have part of the Grand Palais before you can go ahead with the exhibition, which fact I explained to Erlanger. However, he wants to know approximately how much space you need in the Grand Palais and again insists on more details on the exhibition.

We are very much interested in having this exhibition in Paris in 1957. Now we have the Grand Palais. However, if the project is not really being considered by your museum and by you, would you please let us know as soon as possible, as keeping an option on such an important building--if we are really not going to use it--puts us in a most embarrassing position, which I am sure you understand.

Secondly, unexpectedly, ^{an} American private citizen living in

...

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Mr. René d'Harnoncourt, New York City

July 7, 1955

Paris has offered a sizeable sum which he said he would contribute to an outstanding American Indian show, if it could be held ~~and~~ ~~organized~~ in Paris. I know you have often considered the idea of having such an exhibition in Paris and we wondered if it would be possible for you to organize such a show or at least give us your ideas on the subject--who could organize the exhibition, etc.

I am now reading over the clippings on both shows and expect to make a detailed report on each one, of which you will receive copy. There are hundreds of clippings on both exhibitions.

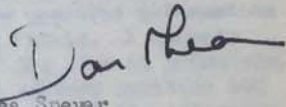
You know we arranged for school-children to be taken through the American show several times a week. I thought you would be interested in the comments made by the art historian who took these children around, and I enclose a translation.

You probably heard the Orangerie exhibition has broken every record of any show held there. The total of paid entries is 178,535, plus approximately 10,000 people who entered without charge.

I leave for vacation the end of the month and would very much appreciate hearing from you on the two matters mentioned in the early part of this letter. I do hope all goes well with you and that you had a slight rest.

My very best to you as always.

Sincerely,


Martha Speyer
Assistant Cultural Officer

P.S.: For your information, we have just moved into office 209, 4 Avenue Gabriel. Our phone number is ANJ. 74-60, extension 7257.

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cc: Porter McGray
Phillip Johnson

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE
NEW YORK

Speyer
crossfiled
19th C. French
Master works

Philip Johnson Secretary
Director

November 19, 1954

February 23, 1955

Dear Darthea:

I am afraid that we have not been very good at handling the Gran Palais exhibition. Erlanger, whom I unfortunately did not see when I talked to Mrs. Jaujard, Gobin, and Salles, does not seem to realize that all we need is a declaration of willingness to make the Gran Palais available, without tying them to a specific date.

Our problem is that we must raise a vast amount of money from industry which we cannot do if we don't have a declaration in principle that the Palais would at one time be given to us. Without that declaration, we cannot go to our future sponsors. We fully realize that the Gran Palais cannot bind itself to a specific date before we promise ourselves delivery of the show.

In summer the situation was somewhat different because then it was a matter of possibly doing it within twelve months, - in which case all procedures would have to be speeded up enormously, but even then I repeated to Gobin and Jaujard that while we had reason to believe that we can raise the money, we cannot promise the show until we have talked to industry. The space and content problem is closely tied to this.

I was promised a ground plan of the Palais which never came. This kind of exhibition can be built up vertically or horizontally according to the space available. It would take an entirely different shape if it were to go in the wing or in the central part of the Palais.

All in all, I'm afraid we have to tell them that we are just as eager as ever to do the job, but that we cannot give them specific information until we have a chance to work on the groundplans of the Palais. I suppose this pressing for details may be taken as an approval of the plan in principle. I'm awfully sorry if this situation is putting you in an awkward position and I would be only too happy to write any letter you wish to any of the officials taking the blame for the misunderstanding.

Director
Hoping very much to be seeing you in the not too distant future,
11 West 53rd Street
New York 19, N.Y.

Con muchissimos saludos,

Faithfully yours,

Rene d'Harnoncourt

Miss Darthea Speyer
Assistant Cultural Attache
U. S. Information Service
41 rue du Faubourg St. Honore
Paris 8eme

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THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE
NEW YORK

James Johnson Sweeney
Director

February 23, 1955

Dear René:

Since the receipt of your letter of February 4th I have gone carefully into the matter of the Brancusi Exhibition planned by the Guggenheim Museum, which we discussed last summer. I was afraid there may have been some confusion in the minds of those from whom we have already requested loans. But on checking I find they all are clear as to our persevering interest in exhibiting their pieces.

I am exceedingly distressed that there should have been any misunderstanding on your Committee's part. But I know you will appreciate the fact that our requests for loans and the promises given have too deeply committed us to give up the show at this date.

I will be grateful if you will explain the situation to your Committee.

With all kind regards,

Sincerely yours,

James Johnson Sweeney

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

JJS/w

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cc: Monroe Wheeler
Alfred Barr
Andrew Ritchie

cross-filed: Brancusi
Sweeney ✓

February 4, 1955

October 8, 1953

Dear Jim,

The problem of a major exhibition of the work of Brancusi has been brought up again at our last Exhibitions Committee meeting. I informed the Committee of our exchange of letters of September and October 1953, and of the letter which I wrote to Brancusi on December 19, 1953, in which I told him that we would be glad to cooperate with you on your plans for a Brancusi exhibition since we were unable to organize one during the coming year.

I also told the Committee of our telephone conversation last summer concerning the change of date of your exhibition from February 1954, to spring 1955. The Committee felt that the Museum of Modern Art was free to take up again the organization of a Brancusi exhibition to be held after the completion of our Anniversary season 1954-55. It set the date for such an exhibition for the winter of 1955-56 and gave us instructions to proceed with the preparations.

In accordance with our conversations concerning the exchange of information on exhibition plans, I wanted you to know of this decision of the Committee.

With best regards,

Faithfully yours,

René d'Harnoncourt

Mr. James Johnson Sweeney
Director
The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York City

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Sweeney

Cross-filed Brancusi

September 22, 1953

Dear Rene:

As you are probably aware, Mr. Harry Guggenheim, the Chairman of the Board of the Guggenheim Foundation, is an admirer of the sculpture of Constantin Brancusi.

October 8, 1953

Dear Jim:

Mr. Guggenheim has expressed the wish that the Guggenheim Museum arrange a representative one-man show of Brancusi's work. I warmly accepted this suggestion. As you may know, I had as Alfred Barr will please forgive the long delay of this letter, but right after our telephone conversation I had to leave town, and just returned yesterday.

First of all let me tell you how deeply we appreciate your thoughtfulness in letting us know about your plans for the Brancusi show. As you know, the museum has for a long time hoped to be able to do such an exhibition, but a series of circumstances, including the plans for our Anniversary Year, have made it impossible for us to work on the project, so that it had to be shelved for the time being.

We completely agree with you that in the case of Brancusi, time is of the essence, and we hope that you can overcome all the difficulties that have in the past caused such delays in dealing with the Maestro.

I need not tell you that we are all looking forward greatly to seeing your Brancusi show, which we know will be a brilliant one.

With very best regards,

Faithfully yours,

René d'Harnoncourt

Mr. James Johnson Sweeney
Director
The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York City

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THE MUSEUM OF MODERN ART

Date January 18, 1955

September 28, 1953

To: Mr. d'Harnoncourt

Dear René:

Re: Brancusi

From: Alfred Barr

As you are probably aware, Mr. Harry Guggenheim, the Chairman of the Board of the Guggenheim Foundation, is a warm admirer of the sculpture of Constantin Brancusi.

Mr. Guggenheim has expressed the wish that the Guggenheim Museum arrange a representative one-man show of Brancusi's work. I warmly seconded this suggestion. As you may know, (and as Alfred Barr will probably recall), I began work on a monograph on Brancusi in 1939 when there was a possibility the Museum of Modern Art might sponsor a showing of Brancusi's work at the New York World's Fair or in connection with it.

Brancusi is not a young man, and Mr. Guggenheim feels that he should have a full-dress one-man showing while he is still able to enjoy this recognition, supervise the catalogue and the exhibition, and possibly attend the vernissage. For this reason the Trustees of The Solomon R. Guggenheim Museum have asked me to explore this as a possibility for the months of February, March and April, 1954, rather than let it be any longer delayed. We are fully prepared to arrange such an exhibition of Brancusi's work with a catalogue monograph for that time.

They do not, however, wish to conflict in any way with plans which the Museum of Modern Art may have in this direction. For this reason, they have asked me to write you, before writing Brancusi to invite him to this country and to invite his cooperation for the exhibition and catalogue, to ask if you have scheduled such an exhibition of Brancusi for the near future.

Could you let me know if the Museum has any such plan in view, as Mr. Guggenheim is very eager to undertake this exhibition and would like to do it in the early spring.

Sincerely,

James Johnson Sweeney

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

JJS/w

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THE MUSEUM OF MODERN ART

Date January 18, 1955

Mr. d'Harnoncourt
To: Mr. Ritchie
Mr. Wheeler
From: Alfred Barr

Re: Brancusi

Recently I had a chat with Petro van Doesburg at Dave Thompson's. She brought me greetings from Brancusi. Knowing that she had recently seen Jim Sweeney and, I gathered, had been working with him on the Delaunay show, I asked her how his Brancusi plans were progressing. She said immediately that Brancusi felt committed to our Museum. I replied that we had released him from his commitment to us by a letter, a copy of which had been sent to Sweeney. She seemed surprised at this. I gathered that she had been to see Brancusi within the previous month. I am not sure how accurate her report was.

X

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Copy of original letter sent to Brancusi

cc: J. J. Sweeney
Alfred Barr
Andrew Ritchie
E. Woodward (Sweeney's secretary)

Monsieur Constantine Brancusi
11 Impasse Ronsin
Paris (15)
France

Mon cher Maître:

Notre bon ami, M. James Johnson Sweeney, le Directeur du Musée Solomon R. Guggenheim, a bien voulu m'aviser qu'il espère organiser pendant l'année prochaine une exposition de vos œuvres. Il a eu la gentillesse de me demander si cette proposition risquerait de déranger une exposition semblable que notre Musée avait peut-être projeté. Je lui ai dit que j'avais discuté avec vous au cours de bien d'années la possibilité d'une exposition de vos œuvres chez nous et que notre désir de vous honorer ainsi n'a jamais diminué, mais que, puisqu'il ne nous sera pas possible d'organiser une telle exposition pendant l'année prochaine, nous ne voudrions pas empêcher la réalisation d'une entreprise d'une si grande importance. En effet, notre admiration de votre œuvre est si forte que nous ne pouvons que nous ne pouvons que faire bon accueil à sa présentation au public de la ville de New York par un homme de si grande erudition et bon goût.

Je crois bien, cher Maître, que vous comprendrez que cela ne veut pas du tout dire que notre enthousiasme pour une présentation de vos œuvres chez nous s'est affaibli; au contraire, nous espérons sincèrement continuer notre coopération avec vous en organisant des expositions futures.

Je vous écris tout simplement pour vous expliquer qu'à notre avis, l'impossibilité de la part de notre Musée de vous rendre hommage avec une exposition pendant l'année prochaine, ne devrait aucunement apporter de l'opposition à une présentation importante de vos œuvres par une institution de grande distinction; et de vous assurer que nous donnerons à M. Sweeney, dans le cas de la réalisation de l'exposition, toute assistance, en même temps gardant toujours l'espoir de vous honorer dans notre Musée dans l'avenir.

Veuillez accepter, cher Maître, l'expression de mes sentiments les plus respectueux et sincères.

Rene d'Harnoncourt

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M. Constantin Brancusi - 1948
11 Impasse Ronsin
Paris 15

Mon cher Maître:

Notre bon ami, M. James Johnson Sweeney, le Directeur du Musée Solomon R. Guggenheim, a bien voulu m'aviser qu'il espère organiser pendant l'année ^{prochaine} une exhibition de vos oeuvres. Il a eu la gentillesse de me demander si cette proposition risquerait de déranger une exhibition semblable que notre Musée avait peut-être projeté. Je lui ai dit que j'avais discuté avec vous au cours de bien d'années la possibilité d'une exhibition de vos oeuvres chez nous et que notre désir de vous honorer ainsi n'a jamais diminué, mais que, puisqu'il ne nous sera pas possible d'organiser une telle exhibition pendant l'année prochaine, nous ne voudrions pas empêcher la réalisation d'une entreprise d'une si grande ^{admission} importance. En effet, notre ~~confiance en~~ l'importance de votre oeuvre est si forte que nous ne pouvons que faire bon accueil à sa présentation au public de la ville de New York par un homme de si grande érudition et bon gout.

Je crois bien, cher Maître, que vous comprendrez que cela ne veut pas du tout dire que notre enthousiasme pour une présentation de vos oeuvres chez nous s'est affaibli; au contraire, nous espérons sincèrement continuer notre coopération avec vous en organisant des exhibitions futures.

Je vous ~~ex~~ écris tout simplement ^{pour} ~~vous expliquer~~ ~~XXXXXXXXXXXXXXXXXXXX~~ qu'à notre avis, l'impossibilité de la part de notre Musée de ~~poursuivre nos arrangements originaux~~ pendant l'année prochaine, ne devrait aucunement apporter de l'opposition à une présentation importante de vos oeuvres par une institution de grande distinction; et de vous ~~XXXXXX~~ assurer que nous donnerons à M. Sweeney, dans le cas ~~où~~ ^{de la réalisation} ~~il~~ ^{réalisation} succèdera à organiser ~~sa~~ l'exhibition, toute assistance, en même temps gardant toujours l'espoir de vous honorer dans notre Musée dans l'avenir.

Veuillez accepter, cher Maître, l'expression de mes sentiments les plus respectueux et sincères

vous rendre hommage avec une exposition

Monsieur Constantin Brancusi
11 Impasse Ronsin
Paris (15)

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THE MUSEUM OF MODERN ART

Date February 20, 1957

To: Mr. Barr
Mr. Ritchie
From: René d'Harnoncourt

Imported Staudacher

March 14, 1957

My dear Mr. Staudacher:

Staudacher is certainly one of the better artists of Austria.

Please forgive me for the long delay of this letter. I have been attempting to get some information for you and to discuss your problem with some of my colleagues.

From seeing these paintings that he is someone for whom we should

I am sorry to say that the situation is not very promising. The schedules of the various galleries and museums in New York are terribly crowded and it is quite impossible to introduce new artists to them, particularly on the basis of photographs. There is one suggestion I would like to make to you. Please let me know ahead of time when you participate in a major exhibition in Europe whether it be the next Biennale in Venice or any other international show. I shall then advise several people here to see your work when they are in Europe which might easily lead to contacts that will eventually serve your purpose.

I am sorry not to be able to give you more encouragement but I know you wanted me to give you a frank opinion of the situation as I see it.

With best regards,

Faithfully yours,

René d'Harnoncourt

Mr. Hans Staudacher
Wiener-Secession
Friedrichstrasse 12
Vienna, Austria

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THE MUSEUM OF MODERN ART

Date February 20, 1957

To: Mr. Barr
Mr. Ritchie

Re: Staudacher

From: René d'Harnoncourt

Staudacher is certainly one of the better artists of Austria.

I have only seen three or four of his paintings and do not feel from seeing these paintings that he is someone for whom we should do something special. However, since he sends me the attached photographs and catalogues I do feel that the least I can do is have you see them. Please let me have any comments.

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HANS STAUDACHER
WIENER-SECESSION
FRIEDRICHSTR. 12

Wien, 23. 1. 57.

Sehr geehrter Herr Direktor!

Anlässlich der Ausstellung des Mus. f. Mod.
Art New York, bei uns in der Secession
Wien, hatte ich die Möglichkeit, Sie kurz
kennenzulernen. Auch war ich damals
begeistert, als Sie das Kunstleben, die Kunst-
förderung - aber vor allem die Sammel-
freudigkeit Amerikas, i. d. h. auch Ihres
Museums, in Ihrem Vortrag schilderten.
Dabei war ich glücklich, wenigstens für
einige Tage wieder Welt zu sehen.
Da sah ich in Ihrer herlichen
Ausstellung Bildformate, vor denen ich
wohl seit 10 Jahren träumte; da ver-
wirklichte sich immer, fehlt mir, wie
so manchen österr. Künstler aber das
dazu nötige Material. Leider!
Auch habe ich den Bruder nicht,
den ein Vorjahr ~~besuchen~~
hätte, so habe ich mich halt

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auf halb geschaltete.
 Ob Sie ja selbst besser wissen werden
 als ich, gibt es in Österreich über-
 haupt keinen Kunsthandel oder Markt,
 sei es von privater oder staatlicher
 Stelle. Wohl versucht man von Seiten
 der Gemeinde Wien, durch Aufträge von
 Mosaiken u. Plastiken an Künstler, Jene
 zu „Volkskünstlern“ zu erziehen.
 Was dabei heraus kommt, können Sie sich
 wahrscheinlich vorstellen. Vielleicht
 hatten Sie bei Ihrem Besuch in Wien
 sogar die Möglichkeit, die eine oder
 andere, daraus entstehende Mißgeburt,
 zu begutachten? Und von Seiten
 des Ministeriums kauft man wohl nie
 und da ein Bild, wie es von der Stafflei-
 her kommt, ohne viel Korrekturen am
 Werk vorzunehmen. Aber auch da ist
 das Unproblematische lieber gesehen!
 Ich für meine Person könnte von
 Ertrag stierem Ankauf wahrscheinlich
 verküppelt. Noch bin ich ja jung und
 gesund und kann durch Hilfsarbeiten
 mein Molerleben fristen. Was wird

aber
 davon
 keiter
 him
 ich
 Alt
 wird
 man
 Ich
 mit
 und
 Ende
 aber
 vers
 man
 für
 eine
 Geler
 Anger
 Ob
 man

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aber morgen sein? Wenn ich
davon denke, und an die Möglich-
keiten, die Österreich bietet
künstlerisch weiterzukommen, möchte
ich verzweifeln.

Alth' diese Umstände veranlassen
mich an Sie rechtster Herr Direktor
um Rat zu kommen?

Ich bin mit meiner Weltanschauung,
mit Herz und Leidenschaft Maler
und möchte es auch bis an's Lebens-
ende bleiben. Daneben möchte ich
aber auch meine Arbeiten dem inter-
essierten Publikum zugänglich
machen, das heißt: ausstellen.
Ein besonderer Wunschtraum von
mir (wie von allen österr. Malern) wäre,
eine kleine Ausstellung, in einer
Galerie oder einem Museum in
Amerika (New York)!

Ob & und wie das möglich ist, wenn
man vor allem als Künstler

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das kein Geld besitzt, sondern
nur Bilder nichts als Bilder,
die gegebenenfalls man einem Inter-
essenten findet, auch als Zahlungsmittel
gelten könnten.

Vielleicht habe ich Glück im
Land der unbegrenzten Möglichkeiten?
Vielleicht aber auch nicht?

Ich kenne leider niemanden in
Amerika, an den ich mich, außer
Ihnen - wenden könnte, so bitte
ich mein Schreiben zu entschuldigen!

Ich übersende Ihnen mit diesem
Brief 5 Photos meiner Bilder, sowie
einen Katalog von der inter. Biennale in
Venedig 1956. (an der ich auch teilgenommen habe) -
um Ihnen einen Überblick über
meine Arbeiten geben zu können!

In der Hoffnung bald von Ihnen
zu hören, seien Sie auf
letztere gespannt. Ihr
Hans Heuer

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THE MUSEUM OF MODERN ART

Date February 20, 1957

To: Mr. Barr
Mr. Ritchie ✓ *ACH*
From: René d'Harnoncourt

Re: Staudacher

Staudacher is certainly one of the better artists of Austria.

I have only seen three or four of his paintings and do not feel from seeing these paintings that he is someone for whom we should do something special. However, since he sends me the attached photographs and catalogues I do feel that the least I can do is have you see them. Please let me have any comments.

Ich würde es sehr gerne so machen wie das Bild, dass Sie jetzt Graf d'Harnoncourt zeigt. Das werde ich bei meinem künftigen verstorbenen Vater in der Kunstgalerie in der Versteigerung für das- und Kunstgalerie gearbeitet hat und bin ich selbst der jüngere Sohn, der mit Mr. Dipl. Ing. Jakob zusammen studiert hat. Mr. Jakob ist jetzt jetzt Direktor des städtischen Museums in Wien (Glasgower).

Ich würde mich sehr freuen, von Ihnen zu hören und wenn ich noch einmal weise, dass Sie jetzt Graf d'Harnoncourt sind, den ich kenne, dann schreiben Sie mir einen sehr herzlichen Brief.

Sehr herzlich



Mr. Barr

Please pass photographs to Mr. Barr.

Barr has seen

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E. M. STRACHE

BESTELLTER SACHVERSTÄNDIGER DER
ÄRZTL. KRAFTFAHRVEREINIGUNG ÖSTERREICHS
GERICHTLICH BEEIDETER SACHVERSTÄNDIGER
U. SCHÄTZMEISTER
FÜR

KRAFTFAHRZEUGINDUSTRIE
AUTOMOBILBAU
MOTORBOOTINDUSTRIE
MOTORBOOTE
BOOTSMOTOREN
BEFAHREN D. WASSERSTRASSEN

WIEN, AM
I, MAYSEDERGASSE 4
TEL. R 27 5 60 Δ

6.6.1952.
St/H

Strache

Herrn
René Graf d'Harnoncourt
New York
Museum of Modern Art

Lieber Graf d'Harnoncourt!

Durch einen Zufall finde ich im "Wiener Kurier" eine Abbildung von Ihnen und einen Artikel, dass Sie als Leiter des Museums of Modern Art die Führung des Unternehmens übernommen haben.

Ich nehme an und glaube es auch nach dem Bild, dass Sie jener Graf d'Harnoncourt sind, der seinerzeit bei meinem längst verstorbenen Vater in der Gusshausstrasse in der Versuchsanstalt für Gas- und Feuerungstechnik gearbeitet hat und bin ich selbst der jüngere Sohn, der mit Dir. Dipl. Ing. Joklik zusammen studiert hat. (Dir. Joklik ist übrigens jetzt Direktor des städtischen Gaswerkes in Wien - Simmering).

Ich würde mich sehr freuen, von Ihnen zu hören und wenn ich erst einmal weiss, dass Sie jener Graf d'Harnoncourt sind, den ich meine, dann schreibe ich Ihnen einen ausführlichen Bericht.

Es grüsst Sie herzlich



Ihr

Strache

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REPORT OF THE MEETING OF THE ADVISORY COMMITTEE

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

December 13, 1955

The annual meeting of the Advisory Committee of the Skowhegan School of Painting and Sculpture was held at the home of Mrs. Leo Simon, Chairman of the Committee. Present were: Mrs. Leo Simon, Chairman, Mrs. Willard W. Cummings, Mrs. Peter J. Ferrara, Mr. and Mrs. Charles A. Greeff, Mrs. Robert Knapp, Mrs. Matthew Meyer, Mrs. Stanley G. Mortimer Jr., Mr. Roy Neuberger, Mr. Theodore Rousseau, Mr. Hudson Walker, the Faculty and Directors of the School.

Reports of the School's 1955 season were presented by the Faculty and Mrs. Matthew Meyer who substituted as Chairman of the meeting for Mrs. Leo Simon who was indisposed.

Mrs. Meyer reported that Mrs. George Axelrod had become a member of the School's Advisory Committee.

Henry V. Poor read his President's report.

Willard W. Cummings reported on the plans for the fresco competition to be held in 1956 for designs for the final wall of the South Solon Free Meeting House. The Jury for this competition will be, Mr. John I. H. Baur, Mr. Ely Jacques Kahn, Mr. Nathaniel Saltonstall, Mr. Ben Shahn and the School faculty, it will meet during the first week in May. Announcement of this competition will be sent to all former students of the School, art schools and colleges. Next summer the School hopes to have one of the art magazines write an article on the Church frescoes using colored photographs.

Sidney Simon reported that nine full scholarships had been granted to art schools (see attached list) and twelve tuition scholarships to individual applicants. Reported that this had been the best group of students the School has had. Reported that the number of schools and individual art students asking for scholarships grows each year. Read list of schools (see attached list) that Skowhegan would like to grant scholarships to this coming summer. Reported that the exchange student from the Institute of International Education was very good for the School's student body. Also reported that the School plans to award the Lewisohn Memorial Scholarship to an art teacher from one of the New York City High Schools. Read the financial report and announced that due to an anonymous gift of \$4,000.00 this summer the deficit for this year was covered. Gave the estimated budget for 1956, estimated income \$33,975, \$15,000 of this it is hoped will be raised in scholarship funds. Estimated expenses \$38,390.00, it was reported that in this budget the School had tried to keep all maintenance costs down but that food and salaries had gone up.

Anne Poor explained her idea of having a "10 Year Report" printed this year. The report will be a complete history of the School since its beginning in 1946, it will include lists of all the faculty, visiting artists, student awards, people who have supported

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the School where scholarships have been placed. Reported that the Directors had decided that this seemed more important than doing over the catalogue, estimated cost of the Report would be approximately \$300, and the School could not afford to do both this year. Asked for the Committee's opinion on this, it was agreed by the members present that the Report was more important, that it should be done and sent out with the fund letters this year. Reported that this would be her year off and as replacements the School had decided to have two different painters for one month each. Isobel Bishop who would concentrate on drawing and the life class and Edwin Dickinson who would concentrate on the landscape class. Abbott Pattison will head the sculpture department again this year. Read the list of visiting artists who have been asked, Jack Levine who has accepted, Sigmund Menkes who will visit the School for a few days rather than give a formal talk as he is not a talker and the students really enjoy this as they get more individual attention, Richard Pousette-Dart who has accepted and Alexander Brook who had not replied as yet. The sculptors who have been asked are Milton Hebard and Theodore Rosak who can not come, so it was planned to ask David Hare or David Smith as a replacement for Theodore Rosak.

Mrs. Meyer reported on the fund raising plans for 1956. The fund letters will be sent out with the "10 Year Report", the School office will type the letters, the Committee members are asked to sign the letters to the people on their lists and if possible enclose a personal note or personalize the letter itself. New names to add to the fund raising list and suggestions for new Committee members were asked for, also any other suggestions the Committee members might think of would they please call the School office and tell Jesseca Boyden. The question of approaching all the people who loaned paintings and sculpture for the exhibition last fall, bought tickets and bid at the auction was discussed. It was agreed by the members present that they should all be approached this year as one of the purposes of the exhibition was to add to the list of people to approach for scholarship funds. It was also agreed that the letters should be sent out in February. It was reported that the School plans to approach foundations again this year and would appreciate any help from Committee members who know board members of foundations interested in art education.

After this discussion period the movie of the School that Karl Fortess took this past summer was shown.

After the movie the meeting was adjourned.

Jesseca D. Boyden
Jesseca D. Boyden
Managing Director

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

1955 FINANCIAL STATEMENT

Operating Expenses

Faculty and Visting Artists Salaries	\$ 6,245.00
Administrative Salaries	4,518.60
Residence Supervisor and Housekeeping Salaries	5,173.87
Rents (New York and Maine)	3,920.00
Promotional (Advertising and Catalogue)	1,724.88
* 1954 Exhibition	2,667.63
Course Expenses	1,057.96
Prizes	285.00
Food	4,482.65
Maintenance and Utilities	5,592.72
New Construction (Fresco Barn Addition)	604.76
Meeting House Fresco	1,446.08
Miscellaneous	61.00
1954 Expenses (Back Salaries, Rents etc.)	4,683.29
Total Operating Costs	<u>\$42,463.44</u>

Operating Income

Scholarship Contributions	\$10,319.26
General Contributions	6,850.01
Blake Fellowship Grant	2,725.00
* 1954 Exhibition	7,722.50
Student Tuition and Registration	5,560.00
Room and Board	9,020.44
Miscellaneous	202.63
Total Operating Income	<u>\$42,399.84</u>
Total Deficit	\$ 63.60

* 1954 Exhibition Profit (1954 - 1955) \$6,413.77

Students enrolled during 1955 - 60
Average operating cost per student \$707.72

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Duplicate

List of Schools awarded 1955 Skowhegan Scholarships

*Another earlier
similar report
in : to be filed
section*

Art Institute of Chicago
Boston Museum School of Fine Art
Brooklyn Museum Art School
Cooper Union
Corcoran School of Art
Howard University
Institute of International Education
Minneapolis School of Art
"17" Magazine's Student Competition Winner

Proposed list of Schools for 1956 Skowhegan Scholarships

Art Institute of Chicago	Howard University
Art Students League	Indiana University
Boston Museum School of Fine Art	Institute of International Education
Brandeis University	Minneapolis School of Art
Brooklyn Museum Art School	Pennsylvania Academy of Fine Art
Cleveland Institute of Art	Pratt Institute Art School
Columbia University	Syracuse University
Cooper Union	University of Maine
Corcoran School of Art	University of Wisconsin
High School of Music and Arts	Washington University

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

President's Report

1946 - 1955

At the close of our first decade we feel practically hoary with age and laden with tradition, but our pride has no tinge of complacency, for the challenges which faced us at the beginning repeat themselves each year in different form and those looked-for days when everything would go smoothly and effortlessly along seem never to arrive.

But this, our tenth, has been in many ways our most successful year, for we carried an exceptionally large group of students through as happy and rewarding a summer's work as we could hope to have, and the credit for this lay very clearly with the whole School - its organization, its plan, in the full scale well-rounded form which it has finally reached. The students were young, eager and talented. Our scholarships are of course most responsible for this continuing high average, but in those unpredictable "others" who came on their own, we were fortunate - even to the kind fate which brought a pleasant balance in numbers between the boys and girls.

You have had a report of the Exhibition, Party and Auction held last November at the Downtown Gallery in New York which climaxed our 1954 year with great credit to our reputation, and profit to our scholarship fund. Through the winter that fund was augmented due to the unselfish efforts of Mrs. Leo Simon and all our loyal friends on and off the Committee.

Our Executive Director, Willard W. Cummings, felt free enough to enjoy a trip to Europe, his first complete vacation from the School since its founding.

Our summer term started June 27th with the whole place spic and span, not only recovered from the damage of excessive rains of last summer, but with many improvements in the living and dining quarters at the Lake - which included more parking space and a grassy terrace in front of the Dining Room. The weather was kind - the ideal Maine climate, free from the excessive heat that plagued the whole U. S. A.

No former group of students were so eager to get to work. They started each day with a feeling that in it, they would accomplish a revolutionary advance - which often proved to be the case. Even the most advanced of our scholarship students had no sense of complacency, of having "arrived". Everyone studied and worked together in a fine combatively agreeable spirit. We had two French girls, one on our foreign exchange scholarship and the other on a working scholarship. As with the young Italians we have had before, they gave to the other students the lively and characterful flavor of their own national traits, and made a valuable contribution to the student body.

For teaching staff we had, for the first time in years, our permanent faculty group - Anne Poor, Willard W. Cummings, Sidney Simon and myself and we alternated on a two week rotation system in carrying

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the Life Class, Landscape, Still Life and Composition. Mr. Cummings had the Fresco Class, with occasional criticism from the rest of the faculty. This fresco group was large and ambitious. They were undaunted by the difficulties of working high in the sloping roof of the barn and they executed six large panels there, which practically completes the barn. As it stands now the barn is an astonishingly impressive place, and a record of fresco work unmatched by any school.

Reed Kay, of the Boston Museum School, had the class in techniques and materials, which was condensed, with fine results, into one week of consecutive afternoon work.

Abbott Pattison of Chicago had the sculpture work and through the whole summer the Sculpture Yard was a lively place. Mr. Pattison's own work is mostly in metal and largely through the impetus of his energy and his own fine work in this medium, most of the students worked with our new equipment in welded metal. Mr. Pattison who is a painter as well as a sculptor, also contributed much to our weekly Seminars, which as in the past, were carried by the whole faculty, often with visiting artists participating.

There was greater interest than ever before in landscape painting, and the three top prizes at the end of the year went to landscapes. This may be indicative of a general trend among young painters, which seems to parallel an apparent lessening of interest in abstraction for its own sake.

Our visiting artists were; George Biddle, Concetta Scaravaglione, Manfred Schwartz, Ben Shahn, Mitchell Siporin, Reuben Tam and William Zorach. This made a distinguished group and their contribution to the School through their Friday evening talks, their participation in the Seminars and their personal contacts with the students, is beyond measure. To meet their differences in points of view is difficult and at times confusing, but the challenge to both students and faculty is an excellent and stimulating thing, while the training in judgement and balance helps greatly in the complex problem each student faces of being himself with surety.

At the South Solon Meeting House, this the fourth year of the Margaret Blake Fellowships, sees the big ceiling completed. The pros and cons of this big stretch of ceiling "to do or not to do" had been debated so much that we felt it wise to have another competition, hoping for a brilliant solution. Our jury was Mr. John I. H. Baur, Mr. Ben Shahn plus the Faculty and a unanimous first was given to a very handsome design, artist unknown, with trumpeting figures hurtling through space and a large beautifully formalized God-Head looking down over the pulpit. The winner proved to Edwin Brooks, a graduate student of Cooper Union, and as we discovered through the summer of working with him, an artist of maturity and judgement who approached the difficult problem of the actual execution of this 40x30 foot rectangle, with energy and courage, the agility of an acrobat and a whole hearted acceptance of the proposition of preserving a harmonious whole. With the ceiling complete the total effect of the Church is now extraordinarily rich. The side and end walls are contained but at the same

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time extended into the ceiling. The figures are drawn with grace and fluidity, and the ceiling has great style with the rare quality of a true ceiling decoration. The Fellowships have one more year to go, with three panels on the back wall to be done. For these spaces the School will hold another competition this winter. It will be open to all young artists, including past participants in the Church decoration, and interest in these last three handsome panels is very lively. A brochure covering this competition is now in preparation.

This project of the Meeting House Frescoes has been of the greatest value to the School. The completed Church is of such exceptional character and of such import, that its appraisal and full evaluation must be left to other more disinterested persons than I, but the immediate rewards to the School of these generous Fellowships over such an extended time, and the stimulation to our own fresco work that has come from the high order of merit of each year's accomplishments - these we can speak for. We extend to Margaret Blake our congratulations and heartfelt thanks for her generous and imaginative gift that made it all possible.

In the past ten years an unprecedented confusion of objectives and standards has assailed the world of Art - a reflection of prevalent fears and confusions in all the world. Newness, Change for the sake of change, and a desperate self conscious search for originality have so confused the essentially sound general taste that a well founded courage of conviction is rare. None of us, even the wisest, can exactly evaluate what is permanent and what is temporary and shallow. But Skowhegan had from the beginning very clear convictions as to what was basic and permanent and convictions as to the necessity of keeping these values clear in our School. We had the courage to maintain these convictions by constantly submitting our beliefs and our points of emphasis to combative open discussion - and the School has prospered. The two months spent here in concentrated work have been landmarks in the development of many talented young artists. They leave with a great sense of loyalty to the place, a sense of having gone a long way toward orienting themselves in a confused world.

In what it gives, Skowhegan is a large school - large beyond numbers. The curriculum is lavish in what it offers in permanent personnel, in contacts with visiting artists and in the tools, the place and the spirit that makes a stimulating workshop. The physical plant is on a large scale, difficult and costly to maintain. Financially, we have met each year as it comes and have maintained the School with practically no endowment, but with the fine, unselfish and generous help of those who believed in the work we were doing. We are grateful for your help in the past. We feel that the School has justified that faith, and we ask for the future, your continuing help.

Respectfully submitted for the Faculty,

Henry Varnum Poor
Henry Varnum Poor
President

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file: Stryker

THE MUSEUM OF MODERN ART

Date September 10, 1955

To: Alice Jean B.-Kramer

Re: Roy E. Stryker

From: Joyce Angela Miller Petersen

Yesterday Roy Stryker, a friend of Mr. d'Harnoncourt's called to ask if we could find out what had happened to a damaged copy of the deluxe edition of the FAMILY OF MAN book he had returned to the Front Desk for replacement. The corners of the book were badly damaged in the mail and he was told by some young man at the front desk that he should leave the damaged copy there and that they would send a new copy to him at home. This was two months ago and in spite of the fact that he has written a postcard weeks ago asking what had been done, he still hasn't heard a word from us. Will you take this up and see that a new book is sent (without charge) to him at: 1305 North Highland Pittsburgh 6, Pa.

Faithfully yours,

René d'Harnoncourt

Mr. Hugh J. Smith, Jr., good enough to send a list of these objects to The Kenilworth, he will see to it that you receive the total amount of \$2,500. I am enclosing my own check for the two cylindrical Maya pottery vessels in the amount of \$200. One of us gave these to Mr. Nelson Rockefeller for Christmas. This leaves, if I remember rightly, two of the same enclosure: check for \$200. For you.

Once more, please forgive the long delay in the closing of this matter, which I admit is entirely my fault because I've been so busy that I was unable to attend to all the pressing business.

Faithfully yours,

René d'Harnoncourt

Mr. Hugh J. Smith, Jr.
The Kenilworth
Scarsdale, New York

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cross-filed: Smith
NAR

24 February 1955

5 March 1955

Dear Hugh:

I can't tell you how badly I feel about the long delay of this since I planned you I have unexpectedly to go away to Europe and my schedule has gotten terribly mixed up. As I told you in my last letter, I am sorry to take the

Is my face red! Here is the check I should have included in the last letter. My apologies for a thoroughly unbusinesslike procedure.

I'm off to Paris on Sunday and hope to see you on my return in April

Best regards,

Faithfully yours,

René d'Harnoncourt

Mr. Hugh J. Smith, Jr.
The Kenilworth
Scarsdale, New York

enclosure: check for \$200.

Once more, please excuse the long delay in the closing of this matter, which I admit is entirely my fault because I've been so busy that I was unable to attend to all the pressing business.

Faithfully yours,

René d'Harnoncourt

Mr. Hugh J. Smith, Jr.
The Kenilworth
Scarsdale, New York

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Louise Boyer
cc: Charles Keppel
Carol Kinzel

cross-1

Smith L
resp)
aneous Ar

*Corrwall Hall Farm
Bitterton, New York*

24 February 1955

Central Art Institute,
Box 9,
Carmel, California.

Dear Hugh:

I'm sorry to put you to the trouble of investigating this for me. I can't tell you how badly I feel about the long delay of this note, but since I phoned you I have unexpectedly to go once more to Europe and my schedule has gotten terribly mixed up. As I told you then, Mr. Rockefeller has definitely decided to take the following objects.

If you wish to put this over to someone in the Museum who knows about these objects, please ask them to do so. I am enclosing a list of the objects and their prices.

- | | |
|---|-----------------|
| 2) Peruvian loom supports surmounted by carved figures.
(wood) - \$250. each | \$500. |
| 1) Peruvian spade surmounted by carved figure. | \$500. |
| 1) Costa Rican jade object, - knife. | \$500. |
| 1) Costa Rican jade object. | \$500. |
| 1) Maori stone club, (Mere). | \$100. |
| 1) Mexican bowl made of white alabaster. | \$200. |
| | <u>\$2,300.</u> |

DOUGLAS L. ELLMAN & CO., L.

If you would be good enough to send a list of these objects to Mr. Charles Keppel at the Museum of Modern Art, he will see to it that a check is sent to you covering the total amount of \$2,300. I am enclosing my own check for the two cylindrical Maya pottery vessels in the amount of \$200. Some of us gave these to Mr. Nelson Rockefeller for Christmas. This leaves, if I remember rightly, two of the Costa Rican jades which I am keeping for you.

Once more, please forgive the long delay in the closing of this matter, which I admit is entirely my fault because I've been so busy that I was unable to attend to all the pressing business.

Faithfully yours,

René d'Harnoncourt

Mr. Hugh J. Smith, Jr.
The Kenilworth
Scarsdale, New York

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Smith, L.

Cornwall Hill Farm
Patterson, New York

Nov. 7
19 55

Dear Rene:

The art school in California which seeks a contribution for the young man I mentioned to you is apparently owned by a Mr. John Cunningham, and is known as:

Carmel Art Institute,
Box 9,
Carmel, California.

I'm sorry to put you to the trouble of investigating this for me, but naturally I do not wish to contribute a scholarship to a school which has a poor reputation, and I know nothing whatever of this institution. It doesn't have to be the best in the world, but I would at least like to assure myself that it does an honest job.

If you wish to turn this over to someone in the Museum who knows about these matters, I'll be glad to have you do so, and whomever you ask about it can write directly to me.

Thank you very much indeed for helping me be intelligent about my good deeds,

Gratefully, *Raise*

Received
by mail from
L.S.

It is, of course, understood that any information you may care to give us will be treated in the strictest of confidence.

Very truly yours,

DOUGLAS L. ELLIMAN & CO., Inc.

Toney Saggea

Mrs. Francis L. Eggena
Residential Department

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

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THE MUSEUM OF MODERN ART

Date September 16, 1955

To: Mr. Rene d'Harnoncourt

Re: Mrs. Louise Smith

From: Emily C. Woodruff

I thought you might like to know that Louise Smith has just increased her membership from that of a Non-Resident to the \$50 Associate category.

E.C.W.

It is, of course, understood that any information you may care to give us will be treated in the strictest of confidence.

Very truly yours,

DOUGLAS L. ELLIMAN & CO., Inc.

Toney Eggena

Mrs. Francis L. Eggena
Residential Department

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

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Louise Smith ✓

Douglas L. Elliman & Co. INC.

15 EAST 49TH STREET
NEW YORK 17, N. Y.

PLAZA 3-9200

April 29, 1955

Dear Mr. d'Harnoncourt:

Mrs. Louise Smith is negotiating for an apartment through this organization and in accordance with our usual custom, references are required before occupancy may be given.

Your name was suggested among several others and we would appreciate your personal opinion concerning the desirability and responsibility of this prospective tenant.

As an early decision is important, will you kindly forward us your reply with this letter as soon as possible.

It is, of course, understood that any information you may care to give us will be treated in the strictest of confidence.

Very truly yours,

DOUGLAS L. ELLIMAN & CO., Inc.

Toney Zaggen

Mrs. Francis L. Zaggen
Residential Department

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

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Douglas L. Elliman & Co., Inc.

15 EAST 49th STREET

NEW YORK, N. Y.

Mrs. F. L. Eggena

desirable and responsible tenant.

She has very substantial resources and
is a lady of great distinction.

Faithfully yours,

Rene d'Harnoncourt

Mr. William A. W. Burden
630 Fifth Avenue
New York 17, N. Y.

Mrs. Francis L. Eggena
Douglas L. Elliman & Company
15 East 49th Street
New York 17, N. Y.

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May 2, 1955

Dear Mrs. Eggena:

I have known Mrs. Louise Smith for many years and I am sure that she will be a most desirable and responsible tenant.

She has very substantial resources and is a lady of great distinction.

Faithfully yours,

Rene d'Harnoncourt

Mr. William A. N. Borden
690 Fifth Avenue
New York 22, N. Y.
Mrs. Francis L. Eggena
Douglas L. Elliman & Company
15 East 49th Street
New York 17, N. Y.

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cc: Mr. d'Harnoncourt ✓
D. Miller

November 10, 1954

Dear Bill:

I enclose carbons of my letters to Louise
Smith. I thought you might like to write her to
thank her for the gift.

Sincerely,

Alfred H. Barr, Jr.

THE MUSEUM OF MODERN ART

REQUEST FOR PUBLICATIONS

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

Kindly send one each copies of the following publications:

paper x 12 Masterpieces of Modern Art
cloth x FIGURES OF MODERN DESIGN: Reviews

To: Count Dr. Gisel-Ludwig
Director - Museum für Kunst und Kunstgeschichte
Barer Strasse 2
Frankfurt-am Main
Germany

Director's Office

Expedited by Jayne Miller

NO. DELIVERED

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Solms-Laubach

THE MUSEUM OF MODERN ART

DATE March 21, 1955

REQUEST FOR PUBLICATIONS

Kindly send one each copies of the following publications:

paper x 32 Masterpieces of Andean Art
cloth x PIONEERS OF MODERN DESIGN: Pevsner

To: Count Eo Solms-Laubach
Director Museum Fur Kunst Handwerk
Durer Strasse 2
Frankfurt-Am Main
Germany

For: _____ Director's Office

Requested by _____ Joyce Miller

NO. _____ DELIVERED _____

with galleries are also restricted to this field so that it could be an accident we are not familiar with the demand for works like those in this respect, as we are not familiar with the demand for works like those interest and I am aware on the other hand for general trend for modern art.

I am very sorry not to be able to help you and am returning enclosed the two photographs. guidance and if you think I would not mind to send you the picture to you for a while; before destroying the photos I would like to have them back. Faithfully yours,

Will be pleased to hear from you and grateful in case you could help just by accident.

With kindest regards, I remain
René d'Harnoncourt

respectfully yours

Joseph Harnoncourt

Mr. Joseph Sonnenschein
134 East 18th Street
Minneapolis 3, Minn.
2 Photos
1 clipping

enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	III. 64

Joseph Sonnenschein
134 East 18th Street
Minneapolis 3, Minn.

June 23, 1954

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

Dear Sir:

Last April I could not ~~not~~ attend your lecture at the Minneapolis Institute of Arts on account of illness, therefore also missed the opportunity to get in touch with you.

I am Viennese (71) and former Official and Manager of the Austrian Länderbank (also London) and Allgemeine Depositen Bank in Wien.

When leaving my Hometown 1939 with my family I could take a few valuables with me, partly I could sell here for a halfway good price. I have left particularly an :

1) Original Engraving by Theodor Alphons of a Ludwig Passini's Painting "The Pumpkin Vendor" (Watercolor Original still in Wiener Hofmuseum) signed by both the artists, whose names and works are mentioned in all the Encyclopedians I could look up here at the University Library. / Engraving is marked 1876/

2) a most naturalistic wooden carved, polichromed waxed bust by Professor Hermann Klotz, WIEN 1894, the sculptor, who made a statue of late Empress Elisabeth in the same kind for the Basilika in Budapest and one in marble for Meran, Tyrol.

Director Russel Plimpton of the Minneapolis Institute of Arts, who certainly is no stranger to me and who visited me several time in our home had only praise for for both, but told me right away that at present there hardly any interest here or even United States, it could be an accident. So I chance asking you, if you could help me in this respect, as being living now of Social Security Benefit I lost the interest and I am aware on the other hand for general trend for modern art.

Send you attached two amateur photos just for your guidance and if you think, I would not mind to send say the picture to you for a while; before destroying the photos kindly let me have them back.

Will be pleased to hear from you and grateful in case you could help just by accident.

With kindest regards, I remain

respectfully Yours

Joseph Sonnenschein

2 Photos
1 clipping, perhaps you can use it!

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June 28, 1951

Dear Mr. Sonnenschein:

Your good letter of June 23rd has been received in the absence of Mr. d'Harnoncourt who is abroad. He is expected to return to the Museum sometime next week and I shall bring your letter to his immediate attention.

It was very thoughtful of you to send the clipping, and I know Mr. d'Harnoncourt will be very interested in seeing it.

Very truly yours,

Joyce A. Miller,
Secretary to the Director

Mr. Joseph Sonnenschein
134 East 18th Street
Minneapolis 3, Minn.

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

July 28, 1954

Dear Mr. Sonnenschein:

Thank you for your letter of July 24th.

I am sorry to say that I have been unable to submit

your recent request to Mr. d'Harnoncourt. On his

return from Europe, he left immediately for a well-

earned vacation and as a result has not been able to

answer all his correspondence. He will be at the

Museum for a few days next week, and I shall try then

to bring your letter to his attention.

Sincerely yours,

Joseph A. Miller
134 East 18th Street
Minneapolis 3, Minn.

Joyce A. Miller

July 24, 1954
Mr. Joseph Sonnenschein
134 East 18th Street
Minneapolis 3, Minn.

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Office address: 1785 Massachusetts Avenue, N.W., Washington 6, D. C.

MEMBER COUNCIL
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AMERICAN COUNCIL ON SCIENCE



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THE DIRE
DEAR S
REMOVED
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THEN I C
PROJECTE
IT POSSI
OF THE

Miss Joyce A. Miller, Secretary
to Director Rene d'Harnoncourt
The Museum of Modern Art
11 West 53 rd Street
New York 53, N.Y.

Dear Miss Miller:

Referring to your kind
letter June 28 I take the liberty
for inquiring if there has been for
you any opportunity to submit to
Director d'Harnoncourt my recent
request and thank you in advance
for an early reply.

Respectfully

Joseph Sonnenschein
Joseph Sonnenschein
134 East 18th Street
Minneapolis 3, Minn.

July 24, 1954

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International
Letter Telegram
int of destination

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DREL,
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CANVAS.
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MAKING
H SIDES
HE HOLES,

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November 27, 1957

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A. J. HARRIS, Secretary



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TELEGRAM

W. P. MARSHALL, PRESIDENT
STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

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

1201

SOREL (31)

L SMA193 LONG NL PD=SANTA MONICA CALIF 8=
THE DIRECTOR OF THE MUSEUM OF MODERN ART=1230 DEC 8 PM 4 42
dlw 53RD ST WEST OF 5TH AVE NYK=
DEAR SIR, AT 1:50 AM THIS DECEMBER 8, I, PAUL SOREL,
REMOVED MY CANVAS FROM THE WALL, PAINTED ONE ABSTRACTION
ON IT WHICH I CONCEIVED TO COVER BOTH SIDES OF THE CANVAS.
THEN I CUT HOLES IN THE CANVAS SO THAT PAINTED FLAPS
PROJECTED FROM THE PAINTED SURFACE ON EITHER SIDE MAKING
IT POSSIBLE, WHEN VIEWING CANVAS AND HOLES FOR BOTH SIDES
OF THE PAINTING TO BE INTERRELATED SEEN THROUGH THE HOLES,

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

11 West 53rd Street
New York 19, New York
c & o Mr. James White

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Western Union, Executive 3-8120

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CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

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TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

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

1201

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

LA 387

LSMA 193-✓

1958 DEC 8 PM 4 42

FORMING ONE UNIT IN SPACE AND TIME. I SEND THIS NOTICE
FOR " YOUR RECORD. IF YOU ARE INTERESTED I SHALL OBLIGE
YOU WITH AN EXAMPLE CORDIALLY=

PAUL SOREQ=

copy to: Mr Barr
Miss Milley
Mr Selz

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

11 West 53rd Street
New York 19, New York
c & o Mr. James White

WH:10

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LEWIS HART, RICHARD FRIEDMAN
EDGAR HILL, I. JAMES QUINN
HUGHES HORN, RAYMOND WHITE

December 2, 1957
Executive Secretary

Dear Mr. Wheeler:

Dear Miss Hoch:

Last August Mrs. John D. Leary wrote you about arrangements for Mr. Pierre Soulages of France to be affiliated with the Museum of Modern Art as a Fulbright Fellow. Thank you very much for your kind letter of November 27 about Mr. Soulages. Mr. Soulages is now in New York for his exhibition at the Kootz Gallery, and we are in touch with him. He has declined his Fulbright travel grant since he feels that he has sufficient personal funds to pay his passage to the United States. The Committee has no additional information about Mr. Soulages' plans and trusts that you will hear from him directly about his arrival in New York City.

Sincerely yours,
Monroe Wheeler

MW:eg

Mary Hoch
Program Officer

Miss Mary Hoch
Program Officer
Conference Board of Associated Research Councils
Committee on International Exchange of Persons
2101 Constitution Avenue, N.W.
Washington 25, D. C.

Mr. New York
Director of Publications
The Museum of Modern Art
11 West 53rd Street
New York 19, New York
c & o Mr. James White

MH:in

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Telephone, EXecutive 3-8100

Cable Address, COINEX, Washington, D. C.

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November 27, 1957

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EINAR HILLE I. JAMES QUILLLEN
NICHOLAS HOBBS BRYCE WOOD

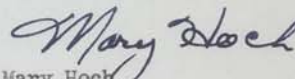
FRANCIS A. YOUNG
Executive Secretary

Dear Mr. Wheeler:

Last August Mrs. John D. Leary wrote you about arrangements for Mr. Pierre Soulages of France to be affiliated with the Museum of Modern Art as a Fulbright scholar.

This is to let you know that Mr. Soulages has declined his Fulbright travel grant since he feels that he has sufficient personal funds to pay his passage to the United States. The Committee has no additional information about Mr. Soulages' plans and trusts that you will hear from him directly about his arrival in New York City.

Sincerely yours,


Mary Hoch
Program Officer

Mr. Monroe Wheeler,
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

MH:in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓ Soulager
Cella Address, 020717, Washington, D. C.

Dear Mrs. Leary:

Dear Mr. White: Thank you for your letter of August 13, addressed to Mr. White, in regard to an affiliation with the Museum of Modern Art for M. Pierre Soulages as a Fulbright candidate.

As you are aware, and as the Museum has previously stated, there are not appropriate facilities here such as those usually required for foreign visitors and for Fulbright scholars. However, we understand that M. Soulages will require no particular office space, attention, financial assistance or programing on the part of the Museum during his stay in the United States, and that his affiliation with us is but a formality.

Accordingly, and with the understanding that this instance sets no precedent on our part, we are happy to serve as M. Soulages' "formal affiliation." His work is of course known and esteemed by us.

Kindly let me know if some other type of statement is required? Sincerely yours,

Monroe Wheeler

I am sending Mr. Soules' Fulbright application for your information. I realize that this is perhaps not necessary since you know Mr. Soules but I thought I would give you some information about his plans.

Mrs. John D. Leary
Committee on International
Exchange of Persons
2101 Constitution Avenue, N.W.
Washington 25, D.C.

cc: Mr. d'Harnoncourt
Mr. White X

Mr. White X
MW/jpw/aa
Special Agent in Charge
Department of Art
11 West 52nd Street
New York, New York

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Social Science Research Council

August 13, 1957

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D. H. Brinkman
L. B. Finkelstein
Bernard H. Hays
Erika Mann
Richard H. Telford
Elizabeth Telford
Richard H. Telford
Elizabeth Telford

August 21, 1957

Dear Mrs. Leary:

Dear Mr. White: Thank you for your letter of August 13, addressed to Mr. White, in regard to an affiliation with the Museum of Modern Art for M. Pierre Soulages as a Fulbright candidate.

As I mentioned to Mr. Hart and to you, the Committee is now reviewing Mr. Soulages' application. As you are aware, and as the Museum has previously stated, there are not appropriate facilities here such as those usually required for foreign visitors and for Fulbright scholars. However, we understand that M. Soulages will require no particular office space, attention, financial assistance or programing on the part of the Museum during his stay in the United States, and that his affiliation with us is but a formality.

Accordingly, and with the understanding that this instance sets no precedent on our part, we are happy to serve as M. Soulages' "formal affiliation." His work is of course known and esteemed by us.

Kindly let me know if some other type of statement is required?

Sincerely yours,
Monroe Wheeler

I am sending Mr. Soulages' Fulbright application for your information. I realize that this is perhaps not necessary since you know Mr. Soulages but I thought I would give you some information about his plans.

Mrs. John D. Leary
Committee on International
Exchange of Persons
2101 Constitution Avenue, N.W.
Washington 25, D.C.

cc: Mr. d'Harnoncourt ✓
Mr. White X

Mr. James A. Harnoncourt
Special Assistant to the Director
Modern Museum of Art
11 West 53rd Street
New York, New York

W:ms
Rev. - application
biographic data sheet

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Telephone, EXecutive 3-8100

Cable Address, COINEX, Washington, D. C.

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August 13, 1957

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NICHOLAS HOBBS
DANIEL KATZ
ANNE PANNELL
BERNARD PHILLIPS
IRA O. WADE
BRYCE WOOD

FRANCIS A. YOUNG
Executive Secretary

Dear Mr. White:

Thank you for calling me back last Friday about Mr. Pierre Soulages. As I mentioned to Mr. Barr and to you, the Committee is now reviewing Mr. Soulages' application for a Fulbright travel grant. He plans to come to the United States in November for a period of three months and will be supported during his stay by a Windsor Award in the amount of \$2,000.

As I explained to you, the Committee would not normally ask for an affiliation for a Fulbright applicant with the Museum of Modern Art since Mr. D'Haroncourt has in the past advised the Committee that the Museum does not have the facilities for foreign visitors which are generally required for Fulbright scholars. In this case, however, the United States Educational Commission for France and the American Embassy in Paris recommended that Mr. Soulages be considered a research scholar in the advanced category even though his proposed program would not necessitate a formal affiliation. Mr. Soulages expects to stay two months in New York, and one month visiting museums and galleries in other centers. It is the Committee's understanding that he has already been in touch with a number of New York artists and officials of galleries in which some of his paintings are on exhibition. It, therefore, seemed, after my conversation with you, that if an informal arrangement could be made for Mr. Soulages at the Museum, this would be quite appropriate for him.

I am sending Mr. Soulages' Fulbright application for your information. I realize that this is perhaps not necessary since you know Mr. Soulages but I thought it might give you some information about his plans.

Sincerely yours,

Glenn Leary
(Mrs. John D. Leary)

Mr. James P. White, Jr.
Special Assistant to the Director
Modern Museum of Art
11 West 53rd Street
New York, New York

WL:ss
Enc. - application
biographic data sheet

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UNITED STATES EDUCATIONAL COMMISSION FOR FRANCE

9, Rue Chardin — PARIS (XVI^e)

BASIC DATA AND GENERAL INFORMATION CONCERNING

S O U L A G E S, Pierre

Position and Professional Address : (in Home country) Painter
Category (Lecturer or Research Scholar) : Research Scholar
Recommended for a travel grant for a period of 3 months, commencing November 1937
U. S. sponsoring institution : New York
Indicated Dollar Support : \$ 2000 Windsor Award
~~from (source of funds)~~
~~x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x~~

Status : Citizenship French
Age 38
Date and place of birth Dec. 24, 1919, Rodez - (Aveyron)
Marital Status married
Training and experience :

Knowledge of English Publications : **Fair**

Please see M. Soulagé's curriculum vitae enclosed in his application for Fulbright travel grant

Field Art

Description of proposed activity

- 1°.- to visit museums and galleries
- 2°.- to get in touch with American artists
- 3°.- to see life and country of the United States

To be notified in case of emergency :

in U. S. : Mr. Sam Kootz 1018 Madison Avenue-New York

in Home country :

Must receive notice of award by: (Date, if applicable) **September 1957**

BOARD OF FOREIGN SCHOLARSHIPS APPROVAL

This application is presented to the Board of Foreign Scholarships for selection with the recommendation of The United States Educational Commission for France, the Conference Board and the Department of State.

REPORT ON BFS DECISION :

Grant Approved

Grant Not Approved

Date : _____

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Private

cf: Spender
NAR

Sale - NAR

Speyer

DARTHEA SPEYER

Sunday, Dec. 20th

Dear René —

The first person I've
discovered ~~leaving~~ for
the States is Doris Melges
of the National Serigraph
Society who sails Tuesday
and who will deliver the
figure to you about the 28th.
A couple of days ago a
terrible catastrophe
occurred — I returned to
the apartment to find "the
statue" somewhat chewed
by my enormous poodle puppy!
Immediately took it to
the African shop to be
"restored" — you can still
see teeth marks! If by
chance you feel you don't want

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Private

cf: Spinder
NAR

Sale - NAR

United States" — on a ~~smaller~~
smaller scale but vaguely
comparable to the Mexican
show. Do you think you could
do a show like that in Paris
in the not too distant future?
I think it would make a gem —
Above all this letter
is to wish you a Merry
Christmas
My very best to you —
Dorthea

to exhibit the figure I'll understand,
but please ~~return~~ it to me.
Then I've tried to find you
a "matron" (spelling?) The one
you liked, after interminable
negotiations, I finally purchased
for you, but unfortunately I
made the mistake of displaying
it in my apartment where a
top state Department official
saw the object, was fascinated,
and insisted he had to have it!
So I'm sending you with Doris
Meltzer an Adam print —
which isn't the same — but I
think you will like.
Incidentally, I was talking
to Cassan the other day and I have
a feeling he would be most
interested in showing a comprehensive
exhibition of "Indian Art of the

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Private

Sale - NAR

*cf: Spinden
NAR*

René d'Harnoncourt, Director
The Museum of Modern Art
11 West 53 street
New York City.

June 13, 1955

June 8, 1955.

Dear Ailis:

Dear René:

I am sorry it took so long to reach Nelson Rockefeller and to get a decision on the Easter Island pectoral. I am awfully glad he decided to take it. I phoned Luchita the good news and she was so glad. Please send Luchita my warmest greetings. As your secretary suggested, I typed a bill direct to Mr. Rockefeller With muchos saludos to you and Jo, business address. Again, my many, many thanks on behalf of Luchita. My best wishes to Sarah. Faithfully yours,

Sincerely yours,

Ailis Spinden

René d'Harnoncourt

Mrs. Herbert J. Spinden
R.F.D.#1
Carmel
New York

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Dear Ailes

I'm sorry it took so long to

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

File

June 5, 1955.

Dear Rene:

Thank you very much for bringing Mrs. Paalen's Easter Island Pectoral to the attention of Mr. Rockefeller. I phoned Luchita the good news and she was delighted to learn he had bought it.

As your secretary suggested, I typed a bill direct to Mr. Rockefeller and will send it tomorrow to his business address.

Again, my many, many thanks on behalf of Luchita. My best wishes to Sarah.

Sincerely yours,

Ailes Spinden

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Dear Atilio

I am sorry it took so long to
read Nelson Rockefeller and to get a
decision on the Easter Island pectoral
I am awfully glad he decided to take it
please send Audita my warmest greetings
with "muchos saludos" to you and Jo

faithfully,

RF.

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Reine d'Harnoncourt
Modern Art Museum
New York City, N.Y.

Spinden
cf
Shapiro
NAR
Nov. 2, 1954.

Dear Rene,

June 1, 1955

Too bad you couldn't get to the Committee session at the Century last Thursday. I submitted two proposals for exhibitions and the committee needs your opinion - so do

Dear Mrs. Spinden:

Last Friday I sent a letter to Joe Brea which began as follows:

In regard to our telephone conversation

I have made an astonishing discovery. Last week, Mr. d'Harnoncourt has asked me to tell you of the last 30 years that sought the Easter Island Pectoral and that Mr. Rockefeller has taken the Easter Island Pectoral for the agreed on price of \$500. Mr. d'Harnoncourt last date at U.S. Dept. of the Interior. I am advised, however, that you send Mr. Rockefeller a bill for this amount.

Sincerely,

Lynne Shapiro

Mrs. Herbert J. Spinden
R.F.D. 1
Carmel
New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rene d'Harnoncourt
Modern Art Museum
New York City, N.Y.

Nov. 9, 1954.

Dear Rene,

Too bad you couldn't get to the Exhibition Committee session at the Century last Thursday. I submitted two proposals for exhibitions and the committee needs your opinion - so do I.

Last Friday I sent a letter to Joe Brew which began as follows:

"I have made an astonishing discovery which cuts deep into Central American history and releases archeological tension of the past 30 years that sought to equate the theocratic Maya and Toltec Maya horizons on ceramic evidence. The result is a geographical and chronological concordance and a realignment which shows a basic error of no less than 624 years when the last date at Copan (540 A.D.) is compared with that of Tozzer and Merwin's buried temple at HHolmul (1164 A.D.) I express the hope that an arrangement can be made to honor Alfred Tozzer's inductive teaching and combine written history and various stratigraphies, architectural engineering, mathematics and astronomy in an integration of science and human sensitivities. The exploratory value of radio-carbon 14 dating must be recognised. The Temple of the Royal Sepulchre at Holmul is Quillaztli where Nacxitl Quetzalcoatl in 1163-67 placed the bones of Huetzin Totepeuh, his father and the second emperor of Tollan-Teotihuacan. He had been murdered by partisans of Mixcoatl, the first emperor and of Ihuitamal, the third emperor in 1147, when Nacxitl Quetzalcoatl the fourth emperor was still very young. The fact that Huetzin had wed a noble Maya woman of the Cauich family led to his being called Cauich of the Embroidered Mantle and enabled him to secure Maya cooperations in the matter of astronomy, architecture and government. Huetzin installed a year dial at Uaxactun, an abandoned city of the First Empire, resetting in it several stelae with pertinent dates. Huetzin's new architectural features seen here are Toltec dance platforms. These platforms have stairways on all four sides and their wide distribution enables us to trace the penetrations of the Toltecs into old Maya territory."

.....
Huetzin's dance platform in Group E at Uaxactun must be placed between 1129-30 and 1147-48. Quillaztli, of 1164, also preceeding Nacxitl Quetzalcoatl's standardization of a Maya-Toltec style with plumed serpent columns and balustrades, table altars, etc. This took form between 1182 and 1185 when Quetzalcoatl built his Temples of the Little and Great Temples at Chichen Itza, being Little Tollan (a new identification!) After finishing these he was called to Tollan-Teotihuacan to replace Ihuitamal as Emperor.....there his Citadel Group was the original Tecpan."

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-2-

"We return to Huetzin who appears in historical compilations of the Mexican and Guatemalan highlands as the conqueror of the Isthmus of Tehuantepec and the regions occupying the heads of the Usumacinta occupied by the Quiche and the Cakchiquel division of the Maya stock. He appears as Tepeuh in the Annals of the Cakchiquels with his capital at Cauque. There are two present towns of this name but the excavated site which reveals a very close correspondence to the lacquered pottery of Holmul is Nebaj. Huetzin described as "the first who ruled with glory" recognised the native aristocracy on a tribute basis."

There is more - dates, arts, comparisons! For a third time my correlation has been validated on 9-15-10-0-0,3 Ahau 3 Mol, a year dial date emphasized in three structures at Tikal. The report of Libby on this point reduces the variability considerably below the old standard and agrees with Kulp. There are remarkable extensions in cyclic mathematics applied to astronomy and tremendous symbolisms in graphic and sculptural art. The Ceremonial Bar, for instance, is the Ecliptic in several forms. Maya calculations after the breakdown of the Great Theocracy are magnificently simple: April 13 - October 14, a line across the heavens connecting inferior conjunctions of Venus and the Sun by periodicities that accept dynamics. There is great accuracy expressed in whole days and a new sort of mathematics entirely concrete in all astronomical bearings. The monuments and designs are integrated art which needs demonstration and explanation.

I suggested first a Toltec exhibition which should not be difficult, then a What is Art exhibition. I think the old attitude means realism emphasizing fear and idealism emphasizing love. Both are built on human dualism of soul and body. There is a classical deductive mode and a primitive and recrudescence *modern* inductive expression which rests on natural intelligence which expands with evolution.

An announcement must be made very soon, I think. What say you?

Sincerely,

Herbert J. Spinden

Herbert J. Spinden
Carmel, N.Y.

Phone: Croton Falls 7-3582

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Spoehr

Mr. René d'Harnoncourt, Director
Museum of Modern Art
41 West 57th Street
New York, N. Y.

August 16, 1955

Dear René:

Dear Alex:

Many thanks for your note and the photos.
They show a Batak Chief Staff from Sumatra. We already
have a very fine example and are therefore not interested
in buying another.

Thank you very much for thinking of us. I
will do the same if I run across anything that might be
of interest to you.

With best regards,

Faithfully yours,

René d'Harnoncourt

Mr. Alexander Spoehr
Director
Bernice P. Bishop Museum
Honolulu 17
Hawaii

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BERNICE P. BISHOP MUSEUM
HONOLULU 17, HAWAII

August 5, 1955

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

August 16, 1955

Dear Rene:

Dear Alex:

A young man in Hannover, who is a friend of the Museum, has recently written to me. They show a Batak Chief Staff from Sumatra. We already have a very fine example and are therefore not interested in buying another. The impression is that of a Batak Chief Staff. Obviously it is not, (Indonesian?) but I thought that you might possibly be interested in connection with the proposed Museum of Modern Art. Thank you very much for thinking of us. I will do the same if I run across anything that might be of interest to you. enclosed. In same is:

Jack C. Friedelohs
15 Wedekindstr.
Hannover, Germany

With best regards,

Faithfully yours,

With best wishes,

Sincerely,

René d'Harnoncourt

Handwritten signature: Alex

Mr. Alexander Spoehr
Director
Bernice P. Bishop Museum
Honolulu 17
Hawaii

ASims

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BERNICE P. BISHOP MUSEUM
HONOLULU 17, HAWAII

August 5, 1955

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

Dear Rene:

A young man in Hannover, who is a friend of the Museum, has recently written inquiring whether we would care to purchase from a Hannover dealer a ceremonial carved staff. Our friend was under the impression that it was Hawaiian. Obviously it is not, (Indonesian?) but I thought that you might possibly be interested in connection with the proposed Museum of Indigenous Art. The photographs are enclosed. In case you would like to inquire further, our friend's name is:

Jack G. Friedrichs
15 Wedekindst
Hannover, Germany

With best wishes,

Sincerely,



Alexander Spoehr
Director

AS:ms

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

many thanks for your note and
the Photos. - they show a ~~Batak~~ BATAK
chief staff from Sumatra - We
already have a very fine example
and are therefore not interested
in buying another. - ~~It~~ Thank
you very much for thinking of us
I will do the same if I run across
anything that might be of interest
to you

with best regards





Spratling

Taxco,

Mexico

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Spratling, William
Taxco, Guerrero
Mexico

see: d'Harnumcnit
personal corresp
and
Spratling
MOPA corresp.

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OFFICE OF THE UNITED STATES COMMISSIONER GENERAL
BRUSSELS UNIVERSAL & INTERNATIONAL EXHIBITION, 1958

224 RUE DE LA LOI
BRUSSELS

August 1958

11.98.00
22.01.00

Mr. Reed L. Springer
Museum of Modern Art
11 West 57th Street
New York 19, New York
U.S.A.

July 31, 1956

Dear Mr. Springer:

Enclosed you will find 13 passes to the Museum. These passes will admit you to the Museum free of charge and also will allow you and your visitors to go to the Members' Penthouse Restaurant for lunch or tea - should you so wish. Your office should type on the cards the name of each guest.

I hope that you will enjoy your visit to the Museum.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

Mr. Richard L. Springer
Assistant to the Director
Room 1424
250 West 57th Street
New York, New York

Encls:
13 admittance cards

JPW:aa

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Staempfli

Do Not File

OFFICE OF THE UNITED STATES COMMISSIONER GENERAL
BRUSSELS UNIVERSAL & INTERNATIONAL EXHIBITION, 1958

244 RUE DE LA LOI
BRUSSELS

8 August 1958

33.98.98
35.01.00

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

Dear René:

A conversation I had with Porter McCray yesterday gives me courage to write to you once again to find out if there might be an opening for me at the Museum of Modern Art.

My job here will be over around the first of the new year, and I am, of course, anxious to resume my museum career once this World's Fair is over. As you know, I have been deeply concerned with exhibit planning and installation for two years and have been able to add a lot to my experiences as Curator at the Museum of Fine Arts in Houston.

Should there be any possible chance at your Museum, I would gladly ask a few people to produce letters of recommendation for you. Among them would be Bill Burden, Jim Plaut, the Commissioner General, Jim Rorimer, John Walker and others. I do not need to tell you that contemporary art in all its aspects is both my main interest and my professional specialty.

I should be most grateful to you if you could let me know if there is any such possibility, and if so, what you would like me to do about it.

With my very best personal regards,

Sincerely yours,

George W. Staempfli

George W. Staempfli
Coordinator, Fine Arts Program

not answered

E.S.

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THE MUSEUM OF FINE ARTS OF HOUSTON

Main Street and Montrose Boulevard, Houston 5, Texas. Telephone JAcKson 8-4161 Francis G. Coates, President; Lee Malone, Director

Staempfli

October 19, 1955

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

Dear Mr. d'Harnoncourt:

We are sorry indeed that you won't be able to judge our
"Houston International" next spring, but of course, we
fully understand your reasons.

Lee Malone adds his very best personal regards to mine.

Sincerely yours,

George W. Staempfli
George W. Staempfli
Curator

GWS:ws

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	RDH	III. 64

cc - Barger
cross filed: MIA
Staempfli

January 6, 1955

Dear Mr. Staempfli:

Thank you very much for your good note of December 19th.

Dear Mr. Staempfli:

I deeply appreciate your interest in our work and want to assure you that I have kept your name on the list for possible future openings. Unfortunately, so far nothing has come along and as far as the Museum of Indigenous Art is concerned, it will be a long time before we will go beyond the simple preparatory set-up we now have.

The publicity about the museum came out simply because we had to apply for a charter in order to set up its organization, but the realization of the project will have to be done gradually and we are not sure yet of the type of set-up that will be required.

Very best wishes and a Happy New Year,

Faithfully yours,

Rene d'Harnoncourt

Mr. George W. Staempfli
15 East 9th Street
New York, N. Y.

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

November 28, 1953

Dear Mr. Staempfli:

I am very sorry for the delay of this note, but unfortunately, I have been away from New York a great deal during this fall, and my correspondence has suffered badly.

I'm delighted to know that you had a chance to do interesting work for the A.F.A. and the State Department and am sure that you did a splendid job.

Unfortunately there is no immediate opening in sight at the Museum, but I shall make it a point to let you know if anything comes along that might interest you.

Faithfully yours,

Rene' d'Harnoncourt

Mr. George W. Staempfli
Bedford Road
Armonk Village,
New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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George W. Staempfli
Bedford Road
Armonk Village, N.Y.
September 30th, 1953.

Mr. René d'Harnoncourt,
Director, Museum of Modern Art,
New York, N.Y.

Dear Mr. d'Harnoncourt,

perhaps you have heard that the State Department sent me to Germany for four months this summer to shepherd the exhibition "Hundert Jahre Amerikanische Malerei, 1800-1900" in Munich, Hamburg and Berlin, and to lecture on American Art in Hamburg and Berlin.

I have just returned, after a most interesting and profitable summer, which has brought me once more into intimate contact with the Central European Art world, and which has, strangely enough, given me a new and deeper understanding of American Art as well.

Mr. George W. Staempfli
Bedford Road
Armonk Village
New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 25th, 1953.

Staempfli

I am still anxious to find a position in a good museum here. Perhaps you will forgive me for taking this opportunity of asking you if there have been any developements at the Modern Museum which would make it possible for you to give me a job there. Of course I was delighted to be chosen by the A.F.A. and the State Department, but such things are always temporary, though a manysided and varied experience.

Would you permit me to see you one day this week or next week?

Sincerely yours,

George W. Staempfli.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 25th, 1953.

Staempfli

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

Dear Mr. d'Harnoncourt,

February 17, 1953

Mr. Burton Cummings suggested the other day that it might be wise for me to have copies of a Curriculum Vitae available, in case somebody should ask him for my qualifications.

It occurs to me that a great number of Museum people would like your advise as to new personnel. Perhaps you would be kind enough to put in a word for me sometime.

Dear Mr. Staempfli,

Forgive me for the long delay of this letter, but I have been out of town and have just returned to New York.

I was very glad to receive the copies of your Curriculum Vitae and will certainly make them available to organizations who have openings that may be of interest to you.

With very best regards,

Faithfully yours,

René d'Harnoncourt

Mr. George W. Staempfli
Bedford Road
Armonk Village
New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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George William Staempfli
Bedford Road, Armonk Village, New York
Tel. Armonk 2 2222

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fiction. Twelve years of drawing and painting, still-lives, landscapes, portraits, abstracts and non-objective studies. On man shows in 1941, 49 and 53. Administrative of Enemy Personnel Exploitation Partners

January 25th, 1953.

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

Dear Mr. d'Harnoncourt,

Mr. Burton Cumming suggested the other day that it might be wise for me to have copies of a Curriculum Vitae available, in case somebody should ask him for my qualifications.

It occurs to me that a great number of Museum people must ask you for your advise as to new Personel. Perhaps you would be kind enough to put in a word for me some time, and find it convenient to amplify your mentioning my name with this list of details. This will put me even more deeply into your debt.

Gratefully and Sincerely yours,

George W. Staempfli

George W. Staempfli.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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George William Staempfli
Bedford Road, Armonk Village, New York
Tel. Armonk 3-3832.

Position desired: Curator, Administrative Assistant or Director in Art Museum, or Director of Publications, or Exhibitions.

Chronological data:

- 1910 Born in Bern, Switzerland. Father: Dr. W. Staempfli, Head of Printing and Publishing House Staempfli & Cie, in Bern.
- 1930 Graduated from Kantonsschule Trogen, Kt. Appenzell, Switzerland.
- 30-31 Apprentice in Printing House Stuertzt, Wuerzburg. Type setting, Composition, Press work, Lithography, Binding.
- 31-35 Study of Philology and History of Art at Universities of Bonn a.Rh., Rostock, Freiburg i.Br., Erlangen. Ph.D. cum with Thesis on R.M.Rilke, Prof. von Wiese, in Hist. of Art Prof. Stange, now in Munich.
- 35-36 Read manuscripts for Viking Press, 18 East 48th Street, New York.
- 36-39 Employed by M.Knoedler & Co., 14 East 57th St., N.Y.C., Art Dealers.
- 39-42 Intensive, mainly autodidactic, study of drawing and painting. One-man show at Julian Levy Gallery in New York 1941. U. S. Citizen 1942.
- 42-46 U.S.Army, drafted into Corps of Engineers. After OCS transferred to Intelligence, and lent to British Naval Intelligence for work with N.I.D. (6) Oxford. 1944 transferred to G-2 SHAEF.
- 46-48 Married, painting in Bermuda and Switzerland.
- 1948 Settled in Armonk. Two children, 1½ and 3 years old. Painting.
- 1949 One-man show of drawings and watercolors at Knoedler's.
- 1953 One-man show of portraits at Knoedler's.

Educational data:

At college specialized in Modern German Literature, Central European Art of 15th and 16th centuries and History of 18th century. Training in writing, publishing and book production and Typography. Speak and write German, Swiss German, French fluently, Italian poorly. Training in Research at college and in Military Intelligence. Compiled and wrote Intelligence studies for strategic planners. Broad study of Continental Museums and Collections. Recent courses at N.Y.U. in Book Production and Publishing.

Professional data:

Three years of selling Art at Knoedler's, knowledge of current market values and trends of public taste and interest. Detailed experience in planning and hanging exhibitions. Contact with Museums and Collections in the U.S. Writing book reports and fiction. Twelve years of drawing and painting, still-lives, landscapes, portraits, abstracts and non-objective studies. One-man shows in 1941, 49 and 53. Administrative experience: Head of Enemy Personnel Exploitation Section in G-2 SHAEF. Since 1947 Partner in Staempfli & Cie., Bern. Personal interests: The 18th century: Memoires, furniture, illustrated books on Natural History between 1750 and 1820, various cross-disciplinary studies. Graphology, Music, Typography, Photography.

References:

Dr. Richard L. Meiling, Dean of Gynaecology University of Columbus Ohio. (formerly Assistant Secretary of Defense), 91 North Columbia Avenue, Columbus, Ohio.

Dr. Sydney Freedberg, Art Department, Wellesley College, Wellesley, Mass.

Mr. John J. Cunningham, 112 East 54th Street, New York, N.Y.

Mr. Marshall A. Best, Viking Press, 18 East 48th St., New York, N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 9, 1954

Stamos

Dear Rene,

I hope you and Sarah are both well, and that you are completely recovered.

East Marion is very beautiful and wish you were both here. Have my vegetables and flowers growing beautifully and lots of oatmeal for the birds in abundance.

Bob is here and looks very well since his attack and the rest of the summer should prove very beneficial to him.

Rene I want to thank you so much for all you have done in helping me to sell my pictures. Unfortunately Betty Parsons took her share and didn't leave too much.

Things spiritually are good, financially terrible and don't see any clearing. Thank God the house is built.

What are your summer plans?
If you and Sarah are around I'd certainly like you to call me and come by for lunch et al.

Have a good summer and much health to you both.

Sincerely

East Marion N.Y.

Stamos

not go to the Museum just yet.

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MICHAEL R. STEIN D.D.S.
285 CENTRAL PARK WEST
N.Y.C.

TR 4 7704

Stein

The Director
Museum of Modern Art
11 West 53 Street
Michael R. Stein, D.D.S.
285 Central Park West
NEW YORK, N.Y.

April 11, 1959

April 20, 1959

Dear Dr. Stein:

Thank you for sending the Museum information
about your music collection.

The Museum does not maintain a music collection.
I might suggest that you contact the Music Division of the New
York Public Library for advice.

Enclosed is the material you sent which I imagine
you would like to have returned.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

enclosure:

JPW:eh

cc: Mr. d'Harnoncourt ✓

not go to the Museum just yet.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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MICHAEL R. STEIN D.D.S.
285 CENTRAL PARK WEST
N.Y.C.

TR 4 7704

The Director
Museum of Modern Art
11 West 53 Street
N.Y.C.

April 11, 1959

Dear Sir:

I own a Steinway Grand Duo-art reproducing piano which has been maintained in perfect operating condition for over 30 years (Formerly from the estate of F.W. Woolworth)

Also I have a collection of about 900 Duo Art piano rolls recorded by noted artists of a generation ago e.g. Paderewski - Gershwin Hofmann, Bauer, Herbert etc. (see attached list) These reproductions are so perfect that when originally made in the 1920's one could not distinguish between the live performance and the recording. The records cover a wide range of classical and early jazz music.

A concert of these rolls would be the nearest thing to Paderewski and Gershwin coming to life and playing for an audience. If you are interested in such a concert at the museum I would be pleased to arrange to have you hear this instrument

Yours Faithfully
Michael R Stein

not
M.C.!!

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

THE MUSEUM OF MODERN ART

DATE March 21, 1955

REQUEST FOR PUBLICATIONS

Kindly send one each ~~of~~ copies of the following publications:

paper

x

cloth

x

1) 32 Masterpieces of Andean Art

1 ~~2~~ ANCIENT ARTS OF THE ANDES

1 ~~1/2~~ ARTS OF THE SOUTHSEAS

1 INDIAN ART IN THE UNITED STATES

To:

Mrs. Renata Steltzer
% Frau Inge Mann
Hochstädter Landstrasse
Hanau am Main

For: Germany

René d'Harnoncourt - personal charge

Requested by

Joyce Miller

(for R. d'H's sister R. Steltzer)

NO.

DELIVERED

of good.

If you will help me in this way, could we get together either on Tuesday, 6 October, or on Wednesday, the 7th. (Should neither of these days be convenient for you, I could probably arrange to stay in town Thursday, the 8th, also.) My thought is that you might lunch with me or come to our apartment in the afternoon latish, whichever you would prefer and would give you the most time. If you don't mind, I would rather not go to the Museum just yet.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Do NOT Film

Stillman
Walnut Grove Farm
Waterford, Conn.
20 September 1953

Dear René.

I am now thinking very seriously about another job — what to seek and how to go after it — and am very anxious to talk with you before taking any specific steps because I feel that you can give me better advice than anyone in my present dilemma. Furthermore, I think of you as one of my very best friends and know that a chat with you would do me a great deal of good.

If you will help me in this way, could we get together either on Tuesday, 6 October, or on Wednesday, the 7th. (Should neither of these days be convenient for you, I could probably arrange to stay in town Thursday, the 8th, also.) My thought is that you might lunch with me or come to our apartment in the afternoon latish, whichever you would prefer and would give you the most time. If you don't mind, I would rather not go to the Museum just yet.

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I do hope very much, René, that I may see you and you may be sure in the meanwhile that Frankie and I miss you and send our particularly kind regards to both you and Sarah.

Very

Mrs sincerely

George S. Stillman

René d'Harnoncourt, Esq.

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Rene D'Hamoncourt, Esq.
333 - Central Park West
New York City



After 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. 4	Nov. 4	Dec. 2	Jan. 4
14	14	9	13
14	14	16	
14	25		
Feb. 10	Mar. 2	Apr. 6	May 4
17	9	20	14
24	16	27	
	14		
	30		

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

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Duplicate

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 Street 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. ~~4~~	Nov. ~~4~~	Dec. 2	Jan. ~~4~~
14	~~14~~	9	13
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Feb. 10	Mar. 2	Apr. 6	May ~~4~~
17	9	20	~~14~~
24	16	27	
	~~14~~		
	30		

Please return to:

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	III. 64

ROBERT L. STOLPER
8852 CYNTHIA STREET
LOS ANGELES 46, CALIFORNIA
CRESTVIEW 5-6431

5 December 1956

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

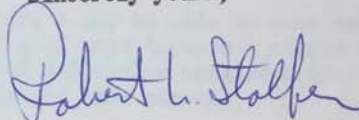
Dear Mr. d'Harnoncourt:

This is just a quick note to tell you that I shall be in New York City on the 8th of December and expect to be in the city for one weeks time. I hope that you will have some free time or that I can drop over to see you then.

I will be staying at the Hotel St. Moritz on Central Park South.

Untill then, I am

Sincerely yours,



Robert L. Stolper

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Louise Boyer

cross-filed: Stolper ✓
Museum of Indigenous Art

cross filed: NAB Coll.
Stolper, Robert L.

March 7, 1955

Dear Mr. Stolper:

First of all, please forgive me for the long delay of this letter, but as you know, I have been away for a considerable time. Unfortunately, I am now called to Europe and will not be back here until April 2nd or 3rd.

I find the mask very beautiful indeed but unfortunately, there was no opportunity to show it to Mr. Rockefeller and I do not know if he will be able to look at it before my return. I'm very sorry that unexpected circumstances caused such a delay in the decision. Please let Miss Joyce Miller of my office know if you can leave the mask with me until April or if you wish to have it returned to you.

There is a good chance that I may be able to come out to Los Angeles in April, in which case I will hope to have a chance to meet you and see the other objects in your collection mentioned in your letter. Once more, forgive the delay of this answer.

Faithfully yours,

René d'Harnoncourt

Mr. Robert L. Stolper
8852 Cynthia Street
Los Angeles 46, California

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cc: L. Boyer

cross filed: NAR Coll.

Stolper, Robert L. ✓

January 30, 1961
January 6, 1955

Dear Mr. Stolper:

Your letter of November 23rd has been referred to me by Mr. Rockefeller. I am terribly sorry that your letter was not addressed to me and did not come to my attention. It reached here while I was

I have seen the transparency of the mask and would very much like to see the piece itself. You kindly offered to send it on approval and we would, of course, be glad to pay for whatever expenses are involved in its shipment. I shall show the piece to Mr. Rockefeller when he comes to New York and will be glad to let you know his decision.

I would also be very grateful if you would let me know the price of the mask.

Faithfully yours,

Rene d'Harnoncourt

Mr. Robert L. Stolper
8852 Cynthia Street
Los Angeles 46 New York
California

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

130 Four Mile Road
West Hartford 7, Connecticut
April 22, 1955

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

Dear Mr. D'Harnoncourt:

I have previously written two letters to the Museum as an organization on a matter which was most disappointing to me personally and, I am sure, to many other members. I have not received any reply to either letter.

The Museum's magnificent book "Masters of Modern Art" arrived in the mail in a flimsy paper package hardly fit for an item of that size and weight. The volume itself was badly damaged, partly due to the poor packing, partly to the fact that the binding is of very poor quality. I have received an estimate for repair of the binding of an amount equal to the price of the book itself.

I have twice before asked of the Museum if they intended to available to members some replacement, repair service, or even advice on this matter, but have not even been honored with a reply.

I persist.

Sincerely,

John Strang
John Strang

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May 5, 1955

Dear Mr. Strang:

I am very sorry to hear of your disappointment in receiving a damaged copy of MASTERS OF MODERN ART. In spite of our precautions in wrapping the books for mailing, I know that damage sometimes occurs. We are sending you out another copy today with special attention given to its wrapping. Would you be good enough to return your damaged copy, in care of this office, and we will reimburse you for postage.

I must apologize for your other two letters going unanswered and have asked the membership department to investigate this slip-up. Thank you for your patience in dealing with this matter.

Sincerely,

Joyce Miller

Mr. John Strang
130 Four Mile Road
West Hartford 7
Connecticut

per. Sandy Katzen
New copy sent
May 5th with
special attention
to wrapping
JM

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	III. 64

900
Mrs. Arnold Strauss

7438 Flicker Point, Norfolk 5, Virginia

August 4, 1957

Dear Miss Constantine:

It was very kind of you to get in touch with Mr. Junius Bird and to let me know that he will be in the city when we come. Thank you very much.

Sincerely yours,

Marjory Strauss

Mrs. Arnold Strauss

Strauss

ERN ART

July 31, 1957

Strauss 2 Peruvian

places

2, 1957

d'Harnoncourt,
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Constantine,
expect to hear
Constantine

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the Picasso Show
at you.

rt's attention

, Jr.
e Director

Norfolk 5, Virginia

Associate Curator of Graphic Design

JPW:aa

cc: Mr. d'Harnoncourt
Miss Constantine

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

ERN ART

July 22, 1957

Dear Mr. d'Harnoncourt:

One of the nicest things that happened to us in the last year was talking with you, the day you spoke at the Norfolk Museum. Do you remember Arnold's two Peruvian gold pieces, one of which you were excited about? You suggested that we have Junius Bird to repair it and that we write to you several weeks before coming to New York so that you could arrange a meeting with him. We are coming on July 22nd and the picture show. On the afternoon of the 22nd of August you will be at the museum.

July 22, 1957

Dear Mrs. Strauss:

Your letter of July 20, addressed to Mr. d'Harnoncourt, has arrived during his absence in Europe.

I note that you plan to be in New York from August 12 to 14. I shall refer your letter to Miss Mildred Constantine, Associate Curator of Graphic Design, who will expect to hear from you. For Mr. Junius Bird I know that Miss Constantine will do her best to put you in touch with him.

Dr. Robert Goldwater, Director of The Museum of Primitive Art, also is out of the country so I am afraid that your August visit is unfortunate from the point of view of seeing either of them, but I do hope that you enjoy the Picasso Show and that Miss Constantine will be able to assist you.

I will bring your letter to Mr. d'Harnoncourt's attention on his return.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

Mrs. Arnold Strauss
7438 Flicker Point
Norfolk 5, Virginia

JPW:aa

cc: Mr. d'Harnoncourt
Miss Constantine

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

July 20, 1957

Mrs. Arnold Strauss

7438 Flicker Point, Norfolk 5, Virginia

To:
From:

vian

Dear Mr. d'Harnoncourt:

One of the nicest things that happened to us in the last year was talking with you, the day you spoke at the Norfolk Museum. Do you remember Arnold's two Peruvian gold pieces, one of which you were excited about? You suggested that we ask Junius Bird to repair it and that we write to you several weeks before coming to New York so that you could arrange a meeting with him. We are coming up, chiefly to see the Picasso show, on the afternoon of the 12th of August and will be at the Barbizon-Plaza until the afternoon of the 14th. If he is in town (and if you are) it would indeed be good of you to tell us when we might see him.

Arnold hasn't forgotten that you wanted photographs: we've just been too busy building a house to think about anything else. Since we saw you he has acquired other Peruvian things, among them two totemic posts, all of which we will try to photograph before we come, in the hope of seeing you and showing them to you.

We are excited about the Picasso show.

Sincerely,

Margy Strauss

cc: Mr. Junius Bird
James White

MC: el

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THE MUSEUM OF MODERN ART

Date July 31, 1957

To: James White

Re: Mrs. Strauss' 2 Peruvian

From: Mildred Constantine

gold pieces

Dear Jim:

The attached will bring you up to date. I thought it best to get it all arranged by letter, so there would be no slip-up.

Connie

one Metropolitan Museum person who was so good at repairs would not undertake other than his Museum work and apparently did not want extra work. He too recommended Joe Turnback, and I suppose that with rather explicit instructions can be held in line.

Thanks so much and have a happy holiday in Maine.

Sincerely yours,

Mildred Constantine
Associate Curator of Graphic Design

MC: el

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

July 31, 1957

Dr. Junius Bird
Museum of Natural History
Central Park West & 79th Street
New York, N. Y.

Dear Dr. Bird:

You are very good to concern yourself with this for us. The attached letter is self-explanatory. As I told you, they will be at the Barbizon-Plaza Hotel in New York from the 10th to the 12th of August.

As you suggested I called Dudley Easby, but he felt that the one Metropolitan Museum person who was so good at repairs would not undertake other than his Museum work and apparently did not want extra work. He too recommended Joe Turnback, and I suppose that with rather explicit instructions can be held in line.

Thanks so much and have a happy holiday in Maine.

Sincerely yours,

Mildred Constantine
Associate Curator of Graphic Design

MC: el

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MEMORANDUM
 To: Miss Constantine
 From: JAMES WHITE
 Date: 7/22
 Subject:

*Connie - Should
 July 31, 1957
 attached phone you
 pl. try
 have in touch
 J. Bird*

July 23, 1957

Mrs. Arnold Strauss
 7438 Flicker Point
 Norfolk 5, Virginia

Dear Mrs. Strauss:

Following Mr. White's letter of July 22, I have been in touch with Mr. Junius Bird and have explained to him the problem concerning your two Peruvian gold pieces. Mr. Bird will be in New York at the Museum of Natural History on August 12 and will expect to hear from you at that time. I am sure he will be able to direct you to the best person who can undertake the repair. His telephone number is TR. 3-1300.

Very truly yours,

Mildred Constantine
 Associate Curator of Graphic Design

James Platt White, Jr.
 Special Assistant to the Director

Mrs. Arnold Strauss
 7438 Flicker Point
 Norfolk 5, Virginia

MC: el
 cc: Dr. Junius Bird
 James White✓

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

To: Miss Constantine
From: JAMES WHITE
Date: 7/22
Subject:

Connie - Should
attached 'phone you
pl. try to put
them in touch with
J. Bird ? Thanks.
J.W.

Dudley Lasby -
good work -
for turn back -

July 22, 1957

ss:

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Dr. Robert Goldwater, Director of The Museum of Primitive
Art, also is out of the country so I am afraid that your
August visit is unfortunate from the point of view of seeing
either of them, but I do hope that you enjoy the Picasso Show
and that Miss Constantine will be able to assist you.

I will bring you letter to Mr. d'Harnoncourt's attention
on his return.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

Mrs. Arnold Strauss
7438 Flicker Point
Norfolk 5, Virginia

JPW:aa

cc: Mr. d'Harnoncourt
Miss Constantine

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*Dusky Lashy -
good work -
for Turn back -*

July 22, 1957

Dear Mrs. Strauss:

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I note that you plan to be in New York from August 12 to 14. I shall refer your letter to Miss Mildred Constantine, Associate Curator of Graphic Design, who will expect to hear from you. ^{As for} Mr. Junius Bird I know that Miss Constantine will do her best to put you in touch with him.

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I will bring your letter to Mr. d'Harnencourt's attention on his return.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

Mrs. Arnold Strauss
7438 Flicker Point
Norfolk 5, Virginia

JPW:aa

cc: Mr. d'Harnencourt
Miss Constantine

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

Dear Mr. d'Harnoncourt:

One of the nicest things that happened to us in the last year was talking with you, the day you spoke at the Norfolk Museum. Do you remember Arnold's two Peruvian gold pieces, one of which you were excited about? You suggested that we ask Santos Bird to repair it and that we write to you several weeks before coming to New York so that you could arrange a meeting with him. We are coming up, chiefly to see the Picasso show, on the afternoon of the 12th of August and will be at the Washington-Plaza until the afternoon of the 14th. If he is in town (and if you are) it would indeed be good of you to tell us when we might see him.

Arnold didn't forget that you wanted photographs; we've just been too busy building a house to think about anything else. Since we saw you he has acquired other Peruvian things, among them two totemic poles, all of which we will try to photograph before we come, in the hope of seeing you and showing them to you.

We are excited about the Picasso show.

Sincerely,

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Do NOT Film Strauss

THE MUSEUM OF MODERN ART

contemporary arts - **Date** April 11, 1955

To: Alfred Barr
From: Philip Johnson
Monroe Wheeler

Re: Contemporary Arts Association
of Houston, Texas

~~René d'Harnoncourt~~
Director
The Museum of Modern Art
11 West 53 Street
New York, New York

Dear Mr. d'Harnoncourt:

Mrs. Percy Strauss, Chairman of the Board of the Contemporary Arts Association of Houston, has just called me to ask if we had any suggestions for a Director for that institution. At present they offer \$7,300. I told Mrs. Strauss that I think this figure may be too low to get anyone with considerable experience but promised to call her up if I could think of any name. It is my impression that they may go higher if necessary.

It is most important that he have administrative ability, one who can continue to utilize the talents of our volunteers which have been the mainstay of our organization since then.

Lynne: Important

It is contemplated that in the future our Museum will have a Director. Would you be responsible for following up on this? Mr. d'Harnoncourt should return Mrs. Strauss' call and her number is Holbrook 5-1404 (Houston). He will probably want to follow-up on this sometime next week.

One of the two organizations will work for close cooperation.

At the present time, our Museum will be able to offer the person selected a salary of \$10,000 a year. The opening for this position will be in September 1955. We are seeking a person for a young, dynamic individual who can grow and mature with our organization. I might add that it is of no interest to our Board whether the person be a man or a woman, married or single.

I can state for myself and for the Directors of the Contemporary Arts Association that we should be very appreciative of your consideration that you or your organization might wish to support.

Sincerely yours,

Margaret B. Strauss

Mrs. Percy B. Strauss, Jr.
Chairman of the Board

MB:25

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

contemporary arts association
of houston inc
302 dallas avenue
houston 3, texas

June 18, 1954

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

Dear Mr. d'Harnoncourt:

The Contemporary Arts Association of Houston has authorized me to write to you on behalf of our Museum as we are searching for a director who should have the following qualifications:

He must have professional and personal integrity. He must have a good working knowledge of museum techniques and procedures. He must be basically interested in furthering contemporary art. He must be able to mix with the people of the community and maintain friendly relations with members of the Board. It is most important that he have administrative ability, one who can continue to utilize the skills of our volunteers which have been the mainstay of our organization thus far.

It is contemplated that in the future our Museum will draw closer to the Museum of Fine Arts of Houston. It is assumed that the two museums will retain their respective identities; that through the medium of the new modern art wing recently donated to the Museum of Fine Arts, the personnel of the two organizations will work for close cooperation.

At the present time, our Museum will be able to offer the person selected a salary of \$6000.00 a year. The opening for this position will be in September 1954. We are really looking for a young, dynamic individual who can grow and mature with our organization. I might add that it is of no interest to our Board whether the person be a man or a woman, married or single.

I can state for myself and for the directors of the Contemporary Arts Association that we should deeply appreciate any recommendations that you or your organization might care to suggest.

Sincerely yours,

Marjorie Hester Straus

Mrs. Percy S. Straus, Jr.
Chairman of the Board

MS:ES

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Straus

contemporary arts association
of houston inc
302 dallas avenue
houston 3, texas

June 18, 1954

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

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I can state for myself and for the directors of the Contemporary Arts Association that we should deeply appreciate any recommendations that you or your organization might care to suggest.

Sincerely yours,

Marjorie Jester Straus

Mrs. Percy S. Straus, Jr.
Chairman of the Board

MS:ES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 23, 1954

Dear Mrs. Straus:

Your letter of June 18th has been received in the absence of Mr. d'Harnoncourt who is in Italy to assist at the opening of the Venice Biennale.

He is expected to return to New York about the 26th of June and I shall bring your letter to his immediate attention.

Very truly yours,

Joyce A. Miller,
Secretary to the Director

Mrs. Percy S. Straus, Jr.
Chairman of the Board
Contemporary Arts Association
302 Dallas Avenue
Houston 3, Texas

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Stroeseemann
THE MUSEUM OF MODERN ART

Date November 26, 1958

To: Rene d'Harnoncourt

From: Arthur Drexler

July 1, 1958

Dear Mr. Stresemann:

Thank you very much for your good note of June 24th and the message from my brother-in-law. I am very sorry I was not in when you called and hope very much to have the pleasure of meeting you in the not too distant future. I am leaving for Spain in a few days but will permit myself to call you on my return.

Faithfully yours,

Dear Mr. d'Harnoncourt:

I just discovered that I called you at the telephone a couple of weeks ago when you were out. I am sorry that I failed to follow up my call. I had intended to give you a call when I had just returned from Germany where I spent a few days in Bonn and was very much interested in the pleasant conversation. I am sure that his wife will be sure to give you a call now, although I am sure to be sure to give you a call now, although I am sure to be sure to give you a call now.

Rene d'Harnoncourt

Mr. Joachim Stresemann
10th Floor
18 Pine Street
New York 5, New York

With kind regards,

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

I hope to see you in the future

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date November 26, 1954

10th floor
EIGHTEEN PINE STREET
NEW YORK 5, N. Y.

June 24, 1958

Dear Mr. d'Harnoncourt:

I just discover that I called you on the telephone a couple of weeks ago when you were not available and that I failed to follow up my call with the message which I had intended to give to you. At the time I had just returned from Germany where I spent a few days in Bonn and where my mother as well as I had several pleasant conversations with Mr. Stelzer of the German Foreign Office. I believe Mr. Stelzer told my mother that his wife is a sister of yours and he wanted me to be sure to give you his regards. I am glad to do this now, although a little belatedly.

With kind regards,

Yours sincerely,

Joachim Stresemann

Joachim Stresemann

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

*Dear Mr. Stresemann
Thank you very much for your letter of June 24/58. I was not in town very long then. I was very busy to have the pleasure of meeting you in the near future. I am leaving for Spain...*

late teens through 30 or 35 years of age. It is my hope that the summer workshop will draw more older and advanced students than we have in our regular winter session. The expression of

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THE MUSEUM OF MODERN ART

Date November 26, 1954

To: Rene d'Harnoncourt

Re: *File*

From: Arthur Drexler

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

Dear Mr. D'Harnoncourt:

Concerning the Kansas City Art Institute's program for a six weeks summer session at which a designer and a painter would be invited to teach: for the \$1000 fee offered, which is supposed to include travel and expenses, I doubt very much that a painter or designer would be available, at least of the calibre that Mr. Strout seems to have in mind. People like James and George Nelson are not able to spend that much time away from their offices (unless they go to Germany with expenses paid by the State Department). However, the following names are people of lesser attainments but still excellent qualifications who might possibly fit into the program:

Painters

John Heliker
Norman Lewis
Philip Guston
James Brooks

Designer-architects

Harry Bertola
Henry Henbblen
Jack Dunbar
Bruno Finaro
Norman Cherner
Klaus Grabe

Although the actual number of students in residence during the summer is an unknown quantity, our Fall enrollment runs to 235 during the day and about an equal number during the evening. The summer students I believe will range in age from late teens through 30 or 35 years of age. It is my hope that the summer workshop will draw some older and advanced students than we have in our regular winter session. The expression of

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THE KANSAS CITY
art institute
AND SCHOOL OF DESIGN



November 9, 1954

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

Dear Mr. D'Harnoncourt:

I am writing to you for advice and information concerning men or women who might be interested in joining our staff for a 6-weeks summer session during the coming year. During a recent visit to New York, I broached this question to Mr. Wayne Miller whom I have known personally for some time and he recommended that I write directly to you. Your assistance in this matter will be greatly appreciated.

We have, in the plan stage, a six-weeks program to be held during the summer which will be directed by myself and staffed by one or two outstanding people in the field of art and design. We have in mind a workshop which will bring to Kansas City personnel who could not be employed regularly here on the campus.

The following may be of interest. The Kansas City Art Institute and School of Design is dedicated to giving students of the Midwest region an opportunity to develop their talents as young professional artists. We are independent, privately endowed, and our faculty is made up of professional artists in various fine and applied art fields. We offer a degree in Fine Arts with a 30-hour liberal arts program carried on at neighboring universities and colleges. We have an excellent physical plant made up of modern studios and the campus, some 38 acres, is located in residential Kansas City, Missouri. We have adjacent to the campus the Nelson-Atkins Museum, an institution separate from ours but nevertheless a definite asset to our program.

Although the actual number of students in residence during the summer is an unknown quantity, our Fall enrollment runs to 235 during the day and about an equal number during the evening. The summer students I believe will range in age from late teens through 30 or 35 years of age. It is my hope that the summer workshop will draw more older and advanced students than we have in our regular winter session. The expression of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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interest in the several arts in Kansas City is high and I believe any visitor here will find us to be most hospitable and appreciative of things which are done for us.

The summer program, as well as some of the visiting programs which we have during the winter, is an expression of my belief that we need this kind of inspiration more than some schools which are nearer the cultural centers of the nation. We here are strong in the belief that ours too is a cultural center but seek this type of contact with outside sources as a means of broadening our scope.

The summer months in Kansas City are very active. We have a number of civic theater programs which are carried on at that time. The campus itself, however, will afford room and solitude for creative activity on the part of people here. My feeling is that any visitors which we may have will want to carry on their own work during the workshop period.

Specifically, I am interested in arranging for two visitors to the campus, for a period of six weeks. Our budget for this undertaking is limited, however I feel that we will offer \$1,000 for traveling expenses and pay as our upper limit. On this question, I would welcome any advice that you may want to give. Although plans have not been settled, I feel that we may be able to arrange adequate housing for our visitors in one of our dormitories. The campus is located near several very fine and reasonable eating places and I am sure that any visitor would find the material needs of life well satisfied here.

The summer curriculum has not been set, but I am primarily interested in a painter and if possible a designer. I think of the designer which we need as a man of broad interests and background. I have in mind such men as Charles Ames and others who have been painters, photographers and designers. I believe that we are without bias or prejudice as to idiom or form represented in the work of our visitors. We are primarily interested in a stimulating influence and a person who can sympathetically conduct a course of instruction.

My very best regards to you, sir, and thank you for your assistance.

Sincerely yours,

David L. Strout

David L. Strout
Dean

DLS/mw

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

THE KANSAS CITY
art institute
AND SCHOOL OF DESIGN

November 18, 1954

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

Dear Mr. d'Harnoncourt:

Thank you very much for your letter of November 12th. I hope that you will be able to make some recommendations of persons who would be interested in joining our staff during the summer session.

I would like to correct one impression which my letter made; in reference to Mr. Charles Eames. I refer to Mr. Eames as the type of designer that we would like to have contact with. By this I meant a man of catholic tastes and broad interests, a photographer, painter, designer of all things well made, a man who would counter the direction of many art schools toward specialized design areas. I, of course, could not expect to have a man of his caliber here for the amount mentioned, but would like to have a younger, perhaps less experienced man who was working in the traditions which Mr. Eames represents.

Very sincerely yours,

David L. Strout

David L. Strout
Dean

DLS:sn

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Strout

THE MUSEUM OF MODERN ART

Date November 12, 1954

To:

Re: Kansas City Art Institute

From: Arthur Drexler

René d'Harnoncourt

November 12, 1954

This does not sound to me like a good idea at the price, but if you have any suggestions, please let me know. After of course you have had a preliminary talk for a better version of the Kansas City Art Institute. I am afraid that an offer of \$1,000 for six weeks, which would include travel expenses, will make it difficult to get people of the caliber of Charles Kees. I know that he has received a much larger amount for designing an exhibition which took less of his time.

I will discuss your letter with the heads of our various departments to find out if they can suggest people of great talent whose reputation may be less well established. If I get any recommendations, I will, of course, write you immediately.

Sincerely yours,
Faithfully yours,

René d'Harnoncourt
René d'Harnoncourt

David L. Strout
Dean,
The Kansas City Art Institute
and School of Design
Kansas City 11, Missouri

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 12, 1954

December 14, 1954

Dear Mr. Krout:

Thank you very much for your good letter of November 9th about your interesting plan for a summer session at the Kansas City Art Institute. I am afraid that an offer of \$1,000. for six weeks, which would include travel expenses, will make it difficult to get people of the caliber of Charles Eames. I know that he has received a much larger amount for designing an exhibition which took less of his time.

I will discuss your letter with the heads of our various departments to find out if they can suggest people of great talent whose reputation may be less well established. If I get any recommendations, I will, of course, write you immediately.

Faithfully yours,

René d'Harnoncourt

David L. Strout
Dean,
The Kansas City Art Institute
and School of Design
Kansas City 11, Missouri

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2221 -12/10/54-eb-JOMA

Original returned to Louis Stumer

Stumer

Do Not File

1. Names: Richard Paul Schaedel
Louis Michael Stumer

2. Addresses: Gonzales Larranaga 122
Miraflores
Lima, Peru

c/o Mrs. William Hentschler
30 Ridgewood Avenue
Irvington, N. Y.

Casilla 1774
Lima, Peru

December 14, 1954

c/o Speece, Hotchkiss, Parker and Duryea

Dear Mr. Stumer:

3. Attended New York University
Some time ago you asked us to rush back the report which you and Mr. Schaedel prepared together. We are very sorry that we did not do it immediately, but we were in the middle of a great many things at the time, (field work) mainly the plans for the celebration of our 25th Anniversary Year. We hope the delay has not inconvenienced you too much. We have at last rescued it from Mr. d'Harnoncourt's desk, have made a copy for our files, and are returning the original herewith.

Present status: Once again, please accept our apologies for not having done this more promptly.

Sincerely yours,

Yale University	1932-36	B.F.A. Degree
Columbia University	1936	
Columbia University	1951	Joyce Miller
Universidad Nacional Mayor de San Marcos, Lima	1952-53	Secretary to Director

Mr. Louis Stumer
Casilla 1774
Lima, Peru

4. Synchronization of North and Central Coast Cultural Sequences

5. Reasonably complete cultural sequences have been established on the north coast in the Viru-Chicama-Moche area and on the central coast in the Chancay-Sacon-Chilima-Siuna-Lurin area. Efforts to correlate these two areas have been confined to the exploratory because of the lack of excavation in the important intermediate valleys. This has led to the development of a number of hypotheses about the extension of styles or techniques which might have a wide diffusion and be regarded as horizon markers.

Thus it has been claimed that the Red/White technique is a horizon marker,

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C O P Y -12/13/54-eb-MOMA

presumably of north coast origin, the Original returned to Louis Stumer in Haveria
ceramics. The method to be followed is that of carrying out
to determine the specific chronological sequences and interrelate them.

1. Names: Richard Paul Schaedel

In the Louis Michael Stumer

2. Addresses: Gonzales Larranaga 122

Miraflores

Lima, Peru

c/o Mrs. William Rentschler

30 Ridgewood Avenue

Irvington, N. J.

Ugarte 650, Lima

Casilla 1774, Lima

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presumably of north coast origin, that Mochica influence is detectable in Nieveria ceramics, etc. It is now necessary to examine the unstudied intermediate valleys to determine the specific chronological sequences and interrelate them.

"Wooden Lids from Peru" in Archaeology, Vol. 1, No. 2, June 1948.

In the present projects, the method to be followed is that of carrying out stratigraphic excavations for the first year in two of the large key valleys that lie in the intermediate area. This will be done by the two investigators, working simultaneously and maintaining regular communication. After that, the last intervening valleys are to be excavated in the second year, bringing the two investigators into adjacent valleys.

Specimens will be studied at local field headquarters, after which they will be available for further study at the Museo de la Cultura Peruana, Avenida Alfonso Ugarte 650, Lima. It is contemplated that the final disposition will be: for the north coast material, the Museum of the University of Trujillo; for the south coast material, the Museo de la Cultura Peruana. 1952, London.

6. Proposal: a) Establishment of sequences for the southern north coast (Nepena-Casma) and the northern central coast (Huaura-Supe). One year.
 b) Establishment of sequences for Huarmey (with check on Santa and Pativilca-Fortaleza (with check on Chancay), leading to correlation of north and central coast sequences in general. One year.

10. References:

The Institute of Andean Research will administer the funds and exercise general supervision over the project.

7. \$8500

Richard E. Schaedel
 Louis M. Storer

8. No other sources of aid.

9. Publications:

"Stone Sculpture in the Callejon de Huaylas" in A Reappraisal of Peruvian Archaeology, Memoirs of the Society for American Archaeology, No. 4, April 1948, Menasha, Wisconsin.

"Monolithic Sculpture of the Southern Andes" in Archaeology, Vol. 1, No. 2, June 1948, Cambridge, Massachusetts.

"Vision Panoramica de la Litoescultura de la Region Andina" in Revista de la Universidad Nacional de Trujillo, II Epoca, No. 4, July 1948, Trujillo, Peru.

"The Callejon de Huaylas of Peru and Its Monuments" in Archaeology, Vol. 1, No. 4, December 1948.

"Uncovering a Frieze on the Peruvian Coast" in Archaeology, Vol. II, No. 2, June 1949.

"The Karankawa of the Texas Gulf Coast" in Southwestern Journal of Anthropology, Vol. 5, No. 2, Summer 1949, Albuquerque, New Mexico.

"The Tonkawa Indians", accepted for publication by Dr. Harry Joiier, UCLA, as introduction for University of California Publications series on Tonkawa myths.

"Martinez de Companon, Founder of Peruvian Archaeology" in American Antiquity, Vol. 2, 1949.

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"Major Ceremonial and Population Centers in Northern Peru" in Proceedings of 29th International Congress of Americanists, 1951, New York.

"Wooden Idols from Peru" in Archaeology, Vol. 4, No. 1, Spring 1951.

"Lost Cities of Peru" in Scientific American, Vol. 185, No. 2, August 1951.

"Mochica Murals at Panamarca" in Archaeology, Autumn 1951.

"Examinaciones del Superficie en Caldera (Valle de Huara)" in Revista del Museo Nacional, Vol. 21, Lima, Peru.

"An Examination of 30 Sites in the Rimac Valley", an outline presented at the 30th International Congress of Americanists, 1952, London.

"Playa Grande: Primitive Elegance in Pre-Tiahuanaco Peru" in Archaeology, Vol. 6, No. 1, Spring 1953.

"Report on the South Coast of Peru: Chala to Arica", accepted for publication in January issue of American Antiquity.

10. References:

The Institute of Andean Research, individually or collectively.

Richard P. Schaedel
Louis M. Stumer

/s/
/s/

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N.B.

In addition to the foregoing, it would seem important for the future of Peruvian archaeology as a whole to point out an imminent danger that is confronting us. The Peruvian Government in conjunction with private sources has actually appropriated or earmarked S/500,000,000 for extension of the irrigated areas of most of the river valleys from the Chira on the north to the Rio Grande (Nazca) on the south. This program will be begun within the next eight months according to information received from the Peruvian Ministry of Works.

Inestimable damage will result to many existing national archaeological monuments as well as the obliteration of unexplored and studied remains in many important valleys where archaeological work has not yet taken place or has been confined to merely exploratory test digging. Such valleys include, from north to south: Chira, Piura, Leche, Sana, Santa, Nepeña, Casma, Huarmey, Fortaleza, Pativilca, Huaura, Mala, Cañete, Chíncha, and Pisco. Of these fifteen, six are included in the above program of field research; the other nine's archaeological value may well be forever impaired.

Peruvian law states that a known and registered archaeological site may not be destroyed until at least test excavations have taken place at the expense of whomever wishes to use this land. However, the Dirección de Arqueología of the Ministry of Public Education, which is charged with this survey work and also the supervision of excavations to be carried out under the provisions of the law, lacks sufficient funds to survey and register sites in the threatened valleys and to inspect such sites from time to time to see that the law is not being surreptitiously being broken in remote areas.

However, were funds available, there exist sufficient trained Peruvian personnel to carry on the necessary protective work. Naturally, their salaries would be a great deal lower than for comparative personnel from the U.S. or European countries and no travel expenses would be necessary. Dr. Jorge C. Muelle has assured Dr. Schaedel and Mr. Stumer of the gratitude and full co-operation of the Dirección de Arqueología of which he is the head in utilizing to the fullest any funds which might be made available for this purpose. It is estimated that five thousand dollars (\$5000) would be sufficient to protect the entire threatened area for the crucial first two years. In addition Dr. Schaedel and Mr. Stumer would be on the scene to notify interested North American institutions of significant finds so that advantage could be taken before the opportunity is forever lost.

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look for outline of proposal by Stumer

Casilla 1774, Lima, Perú
13 November 1954

Dear René:

Although you ARE, definitely, the world's worst correspondent, I eagerly forgive you and restore you to my list of men of good will! I know how bouleversé these anniversary things can get, having seen their effect on Dunc at Columbia, and God knows he's out of the main stream of their anniversary schweinerei, compared to you with yours.

Junius garnered some fine publicity on his arrival, both for the Museum of Modern Art and for its exhibit, as well for the cause of gringo archaeologists and their fundamental quotient of tristeza and pundonor! If the general public had any doubts, they are all resolved now, and from what I have recently seen of El Gordo's attitude, it is much more all smiles. God knows, if he had a voice he would have had a magnificent career in opera; he's sure got the temperament for it.

Dick Schaezel, after many extensions of his work in Chile, returns to Lima in two weeks without any further concrete prospects, so any word from you anent the Rockefeller grant would be most appreciated. He apparently has done a magnificent job with his Department of Anthropology at the Universidad Nacional de Chile, but wants desperately to get back into the field, where his heart and greatest abilities lie, as well as the fact that he is still young enough to survive! I could also use a couple more workmen than I am at present able to afford, as the site I am working on is goddam complex and needs a great deal more cleaning than I had anticipated.

With kindest personal regards,

As ever,

Louis

Louis M. Stumer

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Stumer

Casilla 1774, Lima, Peru
November 10, 1954

Dear Louis:

I write not for the pleasure which I've not
heard from you about a letter from me and hear to
Schubert's and my beautiful though I would love to
have your picture in this connection. But to push
on to you and tell you that I am still unable to
be back with you and to tell you in your
relation with me and my service friends.

November 10, 1954

Dear Louis:

I know that by now you consider me the world's worst
correspondent, but my only plea is that we have just finished the
25th Anniversary celebration of the Museum and that I was unable
to keep up with my correspondence in spite of the fact that I
practically lived at my desk for the last few weeks.

I'm particularly grateful for the note you wrote me
about Don Rafael's reactions. As you probably know, Junius Bird
has been named by the Museum as its representative to bring the
pieces in person to Don Rafael and I hope that he will be a
little happier about things when he sees the superb job of res-
toration that was done on his earrings and on the other gold
objects. Don Rafael's mood has been somewhat changeable because
between letters that were exceedingly stiff and unfriendly, he
also write letters most cordial and full of appreciation.

I am still unable to give you definite word on the
subject of the grant because Nelson's work during the election
and my work in connection with the ceremonies for the Anniversary
Year completely stopped our contacts. I will take it up again
in a couple of weeks and will then, of course, let you know.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Louis Stumer
Casilla 1774
Lima, Peru

up some most interesting finds which shall be the
subject of a future letter.

Kindest personal regards,

RENE D'HARNONCOURT

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Casilla 1774, Lima, Perú
4 September 1954

Dear René:

I write not for the obvious reason that I've not heard from you about a matter near and dear to Schaedel's and my heart(although I should love to know what passes in this connection!), but to pass on to you some information which Dr. Kinsey gave me last week which might be helpful to you in your relations with certain of your Peruvian friends.

Seems that Rafael Larco Hoyle is piqued and pouty with you for reasons that seem slightly obscure and moody to me, but appear to stem from the facts that 1) he did not realize that the exhibit was to travel around the U.S.; 2) no credit was given to the Chiclin Collection in various stories of your show which appeared in N. American publications; and 3) he has never received any flowery Peruvian style thank-you letter from you for his co-operation.

Now, all the above may seem as bad-tempered and childish to you as it does to me, and I rather distinctly remember that no photo credits were given to any collections in the stories I have read, but if El Gordo is so annoyed that he goes about spouting off to comparative strangers to him like Kinsey, I feel that you should be tipped off so that you can handle the matter by the simple expedient of writing him a happy-type letter or in any other way you deem proper.

I hope you will not be annoyed by my presumption in bringing this to your attention, René, and that rather you may find this ^{this} dope helpful in your public relations with type of prima donna! I told Kinsey that I felt I should tip you off and he agreed.

I look forward to hearing from you soon about the other matter. Schaedel's Chilean contract runs out the first of October, and he is naturally very concerned about his future. My field work is turning up some most interesting finds which shall be the subject of a future letter.

Kindest personal regards,

Most sincerely,

Louis

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CORREO AEREO

Stumer

Casilla 1774, Lima, Perú
2 October 1954

Dear René:

Would you please have a copy made of Schaedel's and my proposal for joint field research, and air mail it to me here as soon as possible? Thank you so much.

This is the thing that I gave you first and sets forth Dick's and my ideas about correlated work on the North and Central Coasts. It is our only copy, and we need it desperately at this time, so please don't delay too long. Thanks again.

I have been getting some beautiful Tiahuanaco inlaid wood pieces intrusive in my dig at Vista Alegre which I would love you to see if you plan to come back this way.

Best regards.

Most sincerely,

Louis
Louis M. Stumer

Don has arrived last week, also working on a shattering, and starts his field work about the same time. He is going to work in the Nasca region and work up to the area between Lima and Lima trying to get a further line on the spread of the Tiahuanaco influence.

Don is anxious to know the status of our appeal to the Rockefeller Foundation, particularly for the following two reasons: 1. He is still in Chile and will be forced to remain there working at the National University unless he is able to get a grant if nothing transpires. He has therefore been to us at a particularly bad time because of the Rockefeller Foundation, due to both temperamental and financial difficulties. He is permitting, or not interfering with, the work of the Rockefeller Foundation at an approximate level of the right hand side of the road from Lima. He has been completely satisfied with the work of the Rockefeller Foundation at the right hand side of the road from Lima.

field trips. We're desperately needs backing and help to stop this trend, while at the same time, all we

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APARTADO 1875

Stumer

Casilla 1774
Lima, Perú
5 July 1954

Gringo archaeologists now in field need sufficient funds at least to check and sink test pits in important sites now threatened. I feel sure that if Muelle is thus supported in this "double-barreled" way the present trend can be halted. A number of extremely important and hitherto neglected sites should be brought to attention of the Pe and North American universities, and thus, by their study, be preserved until such time as funds are available to work them as they deserve.

Dear René:

You are, of course, at liberty to do as you please. How was the European expedition? Both amusing and successful, I sincerely hope. Sorry we didn't have a chance to get together again before our mutual departures, but I got your message and quite understood as well as being in a good deal of a spin myself. I am confident that he will be able to solve them, but the poor guy is going through a hard time.

It is wonderful to be back in Perú again preparing to resume my field work. I shall start at the Vista Alegre site on the Lima-Chosica road the 15th of this month and expect some very concrete results along the lines of settling the Interlocking trough Tiahuanaco culture sequence for the Central Coast and also getting a further line on the non-Tiahuanaco-influenced Maranga or Nieveria style. From the surface indications, the pottery and other artifacts should be great.

John Rowe arrived last week, also working on a shoestring, and starts his field work about the same time. He is going to begin in the Nazca region and work up to the area between Cuzco and Puno trying to get a further line on the spread of the Tiahuanaco influence.

I am, of course anxious to know the status of our appeal to Nelson Rockefeller, particularly for the following two reasons. One, Schaedel is still in Chile and will be forced to remain there teaching at the National University which he loathes and where he is wasted if nothing transpires. He will therefore be lost to us at a particularly bad time because of the following: Muelle, due to both temperament and personal difficulties, is permitting, or not interfering with, destruction of archaeological monuments at an unprecedented rate! Even the huaca right across the road from Lima-tambo airport has been completely obliterated in the past six months, and I have noticed many other most disturbing examples of the same vandalism in the past two weeks of field trips. Muelle desperately needs backing and financial help to stop this trend, while at the same time, all we

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-2-



Gringo archaeologists now in field need sufficient funds at least to check and sink test pits in important sites now threatened. I feel sure that if Muelle is thus supported in this "double-barreled" way the present trend can be halted. At the very least, a great number of extremely important and hitherto unexplored sites can be brought to attention of the Peruvian Government and North American universities, and thus, by their very notoriety, be preserved until such time as funds are available to work them as they deserve.

You are, of course, at liberty to show this letter to Mr. Rockefeller, but I should appreciate it if the information about Muelle were to go no further. Not only could it cause us difficulties, but the personal difficulties of which I spoke are such that Muelle would not like to have spread about. I am confident that he will be able to solve them, but the poor guy is going through a very rough time, and is, *at* present, pretty vulnerable to outside pressures.

I hope to hear from you soon, René, and also to welcome you again to Perú should you be coming back this way. I send you all best wishes. Don't work too hard and get all exhausted!

Always,

Louis

Louis M. Stumer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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NEXT DAY HILL
ENGLEWOOD, NEW JERSEY

December 22, 1954.

Dear Mr. d'Harnoncourt:

Enclosed is a check for your half
of THE PAINTED PIG royalties for the six
months period ended October 31st. There were
1028 regular copies sold during that period
and 47 foreign.

ry 11, 1955

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assure

Rene
333 C
New Y

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BY AIRMAIL
VIA AEREA

Mr. René D'Harnoncourt
Museum of Modern Art
53rd St. between 5th & 6th Aves.
New York, New York
Los EE.UU. de N.A.



Mrs. Catherine Sullivan
Next Day Hill
Englewood
New Jersey
Mr. Joao de Deus
Av. Conselheiro 578/40 41
Sao Paulo
Brasil

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	RDH	III. 64

NEXT DAY HILL
ENGLEWOOD, NEW JERSEY

December 22, 1954.

Dear Mr. d'Harnoncourt:

Enclosed is a check for your half
of THE PAINTED PIG royalties for the six
months period ended October 31st. There were
1028 regular copies sold during that period
and 47 foreign.

Mrs. Morrow's condition continues
unchanged. Our one comfort is in the doctor's
assurance that she is not in pain.

A Happy Christmas to you.

Sincerely yours,

Maureen Sullivan

Secretary to Mrs. Morrow.

Rene d'Harnoncourt, Esq.,
333 Central Park West,
New York, N.Y.

(813080)

Mrs. Catherine Sullivan
Next Day Hill
Englewood
New Jersey

Mr. Robert D. D.
Av. Roosevelt 578/40 41
Box 1010
New 11

Sullivan

ry 11, 1955

good note and
PAINTED PIG.

moved we are by
much we hope
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nfully yours,

d'Harnoncourt

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Sullivan

January 11, 1955

Dear Mrs. Sullivan:

Thank you very much for your good note and the enclosed royalty check for THE PAINTED PIG. referred to me by the President of the Museum.

I cannot tell you how deeply moved we are by Mrs. Morrow's illness and how very much we hope that she will be spared any suffering.

Faithfully yours,
will therefore be unable to assist you in your project.

René d'Harnoncourt

Mrs. Catherine Sullivan
Next Day Hill
Englewood
New Jersey
Mr. Jester State
Av. Conselacio 573/Ap 41
Sao Paulo
Brazil

René d'Harnoncourt

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Dear Mr. Szabo
Your letter of January 1955
has been referred to me by
the President of the Museum.
I am very sorry to tell you
that our institution has no
funds for scholarships and will
therefore be unable to assist you
in your project.

Dear Mr. Szabo:

Your letter of January 1955 has been
referred to me by the President of the Museum.

I am very sorry to tell you that our
institution has no funds for scholarships and
will therefore be unable to assist you in your
project.

Faithfully yours,

Rene d'Harnoncourt

Mr. Jozsef Szabo
Av. Conceicao 573/Ap 41
Sao Paulo
Brasil

Paulo, Re Szabo
January 1955
(cc. Burden?)

member of the ...
be ... and where I have portrayed several famous
notabilities too, like General Montenegro (of
the 9 Division), General ... and ...

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To the Mr. President of São Paulo, the 17th
January 1955.

Museum Dear Mr Szabo

Your letter of January 1955
has been referred to me by
the President of the Museum
I am very sorry to tell you
that our Institution has no
funds for scholarships and will
therefore be unable to assist you
in your project

Very faithfully yours

JL

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the 9 Division, Colonel Selden, and so.

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São Paulo, the 17th
January 1955.

To the Mr. President of

Museum of Modern Art
New York City
New York U.S.A.

Dear Mister President,

I'm writing with the recommendation of
Mr. Benoit, attaché by the American General Con-
sulat in São Paulo, Brazil, for the purpose
of earning a scholarship in the States, to can
specialize me further in my art.

I'm 39 years old - name Josef Szabo,
Hungarian born, married, painter - artist and
advertising artist, diplomated on the Academy
of Fine - and Applied Arts in Budapest. I had
several exhibitions, winning premiums in water -
color and woodcutting, - having paintings in
the National Museum of City Budapest and in
the National Museum of Fine - Arts. After the
war I worked in Munich - Germany, where I'm
member of the "Berufsverband der Bildenden Künst-
ler" - and where I have portrayed several German
notabilities too, like General Montague (of
the 9 Division), Colonel Selden, and so.

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Actually in São Paulo - Brasil, I'm member
of the "Associação Paulista de Bellas Artes"
I made exhibitions in Rio de Janeiro, São
Paulo, Recife, Curitiba :-

I would like to make studies in the
American advertising art - woodcutting, copper-
plate - engraving and paintings.

I beg you, Dear Sister President, have
you the kindness, please, to inform me,
how can I realize this my wish.

Awaiting your answer, remain, Sister
President, your very truly

Josef Szabo

Address:

Prof. JOSZEF SZABÓ

Av. Conceição 573/ap 41
São Paulo, Brasil.

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