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*Gertrude Stein Raffel*

## THE MUSEUM OF MODERN ART

Date Oct. 2, 1961

To: Mr. Barr

Re: \_\_\_\_\_

From: Linda

Dear Mr. Barr:

1. Mr. Bareiss' secretary called this morning to say that Mr. Bareiss will be in the States from Oct. 24 through Nov. 3, and that perhaps the collection committee meeting (scheduled regularly for Nov. 7) might be rearranged with this in mind.
2. Gertrude Stein Raffel (The G. Stein's niece) called this morning and would like to see you sometime Friday to discuss a book she is planning on writing about her aunt, and to ~~ask~~ ask your advice on an art matter. She will call back this afternoon.
3. I was to remind you to get in touch with Elsa Schmid.

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Raffel

THE FOUNDATION LIBRARY CENTER

• 588 FIFTH AVENUE • NEW YORK 36, N. Y. •

June 17, 1960

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

Dear Mr. D'Harnoncourt:

You might be interested in the enclosed, which is one member's reaction to an after-lunch tour of the permanent exhibition.

Sincerely,

Burton Raffel  
Burton Raffel

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THE MUSEUM OF MODERN ART

Wrinkled minds, painted fingers,  
Enter a world where feeling's felt  
Before the eyes of passion melt,  
Run between the moving walls  
Where more than music jingles !  
Hearts the height of balloons have fallen,  
Here, and spilled their knowing  
Loud and clear:  
Rise, ascend, go sure where canvas tingles,  
Colors crowd like bouncing balls  
Across your ear,  
And most, and best, the going  
Up is each and all --  
There is no more. And yet how richly growing  
With only the seed of a wish to hear,  
A need for deeper sowing.

Burton Raffel



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Ragghianti

# ARTEMOBILE

7 April 1960

*Regard - un not a Ragghianti  
 a found a most recent Italian  
 work.*

Pisa, February 1960

Dear Mr. Ragghianti:

Dear Sir and Friend,

May I apologize for not having written

In the name of the Executive Committee of ARTEMOBILE (formed by:  
 G. C. Argenti, V. Meriani, P. Rusconi, P. Castellani, I. Grassano, I. Grassano, and pleasure of  
 Executive Committee of ARTEMOBILE. In any case, I am  
 sending you the enclosed information and a list of members.

not really qualified to be of service in this way, much

The purpose of public education of the Committee of the Municipality on the Tuscan coast, and proposes to take place for at least FIVE YEARS, most recent Italian work.

as I regret it. I am simply not well enough informed on

May I wish you every success in this

In assuming the responsibility of the culture of Art, the Executive Committee of ARTEMOBILE, warmly hopes to be able to  
 experiment. men of Italian and Foreign Critics and qualified persons,  
 with the purpose of checking their work, and increasing their capacity, both

With warm regards, I am

Sincerely,

The Executive Committee and I, for your appreciation of this formula of collaboration, and we trust we shall receive your auspicious contribution, for which we assure you full publicity.

Alfred H. Barr, Jr.

On account of the strictly observed schedule of time that it comprises, will you please kindly send back the enclosed information, duly compiled, WITHIN 1960

Mr. Carlo L. Ragghianti  
 President  
 Executive Committee  
 Arte Mobile  
 Istituto di Storia dell'Arte dell'Università  
 Lungarno Mediceo  
 Pisa, Italy,

With kind regards,  
 yours truly,

Carlo L. Ragghianti  
 President

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## ARTEMOBILE

*Regards - are not well enough  
informed on most recent Italian  
work.*

Pisa, 29 February 1960

Dear Sir and Friend,

In the name of the Executive Committee, of ARTEMOBILE (formed by: G. C. Argan, S. Bettini, E. Detti, C. Gnudi, E. Luporini, G. Marchiori, V. Mariani, F. Russoli, P. C. Santini, I. Weiss), I have the honour and pleasure of sending you the enclosed information and relative questionnaire.

The Mobile Exhibition, with the object, contents and intention of public education indicated, is organised for the Committee of the Provinces and Municipalities on the Tuscan coast, and proposes to take place for at least FIVE YEARS, starting from 1960.

In assuming the responsibility of this new experiment in the culture of Art, the Executive Committee of ARTEMOBILE, warmly hopes to be able to rely on the co-operation of Italian and Foreign Critics and qualified persons, with the purpose of checking their work, and increasing their capacity, both as regards this Exhibition of 1960, and those to follow.

The Executive Committee and I, myself, hope for your appreciation of this formula of collaboration, and we trust we shall receive your auspicious contribution, for which we assure you full publicity.

On account of the strictly observed exigencies of time that it comprises, will you please kindly send back the enclosed questionnaire, duly compiled, WITHIN THE 31/3 FEBRUARY 1960

Thanking you in anticipation for your adherence,

With kind regards,

yours truly,

Carlo L. Ragghianti  
President



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N°2

# ARTEMOBILE

Tyrrhenian Coast  
Selection for 1960

**OBJECT OF THE EXHIBITION:** to offer to the general public residing in the region of the Tuscan Tyrrhenian Coast, during the months between May and September, through our **MOBILE EXHIBITION**, a synthesis, the most significant possible, and both exemplary and objective, of the values expressed by the visual art in Italy, during the preceding year.

**BY VISUAL ARTS ARE MEANT:** architecture, painting, sculpture, the graphic arts, decorative art, industrial design, photography, Cinema (art films, films on Art), the art of the theatre and shows in general, visual expressions in every technique.

**FORMATION OF THE EXHIBITION:** The Executive Committee, which has its seat in the Institute of History of Art, at the University of Pisa, submits an analytical questionnaire to contemporary art critics, and Italian and Foreign qualified persons, who are invited to give their adherence, and it promises to make known in the Exhibition and in the printed Catalogue, the valuations and indications received, both as a basis for the formation of the Exhibition and as a contribution to the critical orientation of the public.

**COMPOSITION OF THE EXHIBITION:** in the 1960 presentation, owing to the limited surface, space and room at our disposal, we fear we shall not be able to exceed the number of three hundred works of art exposed: taking in to consideration the results of the questionnaires, the Executive Committee will assume the responsibility of the choice of artists, and the works, their presentation, and in general the visual and technical preparation, thus providing for the showing of each work of art, or groups of works, according to their peculiar exigencies.

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RANDOM HOUSE

THE MUSEUM OF MODERN ART

November 11, 1965

Dear Mr. Epstein:

In Mr. Barr's absence, I am writing to inform you of our receipt of the Columbia Series in Art and Archaeology edited by Rudolf Wittkower, numbers 1-3.

Mr. Barr will be very pleased indeed to see these books upon his return to the office.

Sincerely,

Mary Fera  
Secretary to Alfred H. Barr, Jr.

Mr. Jason Epstein  
Random House, Inc.  
457 Madison Avenue  
New York 22, N. Y.

mf

There has been some delay in the manufacturing of The Columbia Art Series. You will receive your copies in due course.

Jason Epstein

Random House, Inc.  
457 MADISON AVENUE - NEW YORK 22, N. Y.

date cover numbers  
and Archaeology,  
Mary Fera  
Secretary to Alfred H. Barr, Jr.  
very  
yours,  
Epstein

may 1966 - what returned -  
an answer, but not a  
thanks for the book to you



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RATHBONE

THE MUSEUM OF MODERN ART



**RANDOM HOUSE, INC.**

457 MADISON AVENUE, NEW YORK 22, N.Y.  
TELEPHONE PLAZA 1-2600

May 26 1965

*Random House, Inc.*

THE MODERN LIBRARY

457 MADISON AVENUE • NEW YORK 22, N. Y.

There has been some delay in the manufacturing  
of The Columbia Art Series. You will receive  
your copies in due course.

Jason Epstein

Sincerely yours,

Jason Epstein

JE:cn

May 28 1965 - not yet received -  
when it arrives, draft note of  
thanks for Mr. Bave to sign.

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RATHBONE

THE MUSEUM OF MODERN ART



**RANDOM HOUSE, INC.**

457 MADISON AVENUE, NEW YORK 22, N.Y.  
TELEPHONE PLAZA 1-2600

May 26, 1965

Dear Mr. Barr:

I am sending you under separate cover numbers 1-5 of the Columbia Series in Art and Archaeology, edited by Rudolf Wittkower. Random is very proud to have launched this series, and would be very grateful to know your reaction to it.

Sincerely yours,

Jason Epstein

JE:cn

May 28 1965 - not yet received -  
when it arrives, draft note of  
thanks for Mr. Barr to sign.



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RATHBONE

# THE MUSEUM OF MODERN ART

cc: Mr. McGraw

Date: 11 May 1960

To: Monroe Wheeler

Re: Herbert Read speech

From: Alfred Barr

Dear Mr. Wheeler:

April 5, 1961

Dear Perry:

This card and a similar one to me were attached to a catalog of some very bright paintings in the Brücke style by Mr. Binder. He didn't enclose a copy for you. He is also a commercial artist.

I think it would be very good to get them to read it and my guess is that they would be more likely to do so if it appeared along with the Minutes than in a printed Bulletin.

Sincerely,

Alfred H. Barr, Jr.

A good deal of the speech seems to be reworded, and as usual the history is pretty shaky. For this he can be forgiven in view of his other virtues.

AHB:ob

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*Read*

THE MUSEUM OF MODERN ART

cc: Mr. McCray

Date 31 May 1960

To: ~~Mr. Barr~~ Monroe Wheeler  
From: ~~Herbert McCray~~ Alfred Barr

Re: Herbert Read speech  
Herbert Read speech

Dear Alfred Dear Monroe:

I have read I, read through Herbert Read's speech and am inclined  
speech and to think it would scarcely be worth a Bulletin, though I think it  
its attach should be published in some form, perhaps multigraph, and sent as  
a separate sheet along with the Minutes of the International  
Council meeting, which would include <sup>Trustees</sup> Trustees. I think it would  
be very good to get them to read it and my guess is that they would  
be more likely to do so if it appeared along with the Minutes than  
in a printed Bulletin.

A good deal of the speech seems to be rewarmed, and  
as usual his history is pretty shaky. For this he can be forgiven  
in view of his other virtues.



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*Read*

# THE MUSEUM OF MODERN ART

Date \_\_\_\_\_

**To:** Mr. Barr

**Re:** Herbert Read speech

**From:** Porter McCray

Dear Alfred:

I have read your memorandum to Monroe regarding Herbert Read's speech and I wanted you to know that Eliza and I had already authorized its attachment to the minutes.

*Paul*

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*Read*

29 March 1960

Dear Herbert,

I shall certainly hope to see you, if briefly, during your few days in New York and I hope we can arrange a time with Peter Selz. I am myself on jury duty every afternoon, so that it will have to be a late afternoon appointment or a 12:30 luncheon. Won't you call my office when you reach the city?

Looking forward to your visit.

Sincerely,

Sir Herbert Read  
c/o Mrs. Bernard J. Reis  
252 East 68th Street  
New York, New York

AHB:ma



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Stonegrave  
YORK

20.iii.60

Dear Alfred:

I am coming to the States on the 29th to give some lectures organized by Robert Richman from Washington, and shall be passing through New York. I very much hope it will be possible to see you. I plan to be in New York the 30th, 31st and morning of April 1. I then go to Connecticut for the weekend and afterwards to Washington via Minneapolis (a long way round, but I got involved with Allen Tate).

In New York I shall be staying with Gabo's friends, Bernard and Becky Reis, at 252 E 68 St. If there is any time that suits you better than another, perhaps you will send me a note to await me at that address. Otherwise I will telephone as soon as possible after my arrival.

I will come to the Museum in any case, and would like to meet Peter Selz if he is available. I am sorry I have so little time in New York, but it may be possible to come up occasionally from Washington, though the program arranged for me looks pretty tight and strenuous.

Looking forward to seeing you

Yours ever

Harbes

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BY AIR MAIL  
PAR AVION  
AIR LETTER  
AÉROGRAMME



Mr Alfred Barr, Jr.  
Museum of Modern Art  
11 West 53rd St  
NEW YORK 19  
U.S.A. (N.Y.)

← Second fold here →

Sender's name and address: Herbert Read  
Stonegrave  
York

AN AIR LETTER SHOULD NOT CONTAIN ANY  
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED  
OR SENT BY ORDINARY MAIL.

← To open cut here →



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Stonegrave House,  
Stonegrave,  
York.

January 27th. 1960.

Dear Alfred,

Thank you for your letter about my "Concise History of Modern Painting". You should not feel at all embarrassed about either acknowledging the book and, least of all, reading it. I know how busy you are and I sent a copy to you merely as a token of all I owe to you.

I am coming over to the States at the end of March and stay through April mostly in and around Washington. I hope however to be in New York for two or three days and shall look forward to seeing you. We spent this last week-end with Roland and your name was often mentioned. The Picasso Exhibition promises to be a great event. Perhaps you will come over for it?

Our best wishes to you both,

Yours sincerely,

Herbert

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20 January 1960



Mr. Alfred J. Barr, Jr.,  
The Museum of Modern Art,  
11 West 53rd. Street,  
New York 19  
U.S.A.

Sender's name and address: Sir Herbert Read,  
Stonegrave House,  
Stonegrave, York.

AN AIR LETTER SHOULD NOT CONTAIN ANY  
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED  
OR SENT BY ORDINARY MAIL.

To open cut here

First fold here

Second fold here

*Dr. Barrer to  
Museum of Modern Art  
New York  
11 West 53rd St  
New York 19*

*Read  
also see letter  
to Barrer*



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6 20 January 1960

Dear Herbert:

I am overwhelmed with embarrassment at not having acknowledged the copy of your Concise History of Modern Painting. When it first arrived, as usual, I put it aside thinking I would read it shortly. Such is the fever of my current life that I didn't and then forgot until I very recently read a review of the American edition.

I have still not read the book, thanks to the addition of fund raising duties to the usual routine, but I have sampled a few pages and even on so limited a study I want to congratulate you. Having myself no talent for philosophy and rather little for any kind of thought, I feel extremely grateful to you for having given some depth to speculation about recent art. I am going away for a few days shortly and I hope to take the book with me. Until I can write you more knowledgeably, accept my thanks and of course my appreciation for your friendly and very flattering inscription.

My best wishes to Lady Read and yourself for a very good new year.

Sincerely,

Sir Herbert Read  
Stonegrave House  
Stonegrave, York  
England

AHB:ma

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cc: Mrs. Shaw

*Reader's Digest  
also see Wallace  
Rothschild*

6 May 1960

Dear Mr. Wallace:

Many thanks for sending me Oscar  
Schisgall's piece in the May issue. It's a good piece  
and I've enjoyed reading it.

Sincerely,

Alfred H. Barr, Jr.

Mr. De Witt Wallace  
The Reader's Digest  
Pleasantville, New York

AHB:ma

*Alfred H. Barr, Jr.*



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READERS DIGEST



EDITORS · De Witt Wallace · Lila Acheson Wallace

*Thanks -  
a good piece*

April 29, 1960

Dear Mr. Barr:

In the May issue of The Reader's Digest, Oscar Schisgall pays well deserved tribute to business, "Our Newest Patron of the Arts." His article, a roundup of information on art collecting by industry, will serve to make the general public more aware of an important contemporary trend. As an active participant in the movement you will, I hope, be interested to read Mr. Schisgall's article.

The enclosed copy of the magazine is sent with our compliments and good wishes.

Sincerely yours,

*Lila Acheson Wallace*

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

COUPON BOND

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19 Friday at 5 Readers Digest  
**THE MUSEUM OF MODERN ART**

**Date** 15 January 1960

**To:** AHB

**Re:** Religious art article

**From:** MA

Mrs. Forbert of the Readers Digest Research Dept. would like to have an appointment to speak to you about modern religious art, if you feel you could help her. Mr. Halverson referred her to you. She is preparing an article, if enough material is found to warrant it, on modern religious art. She would want to see you before January 28th.

Feb 9 & 31

4-7000  
228

MU

**back again;**

Mrs. Forbert has now assembled her material and has a few questions for you. She could ask them by phone, but will be in our library this afternoon and will call up to see if she could take a few minutes.

SHE MUST TURN IN THE MATERIAL THIS WEEKEND.

Miss Flint of Atlantic Monthly also must finish up this weekend and is in the library. She asked if she could see you a few minutes now or between 2 and 4 this afternoon.



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REGISTRAR

THE MUSEUM OF MODERN ART

TO: Heads of Departments

DATE: September 29, 1965

FROM: Dorothy Dudley

RE: Registrar's Release,  
Pass and Receipt  
Form

CC: Security Office and Guards  
Custodians

---

This will confirm new procedure recommended by Mr. Chapman, the Museum's Security Consultant, and approved by Mr. Koch. Beginning October 4, 1965, a new Registrar's release form will be used, and all releases on the old form will be invalid. The new type may be recognized by the serial number in the upper right corner. The old releases are not numbered.

I. PURPOSE

No registered exhibition material may leave the museum unless released by the Registrar, using this new form. "Registered material" includes every object which has been assigned a Museum of Modern Art Accession Number, Loan Number, or Temporary Receipt Number as well as any other material leaving the Registrar's custody.

II. DESCRIPTION

The new release form has five pages:

1. PASS, white, bearing the Registrar's original signature. This copy to be collected at the door when material leaves the Museum.
2. RECEIPT, white, to be signed by anyone authorized to remove material from the Museum.
3. RELEASE, yellow, to be kept in the Registrar's shipping room.
4. REGISTRAR'S RECORD, blue, to be kept in the Registrar's Office.
5. INFORMATION COPY, white used by the Registrar to inform other departments concerned that material has been released.



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### III. INSTRUCTIONS FOR USE

#### A. Registrar's Office Staff

1. Use the forms in numerical order.
2. The forms are padded with snap-out carbons and designed to be completed without being taken out of the typewriter.
3. Fill all blanks (except the last two) as indicated below:
  - a. Name of bearer -- be as specific as possible, so that the custodians and security agents can be sure that material is released to the proper person.
  - b. Date -- Either mention a specific date or else give beginning and end dates. No release may be good indefinitely.
  - c. Number, Artist, Description, etc. -- Material to be released must be itemized. Ditto marks and abbreviations may be used provided the meaning is clear. Draw a diagonal line across unused space.
  - d. Remarks must include:
    - i present location of material.
    - ii reason for release.
    - iii whether or not material is expected to return.
    - iv complete instructions for mailing or shipment via R E A Express.
    - v instructions for wrapping or packaging, if any.
    - vi any special instructions, including point from which material will be released if other than shipping room.
  - e. Department notified -- name of the department to which the information copy will be sent.
  - f. Date release is signed by Registrar.
  - g. Registrar's signature. Releases must be signed by Dorothy Dudley, Registrar, or by one of the following, writing Miss Dudley's name and his own initials:
    - i David Vance, Associate Registrar (D.V.)
    - ii Elizabeth Burnham, Assistant Registrar (E.L.B.)
    - iii Sarah Elliston, Senior Cataloger (S.E.)
    - iv Eric Rowilson, Senior Cataloger (E.B.R.)
    - v Gloria Hodsooll, Senior Cataloger (G.H.)
  - h. Spaces below Registrar's signature are left blank.

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4. After the release is signed, distribute the copies as follows:
  - a. PASS and RECEIPT to the shipping room, unless special arrangements have been made to release material elsewhere, from a curatorial office, for example.
  - b. RELEASE always to the shipping room.
  - c. REGISTRAR'S RECORD kept in Registrar's office, filed by final release date.
  - d. INFORMATION COPY sent to the department most concerned.
5. On the morning of the first business day after material is released, the PASS and the RECEIPT are collected and checked. (Usually both will be in the shipping room). Any irregularity must be investigated at once.
6. If material is not collected within the dates specified on the release, the release becomes invalid. All copies must then be voided.
7. If a release is voided for this or any other reason, the department receiving the INFORMATION COPY must be notified.

B. Registration Custodian

1. Upon receiving a PASS, RECEIPT, and RELEASE, locate the material listed and prepare it for shipment according to instructions. This is just as it was under the old system. The only new procedure is this:

If goods are packaged so that the accession, loan, or TR numbers are concealed, please write the Pass Number conspicuously on the outside of the container. This is so the guard at the entrance will know the package goes with that particular pass.
2. If a shipment is to be sent by mail or R E A Express, the receipt must be initialed by the custodian. In the case of R E A, their receipt number should be added to our receipt.
3. If you don't know the messenger, he must identify himself or present a signed pickup order.
4. The RECEIPT must be signed before any material is taken from the shipping room.



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5. Give the PASS to the messenger.
6. Keep the yellow copy of each RELEASE until told to destroy it. File these by pass number.
7. At the end of each day, the last guard on duty in the "21" Lobby will bring all the day's PASSES to the shipping room. They will be collected the following morning together with the corresponding RECEIPTS.

C. Security Force

1. Registered Exhibition material requiring a Registrar's pass normally may leave the Museum only via the loading dock and the "21" Lobby. Guards at other exits will not pass such material without specific orders from their superiors.
2. When it is necessary to release material by other exits or at times when "21" and the "platforms" are closed, the Registrar will inform the Head of the Security Department, and he will see that the guard on duty is instructed to honor one particular PASS, which must be specified by number. The used PASS must be turned into the Security Department, which will forward it to the Registrar.
3. The guard on duty at the exit will verify material covered by the PASS, checking each item for its accession Number, Loan Number or Temporary Receipt Number. These will usually be found on the back of paintings and drawings and on the base of sculpture. (Many objects bear more than one number, but only the most recent one will appear on the PASS). When material is packaged, the pass number must show on the outside of the container. (As in the past, very large shipments will be checked out by a member of the Registrar's office staff, not by the platform security officer.)
4. The guard must then collect the PASS, note the date and hour, and sign his name as "Security Agent." At closing time the platform guard will give the day's PASSES to the guard in the "21" Lobby. When the "21" Lobby closes the guard there will return the day's passes to the shipping room.

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D. Other Staff Members Releasing Registered Material

1. Arrange with the Registrar to release material directly from your office or elsewhere. Be sure the Registrar knows if special arrangements must be made for exit. You will then receive the signed PASS and ~~the~~ RECEIPT to be signed by the person collecting the material .
2. The Messenger must sign the RECEIPT before removing any material. The signed RECEIPT must be returned to the Registrar at the first opportunity.
3. Give the PASS to the messenger. If the Accession Number, Loan Number, or TR Number is not visible, be sure the Pass Number is written on the package.



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Reichhold

Reichhold

WHIPPOORWILL  
CHAPPAQUA  
NEW YORK

Dear Mr. Barr,

In the absence  
of Mr. Reichhold, I take  
the liberty of thanking  
you for your gracious  
note.

Together with several  
friends, I attended  
your most interesting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 386

Reichhold

Nolde exhibition, and  
I was particularly pleased  
to see the enthusiastic  
response it called forth.

Since I myself  
possess a number of  
Nolde's pictures, this  
exhibition naturally held  
a special appeal for me.

Sincerely

Edw. B. Reichhold

April twenty seventh, 1963



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 386

Reichhold

November 17, 1955

19 April 1963

Dear Dr. Reid:

Dear Mr. Reichhold: I appreciate your sending me the photographs of the post-war American Galleries in the U.S.

Knowing your interest in German art it occurred to me that you might wish to see the very impressive exhibition of the work of Emil Nolde at our Museum. Though you may already have seen it I take the liberty of reminding you since I found it a really moving experience.

My wife joins me in sending you warm greetings.

Sincerely,

Sincerely,

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

Director of the Museum Collections

Mr. Norman Reid, Director  
The Tate Gallery  
London, E.C.1, England

Mr. Henry Reichhold  
"Whipporwill"  
Chappaqua, New York

AHB:rr

P. S. The Nolde show closes April 30th.

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

November 17, 1965

Dear Mr. Reid:

I much appreciate your sending me the fine photographs of the post-war American Galleries in the Tate. I think the Tate made an excellent choice and hope that some of the best pictures may be kept on view, although no one sympathizes more than I do with space problems.

It was very good to see you in New York. My wife joins me in sending you warm greetings.

Sincerely,

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

Mr. Norman Reid, Director  
The Tate Gallery  
London, S.W.1, England

AHB:mf



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

cc: Mr. Farrel

DM

photo -> TATE GALL. EXHIB 106 (P. 111)



THE TATE GALLERY  
LONDON S.W.1  
The Gallery 4441

November 17, 1965

Dear Mr. Reid:

NR/CB  
 I much appreciate your sending me the fine photographs of the post-war American Galleries in the Tate. I think John Rothenstein at the Tate made an excellent choice and hope that some of the best pictures may be kept on view, although no one sympathizes more than I do with your space problem.

Mr. The Museum of Modern Art,  
 11 West 53rd Street,  
 New York, N.Y.  
 U.S.A.

It was very good to see you in New York. My wife joins me in sending you warm greetings.

Sincerely,

Dear Mr. Barr,

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

I delayed answering your letter until I had a couple more prints of our American Room. It is, in fact, not quite what we have recently acquired from Mr. Norman Reid, Director of the Tate Gallery, London, S.W.1, England. I am glad we have been able to keep the room in being for the best part of a year, although I am afraid as part of a major reorganisation of the Gallery we shall shortly have to unhang it. It was very gratifying to discover that with our purchases and gifts from friends we had enough works to hang a complete room of post-war American painting.

I think everybody enjoyed immensely the stay in New York and went away inspired by the Modern Museum and the Met.

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*Reid*

cc: Mr. Karpel

to DM

photo → TATE GALL. CATALOG  
(FRENCH)



THE TATE GALLERY  
LONDON S.W.1  
Tate Gallery 4444

NR/CB

2nd November, 1965

- 2 - (Rec'd NW. 5)

The Turner exhibition progresses satisfactorily and I think you will be pleased with the group of works. Mr. Alfred H. Barr, Jr., The Museum of Modern Art, 11 West 53rd Street, New York, N. Y., U. S. A.

Yours sincerely,

*Norman Reid*

Dear Mr. Barr,

I delayed answering your letter of 14th October until I had a couple more prints of our American Room, which are now ready. It is, in fact, not quite up-to-date as we have recently acquired works by Albers and Paul Jenkins. I am glad we have been able to keep the room in being for the best part of a year, although I am afraid as part of a major reorganisation of the Gallery we shall shortly have to unhang it. It was very gratifying to discover that with our purchases and gifts from friends we had enough works to hang a complete room of post-war American painting.

I think everybody enjoyed immensely the stay in New York and went away inspired by the Modern Museum and the Met.



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Reid

cc: Mr. Karpel

25 January 1966



THE TATE GALLERY  
LONDON S.W.1  
Tate Gallery 4444

2nd November, 1965

- 2 -

The Turner exhibition progresses satisfactorily and I think you will be pleased with the group of works that is coming.

With kind regards to you and to your wife,

Yours sincerely,

Norman Reid

Director

EXTRA  
Sincerely,  
Alfred H. Barry, Jr.  
Director  
Museum of Modern Art  
125 West 53rd Street  
New York 19, N.Y.

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

cc: Mr. Karpel

25 January 1961

November 15, 1961

Dear Mr. Reid:

It is good to have your letters of January 15th and 16th with news of your activities in Scotland.

I am asking Mr. Bernard Karpel of our library to help you in any way that he can to assemble the slides that you need. Are you able to use the standard American 2 inch x 2 inch kodachrome size in your projector. I shall assume that you can unless I hear from you by return mail, for if you have tried to borrow from Mr. Munsing, I think this is the size he could supply.

You will hear from Mr. Karpel or myself shortly.

Meanwhile, my very warm regards to you.

Mr. Bernard Karpel  
252 East 64th Street  
New York 21, N.Y.

Sincerely,

Alfred H. Barr, Jr.

A. J. McNeill Reid, Esq.  
Prior's Hill  
Gattonside  
Melrose  
Roxburghshire, Scotland

AHB:ma



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*Reis*  
*Reyn*  
*Collection*

copies to S. Mase and A. Legg for files.

CH. 12/9/60

ALFRED REYN  
375 WEST 57TH STREET  
NEW YORK

November 16, 1961

Nov. 12th, 1960.

Dear Mr. Barr:

Dear Bernard:

Many thanks to you for sending copies of the Maritain and Merton pieces on William Congdon. You do not comment upon them, but perhaps we can speak of them when we next meet. I must say I was surprised by the fervor that these two eminent Catholics have shown for this artist whose work must have changed since I last saw it.

In any case, thank you again.

Sincerely,

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

Mr. Bernard Reis  
252 East 68th Street  
New York 21, N.Y.

AHB:ld

Date November 26, 1962

MUSEUM OF MODERN ART

*Rwald*

*would like to see you, tomorrow around 11:30 or soon if possible. He says it won't take long. He says he met you in San Francisco, among other places. He can be reached at SU 7-3576, a private home where he is staying. We can leave a message there at all times.*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Collector Reyn*  
*Reyn =*  
*Collector*

copies to S. Mazo and A. Legg for files.

CH. 12/9/60

ALFRED REYN  
~~4 EAST EIGHTY SEVENTH STREET~~  
NEW YORK

Nov. 12th, 1960.

Dear Mr. Barr:

I have yours of the 4th inst and note con

*Rewald*

## THE MUSEUM OF MODERN ART

cc: Rona

Date November 26, 1962

To: Alfred

Re: \_\_\_\_\_

From: Betsy

\_\_\_\_\_

John Rewald brought Dr. J.C. Heyligers, of the Boyman's Museum (card attached) to the office this afternoon while you were at lunch. Dr. Heyligers would like to see you, tomorrow around 11:30 or noon if possible. He says it won't take long. He says he met you in Sao Paulo, among other places. He can be reached at SU 7-3576, a private home where he is staying. We can leave a message there at all times.

DR. J. C. HEYLIGERS  
for Museum Boymans van Beuningen Rotterdam

that by the first week in Dec to have 6  
ially proud of this artist and know many  
are seeking to own something by him. I ~~want~~  
appy to donate one of his works to your  
ortunately, the Don Quixote and his man  
by a friend of mine Mr. Gilford Hall of

lain, Bosco, Brasillier, Gen Paul, Capuletti,  
er assorted artists, that I have collected

new address is: 14 East 74th St, phone  
will be a pleasure to hear from you  
associates,

Sincerely,  
*Alfred Reyn*



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*Collection Reyn*  
*Reyn =*  
*Collector*

copies to S. Mazo and A. Legg for files.

CH. 12/9/60

ALFRED REYN

~~41 EAST EIGHTY SEVENTH STREET~~  
NEW YORK

Nov. 12th, 1960.

Dear Mr. Barr:

I have yours of the 4th inst and note contents. I will be happy to lend anything you may need of my collection, among which are the following works.

Camille Bombois, 4 oils the largest being one of 25 Fig. and I have been told by Bombois, himself, that he has always considered this piece his most important painting. It is entirely landscapes

*18cc*

Auguste Renoir modeled by brown jug

*Fig*

Utrillo, a

Pissarro, 9 different painting the work 1890.

DR. J. C. HEYLIGERS  
Conservator Museum Boymans-van Beuningen Rotterdam 935.

Rhoonsedijk 58 Poortugaal Z.-H.

Elysee Mader a street scene showing the birthplace of No. 20 Rue Berton in Passy section of Paris. Also 3 water colors about 4 fig.

*12*

Otto Bachmann, Swiss, fig 40 Marine, in oil of Circus people, done in 1946.

*12*

I have become very much interested in an Isrealite painter, named Nissan Engel, 30 years of age who has been painting in Paris for the past 9 years and has achieved a wonderful success for so young a man. At the present time I have 5 of Engel's works, of which one is not owned by me. I expect that by the first week in Dec to have 6 more. I am especially proud of this artist and know many collectors who are seeking to own something by him. I would be most happy to donate one of his works to your fine Museum. Unfortunately, the Don Quixote and his man Pancho is owned by a friend of mine Mr. Gilford Hall of Kansas City, Kan.

I also have Poulain, Bosco, Brasillier, Gen Paul, Capuletti, and about 30 other assorted artists, that I have collected over the years.

Please note my new address is: 14 East 74th St, phone Yukon 8 3861. It will be a pleasure to hear from you or one of your associates,

Sincerely,  
*Alfred Reyn*



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*Collection Reyn*  
*Reyn =*  
*Collector*

copies to S. Mazo and A. Legg for files.

CH. 12/9/60

ALFRED REYN  
4 EAST EIGHTY-SEVENTH STREET  
NEW YORK

Nov. 12th, 1960.

Dear Mr. Barr:

I have yours of the 4th inst and note contents. I will be happy to lend anything you may need of my collection, among which are the following works.

10cc Camille Bombois, 4 of 25 Fig. and I have been told he has all ways considered this painting. It is entitled: The other 3 are landscapes; fig 12, 6

Fig Auguste Renoir, 2; modeled by Valadon. brown jug with several

Utrillo, a winter morning of 1935.

Pissarro, pen and ink. 9 different subjects. The wood cut of 1890. ch shows the book show aro, about

12 Elysee Maclet, 2 oil. a street scene showing Rue Berton in Passy about 4 fig. he other zac No. 20 water colors

12 Otto Bachmann, Swiss, fig. to name, in oil of Circus people, done in 1946.

I have become very much interested in an Isrealite painter, named Nissan Engel, 30 years of age who has been painting in Paris for the past 9 years and has achieved a wonderful success for so young a man. At the present time I have 5 of Engel's works, of which one is not owned by me. I expect that by the first week in Dec to have 6 more. I am especially proud of this artist and know many collectors who are seeking to own something by him. I ~~want~~ would be most happy to donate one of his works to your fine Museum. Unfortunately, the Don Quixote and his man Pancho is owned by a friend of mine Mr. Gilford Hall of Kansas City, Kan.

I also have, Poulain, Bosco, Brasillier, Gen Paul, Capuletti, and about 30 other assorted artists, that I have collected over the years.

Please note my new address is: 14 East 74th St, phone Yukon 8 3861. It will be a pleasure to hear from you or one of your associates,

Sincerely,  
*Alfred Reyn*

SU 2-3576  
morning if possible ca. 12:00?



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*Collector Reyn*

*Reyn =  
Collector*

copies to S. Mazo and A. Legg for files.

ALFRED REYN CH. 12/9/60  
~~41 EAST EIGHTY-SEVENTH STREET~~  
NEW YORK

Nov. 12th, 1960.

Dear Mr. Barr:

I have yours of the 4th inst and note contents. I will be happy to lend anything you may need of my collection, among which are the following works.

*18cc*  
Camille Bombois, 4 oils the largest being one of 25 Fig. and I have been told by Bombois, himself, that he has always considered this piece his most important painting. It is entitled: The Death Of The Clown. The other 3 are landscapes; fig 12, 6, and 00.

*F-19*  
Auguste Renoir, 2; both fig 3. One a nude, presumed to be modeled by Valadon as a very young girl. The other; a brown jug with seven roses.

Utrillo, a winter Montmartre Scene, executed about 1935.

Pissaro, pen and ink, Workers of the field which shows 9 different subjects. On this piece I have the book showing the wood cut of same, done by Lucien Pissaro, about 1890.

*12*  
Elysee Maclet, 2 oils fig 10, one of Chartre, the other a street scene showing the birthplace of Balzac No. 20 Rue Berton in Passy section of Paris. Also 3 water colors about 4 fig.

*12*  
Otto Bachmann, Swiss, fig 40 Marine, in oil of Circus people, done in 1946.

I have become very much interested in an Isrealite painter, named Nissan Engel, 30 years of age who has been painting in Paris for the past 9 years and has achieved a wonderful success for so young a man. At the present time I have 5 of Engel's works, of which one is not owned by me. I expect that by the first week in Dec to have 6 more. I am especially proud of this artist and know many collectors who are seeking to own something by him. I ~~would~~ would be most happy to donate one of his works to your fine Museum. Unfortunately, the Don Quixote and his man Pancho is owned by a friend of mine Mr. Gilford Hall of Kansas City, Kan.

I also have, Poulain, Bosco, Brasillier, Gen Paul, Capuletti, and about 30 ther assorted artists, that I have collected over the years.

Please notemy new address is: 14 East 74th St, phone Yukon 8 3861. It will be a pleasure to hear from you or one of your associates,

Sincerely,  
*Alfred Reyn*

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Collector Reyn  
MA

THE MUSEUM OF MODERN ART

Date August 15, 1960

11/14  
Offer to Lend Paintings

To: Maria Alexander

From: Cynthia Harris

Mr. Alfred Reyn of 11 East 87th Street, New York  
became a new Contributing Member today at the Lobby Membership  
Dear Mr. Reyn: He some time mentioned that he has paintings that  
he would be happy to lend to the Museum.

Mrs. Harris has told us that you spoke to her at the  
time you took out a membership in the Museum and kindly  
offered to lend works from your collection, should they be  
wanted. quality and  
to you

May I take the liberty of asking you, at your con-  
venience, if you would be willing to indicate briefly what  
works you own? Whenever the collector is willing, we try  
to keep records of works privately owned, especially in  
New York.

We should appreciate such a listing if you feel you  
can send it.

Sincerely,

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

Mr. Alfred Reyn  
11 East 87th Street  
New York 28, New York



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# THE MUSEUM OF MODERN ART

Date August 15, 1960

To: Marie Alexander

Re: Offer to Lend Paintings

From: Cynthia Harris

Mr. Alfred Reyn of 11 East 87th Street, New York 28, New York became a new Contributing Member today at the Lobby Membership Desk and at the same time mentioned that he has paintings that he would be happy to lend to the Museum.

I have no idea what sort of collection he has as far as quality and quantity but perhaps this information could be of some use to you in the future.

*Cynthia*

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

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Riabov

cc: Mr. Wheeler  
Publications Office

3 June 1960

To Whom It May Concern:

This will serve to introduce Mr. George Riabov, a member of the staff of our Museum, whose knowledge of the Russian language has been of great value in our relations with visiting scholars and specialists from the U.S.S.R. He has often served as our interpreter and has, of course, made the acquaintance of a number of Soviet citizens whom we have been fortunate enough to welcome to the Museum of Modern Art.

Mr. Riabov is traveling as a private citizen of the United States because of his deep interest in the life and culture of the U.S.S.R.

Very truly yours,

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

Mr. Antoni Ribera  
Nando Subaustiano  
Rosa y Batlle, 5  
Barcelona, Spain

ARH:ms



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cc: Mr. Wheeler  
Publications Sales

Ribera

12 April 1960

<input type="checkbox"/> TELEPHONED	<input type="checkbox"/> RECALLED HIM
<input type="checkbox"/> OFFERED TO SEE YOU	<input type="checkbox"/> WILL CALL AGAIN
Dear Mr. Ribera:	IMPORTANT

Message: Would like to see the Though the Picasso: Fifty Years of His Art is now out of print, we do have a couple of unsold copies in our stock room. We are sending a copy under another cover. Mr. Monroe Wheeler has kindly agreed to present this to you under our International Publications budget, so please accept it with the Museum's compliments.

My kindest regards to you -- and I hope you suffered no serious loss in your fire.

Sincerely,

Alfred H. Barr, Jr.

Mr. Antoni Ribera  
Mundo Subacuatico  
Roca y Batlle, 5  
Barcelona, Spain

AHB:ma





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*Rimington  
Lieberman*

ICOM

8 February 1961

THE INTERNATIONAL COUNCIL OF MUSEUMS  
CONSEIL INTERNATIONAL DES MUSÉES

Dear Mr. Remington:

I have asked Mr. Lieberman of our Print Room. He has never seen a silk screen reproduction of the Matisse Blue Window in our collection. Are you sure it is not the big colotype which we published some years ago which is 17 1/4 x 25 1/2 inches? Perhaps I mistook you when you said it was signed. Do you mean it is signed in pencil below the picture or simply as a part of the reproduction itself? If it's signed in pencil or ink I am puzzled and suggest you photograph the whole thing and send it to Pierre Matisse, 41 East 57th Street, New York 22.

Sincerely,

Alfred H. Barr, Jr.

Mr. D. A. Rimington  
4300 Marshall Avenue  
Carmichael, California

AHB:ma

Dear Mr. d'Harnoucourt, Alfred dictated a reply to this letter on Monday, Aug. 23, but as Rivière arrives the 23 I have not sent it. Alfred's reply said that you would be here in New York although he himself will be in northern Vermont until about mid-September. May I therefore refer to Rivière to you when he calls?

*Très affectueusement à tous deux*

*84*

Georges Henri RIVIÈRE  
Directeur de l'ICOM

*8/25  
Mo. d'Harnoucourt  
much with him today - 2*

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*RODAKIWSKI*

*Rivière*

ICOM  
 VOICE OF AMERICA  
 UNITED STATES INFORMATION AGENCY  
 THE INTERNATIONAL COUNCIL OF MUSEUMS  
 CONSEIL INTERNATIONAL DES MUSÉES

6, rue Franklin, Paris XVI<sup>e</sup> - Tél. : TROCADÉRO 77-21  
 2, place Fontenoy, Paris VII<sup>e</sup> - Téléphone : SUFFREN 86-00 - Cables : ICOM Paris

Numéro à rappeler dans la réponse :  
 Votre référence :

Paris, le 19 août 1960

M. Alfred BARR Jun.  
 Museum of Modern Art  
 11 West 53 rd st.  
 N.Y.  
 (U.S.A.)

Dear Mrs. *00506*

We checked our files and we are sorry to inform you that we did not receive a letter from Mr. Josef Rodakowski.

Cher Alfred,  
 Unfortunately the mail dispatched to Poland does not always reach  
U.S.A. - Japon - Laos

Invité par l'Unesco à prendre part à un stage Unesco-musées, qui se tiendra durant le mois de septembre au Japon, je ferai en route quelques escales, dont une à New York.

J'arriverai dans votre ville le mardi 23 août prochain à 16 h 15 par le vol TWA 803, et je la quitterai le dimanche 28 août à 10 h par le vol TW 537 en direction de Los Angeles.

Ma joie serait de vous saluer au passage, mais je n'en ai guère l'espoir en cette saison.

Mon adresse sera sans doute : Petery Stuyvesant Hotel.

Dear Mr. d'Harnoncourt, Alfred dictated a reply to this letter on Monday, Aug. 22, but as Rivière arrives the 23 I have not sent it. Alfred's reply said that you would be here in New York although he himself will be in northern Vermont until about mid-September. May I therefore refer M. Rivière to you when he calls?

Bien affectueusement à tous deux

*gh*

(Georges Henri RIVIÈRE)  
 Directeur de l'ICOM

ghr/lm

8/25

*Mr. d'Harnoncourt having lunch with him today - 2*



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ROBAKOWSKI

ROBAKOWSKI



VOICE OF AMERICA  
UNITED STATES INFORMATION AGENCY  
WASHINGTON

Washington, July 21-st, 1965  
(Rec'd July 23)

Mrs. Mary Fera  
The Museum of  
Modern Art  
New York, N.Y.

Dear Mrs. Fera:

We checked our files and we are sorry to inform you that we did not receive a letter from Mr. Yosef Robakowski.

Unfortunately the mail dispatched in Poland does not always reach the addressee.

Sincerely yours,

  
Joseph C. Szidynski  
Chief  
Polish Service, V.O.A.

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ROBAKOWSKI

July 15, 1965

Dear Sir:

Enclosed please find a letter addressed to Mr. Barr from Mr. Yosef Robakowski, together with a translation of same.

Mr. Barr does not know Mr. Robakowski nor can we refer Mr. Robakowski to a Polish organization or individual as we cannot be sure that either would be non-subversive. Therefore, we are forwarding his plea to you in the hope that you may be able to help him.

Sincerely,

We are also writing to the Voice of America in Washington regarding the letter written to them by Mr. Robakowski.

Mary Fera  
Sincerely,  
Alfred H. Barr, Jr., Director  
of the Museum Collections

United States Information  
Voice of America  
1775 Pennsylvania Avenue  
Mr. Charles Sternberg  
International Rescue Commission, Inc.  
460 Park Avenue  
New York, New York

mf  
Enclosures:



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July 15, 1965

Dear Sir:

We are in receipt of a letter from Mr. Yosef Robakowski, Szczakowa, Kilinskiego 5, woj. Krakow, Poland, stating that he sent a letter with photographs to the Voice of America in Washington about six months ago.

Mr. Robakowski is very anxious to hear from you as to whether you did or did not receive such a letter.

Sincerely,

Mary Pera  
Secretary to Alfred H. Barr, Jr.  
Secretary to Alfred H. Barr, Jr., Director  
of the Museum Collections

Mr. Yosef Robakowski  
Szczakowa  
Kilinskiego 5  
Woj. Krakow  
United States Information Agency  
Voice of America  
1776 Pennsylvania Avenue  
Washington, D. C.

m/





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Translation of letter from Yosef Robakowski, Szczakowa, Kilinskiego 5,  
woj. Krakow, Poland to Mr. Barr dated June 17, 1965:

Dear Director H. Barr:

In the beginning of my letter may I ask your forgiveness for the audacity to take your time in such a matter as below, but I do it because of the necessity that I do not have a possibility of contacting an Institution of Polish-American character because I do not know its address.

I would cordially wish to ask you if it is in your possibility to help me to contact people of Polish origin who live in the United States so that I may come to the United States for permanent residence or of letting me know of a Polish-American Institution and, even better, a member of a certain Institution or an address of a private person because most letters sent from here abroad, particularly to the United States, are not being mailed out. My suspicion seems to be a confirmed one because I have written a letter (sending it as a simple air-mail letter) to the Voice of America in Washington in the beginning of this year and have not as yet received an answer, despite the fact that from the time I sent it half a year has passed. I do not wish to believe that the Voice of America, after having received any kind of letter, would not condescend to answer. I would also like to ask you in my name to ask the Voice of America whether such a letter with photographs from me has been received or whether this letter with the pictures has been confiscated by the Polish Censorship Office, despite the fact that there was no reason for it. However, here the rulers are permitted everything even if it is contrary to law.

Once again, I ask you cordially for which I would be extremely grateful, I wish to get into mail contact with Poles living in America who are permanent residents. I wish to add that I am single, have no parents, no fortune and would like to leave the country because I do not find in it any satisfaction. I feel extremely uncomfortable here because the rulers are not interested at all in people who do not belong to the Party - I am such a one and shall remain such a one. I would not want anyone to know about this, in particular the Polish government, because I would have great unpleasantness and at this moment I would like to avoid it.

Once again, I ask you cordially to find the proper persons who would be interested in my letter because in this way I would be able to correspond with people who would be friends.

Again, cordially I thank you in advance for your help.

Sincerely,

*Mr. Chas. Sternberg  
Intern'l Rescue Commission, Inc.  
460 Park Avenue  
New York, N.Y.  
OR 9-0010*

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original to Inter'l Rescue Commission, Inc.

(1965 June 26)

Staszekowa, dnia 17. VI. 1965 r.

Szanowny Panie Dyrektora H. Burt.

Na wstępie tego listu przepraszam bardzo Pana za chwilową nie odpowiedź głosem i zabieram  
za Pana tożsamość tematami jak pominę, ale wyjątk  
to naprowadz z konieczności, gdyż niemożliwym jest  
liczeń skautokolonizacji się w instytucji Polonii amerykańskiej  
nie mogę jej przesłać.

Chciałbym powiedzieć Panu jeszcze jedno jest  
to w mojej Polonii w skautokolonizacji i w swoim  
prezentowaniu polskiego skautokolonizacji w Stanach  
Zjednoczonych. nie byłoby to, wprawdzie w postaci  
nie wolno instytucji Polonii amerykańskiej,  
możliwość poleceń tej instytucji w celu pomocy, a  
to dlatego, że przedopracowanie od nas z kraju nie  
podjęliśmy listy wysyłania za granicę, ponieważ  
do U.S.A. są wymagania. Dlatego nie mogę złożyć  
nie było słusznego przypuszczenia, ponieważ piszę  
list (nie dojeżdża go jako zwykły list, kotwice) do  
Ryła Kucyński i Wąsiniński z powrotem biuro  
roku nie otrzymujemy odpowiedź z tej instytucji  
nie ma nie jest instytucja nie może być roku.  
Wierzę, że nie otrzymacie więcej w to, by "Głos  
Ryła" po otrzymaniu jakiegokolwiek listu nie mógł  
być nie odpowiedział, ponieważ gdy ktoś o to prosi.  
Dlatego nie widzę z powodu, by Pan u moim  
instytucji mógł zapisać sobie "Ryła Kucyński" przy otrzymaniu





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ROBBINS

THE SOLOMON R. GUGGENHEIM MUSEUM  
1071 FIFTH AVENUE NEW YORK 28, N. Y.  
EMERSON 667110

Dear Mr. Barr,

I hope you won't think it  
rude of me to send you a  
copy of my Gleizes catalogue,  
since we both know each  
other.

22 October 1964

Dear Mr. Robbins:

I am delighted to have your catalogue of the Albert Gleizes  
exhibition. I am sure it is the most scholarly and useable of all  
the monographs on the artist. You were very thoughtful indeed to  
let me have a copy.

Sincerely,

Alfred H. Barr, Jr.

any body of Gleizes would  
be impossible without the  
use of your book and  
exhibition. The Museum  
I was very glad to  
have

Mr. Daniel Robbins  
Assistant Curator  
The Solomon R. Guggenheim Museum  
1071 Fifth Avenue  
New York 28, New York

AHB:rr

Yours sincerely,  
Daniel Robbins

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Robertson

THE SOLOMON R. GUGGENHEIM MUSEUM  
 1071 FIFTH AVENUE NEW YORK 28, N. Y.  
 ENRIGHT 9-5110

Recd 22 Oct 1964

Dear Mr. Barr,

I hope you won't think it  
 rude of me to send you a  
 copy of my Gleizes catalogue,  
 since we barely know each  
 other. But because I have  
 read and admired all your  
 work for so long, and because  
 any study of Cubism would  
 be impossible without the  
 use of your books and  
 exhibitions at the Museum,  
 I very much want you to  
 have a copy of this catalogue.

Yours sincerely,  
 Samil Robbins

THE WH  
Bishopgate 1492

Chairman Dear  
The Viscount Bea

of N  
for  
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Mr. I  
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AHB:

2. Professional references (The State K. Clark was  
 Francis Walker for first, as they have my work in  
 (Jan 1964) and I present references, I have the  
 your library had not found. I am really





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cc: Mrs. Borden

cc: Mr. Lieberman (with all correspondence attached)

## THE WHITECHAPEL ART GALLERY

Bishopsgate 1492

High Street, London, E.1

Chairman of Trustees :

Director : Bryan Robertson, O.B.E.

The Viscount Bearsted, D.L., T.D.

Assistant : Tejas Englesmith

16th July 1964

Dear Alfred :

It is extremely good of you to agree to produce a reference for me in my application for the Tate job, and to reply so promptly. I've delayed writing to you because there's been a mail strike on here, causing a lot of muddle, and I've been waiting for it to pass - but it continues, so I'm writing anyway: though Heaven knows when this will reach you.

First of all, I am coming over for a month or so on July 29th. and will stay in the Northcote's empty house (they will be up at Parnicetown, where I shall later join them). I shall get in touch with you when I arrive and shall very much hope to see you.

About the Tate. I am being interviewed on Friday of this week - 24th July. I have given the requisite four references - as follows: - Kenneth Clark, Francis Watson (Wallace Collection & Medley and one of my own Trustees at this gallery), Herbert Reed, and your own kind self. They have asked for the references to be split in 2 ways - 2 professional references (I've given K. Clark and Francis Watson for these, as they know my work at first hand) and 2 personal references, & here I've given Herbert Reed and yourself. I do realize



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Robinson

cc: Mrs. Borden

cc: Mr. Lieberman (with all correspondence attached)

That it's a bit awkward for you to provide a "personal" reference, but my life is so inextricably woven of personal & professional aspects that I really find it hard to separate them - my professional life is my personal life, in a way. Anyway, I feel that we're humbly each other in the past ten years or so reasonably well, and I hope you'll manage something!

You may not be called upon for a reference if the job is actually being offered to a candidate. Anyway, be as glowing as you can, if they do write to you! They're being our Civil Service Commissioners, who work very formally and slowly - indeed, usually.

It's hard to tell what chance I stand. I've been tipped for the job, in print and in talk, for years, but never a thing more after to see Lawrence Gowing made director - he's been a trustee of the Tate for some years, and has a firm grasp of money of these trustees, his colleagues - I think that would be a disaster!

Enough for now - I shall look forward to seeing you, & will hope you will be in New York. I shall still be in the States in early September so even if you're away in August, I hope we'll still meet. I'm longing to see the new MMA extension.

My best greetings to Margaret.

As ever,  
Bryan

Dear

Mrs.  
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Levi

AHB:

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Robinson

cc: Mrs. Borden

cc: Mr. Lieberman (with all correspondence attached)

July 20, 1961

March 14, 1963

Dear Miss Robinson:

I am passing your letter of March 11 on to Mrs. Althea Borden who is in charge of our personnel department since my knowledge of what positions will be available during the summer months is incomplete. I trust you will be hearing from her shortly.

Sincerely,

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

Miss Rochelle Ann Robinson  
 44 Spring Valley Road  
 Levittown, Pennsylvania

AHB:rr York 16, New York



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*Dear Alfred*  
*Here's mine. (I hope they forward it to you)*  
*in Vermont. I love forward to you*

cc: Mr. Lieberman (with all correspondence attached)

June 5, 1961

Miss Irene Hayes  
 137E Paganini  
 Rockefeller Plaza  
 New York City

Dear Irene:

July 20, 1961

In answer to your request and subject to our phone conversation, here is my comment on the Walter Keane article:  
 Dear Mr. Roditi:

I don't think I have returned from abroad to find your letter of July 13. I am passing it on to our Curator of Prints and Drawings, Mr. William S. Lieberman, who I think would be interested in seeing your collection. However it may not be possible to accept the drawings as loans unless we are planning an exhibition, since our space here in the Museum is very seriously limited. Those who know primitives of all countries--and I think I know them as well as anyone--knows that a primitive never sentimentalizes poverty as having anything to do with "realism" have never seen the poor, or looked at children do not stare at one with sad, imploring, tearful eyes (see enclosed photo which I took in Nahuala, Guatemala, this winter); they grimace, laugh, stick their tongues out, snarl, or turn away from one's presumptuous concern with contempt or boredom. Some are amused and some are not. None exude self-pity. And certainly none are dressed like these synthetic waifs, in matching pastel colors; or have their faces washed.

Sincerely,

Alfred H. Barr, Jr.

Naturally most artists would like to communicate, and with as many people as possible! But not at the expense of being untrue to life or art.

Do show-biz, the television quizshows, the Hollywood stars, the World's Fair, and the other debased phenomena you mention act as "tastemakers" in this case? Only for their own taste, or for those without the time or discrimination to have tastes of their own.

If Keane's popularity reflects a "reaction" against abstract expressionism, pop and op, it is a reaction, for a sensitive or intelligent reaction to noncommitment in the direction of commitment to human values, to reality, to genuine emotion, to the usable past, to nobility. The antitheses of modern art's characteristic egocentricity and brutalism are not vacuity and sweet sentiment but compassion and truth. I find nothing in common between Keane's coy figuration and the uncompromising commitment of a Lebrun, a Wyeth, a Leichman, a Goodman, a Gongora, or a Kearns; any more than I find anything in common between the realism of a Brueghel or a Goya than I find anything in common between the realism of a Brueghel or a Gainsborough.

Mr. Harold Roditi  
 30 Park Avenue  
 New York 16, New York

AHB:job

\* RODITI'S LETTER OF MARCH 31, 1961  
 AHB LETTER OF MARCH 31, 1961  
 Yours ever,  
 RODITI LETTER OF MARCH 27, 1961  
 PHOTOGRAPH OF COURT DRAWING

659 Valley Road  
 Oakland, U.S.



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Dear Alfred -

Here's mine. (I hope they forward it to you in Vermont). I look forward to yours

Selden

RODMAN  
(see 'ol memo?)  
June 5, 1965

Miss Irene Neves  
LIFE Magazine  
Rockefeller Plaza  
New York City

Dear Irene:

In answer to your request and subject to our phone conversation, here is my comment on the Walter Keane article:

I don't think any artist, no matter how bad, should be discouraged; but neither do I think the impression should be conveyed, by LIFE or any other mass medium, that a painter like Walter Keane is taken seriously by any sector of the art world. Those who have likened Keane's style to that of the "Mexican Neo-Indian School of the 'Thirties" (Orozco? Siqueiros? Rivera?) can never have been to Mexico City or Guadalajara. Those who know primitives of all countries--and I think I know them as well as anyone--knows that a primitive never sentimentalizes nature or man. Those who consider this kind of idealization of poverty as having anything to do with "realism" have never seen the poor, or looked at them; here, or in the most "backward" and "underdeveloped" countries. Such children do not stare at one with sad, imploring, tearful eyes (see enclosed photo which I took in Nahuala, Guatemala, this winter); they grimace, laugh, stick their tongues out, snarl, or turn away from one's presumptuous concern with contempt or boredom. Some are amused and some are not. None exude self-pity. And certainly none are dressed, like these synthetic waifs, in matching pastel colors; or have their faces washed.

Naturally most artists would like to communicate, and with as many people as possible! But not at the expense of being untrue to life or art.

Do show-biz, the television quizoramas, the Hollywood stars, the World's Fair, and the other debased phenomena you mention act as "tastemakers" in this case? Only for their own taste, or for those without the time or discrimination to have tastes of their own.

If Keane's popularity reflects a "reaction" against abstract expressionism, pop and op, it is a blind reaction, for a sensitive or intelligent reaction to noncommittal modes would be in the direction of commitment to human values, to reality, to earned emotion, to the usable past, to nobility. The antitheses of modern art's characteristic egocentricity and brutalism are not vacuity and sweet sentiment but compassion and truth. I find nothing in common between Keane's coy figuration and the uncompromising commitments of a Lebrun, a Wyeth, a Leichman, a Goodman, a Gongora, or a Kearns; any more than I find anything in common between the realism of a Brueghel or a Goya and the fashionable escapism of a Del Sarto or a Gainsborough.

Yours ever,

Selden Rodman

659 Valley Road  
Oakland, N.J.



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*file*

*R.R. is this all set? AS*

May 18, 1965

Dear Alfred:

You are absolutely right about my reference to the Hartford quote. I've looked up the review, and it could be construed as endorsing the source of the quote. I should have worded it more carefully because all I intended to say was that the content of the statement seemed "unbelievably truthful" (to me) as a humble recognition on the artist's part of his own limitations. It ~~never~~ occurred to me, as it perhaps should have, <sup>that</sup> the quote itself was bogus.

If you will have your secretary call me, when an available day comes along before the end of the month, I'll pick you up at the Museum at the appointed time, and of course drive you back. Carole and I will be disappointed if you can't stay for lunch or dinner--please try to--and of course we regret that Mrs Barr won't be with you.

Sincerely,



Selden Rodman

659 Valley Road  
Oakland, N.J.

FE-7-7975 (201)

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Rodman

May 10, 1965

Dear Alfred:

May 17, 1965

I've been informed (quite possibly misinformed) by a friend at the Museum that you have responded to my repeated invitation to visit Oakland three weeks ago because of a statement regarding Picasso I made in a book review. I am sure that the statement was accurate.

I have not responded to your letter of April 21st because I left for California before I received it and have simply not had time since I got back the past week. I had not felt under any particular pressure since you had suggested that we set the date after May 20th when Leichman's drawings would have been returned to you.

I will try to set a time with you before the end of May. It will not be easy for me to take the time since the Museum seems to accelerate at this time of year. It would be very considerate of you to pick me up here in New York since I have no car. I am afraid my wife could not come since she teaches during the week.

You were indeed misinformed about my not answering your letter or wishing to come out to see you. I was surprised however that you took Hartford's "confession" by Picasso seriously - or maybe you did not take it seriously, but your reader would not have known it. The "confession" was nothing more or less than the old Papini canard maliciously reworded by H. Hartford.

659 Valley Road  
Oakland, New Jersey  
Federal 7-7975

Sincerely,

Alfred H. Barr, Jr.

Mr. Selden Rodman  
659 Valley Road  
Oakland, New Jersey

AHB:rr



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May 10, 1965

(rec'd May 11)

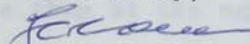
Dear Alfred:

I've been informed (quite possibly misinformed) by a friend at the Museum that you haven't responded to my reiterated invitation to visit Oakland three weeks ago because of a statement regarding Picasso I made in a book review last Fall which you believe to be inaccurate.

You agreed to come, last Fall, because you had responded favorably to the drawings and early murals of a young, unrecognized artist which I showed you; certainly not, I am sure, out of any regard for me or my critical writings. It is very difficult for me to believe, therefore, that you will refuse now to even look at the work of this young artist, who could be helped by your judgement or approval, merely to penalize me for whatever errors in judgement I may have committed.

Looking forward to seeing you here soon, or at least to hearing from you,

Faithfully,



Selden Rodman

659 Valley Road  
Oakland, New Jersey  
FEderal 7-7975

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Rodman

659 Valley Road, Oakland, N.J.

April 21, 1965

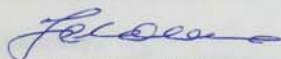
Alfred H. Barr, Jr.  
The Museum of Modern Art  
New York City

Dear Alfred:

I'm just back from Guatemala, and have a note on my calendar to remind you of your promised spring visit to Oakland to see the Leichman murals. Since a hundred drawings from my collection have just left for a month's exhibit at Fairleigh Dickinson, you might prefer to make it after May 20 when they'll be back; but any day is all right with Carole and me: we'll expect to have you and Mrs Barr for lunch or dinner, according to your pleasure, and I'll be glad to pick you both up in New York and drive you back.

I hope you received the complimentary copy of the poem with Leichman's drawings that I asked Shorewood Press to send you while I was away. Since returning two days ago, I've seen the dozen large paintings that Leichman has completed since I left last Fall. I can only give some hint of what they are like by saying that I thought: This is what Hyman Bloom might have painted if he had gone on painting, and incorporated in his tragic Jewish vision the contemporary world in all its magnificence and horror. Since Leichman has no gallery and makes no effort to show the pictures to anyone, I could ask his permission to bring several of them out here if you'd care to see them at the same time.

With warm regards, ever sincerely,



Selden Rodman

P.S. My phone here is FEderal 7-7975.



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BELDEN RODMAN  
659 VALLEY ROAD  
OAKLAND, NEW JERSEY  
PHONE 337-7973

December 2, 1964

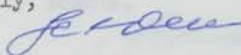
Dear Alfred:

With this letter, or in the same mail, I'm sending you an advance copy of the book I showed you in dummy, "Death of the Hero," with illustrations by Seymour Leichman, the young artist who painted the three murals you'll see next spring.

This trade edition of the book will sell for \$10 and there will be an edition of fifty numbered copies with a signed lithograph, selling for \$50; both to be published January 15. The publishers have asked me to get advance comments on the book, but I don't want to pressure you in any way for one, realizing as I do that this may be something you are ~~in~~ not in a position to do. It's honor enough to have the book in your possession and know that you liked the drawings.

We're leaving for Guatemala, Carole, Carla and I, December 15 and will be back in Oakland early in April. I'll phone you then about making a date for your visit to which we look forward so much.

Sincerely,



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BIRME LIN

SELDEN RODMAN  
659 VALLEY ROAD  
OAKLAND, NEW JERSEY  
PHONE 337-7975

October 31, 1964

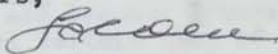
Dear Alfred:

When I was talking to you yesterday about Seymour Leichman and Caroline Plochmann, I said very little about the third young artist of major talent, Robert Birmelin, because I knew you must be familiar with his prints in the Museum collections. I neglected to mention, though, that he has a show opening Tuesday at the Stable Gallery--three years work in Rome--in which he shows himself to be as formidable with the canvas as with the plate. I hope you'll have time to look in on it in person.

If Rene has any ideas about whom to approach at the Foundations on the Orozco restorations I hope he'll pass them along to me. I'll keep you informed about what developes.

I'll send you a copy of the Leichman book in a few days. And we look forward so much (Carole and I) to your visit to Oakland in the spring with Mrs Barr.

Yours,





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Rodman

SELDEN RODMAN  
659 VALLEY ROAD  
OAKLAND, NEW JERSEY  
PHONE 337-7975

rec'd 29 Oct  
October 28, 1964

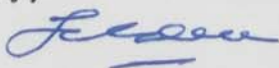
Dear Alfred:

The reason I called you long-distance yesterday and asked your secretary to have you call me back collect was that I wanted to invite you to a very special "opening" Sunday at 4--the completion of the cycle of three murals which Seymour Leichman has been painting since 1962 on the exterior walls of my gallery here in Oakland. If I tell you that this is the most brilliant and technically accomplished mural painting ever carried out by a native-born American painter, you will naturally assume that I am exaggerating--and quite understandably be indifferent to wasting time to see for yourself and prove me absurd. It therefore occurred to me that since I was going to be in town all day Friday I could very well stop in at your office for five minutes during the day and show you kodachromes, on the basis of which you could decide whether driving out Sunday (or any subsequent day) would be worth your while. Since Leichman has no gallery and has never had a one-man show in New York, I assume that you are unfamiliar with his work.

I am writing you this letter, quite frankly, not because I want to win you over to my point of view--I know you have no sympathy with it; but because I feel I owe it to Leichman to have his first public mural commissioned where it will be most helpful to him, and because I have enough respect for your integrity to feel certain that if you respond to his genius you will not be influenced by my faith in him, and in spite of it want that mural to be somewhere on, or in, the Museum. I have no doubt that after Sunday he will be offered many commissions; but my personal differences over the years with the policies of the Museum don't blind me to the fact that you could give him the decisive encouragement at the start of his career.

I'll be grateful, Alfred, if you'll have your secretary phone me when you receive this letter and give me an appointment for Friday.

Sincerely,



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Rodman

cc: Miss Miller

cc: Miss Miller

26 June 1963  
26 June 1963

Dear Selden:

Dear Selden:

I wish I could see your collection but I'm afraid I shan't  
be in the area this summer.

Please don't think I detest the word "humanist." What I  
detest is its misuse.

Sometimes I very much hope to see you in your Oakland  
house.

Sincerely,  
Sincerely,

Alfred H. Barr, Jr.  
Alfred H. Barr, Jr.

Mr. Selden Rodman  
659 Valley Road  
Oakland, New Jersey

AHB:rr  
(Dictated by Mr. Barr, signed in his absence.)



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cc: Miss Miller

dictated May 20, 1963

June July 10, 1963

26 June 1963

Dear Alfred:

Dear Selden:

I wish I could see your collection but I'm afraid I shan't be on the West Coast this summer.

Please don't think I detest the word "humanist". What I detest is its misuse.

Sometime I very much hope to see you in your Oakland house.

Sincerely,

Alfred H. Barr, Jr.

Very sincerely,

Selden Rodman

Mr. Selden Rodman  
659 Valley Road  
Oakland, New Jersey

AHB:rr  
(Dictated by Mr. Barr, signed in his absence.)

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June ~~July~~ 10, 1963

Dear Alfred:

Could I prevail on you to make a trip out here to Oakland some time during this summer?

The enclosed report, though filled with inaccuracies, gives some hint of the scope of my collection. I remember that you detest the word "humanist," and I'd be happier with a better word myself, but if this collection now represents this tendency in contemporary art better than any other (and I believe it does) I think you would find it interesting to see it. If I neglected to send you the catalogue printed by Vanderbilt University a year ago, let me know and I will. The 30-foot exterior mural, "Liberation," by Seymour Leichman, very ~~poorly~~ poorly reproduced in two shots in this clipping, will alone repay your visit.

If you'll set a date, any date, between now and October when I'll be leaving for Mexico, I'll be very happy to entertain you, and anyone you care to bring with you, at lunch or dinner.

Very sincerely,

*Selden*  
Selden Rodman

659 Valley Road  
Oakland, N.J.

FEderal 7-7975



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# New Art Comsr. Boasts Enviably Collection



**MAN'S INHUMANITY** — As shown in painting and sculpture is the basis of Rodman's collection, part of which surrounds him here in his gallery, second level, and depicts here the grim reminders of gas chambers, pomposness plus blazing color which is diverted by movements of Calder's unnamed mobile on the left.

**OAKLAND**—Newly appointed Arts Commission member Seldon Rodman at this time is waiting for three things to happen.

The first is official confirmation of his appointment to the newly formed state and art commission, and also verification of the report that he has been named as its chairman in a letter sent by Governor Richard J. Hughes to an inquirer.

Next concerns Rodman as a resident concerned with maintaining the rural air of his surroundings and who now sees a housing development possibly creeping to within several hundred feet of his home and gallery.

The last concerns the noted author and critic as a husband and a soon-to-be father. His wife, Caroline, whom he married last November, is expecting the couple's first child in late summer.

## Plenty of Ground

Seldon and his wife live in a half-century old house located at the end of a roller-coaster hill off Ramapo Valley Rd. on a five-acre plot. The grounds include a pond with a small waterfall, which as both come into view when turning a bend in the road also show the "Hedonists."

This is the beginning of any visitors introduction to the Rodman residence with its attached gallery and works of representative, humanistic paintings and sculptures.

Rodman lives here most of the year, avoiding the winter season for travels which usually result in a book or art show under his sponsorship.

It is these two factors which have undoubtedly led to his appointment to the arts commission, plus past contact with the State House in Trenton and



**HAITIAN ART** — By the cathedral painters of Port au Prince where Rodman headed an arts project. Vivid in color, almost primitive in style, it represents the folk life of that nation and its overwhelming contrasts.

White House.

## "Cultural Wasteland"

In July of last year Seldon, then a member of the State Tercentenary Commission, sent a letter asking Gov. Hughes to try for an appropriation of \$300,000 to commission sculpture and murals for the new \$30 million state cultural center in Trenton.

As the first step in proposing to get New Jersey away from being a "cultural wasteland" the new commissioner recom-

ever, that he hopes this art commission will be a "do something" group that will really make the state stand out as an art center. The tercentenary committee wasn't as fortunate, he stated, and that the only thing they did was commission a medal for the 300th anniversary of the state. Even the medal in the long run was "pretty mediocre," he glumly added.

While viewing his immediate surroundings the new commis-



**"LIBERATION"** — An outdoor mural fronting the gallery entrance by Seymour Leichman, New York artist. Details show here, on the left, man as he flees from hypocrisy with his inner self looking back at, above, detail of the hypocrisies of life in politics, religion and sex.

missioner is not as passive. He pointed to a house jutting up through the trees on the right side of his land. On the left he said, developers are planning a housing project.

Outside of appearing at council meetings to protest the subdividing of the surrounding area, he said, rather laughingly, that he intends to have another mural painted on the other outside wall of his gallery that would face any new houses.

The one mural that faces you as you enter the gallery was finished only two-weeks ago by a New York artist named Leichman. It represents man escaping from and looking back at the hypocrisy in life that he has escaped. The mural is on a gesso base and the artist used a polyester plastic for his colors and then covered the finished mural with spar varnish as a protection against the elements.

The new mural, Rodman said, would represent the real estate developer and builder who encompasses the land while traveling on feet that are bulldozers. However, he suggested that this is only a possibility depending on how much he is encroached upon by "progress."

## "Shoestring Collection"

When you get past the mural and into the gallery, you really don't know where to begin in this two-level private collection that is constantly being loaned out and also, added to. Rodman calls it a "shoestring collection" that has grown over the years through purchases, gifts, and trades. An original Orozco pencil sketch for one of his famous

murals was found in New York City while rummaging through a store, Rodman said.

Other works include sketches by Ben Shahn, the New Jersey artist and Rodman's fellow-member on the arts commission. The two men, artist and critic, first met when Rodman held an exhibit of some of his Haitian art and found Shahn at the showing. In the years that have passed Rodman has become the artist's biographer.

Other works on the lower level of the gallery include works by James Kearns of Dover, an almost Byzantine painting by the wife of a professor at Iowa University and also a barbed painting of Picasso representing him as a tinsel and gimmick painter.

The second floor gallery throbs with the excitement of color and sculpture against muted walls. The paintings there, according to Rodman, reflect the rather night marish existence of this age and also manifest man's inhumanity to man.

A sculpture by Kearns bears this out more readily with its title of "Minotaur," the legendary

Oakland under terms of his will, Rodman said, but added jokingly, "If the taxes don't drive me out first."

The front room of the house, along with hundreds of books, a huge fireplace and stark white walls and ceiling show off his ultra colorful Haitian collection.

In the early 40's Rodman developed a native art drive in what he termed "The Black Republic," which is also title to one of his later books, and he said, the only authoritative one on that country.

There will be no returning there until "Papa Duvalier" is gone, he said, for he was lucky to get out of the country a few weeks ago when it was known he was working as an underground courier opposing the regime.

The black-painted dining room houses, along with sketches, "Venus Taking A Bath," prints, and a wall sculpture, a grand piano which is played by his 12-year old daughter from his first marriage, Bebe, who visits often since she lives right in town with her mother.

In the pantry, if you reach for something from a shelf, you turn around to face a painting. The bedroom, and even the orange-walled, white-floored porch also follow suit.

The guest house, a short distance from the main quarters, houses Rodman's Mexican collection which includes folk-art and also representatives of a group known as "the insiders" who named themselves after one of his books.

## Outdoor Sculptures

The short-cropped grass and trees act as a background for the outdoor sculpture. You see Kearns' "Hedonists" as you come and go from the house. Other pieces as you approach are "Knight Descending" another called "Night Singer" and one piece from a scattered quartette based on the sacrificial goat by Jack Zajak and called "Easter Goat No. 3".

The collection is open to view by the public, but by appointment only.

Who knows, Rodman may start commuting to Trenton any time now. One thing is certain, however, He, Carole, and the new addition to the family leave for Mexico in the Fall. There he will do monographs on Riviera and Orozco. Next in line is the Dominican Republic, next-door neighbor to Haiti where he will also do a book at the invitation of government officials there.

In between there is no telling what discoveries the author-critic will make. And who knows, maybe by the time he returns home again next spring.



## "HEDONISTS"

— The sensualists and pleasure seekers as represented by James Kearns, Dover artist. Sculpture is of a plastic substance which allowed it to be dragged across lawn and in position at the side of a pond. This is the first sight when rounding a bend in the road that leads to the house and gallery.



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## From Daphne du Maurier to Alexander Woollcott to Evelyn Waugh

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☛ Thomas Mann's consideration of the Bible as the source and inspiration of some of his greatest works

☛ Sinclair Lewis' fascinating story of an ordinary man who tried to cheat death

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SIMON AND SCHUSTER

## Who's Painting What?

THE INSIDERS: Rejection and Rediscovery of Man in the Arts of Our Time. By Selden Rodman. Illustrated. 130 pp. Baton Rouge: Louisiana State University Press. \$6.95.

By WILLIAM C. SEITZ

If contemporary art were not too healthy to be undermined by one author's distortions and misrepresentation, the publication of "The Insiders" would be a distressing event indeed. Even so, its appearance is embarrassing for many of the artists whose works are included and whose statements have been culled and twisted to fit a false thesis. It is also unfortunate for that portion of the reading public which, because of innocence or prejudice, can be misled by a Savonarollesque tone of righteous indignation.

Selden Rodman's invention, the "Insider," is an archetype whose characteristics are said to be shared by a diverse assemblage ranging from Giotto and Orozco to James Kearns and Bessie Boris. Because of his concern with the human condition, the Insider is far more occupied with subject-matter than with form; he disdains the appeal of color, and his primary concern is with the human body. In his choice of themes, "dictated not by morbidity but by compassion," he prefers to represent "the sick, the maimed, the rejected, the isolated," and "calls attention to the unspeakable degradation of the individual [author's italics], but never depicts misery in the mass, as does the Communist artist."

"If one of his favorite subjects is death, that is because [and here the Insider's hypothetical motivation takes a different tack] as a man he finds himself frustrated in his fellow-feeling for life—and as an artist insulted by modern art's contemptible shallowness." He "employs distortion, sometimes violent distortion, of the human body, to emphasize an imposed affliction or an inner crisis."

Much of the finest work of our time is understandably in a dark, though often compassionate, vein. After eliminating those artists from Mr. Rodman's selection whose work shows almost no conformity with his criteria (as well as others still too unformed to be considered at the level on which they are presented), the number of modern artists intent on human problems could be augmented, not only by figure painters and sculptors not mentioned, but also by abstract and landscape artists who are here meaninglessly designated as "Outsiders" or "formalists."

On the other hand, it is difficult to detect more than a vestige of "compassion" in the biting drawings of José Luis Cuevas, who describes himself

as filled with "loathing" by mankind. In the screaming figures of Francis Bacon horror and estrangement are pure and unmitigated; and though in sympathy with the moral indictment that is implied, I find it hard to discern anything remotely human in the chunks of dead flesh painted by Hyman Bloom and Rico Lebrun.

When he turns from praise to blame, grossly disrespectful of greatness, the author describes the tragic profiles of Picasso's "Guernica" as "cutout caricatures," while eulogizing vastly inferior works that are coarse derivations from this same source! Even more distressing from a professed humanist is the dismissal of the great canvases of Picasso's Blue Period—works perhaps as expressive of human empathy, loneliness, love and protectiveness as any others in the history of painting—as "charades of Bohemian poverty derived from Lautrec." As part of the "formalist" tradition, Monet and the Impressionists are criticized for making the picture "no more than an amorphous shimmer of color"; amazement is professed because the genius of Cézanne, whose monumental synthesis of human values with a cosmic view of nature is unique, "concerned itself unremotely with problems having so little to do with life." How coarse is an alleged "humanism" that (save for a few words of lip service) slurs over lyricism, delicacy, light-heartedness, and the joy of light and color; and how patently false is the contention that the aspiration to abstract purity in art is a "rejection of man!"

ON its jacket, "The Insiders" is advertised as a "brilliant attack on abstract expressionism." Here is the familiar leit-motiv of Mr. Rodman's humanism, which does not seem to impel him to deal humanely with artists whose work he seeks to disparage. In this book, as in his "Conversations with Artists," he juggles and distorts comments, in some instances neither intended nor authorized for publication, by highly regarded painters and sculptors. Paraphrased in a gravely vernacular—between quotation marks—their effect (despite repeated insertions of protective disclaimers) is to make serious artists appear deluded, insincere or irresponsible.

I am convinced that most of the major artists laid on Mr. Rodman's bed of Procrustes, "ins" as well as "outs," reject this book's premises and separate themselves from his attacks.

#### Author's Query

TO THE EDITOR:

I am writing a biography of Edward Alsworth Ross (1866-1951), American sociologist, and would greatly appreciate any pertinent material.

JULIUS WEINBERG,  
1113 Olivia,

Ann Arbor, Mich.

Mr. Seitz, formerly on the faculty of Princeton University, is now Associate Curator of Painting and Sculpture Exhibitions at the Museum of Modern Art and the author of a monograph on Claude Monet.



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LOUISIANA STATE  
UNIVERSITY PRESS

BATON ROUGE

February 21, 1961

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

Dear Mr. Barr:

I am sorry about the quotation in our circular on THE INSIDERS which was picked up from Time Magazine and which certainly, to say the very least, is misleading. I was not aware of the full context of your remark, or would not have allowed it to have been included in our mailing piece. You have my assurance that in any subsequent printings of this circular the paragraph quoting you will be deleted in full.

I apologize for any embarrassment this may have caused you.

Yours sincerely,

  
Donald R. Ellegood  
Director

DRE:mb

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Rodman  
Rodman

cc: Mr. Seitz  
Mrs. Shaw  
Miss Miller

February 14, 1961

Louisiana State University Press  
Baton Rouge, Louisiana

Gentlemen:

I have just seen a folder advertising Selden Rodman's book, The Insiders, in which I am quoted as having dealt a "body blow" to abstract expressionism in Esquire in a sentence which reads: "what I see (for the future) is a new concern with figure, and a movement toward a severe style."

This sentence was quoted by Mr. Canaday in the New York Times and re-quoted in Time Magazine together with parts of a letter published in the Times correcting the quotation from Esquire.

The truth is that the remark in Esquire was based on an interview without any chance on my part to read the text before publication. The sentence is garbled and cut short.

What I said, although I have no written record of it, was in answer to a question as to what I thought might be coming. I replied that I saw a new concern with figure painting, a movement towards a more severe abstract style and a revival of dada aesthetics.

From the context of your advertisement, I gather that you took the quote attributed to me and other material from Time, October 10, 1960. In that article it is made explicitly clear that the quotation from Esquire was garbled and that I did not in the least intend to deal a "body blow" or any kind of blow to abstract expressionism.

I assume that the University Press is concerned with some degree of scholarly probity. I believe that your advertisement gives a thoroughly false impression of my position as clarified in the source from which you quoted.

I must ask you to omit the quotation and my name from any future printing of the advertisement.

Sincerely,

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

Young artists have been voting in interviews reported here and elsewhere, in forums, and in catalogues when the writer:  
years Crick Emily Gannett of the New York Herald Tribune summed up this new feeling in the fall of 1959

SELDEN RODMAN  
INSIDERS  
The Museum of Modern Art  
Recovery



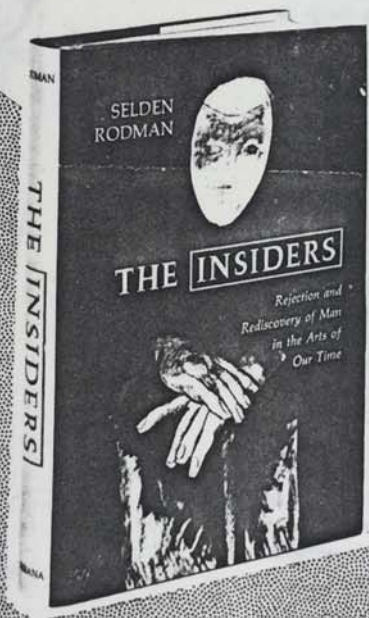
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SELDEN RODMAN

# THE **INSIDERS**

*Rejection and Rediscovery  
of Man in the Arts  
of Our Time*



THE INSIDERS is the long-awaited (and by some, long-dreaded) book that may herald the beginning of the end for abstract expressionism.

In August 1959 *Time Magazine* leaked the news that Rodman, renowned (and denounced) author of *THE EYE OF MAN* and *CONVERSATIONS WITH ARTISTS*, was working on a book designed to demolish the "messianic pretensions" of abstract expressionism. As the book progressed Rodman happily observed a few signs that seemed to portend a significant change in the course of American art, which has paid slavish tribute to abstract expressionism for almost a dozen years. Critic Emily Genauer of the *New York Herald Tribune* summed up this new feeling in the fall of 1959 when she wrote:

"Young artists have been voicing, in interviews reported here and elsewhere, in forums, and in catalogue

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statements, their increasing dissatisfaction with abstract-expressionism, finding it now a blind alley where once it seemed the road to a shining new world. They are seeking now, they say, a new humanism, a new vocabulary which will express something more than the physical beauty of paint and the physical excitement of the act of painting."

In the summer of 1960 another major voice in the art world, that of Museum of Modern Art Director Alfred H. Barr, Jr., delivered in *Esquire Magazine* what has been called a "body blow" to abstract expressionism, stating: "What I see [for the future] is a new concern with figure, and a movement toward a severe style."

THE INSIDERS speaks for the young artists who want to "express something more than the physical beauty of paint," and who are showing "a new concern with figure."

Part One of the book is devoted to a penetrating analysis of "formalism" in its various manifestations, in science, poetry, and music as well as in art and art criticism. Part Two is a brilliant introduction to those artists Rodman considers "Insiders" and includes many comments by the artists on their own and each others' work.

Who are the Insiders in modern art? They are, Rodman says, those artists who "feel drawn to values outside themselves strongly enough to examine them in their work. The Insider is concerned with the possibility of *communication* on the widest level, and necessarily believes that ways can be found of accomplishing this without compromising the integrity of what he has to say."

THE INSIDERS will be read with glee and immense satisfaction by a great many artists and art lovers who have been long waiting for someone like Rodman to put abstract expressionism in its place. (New York Times critic John Canady calls abstract expressionism "the impulsive painting of things unrecognizable, hoping for fortuitous results.")

It will be read with bitterness and disgust by "impulsive painters" and by critics and art dealers with a vested interest in abstract painting.

It will bore nobody.

\$6.95

Leonard Baskin's "Mid-Century Dirge" is one of the first and one of the most moving of this artist's almost life-size pen drawings. In all of them the subject is Man—whether incarnated as Beast or Demon, Victim or Avenging Angel—and in all he stands alone.

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*Selden Rodman writes*

"In an age of mass suicide and almost universal indifference to the sufferings of others, the Insider makes his stand by calling attention to the unspeakable degradation of the *individual*. He never depicts misery in the mass, as does the Communist artist, because he conceives of evil and redemption in personal terms, soluble only by the volition of the free spirit.

"Since the Insider believes in every man's right and capacity to arrive at his own solution, he rejects the purists' authoritarian reliance upon the direction and umpiring of art by an aesthetic elite (*Art News*), together with the messianic absolutism of abstract expressionism as contained in Gottlieb's dictum: 'We are now going to have a thousand years of non-representational painting.'

"The Insider opposes the dominant school of modern art on another front: he believes in the potential of education. He seeks as much schooling as he can absorb. On the living body of the past, with love born of understanding, he endeavors to beget a style of his own.

"In his search for values that give meaning to life, the Insider does not divorce man as an individual from man as a social participant. But machines employed for any other purpose than liberation enslave; the State is tolerated only if it serves to distribute freedom.

"Like Spinoza, the Insider believes that the full development of man (if man is to come to grips with himself as part of a total reality) requires the rational evolution of *both* thought and feeling."



Jose Luis Cuevas' "Madman" has a grotesque quality that could only have come from the country of candy skulls and Nayarit sculpture. Personifying aspects of a mad century, the artist gives his protagonist more lunthead strut than dignity.

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THE INSIDERS is lavishly illustrated by 77 paintings, drawings and sculptures by the artists who are discussed in the book. A partial list of illustrations follows:

Jose Clemente Orozco: *The Trinity, Starvation, Mother's Farewell, Shadowy Forces, The Circus*  
Rico Lebrun: *Sleeping Soldier, Study for Dachau Chamber, Goya's Royal Family, Study of a Woman*  
James Kearns: *The Kiss, Seven Viewers on a Wall, Detroned, Boy with Sculpture, Georges Rouault, Picasso*  
Leonard Baskin: *Mid-Century Dirge, Hydrogen Man, Death of the Laureate, Man with Dead Bird, Glutted Death, Lazarus*



Jose Clemente Orozco's head with clasped hands from the fresco of "The Trinity" in Mexico's National Preparatory School. This early work (1924) in the Michelangelesque tradition of expressive distortion rivals the Tuscan master's great images.

- Jose Luis Cuevas: *Madman, Cadaver, Bishop and Prostitute*  
Peter Paone: *The Artist, Which of the Three is the More Dangerous?*  
Jonah Kinigstein: *Madonna, Calavera*  
Elbert Weinberg: *Captive Angel, Bridal Rite*  
Jack Zajac: *Easter Goat I, Deposition*  
Octave Landuyt: *Essential Surface, Reclining Figures*  
Nicol Allan: *Image*  
Bessie Boris: *Old Lady Sleeping*  
Aubrey Schwartz: *Adam and Eve*  
Balcomb Greene: *Seated Woman*  
Ben Shahn: *Poem of Ecstasy*  
Andrew Wyeth: *River Cove*  
Ben Johnson: *Nude Bather*  
Mauricio Lasansky: *Espana*  
June Wayne: *Whatever dyes was not mixed equally*  
Jacob Landau: *Status Quo Ante*  
Giacomo Manzù: *Descent from the Cross*  
Sidney Simon: *Girl*  
Francis Bacon: *Three Studies of the Human Head*  
John Bratby: *The Painting of Miss Jan Churchman*



Weinberg's "Captive Angel" reflects the Insider's will to communicate the spiritual anguish of the present with an appropriate iconography derived from the past.



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Rico Lebrun's "Mary" is one of countless pen-studies for the figures of the "Crucifixion" series of the fifties. The influence of Picasso's expressive shorthand may be detected in all the works of this middle period.

*A foremost art critic says:*

"It is my personal opinion that THE INSIDERS will have *lasting* value of considerable magnitude. Rodman's basic idea in grouping these artists together will prove important in the history of American art. In fact, I believe that Rodman is doing more right now for the future *history* of American art than any other man."—ALEXANDER ELIOT, former editor of *Time* and author of *Three Hundred Years of American Painting*



James Kearns's "Portrait of Rouault," like Lebrun's tribute to Goya and Baskin's tribute to Ernst Barlach, is in line with the Insider's respect for tradition, specifically the tradition of humanity and expressive content in the arts of other times.

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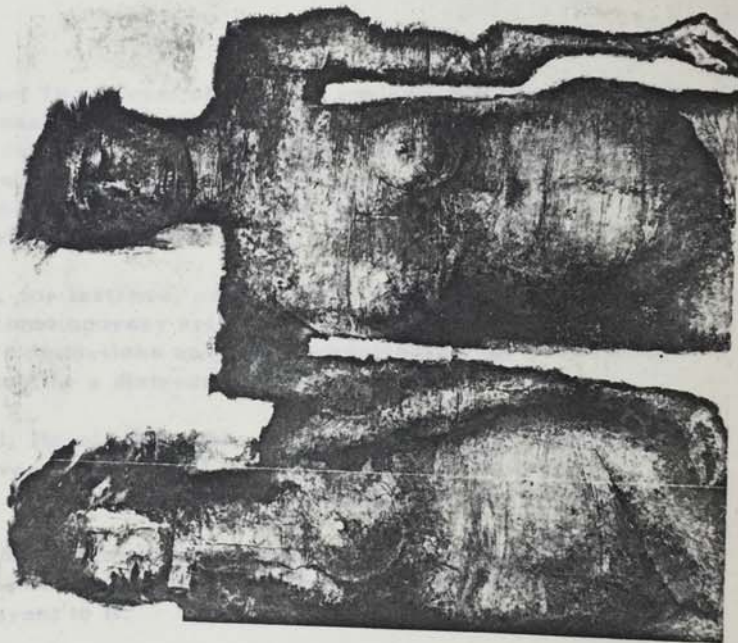
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### *About the author*

SELDEN RODMAN was born in New York City in 1909, and currently resides in an Oakland, New Jersey, farmhouse-museum. His eighteen previous books include, in addition to *The Eye of Man* and *Conversations with Artists*, *Portrait of the Artist as an American*, *Horace Pippin: A Negro Painter in America*, *Renaissance in Haiti*, *Haiti: The Black Republic*, and *Mexican Journal*, as well as five volumes of poetry.

Portrait of Selden Rodman  
By James Kearns



Octave Landuyt's "Reclining Figures," measuring sixty-four inches by fifty-seven inches and with oil applied to the wood panel in glazes to bring out both the "lived" quality of the women's brown bodies and the fiery sea in which they are suspended, is the Belgian artist's masterpiece to date.

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BATON ROUGE



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## LOUISIANA STATE UNIVERSITY PRESS

BATON ROUGE

Dear Reader:

As you know, about 75 per cent of the book reviews published these days are of a wishy-washy nature: the reviewer can't decide whether he likes the book under consideration or not. You will be interested, I think, to know that we have yet to see a wishy-washy review of Selden Rodman's new art book THE INSIDERS. The reviewers are either violently for it or violently against it.

William C. Seitz, for instance, reviewing it in New York Times Book Review, writes: "If contemporary art were not too healthy to be undermined by one author's distortions and misrepresentation, the publication of "The Insiders" would be a distressing event indeed."

On the other hand, Harold Clurman, in Saturday Review, writes: "Many will rejoice over it; more will find it informative, an invitation to further inquiry.... I recommend it even to those who may hate it."

These typical reviews bear out what the publishers have suspected from the beginning--some people will love it, some will hate it. But nobody will be indifferent to it.

Whether they love it or hate it, many artists and patrons are certain to be talking about THE INSIDERS for some time to come. We suggest that you order your copy immediately, so you can line up on one side or the other.

To order, just fill out and mail the enclosed reply card (no postage necessary). We will bill you at the time of shipment. Or if you prefer, you can save the postage by sending your check for \$6.95 along with the order. But either way, do it soon.

Yours sincerely,

Richard L. Wentworth  
Louisiana State University Press

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SELDEN RODMAN  
659 VALLEY ROAD  
DARLINGTON, N. J.

November 4, 1960

Dear Alfred:

Thank you for your letter of November 2.

**LOUISIANA STATE UNIVERSITY PRESS  
Baton Rouge 3, La.**

Gentlemen:

Please send me \_\_\_\_\_ copies of THE INSIDERS at \$6.95 each.

Remittance enclosed (publisher pays postage)

Bill me

Name \_\_\_\_\_

Address \_\_\_\_\_

City, Zone, State \_\_\_\_\_

giving the "Insiders" a show, either as a group or as individual artists--I was fortunate enough to find two small galleries that were eager to, even to their own most probably financial loss since they can expect little but critical brickbats Mr. Landry couldn't afford a catalogue quoting extensively from my book. He was "courageous" enough to mention it on the announcement you have; and he apologized to me for a typesetter's error in making

(over)



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unpublished 1947 1948

SELDEN RODMAN  
659 VALLEY ROAD  
DARLINGTON, N. J.

November 4, 1960

Dear Alfred:

Thank you for your letter of November 2.  
I think it is unkind, and hardly in accor-  
dance with your reputation for objectivity  
and generosity to the un-endowed, to refer to the  
Landry exhibit as a "kind of promotion" for my  
book. It is as though I were to insinuate that  
the Matisse and Picasso shows at the Museum some  
years ago had been mounted to sell or cast re-  
flected glory upon your two books on those  
artists. I don't believe any such thing, and I can  
hardly believe that you mean to accuse me of so  
contemptible a motivation either. We both believe  
wholeheartedly enough in the artists of our choice  
to write books about them and hope that the books  
will help the public to share our enthusiasm, and  
support these artists and their followers. Being  
less fortunate in having no museum at my disposal  
--and I think you will have to agree with me that  
there is no museum today that would consider  
giving the "Insiders" a show, either as a group  
or as individual artists--I was fortunate enough  
to find two small galleries that were eager to,  
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(over)







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## Letters To the Editor

### Attitude Inside and Out

TO THE EDITOR:

TO answer a review of one's own book is distasteful. I have not done it before, and I do so in this instance only because William Seitz's remarks on "The Insiders" take the form of an attack on my honesty. The method of disparagement could be called "guilt by disassociation." It is familiar to readers of self-styled "avant-garde" publications. Instead of discussing the contents of a book, the reviewer insinuates that the author speaks only for himself—and badly at that. In my case, the artists I discuss will be "embarrassed" by my advocacy of their cause.

It won't work. All the major living artists involved: Kearns, Baskin, Lebrun, Cuevas, Paone—and most of the ones discussed more briefly in the text—cooperated generously in conversation and letter, and all but one of these five have already expressed in writing their gratification with the result. Had I not been alone in writing about these pioneer humanists over the past decade, they might have found more conventional champions—in or out of such institutions as the Museum of Modern Art—but for better or worse they were stuck with me; and as an artist I recognize my limitations with more anguish than Professor Seitz and his kind can possibly imagine.

The Museum of Modern Art, rather than its curator, is in fact the subject of this letter, because the museum, though not discussed in my book, is the real focus of the triviality, chic, and invested reaction against which the "Insiders" are crying out in their committed and compassionate art. My earlier criticism of the museum's promotion of formalism is not forgotten. I have never imputed "insincerity" to the museum, to the critics and galleries who follow in its wake, or to those artists (some, like Picasso, having genius) whose abstractions this well-endowed clique has made fashionable. "Irresponsibility"—yes.

SELDEN RODMAN.

Oakland, N. J.

### A Reply

TO THE EDITOR:

It was my intention, in reviewing Mr. Rodman's book, to summarize its central thesis accurately, to evaluate it justly, and to place it in the context of the author's previous treatment of contemporary art and artists. My conclusions, which I believe to be justified and know to be based on facts, were, of course, my own. It was therefore a surprise to find that Mr. Rodman had directed his remarks not against me but, with puzzling irrelevance, against The Museum of Modern Art. As a bitter postscript to a book in which the museum is barely mentioned, he now points to it



Andrew Wyeth's "Christina's World."

Collection Museum of Modern Art.

as a "clique" supporting "triviality" and "formalism," the "real focus" of everything "against which the 'Insiders' are crying out \* \* \*."

Concerning the Museum of Modern Art's attitude toward the artists whom Mr. Rodman is now championing, may I point out that it contains the most important museum collection of Orozco's works outside Mexico, including a fresco commissioned in 1940; and the largest and most important group of paintings, drawings, prints, photographs, and posters by Shahn. It was, I believe, the first American museum to acquire works by Bacon (1948), Butler (1952), and Landuyt (1957). A four-foot wide drawing by James Kearns was acquired and shown in 1957, and he has been represented in the Art Lending Service since 1956 by at least ten works of drawing and sculpture of which three were sold. Baskin and Lebrun, beside being represented in the collections, have been repeatedly and prominently exhibited; last year both of these artists (as well as Balcomb Greene, Bacon, Butler, and Giacometti) were given large showings in the "New Images of Man" exhibition, and their works and ideas were studied with sympathy and admiration in the accompanying book by Peter Selz.

Bloom was never shown outside of Boston until the "Americans 1942" exhibition, and he has stated that it was because of the "clarifying experience" of his first visit to the museum, where he saw the canvases of Rouault and Soutine, that he "began to imitate Rouault" to the dismay of his teachers Zimmermann and Denman Ross. Two important works by the draftsman Cuevas were acquired in 1954, and three prints were added later. Wyeth's most famous painting, "Christina's World," was bought by the museum in 1949; he had been exhibited in 1943. Sculpture by Manzu, Zajac, and Weinberg has

been acquired and prominently exhibited.

In the face of this selection, made almost at random; from facts with which Mr. Rodman is in a position to be completely familiar, the assertion cannot be accepted that he "alone" has supported this group of artists during the last decade; nor can one give serious regard to his implication that the museum has concentrated almost exclusively on what he designates as "formalism."

WILLIAM C. SEITZ.  
Associate Curator, Museum of Modern Art.  
New York.

"portable"  
Artes  
and  
commissioned they  
view

the  
and  
He was  
last winter,  
relating exhibitions and

included in Americans  
Crucifixion was exhibited  
and costly two floor installation  
cluded with several major works  
has been included in a number of  
nt Drawings, U.S.A., 1956.

ire his work and I believe the  
e. We now have the largest and  
s, drawings, prints, photographs  
a grief monograph on his work.



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Robman *Insiders*

Miss Miller  
Mrs. Shaw  
Mr. Soby

2 November 1960

Dear Seldon:

Thank you for your letter of October 26th. I now understand that the exhibition at the Landry Gallery is actually a kind of promotion for your book, The Insiders. I think it would have been courteous on Mr. Landry's part to have made this clear in the first place.

I am really baffled by your statement that with the possible exception of Baskin the artists included in the Landry show have been outside the area of the Museum's predominant interest in the past decade. Of course because Abstract Expressionism has been the predominant American style during the past decade, the Museum has shown more works in that style than in others. But since you make an exception of Baskin, I should like to review for you very briefly what the Museum has done about the more important artists in your shows at the Landry and Cober galleries, just in case you might consider some of them "exceptions" too.

**CROZCO:** (died of course before this decade began)

The Museum has the most important museum collection of "portable" works by the great Mexican anywhere except in the Bellas Artes in Mexico City (5 oils, one tempera, 1 fresco, drawings and prints). We were, I believe, the only museum to have commissioned a fresco by Crozco (though our easel paintings are good they cannot represent his work adequately). We have kept on view at almost all times at least one work by Crozco.

**BASKIN:** We bought his first major sculpture and reproduced it on the cover of a new acquisitions Bulletin. We have published an illustrated book, purchased 12 prints from 1952 to 1959. He was given a room in the New Images of Man exhibition last winter, included in our print exhibitions, in circulating exhibitions and in Recent Drawings, U.S.A., 1956.

**LEERUN:** We have a painting and a drawing. He was included in Americans 1942; 18 Artists from 9 States; his great Crucifixion was exhibited February-April 1951 in a special and costly two floor installation on our main stairwell; he was included with several major works in New Images of Man, 1959; he has been included in a number of circulating exhibitions, in Recent Drawings, U.S.A., 1956.

**SHANN:** We were the first museum to acquire his work and I believe the first to give him a one-man show. We now have the largest and best collection of his paintings, drawings, prints, photographs and posters. We have published a brief monograph on his work.

**ROBERTS:** We have only one painting and a large drawing, but the painting was acquired in 1937 well before he was known in this country.



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Mr. Seldon Rodman  
Mr. Seldon Rodman

- 3 -  
- 2 -

2 November 1960  
2 November 1960

LANDUYT: We have three prints acquired between 1942 and 1959.

WATTS: We also organized a one-man show exhibited at the Biennale in Venice and shown subsequently in many museums throughout Europe. During the past decade we added to the six paintings in our collection the following: Pacific Landscape 1950 and a print, A Good Man is Hard to Find 1951, The Violin Player 1952 and print, the big drawing of Dr. Robert J. Oppenheimer 1955, the drawing of himself and several prints 1956, Father and Child together with 7 drawings and some prints 1957, Man 1958, a 50 foot mural cartoon 1959, another drawing 1960.

BACON: We were the first museum in this country to buy his work in 1948. With two other major works added since then we have a finer representation even than the Tate Gallery, London. He was included in both the New Decade, 1955 by Andrew Ritchie and The New Images of Man, 1959 by Peter Selz.

BLOOM: Had never shown outside Boston until shown in Dorothy Miller's Americans 1942 and circulated throughout the United States.

GUNVAS: We acquired two important drawings in 1954 at the time of his introduction in the United States at the Pan American Union exhibition in Washington. We acquired one print in 1956, two prints in 1957.

WYETH: Included in Americans 1943: Realists and Magic-Realists, circulated throughout the country. We also own and ordinarily exhibit his most famous picture, Christina's World, last featured in our Portraits from the Museum Collection this past summer.

BALCOMB GREENE: Shown in our Murals by American Painters and Photographers 1932, in Subway Art 1938, in Abstract Painting and Sculpture in America 1951, in New Images of Man 1959. You would not be interested in the abstract Ancient Form acquired in 1941. In 1950 we bought Execution: First Version, I think the first work in his current style to be acquired by a museum although I am not sure of this.

ZAJAC: He was a prizewinner in a 1953 Los Angeles Museum show juried by Dorothy Miller. We bought a drawing in 1956 when he first strolled in from the West Coast to see her. His Easter Goat which I think is the best of his bronzes was bought by the Museum last year. It was included with Bound Goat in Recent Sculpture, U.S.A. 1959.

BUTLER: I believe we were the first American museum to buy Butler's works. That was in 1953. Since then we have acquired three other sculptures and a drawing. He was included in Andrew Ritchie's Sculpture of the XXth Century 1953, his New Decade 1955 and in New Images of Man 1959.

LANDUYT: We have only one painting and a large drawing, but the painting was acquired in 1957 well before he was known in this country.



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Mr. Selden Rodman

- 3 -

2 November 1960

LASANSKY: We have three prints acquired between 1942 and 1949.

MANZO: We own one of his best sculptures, bought in 1956, and 11 prints. His work was almost unknown in this country until shown in the Museum's exhibition, XXth Century Italian Art, 1949. He was included in Andrew Ritchie's Sculpture of the XXth Century, 1953.

WEINBERG: I think first won fame when his large Ritual Figure was bought in 1955 by the Museum. He was included in Recent Sculpture U.S.A., 1959.

West 3rd Street, 5th-6th Avenues  
New York City

The Museum's exhibitions are often topical, but it is the collection which offers the long view of what the Museum considers significant in modern art. Recently in connection with some of the usual inaccurate remarks about the Museum, I made a count of figure subjects on view in our collections galleries. I found 65 such subjects among 150 paintings; 15 of 29 drawings on view were images of the human face or figure; and so were 32 of 52 prints; and 28 of 57 photographs. The sculpture garden is dominated by 5 or 6 magnificent bronze figures by Rodin, Maillol and Lachaise.

Chicago I will not comment further on your letter except to say that I doubt if half the artists on your list would agree that Orozco rather than Picasso was the "master artist of our time". Indeed, I would be surprised to find that Francis Bacon, Octave Landuyt or Giacomo Manzù had ever heard of Orozco.

to sponsor--most recently, for the "New Images of Man" exhibition. The key to my presentation was the artist's commitment to humanity, not simply a projection of some ideology.

Second, the group Alfred H. Barr, Jr.

show have been--with the possible exception of the group of 1939. Mr. Selden Rodman the Museum's predominant interest. Significant point on which all of them agree is that the key to my presentation was the artist's commitment to humanity, not simply a projection of some ideology.

AHB:ma

P. S. I am taking the liberty of sending a copy of this letter to Mr. Landry and to Mr. Cohen of the Cober Gallery.



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- 2 -

The Insiders which I asked Louisiana State University Press to send to the Museum ever reached your busy desk, but if not, and wondering what you'd like to read what I have to say on this whole question, I'd be very happy to send you one to your home.

Respectfully,  
*Alfred H. Barr, Jr.*  
Alfred H. Barr, Jr.

October 26, 1960

639 Valley Road  
Cocke  
Alfred H. Barr, Jr.  
THE MUSEUM OF MODERN ART  
West 53rd Street, 5th-6th Avenues  
New York City

Dear Alfred:

This is not an effort to persuade you anew--your refusal to lend us Orozco's "Zapatistas" was made perfectly clear over the telephone this morning--but to clarify my ~~sp~~ reasons for asking you to make an exception, when Mr. Landry had already failed. (He had already, as I suspected, tried and failed to borrow the similar picture in the Chicago Art Institute).

First. This November 1 exhibit at the Landry Gallery (its drawing component opens the following week at the Cober Gallery) is essentially the one that I have endeavored several times in the past to persuade the Museum to sponsor--most recently, you will recall, some months before the "New Images of Man" exhibit was presented. Then as now, the key to my presentation was the artist's commitment to humanism, not simply a projection of human imagery.

Second. The group of artists featured in the Landry show have been--with the possible exception of Baskin--outside the area of the Museum's predominant interest in the past decade. Since one significant point on which all of them agree is the feeling that Orozco rather than Picasso is the master-artist of our time, I thought (perhaps naively) that a generous gesture on the part of the Museum in lending this essential picture might lead to an atmosphere of mutual sympathy in the years ahead.

Third. Over the past decade in my last three books, and now in The Insiders, I have been campaigning, alone as far as I know, to revive Orozco's reputation outside of Mexico. To have to represent him in this initial presentation of his first significant disciples abroad, by works of secondary quality, is unfortunate.

I don't know whether one of the advance copies of

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- 2 -

The Insiders which I asked Louisiana State University Press to send to the Museum ever reached your busy desk, but if not, and presuming that you'd like to read what I have to say on this whole question, I'd be very happy to send you one to your home.

Faithfully,

*Selden Rodman*  
Selden Rodman

659 Valley Road  
Oakland, N.J.



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Rodman

cc: Mr. Alfred Barr ✓  
Mr. Peter Selz  
Miss Elizabeth Shaw

December 2, 1960

Mr. Raymond Walters, Jr.  
The New York Times Book Review  
Time Square  
New York 36, New York

Dear Sir:

October 26, 1960

It was my intention, in reviewing Seldon Rodman's book, "The Insiders," to summarize its central thesis accurately, to evaluate it justly, and to place it in the context of the author's previous treatment of contemporary art and artists. My conclusions, which I believe to be justified and know to be based on facts, were of course my own. It was therefore a surprise to find that Mr. Rodman had directed his remarks not against me but, with puzzling irrelevance, against The Museum of Modern Art. As a bitter postscript to a book in which the Museum is barely mentioned, he now points to it as a "clique" supporting "triviality" and "formalism," the "real focus" of everything "against which the 'Insiders' are crying out...."

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Sincerely,

William C. Seitz  
Associate Curator  
Department of Painting and Sculpture

WCS:sjk

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October 26, 1960

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THE MUSEUM OF MODERN ART  
West 53rd Street, 5th-6th Avenues  
New York City

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I don't know whether one of the advance copies of





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MEMORANDUM

To: H B Jr.  
From: WILLIAM SEITZ  
Date: 10/31/60  
Subject:

Excuse for the  
sentence  
concerning his  
book, I can't  
see why you  
shouldn't read  
the letter to  
Rodman

Batman Gallery!!

BATMAN GALLERY

on November 3, 1960. You are cordially invited to attend.

who did the infamous CHILD, a sculpture of wax, silk  
ited at the De Young Museum and reproduced in local  
will have the inaugural show at the Batman Gallery. His  
sculptures, collages, and paintings show intense grappling  
beauty and the breakthrough to a fiery consciousness of  
p anarchic humor. The show is monumental and extremely  
n art.

ALLERY is a new gallery of collage, sculpture and painting.  
" painters are banned from showings. Batman Gallery will  
show only new spirits and the old real spirits themselves.

The public is invited to the Batman Gallery to see an exploration of the new  
esthetic of art in all of its forms. Its representations are for public sale.

William and Joan Jahrmarkt (pronounced *Yarmark*) are managers of the new  
gallery. William Jahrmarkt, a painter himself, will make the choice of exhibits upon  
the basis of their Strength. All that is bold and contemporary will be shown with the  
old masters of modern art. The Batman Gallery will bring beauty and aspiration to  
its exhibits.

Batman will make the exhibitions available for both collectors of contemporary  
art and those who find themselves stirred by the new beauty.

best wishes from  
BATMAN GALLERY  
2222 Fillmore  
San Francisco 15, California

Batman Gallery has just purchased the prize winning *Batman* by Art Grant, and  
the prize winning *Crucifixion* by Bruce Conner. A purchase will be made from each  
one man show—to become a part of the gallery's permanent collection. Collage shows  
by famous painters will be shown, and shows in strange media. The second show will  
be a group show.



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!!Batman Gallery

Batman Gallery!!

## BATMAN GALLERY

Batman Gallery will open on November 3, 1960. You are cordially invited to attend.

*Note*  
→ Bruce Conner, artist who did the infamous CHILD, a sculpture of wax, silk stockings and wood, exhibited at the De Young Museum and reproduced in local and national newspapers, will have the inaugural show at the Batman Gallery. His new black-wax and collage sculptures, collages, and paintings show intense grappling with the harmony of pure beauty and the breakthrough to a fiery consciousness of human injustice, and a deep anarchic humor. The show is monumental and extremely shocking. A new lyricism in art.

The BATMAN GALLERY is a new gallery of collage, sculpture and painting. All imitators and "cocktail" painters are banned from showings. Batman Gallery will show only new spirits and the old real spirits themselves.

The public is invited to the Batman Gallery to see an exploration of the new esthetic of art in all of its forms. Its representations are for public sale.

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JUNE 3, 1957

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## BOOKS & COMMENT

Leander Wapshot, his cousin Honora, and his two sons Coverly and Moses. Each, in his moment of triumph, tends to crowd the others into the wings. Moses, for instance, does not begin to

THE COBER GALLERY IS PLEASED TO PRESENT an exhibition of drawings by "Insiders" in conjunction with the publication on November 7, 1960, of *The Insiders: Rejection and Rediscovery of Man in the Arts of Our Time*, by Selden Rodman. As Mr. Rodman writes:

*An insider is an artist who feels drawn to values outside himself strongly enough to examine them in his work. Since "values outside himself" is taken to mean concern with the human condition, the Insider expresses that concern in some form of representational imagery, or in an aesthetic vocabulary evocative of that condition.*

*Since humanism, from Greece through the Renaissance to the present day, has found varying but related means of expressing man's will to be godlike in tragic conflict with his bestiality and mortality, the Insider steepes himself in tradition, regarding his particular form of expression not as a defiance of the past but as a creative re-expression of the same aspirations.*

*If his choice of subject is apt to be the sick, the maimed, the rejected, the isolated, this choice is dictated not by morbidity but by compassion. In an age of mass suicide and almost universal indifference to the sufferings of others, the Insider calls attention to the unspeakable degradation of the individual. He never depicts misery in the mass, because he conceives of evil and redemption in personal terms, soluble only through the volition of the free spirit.*

We wish to thank the many private collectors and the following galleries for their cooperation in making this show possible: Grace Borgenicht, Downtown, G Gallery, David Herbert, Knoedler, Landry, Bertha Schaefer, Silvan Simone (Los Angeles), and World House.

You are cordially  
invited to attend the  
opening of this  
exhibition  
on  
Monday evening  
November 7  
7 to 10 P.M.

## COBER GALLERY

14 East 69th Street  
New York 21, N. Y.

Tuesday thru Saturday  
11 A.M. to 6 P.M.  
Thursday to 9:30 P.M.  
and by appointment  
Yukon 8-9710

...of industrial psychology. A young man named Coverly Wapshot, applying for a job in a New York carpet factory, is given a routine psychological interview. The questions asked by Mr. Cheever's psychologist are by no means extravagant. But Coverly, who finds the psychologist "as strange and formidable as a witch doctor," ingenuously rakes over his past for the sort of thing he believes a psychologist might wish to

individual episodes, but seem to stagger at times under the burden of supporting a full-length novel. It is certain, at any rate, that they appeared to greater advantage in the short stories that were excerpted from the novel and published in *The New Yorker*, than they do in the novel itself. Mr. Cheever seems to have room at the center of his stage for only one person at a time, and the place of honor is occupied alternatively by

shade in the garden so's I wouldn't get sunstroke, I went out to pull some carrots for my supper. Well, I was pulling carrots and suddenly I pulled this very unusual carrot." She spread the fingers of her right hand over her breast — her powers of description seemed overtaken, but then she rallied. "Well, I've been pulling carrots all my life but I never seen a carrot like this. It was just growing in an awdinary row of carrots. There wasn't no rocks



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JUNE 3, 1957

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## BOOKS & COMMENT

Leander Wapshot, his cousin Honora, and his two sons Coverly and Moses. Each, in his moment of triumph, tends to crowd the others into the wings. Moses, for instance, does not begin to

# THE INSIDERS

## DRAWINGS

■  
November 8  
to  
November 26  
1960  
■



# COBER

## GALLERY

■

## DRAWINGS BY BASKIN - OROZCO CUEVAS - LEBRUN - KEARNS

DRAWINGS AND PRINTS BY: NICOL ALLAN • FRANCIS BACON  
HYMAN BLOOM • BESSIE BORIS • JOHN BRATBY • REG BUTLER  
JOHN CAGE • OTTO FRIED • BALCOMB GREENE • BEN JOHNSON  
JONAH KINIGSTEIN • JACOB LANDAU • OCTAVE LANDUYT  
MAURICIO LASANSKY • GIACOMO MANZU • PETER PAONE  
AUBREY SCHWARTZ • BEN SHAHN • SIDNEY SIMON • JUNE  
WAYNE • ELBERT WEINBERG • ANDREW WYETH • JACK ZAJAC

man named Coverly Wapshot, applying for a job in a New York carpet factory, is given a routine psychological interview. The questions asked by Mr. Cheever's psychologist are by no means extravagant. But Coverly, who finds the psychologist "as strange and formidable as a witch doctor," ingenuously rakes over his past for the sort of thing he believes a psychologist might wish to

at times under the burden of supporting a full-length novel. It is certain, at any rate, that they appeared to greater advantage in the short stories that were excerpted from the novel and published in *The New Yorker*, than they do in the novel itself. Mr. Cheever seems to have room at the center of his stage for only one person at a time, and the place of honor is occupied alternatively by

sunstroke, I went out to pull some carrots for my supper. Well, I was pulling carrots and suddenly I pulled this very unusual carrot." She spread the fingers of her right hand over her breast — her powers of description seemed overtaken, but then she rallied. "Well, I've been pulling carrots all my life but I never seen a carrot like this. It was just growing in an awdinary row of carrots. There wasn't no rocks



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## BOOKS & COMMENT

### *John Cheever's Photograph Album*

by Donald Malcolm

IT is really remarkable how many contemporary writers seem to regard psychiatrists with distaste. Whatever the psychiatrists themselves may think about the matter, this feeling is a healthy one for literature, since it is based, to a great extent, on professional pride. After all, the art of throwing light on the darker side of man was practiced by writers whole centuries before Sigmund

*The Wapshot Chronicle*, by John Cheever (Harper; \$3.50).

Freud and his doughty followers descended on the Republic of Letters to rob and pill. Is it any wonder, then, that the writer is inclined to look upon the psychologist with the sort of baleful gaze an Italian Irredentist might turn upon the Yugoslavs in Trieste?

This natural and wholesome resentment has led a number of writers to introduce psychologists into their fiction for the purpose of holding the profession up to ridicule. But these portrayals, or at least the ones I have seen hitherto, have been uniformly unsuccessful because, in offering a comic psychologist, the writers have only poked fun at an incompetent practitioner, and not at the practice itself. Much as I felt the justice of the writer's cause, I found it hard to avoid the suspicion that he was no match for the professional psychologist, even on his own home grounds.

And that is why I relish, out of all proportion to its prominence in the novel, John Cheever's wholly successful spoof of industrial psychology. A young man named Coverly Wapshot, applying for a job in a New York carpet factory, is given a routine psychological interview. The questions asked by Mr. Cheever's psychologist are by no means extravagant. But Coverly, who finds the psychologist "as strange and formidable as a witch doctor," ingenuously rakes over his past for the sort of thing he believes a psychologist might wish to

know: that his father is afraid of fire and spends most of his off-days walking around the house sniffing for smoke; that his mother once laid his back open with a buggy whip for peeking in the women's bathhouse; that he often dreams of "doing it," with women, sometimes dreams of "doing it," with men and: "Once I dreamed I did it with a horse." Coverly does not get the job. That is all, but, without belaboring the point, Mr. Cheever makes it abundantly evident that Coverly, for all his eccentricity, is not one tenth so crazy as a society which considers a psychological examination a proper prelude to employment in a carpet factory.

The fact is, Mr. Cheever is very partial to eccentrics, and his writing draws much of its strength from that crochety side of human nature which finds its highest expression, not on the psychiatrist's couch, but in the closets of old houses and in cluttered bureau drawers. When he wishes to acquaint us with Coverly's father, for instance, the author invites us to pry into

... Leander's bureau drawer, where we find a withered rose—once yellow—and a wreath of yellow hair, the butt end of a Roman candle that was fired at the turn of the century, a boiled shirt on which an explicit picture of a naked woman is drawn in red ink, a necklace made of champagne corks and a loaded revolver.

THE characters that Mr. Cheever creates in this fashion are at once very brilliant and very fragile. They shine in individual episodes, but seem to stagger at times under the burden of supporting a full-length novel. It is certain, at any rate, that they appeared to greater advantage in the short stories that were excerpted from the novel and published in *The New Yorker*, than they do in the novel itself. Mr. Cheever seems to have room at the center of his stage for only one person at a time, and the place of honor is occupied alternatively by

Leander Wapshot, his cousin Honora, and his two sons Coverly and Moses. Each, in his moment of triumph, tends to crowd the others into the wings. Moses, for instance, does not begin to emerge as a distinct person until he is clean away from the family and clambering over the slates of a grotesque old mansion to reach the bedroom of his fiancée. Leander is only slightly more mindful of his obligations to the novel. He makes a dutiful effort to interest himself in the lives of his sons and in his own disasters as captain of an excursion launch. But his real enthusiasm (and ours) is reserved for the journal which records the memories of his youth and the death of his first wife—events, typically, in which the other important characters took no part.

IF the novel successfully resists the centrifugal movement of its characters, credit is due more to Mr. Cheever's comic spirit than to his craftsmanship. Every episode in this extremely episodic book is stamped with the author's special view of life—a blend of gusto, nostalgia and profoundly innocent ribaldry that is unique to him. It is this that loosely binds the whole together, and provides the necessary links between the memories of Leander and the highly individual courtships of his two wandering sons. I realize that I have given the reader no clear conception of these various story lines and, with his permission, I don't intend to. They follow such picaresque and various courses that adequate summary has been put out of the question. I can further plead, in defense of this abdication of duty, that *The Wapshot Chronicle* is a book that will be remembered more for its episodes and digressions than for its total effect. By way of evidence and example, I conclude with this small jewel:

"Yesterday afternoon," says Aunt Adelaide, "about three o'clock, three or three thirty—when there was enough shade in the garden so's I wouldn't get sunstroke, I went out to pull some carrots for my supper. Well, I was pulling carrots and suddenly I pulled this very unusual carrot." She spread the fingers of her right hand over her breast—her powers of description seemed overtaken, but then she rallied. "Well, I've been pulling carrots all my life but I never seen a carrot like this. It was just growing in an awdinary row of carrots. There wasn't no rocks



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or anything to account for it. Well, this carrot looked like—I don't know how to say it—this carrot was the spit and image of Mr. Forbes' parts." Blood rushed to her face but modesty would not halt nor even delay her progress. . . . "Well, I took the other carrots into the kitchen for my supper," Aunt

Adelaide said, "and I wrapped this unusual carrot up in a piece of paper and took it right over to Reba Heaslip. She's such an old maid I thought she'd be interested. She was in the kitchen so I give her this carrot. That's what it looks like, Reba, I said. That's just what it looks like."

## Playing Both Ends Against the Middle

by Frank Getlein

A NOTICEABLE TREND in major exhibition catalogues of the last few years has been the inclusion of "remarks by the artists." Once in a great while someone like Stuart Davis will produce something worth reading, though it is doubtful if Davis' prose does much toward creating understanding of his work. More often, the artist begins his statement with the observation that he has said what he had to say in his painting and if he hasn't it will have to do because he is incapable of

*Conversations with Artists*, by Selden Rodman (Devin-Adair; \$4).

prose explanation. He then proceeds to demonstrate just how incapable he is. In ploughing through such prose, one often feels that the exhibition directors sense some kind of responsibility for explaining what they're hanging and are taking no chances of hitting on the wrong answers.

With much of the contemporary American painting that is loosely called "abstract expressionism," there is another aspect to the prevalence of statements. A good deal of such work invites us, in some sense, to take part in the experience of painting, the act of creation, as no other art has ever done. Far from the old idea of art which conceals art, the new painting flaunts its processes and demands of the spectator, if his attention is to be repaid, that he get involved in them himself. To most spectators this has the attraction of novelty; it also places a new value on statements by the artist. The art personality and its activities in paint become important and exciting in a manner startlingly similar to the motion picture personality, which, for its audience, is more important than any single movie,

which takes on a public life of its own independent of single movies and which is chronicled in fan magazines of all varieties.

The trend toward statements by artists is canonized in hard covers with the present book, a collection of 35 interviews with contemporary American painters, sculptors and architects. Oddly enough, the author, Selden Rodman, is clearly opposed to abstract expressionism, despite his protestations of impartiality. He is also essentially a comic figure, given to over-simplification and the conviction that spiritual values are subject to measurement in inches and pounds. Again and again, as Rodman strings together the basically disjointed visits, the image emerges of James Boswell, with sublime impertinence, tripping up the steps of the famous to record their thoughts and to demonstrate his superior sensibility. There is also a note of the boy-detective:

His point of view [a student's] did not stem from any lack of intelligence but from the ideals of a practical culture as reflected in its educational system. Was this the reason why Frank Lloyd Wright's organic buildings . . . appeared to have lost the battle to the abstract purism of Mies van der Rohe and his International Style disciples? Was Gropius . . . the villain? Was the suspicion of intellect, humanism and tradition which accompanies abstract expressionism in painting and sculpture shared by the architects?

Immediately after asking these rhetorical questions, Rodman comes to these conclusions:

My course was clear . . . a revolt was taking place. . . . What I must try to find out was how far the revolt had gone, and whether a synthesis of the

classical and romantic in modern architecture might be anticipated.

Answering his own call to arms, Rodman rode off to a series of alternating interviews with Philip Johnson and Frank Lloyd Wright. This is the entire coverage of architecture in the book. From it emerge some beautiful lines by Wright and an effectively comic account of Rodman's attempt to get a good night's sleep in Johnson's own house, but by the end of three visits with Wright and two with Johnson, the Sherlockian quest has been forgotten and we are off to a similar quest with Jackson Pollock at the Cedar Bar.

Rodman's treatment of the abstract expressionists has already been examined by one of them, Herman Cherry, and dismissed as unreliable reporting. Again the unifying note is the comic vision of Rodman accosting the artists and trying to hold them for downs. He runs into Pollock when they are both "weaving" on a Greenwich Village night. As Pollock disappears after a meaningless exchange, Rodman picks up a match cover the painter has dropped. It reads, "There are good jobs for everyone in the telephone business." I submit that including this incident—in itself pointless—is a deliberate attempt to arouse a spurious pity for the painter, who died a couple of months after the encounter, while actually ignoring what he's up to in his painting.

Rodman also tracked down Pollock in his home on Long Island and after a chat with him and Marca-Relli, notes, "We were all supposed to meet on the beach but couldn't find each other." You get the feeling that Rodman did most of the looking.

IF Rodman is hard on the artists whose work he mistrusts, he is worse on those that he likes. The relatively representational painters included on his visiting list are presented as witnesses to Rodman's unformulated thesis against abstract expressionism. Viewed in the light of what they're doing themselves, their captiousness seems like little more than annoyance at seeing something else in the center ring.

Another aspect of the book is its curious choice of subjects. Rodman includes, for example, a pair of West Coast nuns whose religious art is cer-

Rodman

THE NEW REPUBLIC



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tainly far ahead of most religious art being produced by nuns, but who are still far from being nationally important figures. He also includes a couple of advanced student sculptors selected, apparently, because they happened along. On the other hand, the whole middle range of contemporary American painting is ignored. He is obviously under no

compulsion to do a cross section, but in limiting himself pretty much to two opposed kinds of work he has blatantly ignored the first question of the dust jacket: "Who are our American artists?"

The book as it stands is not only worthless but probably harmful. It is the rough, undigested research material for part of an exploration of American art.

tional" or that it evinces "what Max Weber termed *Wertrationalität*, the rational selection of means in pursuit of a given end however irrational." As for the end, it is obviously evil: *ergo* it is "irrational." "If that notion," they assert, "should be deemed a peculiarly Western product, we must confess at this point the subjectivity of our ideas of rationality." And if this rather bizarre personal note in what is ostensibly a sober study were not enough, there comes the startling admission that "finally, rationality is also used as a term of approval."

Which means, stated simply, that Messrs. Niemeyer and Reshetar abhor Communism — and that it is upon this abhorrence that their entire case of "irrationality" rests.

According to the authors, Soviet behavior is determined by the dialectical aspect of the Marxist *weltanschauung*—or more specifically, as they gravely point out, by the concept of "unity of opposites." Thus we learn, for instance, that Soviet duplicity in international dealings is not, as we might otherwise

## How Not to Understand the Soviets

by Abraham Brumberg

**S**PONSORED by the Foreign Policy Research Institute at the University of Pennsylvania, and written ponderously, humorlessly, and pretentiously—*An Inquiry into Soviet Mentality* attempts to answer some of the most intriguing questions of our time:

*An Inquiry into Soviet Mentality*, by Gerhart Niemeyer with the assistance of John S. Reshetar, Jr. (Praeger; \$2.75).

What makes the Soviets tick? Are their actions predictable? Can we (that is, the Western nations) ever succeed in making ourselves understood to the Kremlin, and reach any agreement with it? To be sure, Mr. Niemeyer's prefatory note claims that "the purpose of this little study is to raise questions rather than to offer definitive answers." Yet—his commendable modesty notwithstanding — the "little study" *does* offer definitive answers. And they are all startlingly simple: (a) the Soviets are irrational; (b) only their aim is predictable (world domination), but their strategy and tactics are too deranged to be calculated with any degree of precision; (c) there can be no communication with demented minds.

While the authors undoubtedly attach immense importance to this concept of Soviet "irrationality," their discussion of it is vague and contradictory. The Soviets are irrational, they claim at one point, because "their motives are not confined to the pursuit of national interests." Why the creation of a powerful totalitarian state is incompatible with "national interests"—particularly if they happen to coincide with the interests of the ruling elite—is never explained. The

Soviets are irrational—indeed, "mad,"—because they have attempted to attain their objectives "through floods of blood, hecatombs of ruined human lives and wholesale destruction of human values." Yet—again—why are these barbaric methods necessarily irrational if they are the only means of insuring absolute power? The authors attempt to get around this question by maintaining (in subsequent chapters) that the Soviet system is either "semi-ra-

## A Merry Heart

**H**E was from Lincoln's country of common sense,  
Of no tears in the face of the stubbed toe,  
Of Bible wisdom enriching the flat scene:  
He looked and told us what we ought to know.

He did not want to run for President,  
Knowing how the child's dream became a weight  
In the sate eyes of Lincoln, in Wilson's bent  
War-weary posture, how much they learned of hate.

Grandfather once had held the President's ear:  
It was enough to win the Governor's seat  
And practice statecraft without the larger fear  
Of national ills clamoring towards defeat.

Later he chose to lead and told with grace  
Of patrician learning what we might forget:  
How America grew out of a dream to face  
Old tyranny and ignorance without rest.

"A merry heart doeth good like a medicine,"  
He said in defeat, turning his serious wit  
To moral splendor, the private citizen  
Pausing to heal our wounds, no broken spirit.

DOUGLAS NICHOLS



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think, an extreme reflection of a time-honored political tactic, but rather "the natural result of dialectical thinking." The Kremlin's attempt to neutralize the forces of the Social Democrats in the 1930's (by calling for a "popular front" while undermining its component parts from within) is portrayed merely as a form of doctrinal aberration.

Similarly, the contrast between the anti-fascist activities of the Communists in the 1930's and the *sub rosa* negotiations between Stalin's and Hitler's representatives turns out to be not an example of political opportunism, not an illustration of Soviet exploitation of indigenous revolutionary movements, but merely an exercise in Communist dialectics. The fact, of course, is that Lenin and his successors long ago discarded the notion of "spontaneity," and have steadfastly maintained that only by dint of their own efforts would Bolsheviks conquer their "fortresses." Yet the virtual Soviet rejection of the deterministic aspect of Marxism (at least in practice) does not faze the authors. "The Communists," they write, "are prone to pursue mutually contradictory policies and to look toward a future 'higher synthesis' to carry them on toward their goal." One wonders how the suppression of the Hungarian Revolution would fit into this ingenious scheme.

ALL TOLD, *An Inquiry into Soviet Mentality* is a curious book. Alongside perfectly sound analytical insights (most common in the discussions of Marxist theory *per se*), one finds contradictions, illogicalities (e.g.: "the element of optimism in the Soviet creed is somehow invalidated by their belief that wars are inevitable under capitalism"), and a heavy reliance upon the works of Stefan Possony—Washington's "top expert" on Communism, whose disdain for factual accuracy is matched only by his penchant for facile theorizing. Yet these faults are minor in the light of the major assumptions of the book—assumptions which are not confined to Messrs. Niemeyer and Reshetar alone, and which, shared by a good many American authorities on Communism, have contributed to their deplorable failure to understand and cope with the post-Stalin developments in the USSR.

To say that Soviet doctrine and behavior contain elements of the irrational

is one thing. Yet to identify Soviet behavior *in toto* as irrational is quite another. For what the authors (as well as others) consider irrational is, in effect, a perfectly rational imperative of a totalitarian system. Thus, forced collectivization was not—as *An Inquiry into Soviet Mentality* would lead us to think—the unreasoned action of a "band of criminals," but rather the logical—and rational—concomitant of forced industrialization; the latter, in turn, was also a perfectly rational goal of a totalitarian dictatorship, however despicable the methods of achieving it. Similarly, the purges of the 1930's, while turning life in Russia into a three-year nightmare, nevertheless performed a certain function—that of changing the social fabric of Soviet society, and of the bureaucracy in particular. The same applies to Soviet terror in general. Given the goal of totalitarianism—that of refashioning human society in the image of a given set of ideal "ends"—it follows that the means employed are correspondingly extreme, brutal and seemingly "irrational."

This is not to say that irrationality has not played an important—and in time even crucial—part in Soviet politics. Indeed, neither Soviet policies nor Soviet society can possibly be understood without taking into account the irrational excesses that finally came to dominate the entire Soviet scene: the monstrous cult of the Leader, the excessive reliance upon terror and coercion, the morbid need to justify every policy, every tactical zig-zag, every economic innovation in intricate ideological terms, the ludicrous xenophobia and increasing Russian chauvinism—all these manifestations, which in time proved enormously dangerous to the functioning of the Soviet dictatorship. Small wonder, then, that the "collective leadership" has engaged in a massive effort to cleanse their system of what might be termed the "senescence of Stalinism," and to restore to it the original élan and dynamism that it so sorely needs for its own survival.

A fruitful inquiry into Soviet behavior would take the existence of both rational and irrational features in Soviet society for granted. It would then examine the origin and nature of these features and, rather than merely dissecting the writings of Marx, Lenin, and Stalin for exclusive clues to the minds and deeds of the Soviet leaders, it would

analyze the economic and social setting in which Soviet Communism arose, and to which Marxist-Leninist ideology adapted itself. It would analyze Stalin's imprint upon the Soviet system, and would inquire to what extent his heirs have tried—and succeeded—in erasing it. In doing so, this hypothetical study would sooner or later have to come to grips with one of the most vital questions concerning the nature of totalitarianism—namely, what features may be regarded as fundamental to totalitarianism (for instance, a one-party system) and what are the transient features whose elimination does not really effect the viability of a totalitarian system (e.g., continuous purges which have long been considered indispensable for the maintenance of a totalitarian regime).

BUT this approach is manifestly lacking in *An Inquiry into Soviet Mentality*. Its authors have no patience for intellectual distinctions. To them, Stalinism is the same as Communism, post-Stalin Russia is merely a continuation of Leninist Russia, Communists outside the Soviet Union are animated by the same goals and passions as the men in the Kremlin, and finally the latter's aspirations are equated with those of the lowly *apparatchik*, or small-fry functionary. "The era of diplomatic cordiality and relaxed domestic discipline . . . is a mere pause in which plots for new strategies of foreign conquest and domestic control are being worked out"—this is the sum total of the authors' brilliant contribution to understanding what has happened in the Soviet empire in the last four years. It is all too simple, too pat—and all too dangerously misleading. One wonders why the Foreign Policy Research Institute at the University of Pennsylvania ever bothered.

#### Notes on Contributors

FRANK GETLEIN writes regularly on art for this journal. ABRAHAM BRUMBERG is an editor of the magazine, *Problems of Communism*. DOUGLAS NICHOLS, an instructor at the University of Colorado, has held the *Kenyon Review* fellowship in poetry. FREDERIC FLEISHER is an American critic living in Sweden. B. H. HAGGIN, *NR's* record critic, is the author of *Music for the Man Who Enjoys Hamlet* and other books of criticism.



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Rondale House

7 June 1960

Dear Mrs. Hawkins:

I hope Rondale House is flourishing even more than before and that you may find some room for me in mid-summer. I expect to be in London for the nights of July 20, through July 23rd. As you may remember, I like the small rooms up high on the front, if convenient.

Would you please write me at my Paris address, c/o the Chase Manhattan Bank, 41, rue Cambon. If my plans change I shall be sure to let you know in good time.

I hope this letter finds both you and Mrs. Kochmann in very good health.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Noel D. Hawkins  
Rondale House  
82 Gloucester Place  
London, W. 1, England

AHB:ma





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Roos

DLS

MUSEUM OF MODERN ART

DL DR AND MRS ALLAN ROOS  
2760 VALLEJO STREET

ROOS

2760 VALLEJO STREET

24 Feb '62  
 Dear Ron  
 My address for  
 the week beginning  
~~Friday~~ February 26  
 will be - (Phone 958-3141)  
 Orange Blossom Hotel  
 Sarasota, Florida  
 Hope you're well and  
 chilled! Dorothy and  
 wife write about you with  
 enthusiasm! yours Roos

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Roos

DLS

MUSEUM OF MODERN ART

DL DR AND MRS ALLAN ROOS  
2760 VALLEJO STREET

ROOS

2760 VALLEJO STREET  
SAN FRANCISCO 23

13 June 1965

(rec'd June 17)

Dear Alfred:

It is some time since I addressed the envelope for this letter; it was when I intended sending you a couple of copies of the latest issue of San Francisco magazine.

However, even if I didn't get around to writing the letter, I DID send the magazines, which I hope have arrived.

I sent two copies, thinking that not only you but Dorothy Miller and Bill Lieberman might enjoy the recording of some of the spots you all visited while here.

In the meantime, I received a letter from Mrs. Straus about the International Council; the idea pleases me very much and I hope to get off a letter to her in the near future.

Hope all of you get back here soon-

Yrs

bbbbbbb

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Roos

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MUSEUM OF MODERN ART

DL DR AND MRS ALLAN ROOS  
2760 VALLEJO STREET  
SAN FRANCISCO

REGRET I AM ALREADY PLACED AT MRS RUSSELL'S DINNER APRIL 29  
BUT LOOK FORWARD IMMENSELY TO VISITING YOU AND MRS ROOS AND  
SEEING YOUR COLLECTION WHILE I AM THERE

ALFRED BARR

April 9, 1965 CHARGE TO MUSEUM COLLECTIONS # 357

UP ANY REVENUE  
B AND ALL  
ROOS  
ARE ALREADY AMONG THE HOSTS FOR VISITING INTERNATIONAL  
THAT EVENING OF 29 APRIL AND WOULD LOVE TO HAVE  
POSSIBLE IF NOT LET US KNOW  
LOOKING FORWARD

WESTERN UNION TELEGRAM

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Alex. Kosarberg

THE MUSEUM OF MODERN ART

cc: Dorothy Miller  
Elizabeth Shaw

APR 2 1965

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W. P. MARSHALL, PRESIDENT

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YES- INDEED. WE ARE ALREADY AMONG THE HOSTS FOR VISITING INTERNATIONAL COUNCIL MEMBERS THAT EVENING OF 29 APRIL AND WOULD LOVE TO HAVE THE BARR FAMILY FOR DINNER ALSO. POSSIBLE? IF NOT LET US KNOW OF ANY REPEAT ANY FREE TIME THEREABOUTS. LOOKING FORWARD  
 B AND ALLAN ROOS

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Alex. Kosarberg

THE MUSEUM OF MODERN ART

cc: Dorothy Miller  
Elizabeth Shaw

Date: February 15, 1963

Thank you for your note. I shall be  
delighted

A- 9222

THE 11 W I wish categ  
I AM N  
LONGER  
AMUSC  
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Alex. Rosenberg

ROOS

DR. ALLAN ROOS  
2760 VALLEJO STREET  
SAN FRANCISCO 94123  
415-922-1300

20 March 1965

(rec'd 25 MAR)  
Spec. del.

Dear Mr. Barr:

My wife would be writing this invitation were it not for the fact that she was suddenly taken ill yesterday, and operated on. She is making a good recovery and should be home in a week or so.

We hope that Mrs. Barr and you will be coming here the end of April for the International Council of Art.

If you are, we do hope that you will be



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Alex. Rosenberg

able to dine with us on  
the evening of 29 April.

Should that be  
impossible, we do hope  
you will suggest an  
alternate time during  
you stay here when  
you will be able to  
visit with us.

I assume, although I  
am not very au courant  
that B. and I will be  
seeing you as per a  
recent letter of Mrs. Walter  
Haas in New York during  
our stay around Easter.

With sincere regards.

Yours,  
Allen Ross

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Alex. Rosenberg

# THE MUSEUM OF MODERN ART

cc: Dorothy Miller  
Elizabeth Shaw

Date: February 25, 1963

To: Alfred Barr  
From: \_\_\_\_\_

Re: Alex. Rosenberg's

THE MUSEUM OF MODERN ART  
11 WEST 53rd STREET, NEW YORK 19

Rosenberg file

Date APR. 19, 1963

I wish to renew my Contributing Membership in The Museum of Modern Art in the category indicated: I REGRET THAT MY PATIENCE AND LENIENCY TOWARD THE INSTITUTION HAS NOW BEEN EXHAUSTED.

I AM NO LONGER AMUSED -

- Fellow Member ..... (Annual) \$ 100
- Supporting Member ..... (Annual) 250
- Sustaining Member ..... (Annual) 500
- Patron ..... (Annual) 1,000

Make checks payable to The Museum of Modern Art. ENCLOSURE FOR YOUR INFORMATION  
Contributions and bequests are deductible within legal limits for income and inheritance tax purposes.

Name ALEXANDER P. ROSENBERG, PAUL ROSENBERG & Co -  
(Please Print)

Address 20 EAST 79th STREET, NEW YORK 21, N.Y.

Please check  if we may list you as a contributor;  if you wish extra card for husband or wife

The angel behind the occurrence was the Museum of Modern Art, the occasion, a brief episode of an exhibition called "Hans Hofmann and His Students," which is about to go on the road for a year and a half. After traveling, it will return to New

Solemnly tuning-in one's reflexes raise one's finger to point at the surreal and Dada occurrences preserved on films from the Paris of the nineteen-twenties. However the change in intent is profound. Antisocial anarchy is

the bright hallucination of reality with the ugly skeletons of the subconscious. After all, the attic is the subconscious of every house.



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Alex. Rosenberg

40

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THE NEW YORK TIMES, FRIDAY, APRIL 19, 1963.

## Art: 'Furniture Comedy'

Happening Conceived by Allen Kaprow  
Moves Audiences to Childlike Behavior

By BRIAN O'DOHERTY

HAPPENINGS have been the latest thing for some time now in New York. As the name implies, something happens, but within a loose enough framework for Chance—that modern deity—to be one of the main participants. Other participants, such as you and I, are also invited to play.

One of the high priests of the Happening is a slight, handsome spade-bearded young man named Allen Kaprow, who instigated a Happening on Wednesday afternoon in Santini's Warehouse at 447 West 49th Street.

The angel behind the occurrence was the Museum of Modern Art; the occasion, a brief exposure of an exhibition called "Hans Hofmann and His Students," which is about to go on the road for a year and a half. After traveling, it will return to New York to be surreptitiously dismantled before any New Yorker can see it—a pity, since it would be nice to see the old master hanging in state surrounded by his pupils in a New York gallery.

The Happening, called "Push and Pull—a Furniture Comedy for Hans Hofmann" took place before a selected audience, ranging from the lean and gentle presence of Alfred Barr down to Mr. Kaprow's 6-year-old son.

Whatever happened, happened in two small connected rooms constructed by Mr. Kaprow, one bright, one dark; one logical, the other jumbled; one apparently conscious, the other apparently not.

The bright yellow room had a distinct resemblance to Van Gogh's bedroom at Arles—yellow walls, a low red dado, yellow chairs, a stretcher cot, a few hanging clothes, a radio tuned to jazz. Two pink pumps, one occupied by a banana placed there by Alfred Barr in a scholarly footnote, were neatly tucked under the bed.

For reading, the phantom occupant (obviously sensitive) could choose from "Les Plus Belles Pages de Paul Verlaine," Virginia Woolf's "The Years," "The Saga of Billy the Kid" and "Kiss Me Deadly" by Mickey Spillane. Pin-ups revealed a liking for motor cars and home made astrology. Nature, in the presence of daffodils and for-

sythia, cooperated in the color scheme.

Crossing the threshold to the other room was only a foot in distance but mentally, one leaped over an abyss. A blue bulb grudgingly revealed an attic full of junk and, on the floor, a wrapped mummy-like shape that may have contained a body. Hidden in a corner, a television set was tuned to the kiddies' cartoons, watched by a child who turned out to be real. Together, the rooms joined the bright hallucination of reality with the ugly skeletons of the subconscious. After all, the attic is the subconscious of every house.

Solemnly tuning-in one's sense of history, the critical reflexes raise one's finger to point at the surreal and Dada occurrences preserved on films from the Paris of the nineteen-twenties. However the change in intent is profound. Antisocial anarchy is replaced by a friendly wish to fraternize. Mr. Kaprow invites the participation of his fellow man. He (or they) can rearrange the rooms, re-create them, deface the walls, feel free to change to more appropriate clothes, relate to the environment in any positive or negative way. After years of ignoring the spectator, art apparently wants to make restitution.

Participation in the Happening was slow. Trained not to touch art, people had trouble breaking the inhibition. Eventually someone put a chair on the bed and removed the banana from the shoe. Immediately chaos happened. One woman started to ingest the environment by eating a fruit. Others rearranged the bed, which ended half hanging from the ceiling. There were no creative actions of the standard set by Mr. Barr and the banana. Cast back on their own resources, most of the adults resorted to slightly destructive child's play.

Happenings are perhaps the first art form whose future esthetic success depends not so much on the artist as on the creative improvement of his audience or participants. At the moment they appear too solemn or too giddy to develop the connoisseur's thoughtful and symbolic act. As in so many things, Mr. Barr with the chaste banana in the pink shoe, has given the lead again.

Date February 25, 1963

Re: Display at Rosenberg's

is, but in case you don't, I happened to go surday and saw in the lobby the following:

shelves of toy groceries and grocery para-identified with the following label:

is exhibit of modern sculpture on extended s old who has grown tired of it. Over a shown remarkable foresight in assembling it.

an be found at the best toy stores in the Art, New York."

copying this sign Mr. Rosenberg was discussing that Rosenberg was unduly alarmed by this s maintaining that it was dangerous.

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Alex. Rosenberg

## THE MUSEUM OF MODERN ART

cc: Dorothy Miller  
Elizabeth Shaw

Date February 25, 1963

To: Alfred Barr

Re: Display at Rosenberg's

From: Betsy Jones

Probably you know about this, but in case you don't, I happened to go into Paul Rosenberg this past Saturday and saw in the lobby the following:

A glass case with several shelves of toy groceries and grocery paraphernalia -- ~~sign~~ <sup>sign</sup> cash register identified with the following label:

"We are privileged to display this exhibit of modern sculpture on extended loan from a little girl ten years old who has grown tired of it. Over a period of time, however, she has shown remarkable foresight in assembling it.

"Other and larger examples can be found at the best toy stores in the city and at the Museum of Modern Art, New York."

While I was reading and copying this sign Mr. Rosenberg was discussing pop art with a visitor who felt that Rosenberg was unduly alarmed by this latest phenomenon. Rosenberg was maintaining that it was dangerous.

cc: Mr. David Rockefeller  
Mr. Ralph F. Colin  
Mr. James Thrall Soby  
Mr. Selz  
Mr. Seitz



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cc: Mrs. Dorf

ROSS

ann ross gallery

November 15, 1961

Rosenberg

# THE MUSEUM OF MODERN ART

**Date** May 3, 1960

**To:** Alfred H. Barr, Jr.

**Re:** Paul Rosenberg & Co.

**From:** Emily C. Woodruff

This is to let you know that Paul Rosenberg & Co. renewed their \$500 Sustaining Membership.

*Emily*

Department of English  
The Ohio State University  
164 West 17th Avenue  
Columbus, Ohio 43210

AHB:rr

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ROSS

cc: Mrs. Dorf

ann ross gallery

white paper 1973



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cc: Mrs. Dorf

ROSS

Dear Mr. Barr,  
I would like very  
much to wish you a  
"Happy and Healthy New  
Year!"  
Seymour Rosenthal

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ROSS

cc: Mrs. Dorf

November 15, 1961

Dear Miss Ross:

Thank you very much for sending me an invitation to David Porter's exhibition 1967. An **May 12, 1965**

Dear Mr. Bruccoli:

Cary Ross was on the staff of the Museum in the early 30s as an Assistant. As I recall, he helped with exhibitions and wrote publicity releases. I believe he left the Museum in 1932. I believe he was in Germany for a year or so and then settled in Baltimore. He had been on very friendly terms with Scott and Zelda Fitzgerald in Paris and may have seen them in Baltimore during the 30s. I heard nothing more from him or about him after the 1930s. Possibly he returned to his home town which was in Kentucky or Tennessee.

I would suggest that you write Jere Abbott (address simply: Dexter, Maine) who may have had some more recent word about Mr. Ross.

Sincerely,

Alfred H. Barr, Jr.

Miss Ann Ross  
Ann Ross Gallery  
93 East Post Road  
White Plains, New York

Mr. Matthew J. Bruccoli  
Department of English  
The Ohio State University  
164 West 17th Avenue  
Columbus, Ohio 43210

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*Ann Ross*

**ann ross gallery**

93 east post road white plains, new york

white plains 9-3755

November 15, 1961

Dear Miss Ross:

Thank you very much for sending me an invitation to David Porter's exhibition 1967: An Art Prophecy. His list of 1945 is indeed remarkable, so that while we have a copy of "Personal Statement", I should like to have any other documentation of that show as well as all there is on your current show for our library.

Mr. Porter prophesied with remarkable precision. I wish I could come to White Plains to see the show, but I cannot even see exhibitions in Manhattan since I must do other less important things. Now, in 1961, the same president Porter has announced this gallery. The collection, comprised of ten artists, will be offered, as a group, for \$5,000. This collection is comparable in quality, excellence and innovation to that presented in 1945.

Sincerely,

Alfred H. Barr, Jr.  
November 15, 1961  
Director of the Museum Collections

You will be able to pick up a mimeographed copy of "Personal Statement," a booklet published by David Porter, in 1945, and written by the artists themselves. This booklet has become a collector's item and is to be found currently only in Museum libraries.

Miss Ann Ross  
Ann Ross Gallery  
93 East Post Road  
White Plains, New York

AHB:ld

Cordially,

*Ann Ross*

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## ann ross gallery

93 east post road white plains, new york

white plains 9-3755

In 1945, a group of paintings was exhibited in Washington, D.C. under the title "1950: A Painting Prophecy." The artists, neither fully appreciated nor generally accepted by the public, were selected by David Porter.

Mr. Porter prophesied with remarkable precision. The artists shown - Pollock, deKooning, Rothko, Gottlieb, Baziotes, Motherwell - became widely famed, highly valued.

Now, in 1961, the same prescient Porter has assembled an exhibition for this gallery. The collection, comprised of ten works by ten artists, will be offered, as a group, for \$5,000. This collection is comparable in quality, excellence and innovation to that presented in 1945.

1967: AN ART PROPHECY will open Sunday,  
November 12. Do join us from 4 to 7 p.m.

You will be able to pick up a mimeographed copy of "Personal Statement," a booklet published by David Porter, in 1945, and written by the artists themselves. This booklet has become a collector's item and is to be found currently only in Museum libraries.

In my opinion this exhibition will make art history. It most certainly makes good viewing and collecting.

See you on November 12.

Cordially,





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OLD GROTON DAM 1840  
OLD DAM FARM  
433 ARCADE ROAD  
OSSINING, NEW YORK 10562

ROTHSCHILD  
file

December 28, 1965

(Rec'd Dec. 29)

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

Dear Alfred:

Thank you very much for your good letters addressed to me from Florida. I don't want to intrude further on your Florida haven, so I am addressing this to the Museum where I expect Miss Jones will hold it for your return. I am pleased to see from your letter that you are recuperating, and I am hoping that you will be celebrating the New Year by a full recovery.

I am happy to be able to tell you that we finally settled with the Revenue Department the irritating matter of the Boccioni valuation. We settled with them on the basis of \$27,500 for the second half of the picture, which I am quite satisfied with, and I want to thank you again for all your help.

Nannette joins me in sending you and Marg our love and good wishes for the New Year.

Faithfully,

Herbert M. Rothschild  
hs  
Encl.

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ROTHSCHILD

October 6, 1965

Dear Herbert:

Thank you ever so much for sending me the proofs of the advertisements on peace. I think they are magnificent. Congratulations.

Sincerely,

Alfred H. Barr, Jr.

Mr. Herbert M. Rothschild  
41 Park Avenue  
New York, New York

AHB:mf

P. S. I hope the strike will not prevent publication.

AHB, Jr.



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From the desk of

HERBERT M. ROTHSCHILD

---

September 30, 1965

*(Rec'd Oct 4)*

Mr. Rothschild asked me to send you these three proof sheets, believing that they might be of interest to you. They are full page advertisements scheduled to appear in the New York Sunday Times, The New Yorker, and five other publications with national circulation in September, October, and November.

*Ethel Anora, Secretary*  
for Herbert M. Rothschild

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“What element is lacking, so that, with all our skill and all our knowledge, we still find ourselves in the dark valley of discord and enmity? What is it that inhibits us from going forward together to enjoy the fruits of human endeavor and to reap the harvest of human experience? Why is it that, for all of our professed ideals, our hopes, and our skill, peace on earth is still a distant objective, seen only dimly through the storms and turmoils of our present difficulties?”

PHOTO: U.S. ARMY DESIGN: GENE PAUL MUZIO



These words were spoken by U Thant, Secretary-General of the United Nations, one of 67 distinguished scholars and statesmen from 19 countries who came together in New York before an equally representative audience of 2500. They convened to talk about the requirements for peace—"peace pure, simple, and durable." Reports of the meeting were beamed around the world by more than

350 members of the press, radio, and television.

Thus, the Center for the Study of Democratic Institutions, sponsor of this unique Convocation, initiated a new international conversation on the most pressing problem of our time.

The Center organized the Convocation on Peace on the inspiration of Pope John's famous encyclical, *Pacem in Terris*, and in pursuit of its

major purpose: to sort out the issues involved in maintaining a free and just society and get them understood and discussed. The Center depends on public contributions for its support.

For information on memberships in the Center and on its many publications and tapes (including those of the Convocation), write to the Center, Box 4068e, Santa Barbara, California 93103.



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“The inability of men to develop sympathetic understanding of other men of different cultural and political heritage is surely a major obstacle to coexistence. Ideology gives purpose, motive, and meaning to the life of a nation. But it is a source of strength only so long as it is the instrument and not the master of national policy. It is constructive only so long as it is open to criticism and adjustment in response to changing human needs and aspirations.”

PHOTO: CHARLES HARBUTT DESIGN: GENE PAUL AGUIRRE



These words were spoken by Senator Fulbright, Chairman of the Foreign Relations Committee of the U.S. Senate, one of 67 distinguished scholars and statesmen from 19 countries who came together in New York City before an equally representative audience of 2500. They convened to talk about the requirements for peace—"peace pure, simple, and durable." Reports of the four-day meeting were beamed around the world by more

than 350 working members of the press, radio, and television.

Thus, the Center for the Study of Democratic Institutions, sponsor of this unique Convocation, initiated a new international conversation on the most pressing problem of our time.

The Center organized the Convocation on Peace on the inspiration of Pope John's famous encyclical, *Pacem in Terris*, and in pursuit of its

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“It is time to open a new conversation about the requirements of peace on a level somewhere between apathy and panic—and this side of the irrelevance of propaganda.” □ “Peace is not something to be inherited by aspiration alone. It will be attained, if at all, by action in its service.” □ “It is our deep conviction that prevention of a new world war and the elimination of war from the lives of men represent a real, feasible task.”

PHOTO: BRUCE DAVIDSON. DESIGN: GENE PAUL MUZIO



These words were spoken by an American, an Israeli, and a Russian—Robert M. Hutchins, Abba Eban, and N. N. Inozemtsev. They were three of 67 distinguished scholars and statesmen from 19 countries who came together in New York before an equally representative audience of 2500. They convened to talk about the requirements for peace—“peace pure, simple, and durable.” Reports of the four-day meeting were beamed around the

world by more than 350 members of the press, radio, and television.

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cc: Mr. Barr in Vermont

Rothschild



OLD CROTON DAM 1840  
OLD DAM FARM  
KITCHAWAN  
NEW YORK

CC: Mr. Barr in Vermont

July 3, 1962

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

Dear Alfred:

I am writing you merely to make sure that you don't think I was inattentive to your letter of April 25th. The facts are that I called your office to acknowledge it and learned that you were either off to Europe or about to be, for a few months. Nannette and I left for Europe ourselves on May 5th and only returned two weeks ago.

Sometime, as soon as we can manage it in the months ahead, we will see if we can arrange for a time together to sit down and have that discussion that we promised ourselves.

Meanwhile, with warm greetings as always,

Cordially,

Herbert M. Rothschild

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cc: Mr. Barr in Vermont

THE MUSEUM OF MODERN ART

Date May 2, 1962

To: Mr. Barr

Re: Herbert Rothschild

From: Rona

July 5, 1962

Dear Mr. Rothschild:

Dear Mr. Barr,

Your letter of July 3 has arrived this morning (10:45) to say that Mr. arrived during Mr. Barr's absence from the Museum. Since Mr. Barr will not be returning to New York until much later in the summer I am forwarding your letter to him in Vermont. I told the secretary you would be away for about four or five days. I would like to speak to Mr. Rothschild before then.

Sincerely,

Rona Roob  
Secretary to Alfred H. Barr, Jr.

Mr. Herbert M. Rothschild  
Old Dam Farm  
Kitchawan  
New York



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Rothschild

# THE MUSEUM OF MODERN ART

Date May 2, 1962

To: Mr. Barr

Re: Herbert Rothschild

From: Rona

Dear Mr. Barr,

Herbert Rothschild's secretary called me this morning (10:45) to say that Mr. Rothschild will try to call you today or tomorrow to discuss your letter. If Mr. Rothschild cannot reach you, the secretary said, he will speak to you late in June when he returns from Europe. I told the secretary you were leaving Monday for ~~Europe~~ and would be away for about four or five months and would probably like to speak to Mr. Rothschild before then.

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Rothschild

# THE MUSEUM OF MODERN ART

## NEW YORK 19

11 WEST 53RD STREET  
TELEPHONE: CIRCLE 5-8900  
CABLE: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE

April 17th, 1962.

cc Mr Barr ✓

Mrs. W. F. Dear Mr. and Mrs. Rothschild,  
Old Dam Farm  
Kitchawan-Ossining  
New York

Before another day goes by, I want to send this note to you expressing my warmest thanks for your delightful hospitality on Saturday afternoon. I have the most happy memories of the beautiful setting of your home high up above the Croton reservoir.

Thank you so much for sending me the information about Paul Kosice and the photographs of his work. They are extremely interesting to read. I feel that I learned a great deal during the afternoon and was much impressed with the individuality and character of your selections. I am and I look forward to visiting you at your farm sometime in the spring. Mr. Rothchild brought up several questions which I should like to see answered. In the past I have been acquainted with you both as generous friends of the Museum, but it was a great joy to meet you personally in your own home.

With many thanks for your kindness.

Yours sincerely,

*William C. Seitz*  
Sincerely,

William C. Seitz  
Associate Curator

Mrs. John D. Rockefeller, 3rd

Mr. and Mrs. Herbert M. Rothschild,  
Kitchawan,  
New York.

WCS:sjk

cc. to Mr. Alfred Barr



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*Rothschild*

THE MUSEUM OF MODERN ART  
NEW YORK 19

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

DEPARTMENT OF PAINTING AND SCULPTURE

*cc Mr Barr ✓*

Mrs. N. F. Rothschild  
Old Dam Farm  
Kitchawan-Ossining  
New York

Dear Mrs. Rothschild:

Thank you so much for sending me the information about Paul Kosice and the photographs of his work. They are extremely interesting and I should like to keep them long enough to show them to a few people here and make a record of them. The photographs of the two reliefs by Agam are also of interest.

Irma and I enjoyed our evening with you at the Barr's tremendously and I look forward to visiting you at your farm sometime in the spring. Mr. Rothschild brought up several questions which I should like to hear him talk of at greater length.

Again, thank you for the material on the two artists. I shall return it in the very near future.

Yours sincerely,

*William C. Seitz*

William C. Seitz  
Associate Curator

WCS:sjk

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cc: Mrs. John D. Rockefeller, 3rd

JOHN STUART INC.  
PARK AVE. AT 32<sup>nd</sup> ST. NEW YORK 16, N. Y.  
OFFICE OF THE PRESIDENT

March 4, 1963

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

Dear Alfred:

I just rescued from the waste paper basket the crumpled enclosure from a recent issue of Saturday Review, which Nannette thought you might have missed and would like to see. You are entitled to feel proud to think that there are people who remember some of the great things the M of MA has done, such as this Frank Lloyd Wright exhibition in 1932.

I cannot tell you how much we enjoyed our visit with you, and how pleased we were to get to know Bill Seitz.

With warm greetings,

As always,



Herbert M. Rothschild

Encl.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mrs. John D. Rockefeller, 3rd  
 Mr. Soby  
 Mrs. Parkinson  
 Mrs. Woodruff

Mr. Robert H. Woodruff

-2-

April 25, 1962

which would make of us for their museum. It can be questioned whether we are a contribution to the cultural capitals such as London, Paris, Copenhagen (which you know) is really a good thing. I have read this myself; also, naturally, I am confident I would defend the Museum's success to increase its prestige in spite of its present financial situation. New York has by far the largest number of artists, and that number is increasing rapidly in this country.

April 25, 1962

Dear Nannette and Herbert:

I am ashamed to say I have not had a chance to write you before this even though a copy of our President's letter to you reached me several days ago.

I too want to thank you for a most delightful visit. Mrs. Rockefeller was charmed by your house, your collection and of course yourselves. We were having such an agreeable time that neither of us wanted to talk with you about the Museum as I suggested we should when I phoned you before our visit. In a way I was relieved since I think I would rather write you briefly than have mixed Museum business with more agreeable conversation.

There are really two matters I would like to write about.

My first question, which I must ask as a conscientious if reluctant fund raiser, concerns your letter of August 21 in which you enclosed your handsome check for \$5000 with the remark that you would discuss a further contribution afterwards. You mentioned that you hoped we could get together for a talk in the fall. Perhaps you were referring to my letter of a few weeks earlier in which I offered to come to talk with you should you care to have me.

I know how deeply interested you are in the Ethical Culture Society and Fieldston so that I hesitate to do more than recall that last summer you had in mind a further gift to our Museum. (Since November we have been in the happy position of having all the contributions to our drive doubled immediately by the Rockefeller Brothers Fund.)

The other question perhaps should wait since it is not urgent. Some time in the past year, perhaps at a Museum opening, Nannette, I think it was, wondered whether you ought to consider the Museum as an eventual recipient of further gifts of works of art when it already had so large a collection. I gathered that she felt that perhaps we had too much, or other institutions outside New York too little. Maybe the question arose in relation to the Carrà.

This was not the first time I have been asked this question. I would answer it this way.

This is a very large and rich country with many communities

Mrs. John D. Rockefeller  
 Mrs. Parkinson  
 Mrs. Woodruff



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Mr. and Mrs. Herbert M. Rothchild

-2-

April 25, 1962

THE MUSEUM OF MODERN ART

fact is, in the field of modern art

which need works of art for their museums. It can be questioned whether too great a concentration in the cultural capitals such as London, Paris, Copenhagen (which you know) is really a good thing. I have real doubts myself; also, naturally, I am prejudiced. I would defend the Museum's eagerness to increase its collection in spite of its present riches because New York has by far the largest number of artists, scholars, collectors and genuinely interested public in this country and that therefore we can show to greater advantage than any other institution the finest works of art, (providing, of course, we are able to carry through our plans to triple our gallery space). I do not think the Museum should be greedy in a quantitative sense. We can use quantity in our travelling shows or for exchange purposes or for extended loans to other institutions or for study but what we really need are works of the highest interest and quality - pictures such as your great Mondrian and your Severini. Of course we would be interested in a dozen or a score of other things for the purposes of exhibition and study too but those might well be used to greater benefit elsewhere.

Of course you may feel, as do some other collectors, that you do not wish to divide your collection, particularly if it meant loss of two or three of the finest works in it. This would be a natural and very human feeling - yet if you could see the Boccioni Laugh in our galleries, as I saw it this morning, I think you might be persuaded. (Dorothy Miller has just rearranged some of our galleries but knows nothing about our visit last Saturday or this letter.)

I have written at too great length and perhaps I should not have written at all as I have. I may even have been impertinent since I really do not know what you have in mind to do with your pictures and I write now only because you have already given us a masterpiece and because of some vaguely remembered remark of Nannette's many months ago.

In any case, I look back with great pleasure and pride to escorting Blanchette Rockefeller through your wonderful house.

The telephone number at the Rothchild's farm is: WILSON 1 - 5203.  
Sincerely,

Alfred H. Barr, Jr.

Mr. and Mrs. Herbert M. Rothchild  
41 Park Avenue  
New York, New York

cc: Mrs. John D. Rockefeller,  
Mr. Soby 3rd  
Mrs. Parkinson  
Mrs. Woodruff

AHB:rk



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Mr. and Mrs. Herbert M. Rothchild

-2-

April 25, 1962

THE MUSEUM OF MODERN ART

that is, in  
the field of  
modern  
art

which need works of art for their museums. It can be questioned whether too great a concentration in the cultural capitals such as London, Paris, Copenhagen (which you know) is really a good thing. I have real doubts myself; also, naturally, I am prejudiced. I would defend the Museum's eagerness to increase its collection in spite of its present riches because New York has by far the largest number of artists, scholars, collectors and genuinely interested public in this country and that therefore we can show to greater advantage than any other institution the finest works of art, (providing, of course, we are able to carry through our plans to triple our gallery space). I do not think the Museum should be greedy in a quantitative sense. We can use quantity in our travelling shows or for exchange purposes or for extended loans to other institutions or for study but what we really need are works of the highest interest and quality - pictures such as your great Mondrian and your Severini. Of course we would be interested in a dozen or a score of other things for the purposes of exhibition and study too but these might well be used to greater benefit elsewhere.

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In any case, I look back with great pleasure and pride to escorting Blanchette Rockefeller through your wonderful house.

The telephone number at the Rothchild's farm is: WILSON 1 - 5353.  
Sincerely,

you follow #129 to Taconic from [unclear]  
you follow #133 to Taconic from Alfred N. Barr, Jr.

Mr. and Mrs. Herbert M. Rothchild  
41 Park Avenue  
New York, New York

cc: Mrs. John D. Rockefeller,  
Mr. Soby 3rd  
Mrs. Parkinson  
Mrs. Woodruff

AHB:rk

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*file*

# THE MUSEUM OF MODERN ART

Date April 12, 1962

To: Mr. Barr

Re: How to get to Mr. and Mrs.

From: Rona

Rothchild's farm

Dear Mr. Barr,

To get over to the Rothchild's farm from Readers Digest you must get to the Taconic State Parkway.

To get to Taconic State Parkway<sup>\*\*</sup> must turn south on route 117 and go into Chappaqua by following route 120. Follow Route #120 to the end and go left on route 133 to get on to the Taconic State Parkway. (#120 goes into #133).

Go NORTH on Taconic State Parkway.

When you come to Kitchawan <sup>Service</sup> ~~Gas Station~~ <sup>on Parkway</sup> you will be 1 mile from the Rothchild's road. There is 2nd road on the right after the Kitchawan Gas Station. (Their road is concrete and not marked. It opens to the right off of the Taconic Parkway.)

The CROTON DAM ROAD is first road on the right. The Rothchild's road is 1/4 mile beyond that.

After the Croton Dam Road you will come to a GREEN SIGN saying SCHOOL BUS CROSSING and just beyond that is the Rothchild's unmarked, concrete road.

If you get to a big steel ~~wig~~ bridge across the Croton you will have gone 1 mile too far.

The telephone number at the Rothchild's farm is: WILSON 1 - 5353.

\*\* you follow #120 to Taconic from (Chappaqua)  
you follow #133 to Taconic from Mt. Kisco)



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Rothschild Boccioni

October 11, 1961

January 15, 1962

Dear Herbert:  
Dear Herbert:

Many thanks for your letter of October 10. I look forward to spending much of my time these days writing apologies. My current apology to you is for neglecting to answer your note of November 28 which I find in a vast pile of unanswered correspondence. I am really fascinated by the letter from Henry Christian. I had never associated

Dear Alfred: We are very glad indeed to have the labels which you rescued from the old stretcher of Boccioni's The Laugh. We do want them for our documentation.

Very recently we have bought a Boccioni drawing which, although of no great quality in itself, is of greatest interest in connection with the putative first version of The Laugh, the one which presumably was slashed and then reportedly repainted. We had about come to the conclusion that there were two versions: the first one destroyed after slashing; the second one more advanced in style and shown in Paris in February, 1912, and eventually your gift to our Museum.

In the drawing the woman in the foreground is omitted and the other figures rearranged, but essentially the composition is the same.

My very best to Nanette and yourself.

Sincerely,

Alfred H. Barr, Jr.

Mr. Herbert Rothschild  
John Stuart, Inc.  
14th Avenue at 32nd  
New York 16, N.Y.

AHB:ld

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Rothschild



October 11, 1961

Dear Herbert:

October 10, 1961

Many thanks for your letter of October 10. I look forward very much to a visit with you after the Detroit Museum of Art celebration to which, incidentally, I am going too.

11 W. 53rd Street

New York City Both Jim Soby and I are really fascinated by the letter from Henry Christian. I had never associated

Dear Alfred Eliot's "Hysteria" with Boccioni's The Laugh. We will do whatever we can to send further information to Pro-

I am sending Professor Christian. I think I shall write him, in any case, to ask him if he knows who made the relief of La Figlia che Piange.

at Brown University upon a conversation we had a few days preceding. He called me to say that he had a hunch, (or more than a hunch) This letter now will really welcome you home since I expect to see you Monday night at the Winstons' party. September 6th is quite explanatory.

Sincerely,

On receipt of it I sent him what information and other references I could that might help him in his research, and asked if I might send you and Mr. Taylor copies of his letter, so far as it might have some interest for you and so Alfred H. Barr, Jr. might be helpful to him. He wrote that he would be pleased to have us do so, hence the enclosure.

I hope you and Marguerite had a good summer. Nannette and I are eager for Mr. Herbert Rothschild to happen to be awfully crowded days for 41 Park Avenue. We will be off to Birmingham on Sunday to spend New York, N.Y. the Winstons. We have had an invitation from the Trustees of the Detroit Institute for the opening of the Futurist Exhibition there, and we thought we would treat ourselves to a few extra days with our friends there. Soon after we return we will indeed try hard to make a date with you.

With warm greetings as always,

Faithfully,  
*Herbert*

Herbert N. Rothschild

Encl.

P.S. I notice that friend Canaday had you a nice spread of your just deserts in his article Sunday.



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OLD DAM FARM  
KITCHAWAN  
NEW YORK

October 10, 1961

Mr. Alfred Barr  
Museum of Modern Art  
11 W. 53rd Street  
New York City

Dear Alfred:

I am sending you enclosed a thermofax copy of a letter I had last month from a Mr. Christian of the Department of American Civilization at Brown University, consequent upon a conversation we had a few days preceding. He called me to say that he had a hunch, (or more than a hunch) that the Boccioni "The Laugh" might have been the inspiration for T. S. Eliot's poem "Hysteria." His letter of September 6th is quite explanatory.

On receipt of it I sent him what information and other references I could that might help him in his research, and asked if I might send you and Mr. Taylor copies of his letter, so far as it might have some interest for you and so far as to do so might be helpful to him. He wrote that he would be pleased to have me do so, hence the enclosure.

I hope you and Marguerite had a good summer. Nannette and I are eager for a visit with you. These happen to be awfully crowded days for me, but nonetheless we will be off to Birmingham on Sunday to spend a few days with the Winstons. We have had an invitation from the Trustees of the Detroit Institute for the opening of the Futurist show there, and we thought we would treat ourselves to a few extra days with our friends there. Soon after we return we will indeed try hard to make a date with you.

With warm greetings as always,

Faithfully,  
*Herbert*

Encl.

Herbert M. Rothschild

P.S. I notice that friend Canaday fed you a tiny spoonful of your just deserts in his article Sunday.

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BROWN UNIVERSITY  
PROVIDENCE 12, RHODE ISLAND

842 Birchwood Drive  
Orange, Connecticut

September 6, 1961

Mr. & Mrs. Herbert M. Rothschild  
R.F.D. 1  
Ossining, New York

Dear Mr. & Mrs. Rothschild:

I must begin by thanking you both for your kindness during my telephone call last week. Our conversation helped me in several ways.

I shall state my problem to you as simply as I can. In 1959 I arrived at and last year published an interpretation of T.S. Eliot's prose-poem "Hysteria." This summer I saw in Time Magazine a reproduction of Umberto Boccioni's La Risata and immediately felt a similarity in underlying theme between the Eliot piece and the painting. Naturally, this similarity depends on my interpretation of both the prose-poem and the painting; but after going to the Museum of Modern Art in July to see the canvas for myself, I feel my interpretation of those aspects of the painting which are important to me is tenable - and I of course stand on my interpretation of the prose-poem. I feel now that I can do an article on the similarity of these two works of art, but I would rather prove that the painting was at least a partial source of the prose-poem. Mr. Eliot might of course tell me if there is a source and if that source is Futurist, and I am writing to him for information; but I know that in the past Mr. Eliot's memory has sometimes simply failed when his early works are investigated. There is too the element of the subconscious creative process to be considered - one critic found that Mr. Eliot's Ash Wednesday reminded him of Murillo's Immaculate Conception; and upon hearing this, Mr. Eliot remembered that indeed a steel engraving of that Murillo work had hung in Mr. Eliot's house during his childhood.

Therefore, what I am trying to do that directly concerns you is to match



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Mr. Eliot's physical presence with the physical presence of Boccioni's La Risata.

Mr. Eliot goes like this:

The Futurists: La Risata go like this:  
 (T - Joshua C. Taylor, Futurism, N.Y., 1961  
 A - Maria Drudi Gambillo and Teresa Fleri,  
Archivi del Futurismo, Rome, 1958)

1. 1900: Was graduated from Harvard

1. Feb, 1909: Marinetti's "Foundation and Manifesto of Futurism" published in La Figaro, Paris. Boccioni meets Marinetti, joins Futurists.

2. 1910-11 academic year: Eliot at the Sorbonne, Paris, being tutored by Alain-Fournier and listening to Henri Bergson's lectures.

2. April, 1911: "Technical Manifesto of Futurist Painting" signed by Boccioni and others.

3. Autumn, 1911: Eliot resumes work in philosophy at Harvard. But before he returns to America, on the advice of a friend he attempts to see an old relief titled "La Figlia che Piange" preserved in a museum in Northern Italy. He does not see the relief but writes a poem about it in any case, using the same title, upon his return to Harvard.

3. April 30, 1911: opening of the Mostra d'Arte Libera, Padiglione Ricordi, Milan. Widely advertised. Boccioni shows La Risata. (A. p.474.)

May 7: Marinetti announces in Venice that La Risata has been slashed in Milan (annuncia che il dipinto di Bocc., La Risata, e stato sfregiato a Milan - A.pp. 474, 475; T.pp. 41, 43.)

If Eliot was seeking the relief while the Futurist show was on, and if the museum was in or near Milan, he could easily have seen La Risata.

4. 1911-14: Eliot student and assistant in Dept. of Phil., Harvard.

4. Feb. 5-24, 1912: La Risata in Futurist exhibition, Bernheim-Jeune, Paris (A.pp.476-7)  
 March 1: La Risata shown in Futurist exhibit-Sackville Gallery, London, and is titled in the catalogue in English "Laughter."  
 April 12: La Risata in show at Tiergartenstrasse Gallery, Berlin, sponsored by Walden. (A. pp. 110, 477)

5. Summer, 1914: Eliot spends some weeks on a Fellowship in Germany, chiefly at Marburg.

September: Eliot goes to London where he meets Ezra Pound and through Pound Wyndham Lewis. Eliot begins an academic year at Merton College, Oxford. Pound was at this time beginning to publicize the fact that his new brand of Imagism in poetry, which he called "Vorticism," was not the Futurism of the Italian poet Marinetti. Lewis, who began "Vorticism" in art, represented the English brand of Italian Futurism in art.

Here I lose track of La Risata. According to The Museum of Modern Art Bulletin, Vol. XVI, Fall, 1958, p. 16, "The exhibition traveled...to...Brussels, the Hague, Amsterdam, Rotterdam, Hamburg, Munich, Vienna, Budapest, Frankfurt, Breslau, Wiesbaden, Zurich, and Dresden. The Laugh was bought by Berchardt out of the Berlin showing along with four other paintings by Boccioni, nine by Carrà, four by Russolo and six by Severini."

6. March, 1915: A Pound letter states the contents of his proposed collection Catholic Anthology is about set.



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June 26: Eliot marries Vivienne Haigh  
Haigh-Wood, daughter of the painter Charles  
Haigh Haigh-Wood  
November, 1915: Eliot's "Hysteria"  
published in Pound's Catholic  
Anthology.

I have as yet not seen a catalogue of the Futurist show after that of the Sackville Gallery, save for a listing of the paintings shown at Rotterdam (A.p. 482) in May and June of 1913 in which La Risata is not included. It would seem, therefore, that the phrase "bought by Borchardt out of the Berlin showing" might indicate that the painting was not in the subsequent exhibits. In any case, aside from all of the possible periodicals and people that might have given Eliot an understanding, or at least a description, of the painting, as far as I know he could have actually seen La Risata only in 1911 at Milan or after his return to Europe, especially Marburg, Germany, in the summer of 1914. If the painting continued in the exhibition, it could have been still being shown by the summer of 1914. Then too, Eliot may well have been in Europe between 1911 and 1914 without scholars knowing of it thus far. But whatever the case, the prose-poem "Hysteria" has been dated 1915. There is a very slim possibility that Eliot saw La Risata in Milan in 1911 and wrote "Hysteria" then, as he did write "La Figlia che Piange" from his trip - and were this true it would be rather a startling discovery. It seems more likely, however, that if the painting has anything to do with the prose-poem, the relationship comes sometime after Dr. Borchardt's purchase. Your having gotten the painting in Germany increases the possibility that it was in Germany when Eliot arrived in 1914; and he had to see it - for my purposes - before November of 1915, and probably even some months before that. Now, if he saw it, where did he see it? and how might he have seen it? in the exhibition? in another exhibition? under private circumstances if Borchardt had removed it from the show or otherwise handled it?

You can now see why I am trying to trace the history of the painting backwards from you to Borchardt. I should like to know, therefore (I say again, without prying into your private affairs):



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1. when you purchased the painting La Risata;
2. from whom did you purchase it - name, address, etc.;
3. where the painting was at the time of your purchase;
4. did the painting have some kind of pedigree or the like and if so what were the details - I don't doubt its authenticity, what I seek is knowledge of where the painting was between Berlin in 1911 and your purchase in 1958. Would the Museum of Modern Art be able to tell me more about this than you?

That essentially is an outline of what I am trying to do. There are several other aspects to the problem such as the influence of Bergson on both the Futurists and Eliot, though these have been fairly well established already. Yet I am seeking to make the influence mesh for the two, which is somewhat harder. Then too, I feel I must tell you how before I saw La Risata I came to suspect a painting as a partial source. In Wyndham Lewis magazine Tyre in 1922 - it lasted only two issues - there appeared a poem by Eliot under the pseudonym Gus Kruttsch titled "Song to the Ophelian." (This poem later became Eliot's "The Wind Sprang Up at Four O'Clock.") On the same page there appeared another poem titled "Cafe Cannible" written by someone named John Adams. I consider this poem to be a parody of "Hysteria"; yet it is also good enough to lead me to believe that the author had some model in mind besides "Hysteria." The galley proof of this issue of Tyre listed "Cafe Cannible" in the contents, but the page proof was blank - so that Mr. Eliot would not see the spoof, perhaps. In any case, the name John Adams was an obvious poke at Eliot; and the poem, with its "vortex is created" and so on, harks back very easily to the 1915 London of Ezra Pound. Professor Donald Gallup of Yale, Eliot's bibliographer, once asked Eliot who John Adams was in truth; and Mr. Eliot answered that he knew but the name would mean nothing to Mr. Gallup. Today, putting La Risata, "Hysteria," and "Cafe Cannible" side by side, the similarity is strong. In one of the three is the reader or spectator able to find something funny; they are rather pieces which present something. In La Risata and "Hysteria" the attempt is to lure the outsider into the event. In all three the contagion of laughter and the subsequent physical-

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sexual manifestation is clear. I went to New York especially to see if the center-bottom of La Risata was painted for depth. In my opinion it was, thus making the red effusion which flows and spills over the table below the internal organs join with the hoops of the empty chair to present the ribbed, even muscular, cavern of the throat or perhaps more properly the vagina. Laughter carried to the extreme is debilitating if nothing else; and as Eliot knew, the psychological definition of hysteria is that psychoneurosis which results from the conflict between the libido and sexual repression and which manifests itself as passivity and the ability to convert the psychic into the physical. That is basically what I see, techniques aside, in La Risata and "Hysteria," and what is attempted in "Safe Gamble." But all this last is put very poorly, I fear. I am including my article and copies of the two poems so that you may judge for yourself. I shall have to ask you to return the Twentieth Century Literature as you said you would, for it is one of only three copies I have.

On the matter of the painting's being slashed, there is no doubt that something happened. Marinetti reported it, but the verb afregio means to slur, to dishonor, as well as to gash, cut, or scar. Yet Taylor (T. p. 143) states the painting was slashed with a razor, and I assume he got this from Marinetti's account. But either painting, if there were two, will serve my Eliot thesis, for Taylor states (T. p. 119), and Mr. & Mrs. Winston's sketch shows (Y. p. 11) that the concept was the same throughout.

I believe you said on the telephone that you could supply me with the name and address of Miss Martin, who wrote on La Risata. I should be very grateful for that. I also believe, Mrs. Rothschild, that you asked me if Damon Ranyan were still at Brown. The only Ranyan I know of was the writer, who died in 1916. I wonder if you did not have a momentary slip and meant rather Professor Samuel Foster Damon of the English Department at Brown. He is still very much at Brown, and though I do not know him personally, no one in Providence can escape his generosity, good will and knowledge.



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I am sorry to have gone on so long, but the project is a bit involved. I should like to thank you again for your kindness during my call and in answering the questions I have put to you. Here are the two poems:

Hysteria T.S. Eliot (most easily seen in T.S. Eliot: Complete Poems & Plays, Harcourt, Brace & Co., N.Y., p. 19.)

As she laughed I was aware of becoming involved in her laughter and being part of it, until her teeth were only accidental stars with a talent for squad-drill. I was drawn in by short gasps, inhaled at each momentary recovery, lost finally in the dark caverns of her throat, bruised by the ripple of unseen muscles. An elderly waiter with trembling hands was hurriedly spreading a pink and white checked cloth over the rusty green iron table, saying: "If the lady and gentleman wish to take their tea in the garden, if the lady and gentleman wish to take their tea in the garden..." I decided that if the shaking of her breasts could be stopped, some of the fragments of the afternoon might be collected, and I concentrated my attention with careful subtlety to this end.

Cafe Cannibal John Adams

The impropriety of this little <sup>ginger</sup> gentleman,  
Excessively diverts his dusky paramour.  
Throwing back her head, displaying the round white column of her neck,  
She emits clear peals of ringing, metallic laughter ---  
"That was a good one! Tell us another!"  
Rapturously giving herself altogether to the peculiar thrill,  
Rolling her shoulders and heaving her powerful loins,  
She becomes an orgasmic figure of abandon,  
A vastly magnetic, voluptuous centre in this cafe.  
Her immense intaking affects us as a sucking sensation.  
A vortex is created in this cafe.  
The little ginger gentleman, gripped by mad, whirling forces,  
Ineffectually clutching and kicking, is sucked down.  
One hears his juice squelch out under those rapacious teeth.  
Fiercely she mouths and growls over his mangled bones.  
Licking her bloody chops, and still unsatisfied,  
She gurgles --- "Oh, that was a good one! Give us another!"

The address at the beginning of this letter is my home. I would appreciate your using that address, since most of the research from this summer has been carried on in the Yale library and I would like to keep all the material together. Again, thank you very much.

Yours truly,

Henry A. Christian  
Department of American Civilization

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cc: Miss Miller

Rothstein

March 7, 1962

Dear Sir John:

In the absence of Mr. Barr, who is away from New York, I am referring your request for the loan of three paintings by Francis Bacon to Miss Dorothy C. Miller, Curator of the Museum Collections.

Your request will, of course, be brought to Mr. Barr's attention upon his return to the Museum in April.

Sincerely,

Rona Kaplan  
Secretary to Alfred H. Barr, Jr.

Sir John Rothstein  
Director, The Tate Gallery  
Millbank  
London S. W. 1  
England



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e-1municat

# Tate Gallery Buys a Pollock Oil

*Rothenstein*

## Work Is the First Acquired for New American Wing

*Tubane Nov 18, 1960*



ACQUIRED FOR LONDON MUSEUM—Picture by Jackson Pollock, noted American artist, will be the Tate Gallery's first acquisition for the new American wing. It was purchased from Mr. and Mrs. H. J. Heinz II and the Heinz Company.

By Emily Genauer  
*Art Critic*

A canvas by Jackson Pollock, the most controversial figure in the history of American art and perhaps in all twentieth-century art, has just been acquired by London's famous Tate Gallery as the first work to hang in its new American wing, it was announced yesterday.

The acquisition, for an undisclosed sum, was made with funds from £20,000 total presented by Mr. and Mrs. H. J. Heinz II and the Heinz Co. It was made through the organization known as the American Friends of the Tate, of which Ambassador John Hay Whitney is president.

The purpose of the Friends is the establishment of a permanent collection of American contemporary painting and sculpture at the London Mu-

seum. Sir John Rothenstein, director of the Tate, feels that the Pollock canvas, entitled "23" and executed in 1949, is "an acquisition of great importance as a fine example of the work of the foremost abstract painter."

The Tate Gallery is far from being the first major museum to buy a work by Pollock. Two years ago the Metropolitan Museum purchased one for a sum generally estimated to be \$30,000. The Museum of Modern Art not only owns several examples but was a major factor in the establishment of Mr. Pollock's international reputation. His inclusion in the museum's immensely influential international traveling exhibitions is largely responsible for the fact that he is without doubt the best-known of American artists all over the world, and the one whose work has

done most to change the character of present-day painting.

Mr. Pollock died in an automobile accident in 1956, at the age of forty-four, but he had lived long enough to see his paintings hailed as the greatest and most original of his time. He was best-known, perhaps, as the inventor of the "drip-method," with which the new Tate Gallery picture would seem to have been painted.

Using no brush, he laid his canvases on the floor of his studio, trickled paint on them from above, his hand, according to a description of the process by Alfred Barr Jr., director of the Museum of Modern Art collections, "weaving the thin stream of color into a rhythmic variegated labyrinth. The result provides an energetic adventure for the eyes, a luna park full of fireworks, pitfalls, surprises and delights."



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# LONDON LETTER

FLEET STREET WEDNESDAY

Mr Mintoff's resignation as Prime Minister of Malta, which he has now withdrawn, came as a shock to those here who know him well. Dom Mintoff is the most able and intelligent of Malta's members of Parliament. As a Rhodes Scholar at Oxford, and afterwards when he worked here as an engineer, he came to know and to like England. His wife is English and it seems that he, if anybody, could bring about a successful change in relationship between the United Kingdom and Malta. He had threatened



Mr Mintoff

to resign more than once at critical moments but always, till now, some kind of agreement or compromise has been worked out. It is known that he went back from his last talks here very disappointed at the slow movement of the integration proposals. To a man of his sharply impatient nature the hesitations of the British Government have often seemed intolerable, especially as to him has always fallen the task of explaining the tedious delays to his countrymen.

### Uncharacteristic

But the sudden decision did not seem characteristic to those who had expected Mintoff to battle on. Clearly the threat of decreasing employment at the dockyard has been imminent for a long time and the starting of alternative industries was becoming very urgent. It is not like Mintoff to give up, though he may well be angry that those

who have praised his George Cross island so lavishly seem less interested in its welfare as the neck of the Royal Navy decline.

### Sad anniversary

It will come as a surprise to most of us to realise that the South African "treason trial" affair has already entered its second year. It was at dawn on December 5, 1955, that the police made their arrest, and shortly thereafter the 56 defendants found themselves being herded into the drill hall that had been pressed into service as a magistrate's court. A reminder of this melancholy anniversary has now appeared here in the form of a book bearing the title "The South African Treason Trial."

The co-authors are Mr Solly Sachs and Mr Lionel Forman, the latter being a Capetown barrister who is in the unenviable position of being No. 83 in the list of defendants. As such he has had to be in court on and off for the past year, and has seen his practice disappear. Mr Sachs is the barrister-turned-trade unionist who left South Africa in 1953 after his own unpleasant tangle with the Strydom regime. After a trial, an appeal, and eventual suspension of his sentence he was informed by the Minister of Justice that he would be subject to arrest if found taking part in a "gathering." This is defined as any group of two or more people. He now makes his home in this country and has been working at Manchester University and the London School of Economics. The publisher of the new book, Mr John Calder, will give any profits to the Christian Action fund to aid the defendants.

### On neutral ground

On Parliament Hill in Ottawa there is the same tradition as at Westminster that political opponents, once they have left the floor of the House, should be capable of polite or even friendly social intercourse. In London at the week-end the Canadian Minister of Trade, Mr Gordon Churchill, honoured this tradition when his political foe, Mr Lester Pearson, passed through on his way home from the Nobel prize-giving ceremony in Oslo. Both men have had a strenuous time in the past few weeks. Mr Churchill as chairman of the visiting trade mission, Mr Pearson with his speeches in Scandinavia and his duties as deputy to the Leader of the Liberal Opposition in the Commons at Ottawa.

What form should their social meeting in London take? The answer to this problem was provided

by Mr James S. P. Armstrong, the Agent-General for Ontario here, who decreed that both men must get away from speeches, hotel rooms, and politics. What better than some fresh air? The result was an outing to Highbury, where Messrs Churchill, Pearson, and various members of the Canadian Trade Mission watched Arsenal beat Preston by four goals to two.

### Visible export

Sir Humphrey Trevelyan, who is to become an Under-Secretary at the United Nations concerned with "special political questions," is one of the Foreign Office's more brilliant stars. He is also a man of wide experience and deep intelligence. Somebody, in fact, has decided to make a substantial British investment in the United Nations Political Secretariat, and this is the kind of generosity of which the Foreign Office, in the past, has been shy.

In his manner, as well as his abilities, Sir Humphrey should prove to be a valuable export. He entered the Foreign Service as a First Secretary, with several of his distinguished contemporaries, from the Indian Civil Service when it was wound up in 1947. He has the craggy, sombre, powerful features of an empire builder (in the best sense of the word) rather than a diplomat, and he has inherited his fair share of his family's intellectual distinction.

He has incidentally (and he gives the impression that it really is only incidentally) been outstandingly successful in his official career. After three years in Bagdad, two years as economic adviser in Germany, and two more keeping his foot in the door as Chargé d'Affaires in Peking, he became Ambassador to Cairo before he was fifty. The Foreign Office is vague about how he has been employed since his withdrawal from Cairo—"doing things around the office" is the nearest they will get to it—but it would be certainly wrong to assume that he has been on the shelf or that he is going to be put on a shelf in New York.

### Troubles of the Tate

The question of who pays for the arts, or who ought to, is brought out in a most downright way by the annual report of the Tate Gallery trustees. They could hardly be more

clear than when they say that if nothing is done the gallery will become a collection of minor works. When they add that "it has already come perilously near to it in the last few years..." they seem almost to offer a dagger to their enemies, but the report shows that, against great odds, they have done their duty to their utmost. But in the same sentence is a hint, or what seems to be a hint. The trustees cannot believe that the public will be content with such a situation once its eyes are opened to what is happening, and the trustees, for their part, "... would not willingly resign themselves to such a future." Would they then unwillingly resign themselves, or would they, in extremity, simply resign?

Their dilemma is shared by other institutions, not only art galleries. The Royal Opera House is in an almost equally desperate financial state in spite of its big subsidy. Will the Covent Garden Trust some day dramatise the situation by hinting that the Opera House will have to close?

### Dusty answer?

The Tate is in, an even tighter corner than opera houses or theatres, which can as a last resort cut down on their performances or raise their prices of admission. A public art gallery in this country (unlike many others) does not charge at all and can economise on buying pictures only by keeping out of the market altogether or concentrating on what nobody else wants to buy. It must be discouraging for the directors of our national collections to know that a single gallery in the United States can spend as much in a year—and even more—than all our national collections put together, with some of the Commonwealth ones thrown in for good measure.

But it is easy to imagine the reply that Sir John Rothenstein will get to his letter addressed to the Treasury. He repeats what is said in the report, that the Tate needs £100,000 immediately to make up serious arrears and not less than £40,000 a year for current purchases (instead of the present £7,500). If the answer is a dusty one, as it will may be, the trustees will presumably have to make up their minds whether to accept their demotion, to seek authority to charge admission, or to say that they can no longer undertake their responsibilities on such a ridiculous shoestring.

### Nasty word

The current issue of the Ministry of Labour Staff Association journal, "Argus," has an article on pension rights under the heading "Reckonability of Unestablished Service."

The source of this new coinage suggests that the combination of the Civil Service and trade union schools of English could produce a style to be reckoned with.

## This Week in The Listener

Strengthening NATO?  
—To What End?  
GEORGE F. KENNAN

The Art of the Dramatist—(III)  
The Dramatist and



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## TATE GALLERY ASKS FOR £20,000 A YEAR FOR ITS PURCHASES

An early increase in the Tate Gallery's official purchasing grant of some £20,000 a year is stated by the trustees to be the only hope for the immediate future.

If the gaps in the Tate Gallery's collection are ever to be filled, far larger sums will have to be spent quickly to secure key works which are still available for purchase. In their report for the year ended March 31 (Stationery Office, 3s. 6d.), the trustees give as an instance the opportunity they had during the year of purchasing the "very fine" Severini "Portrait of Mme. S.," which would have authoritatively represented Futurism in their collection. Unfortunately the trustees had heavy commitments at the time and were unable to find the money for this badly needed acquisition. The painting was afterwards shown in Paris and at once bought for a collection overseas.

"The gallery's annual purchasing grant from the Treasury in 1955-56," states the report, "was £7,500, compared with £2,000 in the years 1946-52. This was a welcome increase, not only for itself but also as a sign that the need for a large grant is recognized. But the trustees must emphasize that the grant is still by no means adequate to do justice to the three separate national collections for which they are responsible: those of British painting, of modern foreign painting, and of modern sculpture, British and foreign. The collections of modern foreign painting and modern sculpture present the greatest difficulties, since not only are the prices higher but there are more serious immediate gaps to be filled and heavier arrears to be made up.

### PROVIDING FOR FUTURE

"Until recently," the report goes on, "Impressionist painting formed the most important part of the gallery's modern foreign collection, but the responsibility for making new acquisitions in this period is now, through the passing of time, becoming the province of the National Gallery. The Tate Gallery, in discharging its responsibilities for modern foreign painting and modern sculpture, must now concern itself mainly with the art of the twentieth century.

"But the process of transferring works of the Impressionist period from the Tate to the National Gallery, which began in 1950 and is still not completed, brings out vividly the nature of the Tate's responsibilities as a nursery for the national collections of the future. The Tate has not only a responsibility to the contemporary public to exhibit a representative collection of the work of its own time; the other national collections must be able to look to it for first-rate examples of schools which in course of time have ceased to be modern. If the Tate for any reason fails to secure first-rate representative works of accepted artists while they are still 'modern,' it is the National Gallery and (as regards sculpture) the Victoria and Albert which will suffer for it in future years, for such works will then be far more difficult and more costly to obtain. It is essential that the trustees of the Tate should be given the means to exercise judgment and imagination in making new acquisitions at an earlier

stage, and at present they lack the resources to discharge this duty in any consistent or adequate fashion.

"To-day there is still in the collection no Picasso later than 1932, the three Braques are all of 1925-28, the later period of Léger, when he was at the height of his powers, is quite unrepresented, there is no major oil painting by Matisse, and there are no works at all by Soutine, Mondrian, Vlaminck, Boccioni, Severini, Franz Marc, Dali, Diego Rivera, Lipchitz, Laurens, or Brancusi. Surrealism is almost unrepresented: there are less than a handful of foreign abstract pictures; there is no example of Futurism.

"A good figure painting by Soutine, such as the gallery needs, would cost at the present time about £7,000 to £8,000. A large Matisse or a recent Braque would cost £15,000 to £20,000. An important Cézanne would cost about £30,000. The trustees might easily need three years' grants to acquire a single major work by one of the artists mentioned, some of whom are already dead and others at the height of their power. Even a work by one of the younger artists such as De Staël, who died recently at the age of 41, or Marino Marini, may now cost more than £1,000.

### MANY COMPETITORS

"The situation would not be so disturbing if the trustees could feel confident that it would be possible to fill the serious gaps in 10 or 20 years' time. But unfortunately the Tate has many competitors elsewhere. A large number of the most important works of this century have already found permanent homes, and those which remain available rise in value every year. The trustees are, in fact, responsible for chasing a quarry which, in the present state of their resources, is steadily and often irretrievably outdistancing them.

"The London County Council has made the welcome decision to earmark up to £20,000 a year for the commissioning and purchase of works of art for its schools, housing estates and public buildings. In the light of this comparison the trustees are inclined to feel that they may have been too modest in formulating their own estimate of the sum required to enable them to discharge their responsibilities to the three collections of British painting, modern foreign painting and modern sculpture at a minimum of £20,000 a year. This was the considered estimate of their requirements which they placed formally before the Treasury early in 1956 and they earnestly trust that at least this amount will be granted in future years."

### VALUE OF RESERVE

As indicated in last year's report, the only substantial sum carried forward from the previous year, apart from small current balances, was the reserve of £7,500 in the Cleve Fund set aside to be used only when needed for the purchase of a major work by a British painter. This reserve remained intact throughout the year, but unfortunately, owing to the depreciation of the trustee securities in which it has to be invested, its market value had fallen by the end of the year to less than £7,000.

Nearly the whole of the grant-in-aid was absorbed by contributions to the purchase of the double portrait by Lely, for which the gallery had to find £1,000, and the two Matisse reliefs, costing a little over £6,000.

## EIGHT CONTEMPORARY BRITISH ARTISTS

Messrs. Wildenstein are showing the work of eight contemporary British artists at their galleries in New Bond Street, but the exhibition is unrewarding. Neither at a first impression nor on closer acquaintance do any of the pictures on view reasonably merit the distinction of gracing these walls. The best of them afford a certain lukewarm pleasure, but there are others which one can hardly concede are worth exhibiting at all, and worth exhibiting least at this particular gallery.

Of the eight artists only three can lay claim to a positive artistic personality, although the world of suburban by-passes and weekend trips to the country which is suggested in the work of Mr. Richard Macdonald has an individual charm and gives rise to some mild wit. The merits of Mr. William Hallé are in several senses the most solid in the exhibition, and he shows pictures of "The Cornish Village" and "Washing on the Line" which are

organized heavily but with skill. A long, downward view across parkland at "Claverton, Somerset," is the best of half a dozen examples of Lord Methuen's familiar impressionist manner, while Mr. John Eveleigh is represented by a crisp, informal portrait, "Gretel and Bernard," and some demonstrations of a gift for rendering picturesque effects of cloud and sky.

Mr. Clifford Friih hovers uncertainly between a number of different styles, but is most successful when resorting to a Fauvist palette of blues and reds. Mr. Alastair Flattely has some pleasant enough landscapes and Mr. Villiers David one lively child portrait of "Jamie Byam Shaw." The rest is silence.

PARIS, Nov. 28.—Mr. Ben Nicholson to-day was awarded the Guggenheim prize of \$10,000 (about £3,760) for his painting "August, 1956 (Val d'Orcia)."—*Reuter.*

The Times

Nov 29 '56



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## The Tate Gallery Affair

It is reported that the Trustees of the Tate Gallery have had an extraordinary meeting in August to consider the position created by the Treasury's drastic "vetting" of the long-expected Report on the affairs of the Gallery. This, to say the least, is highly disquieting. It will be recalled that no full Report about the Tate has been published during the last sixteen years, and that a series of disturbing incidents, half-explained crises, and alleged scandals, have occurred during that time. One question that immediately arises is how any Treasury revision of the Trustee's Report can be squared with Government statements that the Trustees themselves are to be left a free hand to clear up irregularities in the Tate. The fact that the Tate Gallery has increased in popularity, attracted far more visitors, and held fine exhibitions is greatly to the credit of its present Director as well as the Arts Council. But Sir John Rothenstein would, we are sure, be the first to agree that the widespread feeling in the artistic world and beyond it that there is something amiss about the administration of the Tate, can only be removed by the full and frank publication of the facts. It is, after all, no light thing that two Senior Trustees, Lord Harlech and Mr. Graham Sutherland should have recently resigned—Mr. Sutherland in open and vigorous protest—and that several senior members of the staff should have left the Gallery (apart from a number of less senior ones) in circumstances that cause serious uneasiness both among the Trustees and among other friends of the Tate. There have been five special investigations into the administration of the Tate in the last five years, and in no case has the public been given an adequate report of the events inquired into. After all, it is only a few months since Mr. Sutherland's resignation, and the public is still waiting for a reply to his charges against the Administration of the Gallery. He specified that he was disquieted, not only by what he considered breaches of trust in the allocation of special Bequests, but also about the prices paid for Tate acquisitions and about staff relations within the Gallery.

It is no part of our purpose to anticipate the Report by commenting on events where the facts are not fully established. There are, however, a number of incidents which are still filed in newspaper offices, merely because it is the custom in this country to withhold judgment until a case has been publicly sifted. The accumulation of apparently well authenticated detail about Tate affairs is large, and much of it is only too likely to be published in a sensational manner unless adequately dealt with in the forthcoming Report.

No one, we suppose, who read press stories about *The Fake*, the film thriller (written, we are authoritatively informed, by the Director himself, and taken in the Tate Gallery) can help wanting a full explanation. The revelation about the misapplication of Trust funds, admitted by the Trustees themselves, created a surprise which was not dispelled by the inadequate explanation in the White Paper last February. It may be urged that the sums of

money involved were not large, and it was not a matter of importance whether the money to buy a particular picture was taken from the Knapping, Courtauld, Cleve, or Kerr funds—or even taken in advance from an expected grant-in-aid. The only people seriously affected were British artists who, if the wishes of the testators had been followed, would have sold more of their pictures to the Tate. What really surprised the public was that the terms of the Bequests seem not to have been seriously taken into account, and that nobody appears to have been aware, or even much concerned, with careful book-keeping.

Perhaps these events would have passed more easily had it not been that in 1949 serious irregularities, involving the improper allocation and sale of paper, were discovered in the Publications Department, and that the efforts of Mr. Humphrey Brooke, then Deputy Keeper, to call attention to this matter, were unavailing. After many months of frustrated zeal in this disturbing matter, Mr. Brooke had a breakdown in health and was transferred to another department. The substance of his allegations was, however, fully endorsed by the Treasury inquiry.

More recent in the public memory is the strange story of the departure from the Gallery of Mr. Le Roux Smith Le Roux, who was invited by the Trustees to leave his post in South Africa and to become Deputy Keeper. He had been congratulated by the Trustees on his competence and success in putting the Publications Department, which was in a parlous condition when he took over, on a sound administrative and financial basis. Enough has been said in public about the "record" price paid for a Degas bronze (against Mr. Le Roux's advice) and about the subsequent inquiry into the whole affair to startle, but not to satisfy, friends of the Tate Gallery. The most disturbing aspect of this complicated story was that a high-powered Treasury Commission was appointed, not apparently with the object of getting to the

Rothenstein

*The New Statesman and Nation*, August 28, 1954

bottom of the business but with the purpose of hushing it up and so maintaining the prestige of the Tate Administration.

We have chosen at this stage to refer only to a few of the many incidents in the Tate which need thorough airing. We could have chosen others, but have preferred to mention only notorious cases, where the facts are fully recorded in official documents, and also known though, no doubt, often less accurately, to a wide circle of people. Much gossip has inevitably gathered round the Tate as a result of these and other incidents. No doubt there are people with axes to grind, or personal malice to goad them on, whose stories are unjustified or exaggerated. Such gossip is bad for the Gallery, and Sir John Rothenstein and the Trustees must be anxious for the public to know the truth.

Contradictory statements, for instance, are still being made about just how many members of the senior staff have lost their jobs in the last few years. A figure of eleven or twelve has been publicly mentioned. We have ourselves made detailed inquiries, and find that whether the figure is accurate or not depends on how many years are under consideration, and how senior are the staff members involved. We can ourselves immediately provide a list of a dozen members of the administrative staff who have left the Tate since 1940, among them, significantly, four of the Director's immediate deputies. This is a disquieting figure in an institution like the Tate Gallery, and it is a matter of grave concern that in contrast with the situation in other similar institutions, no permanent expert staff has been built up. That there is some relationship between this staff malaise; the numerous, but hushed-up, special inquiries; and the resignation of senior Trustees of such outstanding integrity as Mr. Graham Sutherland and Lord Harlech, is beyond any possible doubt. Clearly, neither the Trustees nor Sir John Rothenstein can, with self-respect, allow the Treasury to bowdlerise their Report, or themselves to become parties to the publication of any but the most accurate and candid exposure of the facts.

## Victory For White Supremacy

SOUTH Africa's provincial elections took place before a dramatic backcloth. Torrential rains in the Cape washed out the homes of thousands of tubercular Coloureds along the Cape Flats; a coal crisis brought industry and transport to a standstill in many parts of the country; eight hundred White railwaymen in Durban went on strike because of the management's refusal to dismiss an African for striking a European; several thousand Non-European workers in Natal defied the Government's industrial legislation and struck for better wages; a friendly netball match between a White girls' college and an Indian school in Maritzburg stirred national passions; a Non-European woman was imprisoned under the Immorality Act for four months and the accused White man was acquitted on the plea that he had committed rape, not copulation with consent. Into this turbulent scene, the Nationalists have once more driven their triumphant ox-wagon of electoral victory. Their majority has been increased in the Transvaal; they have made a clean sweep of all the seats of

the Free State; they have captured control of the Cape from the United Party; only Natal has been denied to them. For the first time since they came to power in 1948 they have secured a majority of votes cast over the combined opposition poll.

It is a sign of the failure of Nationalist policy to lower racial tensions that the election was again fought largely upon the colour issue. All the emotive clichés were trotted out; Dr. Verwoerd compared Africans to oxen; Mr. Swart talked of mixing coffee and cream; Dr. Malan spoke of saving White civilisation in this generation or not at all. And the electorate responded by giving the Nationalists another mandate to do their best to remove the offensive Non-Europeans from the sight of delicate White eyes. No one can any longer doubt that the majority of South African Europeans place colour discrimination before any other consideration.

The Nationalist victory may be used in a variety of ways. It will certainly strengthen the Government's hands in forcing through their



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tinkling cymbal." If the wreckers prevail, the Government will have its own duty to avert disaster.

**NATIONAL GALLERIES**

THE National Art Collections Bill, which comes under debate again this week, appears on the surface to be concerned merely with administrative adjustments between the National Gallery and the Tate, and incidentally enabling them to get rid of some inferior and superfluous stock. In fact, it is a revolutionary measure.

The National Gallery has, of course, a great many more pictures than it can hang. The new policy of forming a "Ministry of Works pool," and even selling pictures, may therefore seem plain sense. But the Gallery is not a government furnishing-store: it is a collection, not a set of masterpieces, and its Director and Trustees are its custodians, not its brokers.

Other countries have tried these policies of dispersal, gift, and sale; and the precedents are a warning. For example, the Crivelli altarpiece of "The Annunciation," now in the National Gallery itself, once belonged to the Brera, Milan, whose authorities, judging it to be (in the words of the new Bill) "not required as part of" their gallery, exchanged it for a picture now reckoned as grossly inferior.

These are not matters in which one generation can dictate to posterity. Our descendants may rate highly those pictures which we think fit only for the office corridor or the sale-room. The proper solution is to establish reserves, like those at the Rijksmuseum and the Prado, in which pictures not hung in Trafalgar Square would be available for comparison and research. The Trustees should thus acknowledge that the Gallery is not merely a feast of pleasure, but a centre of knowledge.

**PRESS FREEDOM**

ONE of the Commonwealth's famous newspapers, the "Sydney Morning Herald," faces a prosecution under a new law of the State of New South Wales. On the case itself it would be improper to comment while it is *sub judice*; but the law has no such shelter. By all reports it is a harsh restraint of the freedom of the Press.

Faced with a rising tide of published allegations of corruption against the Sydney City Council, the State Government—of the same party—demanded of the Press that they disclose the sources of their information. The newspapers declined, while undertaking to tell all they knew to an impartial commission of inquiry. The Government refused a commission, and hurried through a measure to compel disclosure by the Press.

This measure is a threat to traditional and vital freedoms. It is retroactive: it is rooted in avoiding impartial inquiry into charges of public malfeasance; and it threatens the Press with the denial of an essential part of its service—information given and accepted in confidence. The Press of the Commonwealth applauds its colleagues' resistance to such abuse of power.

Let not him that is deceived trust in vanity; for vanity shall be his recompence.

—JOB xv, 31.

occasion. Boulogne was already reached the night, for in most part this weighty epilogue formidable feast is and I had been accustomed practice of the Vend my Réveillon with pomegranates rather pudding. In Boulogne Gallic version of the English Christmas peculiar.

I remember the Christmas very vivid the time of my life—that the circumstances up to it seemed less a parents than to me, had been that our Ré be a triple celebration in honour not only itself, but also of the my baby sister, and, their minds at that formal opening of my café-restaurant in I course, he was already the day when it would be named as the supreme in the whole of France.

Helas! On Christmas year Boulogne-sur- temporarily "Boulogne" The tide rose so high flooded out and when go into the cellars—th for a kilometre and h in old times by s found several feet of turbulent water on which our bottles of were bobbing about with ing disregard for the

**PA**

IN their relation to parties in Great is a close partnership foreign and co Both involve the in nation as a whole. counsel of perfect should never be del lines; but at least it they should not offer of policy in both spheres a condition of that which we all desire.

If so much, broad be said at all times time it is peculiarly are traversing a difficulty and de- foreign and in col perils of the foreign need pointing out less generally re British colonial s conferred such s on ourselves and peoples whom w savagery, is phase of crisis. I attitude on our surmount it succ

WHEN this most rem the then Brit enormous size practically all to be its su remain so, South Afr

By G. MAT TRIST

NOV 6, 1953







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Mr. Seltz  
 Mr. Wheeler  
 Mr. Lieberman  
 Mrs. Shaw  
 Mr. Drexler  
 Mr. d'Harvencourt  
 Mr. Barr  
 Mrs. Shaw  
 Mr. White

THE TATE GALLERY, LONDON S.W. 1  
 28/4/60  
 Mr. Peter Sels,  
 Curator,  
 The Museum of Modern Art,  
 11 West 53rd Street,  
 New York, N.Y.,  
 U.S.A.



Dear Mr. Sels,

I propose, in response to your letter of 22nd April, to bring forward the question of support by the Tate Trustees for the project of a Turner exhibition at the Museum of Modern Art, when they next meet on 19th May, and I will then let you know the result.

It was a great pleasure to see you. Your good wishes for the success of the American Friends of the Tate are very much appreciated.

Yours sincerely,

*John Rothman*  
 Director

Copy for all necessary  
 including W. Seltz



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## Tate Gallery Buys a Pollock Oil Work Is the First Acquired for New American Wing



ACQUIRED FOR LONDON MUSEUM—Picture by Jackson Pollock, noted American artist, will be the Tate Gallery's first acquisition for the new American wing. It was purchased from Mr. and Mrs. H. J. Heinz II and the Heinz Company.

By Emily Genauer  
Art Critic

A canvas by Jackson Pollock, the most controversial figure in the history of American art and perhaps in all twentieth-century art, has just been acquired by London's famous Tate Gallery as the first work to hang in its new American wing, it was announced yesterday.

The acquisition, for an undisclosed sum, was made with funds from £20,000 total presented by Mr. and Mrs. H. J. Heinz II and the Heinz Co. It was made through the organization known as the American Friends of the Tate, of which Ambassador John Hay Whitney is president.

The purpose of the Friends is the establishment of a permanent collection of American contemporary painting and sculpture at the London Mu-

seum. Sir John Rothenstein, director of the Tate, feels that the Pollock canvas, entitled "23" and executed in 1949, is "an acquisition of great importance as a fine example of the work of the foremost abstract painter."

The Tate Gallery is far from being the first major museum to buy a work by Pollock. Two years ago the Metropolitan Museum purchased one for a sum generally estimated to be \$30,000. The Museum of Modern Art not only owns several examples but was a major factor in the establishment of Mr. Pollock's international reputation. His inclusion in the museum's immensely influential international traveling exhibitions is largely responsible for the fact that he is without doubt the best-known American artists all over the world, and the one whose work has

done most to change the character of present-day painting.

Mr. Pollock died in an automobile accident in 1956, at the age of forty-four, but he had lived long enough to see his paintings hailed as the greatest and most original of his time. He was best-known, perhaps, as the inventor of the "drip-method," with which the new Tate Gallery picture would seem to have been painted.

Using no brush, he laid his canvases on the floor of his studio, trickled paint on them from above, his hand, according to a description of the process by Alfred Barr jr., director of the Museum of Modern Art collections, "weaving the thin stream of color into a rhythmic variegated labyrinth. The result provides an energetic adventure for the eyes, a luna park full of fireworks, pitfalls, surprises and delights."



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*The Times in  
March 12  
1954.*

*Rothenstein*

TATE GALLERY  
PURCHASES

TRUSTEES' REPORT TO  
TREASURY

BY OUR SPECIAL CORRESPONDENT

The recent infringements of the terms of funds for the purchase of pictures for the Tate Gallery have led the trustees to submit a report on the matter to the Lords Commissioners of the Treasury. This report was published yesterday by the Stationery Office (price 4d.).

A great part of the report sets out again the circumstances in which the Knapping, the Courtauld, and the Kerr funds were used without strict reference to their terms. Commenting on the sale of Renoir's "Nu dans l'Eau," the report explains that at an earlier date Courtauld had himself suggested that the painting should be sold, and that, at the time when it was actually sold on the initiative of the Board of Trustees, Courtauld, after some hesitation, gave his consent in writing, provided they could get a good price for it. The report observes that the price was, for the time, "very satisfactory."

LEGAL ADVICE

As for the Cleve Fund, it appears that the terms do not constitute a trust and therefore do not oblige the trustees to spend the money in any particular manner. In fact, the trustees state that they were given legal advice to this effect at the time the bequest was received, and that since the recent purchases further legal advice has confirmed the first opinion. As there has been no breach of trust, the trustees propose to leave matters as they stand; but in future the fund will be wholly devoted to the acquisition of pictures by British artists.

In reply to criticisms of the prices paid by the gallery for certain pictures, the trustees, who do not claim never to have made mistakes in buying pictures, are "not prepared to admit" that the record in this respect calls for any apology. "It can always be claimed that a picture which at any previous date could have been bought more cheaply is at the time of its purchase an extravagance. The logical implication of this would be that purchases should be confined to the works of unknown artists, but this is scarcely the function of a national collection."

INACCURACIES IN RECORDS

The report admits that there has been "no systematic procedure at meetings of the trustees whereby a purchase was debited as a matter of routine to a particular fund. Nor, apart from the bank statements called for by the trustees in the present investigation, were satisfactory records kept of the allocations of purchases to funds. Such records as there were contained inaccuracies.

"In the course of their investigations it has been borne in upon the trustees that, as a changing body of people giving their services in their spare time, they need increased assurance that they can place complete reliance on the permanent staff in all matters connected with routine administration and procedure. They intend to take steps to bring about the necessary improvements.

"One improvement which they propose is to revive the custom, which they understand was discontinued only for reasons of public economy, of issuing an annual report in which due publicity is given both to their purchasing policy and to the state of the funds which they administer. They believe that if this custom had been in force during the period when the irregularities which have recently been disclosed took place, it is probable that they would have come to light much earlier, if, indeed, they had occurred at all."

ANOTHER SIBELIUS IN THE

*Leather conditions  
in the tea cup  
should now  
die down.*

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*Re: Gwen John*

Excerpt from  
THE NEW YORK TIMES, December 8, 1953: page 4

Dear John,

It is a pleasure to introduce  
to you friends of mine, Dr. and Mrs. Conroy  
of Hillsborough, California.

Mrs. Conroy is the daughter of Mrs.  
Anderson who was John Quinn's sister. She  
knew John Quinn well and was much interested in  
her uncle and has in her collection some  
pictures inherited from him.

She and her mother shared with Mr.  
Quinn an affectionate interest in Gwen John.  
She had not known until recently of Gwen  
John's death and would like to ask you about  
her late years.

In any case I think you will find  
her and her husband well worth talking to.

My best to you.

Sincerely,

15 May 1958

Mr. John Rothenstein  
Director  
The Tate Gallery  
Millbank  
London, S. W. 1, England



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Rothenstein

Received from  
THE NATIONAL GALLERY, December 6, 1958: page 4

NATIONAL GALLERY:

The National Art Collections Bill, which came 26 March 1958, again this week, appears on the surface to be concerned merely with administrative adjustments between the National Gallery and the Tate, and incidentally enabling them to get rid of some inferior and superfluous stock. In fact, it is a revolutionary measure.

The National Gallery has, of course, a great many more pictures than it can hang. The new policy of forming a "Ministry of Works pool," and even selling pictures, may therefore seem plain sense, but the Gallery is not a government furnishing-store: it is a collection, not a set of warehouses, and its Directors and Trustees are its custodians not its brokers.

Dear John:

Other things are a warning. For example, the Ordeall alterations of the William Blake exhibition with your warm inscription. I am delighted to have it and appreciate your thoughtfulness. A picture now returned greatly inferior.

Sincerely,

There are not matters in which one generation can dictate to posterity. Our descendants may rate highly those pictures which we think fit only for the office corridor or the club-room. The proper solution is to establish reserves, like those at the Rijksmuseum and the Louvre, in which pictures not hung in Trafalgar Square would be available for comparison and research. The British should thus acknowledge that the Gallery is not merely a centre of knowledge.

Sir John Rothenstein  
Director  
The Tate Gallery  
Millbank  
London, S. W. 1, England

cc: AHB:ra  
Mr. [unclear]

*[Faint handwritten signature]*

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Excerpt from  
THE SUNDAY TIMES, December 6, 1953: page 6

**NATIONAL GALLERIES:**

The National Art Collections Bill, which comes under debate again this week, appears on the surface to be concerned merely with administrative adjustments between the National Gallery and the Tate, and incidentally enabling them to get rid of some inferior and superfluous stock. In fact, it is a revolutionary measure.

The National Gallery has, of course, a great many more pictures than it can hang. The new policy of forming a "Ministry of Works pool," and even selling pictures, may therefore seem plain sense. But the Gallery is not a government furnishing-store: it is a collection, not a set of masterpieces, and its Director and Trustees are its custodians not its brokers.

Other countries have tried these policies of dispersal, gift, and sale; and the precedents are a warning. For example, the Crivelli altarpiece of "The Annunciation," now in the National Gallery itself, once belonged to the Brera, Milan, whose authorities, judging it to be (in the words of the new Bill) "not required as part of" their gallery, exchanged it for a picture now reckoned grossly inferior.

These are not matters in which one generation can dictate to posterity. Our descendants may rate highly those pictures which we think fit only for the officer corridor or the sale-room. The proper solution is to establish reserves, like those at the Rijksmuseum and the Prado, in which pictures not hung in Trafalgar Square would be available for comparison and research. The Trustees should thus acknowledge that the Gallery is not merely a feast of pleasure, but a centre of knowledge.

cc: Mr. Burden  
Mr. Soby  
Mr. d'Harnoncourt

With greetings to you both,

Yours sincerely,

*John F. [Signature]*  
Director



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cc: D. Miller

*Rothenstein*

*Mr. Ritchie*

*Rothenstein*

THE TATE GALLERY, LONDON, S.W.1

*Please return*

TATE GALLERY 4444

*R -*

JR/CB

17th May, 1954.

Alfred H. Barr Jr. Esq.,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19. U.S.A.

Dear Alfred,

The Act of Parliament to which you refer was introduced into the House of Lords at the end of last year, and has now been passed. It has still, however, to go before the Commons so that it is not yet law. The Bill is almost certain to come forward during the course of the present year.

The flurry over purchases was an artificial one engineered by a small group of people, one of whom wrote to me long before the troubles started, warning me of his malevolent intentions.

With greetings to you both,

Yours sincerely,

*John L.*  
Director

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cc: D. Miller

*Rothenstein*

May 7, 1954

Dear John:

Has any progress been made on rescinding or revising the Act of Parliament forbidding the Tate Gallery to lend any of its French pictures abroad? The question has arisen in connection with an indirect request for the loan of our most important Cézanne to the Edinburgh Festival and the Tate Gallery this summer. We have decided not to make the loan but should like to know in any case if the British position has changed.

How are you? I hope the flurry over purchases has subsided. Believe me, I send you my sympathy. There is nothing more thankless than buying pictures on so rapidly shifting a market.

My best to Lady Rothenstein.

Sincerely,

Alfred H. Barr, Jr.

*John*

Sir John Rothenstein  
Director, The Tate Gallery  
Millbank  
London S.W. 1  
England

AHB:bj

*John P.*



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TATE GALLERY, MILLBANK, LONDON S.W.1.

JR/CB

13th February, 1959

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

*My dear Alfred,*

Colonel Robert Adeane, who is a member of the Tate Gallery's Board of Trustees and Chairman of the Council of the recently formed Friends of the Tate Gallery, and Mr. Norman Reid, Deputy Director of the Tate, are coming very shortly to the United States, and it would give them both particular pleasure to meet you. I would therefore be very grateful for anything that you could do for them. They are sailing in the 'Queen Elizabeth' next Thursday, and they will get in touch with you shortly after their arrival.

With all good wishes,

*Yours  
John R.*

Director

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THE MUSEUM OF MODERN ART

cc: Miss Miller



Mr. Alfred H. Barr, Jr.,

The Museum of Modern Art,

11 West 53rd Street,

New York 19, N.Y.,

U.S.A.

Second fold here

Sender's name and address:

Sir John Rothenstein,

Tate Gallery,

London S.W.1.

AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

To open cut here





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THE MUSEUM OF MODERN ART

To: Miss Miller  
Mrs. Shaw

Date: December 6, 1963

From: Mr. Barr

Subject: Book

Dear Mr. Barr

Willa

Willa

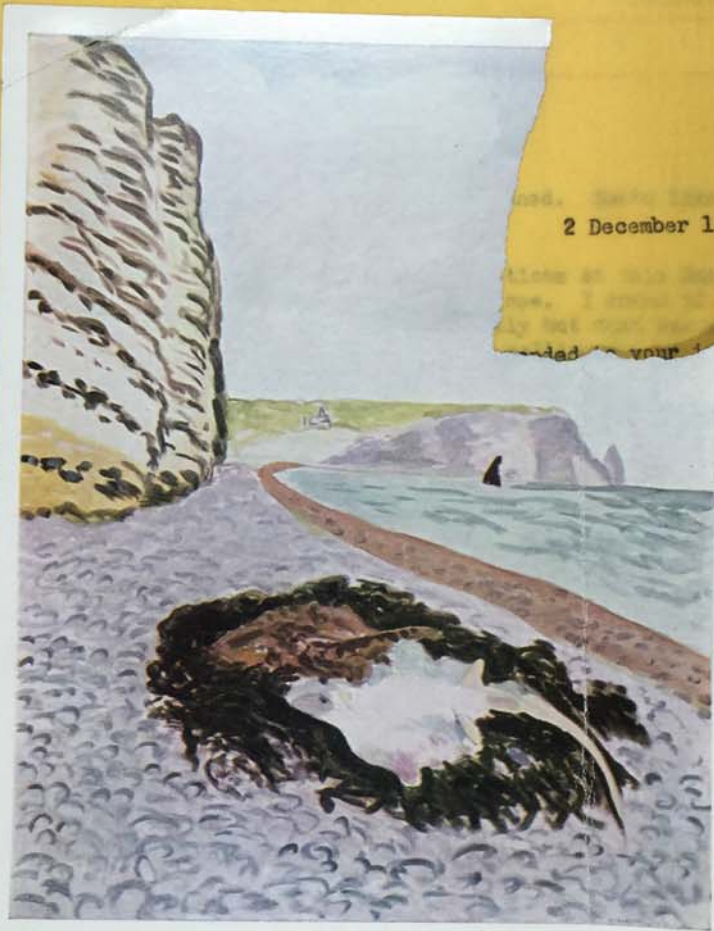
Dear Ida:

I want  
in honor of  
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sent the Mu

I am  
Wool's apar

Mrs. Jeron  
15 Gramercy  
New York, New York

AHB:rr



2 December 1963

Mr.

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

To: Miss Miller  
Mrs. Shaw

Date: October 6, 1960

Mr. Barr

Room

Dear Mr. Barr:

While you were at lunch  
please call (212) 709-1000

Dear Ida:

I was  
in honor of  
have to spl  
experienced  
sent the Mu

I am  
Wool's apar

POST CARD

NORTON GALLERY AND SCHOOL OF ART  
WEST PALM BEACH, FLA.

We got your secretary's message too late  
to act on it - if it was important,  
could she be kind, please, & send me  
2 words to c/o Lust, 6321 N. 15<sup>th</sup>,  
Phoenix, Arizona? Please tell Margaret  
I've ordered the Romantic Movement  
catalogue for her, & one or two  
things. I never lunched with Mr. Alex.  
Eliot - he threw me over at half an  
hour's notice. A bas Mr Eliot!  
Affectionately John & Vera R

[8] THE TWO RAYS, 1920  
HENRI MATISSE (French, 1869-1954)



AIR MAIL

Mr Alfred Barr  
Museum of Modern Art  
West 53<sup>rd</sup> Street  
New York City  
N.Y.

Mrs. Jerome  
15 Gramercy Park South  
New York, New York

AHB:rr



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THE MUSEUM OF MODERN ART

cc: Miss Miller  
Mrs. Shaw

Date October 6, 1963

To: Mr. Barr

From: Mrs. S. Rubin

Dear Mr. Barr:

While you were at lunch a Marcia Rubin telephone. She'd like you to  
return her call (MS 1 - 1969).  
2 December 1963

Dear Ida:

I want to apologize to you for not having responded to your invitations  
in honor of the Latin American cultural leaders. René d'Harnoncourt and I  
have to split up our outside activities and since he is incomparably more  
experienced in Latin American affairs, it seemed to me that he would repre-  
sent the Museum more effectively as well as more imposingly.

I am sorry too not to have been able to come to the reception at Mr.  
Wool's apartment.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Jerome S. Rubin  
15 Gramercy Park South  
New York, New York

AHB:rr

Rubin

*[Faint handwritten notes and bleed-through from the reverse side of the page, including names like 'Mrs. S. Rubin' and 'Mr. Robert H. Barr']*

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M. RUBIN

# THE MUSEUM OF MODERN ART

cc: Miss Miller  
Mrs. Shaw

Date October 6, 1964

To: Mr. Barr

Re: \_\_\_\_\_

From: Rona

To meet Cultural Leaders from Latin America

Dear M

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week

Novemb

time

the South  
Asian gallery

Mr. Robert M. Wool  
and  
The Inter-American Committee  
request the pleasure of

Mr. and Mrs. Barr's  
company at cocktails

on Friday, November 15<sup>th</sup>

at 5:30 o'clock

25 Central Park West - apt. 29K

P.S. w. p.

211-9027

(at the suggestion of  
Ida Rubin)

M. Rubin

7 Oct.

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M. RUBIN

## THE MUSEUM OF MODERN ART

cc: Miss Miller  
Mrs. Shaw

Date ~~October 6, 1964~~

To: Mr. Barr

Re: \_\_\_\_\_

From: Rona

Dear Mr. Barr:

While you were at lunch a Marcia Rubin telephoned. She'd like you to return her call (UN 1 - 7509).

She is writing a series of articles on exhibitions at this Museum for a publication which she was not at liberty to disclose. I asked if she had been commissioned to do this and she said not exactly but that her articles "will probably be published." Her main purpose in calling you was to ask how long the South Asian paintings will remain on view. (Earlier in the summer in the middle of studying the show she returned to the Museum and found it had been dismantled. The same thing happened to her with the Hofmann painting - she was looking at it one day and when she returned the next time it had been taken down.) She feels she had not received precise enough information from Publicity about the South Asian Gallery. She now wants to know from you: will that gallery remain intact through the last week in October? Or, will the show continue through the first week in November. She said her schedule is "tight" and she must apportion her time carefully.

\*the South Asian gallery

explained on phone - B  
7 Oct.



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Rubinstein

February 24, 1964

*Mala Rubinstein*  
 Helena Rubinstein  
 655 Fifth Avenue  
 New York 22 N.Y.

Dear Miss Rubinstein: 25, 1963

In cleaning off my desk I discovered your note of last June 25 with its enclosed greetings to my wife and myself from Mrs. Romnaes.

Dear Mr. Barr:

May I apologize for my neglect in acknowledging your note (which arrived while I was away from the Museum) and thank you for sending me this word from Oslo. Her very best greetings to you and Mrs. Barr.

Sincerely,

I am enclosing an envelope bearing these greetings just the way it was given to me.

Sincerely,

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

*Mala Rubinstein*  
 MALA RUBINSTEIN

mr:hp  
enc.

Miss Mala Rubinstein  
655 Fifth Avenue  
New York 22, New York

(Mrs. Victor Salphen Selpher, Sylvan?  
niece of Helena Rubinstein)

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

AHB:nk

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Russell, G.

*Mala Rubinstein*  
 Helena Rubinstein  
 655 Fifth Avenue  
 New York 22, N. Y.

June 25, 1963

Dear Mr. Barr:

When I was in Oslo recently, Mrs. Romnaes especially requested that I carry back with me her very best greetings to you and Mrs. Barr.

I am enclosing an envelope bearing these greetings just the way it was given to me.

Sincerely,

*Mala Rubinstein*  
 MALA RUBINSTEIN

mr;bp  
enc.

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

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Hotel Manzoni

Russell

Russell, G.

William Sener Rusk  
Aurora-on-Cayuga  
New York

Rusk

August 23, 1961

Dear Alfred,

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



VIA AIR MAIL

Best greetings to  
Mrs Alfred H. Barr Jr  
September 1956

from  
Mrs. E. M. Romnaes  
Observatorie Terrasse 7  
OSLO,  
NORWAY

cate how Japan and America have influenced and are still influencing each other in the area of created form. Mineo, a survivor of Hiroshima, tactfully, but devastatingly, told of the "ugly American" sent to help reform Japanese education during the Occupation. It is hard to see how even with politics and teacher college mentality joined the personnel sent over could have been so lacking in imagination.

Just now I am completing an application to the ACIS for a publication subsidy in behalf of a survey of American architecture, which the Architectural Book Publishing Company is ready to issue if the project is sufficiently featherbedded. Dean Burchard's new volume on American arch-

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Hotel Manzoni

Russell

RUSSELL, G.

William Sener Rusk  
Aurora-on-Cayuga  
New York

Rusk

August 23, 1961

Dear Alfred,

Your suggestion that I write you about my doings is well suited to my ruminative summer mood. Aside from an occasional book review and encyclopaedia article or sketch (the gentle tasks assigned the elderly), I have had a few periods of greater activity since my retirement in 1958. The following year I gave one advanced course to several Seniors on one of my favorite topics, the arts in relation to other disciplines, and the second semester I had a full schedule in the College of Architecture at Cornell, filling in for an ailing savant. Then this spring after Easter I "helped out" when a young appointee - my successor's successor - bailed out. This coming year, while the field of the young and keen potential teachers in the ~~field~~ is being scanned, I have accepted a full time teaching schedule. I suspect that I am not taking the matter as seriously as I should, but I tell myself that after all the landscape is much the same as it used to be, with three years of search and research added to the picture.

This past Commencement I enjoyed joining with a member of the history faculty and a Wells graduate who is now a college teacher in Japan, Mineo Nakamura Takada (her husband with a corps of student assistants is translating into Japanese the works of Thomas Aquinas!), in the Alumnae College program, Japan and America To-day. I tried to indicate how Japan and America have influenced and are still influencing each other in the area of created form. Mineo, a survivor of Hiroshima, tactfully, but devastatingly, told of the "ugly American" sent to help reform Japanese education during the Occupation. It is hard to see how even with politics and teacher college mentality joined the personnel sent over could have been so lacking in imagination.

Just now I am completing an application to the ACIS for a publication subsidy in behalf of a survey of American architecture, which the Architectural Book Publishing Company is ready to issue if the project is sufficiently featherbedded. Dean Burchard's new volume on American arch-



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Hotel Manzoni

Russell

Russell, G.

William Sener Rusk  
Aurora-on-Cayuga  
New York

itecture and deWald's post-Mather treatise on Italian  
Painting (who was the Isaac Master ?) are helping me keep  
awake evenings.

It is always of interest to me to follow your efforts  
to enlarge our horizons and I shall hope before too long  
you and your wife may have occasion to visit in our Finger  
Lakes region. My wife, Evelyn, after some fourteen years  
as Dean is still very active as Secretary of the Faculty and  
Chairman of the Department of Mathematics. We both send you  
our warm greetings.

Cordially yours,

Bill

W. S. Rusk

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Hotel Manzoni

Russell

Russell, G.

November 26, 1962

Dear Lady MacGregor:

I meant to write you before this to say how sorry I was that I was not here when you called. I had expected you to call again but no doubt you found your schedule too full. In any case, when you next see me re-

To Mr. Barr

Date Nov. 2

Time 12:35

WHILE YOU WERE OUT

Mr. Lady MacGregor who has card of introduction from Gordon Russell of

Phone

<input checked="" type="checkbox"/>	TELEPHONED	<input type="checkbox"/>	PLEASE CALL HIM
<input type="checkbox"/>	CALLED TO SEE YOU	<input checked="" type="checkbox"/>	WILL CALL AGAIN
<input checked="" type="checkbox"/>	WANTS TO SEE YOU	<input type="checkbox"/>	IMPORTANT

Message Will call again from "21" desk this afternoon. Do you know who she is? or Gordon Russell?

R.

Operator

Alpha Office Supply Co., Inc.

rr, Jr.  
um Collections



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Hotel Manzoni

Russell

Russell, G.

November 26, 1962

Dear Lady MacGregor:

I meant to write you before this to say how sorry I was that I was not here when you called. I had expected you to call again but no doubt you found your schedule too crowded. In any case, when you next see Gordon Russell please give him my warm regards.

Sincerely,

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

Alfred H. Barr, Jr.

Lady MacGregor of MacGregor  
Craggan House  
Lochearnhead  
Scotland

AHB:rr  
New York

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Hotel Manzoni

Russell

Russell, U

7 May 1963

9 May 1963

Dear Haidi:

Dear Haidi: cannot tell you how pleased I am to have a copy of Goethe's I suspect that it was you who saw that we received the Goethe Italian Journey. It's a really beautiful job and Marga and I were very pleased to have it. My to ask the book to our library.

Sincerely,

Alfred H. Barr, Jr.

Director of the Museum Collections

Mrs. Haidi Russell  
Cultural Attaché  
German Consulate General  
460 Park Avenue  
New York 22, New York

AHB:rrr  
encl.



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Hotel Manzoni Russell  
cc: Mrs. Haidi L. Russell

9 May 1963

Dear John:  
Dear Doctor Federer:

I am delighted to have a copy of your book on  
I cannot tell you how pleased I am to have a copy  
to reading it.  
of Goethe's Italian Journey. It's beautifully printed,  
illustrated and the English seems altogether admirable.

I shall see Thompson about the book. I shall see  
Since my wife is Italian we were particularly  
cannot show his collection I shall see Thompson about  
happy to add the book to our library.

I gave you his address. Sincerely,  
1-2005; his office number Court 1-2005.

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

Dr. Georg Federer  
Consul General of the Federal Republic of Germany  
460 Park Avenue  
New York 22, New York

ANB:rr

photographs of the book

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from Milan — Hotel Manzoni  
 via S Spirito, 20  
 Russell  
 23 Acacia road  
 London W14

Dearest Alfred — you may well say  
 I never write except when I want to  
 — well I do. Le Grand for John's  
 exhibition of Rodin — as I

12 February 1960

Dear John:

I am delighted to have a copy of your book on  
 Braque. I had not seen it before and look forward very much  
 to reading it.

What a good time you and Vera gave us last night.

I shall see Thompson tonight and ask him about the  
 31st of March. If for some reason he is not to be there or  
 cannot show his collection I shall let you know. Otherwise  
 feel free to write him. If you cannot be explicit about  
 when you expect to arrive, be sure to tell him later.  
 I gave you his address. His phone number at home is: Tuxedo  
 1-2008; his office number Court 1-3600.

Sincerely,

Mr. John Russell  
 24 West 55th Street  
 New York, New York

AHB:ma

photographs of you and the eagle



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from Milan

Hotel Manzoni  
via S Spirito, 20

Russell

23, Acacia road  
London N.W.8

Dearest Alfred — you may well say  
I never write except when I want something  
— well I do. 'Le Grand Nu' for John's  
exhibition of Modigliani — as I  
cannot see the room of nudes that  
he plans can be in anyway  
complete without your museum's  
one. Just seen the Mattioli one  
~~that~~ had a week, here after weeks  
of dreary illness, and I have  
enjoyed it! The rich Italian  
collector cum merchant is most  
amusing and fascinating.  
We are followed by the shadow  
of Douglas Cooper who has told  
everyone that the exhibition is sure  
to be full of fakes — he really is  
'un malade dangereux' — purged  
of any vestige of human decency.  
How jealous I was of the African  
trip — especially when I saw the  
photographs of you and the eagle



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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and the Victoria Falls.

We get all too little news of you all — but, we love you as one does ones' family — maybe much more because we have chosen you to have for keeps. What I would give for a quiet Sunday Talk by the log fire down at a certain Sussex farm. There I met you for the first time and made my choice by heart and head. How right I was.

Vera

Please tell your wife we spoke much of her with Vitali over the Rosso matter and saw many of his sculptures here — very fine.