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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 373

31
 "THAT IMMORTAL EMBLEM"
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 "all men are created equal." In this speech, if or when it should be conclu-
 sively established as an accurate report of what he said, Lincoln surpassed
 Independence and in his
 se "extempore" remarks,
 from the heart and blood
 dithyrambics of oratory

MR. LINCOLN 1858.
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 Independence, when too he spoke of the insignificance of individuals, in-

MEMO FROM
 GRACE M. MAYER

August 6, 1963

Dear Rona:

Nice work! Thanks! Here is what I dug
 up last night. If you wish, I can write
 Mr. Sandburg, who undoubtedly has notes on
 this quote.

Grace

family drama

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GRACE M. MAYER
 40 EAST 78TH STREET
 NEW YORK 21, N. Y.

Abraham Lincoln - Carl Sandburg
 The War Years

I : 41-43

"On Lincoln's fifty-second birthday he
 rode across Southern Indiana... at
 4:15 in the afternoon he set foot in
 the largest city in Ohio [Cincinnati]....

x Feb. 12, 1861

In the evening he held a reception
 in his suite at the Burnet House. A
 crowd roared and a band started
 playing outside. It was a serenade,
 not on the regular program, by a
 German workingmen's society. Their
 leader, Frederick Oberlino, in
 behalf of 2,000 members present
 in person, read an address to
 (over)

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"THAT IMMORTAL EMBLEM" 31

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- 2 -
Lincoln, who stepped out on a balcony....

Lincoln answered as if he knew to begin with just what it was the workmen serenade wanted to know. He began an unprepared speech....

As to Germans and other foreigners, 'I esteem them no better than other people - nor any worse.' ... It is not my nature, when I see a people borne down by the weight of their shackles - the oppression of tyranny - to make their life more bitter by heaping upon them greater burdens. But rather would I do all in my power to raise the yoke than to add anything that

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- 3 -
GRACE M. MAYER
40 EAST 78TH STREET
NEW YORK 21, N. Y.

→ would tend to crush them....' One reporter caught another version of the sentence: 'They are all of the great family of man, and if there is one shackle upon any of them it would be far better to lift the load from them than to pile additional loads upon them.'

ibid, p. 213

→ "For Lincoln, the Union held a harassing dilemma of interest to 'the whole family of man.' He wrote it: 'must a government, of necessity, be too strong for the liberties of its own people, or too weak to

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- 4 -

maintain its own evidence?
 This dilemma Lincoln and Douglas discussed at the White House that Sunday of April 14, just after the flag came down at Sumner...."
 Ibid. p. 295-6
 "Now came the first ceremonial of the House receiving a message from President Abraham Lincoln.... Mr. Nicolay enters the chamber and comes to a standstill.... The speaker of the House interrupts whatever business is proceeding, declares that there is a message from the President. Then the President's private secretary announces that he has the honor to present a message from the President, giving its number and subject,

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- 5 -
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and handing the document over to the
 Deputy Sergeant at Arms, who
 marches back to his place like an
 automaton.

In this message to Congress
 the President sketched the course
 of the Government since 'four
 months ago,' when his term of
 office began....

He gave a minute history of
 the Fort Sumter affair... and
 [how] this act had forced the
 distinct issue of 'immediate
 dissolution or blood.' This issue
 embraced more than the United
 States and presented questions

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→ to 'the whole family of man' as to whether democracy could maintain integrity against discontented individuals...."

Ibid., III p. 353

... "And what was humanity, or as Lincoln termed it, 'the family of man'?" (Sandburg quoting Lincoln)
→ Ibid., III p. 577 (Election Day, November 8, 1864)

"Charles Sumner in Faneuil Hall greeted the election returns as a 'great joy'...: 'Set the glad tidings go forth to all the people of the United States

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7.
 GRACE M. MAYER
 40 EAST 78TH STREET
 NEW YORK 21, N. Y.

at length made wholly free; to
 foreign countries; to the whole
 → family of man...." (Here it is
 spoken by Sumner)

Shid., IV : 355

(Carl Sandburg writing about the
 Assassination):

"...Neither a one-shot brass
 derringer nor the heaviest artillery
 on earth could shoot away and
 blot out into darkness the kept
 picture, the saved speeches,
 the remembrances and keepsakes—
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family of man

THE MUSEUM OF MODERN ART

2. "That Immortal Emblem"

A NEWLY found speech of Abraham Lincoln, apparently never published since it appeared in various obscure prints of generations ago, is here reproduced as of record in a campaign publication the *Rail Splitter*, Cincinnati, Ohio, Wednesday, October 10, 1860. Its heading reads: "Extract from an Extempore-Speech of Mr. Lincoln 1858." The exact date and the place of delivery of the speech are not given. His campaign was of course for election to the United States Senate. No newspaper is named as the source of the text. It could be that a reporter, perhaps one familiar with shorthand, took down the complete address of Lincoln for a newspaper which printed the address in full. In such a case the *Rail Splitter* chose what it regarded as a highly significant passage from the address. It is less probable that some listener to the address made a memorandum and later reconstructed the passage and gave it to the *Rail Splitter* for publication. The most likely theory is that Lincoln made the speech, not prepared but impromptu or "extempore," and its first newspaper publication received little or no reprint or comment in other journals.

Naturally we cannot say with certainty that we have here a speech as Lincoln gave it and these are his exact words. Neither can we certify it by saying it sounds like Lincoln in some of his rare impassioned moments. Nevertheless we can say that whether Lincoln or someone else should have composed these sentences and delivered these announcements of the principles of human equality, they would demand our attention, they would call for study and discussion.

We have here one of the great American psalms. If there should be compiled an American Testament, this would belong. The occasions were frequent when Lincoln paid his respects and reverence to the Declaration of Independence, when too he spoke of the insignificance of individuals, in-

"THAT IMMORTAL EMBLEM"

cluding himself, in the presence of that document and its enunciation that "all men are created equal." In this speech, if or when it should be conclusively established as an accurate report of what he said, Lincoln surpassed himself in his other tributes to the Declaration of Independence and in his sinking of self before a great human cause. These "extempore" remarks, attributed to the man speaking offhand, straight from the heart and blood before some crowd of Illinois voters, contain the dithyrambs of oratory at its highest, and the passion of a true poem.

EXTRACT FROM AN EXTEMPORE-SPEECH OF MR. LINCOLN 1858.

The Declaration of Independence was formed by the representatives of American liberty from thirteen States of the Confederacy—twelve of which were slave-holding communities. It is sufficient for our purpose that all of them greatly deplored the evil and that they passed a provision in the Constitution which they supposed would gradually remove the disease by cutting off its source. This was the abolition of the slave trade. So general was the conviction—the public determination—to abolish the African slave trade, that the provision which I have referred to as being placed in the Constitution, declared that it should not be abolished prior to the year 1808. A constitutional provision was necessary to prevent the people through Congress, from putting a stop to the traffic immediately at the close of the war. Now, if slavery had been a good thing, would the Fathers of the Republic have taken a step calculated to diminish its beneficent influences among themselves, and snatch the boon wholly from their posterity? These communities, by their representatives in old Independence Hall, said to the whole world of men: "We hold these truths to be self evident: that all men are created equal, that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness."—This was their lofty, and wise, and noble understanding of the justice of the Creator to His creatures. [Applause] Yes, gentlemen, to all His creatures, to the whole great family of man. In their enlightened belief, nothing stamped with the Divine image and likeness was sent into the world to be trodden on and degraded, and imbruted by its fellows.—They grasped not only the whole race of man then living, but they reached forward and seized upon the farthest posterity. They erected a beacon to guide their children and their children's children, and the countless myriads who should inhabit the earth in other ages. Wise statesmen as they were, they knew the tendency of posterity to breed tyrants; and so they established these great

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Family of man

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Miss Mayer

Date: 5 August 1963

cc: Mr. Barr - Vermont

To: Mr. Barr
Miss d'Harnoncourt
From: Rona
Alfred Barr

Re: Protestant Council and

Dear Mr. Barr:

I called Grace Mayer this morning to confirm the fact that the phrase "family of man" came from Lincoln. Grace said that Mr. Steichen found the title while thumbing through Sandburg's Lincoln where the phrase appears in one of Lincoln's speeches. She didn't know which one.

I found the following on page 133 of Sandburg's Abraham Lincoln: The Prairie Years and the War Years (one-volume edition, New York: Harcourt and Brace, 1954): "Into Lincoln's speech was to come more often that phrase 'the Family of Man' as though mankind has unity and dignity." However, I haven't been able to find a speech or a direct quote from a speech in which the phrase is contained in the form used by Mr. Steichen as the title for his exhibition.

In another book by Sandburg entitled Lincoln Collector: the story of the Oliver R. Barrett Lincoln Collection (New York: Harcourt, Brace & Co., 1949) the phrase is quoted on page 31 under the title "Extract from an Extempore-Speech of Mr. Lincoln 1858". I made the attached copy of pages 30 & 31 since on page 30 Sandburg writes that we cannot be absolutely sure these are Lincoln's exact words".

2) The best artistic association for such a meeting would be the Family of Man show.

3) Since they propose to take (or already have taken) the name Family of Man without our approval, and for other even better reasons they should give Steichen a "Family of Man award".

Steichen knows nothing about all this so far as I know.

Sherman should have written you before this.

P. S. Mr. Fiorillo came to see you on June 4th (at 5 p.m.).

(Transcribed and signed in New York in Mr. Barr's absence.)

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cc: AHB - Vermont

DRAFT TO BE SHOWN TO MR. D'HARNONCOURT

THE MUSEUM OF MODERN ART

August 2, 1963

Date ~~2 August 1963~~

Dear Mr. Fiorillo:

cc: Mr. Barr - Vermont for yours of July 15 which has just been forwarded to me

To: ~~Protestant Council and~~

From: René d'Harnoncourt

Alfred Barr

~~Mr. Sherman handsomely acknowledges Family of Man exhibition since the exhibition has shown to some 7,000,000 people~~

~~throughout the world and published in a book of the same title which has sold 100,000 copies, it seems to me that both the Museum and, perhaps more important,~~

Dear René:

~~the director of the Family of Man, Edward Steichen, now Curator Emeritus of~~
Mr. Fiorillo is a promoter (in a good sense). The Council seems worthy and has the support of a formidable list of Directors, etc. of your adopting

As I recall, Mr. Fiorillo came to ask for advice on the artistic setting of the awards dinner, November 8 at the Hilton.

I think appear in the prospectus of your society, in the public announcement of I recall making these points:

1) I thought it would be wise to secure the approval of the Museum for the use of the name Family of Man which is now famous throughout the world thanks to our show. (Rona thinks it was Lincoln's phrase and scarcely copyrightable. Pasa patria in Greek means "every family" or "race".) I said he should get in touch with you about this. Dallas Sherman's letter finesses asking our approval and the attached prospectus acknowledges no debt to us for the name. It should!

2) The best artistic association for such a meeting would be the Family of Man show.

3) Since they propose to take (or already have taken) the name Family of Man without our approval, and for other even better reasons they should give Steichen a "Family of Man Award"!

(Transcribed)

Steichen knows nothing about all this so far as I know.

P. S. You ask about the possibility of showing the Family of Man exhibition at your Award Dinner. May I ask you to write Mr. d'Harnoncourt about this question.

(Transcribed and signed in New York in Mr. Barr's absence.)

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cc: AHB * Vermont

DRAFT TO BE SHOWN TO MR. D'HARNONCOURT

Greensboro, Vermont
August 2, 1963

Dear Mr. Fiorillo:

Thank you for yours of July 15 which has just been forwarded to me together with a copy of Mr. Sherman's letter to Mr. d'Harnoncourt.

Mr. Sherman handsomely acknowledges the "inspiration" of the Museum's Family of Man exhibition. Since the exhibition was shown to some 7,000,000 people throughout the world and published in a book of the same title which has sold XXXXXXXXXX copies, it seems to me that both the Museum and, perhaps mor important, the director of the Family of Man, Edward Steichen, now ^{Director} ~~Curator~~ Emeritus of our Photography Department, should receive public acknowledgment of your adopting the title already made famous in another context. Such acknowledgment should I think appear in the prospectus of your society, in the public announcement of the formation of the Society and at the formal dinner where I understand the name which you propose for your award will first be used.

My best regards to you.

Sincerely,

ALfred H. Barr, Jr.
title

(Transcribed and signed in New York in Mr. Barr's absence.)

P. S. You ask about the possibility of showing the Family of Man exhibition at your Award Dinner. May I ask you to write Mr. d'Harnoncourt about this question.

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- Rec'd by Family of Man
- Show at Hilton

ROSTER FOR TESTIMONIAL DINNER AS OF 5/7/63

<u>GUEST OF HONOR</u>	<u>CHAIRMAN</u>	<u>HONORARY CHAIRMAN</u>
Hon. John F. Kennedy President of the United States	Mr. George Champion	Hon. Robert F. Wagner New York
<u>TREASURER</u>		
Mr. Samuel D. S. D. Leidesdorff		ster Emeritus
Mr. Henry C. Morgan		ust Co.
Mr. Wheelock R. H. Macy		es.
Mr. Roger M. U. S. Steel		f Bd.
Gen. Lucius D. Continenza		
Mr. Gardner C. Cowles		ed. e Co.
Mr. Cleveland Phelps		of Bd. legraph Co.
Mr. James A. Coca-Cola		
Mr. Melvin E. Lord & Taylor		of Bd.
Mr. Everett M. Lowens		es. p.
Mr. Sylvan G. Weil, Gottlieb		es.
Mr. Harry Hoffmann, Dir. Reeves Bros., Inc.		Mr. ... Pan American Airways
Rev. Dr. Arthur L. Kinsolving, Pres. The Protestant Council of the City of New York		Mr. Ralph F. Waltz, Pres. B. Gertz, Inc.

1 New development program
Dinner - honor
President, honor dinner
Family of Man dinner
Medallion
Society (quiz name)
Chairman: Roger
Champion, Luce, Blau
Clay, Cowles, B. Gertz
Tom Watson
Society for community
services
- give fellowships
- to ...
Nov. 8 - new Hilton

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- Reverting Family of Man
- Show at Hilton

ROSTER FOR TESTIMONIAL DINNER AS OF 5/7/63

GUEST OF HONOR

Hon. John F. Kennedy
President of the United States

CHAIRMAN

Mr. George Champion
Chairman of the Board
of Chase Manhattan Bank

HONORARY CHAIRMAN

Hon. Robert F. Wagner
Mayor of the
City of New York

TREASURER

Mr. Samuel D. Leidesdorf, Partner
S. D. Leidesdorf & Co.

MASTER OF CEREMONIES

Rev. Dr. Ralph W. Sockman, Minister Emeritus
Christ Church Methodist

CO-CHAIRMAN:

Mr. Henry C. Alexander, Ch. of Bd.
Morgan Guaranty Trust Co.

Mr. Horace C. Flanigan, Dir.
Manufacturers Hanover Trust Co.

Mr. Wheelock H. Bingham, Pres. & Dir.
R. H. Macy & Co., Inc.

Mr. George Keith Funston, Pres.
New York Stock Exchange

Mr. Roger M. Blough, Ch. of Bd.
U. S. Steel Corp.

Mr. Bernard F. Gimbel, Ch. of Bd.
Gimbel Brothers, Inc.

Gen. Lucius D. Clay, Ch. of Bd.
Continental Can Co., Inc.

Mr. Henry T. Heald, Pres.
Ford Foundation

Mr. Gardner Cowles, Pres.
Cowles Magazines & Broadcasting, Inc.

Mr. J. Victor Herd, Ch. of Bd.
The Continental Insurance Co.

Mr. Cleveland E. Dodge, Dir.
Phelps Dodge Corp.

Mr. Frederick R. Kappel, Ch. of Bd.
American Telephone & Telegraph Co.

Mr. James A. Farley, Ch. of Bd.
Coca-Cola Export Co.

Mr. Henry R. Luce, Dir.
Time, Inc.

Mr. Thomas J. Watson, Jr., Ch. of Bd.
International Business Machines Corp.

DINNER PLANNING COMMITTEE

Mr. Melvin E. Dawley, Pres.
Lord & Taylor

Mr. Arthur L. Manchee, Ch. of Bd.
Bambergers

Mr. Everett C. Drake, Pres.
M. Lowenstein & Sons, Inc.

Mr. John D. Revene, Vice Pres.
Hudson Pulp & Paper Corp.

Mr. Sylvan Gotshal, Partner
Weil, Gotshal & Manges

Mr. Anthony M. Rey, Vice Pres.
Hotel Astor

Mr. Harry Hoffmann, Dir.
Reeves Bros., Inc.

Mr. Dallas B. Sherman
Pan American Airways

Rev. Dr. Arthur L. Kinsolving, Pres.
The Protestant Council of the
City of New York

Mr. Ralph F. Waltz, Pres.
B. Gertz, Inc.

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WHAT IS THE PROTESTANT COUNCIL? -----A FACT SHEET

The Protestant Council is the agency which represents and reflects Protestant concern for the cooperative work of the church and its interest in the well-being of the entire community. It was incorporated on October 15, 1943. Its present constituents include: 1700 churches of 31 denominations in metropolitan New York, 18 denominations - 21 members at large - 6 affiliated organizations. They are represented in the General Assembly, Board of Directors and/or department committees. They determine policy and program which in turn is carried out directly through the Council's various departments, borough offices or through its members and affiliated organizations.

In addition to this, the Protestant Council has a close, cooperative relationship with more than 150 health, government and welfare agencies in our city.

WHAT DOES IT DO?

The Council's program falls into two broad areas of service - the church-oriented program and the general community-oriented program. In the first area are included such services as Radio & TV Department which handles and produces more than 2,000 R&TV programs in the course of the year. The Department of Church Planning and Research conducts self-study programs for individual churches. It collects data and helps develop strategy for long-range planning. The Christian Social Relations Department deals with questions of social concern from the Protestant point of view. The services which are directed toward the general community include the non-sectarian delinquency prevention program, aid to court-related children, marriage counseling, emergency relief, released time and summer vacation programs for children, among many other services.

HOW MUCH DOES IT NEED?

Building of Protestant Center at the World's Fair	\$2,500,000
Completion of Idlewild Chapel	800,000
General Service Program for 1963	800,000
TOTAL	<u>\$3,100,000</u>

To achieve the overall program it has been asked to undertake, the Council will require the above total within the next 12 to 16 months. This includes \$3,100,000 for the World's Fair and Idlewild Chapel Building Program area alone.

WHO SHOULD GIVE?

Everyone. The very fact that the Protestant Council exists and works in our community is a vital factor in maintaining the moral, physical and spiritual vitality of our community. The Council's work makes a massive contribution to the democratic functioning of the entire community. Everyone benefits. In a more specific way the general community is served because 50% of the Council's programs, energy and money are spent for services which go directly to the total community.

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To the Protestant, the Council's work has an additional meaning. Not only is it the cooperative work of Protestant churches and denominations for their combined needs, but it is also an expression of Protestant concern for the total community. Protestants have an added obligation for making their only all-inclusive agency a strong and competent one, able to deal with, and represent the Protestant community in a modern, complex metropolis like New York. Though Protestants are a minority here, they need to put their agency on an equal footing with those of our Catholic and Jewish friends.

HOW MUCH SHOULD YOU ASK FOR?

Contributors determine the size of their gifts within the context of their consciences, interests and financial circumstances. We must indicate what needs the Council is asked to meet, what percentage of those needs we can realistically commit the Council to, and what it will cost to do the job. Perhaps the following breakdown will be a handy guide:

The service and building budget of the Council will cost approximately \$10,700 per day, over the course of the next 12 months.

The service program alone (\$800,000 for 1963) will cost \$2,191.78 a day or \$91.32 an hour.

Because the Council's program is conducted through its various departments, borough offices, individual churches, and other affiliated agencies, the effort of its work is vastly amplified. In this way the value of a contributor's dollar is increased a hundred fold. Yet, unless we find many more people willing to pay for at least one hours program, the continued growth of the Council's work will be seriously hampered.

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THE ANNUAL DISTINGUISHED SERVICE AWARD DINNER
OF
THE PROTESTANT COUNCIL OF THE CITY OF NEW YORK

Since 1956, The Protestant Council has conferred its coveted Distinguished Service Award to men in the community who have made outstanding contributions to the physical, social and spiritual well-being of our total society. This award is presented at the Council's annual dinner on behalf of its community-oriented program and services. Among those who have received The Council's coveted award are: George Champion, Cleveland E. Dodge, Rev. Billy Graham, and Robert Stevens, Jr.

THE 1963 DISTINGUISHED SERVICE AWARD DINNER

Re-affirming the moral, ethical, and spiritual whole man in the total community, is traditionally a primary aim of The Council's many programs and services. In the spirit of the ecumenical year and symbolizing Protestant faith in man and brotherhood, The Council has adapted "pasa patria", a Greek phrase meaning "the whole family of man." "Ecumenical," from the Greek, he oikoumene, means "the inhabited earth." In recent Christian thought "ecumenical" has been used synonymously with "universal".

That all the peoples of the inhabited earth are a single family is the theme for the awards dinner at the New York Hilton on November 8th, when the President of the United States, John

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F. Kennedy, will receive the Council's annual coveted award for his outstanding contributions to the cause of human rights and individual freedoms for all peoples of the world.

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THE PROTESTANT COUNCIL of the CITY of NEW YORK

475 Riverside Drive • Suite 456 • New York 27, New York
Riverside 9-1214

OFFICE OF DEVELOPMENT

May 17, 1963



REV. ARTHUR LEE KINSOLVING
President
DALLAS SHERMAN
Chairman of the Board of Directors
CLEVELAND E. DODGE
Chairman of the Executive Committee
MRS. GEORGE M. BILLINGS
Secretary
GEORGE M. DUFF, JR.
Treasurer
REV. DAN M. POTTER
Executive Director

Rec'd. 20 May

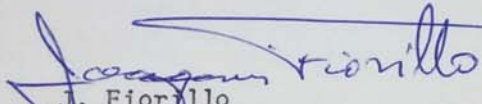
Mr. Alfred H. Barr, Jr.
Director
Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

Dear Mr. Barr:

This is to ask you for a brief appointment at your earliest convenience in order to discuss a matter concerning an affair involving the President of the United States with the Protestant Council.

I would indeed appreciate an opportunity of seeing you as early as possible inasmuch as it was at the suggestion of our Planning Committee that I contact you now.

Sincerely yours,


J. Fiorillo
Director

JF/al

AHB saw Mr. Fiorillo at Museum, 5 pm, June 4, 1963.

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THE SOCIETY FOR THE FAMILY OF MAN

I. GENERAL DEFINITION

The Society for the Family of Man is a high-level service organization of the Protestant Council of the City of New York. The Society's program is one of social and spiritual action. It reflects the Council's faith and continuing interest in man, brotherhood, and the total American community and in building for the community a future in which the highest moral, ethical and spiritual values are practiced in everyday life.

21 May 1963

Dear Mr. Fiorillo:

Your letter of May 17 has arrived during Mr.

Barr's absence from New York but will be brought to

his attention upon his return, May 27th.

Sincerely,
of the Council's many programs

Rona Reob
Secretary to Mr. Barr

ly rooted in the unity out of

Mr. J. Fiorillo
 Director
 Office of Development
 The Protestant Council of the City of New York
 475 Riverside Drive
 Suite 456
 New York 27, New York

as "social processes in terms of city were seen to reside not in the us, wishes, desires, and purposes other human beings in modern, S.C., Encyclopedia of city." p. 102.

the unity of the churches," selected as the body of Christ. Stephen 12, was this image in connection with transfer of those operations within the the different functions of the "parts of Christ and severally members thereof." one sense which in the body of the time were active in the natural light in Romans 12:5 suggest that have

"we who are many are one body in Christ." - Miller, . . . Christian Unity: Its Importance to the Community. Westminster Publishing House, 1957, p. 17.

"The act of Christian co-operation, in which the churches are now involved, is the act of the separate relatives of churches as churches. The Christian unity, which churches experience as they co-operate through a council of churches, leads to a sense of a wholeness that is composed of many wholeness. The resulting unity of this . . . planning, speaking, and acting together . . . especially of that which is varied and diverse rather than uniform." - Fidd.

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II. ITS

1.

*Dear Betty or Roma
Did I take with
me that letter from
the New College Dean
asking about candidates
for art dept? If not,
please send.*

*IN RARE - THIS IS IT I'VE
located this letter - I've heard
been it RARE*

* Soc. Sci. J. 1957, 102. *of in its proposes n of*

** St. Paul, the "great theologian of the unity of the churches," selected as the image of this unity the church as the body of Christ. Stephen Neill points out that Paul in I Cor. 12, uses this image in connection with the doctrine of the spirit, the diversity of whose operations within the Christian fellowship is compared to the different functions of the "parts of the body." "Ye are the body of Christ and severally members thereof." "Diversity of operation should no more cause schism in the body of the church than different physical functions cause schism in the natural body." Again we find the same thought in Romans 12:5 except that here "we who are many are one body in Christ." - Miller, G. Quinter, Christian Unity Its Relevance to the Community, Shenandoah Publishing House, 1957, p. 17.

*** "The era of Christian co-operation, in which the churches are now involved, is the era of the corporate relations of churches as churches. The Christian unity, which churches experience as they co-operate through a council of churches, leads to a sense of a wholeness that is composed of many elements. The resulting unity of thinking, planning, speaking, and acting implies oneness, especially of that which is varied and diverse rather than uniform." - Ibid.

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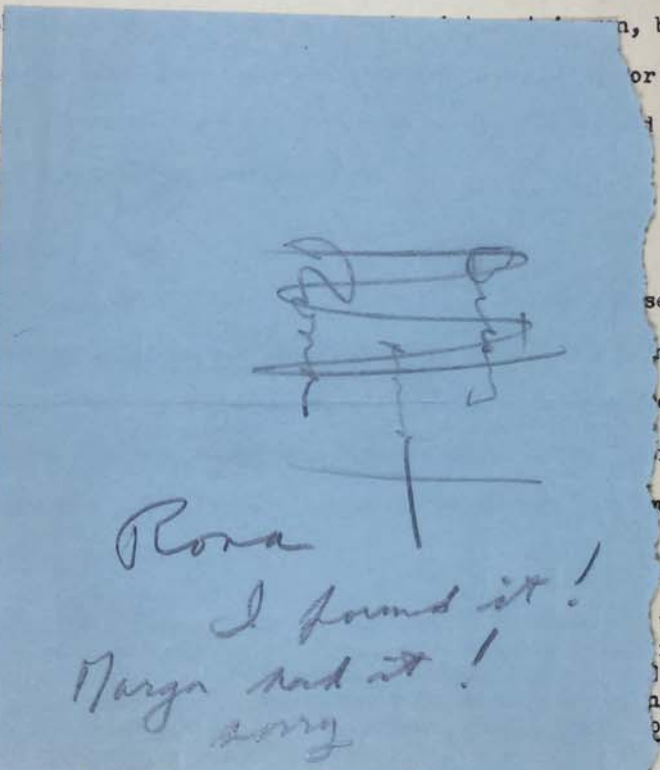
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II. ITS HIST

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** St. Paul, the "great theologian of the unity of the churches," selected as the image of this unity the church as the body of Christ. Stephen Neill points out that Paul in I Cor. 12, uses this image in connection with the doctrine of the spirit, the diversity of whose operations within the Christian fellowship is compared to the different functions of the "parts of the body." "Ye are the body of Christ and severally members thereof." "Diversity of operation should no more cause schism in the body of the church than different physical functions cause schism in the natural body." Again we find the same thought in Romans 12:5 except that here "we who are many are one body in Christ." - Miller, G. Quinter, Christian Unity Its Relevance to the Community, Shenandoah Publishing House, 1957, p. 17.

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THE SOCIETY FOR THE FAMILY OF MAN

I. GENERAL DEFINITION

The Society for the Family of Man is a high-level service organization of the Protestant Council of the City of New York. The Society's program is one of social and spiritual action. It reflects the Council's faith and continuing interest in man, brotherhood, and the total American community* and in building for the community, a future in which the highest moral, ethical and spiritual values are practiced in everyday life.

II. ITS HISTORICAL SOURCE

1. Re-affirming moral, ethical, and spiritual values and serving the social and physical needs of all peoples in the community are traditionally primary aims of the Council's many programs and services. The Gospel** and the history of the conciliar movement*** in America are deeply rooted in the unity out of diversity concept.

* Social scientists regard community as "social processes in terms of human nature; the dynamics of society were seen to reside not in its structure but rather in the interests, wishes, desires, and purposes of individual human beings interested with other human beings in varieties of social groupings." - Linderman, E.C., Encyclopedia of the Social Sciences, article "community," p. 102.

** St. Paul, the "great theologian of the unity of the churches," selected as the image of this unity the church as the body of Christ. Stephen Neill points out that Paul in I Cor. 12, uses this image in connection with the doctrine of the spirit, the diversity of whose operations within the Christian fellowship is compared to the different functions of the "parts of the body." "Ye are the body of Christ and severally members thereof." "Diversity of operation should no more cause schism in the body of the church than different physical functions cause schism in the natural body." Again we find the same thought in Romans 12:5 except that here "we who are many are one body in Christ." - Miller, J. Quinter, Christian Unity Its Relevance to the Community, Shenandoah Publishing House, 1957, p. 17.

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2. The histories of our nation and New York City, the hub of the nation, where cultures and backgrounds are mixed as in no other place, have demanded that the church be one in order to minister adequately to a complex society constantly and increasingly in flux - and especially since it is the essential nature of both the church and the nation (the total community) not to be divided.
3. The history of Christianity teaches that church unity leads to a sense of wholeness - a consciousness of belonging to one body, which is a living testimony to the oneness of Christ.

III. ITS BROAD PURPOSE

1. As a social and spiritual action program, the Society for the Family of Man furthers the Council's programs and services to the total man in the total community.
2. In the spirit of ecumenicity,* it demonstrates Protestant faith in man and brotherhood - a faith that believes that all the peoples of the earth are a single family and have a common origin.**

* The term "ecumenical" (from the Greek he oikoumene, meaning "the inhabited earth") has been in English usage since the beginning of the twentieth century. In recent Christian thought is used synonymously with "universal."

** "At the root of the ecumenical movement is the sharp contrast between the actual divided state of the church and the affirmation of all Christians that the church is in some sense "one." St. Paul speaks of the church as the one body of Christ, and the Gospel of John records Christ's prayer that his followers "may all be one." Loyalty to Christ, according to the New Testament, means self-sacrificing love for one another and the transcending of those barriers which divide men." (from Protestant Christianity by John Dillenberger and Claude Welch)
"There is neither Jew nor Greek, there is neither slave nor free, there is neither male nor female; for you are all one in Christ Jesus." Gal. 3:28
"There is "one body and one spirit ... one hope ...one Lord, one faith, one baptism, one God and Father of us all." -Eph. 4:4-6

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3

3. It interprets American democracy in social terms, aiding in the race, religion, national origin, and economic status, in an effort to improve relationships among individuals and groups with different backgrounds.
4. It is designed to meet the Protestant Council's ever increasing needs for serving its current and projected community programs for:
 - * non-sectarian delinquency prevention
 - * direct emergency relief
 - * psychiatric consultation and treatment
 - * referral and counseling to homeless and institutionalized children
 - * professional family counseling for home term and family courts
 - * chaplaincy in hospitals, institutions and prisons
 - * entertainment and therapy for the hospitalized and infirm
5. Its designed purpose is to sustain, continue, and expand these programs and services and implement new ones which will also inspire and encourage greater moral, ethical and spiritual attitudes and practices in the many areas of our community's total economy.

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IV. ITS PROGRAM

- I. Utilizing the Mayors Committee of Religious Leaders, the Society awards excellence and achievement for advancing moral, ethical and democratic practices and attitudes in the multiple areas and levels of our business, professional, educational and scientific total community.

Some areas for awards are:

- (1) Achievements for advancing world peace.
 - (2) Achievements for ~~community-wide~~⁵¹ inter-racial/human relations - perhaps a program or new practice which will identify developing tensions between the races and groups and will improve cooperation and communication among them.
 - (3) Achievements for community-wide non-discriminatory practices in hiring and promoting workers on all levels (supervisory and custodial) of municipal, trade, industry, professional employment.
 - (4) Achievements for reducing school dropouts that will lessen unemployment among unskilled of all peoples in the City.
 - (5) Achievements on the part of radio, TV, newspapers, and all other mass-communications media that advance moral, ethical, and democratic attitudes and practices by creating greater understanding, compassion and communication among all races and groups.
2. Each year, at the Protestant Council's annual dinner, now called the Family of Man Awards dinner, the most outstanding achievements in the various areas (perhaps those suggested and others) are awarded by a special citation or a \$1,000 fellowship. By focusing public attention on these various achievements and their awards the Society

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hopes to inspire and encourage a stronger moral, ethical, and spiritual frame of reference* among all peoples in the total community.

3. The Society's Public Information Committee, working through The Protestant Council's staff, will interpret the Society's program, the work of its committees, its membership and the individuals, organizations, foundations, corporations, etc. participating - throughout the year - in all its stages including the annual Awards Dinner - encouraging and widespreading the good that man can do unto man, demonstrating The Council's faith in man and brotherhood - and that we all belong to the whole family of man.

4. The Society's Quarterly Publication: Family of Man Quarto brings * / to members and all interested people news and information concerning the Society's program, activities, personalities. It also features articles on man, the community, the social sciences, religion, etc. dealing with ethics, morality, human rights, etc. written by well-known authorities such as Ben Gurian, Albert Schweitzer, Fred Hoyle, etc..

V. ITS LEADERSHIP: IT TAKES LEADERS TO MAKE LEADERS

The Society's leadership is made up of imaginative, conscientious citizens who also represent the most influential leadership in the

* frame of reference - a psychological phrase - that in an individual's reactional biography which determines or dictates his behavior pattern. That which censors or allows the individual's actions in his total environment. A frame of reference is based on (1) the way an individual sees himself in a world society, (2) the way he looks at the real world and understands the nature of things, (3) his idea of the way the world and its society should be - the phantasy part, the dream part or the vision part which forms the bases for the individual's frame of reference.

R.B. (reactional biography) the culmination of all things, persons, ideas etc. an individual has been exposed to and reacted to during his whole lifetime - that which goes into forming his total personality (conscious and unconscious) - that which forms the basis for his frame of reference.

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business and professional world as well as in the total community. These are men and women who do not regard their personal material successes as an end in itself for a truly successful life. They are men who attribute such worldly success to a higher power who has given them sound bodies and sound minds which have enabled them to take full advantage of such opportunities our society has made available. They are leaders who want to use their energy and imagination as an effective force for human betterment. Physical and social human betterment is only one-half of their goal. For they believe that the complete man, the whole man, is also the moral and ethical man. Therefore, the other half of their goal, which can give fuller meaning and balance to the total man in the total community, is to re-affirm humanistic ethics in the multiple phases of our total and complex economy.

Formula for successful living: $\frac{1}{2}$ material giving + $\frac{1}{2}$ spiritual giving.

VI. ITS MEMBERSHIP:

Membership in the Society for the Family of Man is awarded by the Society's Nominating Committee on the basis of (1) distinguished leadership, services to furthering the goals of the Society and (2) for financial support of The Council's programs. Membership status is awarded to individuals, families, organizations, corporations, foundations.

Life Membership in the Society is awarded by the Society's Board of Guardians for distinguished leadership and outstanding services to any part of The Council's general program or for financial contributions totaling \$25,000 or more at one time or whose gifts equal or exceed this figure in three years.

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Founders: Permanent membership in the Society as Founders will be awarded those who contribute \$10,000 or more during the Society's first year. Names of Founders will be permanently inscribed on plaques in The Council's Chapel at Idlewild Airport and/or in a permanent building of the Council and will be listed in all of The Council's and the Society's publications.

Active Membership in the Society is awarded annually for outstanding services on behalf of The Council or for contributions of \$1,000 (during that year).

Affiliated Membership is awarded by services to the Society or for contributions totaling at least \$500 in that year. This group is listed in publications but does not vote or participate in Society's affairs.

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VII. ITS STRUCTURE:

1. Board of Guardians

The largest body in the Society's organization. Among its thirty members, the Board always includes the President of the Protestant Council, the Chairman of the Council's Board of Directors, and the Chairman of the Council's Executive Committee. The Board of Guardians oversees and coordinates the Society's program and policy within the framework sanctioned by the Council's Board of Directors. The Board of Guardians oversees the Society's financial and business operations and elects its officers and committees.

2. Honorary Chairmen

Three Honorary Chairmen, each representing one of the three largest faiths, are elected to the Society annually on the basis of past outstanding leadership and distinguished services that strengthen the moral, ethical and spiritual whole man in our total economy.

3. The Society's Officers

The Society's officers are (1) Chairman, (2) Ist Vice-President, (3) 2nd Vice-President, (4) Secretary, (5) Treasurer. They perform the usual duties of their perspective offices and serve until their successors are elected. The Chairman heads the Society's Nominating Committee, The Ist Vice-President heads the Society's Program Committee, and the 2nd Vice-President heads the Society's Public Information Committee. Persons for these offices are nominated from the Society's active membership by the Society's Nominating Committee, and are elected for one year. Vacancies occurring between elections are filled by the Society's Cabinet.

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4. The Cabinet

The Society's Cabinet is made up of its officers who include the chairmen of its three committees. The Cabinet has full powers of the Society ad interim, except the power to determine its membership and to revise its program and policy. The Cabinet recommends to the Society programs of activities and the budgets for executing them. The Cabinet meets at least three times a year.

5. The Society's Committees:

A. The Nominating Committee: Made up of three active Society members, on nomination of the Cabinet. The Committee nominates and conducts annual election of officers and committees, notifies contributors of membership status and honors to be awarded by the Society.

B. The Program Committee: Made up of a Chairman, the Society's 1st Vice-President and four of its active members, and Protestant Council officer. Works closely with the Society's Board of Guardians in carrying out the Society's program. The program's purpose and policy (described in detail under Program) is outlined by the Society's Board of Guardians and sanctioned by the Council's Board of Directors.

C. The Public Information Committee: Made up of a chairman, the Society's 2nd Vice-President, and as many committee members as the Chairman deems necessary, the Society's Public Information Committee works through Protestant Council's staff which shall service all phases of the program, purpose and policy of the Society, and news regarding the individuals, organizations, foundations, corporations involved in the Society's program.

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VIII. ITS SUPPORT

The Society for the Family of Man is supported by the contributions donated by its membership. The Society's membership may include individuals, families, businesses, organizations, foundations, corporations.

IX. WAYS TO GIVE:

1. Gifts of Cash:
2. Gifts of Property:
3. Gifts of Securities:
4. Trust Funds:
5. Endowments through Life Insurance

X. WHO CAN GIVE:

1. Individuals:
2. Families:
3. Organizations:
4. Businesses:
5. Corporations:
6. Foundations:

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Farley-Dickinson

THE MUSEUM OF MODERN ART

Date June 13, 1961

To: Alfred

Re: _____

From: Betsy

Mrs. Russell at the German consulate called today to ask whether you knew anything about a seminar being held at Farley-Dickinson ~~College~~ University, Madison, New Jersey, this summer from June 23 to August 4. *sp?*

6 foreign artists, including a young German, and 6 ~~foreign~~ Americans have been invited to participate with all expenses paid except transportation. They would remain six weeks during which the University would supply them with all needs including studios to work in.

The German government has been asked to pay the transportation of the German -- Karl Heinz Kliemann -- and they have asked Mrs. Russell what she knows about it.

She has been told by the art Director of the University, one Tosun Bayrak, that you have been invited to a reception to open the seminar.

The other foreign artists are:

Dario-Paolucci & Renato Bersato -- Italy
Romeo Tabuena -- Mexico
Eyuboglu -- Turkey
Manuel Vedan -- Spain

She wants to help the young artist to get here, but on the other hand she will be held responsible if the government has given money to a worthless cause.

Do you know anything?

nor Bayrak
Never heard of the project, nor
of any of the artists including
Kliemann. June 23 is awfully
soon! *R.*

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cc: Mr. Barr's file (he has seen) ✓
Miss Dudley
Mrs. E. P. Jones
Miss Jones

FARRELL

November 24, 1961

Dear Mr. Farrell:

Since I was responsible for choosing the Nuala pastels to bring before our Committee on the Museum Collections, I am answering your letter of November 19 to Mr. Barr.

First, may I say how very sorry I am to hear that there has been damage to two of the pastels. The Museum hereby offers the services of our very expert restorer of works on paper, Mrs. Marilyn Weidner.

I agree with Mrs. de Brun that she was "foolish in the extreme" to permit works of such fragility to go out unframed. I was equally foolish to permit them to come to the Museum unframed. The gallery director assured me that he could deliver them safely to the Museum, but there was never any question of his handling the pastels during our meeting. This would not have been feasible. I handled them myself both before and during the meeting with the greatest care I can command.

After the meeting the pastels were left on a table in our storeroom. When you telephoned that you would like to pick them up, a request went from Mr. Barr's office to our Registrar to have them taken by our custodians from the storeroom to the receiving room to be wrapped and released to you. This is routine and the custodians are carefully trained handlers of art who have been with the Museum for years.

I am afraid I do not know what you mean by "pastepaper" which you say was attached to the surface. We ordinarily protect drawings with glassine paper, a proper material for the purpose. However, we sometimes return works of art packed as they came to us, in this case with ordinary tissue paper between them. I don't know which was used when the Nuala pastels were returned.

Again, I am sorry if any damage has occurred in the Museum. I feel it is quite possible that the pastels were damaged in the gallery before they were delivered to us. Won't you let us know if you wish our Mrs. Weidner to examine or treat them?

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Patric Farrell
161 East 81st Street
New York 28, N. Y.

DCM:ew

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This Week

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We don't have any statistics on this but we'd like to bet that when a kid gets his first gold star for winning a spelling bee, or his Merit Badge in Campcraft, or his blue ribbon for best of breed, or his really vital experience like falling in love for the first time, or getting married, or landing a six pound trout.

The gold star principle follows us right through our lives, from Merit Badges to Nobel Prizes, and a nice thing it is too. Everybody's proud to get an award for a job well done. And that's why this column is devoted to some award winning titles which Pocket Books, Inc. is now publishing, including, this month:



Last year, the entire book industry got together to select NATIONAL BOOK AWARD winners in various categories of literary endeavor. The distinguished board of judges—Mary Colum, Malcolm Cowley, Max Gissen, W. G. Rogers and Glenway Wescott—selected Nelson Algren's *THE MAN WITH THE GOLDEN ARM* for the first fiction award.

This fine novel about the "children of the broken skyline" is now on sale at 25¢. While you are looking over the other Pocket Book titles on the rack, may we call your special attention to the stirring adventure story which won the \$15,000 Christopher Award:



and a new edition of the great Pulitzer-Prize-winning novel of life among the Navajo Indians:



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TRADE Winds

SIMON AND SCHUSTER have made a distinguished addition to their editorial staff in the person of Joseph Barnes, former foreign news editor of the *New York Herald Tribune*, and editor of the short-lived *New York Star*. Barnes accompanied Wendell Willkie on the famous "One World" tour in 1942 and is in the process of completing a biography of Mr. Willkie for eventual publication by S. and S. . . . Another member of that globe-girdling tour was Gardner ("Mike") Cowles, the brilliant editor of *Look* magazine. Just before the party embarked FDR gave Willkie a letter to be delivered personally to Joe Stalin. Cowles, who was well aware of Willkie's propensity for misplacing valuable documents, copies of speeches he was to deliver, and the like, suggested that he take care of the precious letter, but Willkie wouldn't hear of it. Result: when Willkie was suddenly summoned one midnight in Moscow



for a private powwow with His Nibs, Mr. Stalin, the letter could not be found. Frantically, Cowles and Barnes dumped all of Willkie's luggage on the bed. At the last minute the letter was retrieved from the pocket of a soiled shirt at the bottom of the laundry bag.

"I'll cut you fellows in on this if I possibly can," promised Willkie, and sure enough about 2 A.M. a call came from the Kremlin summoning Cowles and Barnes to the confab. Cowles recalls being driven lickety-split through the pitch black streets of Moscow in a Cadillac limousine with no lights. "That we didn't run over anybody," he says, "was a miracle." Inside the Kremlin they were ushered to Stalin's private apartment and after much palaver and schnaps, posed with Willkie, Stalin, and his interpreter in a series of photographs that were plastered all over the front page of Pravda the next day As a final irony, FDR's private note to Stalin never was delivered. In the excitement of the moment at the Kremlin Willkie forgot all about it, and it was still in his inside pocket when he returned to

New York How long ago that all seems—less than nine years that have become an eternity!

IN CASE YOU MISSED the complete text of William Faulkner's magnificent Nobel Prize Award speech printed in the *New York Herald Tribune Book Review* for January 14 I am privileged to reprint it here:

I feel that this award was not made to me as a man but to my work—a life's work in the agony and sweat of the human spirit, not for glory and least of all for profit, but to create out of the materials of the human spirit something which did not exist before. So this award is only mine in trust. It will not be difficult to find a dedication for the money part of it commensurate with the purpose and significance of its origin. But I would like to do the same with the acclaim too, by using this moment as a pinnacle from which I might be listened to by the young men and women already dedicated to the same anguish and travail, among whom is already that one who will some day stand here where I am standing.

Our tragedy today is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit. There is only the question: when will I be blown up? Because of this, the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat.

He must learn them again. He must teach himself that the basest of all things is to be afraid; and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed—love and honor and pity and pride and compassion and sacrifice. Until he does so he labors under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and worst of all without pity or compassion. His griefs grieve on no universal bones, leaving no scars. He writes not of the heart but of the glands.

Until he relearns these things he will write as though he stood among



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RICHARD
FEIGEN
GALLERY
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***Proposed Federal Advisory Council
on the Arts***

Speech of
Hon. H. Alexander Smith
of New Jersey
in the
Senate of the United States
Tuesday, March 26, 1957

*Not printed
at Government
expense*

United States Government Printing Office, Washington : 1957

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RICHARD FEIGEN 24 EAST 81 STREET
NEW YORK CITY 28

rec'd 14 July

SPEECH
OF
HON. H. ALEXANDER SMITH
OF NEW JERSEY

Mr. SMITH of New Jersey. Mr. President, on behalf of myself, the senior Senator from New York [Mr. IVES], the senior Senator from Kentucky [Mr. COOPER], the senior Senator from Montana [Mr. MURRAY], the senior Senator from Missouri [Mr. HENNINGS], and the junior Senator from New York [Mr. JAVITS], I introduce, for appropriate reference, a bill for the establishment of a Federal Advisory Council on the Arts within the Department of Health, Education, and Welfare. In his State-of-the-Union message on January 6, 1955, President Eisenhower recommended the establishment of such a council; and this bill has been prepared by the Department of Health, Education, and Welfare, to implement this program.

Several bills were introduced in the 84th Congress to establish an Advisory Council on the Arts, including S. 3054, prepared by the Department, and S. 3419, introduced by Senator Lehman and others. A special subcommittee of the Committee on Labor and Public Welfare held hearings during April of 1956, and, after some revision, reported S. 3419 to the Senate in July. S. 3419 passed the Senate, but failed to be reported from the House Committee on Education and Labor.

The bill which I am introducing today has been revised by the Department to take into consideration some of the findings and recommendations of the committee hearings and report of last year. It would establish a Federal Advisory Council on the Arts within the Department of Health, Education, and Welfare to undertake studies of, and make rec-

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ommendations related to, appropriate methods for the encouragement of creative activity in the performance and practice of the arts and of participation in and appreciation of the arts. Such studies would be conducted by special committees of persons expert in the particular field of art involved, and their recommendations would be submitted to the Secretary of Health, Education, and Welfare. The Council will be primarily concerned with stimulating creative artistic activity, and will not be concerned with financial support of particular artistic projects.

Mr. President, this proposal, together with the encouragement and support of the arts now being provided by many private organizations and individuals, will make possible a major step forward in the cultural life of the Nation. I ask unanimous consent that the letter of transmittal from Secretary Folsom and the text of the bill be printed at this point in the body of the RECORD.

The VICE PRESIDENT. The bill will be received and appropriately referred; and, without objection, the bill and letter will be printed in the RECORD.

The bill (S. 1716) to provide for the establishment of a Federal Advisory Council on the Arts, and for other purposes, introduced by Mr. SMITH of New Jersey (for himself and other Senators), was received, read twice by its title, referred to the Committee on Labor and Public Welfare, and ordered to be printed in the RECORD, as follows:

Be it enacted, etc., That the Congress hereby finds and declares it to be the policy of the Congress in enacting this act—

(a) That the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;

(b) That the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential

(3)

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RICHARD 24 EAST 81 STREET

to the general welfare and the national interest; and

(c) That the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government.

Sec. 2. (a) There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Council on the Arts (hereinafter in this act referred to as the "Council"). The Council shall be composed of 21 members appointed by the President, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts and who collectively will provide an appropriate balance of representation among the major art fields including music, drama, dance, literature, architecture and allied arts, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, and television; and the President is requested in the making such appointments to give consideration to such recommendations as may from time to time be submitted to him by leading national organizations in these fields. Each member of the Council shall hold office for a term of 6 years, except that (1) any member appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall be appointed for the remainder of such term, and (2) the terms of the members first taking office shall expire, as designated by the President at the time of appointment, 7 at the end of the second year, 7 at the end of the fourth year, and 7 at the end of the sixth year after the date of appointment. No member of the Council shall be eligible for reappointment during the 2-year period following the expiration of his term. The Council shall meet at the call of the Chairman or the Secretary of Health, Education, and Welfare (herein referred to as the "Secretary"), but not less often than twice each calendar year. The Council shall annually elect one of its members to serve as Chairman until the next election.

(b) The Council shall have an executive secretary who shall be appointed by the Secretary after consultation with the Council. Within the limits of appropriations available therefor, the Secretary shall also

provide the Council, its executive secretary, and members of its special committees, necessary secretarial, clerical, and other staff assistance.

Sec. 3. The Council shall, upon its own initiative or upon request by the Secretary (who in making his requests shall consider requests submitted to him by the heads of other Federal departments or agencies), undertake studies of, and make recommendations relating to, appropriate methods, consistent with the policies set forth in section 1, for encouragement of creative activity in the performance and practice of the arts and of participation in and appreciation of the arts. Such studies shall be conducted by special committees of persons, expert in the field of art involved, appointed by the Secretary after consultation with the Council. After considering reports on these studies, the Council shall make recommendations in writing to the Secretary. In the selection of subjects to be studied and in the formulation of recommendations, the Council may obtain the advice of any interested and qualified persons and organizations.

Sec. 4. Members of the Council, and members of special committees appointed pursuant to section 3, while attending meetings of the Council or while engaged in the conduct of studies hereunder, shall receive compensation at a rate to be fixed by the Secretary, but not exceeding \$50 per diem, and shall be paid travel expenses, including per diem in lieu of subsistence, as authorized by law (5 U. S. C. 734-2) for persons in the Government service employed intermittently.

Sec. 5. (a) Any member of the Council or of a special committee, appointed under this act, and any other person appointed, employed, or utilized in an advisory or consultative capacity under this act is hereby exempted, with respect to such appointment, employment, or utilization, from the operation of sections 281, 283, 284, and 1914 of title 18 of the United States Code, except as otherwise specified in subsection (b) of this section.

(b) (1) The exemption granted by subsection (a) of this section shall not extend to the following acts performed as an officer or employee of the United States by any person so appointed, employed, or utilized: (A) The negotiation or execution of, or (B)

the making of any recommendation with respect to, or (C) the taking of any other action with respect to, any individual contract or other arrangement under this act with the private employer of such person or any corporation, joint stock company, association, firm, partnership, or other business entity in the pecuniary profits or contracts of which such person has any direct or indirect interest.

(2) The exemption granted by subsection (a) of this section shall, during the period of such appointment, employment, or utilization and the further period of 2 years after the termination thereof, not extend to the prosecution or participation in the prosecution, by any person so appointed, employed, or utilized, of any claim against the Government involving any individual contract or other arrangement entered into pursuant to this act concerning with the appointee had any responsibility during the period of such appointment, employment, or utilization.

Sec. 6. There are hereby authorized to be appropriated to the Department of Health, Education, and Welfare such sums as may be necessary to carry out this act, including expenses of professional, clerical, and stenographic assistance. Such appropriations shall be available for services as authorized by section 15 of the act of August 2, 1946 (5 U. S. C. 55a).

Sec. 7. This act shall not be deemed to invalidate any provision in any act of Congress or Executive order vesting authority in the Commission of Fine Arts.

The letter presented by Mr. SMITH of New Jersey is as follows:

DEPARTMENT OF HEALTH,
EDUCATION, AND WELFARE,
Washington, D. C.
HON. RICHARD M. NIXON,
President of the Senate.

DEAR MR. PRESIDENT: I am enclosing for your consideration a draft bill "To provide for the establishment of a Federal Advisory Council on the Arts, and for other purposes."

The draft bill is essentially the same as H. R. 5756, and H. R. 6713, 84th Congress, which bills were designed to carry out the recommendation of the President, contained in his state of the Union message delivered

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to the Congress under date of January 6, 1955. In that message President Eisenhower said:

"In the advancement of the various activities which will make our civilization endure and flourish, the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities. I shall recommend the establishment of a Federal Advisory Commission on the Arts within the Department of Health, Education, and Welfare, to advise the Federal Government on ways to encourage artistic and cultural endeavor and appreciation."

Throughout the great epochs of history civilization has been most importantly exemplified by masterworks of arts and architecture, music, and the dance, drama, and literature. Indeed, the verdict of history judges a civilization most definitively by its cultivation of the arts. Encouragement of the arts is a demonstration to itself and to others, of a nation's belief in its spiritual resources and creative destiny.

The United States, despite its relative youth, is rich in artistic achievement. We have contributed new power of design in architecture, created new rhythms in music, and developed a literature which commands worldwide attention. In the theater and film, and in the ancient form of the dance we show a creative vitality. Our great museums, art galleries, and orchestras are the pride of our people. Yet millions of Americans know painting and sculpture only in reproductions, and there are vast areas where living theater is never seen. We must search for new ways to bring the enjoyment of and participation in the arts to more of our people.

We must also find ways to stimulate our talented persons in the arts. We have at our disposal many persons of talent and genius, whose gifts need the encouragement and recognition which persons in other comparable fields enjoy. The artist, the actor, and the writer must exercise crafts which are mastered only after long technical training—a training equally as arduous as that which the doctor, the chemist, or the astronomer must undergo. To a great extent workers in the arts have had to find their own facilities which, except in rare and widely scattered instances, do not compare in availability,

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no answer needed - but file under Feigen

Feigen

RICHARD 24 EAST 81 STREET

6

number, or quality with those available to other fields.

Philanthropic individuals and private and public organizations have provided strong support for the arts, and properly so. On the other hand, our National Government has not lent its encouragement and prestige to the arts to the extent that is feasible and desirable.

The instant draft legislative proposal would provide for a Federal Advisory Council on the Arts within the Department of Health, Education, and Welfare to undertake studies of, and make recommendations related to, appropriate methods for encouragement of creative activity in the performance and practice of the arts and of participation in and appreciation of the arts. Such studies would be conducted by special committees of persons expert in the particular field of art involved. After considering reports on these studies the Council would make recommendations in writing to the Secretary of Health, Education, and Welfare. In the selection of subjects to be studied and in the formulation of recommendations the Council could obtain the advice of interested and qualified persons and organizations.

Federal encouragement of the arts should go forward in accordance with the traditional principles which the American people believe should guide the relationship of their National Government to them. The draft legislation therefore recognizes three essential principles: (a) that the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative; (b) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and national interest; and (c) that the encouragement of the arts, while primarily a matter for private and local

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initiative, is an appropriate matter of concern to the United States Government.

Special care has been taken to insure that the proposed Federal Advisory Council on the Arts not be in conflict with or duplicate the authority and responsibility of the Commission of Fine Arts provided for by the act of May 17, 1910 (40 U. S. C. 104). Thus, section 7 of the draft bill provides that: "this act shall not be deemed to invalidate any act of Congress or Executive Order vesting authority in the Commission of Fine Arts."

Also, to avoid confusing the existing Commission of Fine Arts with the proposed new group, the latter is designated a "Council" rather than a "Commission."

In addition to the above-noted change in name to "Federal Advisory Council on the Arts," there are other changes in the instant proposal designed to clarify the intent and strengthen the proposal as compared with that submitted to the 84th Congress. Thus, the status of the new Council has been strengthened by providing fixed 6-year terms for its members and by having the Council elect its own chairman. Appropriate reference is made to the desirability of balanced representation on the Council from the major art fields and to consideration by the President of recommendations on membership submitted by leading national art organizations. Finally, it is made clear that all Federal departments and agencies may submit to the Secretary of Health, Education, and Welfare requests for studies to be undertaken by the Council.

The Bureau of the Budget advises that it perceives no objection to the submission of the proposed legislation to the Congress for its consideration and that its enactment would be in accord with the program of the President.

Sincerely yours,

M. B. FOLSOM,
Secretary.

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no answer needed - but file under Feigen Feigen

RICHARD FEIGEN GALLERY
 24 EAST 81 STREET
 NEW YORK CITY 28
 REGENT 7 6640, 41
 INCORPORATED CABLE: RICHFEIGAL

rec'd in July
JULY 13, 1964

file under Feigen

THE MUSEUM OF MODERN ART

Talked with Mrs de G. Told her piece was original in my opinion

Date May 26, 1965

To: Mr. Barr

Re: Brancusi BIRD Feigen

From: Rona

wants you to see

*RB
May 28*

It belonged^s to Mrs. Matarazzo who got it from Brancusi through Marcel Duchamp/ Duchamp has said that this is the Matarazzo Bird.

Apparently this is the first "modern" work of art that the Baroness de Ginzburg¹ has ever bought and she wants you to see the work before it's sent to her. Sweeney, who also knows the piece according to Feigen, has told the Bar^{on}nessthat it's definitely the Matarazzo sculpture.

As I told you before, the sculpture is at present at Budworth's (424 W 52) and Feigen is dying for you to see it. Feigen can be reached at RE 7 - 6640 late tonight or tomorrow.

(Phyllis Lambert's sister)*

R.
RICHARD L. FEIGEN

RLF:sl

28 Sept: HE called to say he was offering it to Picasso.

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no answer needed - but file under Feigen Feigen

RICHARD
FEIGEN
GALLERY
INCORPORATED

24 EAST 81 STREET
NEW YORK CITY 28
REGENT 7 6640, 41
CABLE: RICHFEIGAL

recd 14 July
JULY 13, 1964

MR. ALFRED H. BARR, JR.
THE MUSEUM OF MODERN ART
11 W. 53RD STREET
NEW YORK, N.Y.

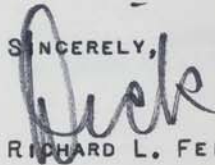
DEAR MR. BARR:

IT OCCURRED TO ME TO MENTION TO YOU
A PAINTING WHICH WE RECENTLY ACQUIRED, AND WHICH
I THOUGHT MIGHT BE OF INTEREST TO ONE OF THE FRIENDS
OF THE MUSEUM: VAN GOGH'S "TORSO OF A WOMAN", 1888,
OIL ON CANVAS, 28 3/4" x 21 3/8" (DE LA FAILLE, 1939
ED., NO 241).

SHOULD ANYONE WISH TO SEE THE PAINTING,
IT WILL BE HANGING UNTIL SEPTEMBER IN THE GUGGENHEIM
EXHIBITION "VAN GOGH AND EXPRESSIONISM". AND WE WILL,
OF COURSE, BE GLAD TO SUPPLY PROVENANCE AND BIBLIO-
GRAPHICAL INFORMATION.

I HOPE THAT YOU ARE ENJOYING A PLEASANT
SUMMER. WITH BEST REGARDS,

SINCERELY,



RICHARD L. FEIGEN

RLF:sl

*28 Sept: HE called to say
he was offering it to Picasso.*

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RICHARD FEIGEN GALLERY
INCORPORATED

JANUARY 9, 1962

DEAR MR. BARR,

I WANT TO THANK YOU SO MUCH FOR YOUR THOUGHTFULNESS IN SENDING ME THE CHECK-LIST FOR THE CURRENT "RECENT ACQUISITIONS" EXHIBITION, WHICH I VISITED SEVERAL TIMES.

DAVID HERBERT AND I ARE IN THE PROCESS OF LAUNCHING A NEW YORK GALLERY, WHICH WE HOPE TO OPEN IN MARCH WITH AN EXHIBITION OF GEORGE COHEN'S RECENT WORK. A REAL ESTATE BROKER, MR. SOL M. FROMER OF CENTRAL EQUITIES CORPORATION, ASKED US FOR REFERENCES IN CONNECTION WITH A SPACE THAT INTERESTS US, AND WE TOOK THE LIBERTY OF USING YOUR NAME.

WITH BEST REGARDS,

14 July 1964

Dear Dick:

Yours of the 13th has arrived during Mr. Barr's absence from the Museum. I shall of course bring it to his attention when he returns in the fall.

I hope you are having a good summer.

CORDIALLY,
Dick

Sincerely,

MR. ALFRED H. BARR, JR.
THE MUSEUM OF MODERN ART
11 W. 53RD STREET
NEW YORK, N.Y.

Rona Roob
Secretary to Alfred H. Barr, Jr.

Mr. Richard L. Feigen
Richard Feigen Gallery
24 East 81 Street
New York 28, New York

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FEIGEN

RICHARD FEIGEN GALLERY

INCORPORATED

~~D.C.M.~~ + VI
JANUARY 9, 1962

Rena

DEAR MR. BARR,

I WANT TO THANK YOU SO MUCH FOR YOUR THOUGHTFULNESS IN SENDING ME THE CHECK-LIST FOR THE CURRENT "RECENT ACQUISITIONS" EXHIBITION, WHICH I VISITED SEVERAL TIMES.

DAVID HERBERT AND I ARE IN THE PROCESS OF LAUNCHING A NEW YORK GALLERY, WHICH WE HOPE TO OPEN IN MARCH WITH AN EXHIBITION OF GEORGE COHEN'S RECENT WORK. A REAL ESTATE BROKER, MR. SOL M. FROMER OF CENTRAL EQUITIES CORPORATION, ASKED US FOR REFERENCES IN CONNECTION WITH A SPACE THAT INTERESTS US, AND WE TOOK THE LIBERTY OF USING YOUR NAME.

WITH BEST REGARDS,

CORDIALLY,

Dick

MR. ALFRED H. BARR, JR.
THE MUSEUM OF MODERN ART
11 W. 53RD STREET
NEW YORK, N.Y.

RLF:IB

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Ferber

16 January 1963

Dear Julia:

Just a line to tell you how much we missed you at the opening of Leo's exhibition. I thought the show was beautiful and very touching and the dinner afterwards a memorable occasion. I liked very much seeing Lux and Andreas again and Andreas' wife, whom I think I never met before - but your absence left a sense of incompleteness which we all felt. I do hope you will be on deck again shortly.

Sincerely, & fondly

Alfred H. Barr, Jr.

Mrs. Lyonel Feininger
235 East 22 Street
New York, New York

Feininger

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Ferber

3804 Shepherd St.
Cherry Chase 15, Md.

Ferber
Sunday
May 17

Dear Mr. Barr,

Thank you very much for the package of stamps. Recently I sent a package of duplicates to Sicily. Enclosed is the thank you letter. I plan to send another package soon.

The weather here is beautiful and the roses are blooming. School will be out on June 17th and I will leave for Greensboro soon after. I plan to spend the whole summer there.

Thank you again for the stamps. It is so nice of you to send them. Please tell the person who wraps up the package that they need not

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Perkins

send the whole envelope with the
stamp on it. Just the corner of the
envelope with the stamp on it. It will
lower the postage rate.

Love,

Cornelia

Sent

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Perber

11 March 1959

M.A. Did you let ^{know} ^{million was} ^{wrong?} I should ^{have - a} ^{February 6, 1961}
 M.A. Did you let ^{know} ^{million was} ^{wrong?} I should ^{have - a} ^{February 6, 1961}
 3804 SHEPHERD STREET
 CHEVY CHASE 15, MARYLAND

Dear Mr. Barr,

Thank you so much for again for sending such a wonderful collection of stamps. What beauties they are — especially Iceland! I appreciate very much your thoughtfulness in sending the stamps to me so I can add to my collection before I forward the many duplicates to Sicily.

Much love,
 Cornelia

Sent me

Ah Fred! I'm ashamed I've lost the name & address of the stamp lady — please ask someone to jot it down on enclosed postcard.
 Many thanks for five stamps & love to you & Marga - Lisi

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Ferber

11 March 1959

CASA CUSENI
TAORMINA
SICILY

18. III. 59.

Dear Mrs. Ferber.

Thank you very much indeed
for the wonderful packet of stamps. They
are invaluable - There are many
other officials besides the head of the
Police with whom my dealings are
lubricated! It's a charming &
childish way of doing things, & those
& my uncle's water colours have so

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Perkins

far saved by Anglo-Saxon conscience
from sinking to other forms of
bribery ...

So you see how grateful I am.
It was so nice of A. H. B. to think
of it, & thank you so much for
taking the trouble.

Yours sincerely
Josephine Phelps.

And thanks for the selection on the envelope!

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Ferber

11 March 1959

Dear Cornelia,

Dear Cornelia,

Thank you for your nice letter. I am glad you liked the stamps and that they are of interest. I am sending some more stamps, including some interesting Polish ones under another cover. Would you

I wonder if you have had any word from Miss Daphne Phelps in Taormina in response to the stamps which I believe you sent her. Would you let me know?

Give my love to your mother and grandmother.

You are to get first choice, of course, but it would be very useful to Miss Phelps to have them that she can give them to the chief of police who is an ardent stamp collector. Your mother will explain why in small Sicilian cities one should give presents to the chief of police.

Alfred H. Barr, Jr.
Sincerely,

Miss Cornelia Ferber
3804 Shepherd Street
Chevy Chase 15, Maryland

Miss Cornelia Ferber
3804 Shepherd Street
Chevy Chase 15, Maryland

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Ferber

no: Library with book

24 November 1958

November 7, 1962

Dear Cornelia,

Dear Cornelia, Thank you for your nice letter. I am glad you liked the stamps and that they are of some use to you.

Now, I have a favor to ask of you. Would you please send the duplicates of the stamps I sent you and others that I am going to send you from time to time to the following person:

Miss Daphne Phelps
Casa Cuseni
Taormina, Sicily

3804
ST. CHARLES
CHEVY CHASE, MARYLAND

Oct. 26, 1958

You are to get first choice, of course, but it would be very useful to Miss Phelps to have these so that she can give them to the chief of police who is an ardent stamp collector. Your mother will explain why in small Sicilian cities one should give presents to the chief of police.

Dear

I have never seen so many lovely stamps. I appreciate them so much.

Sincerely,

Alfred H. Barr, Jr.

Miss Cornelia Ferber
3804 Shepherd Street
Chevy Chase 15, Maryland

Remember me and to send such a marvelous collection. Such a great variety of stamps will help to fill up the 1957 and 1958 pages in my album.

Saki is fine and is loud as ever.

Thank you again

Love,

Cornelia

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Fernandez

cc: Library with book

3804
12 SHEPHERD STREET
CHEVY CHASE 15, MARYLAND

Oct. 26, 1958

Dear Mr. Barry,

Thank you very much for the beautiful stamps. I have never seen so many lovely stamps and I appreciate them so much. It is so nice of you to remember me and to send such a marvelous collection. Such a great variety of stamps will help to fill up the 1957 and 1958 pages in my album.

Saki is fine and is loud as ever.

Thank you again

Love,

Cornelia

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Fernandez

cc: Library with book

17 March 1962

November 7, 1962

Dear Justino:

I greatly appreciate your having sent me a copy of your book, El Hombre: Estetica del Arte Moderno y Contemporaneo. Though, as you know, my Spanish is so slow that I shan't be able to read it through I'm happy to see that you've used our Orozco drawing. Believe me, I am very grateful to you for remembering me and honored by your inscription!

Yours in friendship,

Alfred H. Barr, Jr.

Dr. Justino Fernández
 Santa Monica 13
 Mexico, D. F.

Director
 Instituto de Investigaciones Esteticas
 Universidad Nacional de Mexico
 Mexico D.F.

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Fernández

17 March 1960

Jan., 1960, 1960

Mr. Alfred H. Barr, Jr.

Dear Justino: Modern Art
11 West 53rd Street
New York 1

Many thanks indeed for sending me your two volumes. I am delighted to have them -- and to have word of you and your activities.

Miss Moeller of our staff has been working with Mr. Guerrero. I believe he will find her sympathetic and helpful.

With renewed thanks and my best to you trying to complete, Sincerely,
finish it.

Alfred H. Barr, Jr.

Professor Justino Fernández
Director
Instituto de Investigaciones Estéticas
Universidad Nacional de México
México D.F.

Justino Fernández
Justino Fernández

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DIRECTOR DEL INSTITUTO DE
INVESTIGACIONES ESTETICAS
DE LA UNIVERSIDAD NACIONAL DE MEXICO

Jan., 11th, 1960

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, City

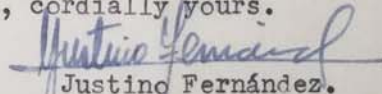
Dear Alfred:

Matias Goeritz brought me your greetings, which I appreciate and return with many good wishes for 1960.

Under separate cover I am sending you the two -- first volumes of an aesthetic of mexican art which I am trying to complete; a third volume will follow, if I ever finish it.

I am glad to renew our contact, since I always have admired you. I hear you met Raúl Flores Guerrero, an interesting young man belonging to our Institute who is for a year at Columbia. He is a sensitive and intelligent critic very much interested in contemporary american painting, -- besides he is trying to collect material for a book on XXc Sculpture. I would appreciate any facilities you would extend to him, specially for taken photographs.

With many thanks, cordially yours.


Justino Fernández.

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Mrs. Field

cc: Mr. Kappel

Telephone
Miami 3-8300

3551 Main Highway
Coconut Grove
Miami 33, Florida

original: Mr. Kappel July 6, 1962
cc: AHB

Dear Mrs. Field:

Your letter of July 2 to Mr. Barr has arrived during his absence from the Museum.

Mr. Alfred H. Barr, Jr. As a member of this Museum you may use our Library from 12 to 5 p.m., Monday through Friday, during the summer months. However, if these hours are insufficient they can be expanded after consultation with Mr. Bernard Kappel who is in charge of the Library. I am taking the liberty of forwarding your letter to Mr. Kappel. *manuscript in preparation on the subject Animals in Modern Art, and would very much appreciate your catalogues in the Library in order to search for material.*

I expect to be in New York on July 12-13, and I wonder if you could arrange this for me?
Rona Roob
Secretary to Alfred H. Barr, Jr.

Perhaps I should add that I am a graduate of the Fogg Museum as well as a Member of your Museum.

Mrs. Henry Field
2551 Main Highway
Coconut Grove
Miami 33, Florida

Sincerely yours,

Julia Allen Field

Julia Allen Field

(Mrs. Henry Field)

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Telephone
Highland 3-8306

3551 Main Highway
Coconut Grove
Miami 33, Florida

original: Mr. Karpel
cc: AHB

July 2, 1962

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York City, N. Y.

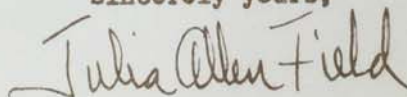
Dear Mr. Barr:

I have a manuscript in preparation on the subject Animals in Modern Art, and would very much appreciate access to your catalogues in the Library in order to search for material.

I expect to be in New York on July 12-13, and I wonder if you could arrange this for me?

Perhaps I should add that I am a graduate of the Fogg Museum as well as a Member of your Museum.

Sincerely yours,



Julia Allen Field

(Mrs. Henry Field)

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FILMS (VENICE) FILMS

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C

TI

SCREEN FESTIVAL OPENS IN VENICE

11 Films Picked to Compete —Director Scorns Glamour

By THOMAS QUINN CURTISS
Special to The New York Times

VENICE, Italy, Aug. 24—A starless sky brooded over Venice tonight as the 26th film festival opened at the Lido's Cinema Palace.

There was an autumn chill in the air. Rainsqualls blew in from the Adriatic all day. The weather seemed in tune with the austerity policy of the festival's director, Luigi Chiarini, who remains firmly in the saddle despite criticism.

The initial film of the 1965 program, a French product, "La Vieille Dame Indigne" ("The worthless old woman") was appropriately bleak.

Adapted from a short story of Bertolt Brecht, it tells of an old woman who, having endured a long life of drudgery, kicks off the chains of family responsibility at 70 and enjoys the last months of life in non-conformist company.

The grimness of the material is brightened by ironic humor, the direction of Rene Allio and the acting of the French stage veteran, Sylvie.

This morning Mr. Chiarini greeted the press, including those of its members who "had honored him with their monotonous malice." He was interested, he said, in the artistic, the cultural and the progressive, not in gilding the festival with glamour.

Only 11 Films Compete

A rumor that he would abolish obligatory evening attire for the performances had been widely reported. Mr. Chiarini called the report a ridiculous exaggeration. Black-tie and evening gowns must be worn at the opening and closing gala nights of the festival, as they were tonight. Dark suits and cocktail dresses will be acceptable at the other evening showings.

Only 11 films are being shown on the competitive program.

They are "Lasky Jedne Plavovjasky" ("Loves of the Blonde"), Czechoslovak; "Three Rooms in Manhattan," French; "Le Demon de Onze Heures" ("The Eleven O'clock Demon"), French; "Akahige" ("Red Beard"), Japanese; "Good Times, Wonderful Times," British; "Kapurush," Indian; "For These Thousand Pleasures," Italian; "Simon del Deserto" ("Simon of the Desert"), Mexican; "Fedelta," Russian; "I'm 20 Years Old," Russian, and "Mickey One," American.

Several films that have been honored with awards at other festivals will be seen here. These include the British "Knack," the Danish "Gertrud" and the four-hour Russian "War and Peace," to be shown in two parts at separate performances. Federico Fellini's new film,

16 Artists to Appear in Series Of Philharmonic Hall Recitals

Sixteen artists, from Joan Baez and Duke Ellington to Birgit Nilsson and Claudio Arrau, will be presented in a new recital series, Great Performers at Philharmonic Hall. This will be the first recital series undertaken by Lincoln Center itself without booking by outside managements.

Among the debuts in the series will be the first appearance in the United States by the Yehudi Menuhin trio. And first recitals here will be given by Ivan Petrov, leading basso of the Bolshoi Opera; Pilar Lorengar, who will sing at Philharmonic Hall after her Metropolitan Opera debut; Marth Argerich, 23-year-old Argentine pianist and winner of last spring's Chopin International Competition in Warsaw, and Jon Vickers, Metropolitan Opera tenor.

The series will also include the first recital here in nine years by the basso Cesare Siepi. Lincoln Center instituted the program to supplement the regular offerings of its resident organizations, such as the New York Philharmonic at Philharmonic Hall.

Herbert Barrett, president of Herbert Barrett Management, arranged the series, with the Lincoln Center programming department which is directed by Schuyler Chapin.

Each of the events will present a single artist. The 16 programs are divided into four subscription series of four recitals each. Tickets for the subscription series will go on sale Aug. 30. Tickets for each event will be available at Philharmonic Hall about a month in advance.



Pilar Lorengar

The complete schedule, divided into subscription series, follows:

Series A—Birgit Nilsson, soprano, Oct. 17, 3 P.M. Duke Ellington, composer and pianist, Dec. 12, 3 P.M. Pilar Lorengar, soprano, Feb. 27, 3 P.M. Guilomar Novaes, pianist, March 20, 3 P.M.
Series B—Ivan Petrov, bass, Oct. 24, 3 P.M. José Iturbi, pianist, Jan. 30, 3 P.M. Joan Baez, folk singer, March 13, 3 P.M. Shirley Verrett, mezzo-soprano, April 17, 3 P.M.
Series C—Robert Casadesu, pianist, Nov. 3, 8:30 P.M. Yehudi Menuhin, violinist; Maurice Gendron, cellist, and Hephzibah Menuhin, pianist, Nov. 28, 3 P.M. Marth Argerich, pianist, Jan. 16, 3 P.M. Cesare Siepi, basso, March 23, 8:30 P.M.
Series D—Gold and Fildale, duo pianists, Nov. 17, 8:30 P.M. Claudio Arrau, pianist, Jan. 5, 8:30 P.M. Jon Vickers, tenor, Feb. 9, 8:30 P.M. The Dave Brubeck Quartet, April 6, 8:30.

A Correction

In part of one edition of yesterday's issue of The New York Times, a photograph of Yehudi Menuhin was inadvertently placed with a dispatch from Norwalk, Conn., about a thief whose picture had been taken in a demonstration of camera in a photo-supply shop. The photograph of Mr. Menuhin was intended to accompany a dispatch from Edinburgh about his having received the Freedom of Edinburgh, the highest honor the Scottish capital can confer on an individual. The Times regrets the error.

Cy Harrices Have Child

A daughter was born to Mr. and Mrs. Cy Harrice of New York on Aug. 10 at Lenox Hospital. Mrs. Harrice is the former Helena Seroy, who was a member of the Ballet Russe and the Hamilton Trio on television's "Show of Shows." Mrs. Harrice is an announcer for the American Tobacco Company and the General Motors Corporation on radio and television. The child will be named Melissa Samantha.

"Ghulietta degli Spiriti" "Juliet of the Spirits" is scheduled for projection — out of competition.

All the footage Robert Flaherty shot for "Louisiana Story," several hours of film, will be presented at a special performance.

Pre-Hitler Films on Views

A retrospective program of the German cinema in pre-Hitler times offer Paul Czinner's "Fraulein Elsa" with Elizabeth Berger, Fred W. Murnau's "Tartuffe" with Emil Jannings, Richard Oswald's "Captain of Koepenick," Ernest Lubitsch's "Oyster Princess," and "Sumurum," Carl Dreyer's "Michael" and Phil Jutzi's "Alexanderplatz."

There are seven jury members this year: Carlo Bo of Italy, Lewis Jacobs of the United States, Nikolaj Lebedev of the Soviet Union, Max Lippmann of Germany, Edgar Morin of France, Jay Leyda of the United States and Rune Waldkrantz of Sweden.

The Venetian Tourism Association invited the festival guests to a midnight reception at the Ducal Palace after tonight's premiere.

THEY'RE ALL SCREAMING

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Film Library
Standards
Kaufman
Channel 13

Film Library

THE MUSEUM OF MODERN ART

1000 5th Ave. New York, N.Y. 10028

Telephone: (212) 709-9400

Call for a 15-minute tape
using the criteria series tape
Three days later, in

with Intolerance

of the world to Intolerance of the Film

series right to the end

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

THE MUSEUM OF MODERN ART

Date ~~March 2, 1965~~

To: René d'Harnoncourt
From: Alfred Barr

Re: ~~Arthur Kleiner~~

I won't repeat what I told you a few minutes ago beyond stating Kleiner's suggestion about dividing the Griffith series into three parts thereby permitting four or three days intermissions. He suggests these divisions:

Section I: to end with Intolerance

Section II: Hearts of the World to Orphans of the Storm

Section III: One Exciting Night to the end

(these divisions adopted)

Louis Finkelstein

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

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FINKELSTEIN

THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
NORTHEAST CORNER, BROADWAY AND 122ND STREET
NEW YORK 27, N. Y.

OFFICE OF THE CHANCELLOR

CABLE ADDRESS: "SEMINARY" NEW YORK

October 22, 1965

(Rec'd Oct. 25)

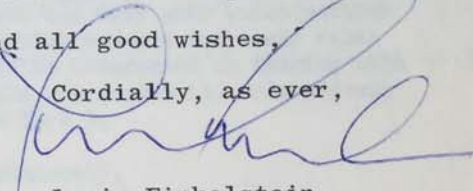
Dear Dr. Barr:

Many, many thanks for your letter of October 9th. I am sorry to hear that you have not been well and hope that by this time you are on your way to complete recovery.

The matter I want to talk to you about is one of permanent concern and can easily wait for two months. In the meantime, I will be in touch with Mr. Ad Reinhardt, whose name you mentioned to me, and discuss the question with him.

With warmest regards and all good wishes,

Cordially, as ever,


Louis Finkelstein

Dr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

d1

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FINKLESTEIN

THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
NORTHEAST CORNER, BROADWAY AND 122ND STREET
NEW YORK 27, N. Y.

OFFICE OF THE CHANCELLOR

CABLE ADDRESS: "SEMINARY" NEW YORK

October 7, 1965

(handwritten)

Dear Dr. Barr:

October 9, 1965

We are considering the establishment here of a
Quarterly dealing with various problems of ethics in new
prospectives. Dear Dr. Finkelstein:

Nothing would give me greater pleasure than we can
to talk with you and myself learn something about the
develop relation between ethics and art. Perhaps you have
charitably forgiven how little I could contribute to
ethics and art the seminar on Symbolism which I remember with such
pleasure. Unhappily I shall have to be away conva-
lescing after a bout in the hospital during the next
two months beginning this coming Sunday. Perhaps it
with a would then be too late. I recall

general subject. Could I suggest another presbyterian in
place of, or in addition, to myself, namely, Ad Reinhardt,
here. who is not only an excellent and very well known painter
but a thinker about both ethics and art and their rela-
venient-ship. I think he would be interested in talking with
you and if he were you would not regret it. His address
much is 209 E. 19th Street, New York 3.

With warmest regards, Sincerely,

Alfred H. Barr, Jr.

Dr. Louis Finkelstein
The Jewish Theological Seminary of America
Northeast Corner, Broadway and 122nd Street
New York, N. Y. 10027

AHB:mf
Dr. Alfred H. Barr
Museum of Modern Art
11 West 53rd Street
New York, New York

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THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
NORTHEAST CORNER, BROADWAY AND 122ND STREET
NEW YORK 27, N. Y.

OFFICE OF THE CHANCELLOR

CABLE ADDRESS: "SEMINARY" NEW YORK

October 7, 1965

(re'd Oct. 8)

Dear Dr. Barr:

We are considering the establishment here of a Quarterly dealing with various problems of ethics in new prospectives. One series of articles which we hope we can develop should deal with the problems of the relationship of ethics and art.

I have some notions on the subject myself, and recall with a great deal of pleasure the discussions we had on the general subject a number of years ago when we had a seminar here. Would you be willing to see me some time mutually convenient, to discuss this subject? I would appreciate it very much if that could be possible.

With warmest regards,

Cordially, as ever,


Louis Finkelstein

Dr. Alfred H. Barr
Museum of Modern Art
11 West 53rd Street
New York, New York

d1

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~~Levinson to be d.~~
Comm
Finkelstein

March 10, 1962

Dear Dr. Finkelstein:

I have already signed and returned the card which you inclosed in your letter of February 16 which reached me on a vacation in Florida. The postcard seemed so insufficient that I wanted to write you a note to tell you how very happy I am to be present at the dedication of the new building of the Jewish Museum and to offer you preliminary congratulations. Certainly Mr. and Mrs. List have been magnificently generous - but you deserved their help.

Sincerely,

Albert N. Barr, Jr.
Director of the Museum Collections

Dr. Louis Finkelstein, Chancellor
The Jewish Theological Seminary of America
Northeast Corner, Broadway and 122 Street
New York 21, New York

AHB:rk

returned card saying
you 23

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THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
NORTHEAST CORNER, BROADWAY AND 122ND STREET
NEW YORK 27, N. Y.

OFFICE OF THE CHANCELLOR

CABLE ADDRESS: SEMINARY NEW YORK

February 16, 1962

Dear Dr. Barr:

Fourteen years ago, you served on the committee which launched The Jewish Museum. In the intervening years, this cultural center has grown and has fulfilled many of the hopes of those of us who were intimately concerned with its beginnings. Indeed, a year ago, the Museum reached the limit of its physical potential. The building at 1109 Fifth Avenue, which had seemed so vast in 1947, was taxed beyond its capacity. Sunday visitors frequently had to wait in line to enter the Museum; lecture audiences consistently exceeded auditorium capacity; exhibit space was at a premium.

A number of patrons have responded generously to the Museum's need. Mr. and Mrs. Albert A. List gave \$500,000, to permit the construction of a new, three story wing, now nearing completion on the plot adjoining the present Museum building. The new building will more than double the exhibit space available and will add facilities which have long been needed. We expect to open the new wing in the fall.

Knowing that leaders in the art world will want to give encouragement and moral support to this important new development, we are asking a group of distinguished museum directors to serve on a dedication committee which will both launch this significant addition to New York's museum family, and sponsor the opening exhibit.

It would give me great personal pleasure, and I know be a source of real inspiration to Dr. Stephen S. Kayser and his colleagues on the Museum staff, if you will accept this honorary designation.

Would you let me know, on the enclosed postcard, of your willingness to join this group.

Cordially as ever,

Louis Finkelstein

Dr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Enc:

LF:mv

*Returned card saying
Yes 23 Feb 1962*

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Copy to AHB - 46.19-71a

THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
NORTHEAST CORNER, BROADWAY AND 122ND STREET
NEW YORK 27, N. Y.

OFFICE OF THE CHANCELLOR

CABLE ADDRESS "SEMINARY" NEW YORK

February 16, 1962

Dear Dr. Barr:

Fourteen years ago, you served on the committee which launched The Jewish Museum. In the intervening years, this cultural center has grown and has fulfilled many of the hopes of those of us who were intimately concerned with its beginnings. Indeed, a year ago, the Museum reached the limit of its physical potential. The building at 1109 Fifth Avenue, which had seemed so vast in 1947, was taxed beyond its capacity. Sunday visitors frequently had to wait in line to enter the Museum; lecture audiences consistently exceeded auditorium capacity; exhibit space was at a premium.

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Would you let me know, on the enclosed postcard, of your willingness to join this group.

Cordially as ever,

Louis Finkelstein

Yes

Dr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Enc:

LF:mw

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

Mrs. Robert A. Finsthwait

-2-

December 13, 1965

current fashion. This is both a handicap and a distinction.

Best love to her and my best to you, Janina.

Yours,

December 13, 1965
Alfred H. Barr, Jr.

Mrs. Robert A. Finsthwait
Dear Janina: Love
Stanford, Connecticut 06902

You and your stepmother must forgive my delay in writing you about her paintings. I've been in the hospital and am still convalescing.

P. S. We are holding the slides here at the Museum for you. I've looked through all the slides, the ones I liked the most in each section I've marked by putting a rubber band around them. I can do little more for I don't believe that verbal criticism helps a mature artist.

The slides are undated so I don't know which are of the most recent work. There are several styles. I like most the heads, some of the single figures and some of the very gay-colored semi-abstract figure compositions. I do not like the long-necked, small-headed figure style which reminds me of late El Greco and Lurcat of the 1920s and 30s; it seems a bit mannered and weak. The collage still lifes are beautiful in themselves though somewhat derivative.

Yes, I think she should exhibit and fortunately there are a lot of galleries in Los Angeles but I don't know enough to propose one. I would suggest that she include 3 or 4 groups of 5 or 6 pictures each, partly to show the range of her work, partly so she herself can see them on display. There is some risk in such variety. The dealer would give advice -- but she should guard against winning a reputation for just one kind of subject or style.

I'm not being very helpful, but I should like to say that I think she is talented and generally quite outside the

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Mrs. Robert A. Finsthwait

-2-

December 13, 1965

current fashions. This is both a handicap and a distinction.

Good luck to her and my best to you, Janina.

Yours,

Alfred H. Barr, Jr.

Mrs. Robert A. Finsthwait
137 Westover Lane
Stamford, Connecticut 06902

AHB:mf

P. S. We are holding the slides here at the Museum for
you to collect when you next come to New York.

AHB, Jr.

*In looking over these, I
deemed it fair to weed through
eliminating by my own choice -
and too I was afraid Josefa
might not be objective enough -
so here are all the slides -*

*The Theme Through many
many of these is based on
Kacantakis' The Odyssey
a modern sequel. She
has written on the slides the
names of many and the*

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file address
Not Henry



Mrs. Fischbach
4 Sutton Place

FISCHBACH

MODERN ART

Date April 9 [1962]

Mrs. Fischbach

Re:

cc: Miss Legg
Files

Mrs. Robert A. Finstwait
137 Westover Lane
Stamford, Connecticut 06902

Oct 12

Dear Alfred -
In looking over these it
seemed unfair to weed through
eliminating by my own choice -
and too I was afraid Josefa
might not be objective enough -
so here are all the slides -

The theme through many
many of these is based on
Kazantzakis' The Odyssey
a modern sequel. She
has written on the slides the
names of many and the

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file address



Not Henry



Mrs. Fischbach
4 Sutton Place

FISCHBACH

MODERN ART

Date April 9 [1962]

Mrs. Fischbach

Re:

Medium used.

The group of heads is the last she has done & believe

I could explain some of these paintings as to her thoughts + feelings a bit on what she has been through but that is up to your interest.

Josefa is most open to any criticism you would be willing to give - she was so pleased that you would give of your time and hopes that you would crit her ^{constructively} direction.

I plan to be in New York the whole day of the 20th of this month and will pick

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file address



Not

Henry



Mrs. Fischbach
 4 Sutton Place

FISCHBACH

MODERN ART

Date: April 9 [1962]

Re: Mrs. Fischbach

Them up any time that is
 convenient to you — would
 hope to see you then and
 Thank you very much
 Sincerely, Janina

You certainly may mix these slides
 up — they are in order only
 as to medium I think, and can
 be rearranged again

go's with you
 mid-September when you
 get back to the City
 Best to you both —
 Sincerely, Janina

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file address



Not

Henry



*Mrs. Fischbach
4 Sutton Place*

FISCHBACH

MODERN ART

Date: *April 9 [1922]*

Mrs. Fischbach

Re:

Mrs. Robert A. Finstwait
137 Westover Lane
Stamford, Connecticut 06902

Sept 2nd

Dear Alfred —

Thank you for your
note — Enjoy your
last few days in Greensboro
and I'll get the slides of
Jo's work into you
mid-september when you
get back to the City —
Best to you both — Janina
Sincerely, Janina

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file address



Not

Henry



Mrs. Fischbach
4 Sutton Place

FISCHBACH

MODERN ART

Date: April 9 [1922]

Mrs. Fischbach

Re:

answered 8-28-65

Mrs. Robert A. Finthwait
137 Westover Lane
Stamford, Connecticut 06902

Aug 9

Dear Alfred —

Mother and Dick wrote
saying they had seen you this
past week. I do hope you and
Marga are having a good rest
and vacation up in Greensboro.

My father died last year
and Dad's wife Josefa and
then two children are with us
for a month. I tried to see
you in New York last week
only to find you were away for

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file address

Not

Henry



Mrs. Fischbach
4 Sutton Place

FISCHBACH

MODERN ART

Date: April 9 [1922]

Re: Mrs. Fischbach

Re:

The month of August.^{2.}
 Perhaps as been mentioned before — Dad was an Artist and photography Teacher at Art Center out in Los Angeles. Josefa is an artist — Although she has shown some of her work in previous years — she had a one man show at the Santa Barbara Museum when Donald Bear (spelling?) was Director — The past six years or so she has been painting and working out her thoughts quite secluded in the studio of her home. Having reached a point now where she is willing to show

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file address
 Not Henry
 Mrs. Fischbach
 4 Sutton Place



FISCHBACH

MODERN ART

Date April 9 [1962]

Mrs. Fischbach

Re:

3
 she feels the need of some
 evaluation of her work. Also she
 hesitates to throw open her studio
 to the wrong person or gallery.

I thought (hope not too freely)
 that you might be able and willing
 to either see the slides she has
 made of her canvases or
 suggest a person at the museum
 that you feel is reliable and,
 I guess, honest and knowledgeable
 in evaluating her work.

Respecting you I would so
 like you to see her work.

Josefa is leaving the end
 of August but would not

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file address
Post
Henry
Mrs. Fischbach
4 Sutton Place
writing on back



FISCHBACH

MODERN ART

Date April 9 [1962]

Re: Mrs. Fischbach

hesitate to leave the slides with
me if she thought there was
a chance of your seeing them.
My very best to both
you and Marga.
Sincerely,
Jaima

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ential
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haven't
eve.

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



Mr +

Henry

*Mrs. Fischbach
4 Sutton Place*

noting as back

FISCHBACH

MODERN ART

Date *April 9 [1962]*

Re: Mrs. Fischbach

From: *Rosa*

Dear Mr. Barr:

There are 2 Mrs. H. Fischbachs both living at 4 Sutton Place.

DCM says one Mrs. Fischbach is associated with the Wilburt Gallery & that this party is probably in connection with gallery acquisition of an interior decorator artist called Marc du Plombat whose works she went to see in connection with ~~xxxxxx~~ gift offer.

not

Bill Lieberman has met Mr. and Mrs. Fischbach (he does know which ones) at the Ross' house and says they're rather wealthy and VERY such potential donors & contributors.

ON the 2 Fischbachs:

- a) Mr. and Mrs. Henry I. Fischbach: \$100 members who have given us Valtat's Nude in Forest
- b) Mr. and Mrs. Herbert Fischbach: \$100 members who haven't given us anything - THEY'RE GIVING the party, I believe.

Mr. Barr telephoned his "no".

Mrs. Henry's daughter in law who runs the gallery.

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Fischbach

THE MUSEUM OF MODERN ART

Date April 9 [1962]

To: Mr. Barr

Re: Mrs. Fischbach

From: Rona

Dear Mr. Barr:

There are 2 Mrs. H. Fischbachs both living at 4 Sutton Place.

DCM says one Mrs. Fischbach is associated with the Thibaut Gallery & that this party is probably in connection with gallery promotion of an interior decorator artist called Marc du Plantier whose works she went to see in connection with ~~xxxxxx~~ gift offer.

Bill Lieberman has met Mr. and Mrs. Fischbach (he does ^{not} know which ones) at the Ross' house and says they're rather wealthy and VERY much potential donors & contributors.

ON the 2 Fischbachs:

- a) Mr. and Mrs. Henry F. Fischbach: \$100 members who have given us Valtat's Nude in Forest
- b) Mr. and Mrs. Herbert Fischbach: \$100 members who haven't given us anything - THEY'RE GIVING the party, I believe.

Mr. Barr telephoned his "no".

Mrs. Henry's daughter-in-law who runs the gallery.

4 Sutton Place 20th floor April 8 (Mrs. Barr says)
 Dear Mr. Barr,
 Giving a buffet dinner party in
 honor of Marc du Plantier April 9, 1962 at nine pm in my home.
 It would give a great pleasure to
 have you join us.
 Sincerely,
 Helen H. Fischbach

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

E. H. FLETCHER

PL1-4529

De

you
will
Name
en

not
about
but
the
to
fe

4 Sutton Place, 10th floor. April 5, 1962

(Mrs. Bane too)

Dear Mr. Bane,

giving a buffet dinner party in
honour of Monsieur Michel Tapié on
April 9, 1962 at nine pm, in my home.
It would give us great pleasure to
have you join us.

Sincerely,
Mr. & Mrs. H. Fischbach

Mr.
Pr
Ca
Bu
Ar

RSVP

P.S. If your niece will call my office if she does visit the Museum after we open my secretary will arrange to have her admitted without admission fee.

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Fletcher

E. H. FLETCHER

February 24, 1964

BUENOS AIRES

October 22, 1963

Dear Mr. Fletcher:

Mr. Alfred Barr

I hope you will forgive me for having never answered your letter of October 22. I was so preoccupied all last fall with a large exhibition of our collection to be held at the National Gallery in Washington that I had to neglect my correspondence. A recent illness has set me back further.

In any case, I do want you to know, if your niece has not already told you, that the Museum closed on December 1 for about five months to enable us to remodel and add to our present building. We expect to reopen the middle of May. I am afraid, therefore, that a Museum membership would have been of little use to your niece. I hope, however, that she will be able to pay a few visits to the Museum before she must return to Buenos Aires.

With renewed apologies, I am,

Sincerely yours,

With kindest personal regards,

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

Ed. H. Barr

Mr. E. H. Fletcher
Price Waterhouse Peat & Co.
Casilla Correo Central No. 896
Buenos Aires
Argentina

P.S. If your niece will call my office if she does visit the Museum after we open my secretary will arrange to have her admitted without admission fee.

AHB:nk

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E. H. FLETCHER

MAIL ADDRESS:
CASILLA CORREO CENTRAL N° 896
BUENOS AIRES

CERRITO 268

BUENOS AIRES

October 22, 1963

Dear Mr. Barr,
Mr. Alfred Barr
Museum of Modern Art
New York

Dear Mr. Barr,

Some time ago you were kind enough to offer to send a membership in the Museum to my niece Patricia Velasco of 415 East 80th, Apt. 5 D, New York. I should like to accept this offer as she is now studying at the Art Students' League in Will Barnet's class. I sent her up to New York for a year as I thought that the experience there would do her good and I am certain that she will make full use of all the facilities which the Museum has to offer.

I do hope that we shall have the opportunity of meeting once again when I am in New York.

With kindest personal regards.

Sincerely yours,

Ed Fletcher

Yours truly,

Karl Fletcher

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Galerie Karl Flinker

Société à responsabilité limitée au capital de 100.000 NF
R. C. Seine 60 B 3490



Paris, Dec. 21st, 1960

Dear Mr. Barr,

The year that is coming to an end has seen the birth of our gallery. We are proud to count you among its first friends.

In my and my collaborators name I present you my sincerest wishes for the coming year.

Yours truly

Karl Flinker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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file →

THE FORD FOUNDATION

477 MADISON AVENUE
NEW YORK, NEW YORK 10022

PROGRAM IN HUMANITIES
AND THE ARTS

May 26, 1965

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Barr:

As you will see from the enclosed release, the first group of awards in the Foundation's Museum Curatorial Training Program was announced today.

The Foundation is well aware of the problem cited in your letter of October 9, 1964 to Mr. Lowry and of the general need for improvement in the salary scale and for additional provisions for travel and research for established curators. If the problem is to be approached on a national basis, however, the sum required to make even a modest improvement would be tremendous, even in our terms, and beyond the range of possibilities which the Foundation can consider at this time.

But to postpone even a small program designed to encourage talented young scholars to consider the attractions of a curatorial career, despite the level of compensation, did not commend itself as a reasonable course of action and so the Foundation decided to proceed with the Museum Curatorial Training Program as announced. The amount of the stipend was carefully considered and set at \$6,000--notwithstanding the salary scale of some museums--since we felt it essential that the fellowships be competitive with the minimum salary generally offered beginning instructors in most universities.

We are indeed grateful for your comments, in any case, for in a real sense the Foundation's activities in the arts depend upon our association with experienced persons in each field with which we are involved.

Sincerely yours,

Sigmund Koch

Sigmund Koch
Director

Enclosure

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News from the Ford Foundation

477 Madison Avenue, New York, N.Y. 10022
Office of Reports PLaza 1-2900



FOR RELEASE WEDNESDAY, P.M., MAY 26, 1965

NEW YORK, May 26 -- The Ford Foundation today named eight advanced students of art to receive internships in selected fine-arts museums around the country. The awards are the first in a five-year series intended to increase the number of professionally-trained museum curators.

Each intern receives a stipend of \$6,000; an additional \$1,500 is available for approved domestic travel. They will receive on-the-job training and experience in the problems of museum operation and in the care and preservation of works of art, their documentation and exhibition, and their acquisition and authentication. "A shortage of museum personnel with curatorial experience and a background in the history of art is one of the major problems facing American museums," according to Sigmund Koch, director of the Foundation's program in Humanities and the Arts.

The recipients hold the M.A. degree in the history of art or equivalent training and were nominated by persons professionally engaged in the fine arts -- museum directors, scholars, and critics. The Foundation does not review applications directly from candidates. A panel of museum directors and scholars assists the Foundation in making final selections.

(MORE)

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Ford Foundation/2

The internships are awarded for one year, and on recommendation of the panel and the supervising museum may be renewed for a second year. Interns who receive an award for a second year will also get additional funds for travel and study of museum collections abroad.

Other Foundation support has been given to assist in the training of curatorial personnel under graduate fellowships at the New York University Institute of Fine Arts and at Yale University. In addition, under a continuing program, a total of \$385,615 in grants has been made to twenty-five museums for the preparation, publication, and distribution of scholarly illustrated catalogues of departmental and general collections in the fine arts.

Following are the eight museum curatorial interns, their home communities, educational backgrounds, and the museums to which they have been assigned:

<u>Recipient</u>	<u>Educational Background</u>	<u>Internship Organization</u>
Frederick den Broeder Detroit, Mich.	B.A., Univ. of Michigan, 1959; now completing Ph.D. at Univ. of London	Cleveland Museum of Art
John W. Keefe Katonah, N. Y.	B.A. (1963), M.A. (1965), Yale University	Toledo Museum of Art
Robert M. Murdock New York, N. Y.	B.A., Trinity College, 1963; M.A., Yale, 1965	Walker Art Center (Minneapolis, Minn.)
William B. Stevens, Jr. Brookline, Mass.	B.A., Univ. of New Hampshire, 1957; M.A., New York University, 1965	Solomon R. Guggenheim Museum (New York, N. Y.)
Richard S. Teitz Newport, R. I.	B.A., Yale, 1963; M.A., Harvard University, 1965	Worcester Art Museum (Mass.)
Nancy Gray Thompson New York, N. Y.	B.A., Mills College, 1961; M.A., N.Y.U., 1965	Nelson Gallery of Art (Kansas City, Mo.)
Richard V. West Berkeley, Calif.	B.A. (1961), M.A. (1965), Univ. of California	Cleveland Museum of Art
Eunice Williams New Orleans, La.	B.A., Tulane Univ., 1962; M.A., Harvard, 1964	Wadsworth Atheneum (Hartford, Conn.)

#

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Ford Fndtn:
Museum Internships

cc: Mr. d'Harnoncourt
Miss Miller

October 9, 1964

Dear Mr. Lowry:

Thank you for your letter of September 30th. The Ford Foundation's program for museum internships is both badly needed and magnificent. Indeed, I am not sure what departments I should circulate it among since the stipend plus domestic travel is considerably more than the salaries of some of our experienced curatorial staff.

I hope to send you some nominations shortly.

Sincerely,

Alfred H. Barr, Jr.

Mr. W. McNeil Lowry
Vice President and Director
Program in Humanities and the Arts
The Ford Foundation
477 Madison Avenue
New York, New York 10022

AHB:rr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 373

THE FORD FOUNDATION
477 MADISON AVENUE
NEW YORK, NEW YORK 10022

PROGRAM IN HUMANITIES
AND THE ARTS

September 30, 1964

Mr. Alfred H. Barr, Jr.
Director, Museum Collections
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Barr:

The Ford Foundation is offering a limited number of internships under a five-year program designed to assist in the training of curatorial personnel for museums of fine arts. Museum directors, scholars, critics and others professionally engaged in the field of the fine arts are being asked by the Foundation to nominate candidates (United States citizens only) who now hold an M. A. degree in the history of art and who intend to pursue and seem particularly qualified for a museum career.

I am writing at this time to invite you to nominate not more than two potential candidates for consideration in this program.

The internships will provide professional on-the-job training in selected American museums. Interns will be trained in the general problems of museum operation, and in the care, handling and preservation of works of art, their documentation, exhibition, acquisition and authentication. Opportunities for travel in the United States, and in some cases abroad, will be provided.

Fellowships will be awarded for an internship of one year and, on review, may be renewed for a second year. An annual stipend of \$6,000 will be provided, plus a \$500 relocation allowance where required. A sum of \$1,500 for approved domestic travel will be available in the first year. If a fellowship is renewed, an additional \$2,500 will be provided during the second year for travel and study of collections abroad for a period not to exceed three months.

Once nominations have been received, the Foundation will invite nominees to submit statements concerning their interest in the objectives of the program, as well as official transcripts of their undergraduate and graduate work and letters of reference. A panel of museum directors and scholars will assist the Foundation in screening these materials and in recommending awards and subsequent renewals. Candidates still under consideration after the screening will be interviewed by directors of the museums in which the internships will be provided. From among those interviewed, a limited number will be awarded fellowships. Awards will be announced in the spring of 1965.

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THE FORD FOUNDATION

- 2 -

In submitting nominations, please supply the information requested on the enclosed blank. Nominations postmarked later than November 15, 1964, can not be considered.

Your interest and assistance will be much appreciated.

Sincerely yours,

W. McNeil Lowry
W. McNeil Lowry
Vice President and Director

Enclosures

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

477 Madison Avenue, New York, New York 10022

1965 MUSEUM CURATORIAL TRAINING PROGRAM

The Ford Foundation is offering a limited number of internships under a five-year program designed to assist in the training of curatorial personnel for museums of fine arts. Museum directors, scholars, critics and others professionally engaged in the field of the fine arts have been asked by the Foundation to nominate candidates (United States citizens only) who now hold an M.A. degree in the history of art and who intend to pursue and seem particularly qualified for a museum career. Nominations postmarked later than November 15, 1964, can not be considered. Potential candidates should not nominate themselves, and direct applications will not be entertained.

The internships will provide professional on-the-job training in selected American museums. Interns will be trained in the general problems of museum operation, and in the care, handling and preservation of works of art, their documentation, exhibition, acquisition and authentication. Opportunities for travel in the United States, and in some cases abroad, will be provided.

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Awards will be announced in the spring of 1965. Internship training will normally begin in the summer or fall of the same year. In special circumstances, a later starting date may be approved by the Foundation.

September, 1964

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The Ford Foundation
1965 MUSEUM CURATORIAL TRAINING PROGRAM
477 Madison Avenue
New York, New York 10022

(please typewrite or print)

1. NAME OF NOMINEE

Mr.
Mrs.
Miss

last name

first name

2. ADDRESS

street

city

state

zip code

3. UNITED STATES CITIZEN

Yes

No

4. BRIEF CRITICAL EVALUATION OF NOMINEE

name of nominator

organization and title

street address

city

state

zip code

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FORD FNDTN
COPY FOR THE INFORMATION OF: Miss Dorothy Miller

THE FORD FOUNDATION
477 MADISON AVENUE
NEW YORK 22, N. Y.

✓ Mr. Alfred H. Barr, Jr.
Mr. René d'Harnoncourt
Mr. Richard H. Koch
Miss Sarah Rubenstein

PROGRAM IN HUMANITIES
AND THE ARTS

May 6, 1963

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

Dear Mr. Wheeler:

I regret the delay in acknowledging your letter of April ninth but I have been out of the country for several weeks and am just starting to attend to the mail which has accumulated in my absence.

Though I have examined your various catalogues with interest, I am sorry to report that our purchase program is really not designed to consider purchases from exhibitions of this nature.

All of the exhibitions from which the Foundation has made its purchases are reasonably large exhibitions, national or broadly regional in character, which have been assembled without regard to critical groupings or particular trends or styles. This does not mean that we in any sense minimize the value of exhibitions on contemporary painting and sculpture in which the curator's contribution and insight is a great and significant factor. Indeed, we believe these are highly desirable. But we can think so without being believing that they fit the character of a program which was designed to stimulate purchases of current work by United States artists and, indirectly, to aid the artist in his personal situation.

I appreciate very much your continuing interest in this and other of our projects in the contemporary field and the help that you have been to us.

With kind regards.

Sincerely yours,

W. McNeil Lowry
W. McNeil Lowry
Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Alfred H. Barr, Jr.
Miss Dorothy C. Miller
Mr. René d'Harnoncourt
Mr. Richard H. Koch
Miss Sarah Rubenstein

April 9, 1963

Dear Dr. Lowry:

In 1942 The Museum of Modern Art began a series of exhibitions aimed at providing its public with a continuing survey of contemporary American art. These influential exhibitions have been under the direction of Dorothy C. Miller, Curator of our Collections, and have been held at intervals of approximately four years for the past two decades.

A special pattern was devised for these American shows, a pattern which has since been adopted by several other museums: to present the work of a limited number of artists in order to devote a whole gallery to each one. In contrast to the large cross-sections of American art, showing one work by each artist, which are held periodically by many museums, our exhibitions constitute a series of small one-man presentations and thus give a more effective view of individual achievement.

The first exhibition, Americans 1942: Eighteen Artists from Nine States, was followed by American Realists and Magic Realists (1943), Fourteen Americans (1946), Fifteen Americans (1952), Twelve Americans (1956), Thirteen Americans (1959). The next exhibition in this series, Americans 1963, will be shown from May 20th through August 18th. All of these shows have been accompanied by illustrated books, which are widely used for reference in Europe as well as in this country.

Some of the artists, now well-known, who were introduced to the Museum's public through these exhibitions, are listed on the enclosed sheet, with the year when they were first shown.

The purpose of this letter is to ask whether these exhibitions might be eligible for inclusion in The Ford Founda-

Dr. W. McNeil Lowry
Director
Program in Humanities
and the Arts
The Ford Foundation
477 Madison Avenue
New York 22, New York

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Dr. W. McNeil Lowry

-2-

April 9, 1963

tions's program for the purchase of art from American group shows held in museums.

I am sending you herewith copies of the books which accompanied this series of exhibitions. The ones so marked are out-of-print file copies, and I would be grateful if you would return them to me. The others you may keep.

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

Sincerely yours,

Monroe Wheeler
Director of Exhibitions
and Publications

Enclosures: List of artists

- * Americans 1942 ...
- * American Realists and Magic Realists
- * Fourteen Americans
- * Fifteen Americans
- * Twelve Americans
- * Sixteen Americans

MW:DCM:fk

* out of print, to be returned

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Among the artists introduced to The Museum of Modern Art's public through its American shows were the following (with dates of the exhibitions):

Ivan Le Lorraine Albright (1943)
 William Bazotes (1952)
 Hyman Bloom (1942)
 Peter Blume (1943)
 James Brooks (1956)
 Edward Corbett (1952)
 Edwin Dickinson (1952)
 Herbert Ferber (1952)
 Sam Francis (1956)
 Fritz Glarner (1956)
 Archie Gorby (1946)
 Morris Graves (1942)
 Philip Guston (1956)
 Raoul Hagué (1956)
 David Hare (1946)
 Grace Hartigan (1956)
 Joseph Hirsch (1942)
 Jasper Johns (1959)
 Ellsworth Kelly (1959)
 Frans Kline (1956)
 Frederick Kiesler (1952)
 Ibram Lassaw (1956)
 Rico Lebrun (1942)
 Jack Levine (1942)
 Richard Lippold (1952)
 Seymour Lipton (1956)
 Loren MacIver (1946)
 Robert Mallery (1959)
 Robert Motherwell (1946)
 Louise Nevelson (1959)
 Isamu Noguchi (1946)
 Jackson Pollock (1952)
 Robert Rauschenberg (1959)
 José de Rivera (1956)
 Larry Rivers (1956)
 Theodore Roszak (1946)
 Mark Rothko (1952)
 Ben Shahn (1943)
 Julius Schmidt (1959)
 Richard Stankiewicz (1959)
 Saul Steinberg (1946)
 Clyfford Still (1952)
 Mark Tobey (1946)
 Bradley Walker Tomlin (1952)
 Andrew Wyeth (1943)
 Jack Youngerman (1959)

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Ford Foundation

THE FORD FOUNDATION

477 Madison Avenue, New York 22, New York

PROGRAM FOR THE PURCHASE
OF WORKS BY AMERICAN ARTISTS

In 1959 and 1960, the Ford Foundation Program in Humanities and the Arts awarded grants to American painters and sculptors totaling more than \$450,000 in a variety of programs. These grants consisted of fellowships to twenty American painters and sculptors; retrospective exhibitions, with definitive catalogues, for nineteen painters and sculptors; and purchase of individual works by twenty-one painters and sculptors which, in turn, were donated to museums, colleges and other institutions of the artists' choice.

On October 18, 1961, the Foundation announced an appropriation of \$300,000 for a new program under which the Foundation will purchase further works of painting, sculpture and the related graphic arts by contemporary American artists (United States citizens).

Purchases under the new three-year program (ending December 31, 1964) will be made largely, but not exclusively, from a number of the major national and regional exhibitions of contemporary American art. Sponsors of the exhibitions from which works are purchased by the Foundation will be given an opportunity to select for their permanent collection one or more of these works (though not to exceed 50 per cent of the total value thereof). Other purchased works will be donated to another museum, art center, university or other tax-exempt organization upon the recommendation of the artist concerned with the concurrence of the Foundation and the institution involved. In undertaking this new program the Foundation once more asserts its belief in the importance of the role played by the creative artist in American life, and its interest in stimulating the development of permanent collections of contemporary American art in museums, art centers and academic institutions throughout the country.

The Foundation is prepared to cooperate in this program with a limited number of selected institutions under the following conditions:

- (1) that the sponsoring institution and the Foundation will jointly name a jury which simultaneously will select the awards or purchases of the sponsoring institution and, if the quality of the works warrant, recommend purchases by the Foundation;
- (2) that, in the event that an exhibition is traditionally non-juried, there be mutual agreement by the sponsoring institution and the Foundation on a jury to recommend Foundation purchases, where warranted, at the same time that the sponsoring institution selects its own purchases or awards;
- (3) that purchases be made by the Foundation at the artist's stated price, less any normally established discount on works destined for tax-exempt museums or similar collections;
- (4) that sculptures priced at more than \$6,000 and paintings or other graphic works priced at more than \$4,500 not be considered for purchases, inasmuch as this program is not designed to assist artists whose works already command fees of such magnitude;
- (5) that it be understood that funds made available by the Foundation for purchases in any one year of this program shall not diminish the funds normally expended by the sponsoring institution for the acquisition of works by contemporary American artists;
- (6) that works purchased under this program and acquired by the sponsoring institution be available to the Foundation in the event that a traveling exhibition is thereafter assembled.

The Foundation does not commit itself to cooperating with the same institutions in more than one year of the program. Announcement of individual works purchased by the Foundation will be made by the cooperating institutions and the Foundation from time to time during the three-year period of the program. Purchase awards will be paid by the Foundation directly to the artists concerned.

November, 1961

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

477 Madison Avenue, New York 22, New York

PROGRAM FOR STUDIES IN THE CREATIVE ARTS

PURPOSE I

The Ford Foundation is again offering a limited number of fellowships to assist persons not regularly associated with academic institutions to undertake or to complete studies in the creative arts. (The first group of awards was made in June, 1960, the second in March, 1961, and the third in January, 1962.) Letters of application for consideration in this fourth year of the fellowship program should be submitted before October 31, 1962. The fellowships are for research and study involving any one of the creative arts. They are not designed to support study or training for an academic degree nor for the mere sake of the individual's further development. Nor do the fellowships seek to support the artist in his capacity as poet, novelist, biographer, painter, director, composer, conductor, and so forth. Proposals for the creation of artistic works, or for performances, are not eligible, nor are any other projects not requiring research and study. Primary attention in reviewing applications will be directed not to the art concerned but to the individual applicant and the potential significance of his contribution to others interested in the field.

These fellowships are part of the broader Ford Foundation program in Humanities and the Arts which, since 1957, has explored needs and opportunities in music, the theater, the visual arts, literature, the dance, and other creative fields.

WHO MAY APPLY II

Several existing programs administered by other organizations, including some indirectly supported by the Ford Foundation, help scholars in the academic world to carry out particular studies in the humanities and the arts. But persons in the arts who are interested in carrying out studies or research, and who are not regularly a part of the academic community, have difficulty in finding support through fellowships or individual grants-in-aid. The program here announced is intended to help meet this need.

The fellowships for Studies in the Creative Arts are available to United States citizens who are not regularly members of academic faculties eligible for consideration under other fellowship programs designed to assist scholarly research and publication. Eligible for consideration under this fellowship program are: creative artists wishing to undertake particular studies useful to others in their fields; curators, directors, conductors, and other persons associated with non-academic institutions in the arts, such as museums, theaters, and orchestras; and critics or laymen with particular interest in surveying artistic subjects.

TERMS AND DURATION OF FELLOWSHIPS III

Fellowships will not be made for consecutive periods of less than three months, and generally not for a period longer than one year. Whenever particular studies require more than normal travel expenses, these should be stated in detail. The amount of each fellowship will vary in relation to the applicant's estimate of cost, but in general will not exceed \$7,500 for a twelve-month period. Applicants whose salaries will be continued during their leaves of absence should apply only for travel and living expenses.

NATURE OF APPLICATION IV

There is no prescribed application blank in this program. Letters of application for a fellowship must be typewritten, double spaced, on one side of the paper only. Supporting materials, if any, submitted by an applicant should be directly related to the particular study proposed and should be held to an absolute minimum.

Letters of application should (1) describe the research or study intended and its potential usefulness to the field, (2) state the amount of time the applicant would devote to execution of the study, (3) indicate any plans for publication of the study, where publication is involved, and (4) estimate the cost to the applicant for carrying out his plans. If a proposed study requires the applicant's taking leave from his current employment, he should give evidence of the necessary cooperation of his institution or employer. If the applicant's salary or other income would be continued during the period of the fellowship, this fact should be stated.

With the letter of application, an applicant should submit a brief biographical sketch and a list of persons with whom the Foundation may communicate should further information on the applicant's qualifications be necessary. Applicants should not themselves submit letters of recommendation nor ask to have letters submitted in their behalf.

FILING OF APPLICATION V

Letters of application, postmarked no later than Wednesday, October 31, 1962, should be addressed to:

The Ford Foundation
Fellowship Program for Studies in the Creative Arts
477 Madison Avenue
New York 22, New York

ACKNOWLEDGMENT AND RETURN OF APPLICATION VI

If acknowledgment by the Foundation of receipt of an application is desired, a self-addressed postal card should be provided by the applicant.

Applications which are ineligible according to the terms of this announcement will be returned to applicants prior to review by the advisory panel of judges. Eligible applications will not be returned at the conclusion of the program. Materials submitted in support of an application will be returned if clearly marked for return, but the Foundation cannot assume responsibility for loss or damage.

ANNOUNCEMENT OF AWARDS VII

Selection of Fellowship recipients will be made by the Foundation with the help of an advisory panel of judges. Applicants will be notified of the decision concerning their applications prior to public announcement of the awards early in 1963.

July, 1962

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FORD FND'N

THE FORD FOUNDATION
477 MADISON AVENUE
NEW YORK 22, N. Y.

PROGRAM IN HUMANITIES
AND THE ARTS

July 14, 1961

July 20, 1961

Dear Mr. Lowry:

Mr. Alfred H. Barr, Jr., Director

Museum Collections Thank you for your letter of July 14. I would be glad
The Museum to circulate the enclosed prospectus.

11 West 53 Street

New York 19

I have read it carefully and think what you propose is
really an excellent plan. I have known a number of scholars,
Dear critics, etc., who very badly needed such fellowships but
could not apply since they were unattached to any university.

The Ford Foundation is again offering a limited number
of fellowships to assist persons not regularly associ-
ated with academic institutions. Sincerely,
or to
complete studies in the creative arts.

We would welcome your assistance in bringing the
announcement of this program to Alfred H. Barr, Jr.,
who might be interested in the opportunity. Director of the Museum Collections

Additional copies of the announcement of the Program
for Studies in the Creative Arts may be obtained from
the Ford Foundation.

Ms. W. McNeill Lowry, Director
Program in Humanities and the Arts
The Ford Foundation
477 Madison Avenue
New York 22, New York

W. McNeill Lowry
Director

AHB:ob

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FORD FOUNDATION

THE FORD FOUNDATION
477 MADISON AVENUE
NEW YORK 22, N. Y.

PROGRAM IN HUMANITIES
AND THE ARTS

July 14, 1961

Mr. Alfred H. Barr, Jr., Director
Museum Collections
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Mr. Barr:

The Ford Foundation is again offering a limited number of fellowships to assist persons not regularly associated with academic institutions to undertake or to complete studies in the creative arts.

We would welcome your assistance in bringing the announcement of this program to the attention of those who might be interested in the opportunities provided.

Additional copies of the announcement of the Program for Studies in the Creative Arts may be obtained from the Ford Foundation.

Sincerely yours,

W. McNeil Lowry
W. McNeil Lowry
Director

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THE MUSEUM OF MODERN ART
NEW YORK 19

FORD FOUNDATION
(Publications)

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

Date July 11, 1961

July 5, 1961

To: Mr. René d'Harnoncourt

Re: The Ford Foundation

From: Monroe Wheeler
The Ford Foundation
477 Madison Avenue
New York 17, New York

Dear Mr. Lowry:
Dear René:

I was very pleased to hear about your plans for a series of I saw Mr. Lowry last week, at his request. He wanted to consult me about a project of theirs for publishing monographs on living American painters. He had thought of leaving the responsibility of the choice of both writer and publisher to the individual artist. I advised against this. He then asked me which university presses might be interested in publishing the series and I have sent him the names of those which have concerned themselves with art books. I did not mention possible participation on our part because he implied that the Ford Foundation would select the artists.

He also told me that they had decided to assist museums in the publication of catalogs of their collections. They are considering doing this on the basis of matching funds from the museums. Curators could apply to the Foundation for a grant to accomplish the cataloging and the Foundation would make some contribution toward publication costs. I told him that this might interest us very much.

I think that the imprint of any of the above would confer great honor upon the artist.

Your plan to assist museums in the preparation and publication of Mrs. John D. Rockefeller 3rd collections is admirable. The Mr. Gardener Cowles museum constitute a form of national treasure. Mr. Alfred H. Barr, Jr. is known to scholars and art lovers. Mr. Richard N. Koch and Miss Frances Pernas will be of inestimable value.

Sincerely yours,

Monroe Wheeler
Monroe Wheeler

MW:fk

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE, CIRCLE 5-8900
CABLES, MODERNART, NEW-YORK

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

July 5, 1961

Mr. W. McNeil Lowry
The Ford Foundation
477 Madison Avenue
New York 22, New York

Dear Mr. Lowry:

I was very pleased to hear about your plans for a series of monographs on living American artists. Such publications almost always need subsidy because of the extremely high cost of fine reproductions. Too many American art books show compromises in quality which make them unworthy of the artists. Certainly a series similar to Skira's The Taste of our Time, with fewer pages but in larger format, would make a tremendous impression.

As to the university presses which might produce and distribute the books, I would suggest these four outstanding ones:

Yale University Press

Harvard University Press

Columbia University Press

University of Chicago Press

I think that the imprint of any of the above would confer great honor upon the artist.

Your plan to assist museums in the preparation and publication of catalogues of their collections is admirable. The contents of our great museums constitute a form of national treasure, too little of which is known to scholars and art lovers throughout the world. Your help in making comprehensive catalogues available will be of inestimable value.

Sincerely yours,


Monroe Wheeler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 373

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE, CIRCLE 5-8900
CABLES, MODERNART, NEW-YORK

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

July 5, 1961

Mr. W. McNeil Lowry
The Ford Foundation
477 Madison Avenue
New York 22, New York

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Harvard University Press

Columbia University Press

University of Chicago Press

I think that the imprint of any of the above would confer great honor upon the artist.

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Sincerely yours,


Monroe Wheeler

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Fort Worth expedition

file
Fort Worth
AMON CARTER
MUSEUM

Mr. and Mrs. Johnson III
Carson Johnson

1961

Mr. and Mrs.
39 East 79th
New York 21

Room
Number
1005

Mis:
295
Bos

~~Hand from Museum~~

Fort Worth



6

Mr.
Art
635
New

VIA AIR MAIL • CORREO AEREO
in flight  AMERICAN AIRLINES

8

The
St.
Was

Mr. Amon G. Carter, Jr. *wrote*

2

Mr.
Yal
New

Mrs. J. Lee Johnson, III *wrote*

14

Mr.
49
New

Mrs. Katrina Deakens *wrote*
Address: Mrs. Windpass *wrote*

3

Mr.
THE
Roc
New

Amon G. Carter Foundation *W.B.P. ca. Feb. 10*
P.O. Box 1036

14

Mr.
357
Pro

Fort Worth, Texas

16

Mr. and Mrs.
TIME
Time and Life
New York 20,

on the meeting Sunday
morning - and to give us
the benefits of your long
experience in a field where

648

Mr. and Mrs.
Dean, Graduate
Columbia Univ
New York 27,

1322

Mrs. Robert Low Bacon
1801 F. Street, N. W.
Washington, D. C.

1046-48

Mr. and Mrs. Richard T. Foster
Philip Johnson Associates
375 Park Avenue
New York City, N. Y.

1350

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Fort Worth expedition

file
Fort Worth
ARMON CARTER
MUSEUM

1961

Mr. and Mrs.
39 East 79th
New York 21,

Miss Dorothy
295 Beacon St
Boston, Massa

Mr. Anthony B
Art in Americ
635 Madison A
New York City

The Very Rev,
St. Anselm's
Washington, D

Mr. Norman S.
Yale Universi
New Haven Con

Mr. and Mrs.
49 East 96th
New York 28,

Mr. and Mrs.
THE ARCHITECT
Rockefeller C
New York City

Mr. Carter Br
357 Benefit S
Providence, R

Mr. and Mrs.
TIME
Time and Life
New York 20,

Mr. and Mrs.
Dean, Graduat
Columbia Univ
New York 27,

Mrs. Robert Low Bacon
1801 F. Street, N. W.
Washington, D. C.

1046-48

Mr. and Mrs. Richard T. Foster
Philip Johnson Associates
375 Park Avenue
New York City, N. Y.

Room
Number

1005

1126

1146-48

1242

534

1363

644

956

648

1322

1350

Again, our thanks for your
 valuable contributions to the
 first advisory board meeting
 and our warmest best
 wishes to you and Mr. Barr.
 Sincerely -
 Peter Carter Johnson
 III

Fort Worth

1200 Broad Avenue
FORT WORTH, TEXAS

Jan. 23
[1961]

Dear Mr. Barr,

My brother and I want
 you to know how deeply
 we appreciate your "sitting-in"
 on the meeting Sunday
 morning - and to give us
 the benefits of your long
 experience in a field where

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

file Fort Worth
 HENRY CARTER
 MUSEUM
 1961

Our Guests and Your Fellow Travelers

	<u>Room Number</u>
Mr. and M 39 East 7 New York	1005
Miss Doro 295 Beaco Boston, M	1126
Mr. Antho Art in Am 635 Madis New York	1146-48
The Very St. Ansel Washington	1242
Mr. Norma Yale Unive New Haven	534
Mr. and M 49 East 96 New York	1363
Mr. and M THE ARCHIT Rockefelle New York C	644
Mr. Carter 357 Benefi Providence	956
Mr. and Mr TIME Time and I New York 2	648
Mr. and Mr Dean, Grad Columbia U New York 2	1322
Mrs. Rober 1801 F. Street, N. W. Washington, D. C.	1350

we are such neophytes.
 Since the greater share
 of responsibility for the
 Carter Museum will rest on
 my shoulders, I am most
 grateful to have had this
 opportunity to be with you,
 and come to know you. Please
 understand how welcome you
 and Mrs. Barr will always
 be here in our city.

Philip Johnson Associates
 375 Park Avenue
 New York City, N. Y.

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Fort Worth expedition

file Fort Worth
KIMON CARTER
MUSEUM

Our Guests and Your Fellow Travelers

- Mr. and Mrs.
39 East 79th
New York 21,
- Miss Dorothy
295 Beacon St
Boston, Mass
- Mr. Anthony E
Art in Americ
635 Madison A
New York City
- The Very Rev,
St. Anselm's
Washington, D
- Mr. Norman S.
Yale Universi
New Haven Conn
- Mr. and Mrs.
49 East 96th
New York 28,
- Mr. and Mrs. I
THE ARCHITECT
Rockefeller Ce
New York City,
- Mr. Carter Bro
357 Benefit St
Providence, Rh
- Mr. and Mrs. F
TIME
Time and Life
New York 20, N
- Mr. and Mrs. E
Dean, Graduate
Columbia Unive
New York 27, N
- Mrs. Robert Lo
1801 F. Street,
Washington, D. C.

experience in a fixed where
 the benefits of your long
 morning - and to give us
 in the morning Sunday
 we appreciate your "stay-in"
 you to know how deeply
 my mother and I want
 Dear Mr. Barr,
 1200 Broad Avenue
 FORT WORTH, TEXAS
 Jan. 23
 [1961]

- 1961
- Room
Number
- 1005
- 1126
- 1146-48
- 1242
- 534
- 1363
- 644
- 956
- 648
- 1322
- 1350

Again, our thanks for your
 wonderful contributions to the
 first advisory board meeting,
 and our warmest best
 wishes to you and Mrs. Barr.
 Sincerely -
 Kimon Carter Johnson
 Mrs. J. Lee Johnson III

Philip Johnson Associates
 375 Park Avenue
 New York City, N. Y.

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Fort Worth
ARMON CARTER
MUSEUM

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are located as follows

1961

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Miss Dorothy Adlow 295 Beacon Street Boston, Massachusetts	1122	Mr. Richard F. Brown Los Angeles County Museum Exposition Park Los Angeles 7, California	1126
Mr. Anthony Bower Art in America 635 Madison Avenue New York City, N. Y.	1124	Mr. and Mrs. Leslie Cheek, Jr. 35 Westmoreland Place Richmond 26, Virginia	1146-48
The Very Rev. Alban Boultwood, O.S.B. St. Anselm's Priory Washington, D. C.	924	Miss Helen L. Card Latendorf Book Shop New York 17, N. Y.	1242
Mr. Norman S. Buck, Provost Yale University New Haven Connecticut	1205	Dean Gibson Danes Department of Architecture Yale University New Haven, Connecticut	534
Mr. and Mrs. Alfred Barr 49 East 96th Street New York 28, N. Y.	1246-48	Mr. John deMenil 120 East 80th Street New York and Houston, Texas	1363
Mr. and Mrs. Peter Blake THE ARCHITECTURAL FORUM Rockefeller Center New York City, N. Y.	934	Mr. René d'Harnoncourt, Director 333 Central Park West New York 25, N. Y.	644
Mr. Carter Brown 357 Benefit Street Providence, Rhode Island	1105	Mr. Arthur Drexler Curator, Architecture and Design The Museum of Modern Art New York 19, N. Y.	956
Mr. and Mrs. Francis Brennan TIME Time and Life Building New York 20, N. Y.	563	Mr. Dick P. Fullerton New York Telephone Company New York 7, N. Y.	648
Mr. and Mrs. Edward W. Barrett Dean, Graduate School of Journalism Columbia University New York 27, N. Y.	1034	Mr. and Mrs. William Forbis T I M E Rockefeller Center New York 20, N. Y.	1322
Mrs. Robert Low Bacon 1801 F. Street, N. W. Washington, D. C.	1046-48	Mr. and Mrs. Richard T. Foster Philip Johnson Associates 375 Park Avenue New York City, N. Y.	1350

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Mr. and Mrs. Douglas Haskell ARCHITECTURAL FORUM Rockefeller Center New York City, N. Y.	963	Mrs. Sibyl Moholy-Nagy Professor of Architecture, and Architectural Critic 244 East 32nd Street New York 16, N. Y.	732
Mr. and Mrs. Jean Herrick 130 East End Avenue, Apt. 10-B New York City, N. Y.	905	Mr. and Mrs. William C. Murray Munson-Williams-Proctor Institute Utica, New York	1030
Mr. Norman Geske University of Nebraska Lincoln, Nebraska	432	Mr. and Mrs. Richard P.K. McLanathan Munson-Williams-Proctor Institute Utica, New York	1016-18
Miss Jerene Jones NEWSWEEK 444 Madison Avenue New York City, N. Y.	728	Mr. Porter A. McCray Department of Circulating Exhibitions Museum of Modern Art 165 East 66th Street New York, N. Y.	1238
Miss Theodate Johnson 6 East 65th Street New York 21, N. Y.	1325	Miss Marie-Anne Middelcer Secretary to Philip Johnson Philip Johnson Associates New York City, N. Y.	1026
Mr. Alan-Pryce Jones Ford Foundation New York City, N. Y.	532	Miss Emily S. Nathan Public Relations Office 250 West 57th Street New York City, N. Y.	1240
Mr. Philip Johnson Philip Johnson Associates New York City, N. Y.	1340	Mrs. Bliss Parkinson 215 East 72nd Street New York City, N. Y.	556
Mr. Seymour H. Knox Albright Art Gallery 57 Oakland Place Buffalo, New York	1328	Mr. and Mrs. Harris K. Prior 440 East 79th Street New York City, N. Y.	930
Mr. Lincoln Kirstein City Center Ballet and Lincoln Center for Performing Arts 128 East 19th Street New York 3, N. Y.	1307	Mr. and Mrs. Frederick G. Renner 6692 - 32nd Place, N. W. Washington, D. C.	916-18
Mr. and Mrs. Roy B. Lucy Holiday and Curtis Publications Philadelphia, Pennsylvania	1032	Father William G. Ryan Seaton Hill College Greensburg, Pennsylvania	1228
Mr. O. M. Mosier American Airlines, Inc. 100 Park Avenue New York City, N. Y.	632		

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Mr. Sid Ross PARADE 283 Madison Avenue New York 17, N. Y.	630
Mr. and Mrs. James Johnson Sweeney 120 East End Avenue New York 28, N. Y.	850
Mrs. Otto L. Spaeth 120 East 81st Street New York 21, N. Y.	628
Mr. Gordon Mackintosh Smith Allbright Art Gallery 35 Irving Place Buffalo 22, N. Y.	716-18
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Mr. Monroe Wheeler 215 East 79th Street New York City, N. Y.	734
The Countess Waldeck 155 East 38th Street New York City, N. Y.	730
Miss Charlotte Willard LOOK Magazine New York City, N. Y.	530
Mr. and Mrs. Edgar B. Young 60 Oak Ridge Avenue Summit, New York	1116-18

From the Directors,
Amon G. Carter Foundation

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Amon G. Carter, Jr.
President

Ruth Carter Johnson
Vice-President

Amon G. Carter Foundation

P. O. BOX 1036
Fort Worth, Texas

Board of Directors
Amon G. Carter, Jr.
Ruth Carter Johnson
Katrine Deakins

January 10, 1961.

Katrine Deakins
Secretary-Treasurer

Mr. and Mrs. Alfred Barr
49 East 96th Street
New York 28, N. Y.

Dear Mr. and Mrs. Barr:

We are delighted that you will be with us for the preview of the Amon Carter Museum of Western Art, and are looking forward to your visit.

Arrangements have been made to charter an American Airlines DC-7, which will depart from New York's Idlewild Airport at 10:25 a.m., on Saturday, January 21. Mr. Robert Noble, American Airlines District Sales Manager of Fort Worth, will be at the American Airlines ticket counter at Idlewild to give you your tickets and take care of your baggage. All you have to do is go to the counter, ask for Mr. Noble, give him your name, and board the plane.

You will be met at Amon Carter Field and taken to the Hotel Texas, where your reservations have been made.

The chartered flight from Amon Carter Field on Sunday, January 22, will arrive at Idlewild Airport at 7:50 p.m. If for any reason you are not returning on this chartered flight, please advise immediately.

So that you will know who your fellow travelers will be, attached is the list of acceptances up to now.

If you need further information, will you please contact Mr. Philip Johnson's office, PLaza 1-7440, or Miss Emily Nathan, 250 West 57th Street, telephone Circle 5-5917.

Thanking you,

Sincerely,

Katrine Deakins
Secretary

KD:mmm

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Bass, Mr. and Mrs. Perry	2	Carpenter, Mr. and Mrs. Ben H.	11
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Boutwood, The Very Rev. Alban, O.S.B.	5	Cornell, Mrs. Herman	10
Bower, Mr. Anthony	4	Cox, Mr. and Mrs. R. E., Jr.	13
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Bradley, Mr. and Mrs. David R.	13	Cullinan, Miss Nina J.	9
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		Danes, Dean Gibson	8
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		—G—	
		Gee, Mr. and Mrs. Raymond	9
		Geran, Mr. and Mrs. Preston, Jr.	11
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		Gorman, Bishop Thomas K.	20
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		Haltom, Mr. and Mrs. Chester	36
		Haltom, Mr. and Mrs. E. P.	20
		Hanger, Mr. and Mrs. Robert K.	1
		Harding, Mrs. R. E.	28
		Harrell, Mrs. Robert D.	25
		Harrell, Mr. and Mrs. T. J.	4
		Harris, Mr. and Mrs. Harwell Hamilton	7
		Harrold, Mr. and Mrs. Charles	2
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		Hogsett, Mr. and Mrs. Joe	29
		Honea, Mr. and Mrs. Bert N.	9
		Hudson, Mr. and Mrs. Edward	37
		Humphrey, Mr. and Mrs. Walter R.	46
		Hyden, Mr. and Mrs. Eric	32
		—J—	
		Johnson, Mr. and Mrs. Gillis A.	15
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King, Mr. and Mrs. Burford	34	McDonald, Mr. and Mrs. Robert P.	16	Penn, Mrs. Honea	45	Stripling, Mr. Will K.	10
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Kyger, Mr. and Mrs. Murray	42	Middleleer, Miss Marie-Anne	18	—R—		Tarlton, Mr. and Mrs. Lawrence	38
		Miller, Miss Dorothy	22	Ransom, Chancellor and Mrs. Harry	8	Tennison, Mr. and Mrs. Harry	18
—L—		Minter, Dr. and Mrs. Merton	6	Rehfeldt, Dr. and Mrs. F. C.	2	Thomas, Mr. and Mrs. J. B.	14
Landreth, Mr. and Mrs. W. A.	33	Mitchell, Mrs. J. W.	19	Renner, Mr. and Mrs. Frederick G.	45	Thompson, Mr. and Mrs. George, Jr.	40
Langdon, Judge and Mrs. Jack	35	Moholy-Nagy, Mrs. Sibyl	20	Reynolds, Mr. and Mrs. Watt	41	Trevor, Mr. Bronson	37
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Leeper, Mr. and Mrs. John Palmer	23	Morris, Mrs. C. Huckins	28	Ronansky, Mr. Alvin	28	Wadsworth, Mrs. Julius	35
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		Neville, Mr. and Mrs. Edwin K.	43	Schubach, Mr. and Mrs. George	36	Windfohr, Mr. and Mrs. Robert	19
—M—		Newhouse, Mr. Bertram M.	45	Schutts, Mr. and Mrs. Jack	10	Wright, Mr. and Mrs. Lucien	40
MacAgy, Mr. Douglas	31	Newkirk, Mr. and Mrs. Richard	34	Scott, Mr. Wm. E.	39	Wunderlich, Mr. Rudolf Gerald	38
McBride, Dr. and Mrs. James O.	31	North, Mr. and Mrs. Phil	25	Seymour, Mr. and Mrs. A. T., III	13		
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		—O—		Smiley, Mr. and Mrs. Joseph	16	Young, Mr. and Mrs. Edgar B.	39
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Photog/Quinn
See also
M.C. Stella

cc: Miss Miller
Miss Jones

November 24, 1961

Dear Miss Foster:

November 20, 1962

I am really delighted to have the portrait of John Quinn for our archives. Of course, you were not fully appreciated, and I still hope that Miss Saarinen will do the book which we both were so interested in.

18 NOV. 1962
See M.C. Stella file

Dear Miss Foster:

Thank you for your very nice letter. I am very glad indeed to hear that Professor Reid is undertaking the book on John Quinn. I don't know just how we can help him but we would be glad to do anything we could. Of course the photographs which you gave us are at his disposal unless you prefer not to make them so.

I am sorry you cannot see the Stella. It is much admired. My best to you.

Sincerely,

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

Miss Jeanne R. Foster
1762 Albany Street
Schenectady, New York

AHB:rr

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Foster
 See also Quinn
 McStella

November 24, 1961

Dear Miss Foster:

I am really delighted to have the portrait of John Quinn for our archives. Of course, you were right, Quinn was not fully appreciated, and I still have hope that Aline Saarinen will do the book which we both want to have published.

I hope you have recovered. My very best to you.

To Alfred H. Barr, Jr.,

Sincerely,

This photograph of John Quinn, whose magnificence and greatness is still not fully appreciated.

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

Alfred H. Barr, Jr.

Miss Jeanne Foster
 1762 Albany Street
 Schenectady, New York

AHB:ld

13 August 61
Dear Miss Foster
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Alfred H. Barr, Jr.
Director of the Museum Collections

*See also Quinn
 McStella*

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S. Foster

JEANNE ROBERT FOSTER
1762 ALBANY STREET
SCHENECTADY, N. Y.

To Alfred H. Barr, Jr.,

This photograph of John Quinn,
whose magnificence and greatness is still
not fully appreciated.

Jeanne R. Foster

August 61
your
been
and
I tried
Jones
- plan
- and
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friend
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it return

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pioneer
So, if
your check.

However, should you still be so inclined
I would be very pleased to look over the John Quinn
water color and drawing you wrote of giving the Museum
returning to you whatever items I do not think will
be of real interest to our collection.
I do hope you are feeling better
Sincerely,
Alfred B.

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S. Foster.

Queensboro
Vermont
13 August '61

Dear Miss Foster

Forgive my not answering your letter of July 20 before this -- I have been preoccupied with Museum problems.

You are very kind indeed to have sent me a check but, as I tried to explain in my last letter, Miss Jones and I negotiated the sale of your Queen John paintings as part of our museum work - and partly, if I may be candid, because it was a pleasure to me to be of service to a friend of John Quinn who, for me, stands as a heroic pioneer in the work the Museum tries to carry on. So, if you will not take it amiss, I must return your check.

However, should you still be so inclined I would be very pleased to look over the Queen John water colors and drawings you wrote of giving the Museum returning to you whatever items I do not think will be of real interest to our collection. I do hope you are feeling better
Sincerely,
Philip Bar

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HARRY N. ADAMS
INCORPORATED
Publisher of Fine Art Books

Fok

JEANNE ROBERT FOSTER
1762 ALBANY STREET
SCHENECTADY, N. Y.

Also See
quinn
stella

han

July 20, 1961

Mr. Alfred H. Barr, Jr.
Director of Museum Collections
Museum of Modern Art,
11 West 53d Street
New York, N.Y.

Dear Mr Barr,

Please forgive my delay in
expressing my gratitude to you. I am able
to ride downtown today. Being two miles
away from the city hampers one at times.

With gratitude and every good wish

Jeanne R. Foster
Jeanne R. Foster

check for \$200 in down

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Fox

HARRY N. ABRAMS

Publisher of Fine Art Books

Friedman

B. H. FRIEDMAN 237 EAST 48TH STREET NEW YORK 17, N.Y.

February 25, 1960

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

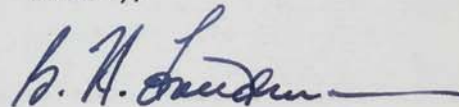
Dear Mr. Barr:

Ruth Uris told me that you'd sent her a copy of the little book which I edited for Grove. I was flattered. As I told her, I've sent copies of your books to many people but never expected the situation to be reversed.

I hope that some day I will do a book, both more substantial and more personal than SCHOOL OF NEW YORK, which I could present to you with pride. Meanwhile, my thanks for what I considered a very kind and generous gesture.

My best to you and Mrs. Barr.

Sincerely,



BHF/dh

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HARRY N. ABRAMS

Publisher of Fine Art Books

6 WEST 57TH STREET, NEW YORK 19, N. Y.

April 12, 1961

April 17, 1961

Mr. Dear Milton: Barr, Jr.
Museum of Modern Art

A line to tell you how very much I appreciate the gift of Bill Seitz' book on Monet and also Robert Rosenblum's book. Believe me they will be very valuable additions to my library. Many thanks to you and Harry N. Abrams.

As messenger, I am sending you a copy of our recently published MONET, by William Seitz. This is for your personal library. Sincerely, and we join in our gratitude for the assistance which you gave toward the accomplishment of this book.

With warm regards.

Alfred H. Barr, Jr.

Sincerely,

Milton S. Fox

Mr. Milton S. Fox
Harry N. Abrams, Inc.
6 West 57th Street
New York 19, New York

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Telephone: PLAZA 7-6161

Cable: ABRAMBOOK

H A R R Y N . A B R A M S
I N C O R P O R A T E D

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK 19, N. Y.

April 12, 1961


Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Alfred:-

Via messenger, I am sending you a copy of our recently published MONET, by William Seitz. This is for your personal library, and the author and we join in our gratitude for the assistance which you gave toward the accomplishment of this book.

With warm regards.

Sincerely,


Milton S. Fox

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3 June 1960

Dear Mr. Fox:

May I thank you for your letter to Mr. Barr of May thirtieth.

I am enclosing a list of publications by the Museum of Modern Art. The last page contains an order form and you will note that we ask payment to be made when the order is sent us. I have marked publications which deal with surrealist artists, and put a red mark about books which might be particularly interesting.

Unfortunately, our best book for your purposes is now out of print. If you have a public library in Ottawa, the librarian could arrange to borrow it from another library, perhaps Chicago. It is Fantastic Art, Dada, Surrealism by Alfred H. Barr, Jr. Inter-library loans are common and easy to arrange, and I think you would find this book interesting. Next February we shall publish a catalogue and monograph on the work of Max Ernst, one of the greatest surrealist artists at the time of an exhibition of his work here in the Museum.

You ask why artists are not doing surrealist work now? Actually some of the original leaders of the surrealist school have never stopped working within the movement - Ernst, Magritte, Matta, Masson, etc. Recently, however, a quite independent younger movement in art has become apparent. Much of their work seems related to the Dada movement which preceded Surrealism, but recently there have been definite surrealist overtones. It seems possible that there may be a re-exploration and revival of Surrealism in the 'sixties, though its character will undoubtedly take on the stamp of the work of its young practitioners. Their work is not the subject of books yet. Except for individual exhibition catalogues, the only means of reading about them would be articles in Art News or Arts or smaller special publications.

If you have further questions, I hope you won't hesitate to write. We appreciate very much your interest and would like to help if we can.

Sincerely yours,

Secretary to Mr. Barr

Mr. Samuel V. Fox
1103 West Main Street
Ottawa, Illinois

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May 30, 1960
 1103 West Main
 Ottawa, Illinois

Dear Sir;

I realize that you are a busy man, but I have been reading the new book "Masters of Modern Art" and have found it fascinating. But to get to the point at hand, I am a high school student interested in art, I have never really liked modern art until I started studying it in art class. I am very interested in all types of art now, and I would like more information on Jackson Pollock's paintings and art. At present I am intrigued with sur-realistic art. If you have any pamphlets or other material Pollock's painting or on surrealist art, I would like some. Please if you have this information tell me the price of this literature before you send any to me.

Please send me this information as soon as you can. And one more question why aren't more artists doing surrealist art? Thank you for your time, Sir.

Yours truly
 Samuel V. Fox

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cc: Mr. Barr Mr. McCray
Mr. Soby Mr. Wheeler

C O N F I D E N T I A L

Franc

THE MUSEUM OF MODERN ART

Date March 26, 1959

To: Mr. d'Harnoncourt

Re: Future Assignments of

From: Helen Franc

Editorial Consultant to the Director

Dear René:

Although we have not yet had a chance to discuss what assignments you may have for me after June 1, so I do not know your ideas on this subject, as you requested I am setting down a few ideas of my own. I hope you may have time to consider these before the budget hearings so that my status can be clarified and funds allocated for any of the proposed projects you find acceptable.

The suggestions are divided among four headings:

- I. Fund-Raising Campaign
- II. Publications: A) In progress; B) Proposed
- III. The Bulletin
- IV. Research

I. FUND-RAISING CAMPAIGN

I know that the preparation of various kinds of fund-raising literature and proposals to foundations will occupy much of your time and thought, and that of others on the staff, during the coming year. It would be impertinent for me to offer concrete suggestions before discussing with you the over-all plans or reading some of the memoranda on the subject, but I hope you may be able to use me to help dig out facts or collaborate in writing, editing and producing some of the necessary documents.

I do believe it is imperative that a new brochure on the Museum to replace the excellent but obsolete blue-bound pamphlet written by Jim Soby years ago be ready to distribute before the fund-raising campaign gets underway or the 30th Anniversary Year is launched. Monroe tells me a revised typescript is already on his desk awaiting your consideration, and final decisions on its form and contents. Is there any way I could help in connection with this brochure?

II. PUBLICATIONS

A. In progress:

1. Modern Art Old and New: I have done some work on this but have been waiting for a further exchange of ideas with you. Following our next discussion on its contents, I think we should decide on a new title and try to work out a target production schedule with Monroe and Frances.

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2. Drawings Checklist: I had hoped to complete this before June 1, but the English-language edition of the French Drawings catalog and then work on Modern Art Old and New intervened. I have made a start on it, however, and think it should not require more than about one month of steady work to finish, barring some complicated policy issues that would require decisions from Alfred and Dorothy Miller. But as we had already agreed it would be analogous in form to Paintings and Sculpture in MOMA and confined to drawings in the mediums not included in that catalog, I foresee no problems of that sort.

3. Exhibitions at The Museum of Modern Art: So much work has already been done on this that Monroe is eager to see it completed. He believes it requires only the final choice of illustrations and the accompanying text. I suppose the chief difficulty is that you will have little time in the near future to devote to formulating a statement of the Museum's philosophy on displaying works of art, while the main point of the publication would be its inclusion of some such statement with the illustrations serving as a demonstration of how certain problems in showing different kinds of material have been solved by MOMA.

Perhaps it is only complicating matters to suggest that this publication might seem less parochial and have a broader usefulness if it were not to be restricted to MOMA exclusively and were to include permanent installations as well as temporary exhibitions. Could it be converted into one of the pamphlet series and called What Is Modern Museum Installation? I realize that this would probably involve not only your collaboration and Monroe's, but probably Alfred's and Arthur's as well, and would be a rather different publication from the one originally projected. Though it would certainly not hasten its date of issuance, you may nevertheless think this idea worth considering.

4. Latin American Art in the Museum Collection: Monroe says that Gomez-Sicre's latest report on this is that he has done a lot of preliminary work but needs someone who reads Spanish to go to Washington and work with him for two months, plugging some of the holes and getting what he has written into acceptable English.

Latin American art is certainly no forte of mine; but I do read Spanish well and am therefore brazen enough to suggest that if the Museum is really eager to get this out (and I know it is one of NAR's special interests), I might be useful. In any case someone should probably go talk with Pepe, look over what he has done to discover the actual status of the material, and estimate what is required to bring it to completion.

(Parenthetically, in this connection I once suggested to Porter that if the International Program ever sends the projected exhibition of works from the Museum collection to Latin America, it might be interesting to confine it to European and U.S. works only, and assemble a quite separate show, LATIN AMERICAN ART FROM U.S. COLLECTIONS, to circulate simultaneously or in the immediate wake of the other. Judging by the reaction to DE DAVID A TOULOUSE-LAUTREC and FRENCH DRAWINGS FROM AMERICAN COLLECTIONS, this type of exhibition should have great appeal as an international gesture and should also be easy to finance as a special project.)

B. Proposed Publications:

1. Drawings and Watercolors in The Museum of Modern Art: In the memorandum I wrote to you and Alfred about the drawings checklist, I also proposed that the Museum publish a picture book reproducing possibly 75 to 100 outstanding drawings and "draftsmanlike" watercolors from its collection,

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to be accompanied by a critical comment on each one, and an introduction. Monroe said he thought this a good idea and that such a book would be very salable.

2. Sculpture: Monroe showed me the list of "Books in Progress and Proposed Future Publications" that was presented to the Program Committee last December and in going over it, we agreed it is somewhat short in works on sculpture; in fact the only ones now listed are African Negro Art and Melville's Brancusi. I believe Monroe now means to suggest the addition of Sculpture in the Museum of Modern Art.

In this connection, is What Is Modern Sculpture? not obviously needed in our pamphlet series? Allen Porter reminded me that this was thought of years ago and that Agnes Rindge was then going to do it, but the project was abandoned. What about reviving the title, deciding on its author and getting it under way?

3. Modern Artists and Old Masters: We mentioned this fascinating subject a while ago and I think it is different enough from whatever Modern Art Old and New will turn out to be in its new form to provide no conflict, but possibly an interesting companion piece. It seems to me it would be more illuminating and could be kept more to the point if a number of artists were each asked to select a specific work from any period whatsoever, to discuss from any aspect he chose. This would avoid the danger of generalities implicit in "Old Masters I Admire" or "What Rembrandt Means To Me."

4. Primitivism and Modern Art: Just a reminder of Robert Goldwater's interest in doing a new and completely revised edition of this, and of the fact that he will be on a sabbatical from the Institute of Fine Arts during the next academic year.

* * * * *

I hope you will understand that I am not so megalomaniac as to suggest that I work in any capacity whatsoever, on all the above! (I should however like to undertake the drawings picture book, as well as ~~EX~~ the checklist.) But if any or all of these titles were approved, I might be able to help the respective authors in one way or another, or assist with research and editing.

Everyone seems to agree that the Museum should have in the pipeline in different stages of preparation a number of publications not specifically tied to exhibitions, so that if a forthcoming book has to be postponed or abandoned unexpectedly, we don't fall short on fulfillment of membership privileges. I don't see how this can be done without at least another pair of hands; what Monroe's staff already produces seems to me miraculous.

III. BULLETIN

The International Program: You know of course that Porter is eager to have an issue of the Bulletin devoted to the International Program, or to have its history appear in some other form during the coming year. Because our international activities are such a strong point in fund-raising, this probably should be gotten under way soon and scheduled to appear as early as possible.

Porter has frequently suggested that I undertake this, but you may prefer to assign it to someone with a fresher and more objective eye. I should be glad in any event to assist through helping to coordinate some of the great mass of material.

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2 — American Art and MOMA: In November 1940 there was an issue of the Bulletin devoted to this subject; it might be a good idea to have another one. I know that Liz Shaw feels the Museum needs a clear statement, supported by facts and figures, to counteract the frequent misinformed or malicious charges that we don't do enough for American art and artists. Even if it were in another form than an issue of the Bulletin, such a document might be useful as an annex for some of the fund-raising proposals, or for Publicity to have available as the basis for outside articles or to send out as occasion required.

If this seems a good idea, I would be glad to help dig out figures on what the Museum has actually done through its acquisitions, exhibitions both in this country and abroad, and other program activities, in relation to American art. These data could then form the basis and help to substantiate some strong statement of the case, presumably by you or Alfred.

* * * * *

As you know, I have long been interested in the Museum's Bulletin. While I understand both the economic and policy reasons that determine its present nature, I still wish that eventually the Museum could have another quarterly whose contents would be independent of small exhibition catalogs or supplements to the catalog of the collection, reflecting other aspects of the Museum's activities and carrying its point of view and influence to the large and receptive audience that constitute its membership. I realize that this hardly seems likely within the coming fiscal year but hope nevertheless some consideration is being given to the idea in the long-range plans and fund-raising proposals.

Jim Soby is deeply interested in such a publication and has even told me he would be willing to serve on its Editorial Board. I believe in fact that he is even writing you on this topic. We have not had a chance to discuss it in detail but I know he shares my conviction that the art periodicals in this country suffer from a dearth of ideas. A large, luxurious publication bristling with color illustrations is therefore less essential than a forum for intelligent criticism and discussion, couched one would hope in relatively lucid prose.

Instead of having each issue devoted to a single topic, there could be variety and flexibility by having the contents range from items a few paragraphs in length to "full-dress" articles of several thousand words. Despite the abundant talent on our staff, the workload everyone is already carrying would not make it feasible to have the entire contents staff-written. But given the Museum's prestige, it should not be difficult to obtain for relatively little fee invited articles from other museum officials, scholars, artists and critics all over the world, or include portions of forthcoming books, or translations of articles of special interest that have appeared in foreign periodicals. There might also be brief digests of significant articles from other periodicals, as well as book reviews.

As an illustration of the kind of thing outside authors might write: the subject "Modern Artists and Old Masters" mentioned above as a proposed publication might appear as a series before being issued as a book. The article that Georg Schmidt wrote on the Museum several years ago might have been reprinted in translation, had we had such an organ at the time.

As "off-the-cuff" examples of the kind of thing that might come from our own family: a) I have encountered great curiosity about the inclusion in the current New Acquisitions show of three paintings by Jasper Johns. A brief statement by Jim Soby, Alfred, or Dorothy Miller on "what they see in him" would certainly be more illuminating than the utterances of Hilton Kramer and Tom Hess.

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b) When the Museum makes a major acquisition, on the order for example of the late-lamented Monet, an article on this would be appropriate. c) The fascinating presentation of Kupka that Alfred arranged a year or so ago would have needed little to convert into a wonderful picture-story. d) The Museum is now actively participating in efforts to have the Customs regulations on the importation of works of art revised; an article by Dorothy Dudley with particular reference to MOMA's experiences under the present tariff laws would be topical and interesting. e) Whenever our fire-damaged paintings are restored, there would be great interest in a report by Sheldon and/or Jean on the extent of the damage and the steps taken in conservation, especially if written in not too highly technical terms and illustrated with cuts showing the successive stages. f) Why should not MOMA, rather than Evergreen Review, have published Frank O'Hara's perceptive interview with Franz Kline, or similar ones with other artists?

In any event, I am convinced that if the Museum had a vehicle of this sort, an enterprising Editorial Board would have no difficulty obtaining material for it. I should like to emphasize again that it need not be an expensive publication to become a dynamic and influential one.

IV. RESEARCH

Apart from the research implicit for some of the proposals suggested above, there are many ways in which the Museum could utilize a trained researcher familiar with MOMA, its resources and its operations. I have in mind not so much the virtually unlimited research that might be done with our own collections, if we could afford it, as the "short-term" situations that arise. From time to time the Departments require assistance in preparing exhibitions beyond what their own staffs can handle; as, for instance, Peter Selz now has Ilse Ferber working on "The New Image." There are facts to be marshaled and clippings to be summarized or translated for publicity. Bernard Karpel tells me the Library is constantly called upon for specific problems entailing considerable research, which may originate within the Museum itself (including the preparation of bibliographies) or come from outsiders with legitimate requests that we should attempt to meet. He says further that even if the members of his staff had the necessary background in art or language, they lack the time to devote to such problems without having their regular duties for the Library fall into arrears. Bernard further believes that just as the questions regarding reproduction rights eventually proved so perennial and time-consuming, and involved so many departments, that it became necessary to cope with them by establishing the new function now fulfilled by Pearl Moeller, so also with regard to inquiries that cannot be answered merely by a quick check of reference material but demand real digging into the resources in this building as well as outside. Since this is a chronic problem his opinion is that ultimately it can be satisfactorily resolved only by the establishment of a position, to be occupied by a trained person attached to the Director's office and available for research assignments as required.

Pending the time when that utopian solution is possible, I hope you will consider my availability for helping out in emergencies.

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Frank
Frank

THE MUSEUM OF MODERN ART

Date April 1, 1963

To: Mr. Barr

Re: Telephone Message

From: Rona

*Saw him
AB*
A Miss Joan Daves called this afternoon for Dr. Herbert Frank of Germany (?) who wants to see you and has letters of ~~XXXXXXXXXXXX~~ from Sandburg, Kahnweiler and many tohers. introduction

Dr. Frank is writing a book on art collecting, art dealers and "management of art" in general. He has a german publisher and Miss Daves represents a publisher here who is connected with german one. He plans a chapter on you and the MoMA and ~~xxxxxxx~~ wanted information - I spoke with Liz Shaw who plans to see him tomorrwo, I think. Dr. Frank is leaving the United States Wednesday, April 11.

(PL 3 - 0042 Miss Daves' tel. no.)

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Frank

November 5, 1964

MYRTIL FRANK
137 RIVERSIDE DRIVE APT. 12C
NEW YORK 24, N. Y.

Dear Mr. Barr, Jr.:

Thank you for your letter of October 28. I am happy about your sharing our opinion—the Brenner heirs and mine—that this painting is the work of a great master. The late Mr. Brenner—a most learned and serious man—has always pointed out that he regarded "the cabbage" as by Seghers.

November 6, 1964

Dear Mr. Frank:

However, the heirs would consider selling the painting. Do not trouble to write for a transparency since the price of the "cabbage" is far too high for me.

Thank you for your trouble. Would it help you have a transparency? I could order one to be made in the Hague.

Sincerely,

With all our good wishes,

Alfred H. Barr, Jr.



Mr. Myrttil Frank
137 Riverside Drive
New York 24, New York

AHB:rr

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
New York 19, N.Y.

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TRAFALGAR 3-3334

November 5, 1964

MYRTIL FRANK
137 RIVERSIDE DRIVE APT. 12C
NEW YORK 24, N. Y.

Dear Mr. Barr, Jr.:

Thank you for your letter of October 28. I am happy about your sharing our opinion-the Bremmer heirs and mine-that this painting is the work of a great master. The late Mr. Bremmer-a most learned and serious man-has always pointed out that he regarded " the cabbage " as by Seghers.

However, the heirs would consider selling the painting at fl.100.000 (\$ 28.000), regarding the fact that the picture is not officially recognized as a Seghers.

Would it help you to have a transparency? I could order one to be made in The Hague.

With all our good wishes,

Sincerely yours,



Mr. Alfred H. Barr, Jr
Museum of Modern Art
New York 19, N.Y.

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October 28, 1964

Dear Mr. and Mrs. Frank:

I am most grateful to you for sending me the photograph of the monumental cabbage. I know the experts do not think it is by Seghers but I like to think it is since his prints suggest that he might have had the strange vision of this gigantic vegetable against a landscape which does indeed look like a Seghers.

I think that you told me the picture was for sale. I have no record of what you said and would like to know since it is possible that I might find a purchaser. Again, many thanks,

Sincerely,

Alfred H. Barr, Jr.

Mr. and Mrs. Myrtil Frank
137 Riverside Drive
New York, New York

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Frankfurter

May 1965

TRAFAL



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Frankfurter

May 1965


38x28 cm

1914 tica 1922 loan

Rijksmuseum, Amsterdam

553625

FOTO
A. DINGJAN

RIJWSTRAAT 77
DEN HAAG, TEL. 552426 

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fotograaf volgens auteurswet verplicht

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Frankfurter

May 1965

FRANK

TRAFALGAR 3-3334

March 6, 1963

MYRTIL FRANK
137 RIVERSIDE DRIVE, APT. 12C
NEW YORK 24, N. Y.

Dear Mr. Barr:

Speaking about Saenredam:

You can find the reproduction of one of the pictures

" the Townhall of Haarlem "

formerly in our collection, on page 17 of the Sotheby catalogue (sale March 27).

There also is (page 16) a churchinterior which I would just love to have-but I am afraid it will be out of our reach.

With kindest regards,

yours,

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

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Frankfurter

May 1965

Phoned to Jean White of the Washington Post
(Dr. Alfred Frankfurter obituary)

As an editor of an art magazine, Alfred Frankfurter had many virtues. Art News quite properly was concerned primarily with reports and criticisms of current art and the art market. But Frankfurter saw to it that almost every issue had admirable articles on the art of the past which often seems submerged by the overwhelming public interest in modern art. I remember also with satisfaction the number of Frankfurter's cogent editorials such as his counter-attack against Congressman Dondero's scurrilous campaign against modern art, his defense of The Miracle against Catholic film censorship, and his well-documented exposure of malicious attempts to pass off as genuine a spurious "confession" by Picasso.

Alfred H. Barr, Jr.
Director
Museum Collections

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FRANKFURTER

January 21, 1962

May 24, 1961

Dear Alfred:

February 9, 1962

Here are a couple of afterthoughts: don't forget Camera Work, with its quotations of criticisms of the 391 Picasso exhibitions before the Armory show. Also, take a look at Gillett Burgess' article called "The Wildmen of Paris," Architectural Record, May 1910, in which Les Demoiselles d'Avignon was reproduced a dozen years ahead of any French publication.

I don't recall now what the first article on Picasso was, but I think item 407A in Dorothy Simmons' bibliography, although previously published several times, is spurious-- at least I have not met anyone who has read it or seen it.

I shall write you any more suggestions that may occur to me. I am sorry that I am so rusty.

Sincerely,

Alfred H. Barr, Jr.

Sincerely,

Ulrich Franzen

Ulrich Franzen

Dr. Alfred Frankfurter
 Art News
 32 East 57th Street
 New York, New York

AHB:ec

124 East 40th Street
 New York 18, New York
 VU 9-8728

ULRICH FRANZEN & ASSOCIATES
 ARCHITECTS

see by shows

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cc: Elizabeth Shaw

January 31, 1962

**ULRICH FRANZEN & ASSOCIATES
ARCHITECTS**

Mr. Alfred H. Barr, Jr.
Director of Collections
Museum of Modern Art
21 West 53rd Street
New York, New York

cc: Liz Shaw

Dear Mr. Barr:

Of course, I am very sorry you will not be able to join us on the 8th of February. It will be a very exciting evening.

I am delighted that Mrs. Barr has been encouraged by Elizabeth Shaw to join us and am very much looking forward to seeing her at the reception and dinner on February 8th.

Sincerely,



Ulrich Franzen

UF:ck

February 5, 1962

124 East 40th Street
New York 16, New York
YU 6-9788

January 29, 1962

124 East 40th Street
New York 16, New York
YU 6-9788

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cc: Elizabeth Shaw

January 31, 1962

February 5, 1962

Dear Mr. Franzen:

How very kind of you to ask my wife and me to the reception and buffet dinner in honor of the panelists before the "Laws of the Asphalt Jungle" forum on February 8.

Unfortunately I shall be out of town on that date, but with the encouragement of Elizabeth Shaw I should like to ask you if my wife, who as you know is very much interested in architecture and knows many architects, could accept your invitation without me. It would give her great pleasure, and I would much appreciate it.

Mr. Alfred Barr
Director of Collections
Museum of Modern Art
21 West 53rd Street
New York, New York

Won't you let me know?

Sincerely,

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

Dear Mr. Barr:

I should be delighted if you and Mrs. Barr would be my guests at the forthcoming League reception and buffet dinner in honor of Jane Jacobs, Edward Loper and Edmund Bacon, the panelists on the "Laws of the Asphalt Jungle" forum on February 8th.

The reception begins at 6:30 and we will have transportation to the Museum.

Mr. Ulrich Franzen
Ulrich Franzen & Associates Architects
124 East 40 Street
New York 16, N.Y.

AHB:ld

UF:ck

January 29, 1962

Ulrich Franzen
Ulrich Franzen

124 East 40th Street
New York 16, New York
YU 6-9789

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Dover Publications, Inc., 180 Varick Street, New York 14, New York

ALgonquin 5-8755

ULRICH FRANZEN & ASSOCIATES
ARCHITECTS

Mr. Alfred Barr, Jr.
Director of Collections
Museum of Modern Art
21 West 53rd Street
New York, New York

Dear Mr. Barr:

I should be delighted if you and Mrs. Barr would be my guests at the forthcoming League reception and buffet dinner in honor of Jane Jacobs, Edward Logue and Edmund Bacon, the panelists on the "Laws of the Asphalt Jungle" forum on February 8th.

The reception begins at 6:30 and we will have transportation to the Museum.

Sincerely,

A handwritten signature in cursive that reads "Ulrich Franzen" with "et al." written below it.

Ulrich Franzen

UF:ck

January 29, 1962

124 East 40th Street
New York 16, New York
YU 6-9788

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Dover Publications, Inc., 180 Varick Street, New York 14, New York

ALgonquin 1-3755

February 5, 1963

January 24, 1963

Dear Miss Freed:

Thank you for your letter of January 24. It was indeed thoughtful of you to have sent me the paperbound edition of Gotshalk's Art and the Social Order. I hope to read it.

Sincerely,

Dear Mr. Barr:

I am sending you, under separate cover, a copy of a new Dover book, D.W. Gotshalk's Art and the Social Order.
Alfred H. Barr, Jr.
Director of the Museum Collections

We have recently reprinted this important book in a paperbound edition and thought that you might be interested to know that it is in print again.

I do hope that you enjoy the book. Any critical comments you may have the time or inclination to make would be appreciated.

Sincerely,

DOVER PUBLICATIONS, INC.

Miss Marcia Freed
Publicity Director
Dover Publications, Inc.
180 Varick Street
New York 14, New York

Marcia Freed
Publicity Director

AHB:rk

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Dover Publications, Inc., 180 Varick Street, New York 14, New York

ALgonquin 5-3755

January 24, 1963

Mr. Alfred H. Barr, Jr.
Director of Collections
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Barr:

I am sending you, under separate cover, a copy of a new Dover book, D.W.Gotshalk's Art and the Social Order.

We have recently reprinted this important book in a paperbound edition and thought that you might be interested to know that it is in print again.

I do hope that you enjoy the book. Any critical comments you may have the time or inclination to make would be appreciated.

Sincerely,

DOVER PUBLICATIONS, INC.

Marcia Freed

Marcia Freed
Publicity Director.

MF/mm

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Freedberg

THE MUSEUM OF MODERN ART

Date 3 March 1961

To: Mr. Karpel

Re: Sydney Freedberg project

From: Alfred Barr

Dear Bernard:

I have permission to show the attached program to you and René. Would you take a look at it and let me know what you think of it, since it's very much more in your area than mine? It would be interesting to have your opinion both on the project itself and on how it might affect our own similar proposal.

Please return it to me as soon as you conveniently can. Perhaps you could write down a few notes which I could then pass on to René.

My best to you.

Sincerely,

Professor Sydney Freedberg
Department of Fine Arts
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

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Freedberg

20 February 1961

FOGG ART MUSEUM - HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

Freedberg

Dear Sidney:

See 2nd [1961]

If you can, forgive me for not answering your letter of October 8th -- I no longer pretend to keep up with correspondence, much less with having to read proposals for submission to foundations, chiefly because I have to write our own.

I have now read yours and think it exceedingly interesting and imaginative. However, you have marked the proposal "confidential" so that I hesitate to show it to and discuss it with René d'Harnoncourt and our Librarian, Bernard Karpel. Won't you send me a postcard of the object you most like in the Fogg giving me permission to consult these colleagues.

My best to you.

Sincerely,

Professor Sydney Freedberg
Department of Fine Arts
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

Sydney

AHB:ma

*off to George Bush 2nd, enclosing
papers. You can find in Yo
I took. Love & Dorothy.*

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CC: Mr. d'Harnoncourt
 Mr. Barr
 green

Freedom

Freeberg

FOGG ART MUSEUM · HARVARD UNIVERSITY
 CAMBRIDGE 38, MASSACHUSETTS

Jul 2nd
 [1961]

Dear Alfred

Of course you may
 discuss the project with
 committee. It's not in the
 your name a letter, but may
 have to be revised to
 talk about the book-
 pricing Pressy Pressy
 toward which is correct
 that won't show.

Sincerely,

Alfred

Off to Congress to work 2nd, especially
 flowers. You can find in Yo
 I Tacti. Love to Denny + Tony.

July
 eral Court. I
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CC: Mr. d'Harnoncourt
 ✓ Mr. Barr
 green

Freedom

*Nat'l
 Council
 for Art in
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*TIMES
 July 6 56*

eral Court, Brooklyn, because the defendant filed his tax returns with the Brooklyn office of the Internal Revenue Service. He has been notified to appear for arraignment on July 16. If found guilty, he could be fined \$20,000 and sentenced to ten years' imprisonment.

ART COUNCIL APPROVED

Senate Passes Bill to Spur U. S. 'Cultural Resources'

WASHINGTON, July 5 (UP)—The Senate approved today legislation establishing a Federal advisory council on the arts to recommend ways to increase the "cultural resources" of the United States.

The legislation, which now goes to the House, had been requested by President Eisenhower in his 1955 State of the Union Message. The President said such a commission should be established "to advise the Federal Government on ways to encourage artistic and cultural endeavor and appreciation."

The commission would operate under the Department of Health, Education and Welfare. It would consist of twenty-four persons representing the major art fields. Members would be appointed by the President.

Church *rect* *condit*
 Circula *sys*g Exhibitions and
 The International Program

May 27, 1956

Mr. Harold Weston
 Vice Chairman
 National Council on
 282 Bleecker Street
 New York 14, New York

Dear Mr. Weston:

Thank you for the revised joint report.

I think the statement is more positive than the original.

If the reservation is necessary, I favor your omission of the minority party.

I shall telephonically give you my advice.

With very best regards,

Sec. 2 (a) There is...

Church *rect* *condit*
 Circula *sys*g Exhibitions and
 The International Program

PAM:WR

of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts. Twenty-one of such members shall be representative of the following seven major art fields and each of the seven shall have at least two representatives: music, drama and dance, literature, architecture and allied arts, painting,

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CC: Mr. d'Harnoncourt
 ✓ Mr. Barr
 green

Freedom

*Nat'l
 Council
 for Art in
 Govt*

Statement #1
 to provide for the establishment of a Federal Advisory Council on the Arts
 and for other purposes,
 Be it enacted by the Senate and House of Representatives of
 the United States of America in Congress assembled,
 That the Congress hereby finds and declares, and it is the policy of the
 Government in carrying this Act --

May 27, 1956

Mr. Harold Weston
 Vice Chairman
 National Council on the Arts and Government
 282 Bleecker Street
 New York 14, New York

Dear Mr. Weston:

Thank you for your letter of May 26th and the copy of the revised joint resolution on the Freedom of the Arts.

I think the statement is a good one and is much more positive than the earlier draft.

If the reservations in lines 15 and 16 are necessary, I favor your omission of specific identification of any minority party.

I shall telephone you as soon as Mr. Rockefeller has given me his advice on your questions.

With very best regards,

Sincerely,

Porter A. McCray
 Director
 Circulating Exhibitions and
 The International Program

PAM:WR

Sec. 2 (a) There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Council on the Arts (hereinafter in this Act referred to as the "Council") to be composed of seven members appointed by the President, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts. Twenty-one of such members shall be representative of the following seven major art fields and each of the seven shall have at least two representatives in such fields, drama and dance; literature; architecture and allied arts; painting;

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Attachment #1

(Suggested draft for Committee Bill)

A B I L L

To provide for the establishment of a Federal Advisory Council on the Arts, associated with organizations or institutions engaged in preserving, displaying, or promoting the arts, or promoting the creation or maintenance of the arts, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

That the Congress hereby finds and declares, and it is the policy of the Congress in enacting this Act --

(1) that the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;

(2) that the encouragement of creative activity in the performance and practice of the arts, and of a widespread participation in and appreciation of the arts, is essential to the general welfare and the national interest;

(3) that as work days shorten and life expectancy lengthens, the arts will play an ever more important role in the lives of our citizens; and

(4) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government.

Sec. 2 (a) There is hereby established in the Department of Health, Education, and Welfare a Federal Advisory Council on the Arts (hereinafter in this Act referred to as the "Council"). The Council shall be composed of twenty-four members appointed by the President, from among private citizens of the United States who are widely recognized for their knowledge of or experience in, or for their profound interest in, one or more of the arts. Twenty-one of such members shall be representative of the following seven major art fields and each of the seven shall have at least two representatives: music, drama and dance; literature; architecture and allied arts; painting,

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sculpture, graphic and craft arts, and photography; motion pictures; radio and television; and three members shall be persons who have been or are associated with organizations or institutions engaged in preserving, displaying, or forwarding the arts, or promoting the creation or understanding of the arts. In making such appointments the President shall give due consideration to a balance of representation from the seven major art fields, appropriate to the activities of the Council, and also due consideration to the recommendations for nomination submitted by the leading national organizations of which the activities are primarily in one or more of the seven art fields or their subdivisions.

The term of office of each member of the Council shall be six years; except that the term of one-third of the members first appointed shall be for two years, one-third for four years, and one-third for six years. No member of the Council shall be eligible for reappointment during a two-year period following the expiration of his term. The terms of office shall begin for the first members of the Council on July 1, 1957, and thereafter on July 1 every second year.

The Council shall meet at the call of the Chairman or the Secretary of Health, Education, and Welfare (hereinafter referred to as the "Secretary"), but not less often than twice each calendar year. The President shall from time to time, on the basis of the recommendations of the Council, designate a member of the Council to be Chairman.

(b) The Council shall have an executive secretary who shall be appointed by the Secretary after consultation with the Council. Within the limits of appropriations available therefor, the Secretary shall also provide the Council, its executive secretary, and members of its special committees with necessary secretarial, clerical, and other staff assistance.

Sec. 3. A major duty of the Council shall be to recommend ways to maintain and increase the cultural resources of the United States. A primary

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purpose of the Council is to give official recognition to the importance of the arts and to propose methods to encourage private initiative and its cooperation with local, State, and Federal departments or agencies to foster artistic and cultural endeavors and the use of the arts both nationally and internationally in the best interests of our country, and to stimulate greater appreciation of the arts by our citizens.

To these ends, the Council shall undertake studies of, and make recommendations relating to, appropriate methods consistent with the policy set forth in the first section of this Act, for encouragement of creative activity in the performance and practice of the arts and of participation in and appreciation of the arts. Such studies shall be conducted by special committees of persons, expert in the field of art involved, appointed by the Secretary after consultation with the Council, which shall give due consideration to recommendations for nomination submitted by the established national organizations in such field of art. After considering reports on these studies, the Council shall make recommendations in writing to the Secretary. In the selection of subjects to be studied and in the formulations of recommendations, the Council may obtain the advice of any interested and qualified persons and organizations. The advisory services of the Council shall upon request in writing to the Secretary also be available to the head of any Federal department or agency which has in operation or under consideration a program in any field of the arts, exclusive of those areas of responsibility referred to in Section 7, and, after conducting its studies pursuant to any such request, the Council may make its recommendations in writing through the office of the Secretary to the Federal official who made the request.

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Sec. 4. Members of the Council and members of special committees appointed pursuant to section 3, while attending meetings of the Council or while engaged in the conduct of studies hereunder, shall receive compensation at a rate to be fixed by the Secretary, but not exceeding \$50 per diem, and shall be paid travel expenses, including per diem in lieu of subsistence, as authorized by law (5 U.S.C., sec. 734-2) for persons in the Government service employed intermittently.

Sec. 5. (a) Any member of the Council or of a special committee, appointed under this Act, and any other person appointed, employed, or utilized in an advisory or consultative capacity under this Act is hereby exempted, with respect to such appointment, employment, or utilization, from the operation of Sections 231, 233, 234, and 1914 of title 18 of the United States Code, except as otherwise specified in subsection (b) of this section.

(b) (1) The exemption granted by subsection (a) of this section shall not extend to the following acts performed as an officer or employee of the United States by any person so appointed, employed, or utilized: (A) The negotiation or execution of, or (B) the making of any recommendation with respect to, or (C) the taking of any other action with respect to, any individual contract or other arrangement under this Act with the private employer of such person or any corporation, joint stock company, association, firm, partnership, or other business entity in the pecuniary profits or contracts of which such person has any direct or indirect interest.

(2) The exemption granted by subsection (a) of this section shall not, during the period of such appointment, employment, or utilization and the further period of two years after the termination thereof, extend to the prosecution or participation in the prosecution, by any person so appointed,

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-5- Suggestions for inclusion in report
of Sub-Committee on the Arts.

employed, or utilized, of any claim against the Government involving any individual contract or other arrangement entered into pursuant to this Act concerning which the appointee had any responsibility during the period of such appointment, employment, or utilization.

Sec. 6. There are hereby authorized to be appropriated to the Department of Health, Education, and Welfare such sums as may be necessary to carry out this Act, including expenses of professional, clerical, and stenographic assistance. Such appropriations shall be available for services as authorized by section 15 of the Act of August 2, 1946 (5 U.S.C., sec. 55a).

Sec. 7. This Act shall not be deemed to invalidate any provision in any Act of Congress or Executive order vesting authority in the Commission of Fine Arts.

Note: Except for changing the word Commission to Council, the following sections of the above draft are identical to S. 3419: Sec. 1, Sec. 2 (b), Sec. 4, Sec. 5 (a) & (b), Sec. 6, and Sec. 7, necessary and expected.

The Committee wishes to emphasize that the creation of this Council is not preliminary to the creation of a colossal grab bag for any or all of the arts into which special interests all over the nation will dip for the support of multiple local activities in the arts. It is rather a first step by the Government to create a body of skilled men and women who will survey the situation relating to the arts, study the problems with the assistance of experts in that precise field of art, determine the needs wherever they may exist, and make recommendations for the solution of such problems as they may believe warrant Federal attention and support or assistance in one form or another. If any such recommendations include a proposal for subsidies by the Federal government, then it will be the responsibility of Congress to determine upon the merits of each case whether such subsidies

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Suggestions for inclusion in report
of Sub-Committee on the Arts.

REPORT

As defined in this Act, a major duty of the Federal Advisory Council on the Arts is to propose methods to increase the cultural resources of the United States and the appreciation of the arts in America. The effectiveness of this legislation will depend in large measure upon the caliber, quality, and vision of the successive members of the Council, upon the leadership which directs it, and upon the non-partisan and non-political selection of the most qualified persons to serve on it and on its special committees.

To achieve the purposes of this Act, it is essential that the Council and its special committees shall consistently respect and vigorously support the freedom of expression of the artist and zealously guard against any form of governmental control, censorship, or political dictation. Reasonable administrative controls and selectivity by the Administration and by Congress as to the kind and type and extent of Federal participation in any art activities which may be recommended by the Council are of course necessary and expected.

The Committee wishes to emphasize that the creation of this Council is not preliminary to the creation of a colossal grab bag for any or all of the arts into which special interests all over the nation will dip for the support of multiple local activities in the arts. It is rather a first step by the Government to create a body of skilled men and women who will survey the situation relating to the arts, study the problems with the assistance of experts in that precise field of art, determine the needs wherever they may exist, and make recommendations for the solution of such problems as they may believe warrant Federal attention and support or assistance in one form or another. If and when such recommendations include a proposal for subsidies by the Federal government, then it will be the responsibility of Congress to determine upon the merits of each case whether such subsidies

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should be granted and under what conditions. This Act calls for no subsidies whatsoever. The implementation of this Act will require only modest appropriations the investment of which will provide a source for invaluable information available to the Administration and to Congress in relation to future requests for appropriations for Federally sponsored programs connected with the arts.

The Committee respectfully requests the President in making appointments to the Council to give priority to nominations submitted by well qualified organizations of which the majority of the membership may be assumed to possess the knowledge to propose persons who have the desired technical competence in the field of art for which they are nominated or who have the requisite experience in teaching the practice or appreciation of one or more of the arts. Nominations for the three members of the Council who are not necessarily practitioners, performers, or teachers of any art and who do not necessarily represent any one of the arts should be given priority consideration by the President if such nominees have had close association with organizations or institutions actively engaged in one or more of the arts, such as, museums, libraries, publishing associations, symphony societies, educational organizations, art associations, etc. It is the considered opinion of the Committee that nominations submitted by the very large number of organizations with clearly a non-professional and generally peripheral interest in the arts would not be apt to possess the degree of professional competence which is to be expected of Council members and which is basic to the advisory services which the Council will perform.

It should be made abundantly clear that whatever studies and recommendations the Council may make concerning art programs which are not a result of the Council's initiative will be undertaken only upon request and therefore would be a complementary service without infringing upon the terms of reference of any department or agency or of the Commission of Fine Arts.

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A few examples of situations which call for study by the Council are:

- 1) The serious economic plight of musicians, particularly symphony orchestra members, and what methods might be proposed to stimulate support from private sources with the sponsorship of local, State, and Federal governments, not necessarily in the form of financial aid.
- 2) The dearth of opera, regional theaters, and ballet companies at the present time and in what ways these arts might be encouraged.
- 3) Closer cooperation between architecture and its sister arts and ways to promote more extensive use of sculpture, murals, mosaics, etc., in public buildings (not exclusively Federal buildings).
- 4) Since the arts have become a vital aspect of the cold war, the Council should suggest ways to stimulate the cooperation of private organizations and resources with Federal agencies in sending overseas impressive exhibitions of American painting, sculpture, graphic arts and crafts, etc. and, if desired, provide expert advice in the selection of the examples to be sent.
- 5) Plans for Federal sponsorship (which might well not be financial) of film festivals, and encouragement of the creation and greater uses for educational and documentary films both here and abroad, thus removing such activities from studio politics and commercial pressures and assuring the promotion of the best interests of the country.
- 6) Proposals for raising the standards of programming of radio and television and greater educational uses of these media,
- 7) Ways to improve art understanding through general education and by other means to heighten and diffuse esthetic sensibility and good taste in the arts on the part of the average citizen.

In conclusion, a Federal Advisory Council on the Arts, composed of carefully selected persons possessing a high degree of professional competence in the many fields of the arts, will provide for the Government a

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body of experts to which it may turn for recommendations, just as the Government may refer for scientific or technical opinions and evaluations to the National Science Foundation or the National Research Council. The evidence before the Committee is abundantly convincing that the proposal for a Federal Advisory Council on the Arts is strongly supported by virtually all leading national organizations in the practicing and performing arts with the exception of a minority of one or two societies in only one of the seven major fields of art. The proposed system is in harmony with our American method of many diverse art programs under different Federal departments and agencies. The establishment of this Council will, we are confident, appreciably enrich the lives of a large and increasing number of our citizens.

- 7 standing of our American heritage and contemporary achievements in
- 8 the various fields of the arts.
- 9 (b) The traditional American belief in freedom of speech and of the
- 10 great shall be extended to the arts in relation to any art program
- 11 sponsored by the Government or administered by a Federal department
- 12 or agency, and accordingly a work of art shall be judged on its own
- 13 content and artistic merit irrespective of the artist's past or
- 14 present political views or associations, unless that artist has
- 15 committed a crime against the Government or obstructed the operations
- 16 of the Government of the United States by force.
- 17 (c) Consistent with American attitudes towards governmental responsi-
- 18 bility in these matters, all Federal art programs shall be kept as
- 19 free as possible from manipulations of a political or party-political
- 20 nature.
- 21 (d) The Congress declares its approval of the above principles and
- 22 proposes as conforming to American ideals of democracy.

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Attachment #2

JOINT RESOLUTION

cc: Mr. J. Harwood Court

Mr. Barr (2)

green

To give recognition to the value of artistic and cultural endeavors, to the right of the artist to freedom of expression consonant with freedom of the press, and to the importance of safeguarding the arts from political or partisan controls,

May 27, 1956

- 1 Resolved by the Senate and House of Representatives of the
- 2 United States of America in Congress assembled,
- 3 That (a) the conservation and development of the cultural resources
- 4 of our country are to the national interest and shall be encouraged
- 5 by the Government to the fullest extent possible to enrich the
- 6 lives of our citizens and to foster greater international under-
- 7 standing of our American heritage and contemporary achievements in
- 8 the various fields of the arts;
- 9 (b) The traditional American belief in freedom of speech and of the
- 10 press shall be extended to the arts in relation to any art program
- 11 sponsored by the Government or administered by a Federal department
- 12 or agency, and accordingly a work of art shall be judged on its own
- 13 content and artistic merits irrespective of the artist's past or
- 14 present political views or associations, unless that artist has
- 15 committed a crime against the Government or advocates the overthrow
- 16 of the Government of the United States by force.
- 17 (c) Consistent with American antipathy towards governmental censor-
- 18 ship in times of peace, all Federal art programs shall be kept as
- 19 free as possible from manipulations of a political or esthetically
- 20 partisan nature; and
- 21 (d) The Congress declares its approval of the above principles and
- 22 purposes as conforming to American ideals of democracy.

Drafted by Harold Weston, Vice Chairman
National Council on the Arts and Government

May 26, 1956

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cc: Mr. d'Harnoncourt
Mr. Barr (2)
green

Mr. Nelson Rockefeller

May 27, 1956

1. Should a resolution of this purport be introduced now or at the next session of Congress? Would this step tend to solidify opposition or make it less likely that two major art bills would be passed?

2. If undertaken, what individual or group would be most appropriate for the initiation of this legislation?

May 27, 1956

Mr. Nelson Rockefeller, House "bleeding" be secured? Who selects top Room 5600 sponsors in both houses, and how can this proposal be 30 Rockefeller Plaza attention? New York 19, New York

Dear Nelson: If I can obtain your reactions to these questions following your Ad Hoc Committee on Monday morning, perhaps I can advise Mr. Weston in the far bill working that evening.

At your request I spent Thursday evening with Mr. Harold Weston, the very active Vice Chairman of The National Council on Arts and Government who is gravely concerned over two recent developments in Washington affecting the Freedom of the Arts.

First, the renewed attacks by Wheeler Williams and his associates on the Humphrey Bill which have affected a sufficient number of Congressional committee members to produce in both houses on Congress an almost complete stalemate on this proposed legislation.

Enclosures (2)

Second, the action of McCarthy and Dondero, who threaten to withhold congressional funds from U.S.I.A. unless all artists alleged as subversive or engaged in un-American activities be withdrawn from four exhibitions now in preparation for U.S.I.A. chiefly by the American Federation of Arts. These exhibitions can be approximately identified as:

1. Sport in Art
2. Selections from University Collections
3. Paintings U.S.A. - 1900-1950
4. Paintings Selected by the Artists

To counter the first problem, a new draft of the bill (attachment #1) is expected to largely counteract present opposition.

To counter the second, a member of U.S.I.A. has informally requested that the National Council on the Arts and Government and other major art organizations in the United States seek passage by Congress of a resolution similar to attachment #2. This official feels that unless this policy can be established, U.S.I.A. will be unable to function effectively.

Aside from the language and thoughts expressed in attachment #2, Mr. Weston has asked me to seek your advice on the following questions:

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Mr. Nelson Rockefeller

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May 27, 1956

1. Should a resolution of this purport be introduced now or at the next session of Congress? Would this step tend to solidify opposition or make it less likely that two major art bills would be buried?
2. If undertaken, what individual or groups would be most appropriate for the initiation of this legislation?
3. Can White House "blessing" be secured? Who selects top bipartisan sponsors in both houses, and how can this proposal be brought to their attention?

If I can obtain your reactions to these questions following your meeting of your Ad Hoc Committee on Monday morning, perhaps I can advise Mr. Weston in time for his meeting that evening.

critically urgent.

Sincerely,

Porter A. McCray
 Director
 Circulating Exhibitions and
 The International Program

Enclosures (2)

Mr. Richard S. Foy
 College of Arts and Sciences
 Department of Art
 University of Kentucky
 Lexington, Kentucky

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Freeman

UNIVERSITY OF KENTUCKY
LEXINGTON, KENTUCKY

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

October 4, 1961

October 6, 1961

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred,
Dear Dick:

You know that from time to time I have done as much as I could to help you in various ways, but I of Ralston Crawford. You may just cannot take the time this fall to read your book back in 1951. This past year piece on Ralston Crawford and write a comment on it. I am desperately behind in my work, some of which is critically urgent.

The enclosed sheet outlines its contents and format, and I have every hope that it will be a happy one. Please forgive me.

A printed announcement will be mailed Sincerely, November, and the University of Kentucky Press would like, in order to whet appetites, to print short comments from authorities in the field. Would you be willing to write such a comment, not over 50 words? I know how busy you must be, but I hope the job will not be too onerous! I enclose galley proofs of the Alfred H. Barr, Jr. book and only regret that I don't have the book itself to send you at this time. Perhaps by mid-November it will be ready, and after examination if you feel it worthy, the Press would like you to write a review for some publication to which you have access.

Rally is now having a show of his lithos at Northwest Gallery. Perhaps you can catch it some day soon. I don't know exactly what's in it, but what we will reproduce some 40 of his prints I assume that almost everything in the show will appear in the book. Mr. Richard B. Freeman
College of Arts and Sciences
Department of Art
University of Kentucky
Lexington, Kentucky

If you are the comment or simply slip the feel offended!

AHB:ld

This brings P.S. I am enclosing the galleries in this envelope.

Very sincerely yours,

Dick

Richard B. Freeman

RRF/bds
enclosure

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UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

October 4, 1961

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred,

I feel sure you remember my longtime admiration for the work of Ralston Crawford. You may even recall I did a small monograph on his painting back in 1953. This past year I have been occupied on a book on his lithographs, which has been accepted for publication in December by the University of Kentucky Press.

The enclosed sheet outlines its contents and format, and I have every hope that it will be a handsome job of production and printing.

A printed announcement will be mailed early in November, and the University of Kentucky Press would like, in order to whet appetites, to print short comments from authorities in the field. Would you be willing to write such a comment, not over 50 words? I know how busy you must be, but I hope the job will not be too onerous! I enclose galley proofs of the textual part of the book and only regret that I don't have the book itself to send you at this time. Perhaps by mid-November it will be ready, and after examination if you feel it worthy, the Press would like you to write a review for some publication to which you have access.

Rally is now having a show of his lithos at Nordness Gallery. Perhaps you can catch it some day soon. I don't know exactly what's in it, but since we will reproduce some 40 of his prints I assume that almost everything in the show will appear in the book. An eleven by fifteen page should allow us handsome space for reproduction.

If you are just too busy or you have no strong inclination to write either the comment or the review I mean to make it as easy as possible for you to withdraw. Simply slip the galleys in an envelope and mail them back to me, and I will not feel offended!

This brings you my very best wishes and kindest regards,

Very sincerely yours,

Dick

Richard B. Freeman

RBF/bdm
enclosure

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The Lithographs of Ralston Crawford

Richard B. Freeman

Eighty pages, 11x15 inches. 40 full page offset illustrations of which eight are in color. Board, quarter binding with cover design by Ralston Crawford.

Critical essay on the artist and his work by Richard B. Freeman.

A Chronology of the artist, 1906 to date.

"Notes of a Painter" - Crawford addresses an academic audience on the role of the artist in the 20th Century and his place in the American University community.

"Statement on Lithography" - Crawford writes of the importance of the medium to him and of its production in Paris.

Complete catalogue raisonné of all of Crawford's lithographs, including various states, from 1940 to 1959, with listing of color, paper size and paper manufacture, total number in printing of each edition with trial, essai and artist's proofs, and the name of the printer. The technique used for each print is also noted as well as public collections owning proofs. A Glossary of technical terms appears at the end of the catalogue.

There follows a list of museums with Crawford lithographs in their collections, an enumeration of the one man shows of his lithographs and of some of the more prominent general print exhibitions all over the world in which he has participated and, at the end, a selected Bibliography since 1953 of books, magazine and newspaper articles that have dealt with Crawford's work.

Printed in Lexington by the University of Kentucky Press on Strathmore Impress, natural white paper. Set in 11 point, Electra type face, double column.

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B. H. Friedman

FLEET PUBLISHING CORPORATION

230 PARK AVENUE
NEW YORK 17, NEW YORK

W. BRUNSON LITTLE, LTD., INC.
PUBLISHERS AND MANUFACTURERS

January 4, 1962

Dear Mr. Collier:

December 11, 1961

Thank you for sending me a copy of B. H. Friedman's Circles. I have not read a novel in two years, but I shall try my best to read this one since I know Friedman personally and like him very much.

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Incidentally, a person who knows very much more about the New York-East Hampton axis is James Thrall Soby, Brushy Ridge Road, New Canaan, Connecticut.

Dear Mr. Barr:

Sincerely,

We are enclosing an advance copy of B. H. Friedman's novel, CIRCLES, scheduled for publication January 29, 1962. It is set in the New York-East Hampton axis. We think you will find it interesting. Alfred H. Barr, Jr., Director of the Museum Collections. Whatever your reaction, we would appreciate any comments you may care to make, some of which we may want to quote in connection with the advertising of CIRCLES.

Sincerely,

Oscar Collier
Editor

CC:pf
enc.

Mr. Oscar Collier
Fleet Publishing Corporation,
Editor
230 Park Avenue
New York 17, N.Y.

AHB:ld

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TELEPHONE
MURRAY HILL 4-0065

CABLE ADDRESS
"FLEETCORP"

FLEET PUBLISHING CORPORATION

230 PARK AVENUE
NEW YORK 17, NEW YORK

S. GEORGE LITTLE, LITT. D.
PRESIDENT AND EXECUTIVE EDITOR

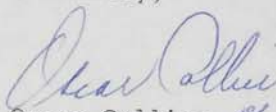
December 11, 1961

Mr. Alfred Barr, Jr.
Director of the Museum Collection
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Barr:

We are enclosing an advance copy of B. H. Friedman's novel, CIRCLES, scheduled for publication January 29, 1962. It is set in the New York-East Hampton art world. We think you will find it interesting--and perhaps controversial. Whatever your reaction, we would appreciate any comments you may care to make, some of which we may want to quote in connection with the advertising of CIRCLES.

Sincerely,


Oscar Collier
Editor

OC:pf
enc.

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Frindel

cc: Bernard Barpe

file: Scholarships 1960-62

U. S. GOVERNMENT GRANTS
under the

TS

137 RIU DY

62

IA
ID
IA
CA

New York Oct. 19/64

Dear Mr. Barr,

This is the "Red Cabbage sketch"
you carried in your
mind for so many years.

It is indeed wonderful
and impressive.

With all our good wishes -
Travels joyous,
Brightest & flouy friends

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS
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Frindel

cc: Howard Karpel

file: Scholarships 1960-62

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under the
FULBRIGHT and SMITH-MUNDT ACTS

MEMORANDUM

To: *Rep. H. Boren*
From: ELIZABETH SHAW
Date:
Subject:

P *Ken* -1962

RCH
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ALAND
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cc: Bernard Berp

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U. S. GOVERNMENT GRANTS
under the
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PROGRAM ANNOUNCEMENTS 1961-1962

UNIVERSITY LECTURING • ADVANCED RESEARCH

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Findel

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above address.

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61 608

THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

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Frindel
Fay

January 13, 1964
November 15, 1961

R.R. [unclear]

Dear Miss Frindel:

Thank you for your letter of January 7th.

Unfortunately I shall not be in the Museum on January 15 and therefore will not be able to see you. May I suggest however that upon arriving in New York you get in touch with the Art Dealers' Association (575 Madison Avenue, MU 8 - 7800).

Sincerely,

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

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

Dear Mr. Barr:

I am a dealer at Skidmore College
and am dealing on the economic conditions of
the art market. Although I am finding the mar-
ket fascinating, I have encountered immense
inconveniences and complexities.

In your position to participate as well as ob-
server, I hoped you might be able to help me.
May I have an appointment to speak to you?

Miss Bonnie Frindel
Skidmore College
Saratoga Springs, New York 12858

AHB:nk

Sincerely,
Bonnie Frindel
Bonnie Frindel

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(Warren) FRV

FRY

cc: Bernard Karpel

R.R. Jernan says no, //

Skidmore College
Saratoga Springs, New York
January 7, 1964

Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New York, 19, New York

Dear Mr. Barr:

I am a senior at Skidmore College and am writing my thesis on the economic conditions of the art market. Although I am finding the market fascinating, I have encountered innumerable inconsistencies and complexities.

In your position as participant as well as observer, I hoped you might be able to help me. May I make an appointment to speak to you? I will be in New York Wednesday, January 15.

Thank you for your attention.

Sincerely,
Bonnie Frindel

Bonnie Frindel

The photo paper archives were bought by the front looking photographs by Robert Rauschenberg and his...

Thank you for your attention. I hope you can help me with my thesis on the economic conditions of the art market. I will be in New York Wednesday, January 15.

Paul, Tuesday 1964

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file: Fry

(VARIAN) FRY

GALERIE ALEXANDRE IOLAS
196, Bd Saint-Germain
PARIS 7°

Paris, Tuesday 17th

Dear Mr. Barr,

Since

I last spoke to you and had correspondence with your wife about Rosso the sculptor I have been occupied with a rather different problem — the history and development of so-called cubist sculpture (Lipchitz, Laurent, some Archipenko, assorted others such as, marginally, Zadkine, some Bogatta people such as Zelit, Skulne, Melders.)

I'm working with E.M. Jardot at Kahaweller's. The question arose as to what has happened to the papers of Léonce Rosenberg. His photographic archives were bought by the French Archives Photographiques; but Jardot believes that his

Bénédicte Lesle
Bénédicte Lesle

P.S. Max Ernst thinks the Lipschitz lithograph is lousy.

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(VARIAN) FRY

file: Fry

GALERIE ALEXANDRE IOLAS
196, Bd Saint-Germain
PARIS 7^e

papers - records, interesting correspondence
of the late 'teens and early '20's
especially - are now somewhere
in the United States.

They may very well help to solve
the problems of dating the
constructions and early work of Laurens
and hence I am interested in them.

Do you know anything about
this material, or even if it still
exists, or if someone is planning
to publish it?

I thought that if anyone should
know about such a thing it would
be you, and therefore this
letter.

Sincerely,
Edward J. Fry
c/o Morgan & Co.
Place Vendôme
Paris 1^{er}



Alexandre Iolas
Bénédictine Lesle

P.S. Max Ernst thinks the Lipschitz lithograph is lousy.

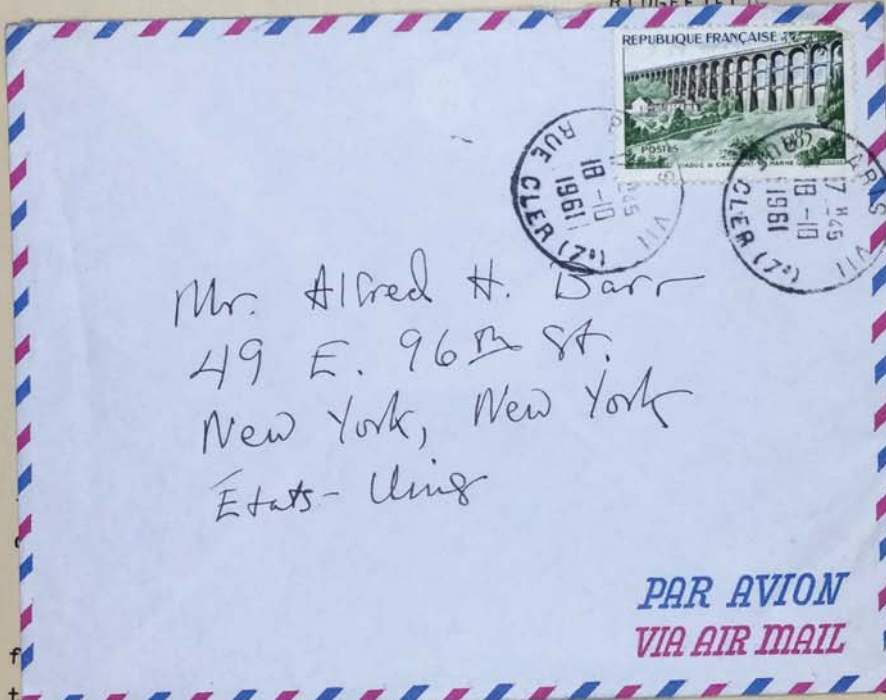
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file: Fry

(VARIAN) FRY

GALERIE ALEXANDRE IOLAS
196, Bd Saint-Germain
PARIS 7°

Monsieur Varian FRY
Farmingville Road
BRIDGEFIELD



Mr. Alfred H. Darr
49 E. 96th St.
New York, New York
États-Unis

PAR AVION
VIA AIR MAIL

... de ses médecins : il doit pendant un an être au repos complet.

A son grand regret, il ne pourra donc pas réaliser de lithographie pour votre portfolio, mais il espère que vous comprendrez que seule une obligation impérieuse a pu l'empêcher de tenir sa promesse et il nous charge de vous transmettre son souvenir amical.

Pour la Galerie Iolas
Bénédicte Casle
Bénédicte Casle

P.S. Max Ernst thinks the Lipschitz lithograph is lousy.

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file: Fry

(VARIAN) FRY

GALERIE ALEXANDRE IOLAS
196, Bd Saint-Germain
PARIS 7^e

(1965 June 29)

Monsieur Varian FRY
Farmingville Road
RIDGEFIELD

Paris, le 19 juin 1965

Cher monsieur,

Monsieur Max Ernst nous a transmis votre lettre du 10 juin en nous demandant d'y répondre.

Comme vous le savez, dès votre visite il s'était mis au travail, voulant réaliser la lithographie promise, car votre projet lui tenait à coeur. Il l'avait fait à cette époque déjà contre la volonté de ses médecins qui lui avaient interdit tout travail graphique.

Le mois dernier il a eu un nouvel avertissement, cette fois au coeur. Il ne lui est plus possible maintenant de ne pas tenir compte des ordres de ses médecins : il doit pendant un an être au repos complet.

A son grand regret, il ne pourra donc pas réaliser de lithographie pour votre portfolio, mais il espère que vous comprendrez que seule une obligation impérieuse a pu l'empêcher de tenir sa promesse et il nous charge de vous transmettre son souvenir amical.

Pour la Galerie Iolas

Bénédicte Eslo
Bénédicte Eslo

P.S. Max Ernst thinks the Lipschitz lithograph is lousy.

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FRY

Vence, A. M., 2 March, 1965
(rec'd 4 Mar)

Dear Alfred

I wouldn't be shocked by Dubuffet's rudeness, if I were you. A few days ago, I was visiting Max Ernst, at his latest house, in the little village of Seillens, near Fayence, high up in the hills of the Département du Var. Bénédicte Pesle, of the Alexandre Iolas Gallery, was there. She told me he treats everybody that way. Max added that the I.R.C. would not want to accept a contribution from Dubuffet even if he were willing to make one: he is a ferocious anti-Semite, "as crazy on the subject as Hitler," according to Max - but, fortunately, without Hitler's power. So perhaps it is just as well that he keeps himself in prison voluntarily.

As for Chagall, I am going to ask the New York office of the I.R.C. to send you photocopies of my recent reports about him. I have learned much about him lately, and none of it is pretty. You should know it all, though. If anyone deserves to, you do. After all, you helped save his life.

Yours,
Varian

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INTERNATIONAL RESCUE COMMITTEE

CHEQUES POST. PARIS N° 5423-29

TÉLÉPHONE : OPÉRA 26-44

ADRESSE TÉLÉGRAPHIQUE : INTERESQUE

PARIS, le 8 February, 1965
35, Boulevard des Capucines (2°)

Mr Alfred Barr
Museum of Modern Art
New York

Dear Alfred

When I was in Majorca, Miro saw me twice, and spent about three hours with me each time. He also gave me a card, addressed to Dubuffet, asking Dubuffet to see me.

I sent the card to Dubuffet last week. Here is the answer. I thought it would certainly amuse you.

Perhaps you ought not to bother so great and so busy an artist by asking him for an appointment yourself?

Yours,

Picasso

P.S. Picasso gave me at least two hours.

SIÈGE SOCIAL : 255 Fourth Avenue, NEW-YORK 10, N. Y.

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SECRÉTARIAT DE JEAN DUBUFFET
81 RUE DE VERNEUIL, PARIS 7, 222.81 50

Monsieur Varian Fry
International Rescue Committee
35, Boulevard des Capucines
PARIS II

le 4 février 1965

Cher Monsieur,

Monsieur Dubuffet a bien reçu votre lettre du 2 février et m'a demandé de vous répondre.

Il regrette de ne pas pouvoir vous recevoir, étant souffrant en ce moment; et il vous prie de bien vouloir comprendre que par ailleurs il est trop absorbé par son travail et ne peut pas vous accorder un rendez-vous.

Veillez croire, cher Monsieur, à l'expression de mes sentiments les meilleurs.

Ursula Schmitt
Ursula Schmitt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FR4

INTERNATIONAL RESCUE COMMITTEE

COULVER FORT, PARIS NO 8422 29

TELEPHONE : OPERA 26-44

ADRESSE TELEGRAPHIQUE : INTERRESQUE

PARIS, le 27 January, 1965
35, Boulevard des Capucines (2^e)

(Rec'd Feb 2nd)

Mr Alfred Barr
Museum of Modern Art
27 West 53rd Street
New York, N. Y.

25 February 1965

Dear Varian:

Only my impossible amount of mail has prevented my answering your letter of January 27th. I like André Masson and much of his work but our schedule is such that we simply cannot take advantage of the show at the Musée de l'Art Moderne.

I can well believe that you are having trouble persuading the artists to fulfill their promises. In the case of some of them you may not be able to make them produce.

I am really shocked at Dubuffet's behavior but Chagall's is true to form.

Strength to you,

Sincerely,

Despite an introduction from Kiro, Dubuffet has refused to see me, and has sent word through one of Alfred H. Barr, Jr. that he is busy with his own work and is not interested in doing anything for any charity.

Mr. Varian Fry
International Rescue Committee
35, Boulevard des Capucines
Paris 2, France

AHB:rr

But getting the promises performed threatens to be quite a job in itself!

*Yours,
Varian*

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INTERNATIONAL RESCUE COMMITTEE

CHÈQUES POST. PARIS N° 5423-29

TÉLÉPHONE : OPÉRA 26-44

ADRESSE TÉLÉGRAPHIQUE : INTERESCUE

PARIS, le 27 January, 1965
35, Boulevard des Capucines (2^e)

(rec'd Feb 2nd)

Mr Alfred Barr
Museum of Modern Art
27 West 53rd Street
New York, N. Y.

Dear Alfred

As you almost certainly know, André Masson is getting together a retrospective exhibition of his work for the Musée de l'Art Modern here. Getting it together has obliged him to do a great deal of traveling.

A suggestion: why not put on the same show in New York after it has closed here?

It might be the one and only chance. Returning all those pictures to their owners and then getting them together again might be more than Masson would want to undertake.

My work goes well, but terribly slowly. I now have promises from the following artists to do lithographs for the collection: Eugene Berman, Max Ernst, Alberto Giacometti, Jacques Lipchitz, André Masson, Joan Miró, Pablo Picasso, André Dunoyer de Segonzac, Graham Sutherland, André Verdet.

Despite an introduction from Miro, Dubuffet has refused to see me, and has sent word through one of his numerous secretaries that he is busy with his own work and is not interested in doing anything for any charity.

Chagall has given me a dozen reasons why he probably can't do it (including his contract with Maeght) but has promised to think it over.

No one else I have so far approached has refused or hesitated.

But getting the promises performed threatens to be quite a job in itself!

Yours,
Kenia

~~SIÈGE SOCIAL : 255 Fourth Avenue, NEW YORK 10, N. Y.~~

SIÈGE SOCIAL : 460, Park Avenue South, NEW-YORK 16, N.Y.

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 GEORGE F. CARROLL
 MANAGING CLERK

October 28, 1964

Mr. Alfred Barr
The Museum of Modern Art
New York City

December 21, 1964

Dear Mrs. Fry:

I should have written you long before this to thank you for your letter about Varian's success. It is wonderful to have Picasso so interested.

I do feel very badly about not having answered your questions about Repoit and Vigny. I have been almost helplessly buried under correspondence and other complications here at the Museum but actually I could not have given an opinion about either artist since I have never heard of them before. In our artist's file here at the Museum we have one small catalogue with an even smaller half-tone which suggests that Vigny has some talent but very little distinction or originality. To judge from another small catalogue with several illustrations, Repoit would seem to be a good deal more interesting. Both the catalogues are European. I doubt if either artist has ever shown here.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Varian Fry
Farmingville Road
Ridgefield, Connecticut

AHB:rr

P.S. we have phoned several galleries - NY but none knows of any shows of the two Frenchmen.

U.S.A.

Handwritten notes: Mrs. Varian Fry, Farmingville Rd, Ridgefield, Conn. U.S.A.

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CHAIRMAN
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VICE-CHAIRMAN
DAVID V. RUSSELL
TREASURER
BENJAMIN WETZLER
SECRETARY
GEORGE F. CARROLL
SERGEANT-AT-ARMS

rec'd 29001
October 28, 1964

Mr. Alfred Barr
The Museum of Modern Art
New York City

Seigneur will contribute, and I have hopes of getting Giseonelli, Dubuffet, Hans d'Amor - French Riviera, Kerkovska, Dix, SAINT-PAUL-DE-VENCE Brauner, Boccacci, La Fontaine, Suite at base, The Fountain
Dear Alfred - So far, no one has refused. Bernan promised a litho instantly. Blasso was so moved by my story and photo of the natives of Angolal (in whose villeges the Portugues drop fire Bombs) that he promised a litho 'like my Guarice.' Lipalitz had already promised a litho before I left NYC. Andre Verdet was just promised one. I see Sutherland next week. Mine and Henry Moore I can count on thanks to very strong letters from Lipalitz, and Hans Ernst. Doubt a 25-year old friendship. I have also been assured that P.S. Chagall Resitates, but he always does.



Mr Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, N.Y.
U.S.A.

IRC the same judicious foresight again... I am enclosing a color slide tucked inside.

Another painter Varian wanted me to find out about, simply for his own personal use (he's interested in buying a painting) is Sylvain Vigny - "a French painter in his 60's ... most of his paintings I hate. But a few I like very much..." How can I find out what this man's paintings are selling for in New York?

Now here is another problem I wonder if you might turn over in your mind. IRC's financial resources, as you know, are limited. The trip is taking more time than anticipated - you can imagine how slow it is, waiting here and there for the great men to give him an audience. I am wondering if there is any possibility of getting someone - or some business or some other organization - to help sponsor Varian's efforts to put the portfolio together. For, unless the IRC can pay him for the month of November, he may well have to give the whole thing up in the middle. Later, of course, he will get something on commissions, but, as of now, he is working as a volunteer.

I'm working as a publicity writer at the Democratic State Campaign Committee until November 3rd - telephone, 564-5020.

Sincerely,
Annette Froy

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NEW YORK DEMOCRATIC STATE COMMITTEE

HOTEL STATLER HILTON • NEW YORK, N. Y. 10001 • 524-9400

rec'd 2900
October 28, 1964

WILLIAM H. MCKEON
CHAIRMAN

MAE GUREVICH
VICE-CHAIRMAN

DAVID V. RUSSELL
TREASURER

BENJAMIN WETZLER
SECRETARY

GEORGE F. CARROLL
SERGEANT-AT-ARMS

Mr. Alfred Barr
The Museum of Modern Art
New York City

Dear Mr. Barr:



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Another painter Varian wanted me to find out about, simply for his own personal use (he's interested in buying a painting) is Sylvain Vigny - "a French painter in his 60's ... most of his paintings I hate. But a few I like very much..." How can I find out what this man's paintings are selling for in New York?

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Sincerely,
Annette Fry

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NEW YORK DEMOCRATIC STATE COMMITTEE

HOTEL STATLER HILTON • NEW YORK, N. Y. 10001 • 524-9400

rec'd 2900
October 28, 1964

WILLIAM H. MCKEON
CHAIRMAN

MAE GUREVICH
VICE-CHAIRMAN

DAVID V. RUSSELL
TREASURER

BENJAMIN WETZLER
SECRETARY

GEORGE F. CARROLL
SERGEANT-AT-ARMS

Mr. Alfred Barr
The Museum of Modern Art
New York City

Dear Mr. Barr:

Varian has asked me to keep you informed of his activities. The big news is that Picasso is most enthusiastic about the portfolio - and has agreed to contribute a lithograph.

Today, Varian writes me: "Day by day, the book takes on more and more the aspect of a 'manifesto' by Europe's leading artists in support of intellectual and political freedom. So, more and more, I feel we must have the main Western nations represented in it - all of them, if possible, but only by their best artists. A French intellectual (Andre Verdet) said to me this morning that the book could become one of the most influential ever published. ... The excitement about the idea among connoisseurs and collectors here is most encouraging..."

Varian has also asked me to get your views on a painter named Michel Bepoix, with whom he is enormously impressed. He asks me to tell you and Mr. Lipchitz that "... I not only feel convinced that this young man can do something very strong and moving for the book, I also feel it is a good idea, for the future of IRC, to include a few 'comers.' Later, when the value of their work, now low, has appreciated, it will be easier for the IRC to sell another volume. For collectors will remember that the previous volume contained some unknowns who later 'arrived,' and so they will expect of the IRC the same judicious foresight again..." I am enclosing a catalogue, with a color slide tucked inside.

Another painter Varian wanted me to find out about, simply for his own personal use (he's interested in buying a painting) is Sylvain Vigny - "a French painter in his 60's ... most of his paintings I hate. But a few I like very much..." How can I find out what this man's paintings are selling for in New York?

Now here is another problem I wonder if you might turn over in your mind. IRC's financial resources, as you know, are limited. The trip is taking more time than anticipated - you can imagine how slow it is, waiting here and there for the great men to give him an audience. I am wondering if there is any possibility of getting someone - or some business or some other organization - to help sponsor Varian's efforts to put the portfolio together. For, unless the IRC can pay him for the month of November, he may well have to give the whole thing up in the middle. Later, of course, he will get something on commissions, but, as of now, he is working as a volunteer.

I'm working as a publicity writer at the Democratic State Campaign Committee until November 3rd - telephone, 564-5020.

Sincerely,

Annette Fraz

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February 21, 1964

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February 21, 1964

people out from behind the Iron Curtain or is it
the money they get out? I have heard that some funds have gone to
the relief of 1958, surely a worthwhile allocation but one
that might compete seriously with more recent refugees. I wish I
could be of more help to you but as I explained to you I am really
overwhelmed with pressing obligations to help reopen the Museum.

Dear Varian:

Here is the list of addresses. I have listed beside them
the names of their dealers.

I have talked with Bill Lieberman and pass on to you some
of his opinions and suggestions although he would prefer not to have
his name involved in the undertaking. He thinks Masson would do a
color lithograph. Chagall, although he is well guarded and stingy,
would probably do a "lithograph," that is, a crayon or watercolor
drawing which Mourlot would then reproduce by lithography and which
Chagall would then sign and count as a print as is true of any number
of so-called original prints Chagall has published recently. Ernst
has many print techniques at hand. He knows all of these artists
better than I do and agrees with you that they would feel under real
obligation to contribute.

Bill

As for the others, he thinks Moore might do a lithograph,
though I don't know how much a letter from Lipchitz would help. Both
he and I are uncertain about Dubuffet. Miró is generous and might
well do a lithograph and so would Giacometti. However Giacometti
works in contract with the dealer Maeght who might try to block the
edition. Miró makes prints only during the winter when he comes to
Paris. Maeght is Miró's dealer but not by binding contract. During
the occupation Maeght could scarcely be called a partisan of the
resistance. As for Picasso I think you should consult Kahnweiler
though you may have some other better entrée. Lieberman thinks that
Picasso's political allegiances might make him unwilling to help an
organization concerned with Iron Curtain refugees. I think Kokoschka
would help. I believe he's coming to this country this spring.

Lieberman thinks that a number of American artists would
be quite willing to contribute if you wanted them to. He spoke
especially of Rauschenberg. Perhaps you could speak with Lieberman
after you get back if you are at all inclined to include the Americans.

Bill says that he has been involved in some way with a
refugee help organization the name of which he does not remember
precisely. Apparently Anthony Biddle and a Mrs. Thaw are very active
in it. Are they now involved in the Emergency Rescue Committee?

I have had to move my office recently and my secretary is
away on vacation so that I cannot find my pamphlet about the Committee.
Does it make clear whether the money goes toward actually getting the

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Le Palais
100 Rue de Valenciennes, France

people out from behind the Iron Curtain or is limited to assisting them after they get out? I have heard that some funds have gone to Hungarian refugees of 1956, surely a worthwhile allocation but one that might compete seriously with more recent refugees. I wish I could be of more help to you but as I explained to you I am really buried under pressing obligations to help reopen the Museum.

Sorry. All the same it's very good to be helping the Rescue Committee again.

John Deane
Bristol, England

Sincerely,

Yvonne Pincus
c/o Daniel-Henry Edmond
12 rue de Valenciennes
Paris 11, France

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

Mr. Varian Fry
Farmingville Road
Ridgefield, Connecticut

Sanchez Colomera
Calle de Mallorca
Spain

P.S. Bill Lieberman thinks that Dubuffet has stopped making prints. This might not however be final.

111 Rue de Valenciennes
Paris 11, France

AHB:nk
111 Rue de Valenciennes
Paris 11, France

John Deane
Bristol, England
111 Rue de Valenciennes
Paris 11, France

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André Masson
Route de Cézanne
Le Tholonet
par Aix-en-Provence, France

Max Ernst
Le Pin Perdu
Huissies (Indre et Loire)
France

Henry Moore
Hoglands
Perry Green

Much Hadham
Hertfordshire, England
*You are most kind to ask George and me to dine with
you at 11h, but alas, on that day George will be in Athens and
invitation is impractical, however disappointing to us.*

Pablo Picasso
c/o Daniel-Henry Kahnweiler
Galerie Louise Leiris
47 rue de Monceau
Paris 8, France

*Kahnweiler
(Galerie Louise Leiris)
(see Picasso, below)
Marlborough Galleries,
London
Picasso now lives
at Mougins on the
hill in back of Cannes*

Marc Chagall
Le Studio
Route de St. Paul
Vence, A.-M., France

*Galerie Maeght
(Aimée Maeght)*

Joan Miró
Son Abrines Calamajor
Palma de Mallorca
Spain

Galerie Maeght

Jean Dubuffet
11h bis rue de Vaugirard
Paris VI, France

Alberto Giacometti
46 rue Hippolyte Meindron
Paris 14, France

Galerie Maeght

Oskar Kokoschka
Villa Delphin
Quartier Byron
Villeneuve, Canton Vaud
Switzerland

?

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FRY

Spoke by phone 2 aug
ma

29 July 1960

Dear Vari

you August
I will be
invitatio

with
thens and

Said to say
 Anton - was with Chagall
 Ernst - Bill
 Dora -
 Picasso -
 Lipchitz = Giacometti
 Kobayashi

Farmington
 Road
 Ridgefield

Anthony-Biella
 Tom Thaw
 V from
 V 6/8 & snows
 - Virginia
 AD - Virginia

Mr. Varia
11 Olmste
Ridgefiel

AHB;ma

It's been a
 Can
 week!

To save you
 estimate who
 dinner party
 of ours. To
 Thursday eve

Incidentally
 friends and
 and Pat Pittman,
 Fallick, Lea, Picabia, Gottlieb, and
 Paulin (an early one), etc.

Let us know. Our number here is 111 Wood St.
 2772.

Affectionately,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Frey

Spoke by phone 5 aug 29 July 1960
ma

Dear Varian,

ask Florence
if she wants to
come to party
Friday 6-8

To save you the trouble of going to the city to give a dinner party for us and let us invite friends of ours. We've elected you. It's next Thursday evening, August 4.

Incidentally, I think you'll enjoy both our friends and their pictures. They're Mel and Pat Pittsalo, and their collection includes Pollock, Lee, Picabia, Gottlieb, Miro, Rauschenberg, Warhol (an early one), etc.

Let us know. Our number here is 111-1111.

Very truly,
Frey

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Fry

July 7, 1960

COMMUNICATIONS SECTION

FOR THE DIRECTOR

NY 70

Spoke by phone 3 Aug

29 July 1960

ma

Dear Varian,
Pacheco M. ...

Fry

You are most kind to ask Marga and me to dine with you August 4th, but alas, on that day Marga will be in Athens and I will be in Montana, so that I am afraid accepting your invitation is impractical, however disappointing to us.

My best to you both.

VARIAN FRY
11 OLMPSTEAD LANE
RIDGEFIELD, CONNECTICUT

Sincerely,

July 28

Dear Mr. Varian Fry
11 Olmstead Lane
Ridgefield, Connecticut

It's been a long time since we've seen you. Can you let us know when you'll be in town next week?

To save you the trip out here, we've persuaded friends who live in the city to give a little dinner party for us and let us invite friends of ours. We've elected you. It's next Thursday evening, August 4.

Incidentally, I think you'll enjoy both our friends and their pictures. They're Mel and Pat Pittale, and their collection includes Pollock, Lee, Picabia, Gottlieb, Miro, Rauschenberg, Koolhaas (an early one), etc.

Let us know. Our address here is 11 Olmstead Lane, Ridgefield, Conn. 06370.

Very sincerely,

M. ...

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Fulbright

DEPARTMENT OF STATE

MARCH 7, 1961

FOR THE PRESS

NO. 114

Fry

D M H

VARIAN FRY
11 OLMSTEAD LANE
RIDGEFIELD, CONNECTICUT

July 28

Dear Alfred and Marga

It's been a long time since we've seen you. Can we get you to have dinner with us next week?

To save you the trip out here, we've persuaded friends who live in the city to give a little dinner party for us and let us invite friends of ours. We've elected you. It's next Thursday evening, August 4.

Incidentally, I think you'll enjoy both our friends and their pictures. They're Mel and Pat Pitzele, and their collection includes Pollock, Lam, Picabia, Gottlieb, Miro, Baziotas, Tomlin (an early one), etc.

Let us know. Our number here is Idlewood 8-2778.

Affectionately,

Varian

couragement, improvement and enlargement of educational exchanges is a fundamental policy of the American government. Secondly, larger sums of government owned foreign currencies should be made available to the program, and where foreign currencies are not available, dollar appropri-

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Fulbright

DEPARTMENT OF STATE

MARCH 7, 1961

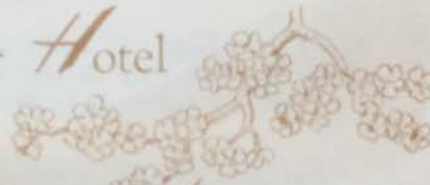
FOR THE PRESS

NO. 114

Fry

Peachtree Manor Hotel

Charm Dignity Distinction



826 PEACHTREE STREET, N.E. AT SIXTH - ATWOOD 2791

ATLANTA, GEORGIA

May 9

Dear Alfred

The reason I haven't kept my promise to call you today is that instead of being in New York, as I expected to be, I'm in Atlanta. I don't know yet whether I'll be here again next week or not, but I rather suspect I shall be. I hope that what you have to talk to me about can wait. If not, you can reach me at Ridgefield this weekend. The number there is Idlewood 8-2778.

Yours,

W. A. R. Fry

couragement, improvement and enlargement of educational exchanges is a fundamental policy of the American government. Secondly, larger sums of government owned foreign currencies should be made available to the program, and where foreign currencies are not available, dollar appropri-

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Fulbright

DEPARTMENT OF STATE

MARCH 7, 1961

FOR THE PRESS

NO. 114

PRESIDENT KENNEDY RECEIVES REPORT ON FUTURE OF THE
FULBRIGHT PROGRAM

In a 45 minute appointment at the White House last week, the Board of Foreign Scholarships presented President Kennedy with a Report urging the expansion and improvement of the Fulbright educational exchange program.

The Board, a ten member public body consisting of distinguished educators and representatives of student and veteran groups, is appointed by the President to supervise the educational exchange program under the government's educational exchange operations and has provided for the exchange of more than 40,000 graduate students, teachers and university professors between the United States and forty-one countries the world over. The exchangers have greatly increased American knowledge of foreign countries and foreign knowledge of the United States.

The Board of Foreign Scholarships' Report to President Kennedy points out that the future of the Fulbright Program might be jeopardized unless early measures are taken to overcome financial difficulties confronting the program. Hitherto, financing has been through foreign currencies acquired by the American government through the sale abroad of American surplus properties or surplus agricultural commodities. A lack of funds for some countries and uncertainty about their continued availability in other countries prevents the program from being initiated in all countries where it is needed or from being developed to an adequate level in some of the countries where it does exist.

The Report urges that the size and scope of country programs be determined by the contribution they are to make to America's relationships with the countries concerned and the mutual objectives to be achieved through educational and cultural exchange rather than by the availability of foreign currencies to finance them. It also recommends that the program be enlarged, particularly in the countries of Africa, Asia and the Western Hemisphere which need immediate assistance in fields such as education and where the Fulbright Program provides an ideal mechanism for providing such assistance in a manner acceptable to the cooperating nations and with a minimum of political irritations. The program should continue to maintain and accentuate those features which give it its distinct identity and which are its principal source of strength, including its binational character and its long-range educational goals.

To facilitate expansion and improvement of the program, the Report urges that three principal things be done. First, the contribution of educational and cultural exchanges to the attainment of our national foreign policy goals should be fully recognized and acknowledged as a permanent and continuing aspect of our foreign relations. To this end, a statement should be made at the highest level declaring that the encouragement, improvement and enlargement of educational exchanges is a fundamental policy of the American government. Secondly, larger sums of government owned foreign currencies should be made available to the program, and where foreign currencies are not available, dollar appropri-

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PR 114

ations should be made. Third, changes in legislation permitting ample latitude for the expansion and increased effectiveness of the program should be given every consideration by the Executive and Legislative branches of the government.

In receiving the Board's Report, President Kennedy declared that the great value of educational and cultural exchange to improving world understanding and to strengthening our own international position had already been well proved by the gratifying results of the Fulbright and similar programs. He stated that "there is no better way of helping the new nations of Latin America, Africa and Asia in their present pursuit of freedom and better living conditions than by assisting them to develop their human resources through education. Likewise, there is no better way to strengthen our bonds of understanding and friendship with older nations than through educational and cultural interchange". The President further declared that "the whole (exchange) field is in urgent need of policy development, unification and vigorous direction", and that he was therefore looking to the Secretary of State "to exercise primary responsibility for policy guidance and program direction by governmental activities in this field."

I am trying to work up a project to submit in application for a Ford Foundation Soviet Studies Fellowship. *** a field of current aesthetic concepts and problems in the Soviet Union. I am particularly trying to ascertain what, if any, counter trends there are to 'socialist realism', and what, if any, artistic and intellectual ferment exists around these problems. It is quite difficult to obtain information in this area and I would greatly appreciate talking with you about it if you feel that you would have any information or suggestions to give me.

Sincerely,

David Fant
105 W. 75th St.-apt. 4a
New York, N. Y.
Tr-4-0954

State--RD, Wash, D.C.

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Funt

October 10, 1960

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

Dear Mr. Barr,

On the advice of the museum librarian, I inquired about the possibility of making an appointment to see you. Your secretary told me that she would call me on or shortly after the fifteenth of this month about it, however, I feel that I should try to explain, in advance, the reason for my request.

I am working on a Phd in philosophy at Columbia University, concentrating in aesthetics. I also have some background in Russian studies and am interested in the somewhat unusual field of Russian philosophy. At present I am trying to work up a project to submit in application for a Ford Foundation Soviet Studies Fellowship, in the field of current aesthetic concepts and problems in the Soviet Union. I am particularly trying to ascertain what, if any, counter trends there are to 'socialist realism', and what, if any, artistic and intellectual ferment exists around these problems. It is quite difficult to obtain information in this area and I would greatly appreciate talking with you about it if you feel that you would have any information or suggestions to give me.

Sincerely,

David Funt
103 W. 75th St.-apt.4a
New York, N. Y.
Tr-4-0954

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194 from file folders

August 18, 1965

Dear Mr. Barr:

Enclosed please find a note and clipping

Derain re: the death of Harry L. Bradley. (Milwaukee Journal - July 23, 1965)

The Registrar's office (David Vance)
Crane Kalman Gallery
 received a call from the Crane Kalman Gallery,
178 Brompton Rd
 London, this morning requesting the second
con SW 3
 payment (\$5,000) for the André Derain painting,
 MARTIGUES. The first payment (\$20,000) was made
Martigues
 on April 9, 1965 and the second (and last) payment
 was to be made at an "unspecified later date."

To date the second payment has not been made.

first paym The Treasurer's office is waiting for you to
 authorize them to pay the outstanding \$5,000.

Total 25,000

unspecified later date
mf

Told Treasurer's Office to get payment ready - AHB to mail authorization 8-20-65

South Wall
Waiting
with the
office.
Ray and
and Wing
(1917)
Dr. Mr.
of the
of

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Serain, André

Crane Kalman Gallery

178 Brompton Rd

Lon S.W. 3

Martiques oil on canvas

first payment 20,000 4/9/65
5,100

Total 25,100

{ unspecified later date

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July 27, 1965

Dear Mr. Barr:

Enclosed:

Personal letter to you.

Copy of letter from Harry Brooks
re: Moore (7-26)

Yours to Moore to be signed.

My note to Mrs. Barr

Wilder Green called today and said that the lighting in the Trustees' room on the south wall has now finally been revised and they are awaiting your approval so that they may go ahead with the rest. Mr. Green asked that I inform him a few days in advance of your arrival at the office.

Mr. Kerr of Knoedler's came in today and evaluated the works as follows: Grapes and Wine (1913) \$55,000; Fruit Dish and Bottle (1917) \$15,000; and your The Chessboard \$30,000. Mr. Lieberman thinks \$15,000 a bit high for the conté crayon and suggests a maximum figure of \$12,000. What insurance values do you recommend?

Sorry about the costly postage.