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CABLES: EFFLUX, NEW YORK



**AMERICAN METAL CLIMAX, INC.**

ROCKEFELLER CENTER

1270 AVENUE OF THE AMERICAS, NEW YORK 20, N.Y. • PLAZA 7-9700

July 23, 1963

*1 copy*

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

Dear Mr. Barr:

I am sure you will be interested in the attached copy of a letter I recently received with an outline of another proposed exhibition of African art. When Mlle. Odon calls on me, presumably in the near future, would you like to have me refer her to you?

One fundamental question that occurs to us is whether the political environment in Salisbury in mid-1964 is going to be one to which African states will contribute objects of art. Is there any other place in Africa where this exhibition could be assembled and organized?

Politics imposes a new dimension on African art!

Sincerely

F. Taylor Ostrander

Enclosures

*Phoned his secretary that you were away for the summer. (Barr)*

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# ICOM

## THE INTERNATIONAL COUNCIL OF MUSEUMS CONSEIL INTERNATIONAL DES MUSÉES

Maison de l'Unesco • 6, rue Franklin, Paris XVI\* • Téléphone : TROcadéro 77-21 • Cables : ICOM Paris

Numéro à rappeler dans la réponse : 00003

Votre référence :

Paris, le 10th July, 1963

Mr. T. Ostrander,  
American Metal Climax Inc.,  
1270 Avenue of the Americas,  
New York 20.

Dear Sir,

I understand from Dr. Frank McEwen, Director of the National Gallery of Salisbury, Rhodesia, and from Mr. Richard Dana, personal assistant to Mr. David Rockefeller, that the American Metal Climax Company takes a very great interest in cultural activities in Africa. In view of this, I am enclosing herewith a memorandum concerning a projected exhibition to be organised in Africa by Icom, entitled "International Art Exhibitions for Africa, 1964".

This project was originally suggested by several of the African delegates to the Icom meeting held at Neuchâtel, Switzerland in June 1962, on the subject of "Problems of museums in countries in the process of rapid development". It was then approved by the General Assembly of Icom in July 1962 at The Hague, The Netherlands, on condition that agreements for the loan of museum objects could be reached with various important museums, and that the necessary funds could be found.

Preliminary details for this exhibition were arranged at a meeting of several experts held in Paris in March of this year, and Dr. McEwen was put in charge of the arrangements and organisation in Africa itself.

/ Certain

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Certain well-known museums, including the British Museum, London, the Museum of Primitive Arts, New York and the Musée de l'Homme, Paris, have expressed their desire to encourage this exhibition. The National Gallery of Salisbury is already considering giving us a small grant of \$ 5,600 and will also be financing the construction of a series of casts, in addition to arranging all the necessary facilities for the staging of the exhibition and for re-packing the same in adequate units for transport to the other destinations.

However, you will see from the attached memorandum that our total financial requirements amount to approximately \$ 33,000. We are now, therefore, making requests to several Foundations who have shown interest in the project, and to one organisation in addition to your own, who is known to be interested in these matters, namely the African-American Institute.

Mademoiselle Yvonne Oidon, Head of the Unesco/Icom Museum Documentation Centre, will be in America during the later half of July, and hopes to have an opportunity of calling on you to discuss this matter during her visit.

I sincerely hope that you will find this project of interest, and in view of our financial requirements, we would be very grateful if you could consider our urgent request for support in a favourable light.

Yours faithfully,

Rogues de Verina-Pohan  
Assistant Director of Icom

RWB/hb

Encls:  
Memorandum  
Documentation on Icom

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1st July, 1963

Doc/63/57

INTERNATIONAL ART EXHIBITIONS FOR AFRICA, 1964

The International Council of Museums intends to organise an international exhibition in Africa, in accordance with decisions taken at its meetings of Neuchâtel and The Hague in 1962.

One of the main objects of this manifestation, which is the first of its kind, is to demonstrate the importance of African art, ancient and modern, in relation to the arts of man of the other continents and dating from the earliest times. This exhibition is also expected to stimulate the rapidly growing interest in Africa for traditional and non-traditional African art.

Composition of the Exhibition

Approximately 250 objects, mainly sculptures, will be exhibited, accompanied in many cases by backgrounds of large, blown-up photographs which will assist in situating the objects themselves in their original contexts.

Works will be chosen according to four themes, in approximately the following proportions per continent:

Africa	- 60 pieces	Europe	- 60 pieces
America	- 50 pieces	Asia	- 50 pieces
		Oceania	- 30 pieces

Themes

The following themes have been chosen by a preliminary organising committee, under the Chairmanship of Monsieur Georges-Henri Rivière, comprising:

Mr. J. Cassou	Director, National Museum of Modern Art, Paris.
Mr. H. Daifuku	Museums and Monuments Division, UNESCO, Paris.
Mr. W. Fagg	Deputy-Director of the Department of Ethnography, British Museum, London.
Mr. R. Gessain	Deputy-Director, Musée de l'Homme, Paris.
Mr. M. Leiris	Head of the Department for White Africa, Musée de l'Homme, Paris.
Mr. F. McEwen	Director, National Gallery, Salisbury, Southern Rhodesia.

.../...

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- A. Masks and the human face.
- B. Statuettes
- C. Animal theme - mainly the bird.
- D. Objects used in family life.

Types of objects will be as follows:

- A. African masks, Precolombian, Chinese, Japanese, European (Greek, Swiss), Indian, etc. etc.
- B. Neolithic, Cycladic, Egyptian, African, Mesopotamian, Medieval European, Mexican, Modern, etc. etc.
- C. Birds, with symbolic significance, and other animal forms, serpents, bears, etc., from Oceania, Egypt, Europe, Africa, Asia, America, etc. etc.
- D. Receptacles, household utensils, tools from different periods and cultures.

All the African, and the majority of other objects, will be authentic originals, but it is intended that certain rare and essential objects of prehistoric or Egyptian origin should be represented by carefully constructed and unique plastic casts made especially for the exhibition from The British Museum and elsewhere.

#### Itinerary

Salisbury	-	15th June 1964	-	to 1st August 1964
Lagos	-	1st September 1964	-	to 1st November 1964
Abidjan	-	1st December 1964	-	to 15th January 1965.

The exhibition will be assembled and organised in travelling units by the National Gallery in Salisbury, which is well equipped for this purpose with workshops, photographic equipment, etc.

In Nigeria, this exhibition will be held to coincide with the Unesco seminar, which will study the role of museums in Contemporary Africa. It is hoped that, in view of this seminar, various experts from many African countries will be able to attend this exhibition, and it has therefore been decided to carry out special studies on public reaction to the exhibition, and on the educational role played by the same, with a view to helping future similar exhibitions.

<u>Budget</u>	Transport	\$	7,000
	Packaging	\$	3,000
	Catalogue (4,000 copies + circulation)	\$	7,000
	Travel	\$	4,000
	Insurance	\$	4,000
	Presentation	\$	4,000
	Construction of casts	\$	4,000
	<b>TOTAL</b>	<b>\$</b>	<b>33,000</b>

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N.B. The participation of the National Gallery, Salisbury,  
in these costs will be as follows:

Cash	\$ 5,600
Creation of	\$ 4,000
Special Casts	
	<u>\$ 9,600</u>

In addition, the National Gallery will also undertake the  
preparation of the exhibition, photographic enlargements, screens,  
and the supervision of the catalogue.

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# ICOM

THE INTERNATIONAL COUNCIL OF MUSEUMS

IS OPEN TO—

—directors and inspectors of museums or museum authorities, curators, assistants and other museum officials, including members of scientific, laboratory and educational departments, and members of museum committees and museums associations, trustees, museum experts and all interested in the work of museums.

—also to museums, art galleries, similar institutions and organizations concerned with museums or having permanent exhibition rooms.

ICOM is an international, non-governmental organization, recognized by UNESCO, and is the professional body on the international level for all those concerned with museums.



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## AIMS AND METHODS OF ICOM

ICOM has for its aims:

- a) to stress the essential unity of purpose behind the museum concept,
- b) to further cooperation between museums and members of the museum profession in different countries,
- c) to protect and promote the interests of museums and the museum profession and to widen their influence,
- d) to emphasise the importance of the part played by museums and the museum profession in each community, and in the promotion of knowledge and understanding among peoples,
- e) to co-operate with other international organizations whose aims are similar to those of ICOM and especially with UNESCO.

Among the methods by which ICOM shall carry out these aims are:

- a) to establish itself in the largest possible number of countries and to recruit the greatest number of qualified members;
- b) to set up study groups and working parties, either permanent or temporary;
- c) to organise and encourage:
  - large international conferences of museum experts,
  - smaller international meetings of specialists on museums and kindred subjects;
- d) to encourage the international exchange of experts and students, missions of experts, travelling scholarships in museology, and international seminars on the improvement of museum techniques;
- e) to study the problems involved in the international exchange of museum objects;
- f) to organise international exhibitions, to keep a watching brief on the quality, technical methods and the co-ordination on international exhibitions in which museums take part;
- g) to carry out international surveys;
- h) to encourage the exchange of information and publications;
- i) to issue periodical or occasional publications;
- j) to collect documents dealing with museum subjects, and to make them accessible;
- k) to promote, in addition to missions of museum experts, the free flow of documents, objects and technical material relating to museums.

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## THE STRUCTURE OF ICOM

ICOM is composed of Active, Associate, Supporting and Honorary members.

The *General Assembly* of ICOM, which meets at least every three years, is made up of all members, Active members having the right to vote and other members having the right to attend although holding no voting powers.

*National Committees* of ICOM, composed of 15 Active members, serve the aims of ICOM on a national level, participate in the election of the Executive Committee, and contribute, according to their means, to the preparation and execution of ICOM's programme.

The *Executive Committee* implements the programmes drawn up by the General Assembly. Between annual sessions of the Executive Committee, ICOM is administered by its Officers, with the assistance of a Secretariat.

The *Advisory Board*, consisting of the Chairmen of National and International Committees, serves as an advisory body to the Executive Committee and assists in the preparation and implementation of the programme. The Advisory Board submits to the General Assembly a list of candidates for the election of Officers and of members of the Executive Committee.

The *International Subject Committees*, on which all classes of members may serve, assist in the preparation and execution of the programme. These Committees may set up specialized sub-committees to deal with specific tasks.

A *General Conference* is held every three years, at the time of the General Assembly, to which all members and others interested in the organization's work are invited. The main duty of this Triennial Conference is to assess the achievements of different countries in the field of museum knowledge and activities.

*Copies of the Constitution and Bye-laws may be obtained on request to ICOM, UNESCO House, 6, rue Franklin Paris 16e, or to any National Committee of ICOM*

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### NATIONAL COMMITTEES

National Committees of ICOM have been established in:

Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, Ceylon, Chili, Colombia, Cuba, Czechoslovakia, Denmark, Ecuador, Finland, France, Germany (Fed.Rep.), Greece, Guinea, Haiti, Hungary, India, Iraq, Iran, Ireland, Israel, Italy, Japan, Lebanon, Mexico, Morocco, Netherlands, New Zealand, Norway, Niger, Pakistan, Panama, Peru, Philippines, Poland, Portugal, Rumania, Spain, Sudan, Sweden, Switzerland, Syrian Arab Republic, Thailand, Turkey, Tunisia, Uganda, United Arab Republic, United Kingdom, United States of America, U.S.S.R., Venezuela, Yugoslavia.

National Committees are being reorganised or formed in Afghanistan, Cameroun, Chad, Luxemburg, Madagascar, Nigeria.

### INTERNATIONAL SUBJECT COMMITTEES

1) Museums of Science and Technology; - 2) Natural History Museums; - 3) Museums of Ethnography; - 4) Archaeological and Historical Museums; - 5) Museums of Art and Applied Art; - 6) Regional Museums; - 7) Museum laboratories; - 8) Architecture and museum techniques; - 9) Documentation; - 10) Education; - 11) Administration and personnel; - 12) Film and television; - 13) Museums of glassware; - 14) Museums of musical instruments; - 15) Museums of Cinema; - 16) Museums of Costume; - 17) Transport Museums; - 18) Museums of modern Art; - 19) Specialised Museums.

### INTERNATIONAL SUB-COMMITTEES

3/1. Museums of worldwide ethnography; - 3/2. Museums of regional ethnography; - 3/3. Open-air Museums; - 5/1. Care of paintings; - 5/2. International art exhibitions; - 5/3. Museums of applied Art; - 5/4. Museums of sculpture; - 11/1. Security.

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## SOME ACHIEVEMENTS AND

## SOME FUTURE PROJECTS

## OF ICOM

Six General Conferences of ICOM have been held to date in France, the United Kingdom, Italy, Switzerland, Sweden, the Netherlands. The next General Conference will be held in the United States in 1965.

ICOM NEWS, first published in October 1948, appears six times a year. The UNESCO-ICOM Documentation Centre, which was created in 1948, continues to increase its collections, with the help, and to the mutual benefit, of all concerned.

ICOM is vigorously engaged in encouraging mutual understanding between peoples by means of museums best suited to this great task. Within the framework of an inquiry, ICOM is studying means for stimulating the circulation of exhibitions and exchanges of objects from one country to another. Moreover, and at the request of UNESCO, ICOM has studied the measures to be taken to prevent the illicit export, import and sale of cultural property.

Of no less interest to ICOM is popular education and the spread of culture. Publications, meetings, enquiries are continually focused on problems such as cooperation between educators and museums, facilities granted for entrance to museums, etc...

A special enquiry is being carried out on the museum-profession.

Further achievements and projects are of a more technical nature: research work by groups of experts

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to improve methods of physical conservation, and publication of the results obtained.

ICOM pays particular attention to museum problems in countries in process of rapid development. Three meetings are to be held within the framework of the triennial programme 1963-1965:

- Joint meeting of the Icom Committee for scientific museum laboratories and Icom Sub-Committee for the care of paintings.

- Meeting on the development of the educational role of museums.

- Meeting on the preservation of natural and cultural property in countries in process of rapid development.

The closest collaboration between the ICOM Secretariat and the Museums and Monuments Division of UNESCO is maintained in all fields in which museums are called upon to contribute to the programmes of UNESCO, such as international meetings, research, articles in the quarterly review MUSEUM, joint programmes with the International Centre for the study of the preservation and the restoration of cultural property (Rome), etc...

In countries where a National Committee has not yet been formed, representatives of the Services or of museum organizations could consult with the Director of ICOM through the Paris office.

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**ADVANTAGES OFFERED TO**

**SUPPORTING AND ASSOCIATE**

**MEMBERS OF ICOM**

1. Participation in meetings of the General Assembly, and in the election of representatives on ICOM bodies....

*thereby linking you with the running of the organization.*

2. Free issues of ICOM NEWS, special rates for other ICOM publications; and opportunities for using the UNESCO-ICOM Documentation Centre...

*thereby keeping you up to date with information and with the main publications dealing with the development of all types of museums throughout the world, the progress that is being made regarding their displays, their educational activities, their action in the field of science and culture, and their relations with ICOM, UNESCO and other international organizations.*

3. Invitations to General Conferences of ICOM, and opportunities of taking part in meetings of the National Committees and of serving on the International Subject Committees and their Sub-Committees....

*thereby enabling you to share in drawing up and carrying out ICOM's technical projects.*

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#### DETAIL OF MEMBERSHIP

1. Membership of ICOM is divided into the following four classes:
  - a) Active Members who shall be limited to the fifteen in each country co-opted to serve on the National Committee and who shall pay an annual subscription of \$ 5 or the equivalent in £ or French Francs;
  - b) Associate Members who shall pay an annual subscription of \$ 2 or the equivalent in £ or Fr. Francs, and who shall be either persons or museums, art galleries or similar institutions;
  - c) Supporting Members who shall pay an annual subscription of not less than \$20 or the equivalent in £ or Fr. Francs, and who shall be either persons or museums, art galleries or similar institutions;
  - d) Honorary Members who shall be elected by the Executive Committee in recognition of conspicuous service to museums and who shall pay no subscription.
2. An applicant is therefore able to choose between Supporting and Associate Membership, but it is hoped that all institutions other than the very smallest and all persons able to do so will give full support to the work of ICOM by joining as Supporting Members. Both Supporting and Associate Members are eligible for consideration as future Active and Honorary Members.
3. An applicant will be enrolled as soon as: (i) his application has been approved by the National Committee of his own country (or, where none exists, by the Executive Committee), and (ii) payment of his first subscription has been reported to ICOM headquarters in Paris. The annual subscription covers the period from 1st January to 31st December.

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Mr. Barr  
cc: Miss Miller

Barr McKean



African file

## THE MUSEUM OF MODERN ART

cc: Rona

Date May 26, 1964

To: Alfred Barr

Re: African artists: Guedés & Malangatana

From: Betsy Jones

Today a man named Kurt Versen (17 Stoneybrook Road, Tenafly, N.J.) stopped by to see you. He had just returned from Africa where he had met an architect and sculptor from Lourenço Marques, Mozambique, named Pancho Guedés whom you met at Salisbury. He has photographs of his new work which he would like to show you. Also has photographs of the paintings of another Mozambique artist, Malangatana, who was a protégé of Guedés some years ago and who had a show at Salisbury while you were there.

He feels there is quite a change in the mood of African artists since you were there and would like to tell you about it. I explained that you would be leaving New York soon and were very preoccupied in the meantime. He said he could not write you about it, but finally agreed that it was not especially urgent. I said you would perhaps be able to get in touch with him when your time was freer.

*EMM Read (Mrs.)*

I.C.A.C. Assistant Editor

For the Director

*Board of Trustees*

P. H. A. Brownrigg, Esq., D.S.O., O.B.E., Chairman; Sir Frederick Crawford, G.C.M.G., O.B.E.; Rabbi M. Konviser; A. E. Lewis, Esq.; C. P. J. Lewis, Esq.; His Worship the Mayor of Salisbury; Sir Ronald Prain, O.B.E.; B. C. J. Richards, Esq.; N. M. Shanyarira, Esq.



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DIRECTOR  
FRANK MCEWEN

TELEPHONE 20541  
TELEGRAMS INSIGHT

## THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

16th July, 1963.

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

Dear Mr. Barr,

Thank you for your letter of 10th July and for returning the amended version of your speech at the Opening of the Congress.

As several of the delegates still have to send in their lectures, it is not envisaged that the Proceedings will be published much before the end of the year.

It certainly is strange to think that this time last year everyone here was engaged in frantic preparations for the Opening of the Congress.

Yours sincerely,

*E.M.H. Read (Mrs.)*

I.C.A.C. Assistant Editor

For the Director

*Board of Trustees*

P. H. A. Brownrigg, Esq., D.S.O., O.B.E., Chairman; Sir Frederick Crawford, G.C.M.G., O.B.E.; Rabbi M. Konviser; A. E. Lewis, Esq.; C. P. J. Lewis, Esq.; His Worship the Mayor of Salisbury; Sir Ronald Prain, O.B.E.; B. C. J. Richards, Esq.; N. M. Shamuyarira, Esq.

you say that when he painted this picture Ndandarika had had no training but had retired to the bush with brush and canvas bringing the painting in for the show, much to your surprise? The painting is so sophisticated except perhaps in drawing

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DIRECTOR  
FRANK MCEWEN

TELEPHONE 20541  
TELEGRAMS INSIGHT

## THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

21st June, 1963.

Alfred Barr, Esq.,  
Museum of Modern Art,  
11 West 53rd Street,  
New York 19,  
U. S. A.

Dear Mr. Barr,

Further to our letter of 30th April, we would remind you that you have not yet sent in the final draft of your speech at the Opening, for inclusion in the Proceedings of the Congress. We should therefore be grateful if you could return this as soon as possible.

We shall look forward to hearing from you.

Yours sincerely,

*EMM Read* (Mrs.)  
I.C.A.C. Assistant Editor

For the Director

*Board of Trustees*

P. H. A. Brownrigg, Esq., D.S.O., O.B.E., Chairman; Sir Frederick Crawford, G.C.M.G., O.B.E.; Rabbi M. Kouvser; A. E. Lewis, Esq.; C. P. J. Lewis, Esq.; His Worship the Mayor of Salisbury; Sir Ronald Prain, O.B.E.; B. C. J. Richards, Esq.; N. M. Shamuyarira, Esq.

you say that when he painted this picture Ndandarika had had no training but had retired to the bush with brush and canvas bringing the painting in for the show, much to your surprise? The painting is so sophisticated except perhaps in drawing

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DIRECTOR  
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## THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

30th April, 1963.

Alfred Barr, Esq.,  
Museum of Modern Art,  
11 West 53rd Street,  
New York 19,  
U. S. A.

Dear Mr. Barr,

We are sending you herewith the transcription of the speech which you made at the Opening of the Congress. We should be grateful if you would make any alterations which you deem necessary and return the final draft to us for inclusion in the Proceedings.

We shall look forward to hearing from you.

Yours sincerely,

*SMH Read* (Mrs.)  
I.C.A.C. Assistant Editor

For the Director

*revised and mailed ca July 10*

Enc.

*the*

*the*

Board of Trustees

P. H. A. Brownrigg, Esq., D.S.O., O.B.E., Chairman; Sir Frederick Crawford, G.C.M.G., O.B.E.; Rabbi M. Konviser; A. E. Lewis, Esq.; C. P. J. Lewis, Esq.; His Worship the Mayor of Salisbury; Sir Ronald Prain, O.B.E.; B. C. J. Richards, Esq.; N. M. Shamyarira, Esq.

you say that when he painted this picture Ndandarika had had no training but had retired to the bush with brush and canvas bringing the painting in for the show, much to your surprise? The painting is so sophisticated except perhaps the drawing

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BORR/ARK/EMEN

Mr. Barr ✓  
cc: Miss Miller  
Miss Dudley  
Miss Maze  
Miss Jones - yellow

7 June 1963

Dear Frank:



Of course we are very eager to have the notes which you promised about the paintings by Mu. His verbal associations with his pictures are so rich that they are really important for our files and possible publication. If you don't have photographs of these we would send you some so that you could show them to Mu when you or one of your staff members talks with him. I assume that he would not be able to write out his own notes since I remember your saying that he depended a good deal on a stenographer you gave him by asking questions. I suppose that what he says may not be accurate but at least it would be highly interesting.

the stimulus

We should also like to have any biographical data on the artists over and beyond what you have published. I don't remember clearly for instance what you said about the extraordinary painting by Ndandarika, Bushmen running from the rain. Did you say that when he painted this picture Ndandarika had had no training but had retired to the bush with brush and canvas bringing the painting in for the show, much to your surprise? The painting is so sophisticated except perhaps in drawing

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*Barr MacLaren*

Mr. Barr  
cc: Miss Miller  
Miss Dudley  
Miss Mazo  
Miss Jones - yellow

7 June 1963

Dear Frank:

All of our pictures were unpacked today in good condition and I am sending you our Registrar's receipt with this letter.

I'm delighted to say that they still look as good to me as they did a year ago. I'm sure they will be a great addition to the Museum Collection.

a year ago. I'm sure they will be a great addition to the Museum Collection.

*Chapungu*

payment amount have we would pounds Mrs. S which

all the themse acquir new il am now in the process so the time is short.



actions about the entire rather which case desian (?) ticularly and for

rgently need ires about Museum in the big on which I publications

These publications actually include only simple catalogue data, but even some of this needs clarification -- e.g. is Mu's name Mukorombogwo as in your catalogue or Mukarobgwa as in the Commonwealth Institute's etc..

We should also of course want to have the dates of birth of the artists which I don't find in any of your catalogues. Perhaps the birth date of Mu isn't known but I should think there would be no question about Sambo and Ndandarika.

Of course we are very eager to have the notes which you promised about the paintings by Mu. His verbal associations with his pictures are so rich that they are really important for our files and possible publication. If you don't have photographs of these we would send you some so that you could show them to Mu when you or one of your staff members talks with him. I assume that he would not be able to write out his own notes since I remember your saying that he depended a good deal on a stenographer you gave him by asking questions. I suppose that what he says may not be accurate but at least it would be highly interesting.

*the stimulus*

We should also like to have any biographical data on the artists over and beyond what you have published. I don't remember clearly for instance what you said about the extraordinary painting by Ndandarika, Bushmen running from the rain. Did you say that when he painted this picture Ndandarika had had no training but had retired to the bush with brush and canvas bringing the painting in for the show, much to your surprise? The painting is so sophisticated except perhaps in drawing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Barr/McEwen

Mr. Barr  
 cc: Miss Miller  
 Miss Dudley  
 Miss Mazo  
 Miss Jones - yellow

7 June 1963

Dear Frank:

All of our pictures were unpacked today in good condition and I am sending you our Registrar's receipt with this letter.

I am delighted to say that they still look as good to me as they did a year ago. Next week I shall bring them before our Committee on the Museum Collections.

In the meantime, however, perhaps you would send me some instructions about payment. I do not seem to have made any notes about it. Should we send the entire amount to you in one draft for distribution to the artists, or would you rather have separate drafts for each artist sent to you or to the artists (in which case we would need their addresses). I presume payment should be made in Rhodesian (?) pounds. Now that the works are here, I should like to pay promptly, particularly Mrs. Smith who has paid out ten pounds for a picture she never received and for which she hasn't been reimbursed by the Museum.

Whether or not you wish payment to go to each artist, we do urgently need all their addresses so that we can send them right away some questionnaires about themselves and their pictures. We want to publish all of the works the Museum acquired in a forthcoming bulletin on new acquisitions and some of them in the big new illustrated catalogue of our entire painting and sculpture collection which I am now in the process of putting together. We have deadlines for both publications so the time is short.

These publications actually include only simple catalogue data, but even some of this needs clarification -- e.g. is Mu's name Mukorombogwo as in your catalogue or Mukarobgwa as in the Commonwealth Institute's etc..

We should also of course want to have the dates of birth of the artists which I don't find in any of your catalogues. Perhaps the birth date of Mu isn't known but I should think there would be no question about Sambo and Ndandarika.

Of course we are very eager to have the notes which you promised about the paintings by Mu. His verbal associations with his pictures are so rich that they are really important for our files and possible publication. If you don't have photographs of these we would send you some so that you could show them to Mu when you or one of your staff members talks with him. I assume that he would not be able to write out his own notes since I remember your saying that he depended a good deal on a stenographer you gave him by asking questions. I suppose that what he says may not be accurate but at least it would be highly interesting.

the stimulus

We should also like to have any biographical data on the artists over and beyond what you have published. I don't remember clearly for instance what you said about the extraordinary painting by Ndandarika, Bushmen running from the rain. Did you say that when he painted this picture Ndandarika had had no training but had retired to the bush with brush and canvas bringing the painting in for the show, much to your surprise? The painting is so sophisticated except perhaps in drawing

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cc: Miss Miller, Miss Dudley, Miss Jones



*copy please*

Mr. Frank McEwen  
FRANK MCEWEN

-2-

7 June 1963

THE RHODES NATIONAL GALLERY

P. O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

that it's hard to believe he hadn't considerable art school training. What training had he actually had and what other works of art had he produced when he painted this picture?

The Museum of Modern Art,  
New York

Here I am, dear Frank, pestering you with details. But if we were not both so interested in them I wouldn't trouble you. I will write you again after next Wednesday when the Committee reviews the pictures.

Dear Alfred,

Sincerely,

After much cabling to and from London I have an assurance that your pictures will arrive in New York before 1st June. As I feared, the pace of the Commonwealth Institute staff is that of a snail, and although the Exhibition came down on the 15th April, little work has been done since then. This delay I tried to forestall by leaving one of my staff there, but they would have none of it and she was 'paid off' before she had seen your paintings which will be sent airfreight for which I have been asked to approve. I can only hope and pray that the promises that have been given will not be empty ones.

Alfred H. Barr, Jr.

*my love to Cecilia + my respects to the Bachelors*

We are sorry for an error in our Catalogue attributing a No. 101, Enemy People by Thomas Mukarobgwa to your selection. This error, amongst a few others, is due to the fact that the Catalogue was being printed in London while I was looking for (and finding) works of art in the Ivory Coast rainforests.

We are so delighted by your intended purchases and for the right, not too frequent, mention of your great Museum in our Catalogue. The enthusiasm to the growing number of our young African artists in some cases several per day. We are on the tightrope between quantity and quality but faith is there to save all. The health of our movement is inversely proportionate to that of this country's affairs: a phenomenon perhaps, but a strange way of life in which, I suppose, I will write you a proper letter one of these days concerning our projects and plans.

Mr. Frank McEwen, Director  
The Rhodes National Gallery  
P. O. Box 8155  
Causeway  
Salisbury, Southern Rhodesia

AMB:rr  
encl.

With my profound gratitude and sincere wishes for you and yours.

Cecilia remained on in Paris where my friends are spoiling her for a few more weeks.

Yours devotedly,

fr. Frank McEwen. *N. Kiepert*

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cc: Miss Miller, Miss Dudley, Miss Jones



*copy please*

DIRECTOR  
FRANK MCEWEN

TELEPHONE 20541  
TELEGRAMS INSIGHT

## THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

24th May, 1963.

Mr. Alfred H. Barr, Jr.,  
The Museum of Modern Art,  
New York 19,  
New York, U.S.A.

Dear Alfred,

After much cabling to and from London I have an assurance that your pictures will arrive in New York before 1st June. As I feared, the pace of the Commonwealth Institute staff is that of a snail, and although the Exhibition came down on the 15th April, little has been done to pack and send off the works. This delay I tried to forestall by leaving one of my staff there, but they would have none of it and she was 'paid off' on the 20th April. Now it seems your paintings will be sent airfreight for which extra expense we have been asked to approve. I can only hope and pray that the promises that have been given will not be empty ones.

We are sorry for an error in our Catalogue attributing a No. 101, Enemy People by Thomas Mukarobgwa to your selection. This error, amongst a few others, is due to the fact that the Catalogue was being printed in London while I was looking for (and finding) works of art in the Ivory Coast rainforests.

We are so delighted by your intended purchases and for the right, not too unscrupled I hope, of mentioning your great Museum in our Catalogue. The show was an enormous success, 58 things were sold and this has given a great boost of enthusiasm to the growing number of our young African artists and to sales: in some cases several per day. We are on the tightrope between quality and quantity but faith is there to save all. The health of our movement is inversely proportionate to that of this country's affairs: a natural phenomenon perhaps, but a strange way of life in which, I suppose, I flourish. I will write you a proper letter one of these days concerning our projects and plans.

With my profound gratitude and sincere wishes for you and yours.

Cecilia remained on in Paris where my friends are spoiling her for a few more weeks:

Yours devotedly,

*fm* Frank McEwen. *N. Kierpalick*

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cc: Miss Miller  
Miss Dudley  
Miss Jones ✓

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BARR MORDERNART NEWYORKUSA

PICTURES ARRIVING AIR FREIGHT LETTER FOLLOWS GREETINGS

MCEWEN

AND RE  
MAY 23 3 08 PM '63

RCA COMMUNICATIONS, INC.  
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cc: Miss Miller  
Miss Dudley  
Miss Jones

RECEIVED  
INSIGHT

SALISBURY

PLEASE ALERT LONDON SHIP OUR PAINTINGS TO ARRIVE NEWYORK

JUNE FIRST ASSUME COMMONWEALTH HAS 9 May 1963

Dear Frank:

I wrote you on March 4th with a copy sent to you in Salisbury just to be sure. I enclosed shipment instructions with both copies.

Since I haven't heard either from London or from you I sent the following cable this morning: PLEASE ALERT LONDON SHIP OUR PAINTINGS TO ARRIVE NEWYORK JUNE FIRST. ASSUME COMMONWEALTH HAS INSTRUCTIONS.

The last meeting of our Committee on the Museum Collections will be in the second week of June. Consequently, we need the pictures badly before then otherwise I shall not be able to include any of them in the new catalogue of our Collection. Therefore I want to be sure the Commonwealth people or whoever you gave instructions to act in time.

I hope, among other things, you notified them not to send us the one we did not buy but which is listed in our name, namely, #101, Enemy People by Mu.

I regret having to delay so long any payment either to the artists or to the obliging Mrs. Malcolm Smith.

I hope you find Salisbury not too depressing. Our eyes are on Birmingham.

My love to Cecilia and yourself,

Hastily,

Alfred H. Barr, Jr.

Mr. Frank McEwen  
The National Gallery  
P. O. Box 8155, Causeway  
Salisbury, Southern Rhodesia

P. S. Please tell Mrs. Read that I have received the typescript of my very bad speech at the opening and will try to make it printable as soon as I can.

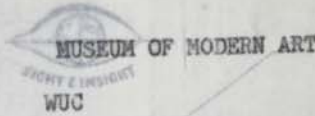
of course I crave your  
news. Perhaps you could send  
your friends a Bulletin?

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Will leave here for Rhodesia

+ 10<sup>th</sup> March  
- DLS



MC EWEN  
INSIGHT  
SALISBURY SOUTHERN RHODESIA

TELEPHONE 20641  
TELEGRAMS INSIGHT

PLEASE ALERT LONDON SHIP OUR PAINTINGS TO ARRIVE NEWYORK

JUNE FIRST ASSUME COMMONWEALTH HAS INSTRUCTIONS  
c/o The Commonwealth Institute,  
Barrington Street  
London W.8.

22<sup>nd</sup> February,  
1963.

Dear Alfred,

9 MAY 1963

CHARGE TO MUSEUM COLLECTIONS #357

I left Rhodesia nearly three months ago and after attending the Africanist Congress in Accra and travelling in West Africa and Europe I arrived in London where your kind letters caught up with me. I should have written to you a week ago but the pace has been rather frantic getting over show going which Princess Margaret opened yesterday. (I enclose the catalogue for you). In it figure

(by separate mail.

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Will leave here for Rhodesia on  
 + 10<sup>th</sup> March  
 -



DIRECTOR  
FRANK MCEWEN

TELEPHONE 20541  
TELEGRAMS INSIGHT

THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

c/o The Commonwealth Institute,  
Kensington High Street  
London W.8.

22<sup>nd</sup> February,  
1963.

Dear Alfred,

I left Rhodesia nearly three months ago and after attending the Africanist Congress in Accra and travelling in West Africa and Europe I arrived in London where your kind letters caught up with me. I should have written to you a week ago but the pace has been rather frantic getting our show going which Princess Margaret opened yesterday. (I enclose the catalogue for you). In it-figure

Board of Trustees

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(by separate mail.

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most of the pictures you decided to purchase and I hope I was not wrong in giving in to the temptation of the mention "Museum of Modern Art, New York" along side them!?

The show is causing quite a stir. It inspires honest & God people who can sense the beautiful faith and simplicity in it - but the negative blooded hair splitters, of whom there are so many in London can't see it! There are not many things for sale but about ten went on the first day and there are more buyers studying purchase today. On instructions from you we will send your works on when the show ends on 15<sup>th</sup> April; It all looks good in this new gallery - our little statement of faith! It is strange to see it in London where it stands up very well for what it is.

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P.O. BOX 8155, CROSSWAY, SALISBURY, SOUTHERN RHODESIA

31  
 There have already been some quite good articles in the London press - Manchester Guardian and Sunday Times and I believe there will be more.

Regarding Rhodesia, the situation will become more difficult for us, I have no real enemies there but those who are against me are, if only temporary, in power - power to make even more blunders. It is sad to have built up a whole Gallery and what is more a whole human element which can now be destroyed without much

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trace - I know that was part of my challenge, and I was always conscious of this end - but it is odd none the less.

I would like to start again in a new country where things can be made to work - although there has been some talk in London and in the papers in which my name is put forward, amongst other, as a possible future director for the Tate Gallery - I do not think I could stand rapidly decaying Britain where rot is so prevalent and so little understood - on the other hand given the means I could make a revolution here! - but the means would have to forthcoming - all is in the hands of old duds, old even when they are young. Cecilia and I send our affectionate greetings. Yours Frank. P.S. I believe Nancy Thomas of London Television will call on you.

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Salisbury: Art

cc: Frank McEwen, National Gallery, Coleridge, Salisbury, Southern Rhodesia

cc: Miss Miller  
Miss Dudley  
Miss Jones

Museum of Modern Art  
11 West 53 Street  
New York 19, New York  
8 February 1963

Dear Roland:

I am delighted to hear from you and we replying to your letter of the 22nd of February so that my letter will reach you, I hope, before you return. I am sorry to bother you but could you send me the

London address of Frank McEwen? I need to complete the arrangements for the purchase and transportation of the Rhodesian pictures which we are buying.

I was delighted to have your letter at Christmas and although we are quite broke I will find the other money somewhere and with the wonderfully warm greetings from Lee and you.

May I ask you a delicate question. Since Tony is the photographer, couldn't I pay him something for the photographs which he took on the Gorongosa safari? I think he worked very hard at the job and I would like to send a little pocket money if you would permit it. My best to

you all. The catalogue has just arrived. I think it's a beautiful job and a very valuable document. If we could be considered lenders to the exhibition perhaps the Commonwealth Trust. Sincerely,  
I want to give one of these to the Rockefeller and used one for our library and one for our departmental office.

Just for the record Alfred H. Barr, Jr. attention to the top of page two of my December 6th letter explaining that my purchase of the pictures has not testament to be placed in the Ngwenya Collection... Any works which I bought for the Collection have to come before our Committee before they can be lent. I think there will be no question about the 11a Horton Street. Please send me two or three more catalogues of the Ngwenya Collection and only one of two of the Kingsley James. London W. 8, ENGLAND will at last or give away to interested people, particularly the Rockefeller although they have a few.

AHB:rr

You list a No. 512, Henry Regula, which is not on my list of December 6th.



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cc: Frank McEwen, National Gallery, Causeway, Salisbury, Southern Rhodesia  
Miss Miller  
Miss Dudley  
Miss Jones

AFRICANS

-2-

March 4, 1963

These are all details of no great consequence. I am really delighted that you broke protocol to associate the Museum's name with the pictures in the exhibition show.

(Special Delivery)

March 4, 1963

Dear Frank: If it's not too much trouble we would, of course, be happy to have shippings you may have of the show.

I am delighted to hear from you and am replying to your letter of the 22nd of February so that my letter will reach you, I hope, before you return the 10th of March.

In your letter you say that you will have our purchases sent on to us here in New York when your show ends on the 15th of April. We are looking forward very much to seeing them and hope there will be no unnecessary delays. As you can imagine some of our staff and Board members are very curious to see the pictures, particularly Kay Hochschild since, as I think I told you, she and her husband turned over to the Museum the balance set aside for my travelling expenses to Salisbury. This will pay for most of our purchases and although we are quite broke I will find the other money somewhere and will pay promptly upon receipt of the pictures.

However, if you wish, I could arrange to pay immediately for the Ndandakika Bushmen Hunting since poor Mrs. Malcolm Smith I suspect has never had the picture in her house since she bought it.

I am a little worried about the shipping instructions which I sent you as page three of my December 6th letter. Please be sure to give these instructions to whomever will be in charge of making the shipment from London to New York. I assume that someone in London can sign the "declaration of originality" so that you need not be troubled.

The catalogue has just arrived. I think it's a beautiful job and a very valuable document. If we could be considered lenders to the exhibition perhaps the Commonwealth Institute will send us two or three more catalogues. I want to give one of course to the Hochschilds and need one for our Library and one for our departmental office.

Just for the record I should call your attention to the top of page two of my December 6th letter explaining that my purchase of the pictures is not tantamount to inclusion in the Museum Collection... Any works which I bought for the Collection have to come before our Committee before they can be included in the Collection. I think there will be no question about the Ndandakika or the Trevor Wood but I would not recommend more than two or at most three of the Mukorombogwos and only one of two of the Kingsley Sambos. The others I hope to sell at cost or give away to interested people, particularly the Hochschilds although they have a Mu.

You list a Mu, #101, Enemy People, which is not on my list of December 6th.

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Mr. Frank McEwen

-2-

March 4, 1963

These are all details of no great consequence. I am really delighted that you broke protocol to associate the Museum's name with the pictures in the London show.

If it's not too much trouble we would, of course, be happy to have any extra clippings you may have of the show.

If this letter reaches you, you <sup>in London</sup> will be too busy to answer it. Any-  
<sub>may</sub> way I am sending a copy to Salisbury.

Nancy Thomas did phone and I was out and unfortunately I could not see her over the weekend when she was in New York. I regret this very much since I admire and like her a great deal. My great regret is that I did such a poor job for her and the BBC.

I hope you and Cecilia have had some time to enjoy yourselves in London. Perhaps the weather will have reconciled you to another stay in Salisbury. I read with great sympathy what you have written and shall not forget it.

Sincerely,

Mr. Frank McEwen  
c/o Commonwealth Institute  
Kensington High Street  
London W. 8, ENGLAND

AHB:rr

P. S. To save time I have cabled you as follows about the shipping instructions which you should leave with whoever is in charge in London: PLEASE GIVE INSTRUCTIONS PAGE 3 MY LETTER DECEMBER 6 TO SHIPPER CONGRATULATIONS BON VOYAGE BARR.

Handwritten notes at the bottom of the page, including the number "1072".

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Miss Miller  
Miss Dudley  
Miss Jones  
cc: Miss Miller  
Miss Jones

December 6, 1962

December 14, 1962

Dear Frank:

I have just had your wonderful card with the photograph of the three, or are there four, McEwens. I am very pleased to have it.

I gather that you are leaving very soon for England. I am afraid that you may not have received my letter of December 6th so I am sending you a copy. The delay is entirely my own fault.

I hope your show goes very well. Please send me a catalogue if you can.

Give my love to Cecilia and to the Penroses in whose care I am sending this letter.

Sincerely,

Alfred H. Barr, Jr.

Mr. Frank McEwen  
c/o Mr. and Mrs. Roland Penrose  
11a Horton Street  
Kensington  
London, W. 8  
England

AHB:rr  
encl.

Don't think I've forgotten the Ford Foundation. Mr. Ward and I have had phone talks about meeting but he's been seriously ill and is only recently better. Let me have your London address. I was able to tell him on the phone that the Congress was a great success.

/s/ A

I think I can find information about the artists in your catalogues but if not will you please send us succinct information about their lives, where they have lived, their training in art, their other vocations and so forth. We also would like to have the year in which each painting was done and any relevant notes on the subject matter. Also, say we have addresses of the

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cc: Miss Miller  
Miss Dudley  
Miss Jones

McEwan of Penroses, London

Salisbury

December 6, 1962

artists in case we need to write them.

As I explained to you in Salisbury, purchase by the Museum is not tantamount to inclusion in the Museum Collection. I am entitled to buy works at lowest price but every one in the collection must be approved by our Committee. I have little doubt that at least one by each of the four artists will be approved but I doubt if the Committee will agree to accept all four works by Mu or all three by Sambo. Works not approved by the Museum Collection. I cabled you on December 3rd as follows: BUYING NDANDANNIKA TWENTY POUNDS AND ONE WOOD THREE SAMBO FOUR MU OMITTING OUR COUNTRY FORGIVE DELAY WRITING. BARR.

You warned me in Salisbury that you might wish to have some of these pictures. This, being translated, means: I agreed. However, this raises some questions of shipping and packing. Would it be satisfactory to you if the pictures were eventually to be sent to New York by air? Should she be willing to give half of this to the artist? We would be very pleased - and may I ask you to pass on to her our deeply felt thanks for her willingness to let us have the picture. I think she has admirable taste! (Naturally, I do.)

It is possible to be simpler for you to send all our things to London and then ship them all together from London to New York. This is a matter of your convenience.

2. I confirm our purchase of the Trevor Wood Pebble Beach in Fourth Dimension, 3' x 3'8", at forty-two pounds.

3. I confirm the purchase of four works by Thomas Mukorombogwo at twenty-five pounds each. These are numbered and named on the list as follows:

- #5 Very Important Bush
- #6 River Coming in the Middle of the Bush
- #7 People Who Died in the Bush
- #8 View You Can See in the Middle of the Tree.

As to the Tom Maybank Rape of Bur... this painting more of a problem. The trans... meeting of the Collections Committee. The next will... show them the transparency but I can't be sure they will want to... They may however... very shortly after... Ordinary... here in New York... amount, we would be... definitely credit... Now I want... here you with the reasons but they were urgent. I also want to thank you for the transparencies and... We do not want Mu's In our Country... money for these, please let me know.

5. Kingsley Sambo. We want to buy #10, Balancing Rocks, #11, Balancing Rocks and #12, Evening, Township. (#10 for twenty pounds and #11 and #12 for twenty-five pounds.)

Mr. Frank McEwan  
National Gallery  
Gausseway

I think I can find information about the artists in your catalogues but if not will you please send me succinct information about their lives, where they have lived, their training in art, their other vocations and so forth. We also would like to have the year in which each painting was done and any relevant notes on the subject matter. Also, may we have addresses of the

my own to Guba and Oponungu

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Mr. Frank McEwen

-2-

December 6, 1962

artists in case we need to write them.

As I explained to you in Salisbury, purchase by the Museum is not tantamount to inclusion in the Museum Collection. I am entitled to buy works of modest price but every object that enters the collection must be approved by our Committee. I have little doubt that at least one by each of the four artists will be approved but I doubt if the Committee will agree to accept all four works by Mu or all three by Sambo. Works not approved for the Museum Collection may be used for exhibitions or may be sold at cost plus pro rata expenses of shipping and so forth to interested collectors.

You warned me in Salisbury that you might wish to have some of these pictures for the big show in London and I agreed. However, this raises some questions of shipping and packing. Would it be satisfactory to you if the pictures we have now bought but which you wish to include in the London show could eventually be sent to us from London, we to pay the cost of the London-New York shipment? Our pictures which you don't send to London could be shipped directly from Salisbury by surface rather than by air express which we suppose is three or four times as expensive. We of course expect to pay the cost of packing too.

It is possible that it would be simpler for you to send all our things to London and then ship them all together from London to New York. This is a matter of your convenience. We are in no great hurry, though a good deal of curiosity has been aroused here.

I am enclosing shipping instructions. I hope that your secretary can take care of phoning the American Embassy in Salisbury if there are any questions.

As to the Tom Maybank Rape of Europa. Both the cost and the size makes this painting more of a problem. The transparency has arrived since our last meeting of the Collections Committee. The next will be December 11th. I will show them the transparency but I can't be sure they will want to commit themselves. They may however decide against the picture. In either case I shall write you very shortly after the meeting so that the picture may be reserved or released.

Ordinarily, the Museum does not pay until it receives the purchases here in New York. If this is not satisfactory and you wish us to pay half the amount, we would be glad to do it. Please let me know, but I repeat, we are definitely committed to buy the pictures as indicated above.

Now I want to apologize for not having answered you letter. I won't bore you with the reasons but they were urgent. I also want to thank you for the transparencies and the efficient listing of our reserved works. If we owe some money for these, please let me know.

Sincerely,

Mr. Frank McEwen  
National Gallery  
Causeway  
Salisbury, Southern Rhodesia

writing again soon. Meanwhile  
my love to Cecilia and Chapungu!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Mr. Frank McEwen



December 6, 1962

Shipping Instructions

DIRECTOR  
FRANK MCEWEN

TELEPHONE 20541  
TELEGRAMS INDIGHT

THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA  
The Shipment must be accompanied by a shipper's invoice and a declaration of originality. The invoice must list each item in the shipment separately and show the value of each. The declaration of originality should be simply a statement by each artist (or by you as shipper) in this form:

Alfred Barr Esq.,

Museum of Modern Art  
11 West 53rd Street  
NEW YORK 19  
N.Y.,

I declare that I am the painter (or shipper) of the works shown on the annexed invoice and that they are original paintings in oil (or any other material).

U.S. If the declaration is signed by the shipper, it must include, in addition, a statement that the artist's signature could not be obtained for some specific reason (absence, illness, deceased, etc.).

Please consign the shipment to our brokers, W. R. Keating and Co., 90 Broad Street, New York, New York, for customs clearance and delivery to the Museum. Airmail all documents to Keating with copies addressed to the Museum of Modern Art for the attention of Miss Dorothy H. Dudley, Registrar. If you wish us to insure the shipment in transit, please notify Miss Dudley of the name of the vessel, the port of embarkation, sailing date and insurance value.

I have just received a most charming reply from the owner, Mrs. Malcolm Smith. She is most generously disposed towards your proposition of acquiring her picture for The Museum of Modern Art. Naturally she does not wish to sell the picture at a profit, but does suggest, unconditionally, that if your Museum should care to give more than the original small cost of £10 for it the extra sum would go to help the young artist.

This picture will achieve, finally, quite a history. It was originally painted by the artist for me as a gift and he had the greatest difficulty in carting it on foot from about 10 miles away. A charming letter, of which a copy should remain with the picture, came with it. As you know I never accept works from artists and did not do so from Brancusi, Picasso, Braque, Leger and Co. during my long life in Paris ... I told Ndandannika we would put it on show and try to sell it for him.

Board of Trustees

F. H. A. Serravallo, Esq., D.S.O., O.B.E., Chairman; Sir Frederick Goodall, G.C.M.G., O.B.E.; Field M. Goodson, A. E. Levin, Esq.; C. F. J. Levin, Esq.; Sir Wessley de Waard of Salisbury; Sir Ronald Peab, O.B.E.; R. C. J. Richards, Esq.; N. N. Shonopeter, Esq.

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DIRECTOR  
FRANK MCEWEN

TELEPHONE 20541  
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## THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

22nd October, 1962.

Alfred Barr Esq.,  
Museum of Modern Art,  
11 West 53rd Street,  
NEW YORK 19,  
N.Y.,  
U.S.A.

Dear Alfred,

May I reply to your second request concerning the painting you liked so much by the young artist J. NDANDANNIKA, entitled "Bushman Hunting" No. 64 in our catalogue of 'New African Talent' and priced at £10.

I have just received a most charming reply from the owner, Mrs. Malcolm Smith. She is most generously disposed towards your proposition of acquiring her picture for The Museum of Modern Art. Naturally she does not wish to sell the picture at a profit, but does suggest, unconditionally, that if your Museum should care to give more than the original small cost of £10 for it the extra sum would go to help the young artist.

This picture will achieve, finally, quite a history. It was originally painted by the artist for me as a gift and he had the greatest difficulty in carting it on foot from about 10 miles away. A charming letter, of which a copy should remain with the picture, came with it. As you know I never accept works from artists and did not do so from Brancusi, Picasso, Braque, Léger and Co. during my long life in Paris .. .... I told Ndandannika we would put it on show and try to sell it for him.

.../...

*Board of Trustees*

P. H. A. Brownrigg, Esq., D.S.O., O.B.E., Chairman; Sir Frederick Crawford, G.C.M.G., O.B.E.; Rabbi M. Konviser; A. E. Lewis, Esq.; C. P. J. Lewis, Esq.; His Worship the Mayor of Salisbury; Sir Ronald Prain, O.B.E.; B. C. J. Richards, Esq.; N. M. Shamuyarira, Esq.

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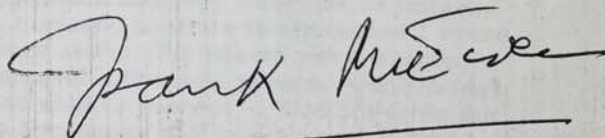
- 2 -

It only arrived five minutes before the show opened - there was no more wall space for it - so it was placed on the floor. Within five minutes of the opening Mrs. Smith saw it, loved it, bought it!

That was the show the Walter Hochschilds, of your Museum, bought from. It was a great opening - 30 plus things were sold - and before the show closed over 100 were sold out of 124. 'New African Talent', which is our great experiment, hit the air. Half were sold to overseas visitors. As you know too well it is holier to discover than to collect. We are happy with the birth of a school and dread the day it may be torn down by the great inhuman condition of well meaning misunderstanding.

With warm regards from Cecilia, Chapungu and myself,

Sincerely yours,

  
\_\_\_\_\_



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DIRECTOR  
FRANK MCEWEN

TELEPHONE 20541  
TELEGRAMS INSIGHT

## THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

15th October, 1962.

Alfred Barr Esq.,  
Museum of Modern Art,  
11 West 53rd Street,  
NEW YORK 19,  
U.S.A.

Dear Alfred,

May I thank you for your two kind and very informative letters, with enclosures. I am sorry you managed to write to me before I wrote to say how charmed we were by your visit. Our hearts were warmed, during our struggles, by the presence of a few holy people. Cecilia says she discovered that what I had often said is correct - "God prevents the U.S.A. from sinking under the sea because of the existence of Alfred Barr". I have said the same of a few people in Britain - Roland and Herbert Read. It was wonderful to have you here and see those few of you on the background of this beautiful land of unnecessary suffering, where there could be much joy between unspoilt people.

Regarding the 'Newsweek' accusation that no African frequented the I.C.A.C. I can only say that, eventually, we had all the intellectuals, school teachers and so forth. They number a few thousand only. The 'masses' are very dull. They did not come and their only visible reaction came with H.R.H. The Timi of Ede, King John. This really excited them. Wherever he went they threw themselves onto the ground before him!

My reason for not writing before was that most of us were ill after the Congress and finally, just over a month ago, I also broke down. My old spinal injury - contracted while sailing round the Cape (of storms) - came to life, keeping me in bed for a month stupified with medicines. I have just started to crawl and so far avoided a menacing operation.

.../...

*Board of Trustees*

P. H. A. Brownrigg, Esq., D.S.O., O.B.E., Chairman; Sir Frederick Crawford, G.C.M.G., O.B.E.; Rabbi M. Konviser; A. E. Lewis, Esq.; C. P. J. Lewis, Esq.; His Worship the Mayor of Salisbury; Sir Ronald Prain, O.B.E.; B. C. J. Richards, Esq.; N. M. Shamsyarira, Esq.

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No one will ever perceive of the extent and quality of all those machiavellian pressures and frictions going on behind the scenes of our Congress. The fact that we brought it all off at all, with such a background, will always amaze me. But it is on that background that it will be judged by those who can, or will, eventually, understand.

I was astounded, bewildered and hurt by Mvusi's unfair aggression. I have never called him, or wanted him, as a protégé. The works we have were painted before I met him. I am so unpaternalistic that I could never use such a word. We did help him two years ago when he imagined that the police were after him at considerable danger to ourselves. I have done nothing but praise and admire him. His is a strange reward to a friend! I have dealt with artists all my life - and have never 'cashed in' on them! In Selby's case, this situation is aggravated by an overwrought complex of complexes. Having, in the present, conquered the past, he is unaware of the real danger of his future. Personally, I came to Africa as to a purgatory. From this viewpoint the ideals and moral battles of the Western world appear uninteresting and tame. At the moment they belong to a well-known past. We here are suffering from the vital ills of the future. My position is unstable: balancing on a knife edge between uncontrollable powers. I soon will have to extricate myself: not without great sorrow. But my love of Africa, which has grown, part-consciously, since my childhood household full of African 'curios' will be impossible to arrest.

You are so kind to offer to send me your catalogue of the 1934 "African Negro Art". I am delighted because I have failed for years in my search for it - but this is not fair on yourself. You are also sending us a bird book in return for one we didn't give you! We tried to take a photo of a tiny malachite kingfisher that flew into the Gallery, but the photographer's lense fell off and broke. We let this gem of a bird go, whereupon, in seconds, butcher birds 'dived' him and pecked out his little eyes while he was flying to a jacaranda in full bloom. This was a blow to Cecilia who was looking after him. I was sad when I heard this news and that there was to be no photo for you. All we can send are the enclosed pictures of 'Chapungu'. He has grown in stature and in his extraordinary calm affection. He is more

.../...

Not yet sent! RR.

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and more gentle and we fear for so benign a character, when the time comesto let him go.

Papenfus painted one admirable naïf three years ago. He was most apologetic about it and wanted nothing for it. When we wanted to buy it for \$150 and I proclaimed it the best painting in our Federal show he rushed off with this information and sold it for \$300 to a gullible Greek who thought he was finding gold'.

While I was ill, and unconscious of the fact, the person who bought the painting you liked so much of "Bushmen" came and claimed her own. I am told she was not interested in letting it go elsewhere. However, I have written to her in a further attempt at persuasion. In the meantime the young artist has carved a fine head of a monkey in hard stone and we intend buying it. The enclosed photo does not do it justice.

The 'potential' of art in this place to be discovered, 'saved' and promoted is tremendous. I long to get our 'workshop' going full swing. We have just raised some money towards this great purpose. As you know my original, much meditated, plan was to hold the I.C.A.C. two years earlier and then concentrate on the 'Workshop-School'. This second project is now bursting its restricted frontiers and I must get it going. I fear, however, that if it starts on a small scale it will peter out when the time comes, whereas if I start it 'big' it will have impetus to carry one, for a while, hereafter.

I am sending you slides of the works you chose and I am, again, sorry to be so late because I know the advantage of striking while the iron is hot! Many of the slides are very poor: insufficient reminders.

Regarding catalogues of our I.C.A.C. exhibitions, we had to wait nearly two months for the 'corrected' edition, which still has some faults and the same forlorn reproduction'- but in this place of inefficiency and bad taste, it was an already impossible achievement! We are also held up by the colossal expense of sending these abroad by air. It costs us more than \$6 per item. Some are going off to the Museum of Primitive Art for Robert Goldwater and Co., also for Nelson Rockefeller and the other people you mention - Ostrander and Harold Hochschild .

.../...

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We enclose addresses of Delegates and press material for you.

Our Fifth Federal Show opens on 14th November. It will demonstrate the astonishing possibilities of new African talent and give me more urge to serve, and help harness, this vast potential.

Thank you for the copy of a letter from the innocent young pressman, of the well meaning Evening Standard. We have accumulated evidence of the press boycott, amongst other boycotts of the I.C.A.C. It is due to a hard core of reactionists. They are now surrounding with silence a new, entirely unpretentious, show we have because it is promoted by a liberal Body.

Our African Trustee, who spoke at our pre-Congress lunch party, Nathan Shamuyarira, has resigned from his post of Editor-in-Chief of the local African Newspapers. He is at present in New York giving evidence to the U.N. He is a friend of Taylor Ostrander and I wonder if you will see him?

I have good contacts in progress for the next I.C.A.C. I will study this project in Nigeria on my way to the Ghana Africanist Congress in Accra in December, to which our University is sending me. Thence on to the Ivory Coast where I have a good 'pipe-line' for purchasing African carvings, and thence to Europe to put on the large Exhibition of our local art for the Commonwealth Institute. This show opens on 21st February, 1963.

I have been approached by the Italian and the Israeli Governments with a view to my organising African Art Festivals and also to help with the Commonwealth Festival of the Arts in 1964. I have no qualification for all this but those of love and enthusiasm!

I am sorry to burden you with so long a letter, but I have one great request to make. This is to ask you, if you get a chance, to give your appreciation of the I.C.A.C. to Mr. Champion Ward of The Ford Foundation. This is most important, because he has always been a staunch supporter of I.C.A.C., realising from the start that I was not an agent of British Colonialism or Neo-colonialism. I hear, however, that he has been influenced unfavourably from I know not what sources, and also by the stupidly inappropriate mutterings of 'Newsweek'. He may consider me partly to blame because of my

.../...

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chopping and changing of dates. Although he is remarkably familiar with the complexities of our local situation, he cannot, and nobody can, conceive of what I have had to contend with in order to create, what we did create - some love and enthusiasm for a cause of permanent human values in a wilderness of misunderstanding and latent strife.

We all three, Cecilia, Chapungu and I, send our warmest wishes and regards to you and yours, and to our friends in the sphere of your great Museum.

Frank McEwen

Frank McEwen

P.S. I have discovered a strange coincidence - that Mrs. Smith who bought the 'Bushman' picture you liked so much is the wife of  
Encs: Malcolm Smith, Editor in Chief of the 'Rhodesia Herald' the paper which boycotted us with a conspiracy of silence and whitewash!  
He orchestrated the whole thing, I was told today by an ex-reporter and friend. She told my staff when she came to get her picture that she and her husband were amongst the many enemies of the Gallery and they are arch-reactionaries! I have asked her to  
PTO.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Communicate directly with you...

F.

P.P.S. Photographic enclosures are:

- ① photos of Congress
- ② " " " works you chose
- ③ " " " 'Chapman' Battlew Eagle
- ④ " " " a set of B/W prints of some of Tom Maybank's work

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cc: Miss Miller  
Miss Jones

AT 436/115

Wood \$42 = 117.60  
 Mu 4x25 = 2.100 = 1280.  
 Bushman Hunting 20 = 56.

Dear

*Telefax*

**WESTERN UNION**  
**INTERNATIONAL COMMUNICATIONS**  
 To get fast, dependable service, write in "Via W. U. CABLES here"

CALL LETTERS	DLS	CHARGE TO	MUSEUM OF MODERN ART
To		Via	
MCEWEN INSIGHT SALISBURY SOUTHERN-RHODESIA			
BUYING NDANDANNIKA TWENTY POUNDS AND ONE WOOD THREE SAMBO FOUR MU OMITTING OUR COUNTRY FORGIVE DELAY WRITING.			
BARR			

3 December 1962 CHARGE TO MUSEUM COLLECTIONS #357  
 Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

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**PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD**

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Alfred H. Barr, Jr.

Mr. Frank McEwen, Director  
National Gallery  
P. O. Box 8155  
Causeway  
Salisbury, Southern Rhodesia

AHB:rr

P.S. I am sending you a  
copy of our own African  
Negro Art catalog  
of 1934. It's yours  
to keep or dow as  
you want.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Miller  
Miss Jones

AT 436.15

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Buchanan Hunting \$20 = 56.

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64 McEWEN. 569.60

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Buying ~~Woods~~

NDANDANNIKA twenty pounds.  
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Alfred H. Barr, Jr.

Mr. Frank McEwen, Director  
National Gallery  
P. O. Box 8155  
Causeway  
Salisbury, Southern Rhodesia

AHB:rr

P.S. I am sending you a  
copy of our own African  
Negro Art catalog  
of A34. It's yours  
to keep or do w. as  
you want.



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cc: Miss Miller  
Miss Jones

September 28, 1962

Dear Frank:

This is just a letter about details.

I am expecting to have a list with titles, sizes, media and prices of the works which I picked out for our Museum. This is not urgent but there is a certain advantage in having the material in order to interest people here while the matter is still warm. Don't forget to approach the woman who bought the extraordinary picture of Bushmen in a rain storm. I would like to have this for the Museum if she can be persuaded to relinquish it. I understand she is a woman of some means so there would be no point in paying her a profit, though I would be willing to do so - and handsomely. She might though let us have it because we are a Museum and so forth. I lost my list of the names and addresses of the members of the Congress. Could your office send me a couple of copies?

Could you check to be sure that you sent copies of the catalogue and other essential data to Taylor Ostrander? I myself mailed similar material to the Walter Hochschilds but I hope that Harold Hochschild may have some too. I assume that copies will go to the lenders so that the Primitive Museum and Nelson Rockefeller would receive copies. For our Museum archives I would appreciate having one copy each of the press releases. I hope these requests won't cause you too much trouble. Except for the list of addresses they could all go surface mail. Please give my admiring respects to Mr. Phillipmore and Mr. Mapondera.

When I got back from the Boulton's I found in my hotel room a seven foot wide canvas by T. W. Papenfus, a semi-naive picture called While Vultures Wait. I enclose a copy of his letter. Although the picture was too big and not really good enough for us, I was touched by it and thought it might be something a Rhodesian Museum might consider. Both Penrose and Tzara were quite impressed by it.

I also enclose a machine copy of a letter from the very young reporter on The Evening Standard. I think he might become a good friend of the Museum.

Sincerely,

Alfred H. Barr, Jr.

Mr. Frank McEwen, Director  
National Gallery  
P. O. Box 8155  
Causeway  
Salisbury, Southern Rhodesia

AHB:rr

P.S. I am sending you a copy of our own African Negro Art Catalog of A34. It's yours to keep or to pass on as you want.

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Africa 1872-20

28 September 1962

will lead to other similar meetings.

28 September 1962

Dear Frank:

The records of birdcalls just came from Roland Penrose a few days ago. I am delighted to have them, especially as a great number of them are of birds I have heard or of species closely related.

I do hope you were not offended by my reluctance to accept the bird book which you ordered for me. Actually, it is a very costly book and not a very good one for field purposes or for amateur use. It is poorly organized and the plates are mostly quite bad. Besides, it's a two volume work of which only one volume is in print. I hope you did as I suggested and returned it to the store for credit against which you may draw. Actually the Roberts book was ideal for Rhodesia and Mozambique and very helpful even in Tanganyika, although I had to check with the Coryndon Curator on a number of things. His name is Williams and he is just about to publish a very useful handbook on East African birds. I am having the publisher send you a copy.

I look back on the wonderful fortnight in Rhodesia with wonder and enthusiasm. You know I was really an amateur in most subjects that came up and in the others scarcely more. Consequently, I learned a very great deal in a short time, quite aside from enjoyment of practically every moment.

Much of my pleasure and satisfaction was directly the result of your thoughtfulness and generous hospitality. I really do not know how to thank you adequately.

I hope you will keep me informed of your plans. The newspapers publish only bad news of Rhodesia and yet I keep thinking that even if the revolution occurs you will still be indispensable.

Here I have spoken with every one I could about how successful the Congress was. I expect to make a report to our Board of Trustees at an early meeting. Unfortunately, a good many people here read the account in Newsweek which gave the impression I think truthful, that few Africans came to the exhibition but did not explain why. However, the account did you credit. Last night I had a long talk with Susan Senior who, I had forgotten, had been in Salisbury. She spoke of you with affection and great admiration.

Speaking of Newsweek, I received a letter from Mvusi which distresses me. I too noticed the word protégé but did not know enough about the situation to question it. I am sure that he grossly exaggerates what I assume is a reporting error but please do not be furious with him. He is neurotically sensitive as you know better than I.

Whatever these contratemps, the Congress was, I think, a real triumph, a tour de force in the best sense of the word, an event which I hope

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Frank McEwen

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28 September 1962

will lead to other similar meetings.

I ought to write a separate paean to Cecilia. I was of course looking forward with baited breath to seeing her after the enthusiastic remarks of Taylor Ostrander. He did not exaggerate. I agree with him. She is the most beautiful woman in Salisbury but she is also one of the kindest. I felt privileged to have the pleasure of seeing her so often. Please give her my love.

The photograph of your Harold Blomer has arrived safely. I am very pleased to have it and hope to do something about it.

Sincerely,

Alfred H. Barr, Jr.

Mr. Frank McEwen, Director  
National Gallery  
P. O. Box 8155  
Causeway  
Salisbury, Southern Rhodesia

AHB:rr

[Enclosure: Mum's letter]

Sincerely,

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

Mr. Vincent Kwesi Nofi  
Arts and Crafts Department  
Minneba Training College  
P. O. Box 11  
Minneba, Ghana

AHB:rr

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Kofi

# THE MUSEUM OF MODERN ART

cc: Miss Miller  
Mr. Barr  
Betsy- yellow & original

Date December 5, 1962

To: Mr. Barr December 12, 1962

From: Dear Kofi: Hey

The photograph of your Horne Blower has arrived safely. I am very pleased to have it and hope to do something about it.

Following is an e Meanwhile, would you let me know what paintings you purchased from the two large, round bumps are on the ankles above the toes. Is this a part of a costume? Otherwise, they would seem quite disfiguring in relation to the rest of the figure.

By ship: \$20.70 plus 300-mile rail or truck delivery  
It's very good to hear from you. I think very often of our meeting in Salisbury. I remember you with special pleasure. (\$1.58 per pound).

Even with the 300- My very best to you and your wife. I wish I had been able to meet her. the cost would be less

Sincerely,

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

Mr. Vincent Akwete Kofi  
Arts and Crafts Department  
Winneba Training College  
P. O. Box 31  
Winneba, Ghana

AHB:rr

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## THE MUSEUM OF MODERN ART

Date December 5, 1962

To: Mr. Barr

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

From: Miss Dudley

Dear Alfred:

Following is an estimate of the cost of shipping the paintings you purchased — from Salisbury, Southern Rhodesia, to New York:

1 box, 3' x 4' x 1', 60 lbs.

By ship: \$20.70 plus 300-mile rail or truck delivery to the port

By air freight: \$119 (\$1.98 per pound).

Even with the 300-mile delivery to the port, I am sure the cost would be less by ship.

*Dorothy*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C O P Y

22 Shetland Avenue  
P.O. Cranborne S. R.

10 Aug 1962

A. H. Barr Esqre.  
Director of Collections  
Museum of Modern Art  
New York

(phone (wife)  
26021 - business)

Dear Mr. Barr,

I enquired at the National Gallery for you and I was told you were sight-seeing and that you would also be away to Gorongosa for the week-end, finally departing on Wednesday.

Time being so short, therefore I have taken the liberty of bringing an oil painting to your hotel. I felt you might be interested as it depicts a part of Rhodesian history.

It is a representation of the old time waggon days, here in Rhodesia, and was painted in memory of a pioneer, one Artie Payne, who is shown dying of black water fever about 230 miles from Salisbury, out in the bush.

Its title is from Job 28: -

"There is a path no fowl knoweth, and the vulture's eye hath not seen."  
but the native name would be "A gava mageve." or - "While vultures wait."

I have had the good fortune to have had two oil paintings accepted for exhibition by the Annual Art Exhibitions in our National Gallery here so that I have taken courage from that to think you may like to purchase this one. The price would be 120 guineas or if you prefer it, 850\$ dollars. I am Sir,

very truly yours,

/s/ T. N. Papenfus

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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22 SHETLAND AVENUE  
P.O. CRANBORNE S.R.

10 Aug 1962

A.H. Barr Esqre.  
Director of Collections,  
Museum of Modern Art,  
New York.

(phone (wife)  
26021-business)

arrived from Nairobi  
22 Aug. P.M. time  
with pictures of from  
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about 1928  
NB

Dear Mr Barr, I enquired at the National Gallery for you and I was told you were sight-seeing and that you would also be away to Gorongosa for the week-end, finally departing on Wednesday.

Time being so short, therefore I have taken the liberty of bringing <sup>an oil</sup> a painting to your hotel. I felt you might be interested as it depicts a part of Rhodesian history.

It is a representation of the old time waggon days, here in Rhodesia, and was painted in memory of a pioneer, one Artie Payne, who is shown dying of black water fever about 230 miles from Salisbury, out in the bush.

Its title is from Job 38: —

"There is a path no fowl knoweth, and the vulture's eye hath not seen." but the native name would be "Agava magoro" or "While vultures wait"

I have had the good fortune to have had two oil paintings accepted for exhibition by the Annual Art Exhibitions in our National Gallery here so that I have taken courage from that to think you may like to purchase this one. The price would be 120 guineas or if you prefer it 850 dollars. I am div,  
very truly yours, T.N. PAPENFUS.

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*File under Salisbury (? Rhodesia?)*

cc: Mr. Barr  
Membership

COPY LETTER TO WILLIAM C. SEITZ

DIRECTORS:  
D. H. OLLEMANS, L. E. A. SLATER,  
S. D. B. COOPER, W. G. R. HONEY,  
W. R. MCCALL, D. NIVEN,  
S. H. VEATS.

ALTERNATE DIRECTORS:  
J. D. ST. C. HENNESSY,  
D. L. MEGGITT.

The   
**EVENING STANDARD**

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TELEGRAMS:  
"MANSTAND," SALISBURY  
TELEPHONE 25061  
ALL DEPARTMENTS  
P. O. Box 396  
SALISBURY  
S. RHODESIA

cc: Mr. Frank McEwen, National Gallery, Salisbury

8 August, 1962.

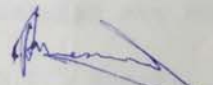
Dear Mr. Barr,

I would like to take this opportunity of thanking you very much for your really first class, informative article about the Congress of African Culture at the Rhodes Gallery.

It is rarely that a newspaper here has the privilege of publishing something by an internationally-known expert in his own field, and we are very grateful for it.

I would also like to wish you a very pleasant stay for the remainder of your time here, and to ask you not to be too hard on the Salisbury press. Who was it said: "To err is human: To forgive, divine" ?

Yours with many thanks,

  
P.J. NIESEWARD.



AGENTS IN SOUTH AFRICA: THE STAR (JOHANNESBURG), THE CAPE ARGUS, THE DAILY NEWS (DURBAN), THE DIAMOND FIELDS ADVERTISER.  
LONDON AGENTS: ARGUS S.A. NEWSPAPERS, LTD., 85 FLEET STREET, LONDON, E.C.4.



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cc: Mr. Barr  
Membership

COPY LETTER TO WILLIAM C. SEITZ

LIST OF DELEGATES' ADDRESSES

- ASHTON, Dr. Hugh, African Administration Dept., P.O. Box 2034, Bulawayo, S. Rhodesia,
- BARR, Mr. Alfred, Museum of Modern Art, 11 West 53rd Street, New York 19, U.S.A.
- BASCOM, Prof. William, University of California, Berkeley 4, California, U.S.A.
- BIOBAKU, Dr. S.O., C.M.G., M.A., Ph.D., The University of Ife, Ibadan, Nigeria.
- BORDE, Mr. Percy, 536 Madison Street, Brooklyn 21, New York, U.S.A.
- CHRISTOFFELS, Dr. H., Case Postale 309, Fribourg 1, Switzerland.
- DAUER, Dr. A.M., Forsthausstrasse 86, 6 Frankfurt/Main, W. Germany.
- FAGG, Mr. Bernard, Department of Antiquities, Jos, Nigeria.
- FAGG, Mr. William, Department of Ethnography, The British Museum, London, W.C.1., England.
- GUEDES, Sr. Amancie d'Alpoim, 61a Rua de Nevala, Lourenco Marques 3, Portuguese East Africa.
- GUERRE, Monsieur Pierre, 26 Cours Pierre Puget, Marseilles, France.
- GUNTHER, Herr. Helmut, Hausmanstrasse 3, Stuttgart, W. Germany.
- HOLAS, Dr. B., Centre des Sciences Humaines, B.P. 1600, Abidjan, Ivory Coast.
- IDUBOR, Mr. Felix, Idubor Gallery of Fine Art, 33 King George V Road, Lagos, Nigeria.
- JAHN, Herr. Jahnheinz, Schloss Eschenau, near Heilbronn, W. Germany.
- JEFFERSON, Miss L.E., The Friendship Press, 475 Riverside Drive, New York 27, U.S.A.
- KAMER, Madame Helene, 90 Boulevard Raspail, Paris 6, France.
- KAUFFMANN, Mr. R., Old Umtali Mission, P.B. P. 24, Umtali, S. Rhodesia.
- KOFI, Mr. Vincent, Art and Crafts Department, Winneba Training College, P.O. Box 31, Winneba, Ghana.
- KULTERMANN, Herr. Udo, Städtisches Museum, Schloss Morsbroich, Leverkusen, W. Germany.
- LAUDE, Monsieur Jean, 4 rue Antoine Petit, Fontenay aux Roses, Seine, France.
- MVUSI, Mr. Selby, School of Fine Art, K.N.U.S.T., Kumasi, Ghana.
- NEWTON HILL, Dr. J., The African-American Institute, P.M.B. 2382, Lagos, Nigeria.

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*File under Salisbury (? Rhodesia?)*

cc: Mr. Barr  
Membership

COPY LETTER TO WILLIAM C. SEITZ

- 2 -

- OKEKE, Mr. S.O., National Museum, Lagos, Nigeria.
- PENROSE, Mr. Roland, C.B.E., 11a Hornton Street, London, W.1., England.
- PORTER, Dr. James A., Box 1023, Art Department, Howard University,  
Washington 1, D.C., U.S.A.
- PRIMUS, Miss Pearl, 536 Madison Street, Brooklyn 21, New York, U.S.A.
- REYNOLDS, Mr. B.E., Rhodes-Livingstone Museum, P.O. Box 124,  
Livingstone, N. Rhodesia.
- RHODES, Prof. Willard, Department of Music, Columbia University,  
New York 27, N.Y.
- ROUCH, Madame Jean, Musee de l'Homme, Palais de Chaillot, Paris 14,  
France.
- ROUMEGUERE, Dr. Pierre, Consulat de France, Bouar, Republique  
Centraafricaine.
- RUSSELL, Mr. John, 23 Acacia Road, London, N.W.8., England.
- SUMMERS, Mr. Roger, The National Museum, P.O. Box 240, Bulawayo,  
S. Rhodesia.
- THOMAS, Mrs. Nancy, The British Broadcasting Corporation, Television  
Studios, Lime Grove, London, W. 12, Englsnd.
- TRACEY, Mr. Hugh, The International Library of African Music,  
P.O. Box 138, Roodepoort, Transvaal, S. Africa.
- TZARA, Monsieur T., 5 rue de Lille, Paris 7, France.
- YETA, Mr. M., Rhodes-Livingstone Museum, P.O. Box 124, Livingstone,  
N. Rhodesia.
-

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cc: Mr. Barr  
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COPY LETTER TO WILLIAM C. SEITZ

FRANK AND CECILIA MCEWEN  
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*and all of West Europe for Mr. MacEuan*

Dear M

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*mar 4  
Mrs. Walter H. Hoeschild*

*Dear Alfred.*

*I just rec'd the encl.*

*from the Boultons - & thought*

*that you might enjoy it -*

*Do not want it*

*Very many thanks  
Margaret S. Church*

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*File under Salisbury (? Rhodesia?)*

cc: Mr. Barr  
Membership

COPY LETTER TO WILLIAM G. SEITZ

FRANK AND CECILIA MCEWEN  
 OEU X  
*and all of West Europe for our order. all work done.*

Dear Mr. S

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 Mr. MacEuan

*back - see you next week -*

*Fondly*

*[Signature]*

*William G. Seitz*  
*Director*

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cc: Mr. Barr  
Membership

*File under Salisbury (? Rhodesia?)*

SHES  
 FRANK AND CECILIA MCEWEN  
 VOEUX  
*Dear Mr. Barr*  
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*London.*  
*Frank*

Dear Mr. Barr

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only post,

To AHB

Date 11/2 Time 10:00

WHILE YOU WERE OUT

Mr. Ward

of Ford Fdtn.

Phone PL 1-2900 x 321

TELEPHONED	<input checked="" type="checkbox"/> PLEASE CALL HIM
CALLED TO SEE YOU	WILL CALL AGAIN
WANTS TO SEE YOU	IMPORTANT

Message he is in middle East  
& Africa - overseas develop-  
ment section - his  
secretary think he may be  
calling about Salisbury  
Congress  
 Operator

Alpha Office Supply Co., Inc.

Betsy

*Very many thanks*  
*Raymond J. Barr*

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*File under Salisbury (?) Rhodain?)*

cc: Mr. Barr  
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COPY LETTER TO WILLIAM C. SEITZ

Dear Mr. Seitz

Thank you

addresses of

of the Museum

FRANK AND CECILIA MCEWEN  
 WISHES  
*Cecilia*  
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*from myself*  
*Frank*  
 MRS. VOEUX

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MacEuan

*Kathy*  
*Seitz*

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*File under  
Salisbury (? Rhodesia?)*

cc: Mr. Barr  
Membership

COPY LETTER TO WILLIAM C. SEITZ

Jan. 27, 1963

Dear Mr. Seitz:

Thank you very much for your very encouraging letter, and the addresses of various art magazines. I should love to become a member of the Museum -- could you let me know more about it?

NATIONAL GALLERY, SALISBURY  
 BEST WISHES  
 from Cecilia  
 Chapman and  
 Co. We are all  
 going fine. 2 of  
 us are off to West  
 Africa and Europe  
 for 2 1/2 months for  
 a show, 200 of our  
 artists' works London.  
 Thanks Cable  
 Love from us all  
 Frank  
 MEILLEURS VOEUX  
 FRANK AND CECILIA MCEWEN

Yours,

(signed) R. V. Jackson

Falcon College  
Essexvale  
S. Rhodesia

Very truly yours,

*[Handwritten signature]*  
January 28, 1963

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*File under  
Salisbury (? Rhodesia?)*

cc: Mr. Barr  
Membership

COPY LETTER TO WILLIAM C. SEITZ

Jan. 27, 1963

Dear Mr. Seitz:

Thank you very much for your very encouraging letter, and the addresses of various art magazines. I should love to become a member of the Museum -- could you let me know more about it?

I shall let you know if I come across any outstanding Rhodesian artists. For really good first hand information of course Mr. Frank Mac Euan (I think the spelling is correct) of the Rhodes National Gallery is the man to write to.

Two 'European' Rhodesian artists are: Tom Maybank: who does exceedingly highly colored metamorphosis of artists like Ingres etc (not to my taste) and Donald Kintes Craig, who does the most beautiful abstracts - he is a really fine painter.

There are many Africian artists here in the Federation. Mr. MacEuan is the man to contact for these.

Thank you again.

Yours,

(signed) R. V. Jackson

Falcon College  
Essexvale  
S. Rhodesia

*Very truly yours,  
R. V. Jackson*



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*Salisbury*

SEYMOUR J. KURTZ  
ATTORNEY AND COUNSELOR  
77 WEST WASHINGTON STREET  
CHICAGO 2, ILLINOIS

CABLE ADDRESS  
"KURNER"

STATE 2-3238

February 13, 1963.

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

Dear Mr. Barr:

May I take this opportunity to express my thanks for your courtesies and warm welcome.

Enclosed you will find a photograph of yourself which proves, conclusively, that I am no artist...even with the camera.

Unfortunately, I was not able to find the time to attend McEwen's London showing. I did speak to him, though, said hello for you and wished him a good show from both of us.

By coincidence, my uncle is in London. He has an excellent eye. McEwen undertook to reach him hoping to elicit his judgment in selecting some paintings for me.

McEwen assured me that rather complete catalogues would be mailed soon.

Thank you again for your courtesies.

Very truly yours,

*Seymour J. Kurtz*  
Seymour J. Kurtz

SJK:rh

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SEYMOUR J. KURTZ  
ATTORNEY AND COUNSELOR  
77 WEST WASHINGTON STREET  
CHICAGO 2, ILLINOIS

CALL ADDRESS  
"KURTZ"

STANDARD TIME

December 7th, 1962

December 12, 1962

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

Dear Mr. Kurtz:

I am afraid that the African paintings will not get here by the thirtieth of December but I could show you some transparencies which are, however, not very satisfactory.

In any case, it would be a pleasure to meet Frank you.

Sincerely,

He informs me that you acquired several exciting examples of contemporary African art and suggested, if I could, that I say hello to you, for him, and also that I Alfred H. Barr, Jr.

Director of the Museum Collections

I do expect to be in New York, between the 21st and 30th of December.

If it is not too much of an inconvenience I would, indeed, enjoy the privilege of meeting you and

Mr. Seymour J. Kurtz described by McEwen.

Mr. Seymour J. Kurtz  
Attorney and Counselor  
77 West Washington Street  
Chicago 2, Illinois

AHB:rr

Very truly yours,

*Seymour J. Kurtz*  
Seymour J. Kurtz

2011/12

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SEYMOUR J. KURTZ  
ATTORNEY AND COUNSELOR  
77 WEST WASHINGTON STREET  
CHICAGO 2, ILLINOIS

CABLE ADDRESS  
"KURNER"

STATE 2-3238

December 7th, 1962

Mr. Alfred Barr  
Museum of Modern Art  
11 W. 53rd Street  
New York 19, N.Y.

Dear Mr. Barr:

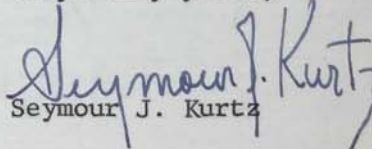
I have recently been in contact with Frank McEwen.

He informs me that you acquired several exciting examples of contemporary African art and suggested, if I could, that I say hello to you, for him, and also that I see your works.

I do expect to be in New York, between the 21st and 30th of December.

If it is not too much of an inconvenience I would, indeed, enjoy the privilege of meeting you and meeting the works described by McEwen.

Very truly yours,

  
Seymour J. Kurtz

SJK:rh

*will you be  
here? R*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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School of Fine Art  
K. N. U. S. T.  
Kumasi  
Ghana.  
October 10, 1962.

Dear Mr Dan,

Many thanks for your letter of the 28<sup>th</sup> September. Of those who have since replied to my 'open letter' to Frank, John Russell, Roland Penrose, Dr Biobaku all of the sentiment you express. I do agree with you, and with them, concerning Frank's "self-sacrificing spirit". The latter part of Nancy Thomas' BBC TV interview, was on my part devoted to paying tribute to Frank. This, as you will recall was after the Observer article of August 5 which first used the phrase. A week thereafter we were together. No one made mention of it - certainly not Frank.

Anyway, Frank has since replied to my open letter to him pointing out that my attack on him is motivated by ambition - a view many, discreet not to say so, must no doubt share. This is as was expected. It is a logical conclusion. The only illogicality involved is in not taking into account the fact that I was and am more than aware of the high esteem Frank enjoys among lovers of Art in the western world. My 'open letter' must therefore be seen as the height of folly for an ambitious African artist.

It certainly was not ambition, neither was it inductiveness that prompted my writing the 'open letter'. Perhaps a hurt ego? No - not even that. It is the socio-political implications of such statements, the repercussions of which far transcend the area of the personal and the individual. It was this that made it imperative for me to write the "open letter to Frank McCouwen - Director Rhodes National Gallery".

Believe me, I do not doubt that Frank spoke well of my work. It represents a solid bond between us. But that does not obliterate the fact that in Africa today life is war. There is no Paris to flee to - Algeria was there. (Note the news from Salisbury - these days!)

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This space also for correspondence

Tom Maybank may perhaps have mentioned it to you that I seriously questioned the omission of white Africans from the Congress - in both the exhibition and deliberations. They are a fact of the new culture and the new Africa. Can we not ignore them to favour such as I?

Concerning my work, I regret to say that I am presently caught up in an experimental conflict-complex and have not produced something integrated as to warrant critical evaluation by some one of your standing.



BY AIR MAIL  
AÉROGRAMME  
AIR LETTER

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

Sender's name and address

Selby Mwanishi  
KUMASA

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

Please allow me the freedom to contact you when I hit an 'integrated stretch' in my production. I am more than aware that I am not the best judge of my work, nonetheless, in this remote retreat I qualify as the best.

Many thanks indeed!

Selby Mwanishi

This space also for correspondence

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Frank McEwen  
Miss Jones

MVUSI

September 28, 1962

Dear Mr. Mvusi:

As you can imagine I read the copy of your letter to Frank McEwen with real distress. I too noticed the word protégé in the Newsweek article but I immediately discounted it as a reportorial mistake. As someone who is misquoted chronically I read whatever occurs in the press as questionable unless it is a direct quotation and even then it is likely to be wrong. I can hardly believe that Frank McEwen would have used the word protégé in reference to you in view of what you tell me in your letter. In any case, this is really a devoted self-sacrificing spirit who you attack without giving him the slightest benefit of a reasonable doubt.

I can only add that he and I discussed you and your work on several occasions. He had nothing but praise and admiration for you, nor did he ever refer to you as a protégé.

Sincerely, and, believe me, with all  
good wishes,

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

Mr. Selby Mvusi  
School of Fine Art  
Kwame Nkrumah University of Science and Technology  
Kumasi, Ghana

AHB:rr

P. S. I am still waiting for the photos of your work which I believe you were going to send me.

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Africa

AT -  
n Cones

Members: International Congress of African Culture

Open Letter to

Frank McEwen, Director - Rhodes National Gallery

Dear Frank:

It is indeed with deep regret that this letter which should have been one of congratulation and praise for an otherwise excellent and meritorious achievement on your part in organising the past International Congress of African Culture; should on my part, be one of personal censure.

The article in the Observer, and now Newsweek, and no doubt many more papers and magazines which I hope I shall not have the misfortune of reading feature me as your protégé.

"As though to illustrate McEwen's point, the works of painters Thomas Mukorombgwo and Selby Mvusi two of his proteges hang in the show". Newsweek August 27, 1962.

Frank, you know that during the year 1961, which I spent in Southern Rhodesia, I had little to do with the National Gallery. You saw my work for the first time when I submitted the three paintings now hanging in the National Gallery for the Federal Arts Exhibition 1961. The paintings (all dated 1959/60) were painted in the United States and have been exhibited in several exhibitions there. I did not paint a single painting during my whole year's stay in Southern Rhodesia. This you know for a fact. I told you, for it was the reason why I left. Where Frank, where in all this do I emerge as your protégé? Such blatant careerism on your part is most disappointing. I warned you once before when the Rhodesia Herald quoted you as having said: "Selby Mvusi's work is as good as that of any European Artist". You flatly denied having made such an utterance. Perhaps the present series of articles is equally a misrepresentation of whatever you said. If so, absolve yourself. If not, know that my regard for your integrity is nil. It is heart-breaking to lose a friend of your calibre and love for Art.

The new Art of Africa will on its own come to full flowering inspite of "Africa-careerists" amongst whom I must now count you. Yes Frank, we all are either too young or too old, too uncommitted, too long wed to words, too concerned with meaning to have meaning. Forlon we stand apart, impotent we disdain. I claim no particular virtue for myself, for Art lives not on sectionalism and apportioned virtue. Hers is to "show Virtue her own feature, Scorn her own Image". Of the many teachers at whose feet I have knelt to learn, none have cited me as their protégé. Many, indeed, have shouted Comrade! in the cause of Art.

*S.M.*

Selby Mvusi  
School of Fine Art  
Kwame Nkrumah University  
of Science and Technology  
Kumasi, Ghana.

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AFRICA: ART —

Harmon Fridtn Corles

cc: Miss Miller

HARMON FOUNDATION  
Incorporated

BY AIR MAIL

AÉROGRAMME  
AIR LETTER



Mr. Alfred Barr

Museum of Modern Art

11 West 53rd Street

New York 19

U.S.

Sender's name and address

J. Om.

Kumasi

Ghana

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

By Khodwan artists

Far be it from me to suggest the interest of the Museum of  
Modern Art but this work is outstanding and well inspired on  
Arabic calligraphy for its inspiration and has a quality of African  
mysticism. Mr. Salahi, the painter, studied at The Slade for several  
years but unfortunately this did not harm him. There will be an exhibit  
of the work in New York and I would be glad to let you know when it does  
come.



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AFRICA: ART —  
Harmon Fridtn Cones

cc: Miss Miller

HARMON FOUNDATION  
Incorporated  
140 NASSAU STREET - NEW YORK 38, N. Y.  
Telephone: COlumbia 7-4367

April 5, 1963 *202 216*

Mr. Alfred H. Barr, Jr.  
Director of Museum Collections 18 April 1963  
The Museum of Modern Art  
11 West 53rd Street  
Dear ~~Miss Brown~~: York

My dear Mr. Thank you for your letter of April 5. I appreciate your having sent back the catalogues which you did not need. Thank you so much for your letter and the catalogues and other materials regarding the International Congress of African Art. I wish you would let me know when the Sudanese artist Ibrahim El Salahi will have a show in New York. HORIZON I shall do my best to see it. Congress.

After my rather despondent ~~to my leaf to you~~ catalogue material, I did hear from Mr. L. J. D. Phillimore, the Administrator of The Rhodes National Gallery in Salisbury who sent me the two catalogues which your letter enclosed. He has been very helpful in answering some of ~~my~~ Alfred H. Barr, Jr.'s artists themselves as well. So the Director of the Museum Collections in our forthcoming publication on contemporary art developments in Africa.

I am, therefore, returning to you herewith, both of the catalogues which you sent but I am retaining the mimeographed list Miss Evelyn S. Brown general press release, both of which I am very Assistant Director Harmon Foundation, Inc. 140 Nassau Street New York 38, New York. unusual exhibit has just been sent over to us of showing in the I.C.A. gallery in London, and prior to that at the AHB:rr Lambert in Paris. We in turn have ~~expect to receive~~ some of the paintings by Rhodesian artists where they will be shown with about ten others at the Middle East House from April 9 to 25.

Far be it from me to suggest the interest of the Museum of Modern Art but this work is outstanding and most unusual in Arabic calligraphy for its inspiration and has a quality of African mysticism. Mr. Salahi, the painter, studied at The Slade for several years but unfortunately this did not harm him. There will be an exhibit of the work in New York and I would be glad to let you know when it does come.

NY 100 187

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## HARMON FOUNDATION

Incorporated

140 NASSAU STREET - NEW YORK 38, N. Y.

Telephone: COrtlandt 7-4357

April 5, 1963

*Rec'd 8 Apr*

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

My dear Mr. Barr:

Thank you so much for your letter and the catalogues and other materials regarding the International Congress of African Culture, which accompanied it. I have also at your kind request, received the copy of the October 1962 issue of HORIZON containing the article on the Congress.

After my rather desparate letter to you for the catalogue material, I did hear from Mr. L. J. D. Phillimore, the Administrator of The Rhodes National Gallery in Salisbury who sent me the two catalogues which your letter enclosed. He has been very helpful in answering some of my questions about the artists themselves as well. So that we are going ahead to include them in our forthcoming publication on contemporary art developments in Africa.

I am, therefore, returning to you herewith, both of the catalogues which you sent but I am retaining the mimeographed list of delegates and the general press release, both of which I am very glad to have.

A most unusual exhibit has just been sent over to us of twenty-three paintings by the Sudanese Ibrahim El, Salahi from a showing in the I.C.A. gallery in London, and prior to that at the Galerie Lambert in Paris. We in turn have forwarded them to Washington where they will be shown with about ten others of his work at the Middle East House from April 9 to 23.

Far be it from me to suggest the interest of the Museum of Modern Art but this work is outstanding and most unusual. It is based on Arabic calligraphy for its inspiration and has a quality of African mysticism. Mr. Salahi, the painter, studied at The Slade for several years but unfortunately this did not harm him. There will be an exhibit of the work in New York and I would be glad to let you know when it does come.

*92716-5117*

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Mr. Alfred H. Barr, Jr.

-2-

April 5, 1963

Ibrahim El, Salahi was a UNESCO fellow here last summer under their art program.

Very sincerely yours,

*Evelyn S. Brown*

(Miss) Evelyn S. Brown  
Assistant Director

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

ESB:ml  
Encs.

Dear Mr. Barr:

We have just sent off to the Harman Foundation the copy of  
the report containing the article on the Congress. This was not  
the copy of the issue of *Horizon*, but there may be additional  
copies in circulation if there should be a great deal of interest  
on the part of anyone else.

Thank you returning the material pile. I have not needed them  
in the interim.

Sincerely,

*Taylor D. Andrews*  
T. Taylor Andrews

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CABLES: EFFLUX, NEW YORK



**AMERICAN METAL CLIMAX, INC.**

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March 21, 1963

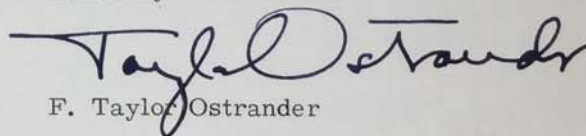
Mr. Alfred Barr  
Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Mr. Barr:

We have just sent off to the Harmon Foundation the copy of Horizon containing the article on the Congress. This was our last copy of this issue of Horizon, but there may be additional copies in Salisbury if there should be a great deal of interest on the part of anyone else.

Thanks for returning the malaria pills. I have not needed them in the interim!

Sincerely

  
F. Taylor Ostrander

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HARMON FOUNDATION

140 NASSAU STREET NEW YORK 38 N.Y.

March 19, 1963

March 19, 1963

Dear Mr. Ostrander:

Dear Sir: Could I trouble you to send a copy of the article on the Salisbury Congress which appeared in the October, 1962 issue of Horizon magazine to Miss Evelyn S. Brown, the Assistant Director of the Harmon Foundation (140 Nassau Street, New York 38)? As you know, the Harmon Foundation has for many years been intensely interested in contemporary African art and has followed the cultural developments in most parts of Africa more closely and thoroughly than any other American organization.

I am sorry to inconvenience you.

Sincerely,

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

Mr. F. Taylor Ostrander  
Assistant to the Chairman  
American Metal Climax, Inc.  
1270 Avenue of the Americas  
New York 20, New York

AHB:nk

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HARMON FOUNDATION

Incorporated

140 NASSAU STREET - NEW YORK 38, N. Y.

Telephone: COntinent 7-4337

December 12, 1962

March 19, 1963

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

Dear Miss Brown:

Here are copies of some of the printed material I received at the Congress in Salisbury last summer. Unfortunately I have only one copy of the large catalogue and need it here in the Museum. However, you could write to the Commonwealth Institute (Kensington High Street) in London where Frank McEwen's Rhodesian art show will be exhibited until April. Actually, Mr. McEwen has been away from Salisbury for many months now and this probably explains why he never replied to your request for material. In any case, I have asked the American Metal Climax company to send you a copy of an article on the Congress which appeared in the October 1962 Horizon magazine.

I very much regret that I cannot be of more help to you.

Sincerely,

At the present time I am concluding my research on contemporary art developments in sub-Saharan Africa, preparatory to publishing our second booklet on this subject as a follow-up on the one which was gotten out in April. **Alfred H. Barr, Jr.**  
Director of the Museum Collections  
the Rhodes Gallery, Moses Mopondera, is now studying in this country and did not get the material sent to me before he left. I have written to Mr. Frank McEwen who contacted us upon his visit here in 1960 but so far have had no reply. It just occurred to me that you might have brought back with you more copies than would be used in your library, and if so, would be willing to share them with the Harmon Foundation for its research activities.

Miss Evelyn S. Brown  
Assistant Director  
Harmon Foundation  
140 Nassau Street  
New York 38, New York

Very sincerely yours,

*Evelyn S. Brown*  
(Miss) Evelyn S. Brown  
Assistant Director

AHB:nk

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① of a staff fax of report of a library  
② to Tostander: m of a of a article 1 - Ann  
Det. Cosmos Bulletin

## HARMON FOUNDATION

Incorporated

140 NASSAU STREET - NEW YORK 38, N. Y.

Telephone: COrtlandt 7-4357

December 12, 1962

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

My dear Mr. Barr:

I have seen by the press and heard from some of the artists as well as some of the museum people in Africa, about the Second Annual Congress on African Culture at the Rhodes Gallery last August. I believe you attended as I had a call from your office for information on art and artists in the area to pass on to you. I wrote you a letter regarding this and sent some literature and other materials to you by letter of July 13.

I seem to be having trouble getting copies of the printed material that was gotten out by the Rhodes Gallery at the time of the Congress and wonder if by any chance you brought back extra copies. If you did, we would greatly appreciate having them for our record.

At the present time I am concluding my research on contemporary art developments in sub-Saharan Africa, preparatory to publishing our second booklet on this subject as a follow-up on the one which was gotten out in April 1960. My earlier contact at the Rhodes Gallery, Hosea Mapendera, is now studying in this country and did not get the material sent to me before he left. I have written to Mr. Frank McEwen who contacted us upon his visit here in 1960 but so far have had no reply. It just occurred to me that you might have brought back with you more copies than would be used in your library, and if so, would be willing to share them with the Harmon Foundation for its research activities.

Very sincerely yours,

*Evelyn S. Brown*  
(Miss) Evelyn S. Brown  
Assistant Director

ESB:ml

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William Collins Sons & CO., LTD.

215 PARK AVENUE SOUTH, NEW YORK 3, N. Y.

July 9, 1963

Rec'd 10 July

Miss Ruth Cook  
Museum of Modern Art  
25 West 53rd Street  
New York 19, New York

Dear Miss Cook: **Non-Art**

Further to our letter of June 5th, we are sorry to advise that we have been informed by our Glasgow office that the publication of Field Guide to the Birds of East and Central Africa has been delayed. **CORRESPONDENCE** September of this year.

Unless we receive instructions to the contrary, we will hold your order open, and ship three copies of the above title as soon as possible.

Hoping that this delay will not cause any inconveniences, we are

Sincerely yours,

W. COLLINS SONS & CO., LTD.

*R Allen*

cc: Mr.

- One copy to George W. Davis, Esq., P. O. Box 174, Aruba, Surinam
- One copy to Dr. Robert Dudley, The Atlantic Biological Research Station, P. O. Box 245, Conway, Salisbury, Southern Rhodesia
- One copy to Mr. Barr



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215 PARK AVENUE SOUTH, NEW YORK 3, N. Y.

July 9, 1963

Recd. 10 July

Miss Rona Roob  
Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Miss Roob:

Further to our letter of June 5th, we are sorry to advise that we have been informed by our Glasgow office that the publication of Field Guide to the Birds of East and Central Africa has been delayed. This title will not be available until September of this year.

Unless we receive instructions to the contrary, we will hold your order open, and ship three\*copies of the above title as soon as possible.

Hoping that this delay will not cause any inconvenience, we are

Sincerely yours,

WM. COLLINS SONS & CO., LTD.

R Heller

AS:rh

- \* One copy to George W. Dove, Esq., P. O. Box 284, Arusha, Tanganyika
- One copy to Dr. Rudyerd Boulton, The Atlantica Ecological Research Station, P. O. Box 8305, Causeway, Salisbury, Southern Rhodesia
- One copy to Mr. Barr

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## William Collins Sons & CO., LTD.

215 PARK AVENUE SOUTH, NEW YORK 3, N. Y.

June 5, 1963

Miss Rona Roob  
THE MUSEUM OF MODERN ART  
11 W. 53rd St.  
New York 19, N.Y.

Dear Miss Roob:

Thank you for your letter of 3rd June. We have asked our Glasgow, Scotland office to send one copy each of "FIELD GUIDE TO THE BIRDS OF EAST AND CENTRAL AFRICA" by Dr. J.G. Williams to George W. Dove and Dr. R. Boulton and to enclose Mr. Barr's card in each package.

One copy of the above title will be shipped to this office and we will mail it to you; along with the invoice for the three copies.

Only too happy to be of service.

Sincerely,  
WM. COLLINS SONS & CO. LTD.,

By *A. Fullerton*

AS/

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Bird Book

Bird Book

WM. COLLINS SONS & CO. LTD.  
Publishers - Manufacturing & Export Stationers

144 CATHEDRAL ST.  
GLASGOW, C.4

3 June 1963

Dear Miss Sullivan:

13th March, 1963

Mr. Barr would like to have three copies of Dr. John G. Williams' new book, Field Guide to the Birds of East and Central Africa, sent to the following:

George W. Dove, Esq.  
P. O. Box 284  
Krusha, Tanganyika

Dear Sir,

Dr. Rudyerd Boulton  
The Atlantica Ecological Research Station  
P. O. Box 8305  
Causeway  
Salisbury, Southern Rhodesia

and a third to Mr. Barr. Please bill Mr. Barr at the above address for these books.

As we agreed in our phone conversation this morning, I enclose here-with Mr. Barr's cards which you will have your London office insert into the two copies being sent to Africa.

On Mr. Barr's behalf may I thank you for your cooperation in this matter.

Sincerely,

Rona Roob  
Secretary to Mr. Barr

Miss A. Sullivan  
William Collins Sons & Co., Ltd.  
215 Park Avenue South  
New York 3, New York

2 encls.

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Williams + Birds

Bird Book

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"Collins Limited Rand London"  
Chairman: W. A. R. Collins

144 CATHEDRAL ST.  
GLASGOW, C.4

Our Ref: JMCM/MMK

13th March, 1963

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

Dear Sir,

Thank you very much for your letter of the 5th March, 1963 regarding our new book FIELD GUIDE TO THE BIRDS OF EAST AND CENTRAL AFRICA.

Unfortunately this title is not yet available as it is not being published until May. Therefore may we suggest that you get in touch with our New York Office, 215 park Avenue South, New York 3, nearer the time of publication and they will be able to carry out the necessary despatch of these books.

Yours faithfully,  
WM. COLLINS SONS & CO. LTD.,

J.M.C. MACLAURIN  
EXPORT SALES OFFICE

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Williams + Birds

THE CORYNDON MUSEUM

March 5, 1963

Gentlemen:

In a recent letter Dr. John G. Williams, Curator of Ornithology at the Coryndon Museum in Nairobi, gave me the name and publishers, namely yourselves, of his new book, Field Guide to the Birds of East and Central Africa. However, he did not mention the price but I trust that you will be willing to send me a bill.

I should like to have three copies sent to the following:

George W. Dove, Esq.  
P. O. Box 284  
Arusha, Tanganyika

Dr. Rudyerd Boulton  
The Atlantica Ecological Research Station  
P. O. Box 8305  
Causeway  
Salisbury, Southern Rhodesia

and a third to myself at the above address.

Sincerely,

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

Messrs. William Collins, Sons & Co., Ltd.  
14 St. James Place  
London, S. W. 1, England

AHB:rr

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*Salisbury: Birds*

# THE CORYNDON MUSEUM

PHONE: NAIROBI 20141.

Box 658,  
NAIROBI,  
KENYA.

ALL COMMUNICATIONS TO BE  
ADDRESSED TO THE CURATOR  
AND MARKED "FOR THE  
ATTENTION OF

REF Orn/63/62

DATE 15 Feb. '63

Dr. Alfred H. Barr,  
Director of the Museum Collections,  
The Museum of Modern Art,  
11 West 53rd Street,  
NEW YORK 19, U.S.A.

Dear Dr. Barr,

Thank you very much for your letter of  
7 February. Here are the details of my book:

"Field Guide to the Birds of East and Central Africa"  
by John G. Williams.

Publishers: Messrs. William Collins, Sons & Co.Ltd.,  
14 St. James's Place, London, SW.1  
England.

Should you still have any queries regarding  
bird identifications I shall always be pleased to help  
you.

Thank you for your good wishes.

Yours sincerely,

*John G. Williams*

John G. Williams,  
Curator, Department of Ornithology.

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REGIS  
OR INS  
ARTICLES  
VALUE



Dr. Alfred H. Barr jr.,  
Director of the Museum Collections  
The Museum of Modern Art,  
11 West 53rd Street,  
NEW YORK 19,  
U.S.A.

First fold here

Second fold here

Sender's name and address:

John G. Williams,  
The Coryndon Museum,  
P.O. Box 658, Nairobi,  
Kenya, East Africa.

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

To open cut here

AHB:rr

MUSIC

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7 February 1963

Dear Doctor Williams:

Unfortunately I lost my notes with the exact title and the publisher of your new book on birds of East and Central Africa. May I trouble you to let me know since I want to buy several copies for friends as well as myself (one of them will go to a quite extraordinary hunter, George W. Dove of Arusha).

I really should have written you to thank you for your time and the friendly reception you gave me at the Museum and the great help you provided in identifying so many of the birds I had seen in Tanganyika.

I hope your book has the great success it deserves.

Sincerely,

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

Dr. John G. Williams  
The Coryndon Museum  
P. O. Box 658  
Nairobi, Kenya

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*Salisbury, Keade*

George R. Stewart  
100 Codornices Road  
Berkeley 8, California

February 17, 1963

INTERNATIONAL LIBRARY OF AFRICAN MUSIC

La Discothèque Internationale de Musique Africaine

Headquarters: Msaho, Roodepoort, near Johannesburg, Union of South Africa

Director:  
Hugh Tracey

Address:  
P.O. Box 138, Roodepoort,  
Transvaal,  
Union of South Africa  
Telephone: 763-3561  
Telegrams: DRUMS  
Johannesburg

Dr. Alfred Barr,  
Director,  
Museum of Modern Art,  
11 West 53rd Street,  
New York 19, N.Y.  
UNITED STATES OF AMERICA.

Sent to you at the request of Mrs. Daniel Crena de Iongh.

*With compliments and kind regards  
Alfred H. Barr, Jr.*

Alfred H. Barr, Jr. and

Professor George Foster  
790 San Luis Road  
Berkeley 8, California

*Cordially,*

*\* own fortified & in fizzing in the early morning white...*

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

George R. Stewart  
133 Cadmonia Road  
Berkeley 8, California

February 17, 1963

Dear Alfred:

March 5, 1963

Dear George:

I write you with real hesitation since my request may be an imposition. Would you be willing at my expense to send me a dozen or so of the photographs of our Tanganyika trip, choosing the ones you think came out best? I am interested of course in the animals but if you did photograph George Dove with his landrover I would like to have a document of his moustache.

This may not be at all convenient for you. Please don't go out of you way and I insist upon paying the photographer's bill.

I think often of our trip and of what very good companions you were, indeed, too self-sacrificing, considering the number of times we stopped for invisible birds and your *bin fombatuds iimszewaingoppethsoszahnyimbhang* while I sat comfortably in the front seat.

Whether or not the photographs are possible it will be a pleasure to hear from you. My very best to you both.

Sincerely,

Alfred H. Barr, Jr.

Professor George Foster  
790 San Luis Road  
Berkeley 8, California

\* own fortified & m. fizzing in the early morning while...

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Salisbury People  
H0122

Salisbury  
People

George R. Stewart  
100 Codornices Road  
Berkeley 8, California

February 17, 1963

Dear Alfred:

The Berkeley people whom you met were Professor and Mrs. George Foster. He is in Anthropology. I called them to ask, so that I could be sure, but did not reveal your secret that you had forgotten their name. Their street address is 790 San Luis Road-- which happens to be just across from the house where we lived for sixteen years, though the Fosters were not there at that time.

Your trip to Africa sounds very fine. George said that you were in fine fettle, if that is not too much a cliché, and were seeing lots of birds.

Thanks for your good word about the California Trail. I'm working now on the San Francisco Vigilance Committee of 1851, a kind of partial and temporary revolution.

Apparently Tory did not come out to San Francisco, or we missed her, if she did. I hope that she, and the rest of the family too, will really get here some time, and that she shall be here when it happens.

I retired from the University last June. Ted is still working part-time. The children and grandchildren are all fine.

My best wishes to you, and to Marga and Tory too.

Cordially,



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Salisbury people  
Holas

January 28, 1963

Dear Mr. Holas:

A great many thanks for sending me your book on the Ivory Coast. It seems to me excellent in its arrangement and illustrations. I am very pleased to have it.

If you do have it, please turn it over to me.  
I think often of our adventures in Salisbury where I had the pleasure of meeting you.

Sincerely,  
Sincerely,

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

Dr. Robert Goldwater  
Museum of Primitive Art  
Street  
Mr. B. Holas  
c/o Presses Universitaires de France  
108, Boulevard Saint-Germain  
Paris VI, France

AHB:rr

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THE MUSEUM OF MODERN ART

NEW YORK 19

15 WEST 54th STREET  
NEW YORK 19, N.Y.  
TELEPHONE: MU 2-5000

Handwritten note: (I am not sure about the date card 7 Feb)

February 5, 1963

January 28, 1963

Dear Robert:

It's just possible you have not received Holas' book on the Ivory Coast.

If you do have it, please turn it over to the library at the Museum of Primitive Art.

Sincerely,

Alfred H. Barr, Jr.

Dr. Robert Goldwater  
Museum of Primitive Art  
15 West 54 Street  
New York 19, New York

AHB:rr  
encl.

Handwritten signature: Alfred H. Barr, Jr.

Handwritten note: (I am not sure about the date card 7 Feb)

Handwritten note: (I am not sure about the date card 7 Feb)

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*Salisbury*

# THE MUSEUM OF MODERN ART

NEW YORK 19

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

*(Not sent - Mr Barr found the man's card Feb.)*

P.O. Box 8540,  
Causeway, Salisbury,  
Southern Rhodesia  
8th October, 1962

February 6, 1963

A.H. Barr, Esq.,  
Director of the Museum Collections,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, N.Y.

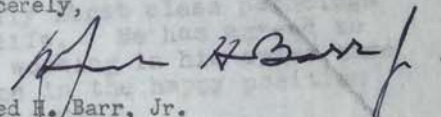
Gentlemen:

On August 16, 1962 I left Nairobi for Tanganyika on one of your tours, flying to Arusha and then going by landrover to the Serengeti Plains, Ngorongoro Crater and Lake Manyara Hotel and then flying back to Nairobi from Arusha on August 20th.

I was much impressed by the white hunter who took care of our expedition but I mislaid his card. I promised to send him a book from the United States so that I must secure his name if possible. He was a tall rather heavy man, blond hair, I would say in his late 40s, with a spectacular, long, well-waxed moustache. May I ask you, would you please send me his name and address in Arusha?

May I add that the tour was wonderfully run by this gentleman who I think did great credit to East African Airways.

Sincerely,



Alfred H. Barr, Jr.

Director of the Museum Collections

Kindest regards,

Yours sincerely,

East African Airways Tour Department  
c/o The East African Tourist Travel Association  
P. O. Box 2013  
Nairobi, Kenya  
EAST AFRICA

AHB:rr

*Replied*  
Hedy H.M. Saiters  
DIRECTOR OF MUSEUMS

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Smithers

BY AIR MAIL  
PAR AVION  
AIR LETTER  
AÉROGRAMME

8 677  
1963  
4 25-0



A.H. Barr, Jr., Esq.,  
Director of the Museum Collections,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, N.Y.,  
United States of America

First fold here

Second fold here

Director of Museums,  
Sender's name and address: National Museums of S. Rhodesia  
P.O. Box 8540, Causeway, Salisbury,  
Southern Rhodesia

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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Smithers

The National Museums of Southern Rhodesia

Telephone: 5113

Causeway

28 August, 1962

September 28, 1962

Dear Mr. Smithers:

I have been filing my Africa correspondence, now that I am back in New York, and am troubled for fear that I may have neglected to thank you for your very kind help in finding a field guide to Rhodesian animals. I did get Pitman's little book on antelopes and found a copy of Maberley's handbook. Neither was really very satisfactory although the Pitman was well written. I saw, quite a good handbook on animals of Kenya but could not buy a copy. It might be worth exploring in relation to whatever you feel Southern Rhodesia could produce.

in Nairobi

It was a pleasure to meet you and your wife. Please give her my best regards. Again, thank you.

Sincerely,

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

I thought you would like the enclosed brochure, which will give you some idea of the status of our Museum in Southern Rhodesia. I am sorry I did not have a copy of the brochure but I am going to have one printed. I thought to

Mr. Reay H. N. Smithers  
 Director of Museums  
 The National Museums of Southern Rhodesia  
 P. O. Box 8540  
 Causeway, Southern Rhodesia

AHB:rr

Reay H. N. Smithers

Director of Museums



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## The National Museums of Southern Rhodesia

Telephone: 61130

DIRECTOR OF MUSEUMS  
P.O. BOX 8540  
CAUSEWAY  
SOUTHERN RHODESIA

2nd August, 1962

A. **BARA**, Esq.,  
Jameson Hotel,  
Jameson Avenue,  
SALISBURY

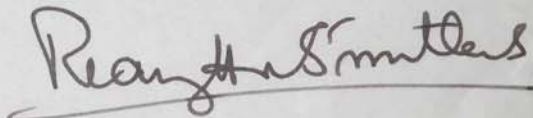
Dear Mr. **BARA**,

I have been checking up on the availability of the little books on wildlife that you were asking about and I am sorry to say that Astley Maberley's "Animals of Rhodesia" is at the moment apparently not available, although Kingstons here are expecting a supply in the fairly near future. The second one I had in mind, by W.T. Miller, is also out of print and in fact the only thing that is immediately available is a small booklet on "Common Antelopes" by C.R.S. Pitman, which costs a few shillings and which I would not particularly recommend.

It is perfectly obvious that the sooner we get going in producing a small book on the style of "Animaux de Chasse d'Afrique", Pierre Bourgoïn, with nice coloured illustrations, the better, and I am going to give the most serious thought to this issue.

I thought you might be interested in the enclosed brochure, which will give you some idea of the status of our Museum Service in Southern Rhodesia. It happens to be an Appeal Brochure but is probably the quickest way of seeing what our new buildings are like.

Yours sincerely,



Reay H.N. Smithers  
DIRECTOR OF MUSEUMS

Encl.

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Hayman



*[Faint, mirrored text from the reverse side of the page, appearing as bleed-through.]*

Nana Nktra  
 head of cultural  
 organization in  
 Moresi, Kofi

⊕ \$42 - Trevor Wood  
 £150 - Tom Maybank

\$25 - Mu

Kingsley Sambo  
 - After the Rain  
 - 2 Balancing  
 Rocks

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Hayman

September 28, 1962

Dear Mr. Hayman:

Just a word to thank you again for your letter to Dr. Leakey in Nairobi. Unfortunately he was not in Africa during my visit but I did have the pleasure of stopping for an hour or so at his excavation in Tanganyika where his two sons were in charge.

Sincerely, and gratefully,

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


*John Hayman*  
*Peter Hayman*

Mr. P. T. Hayman  
British Information Services  
45 Rockefeller Plaza  
New York 20, New York

AHB:rr

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British Information Services,  
45  Rockefeller Plaza,  
New York 20, N.Y.

July 20, 1962

*Dear Doctor Barr,*

At the request of my friend John Gunther, I have sent Dr. Leakey, the Director of the Coryndon Memorial Museum in Nairobi, a brief letter of introduction on your behalf. I hope that it will be helpful to you. I believe Mr. Gunther is also writing to Colonel Marvyn Cowie, the Director of the Royal Kenya National Parks.

I believe you are leaving for Salisbury and Nairobi in a weeks time. You may be interested in the enclosed National Park travel folders, which have been supplied for us by the East Africa Travel Association. I understand that the Travel Association also have a more comprehensive booklet entitled "Kenya Safari", but I am afraid this can only be obtained in East Africa.

With best wishes,

*Yours sincerely*  
*Peter Hayman*  
(P.T. Hayman)

Dr. Alfred H. Barr,  
Greensboro, Vermont

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cc: AHB

July 27, 1962

Dear Mr. Hayman:

Before I leave for Africa early tomorrow I want to write you to thank you for your courteous letter introducing me to Dr. Leakey in Nairobi. I look forward very much to calling on Dr. Leakey without disturbing him for more than a few minutes since I am not an authority on African fauna but simply an enthusiastic amateur about whom John Gunther has the most friendly illusions.

Sincerely,

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

Mr. P. T. Hayman  
British Information Service  
45 Rockefeller Plaza  
New York 20, New York

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

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Our love to Mary please

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Boulton

S. Russell

TELEGRAMS: JAMESOTEL : TELEPHONE: 20285

SALISBURY RHODESIA



Alas, no more! *The Jameson Hotel*

13  
viii  
62

My dear Alfred

I thought that this  
 might amuse you - & also give me  
 the opportunity of saying how much  
 I prized & enjoyed our meetings in  
 Africa. If for nothing else, I should  
 have thought the KAC thoroughly  
 worth the long journey (for the drain  
 on someone else's pocket). Vera is  
 most envious, too

Our love to Mamma please

Yours

John R

Ludger Boulton

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*Boulton*

**THE ATLANTICA  
ECOLOGICAL RESEARCH STATION**

AN OPERATING UNIT OF THE ATLANTICA FOUNDATION

INCORPORATED IN THE DISTRICT OF COLUMBIA, U.S.A.



Director  
RUDYERD BOULTON

SAFFRON WALDEN ROAD,  
SALISBURY DISTRICT,  
SOUTHERN RHODESIA.

P.O. BOX 8305, CAUSEWAY  
TELEPHONE 2066081  
917 15th Street, NW.,  
Washington 5, D. C.

18 August 1962

Mr. Alfred Barr,  
Greensboro, Vermont

Dear Mr. Barr,

I was delighted to talk with you the other day about your forthcoming trip to Africa and I hope that we will have returned to Salisbury while you are there. Louise and I would like very much to have you visit us.

I enclose some circulars on East African tours that Louise got for you at the East African Tourist Bureau in New York. They may help you plan your side trips in Kenya or Tanganyika. However I am tempted to make the suggestion that you wait before committing yourself to a Kenya or Tanganyika trip until you see what Frank McEwwn has laid on. It is more than likely that Zimbabwe, Victoria Falls and Wankie National Park are on his agenda and if so that would save you the trouble and expense of working out an individual tour up in the north. If you do not find what you want to see in the Federation, then you could do a game park trip in Kenya or Tanganyika on your way back to the States. It is hard to do such a thing at this long range unless you have some one on the spot to make the actual reservations. If you need such a person, I would recommend Miss Thompson, Halstead MacDonald (Pvt) Ltd., Baker Ave., Salisbury. She is very effective.

I also enclose a little brochure about the Atlantica Ecological Research Station, which I hope to show to you when we meet in Salisbury!

Cordially yours,

*Rudyerd Boulton*

*Richard Freund - Ostrander  
around in Nairobi  
ZAPU Nelson Shimmer*



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**THE ATLANTICA  
ECOLOGICAL**  
AN OPERATING UNIT OF

Director  
RUDYERD BOULTON



FRON WALDEN ROAD,  
ISBURY DISTRICT,  
SOUTHERN RHODESIA.  
PO BOX 8305, CAUSEWAY  
TELEPHONE 2066081

*Circular of Information*

THE  
**ATLANTICA  
ECOLOGICAL  
RESEARCH  
STATION**

Southern Rhodesia



an operating unit of

**THE ATLANTICA FOUNDATION**



Transport

R S V P

To Miss  
Rhodes

Gallery,

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**THE ATLANTICA FOUNDATION** was incorporated in the District of Columbia in 1959, with the following objects in view, among others:

- ... to establish, maintain and support scientific, literary and educational institutions;
- ... to carry on, in any part of the world, education, investigation, research and publication in the fields of the arts, the sciences and the humanities;
- ... to stimulate, aid and counsel scientists or artists, in research, creation, and publication in the natural, physical and social sciences and in the liberal, useful, graphic, applied and fine arts;
- ... to make the results of these activities available to the Public.

The Foundation is governed by its Board of Trustees whose members now are:

Mr. Thomas Amberg	.....Chicago
Mrs. Philip Amram	.....Washington
Mr. Gibbs L. Baker	.....Washington
Mrs. Rudyerd Boulton	.....Salisbury
Mr. Rudyerd Boulton	.....Salisbury
Dr. James P. Chapin	.....New York
Mr. Robert Hemmes	.....Los Altos
Mr. Lawrence W. Lowman	.....New York
Mr. Earle Ludgin	.....Chicago
Mr. Adolph W. Schmidt	.....Pittsburgh

The Foundation is a non-profit organization that has been declared exempt from U. S. income tax, under Section 501(c)(3) of the Internal Revenue Code, and from District of Columbia income and franchise taxes, under Title 2, Section 1(d) of the D. C. Income and Franchise Act of 1947, as amended. It has also been ruled exempt from income tax by the Federal Government of Rhodesia and Nyasaland. Gifts and donations to the Foundation are deductible by the donors for U. S. income tax purposes. Bequests to the Foundation are exempt from U. S. estate tax. (It is believed that gifts and donations to the Foundation are deductible by the donors for local income tax purposes, and that bequests to the Foundation are exempt from local inheritance and estate taxes, although such rulings from local tax authorities have not been requested.)

The Foundation owns the land, buildings and equipment of the Atlantica Ecological Research Station in Southern Rhodesia and operates the Station through its Director who is a member of the Board of Trustees.

**THE ATLANTICA FOUNDATION**  
 Suite 900, 917 15th Street, Northwest  
 Washington 5, D. C., U.S.A.

THE  
 ATLANTICA  
 ECOLOGICAL  
 RESEARCH  
 STATION

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## THE ATLANTICA ECOLOGICAL RESEARCH STATION

The Station has been established in order to provide in Central Africa a permanent base where long range studies on plants and animals can be conducted and where the ecological balance of a relatively undisturbed area can be observed and documented. A well equipped headquarters laboratory makes it possible, intensively and efficiently, to study the immediate environment, while a unique mobile laboratory with specially adapted transportation units provides the opportunity for projecting such studies a thousand miles in every direction for comparative purposes.

One of the Station's aims is to provide facilities for, to give aid to, and to inspire young biologists to cast their scientific lot with the problems of Africa.

Within the framework of The Atlantica Foundation's very broad charter, projects are given priority which

- ... contribute basically to an understanding of the conservation of natural resources and of wild life in particular;
- ... provide a basis necessary to other more specialized or diverse investigation; and,
- ... supplement or complement, rather than duplicate other existing research activities.

Emphasis is placed on the study of the ecology and behavior of the living organism.

In brief, the Station's purpose is to bring about a better understanding of the interactions of the components of the biological community in Central Africa—both plant and animal, including human—with the major elements of the physical environment—soil, water, light and air.

Since the land that comprises the Station is dedicated in perpetuity as a research area and nature reserve, there is reasonable assurance that continuity of observation and documentation of natural, successional, evolutionary changes may be maintained. The land is in process of being gazetted a Wild Life Sanctuary by the Governor of Southern Rhodesia.

In order that the Trustees may have the best possible advice in planning the program of the Station, there has been created The Scientific Advisory Council. Its members are, at present:

Mr. C. W. Benson	Lusaka
Prof. A. S. Boughey	Salisbury
Dr. James P. Chapin	New York
Mr. Harold J. Coolidge	Washington
Prof. Eric B. Edney	Salisbury
Dr. Alfred E. Emerson	Chicago
Dr. John T. Emlen	Madison
Dr. Robert T. Hatt	Bloomfield Hills
Dr. Paul Kellogg	Ithaca
Dr. David Lack	Oxford
Dr. Ernst Mayr	Cambridge
Dr. R. E. Moreau	Oxford
Dr. M. Graham Netting	Pittsburgh
Mr. Myles E. W. North	Nairobi
Dr. Austin Rand	Chicago
Mr. Reay H. N. Smithers	Salisbury
Dr. J. M. Winterbottom	Capetown

The Station does not plan a large resident scientific staff. Rather, its concept of operation is to provide facilities for visiting scientists to live and work for long or short periods at the laboratory and Station; or, using the Station as a base, to work in the field within the Station's 1000-mile radius of operations.

The Station has been planned with the needs of the European or American University scientist in mind. If ten weeks are available from academic duties, at least nine of them can be spent in truly productive work! Utilizing the advantages of the Air Age, a person can be at work in his individual laboratory less than thirty hours after take-off in Europe or America.

The results of work done at the Station are cumulative. As each segment of the biota is analysed, successive studies on other elements of the fauna and flora on identical areas become more meaningful and the interpretation of results from these studies and the correlation with others takes on greater validity.

Comfortable housing, good working conditions, reliable transportation, modern equipment, on-the-spot scientific reference collections, library and map facilities, trained technical assistants and pre-planned arrangements add up to a high index of work efficiency and time saved for productive endeavor.

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## THE LOCATION

Salisbury is the capital of Southern Rhodesia as well as the capital of the Federation of Rhodesia and Nyasaland. A city of more than 50,000 white inhabitants and over 100,000 African inhabitants, it is the nerve centre of the largest commercial, industrial, cultural and scientific community between Cairo and Johannesburg. Its airport accommodates international jet air-liners and it has direct connections with the other major air centers of Africa. It is well served by railway and road services. Banking and communications facilities are good. It is on the main line of travel by visiting artists and musicians from Europe. It is a centre of much scientific, cultural and investigative endeavor. Its University, Art Gallery, Museum—all in fine new buildings—are unrivaled in that part of the world.

Most important from the ecological point of view, the Salisbury area is within only a day's drive of at least fifteen of the thirty major vegetation zones into which the continent of Africa has been divided. Forests, woodland, upland, grassland, desert, plain and swamp—all are within striking distance.

The Station lies west of Salisbury—twenty five minutes by motor car—in a rural farming area on the edge of the "greenbelt" surrounding the city. The Salisbury-Bulawayo Road, a hard-surfaced main highway, passes within one-half mile of the Station entrance. The Saffron Walden Road which runs on the northwest boundary of the Station is an improved gravel road that joins the main highway at the 15.4 mile peg west of Salisbury.

## THE LAND

The trapezoid-shaped area of 144 acres is composed of about 80 acres of grassland, savanna and vlei and



about 64 acres of woodland. The area is bounded on the northwest, northeast and southeast by large farms of two and three thousand acres—the Saffron Walden Farm, the Doornfontein Farm and the Somerby Farm, respectively. The southwest boundary is the Saffron Walden Road. The 4650-foot contour above sea level crosses the land which is gently undulating and slopes gradually to the north.

The Munwahuku River, flowing from the east, bisects the grassland and then, bearing sharply to the left, flows southwest along the boundary between the Station and the Saffron Walden Farm. It eventually joins the Hunyani River about three miles away which in turn empties into the Zambesi River. The Munwahuku flows freely during the heavy rains, but towards the end of the dry season in October, it consists of a series of pools, connected by subsurface channels. There are half a dozen man-made dams and ponds on the upper stretches of the river within two miles of the Station. A site for a dam and impoundment exists on the Station grounds where a granite dyke crosses the land from west to east.

The Nharire Hills, a series of four bold granite kopjes, and the Nyamweda Hill, another granite kopje named after Chief Nyamweda, lie one and two miles to the northwest, beyond the river. Nharire means "the high point where the sentinel watches for the enemy." This valley was on the route of the marauding Matabele in pre-colonial days. The hills contain fine examples of rock paintings ("Bushman Paintings"), rough stone fortifications, granaries and evidences of long-continued pre-historic occupation by the indigenous Africans of the area. The summits of the hills are approximately 5,000 feet above sea level and the sheer 200-foot rock faces are beloved by ravens, falcons and baboons. Immediately southwest of the Station, across the Saffron Walden Road, is a

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series of ironstone hills. These are an offshoot of the Hunyani Range that forms the northern shore of Lake Mcllwaine.

The complex of granite, banded ironstone and shale, all of pre-Cambrian origin, which forms the basement rock underlying the Station lands, has created an amazing mosaic of soils—clay, loam, sand and gravel—red, yellow, brown, gray and black—which range from very acid, pH 4.0, to very alkali, pH 9.5. These have varying water-permeability and moisture-retention characteristics so that the response of the vegetation is diverse and ecological micro-niches are numerous.

## THE CLIMATE

The climate is pleasant and bracing; warm during the day, cool at night—one sleeps with a blanket the year round. Annual rainfall is about 35 inches and the rainy season extends from November to April, with very occasional scattered drizzles during the rest of the year. Violent thunder and lightning storms can occur during the rainy season and down-falls of two inches of rain in an hour are not infrequent.

During the warm rainy season, the vegetation is lush and luxuriant, while the cool dry winter causes some species of trees to shed their leaves and the grass becomes parched and brown. Mean annual temperature is about 65 degrees Fahrenheit, the extremes ranging from about 38 or less at night in June to the low nineties at mid-day in September and October. The mean annual Relative Humidity is about 62% with a low mean of 25% in September at 2 p.m. and a high mean of 90% in February at 6 a.m. Frost can occur in June but not in every year. Prevailing winds are from the south east.

## THE FACILITIES

Most of the functions at the Station are housed under one roof in the rambling, stone and stucco Ranch House that surrounds a pleasant patio with pool, fountain and shade-loving plants. The several wings, living-, laboratory- and service-, channel activities so that there is always space and quiet for reflection and concentration when desired.

A "hectare grid" with permanent iron standards accurately located every 100 meters makes it possible to quantitatively assess the land and the life upon it. This, it is planned, will eventually result in a large

scale ecological atlas so that repetitive and comparative observations and measurements may be made on identical sectors over a long span of years.

The Station is three miles from Lake Mcllwaine, a 10-square mile reservoir supplying water to the city of Salisbury. It was formed in 1953 by the construction of a gigantic earthen dam, the largest of its kind in the world, across the Hunyani River at Hunyani-poort. There are good connecting roads between the Station and the Lake where a small boat is kept for work on its aquatic life and hydrobiology. This is the largest body of water in Southern Rhodesia, excepting only Lake Kariba in the valley of the Zambesi River and the Kyle Dam near Fort Victoria. Both of these are less than a day's drive from the Station.

There is no room here to catalogue the Station's fauna and flora. Over a hundred species of trees, 243 kinds of birds, about fifty of small mammals, grass and insect species too numerous to count as yet, between fifty and a hundred kinds of reptiles and amphibians—all, predators and prey alike—use the Station's 144 acres or the air above or the soil and water beneath. Reference collections of a few specimens only of each plant and animal species that lives in the area are being built up so that the visitor may have at hand authentically identified material for examination. A good start has been made, but it is not planned to amass large taxonomic study collections.

Detailed lists of equipment that is available, specifications, plans, summaries and inventories can be sent to those who are planning to use the laboratories, since it is impractical to list them all here.

—•—

This brochure is primarily concerned with ecological work that is possible at the Station. However, the educational, cultural and artistic affairs with which The Atlantica Foundation is concerned in Africa are also administered from this point. The notable collection of contemporary French and American paintings belonging to The Foundation is housed in the Station residence when it is not travelling to and from exhibits in the art galleries of southern Africa. Recordings of speech for teaching aids, assistance to educational institutions, loans of educational films, participation in adult education programs are a few of those matters in which the Foundation is interested.

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### INFORMATION FOR VISITORS

Since only a limited number of persons can be accommodated by the Laboratory at one time, persons intending to make application for the use of its facilities should plan well in advance and work out the project, time schedule, itinerary, supply and equipment requirements with the Director on a hand-tailored basis.

Services furnished by the Laboratory to its Fellows and to visiting scientists are covered by the overall laboratory charge listed below, which includes use of all laboratories, studios and workshops, equipment, ordinary supplies, library facilities, the services of trained African Assistants and service personnel and of the Staff Secretary when available. Special equipment, extraordinary supplies and refrigerated photographic film are available at cost.

Residence services include single or double room with self contained lavatory, adjacent bath with shower, personal laundry and meals. The cuisine is superior. For extended field work away from the Station, well appointed camp gear and reliable field personnel are available and are included in the overall charges listed below. Scheduled trips to Salisbury, several per week, are available to guests at no charge.

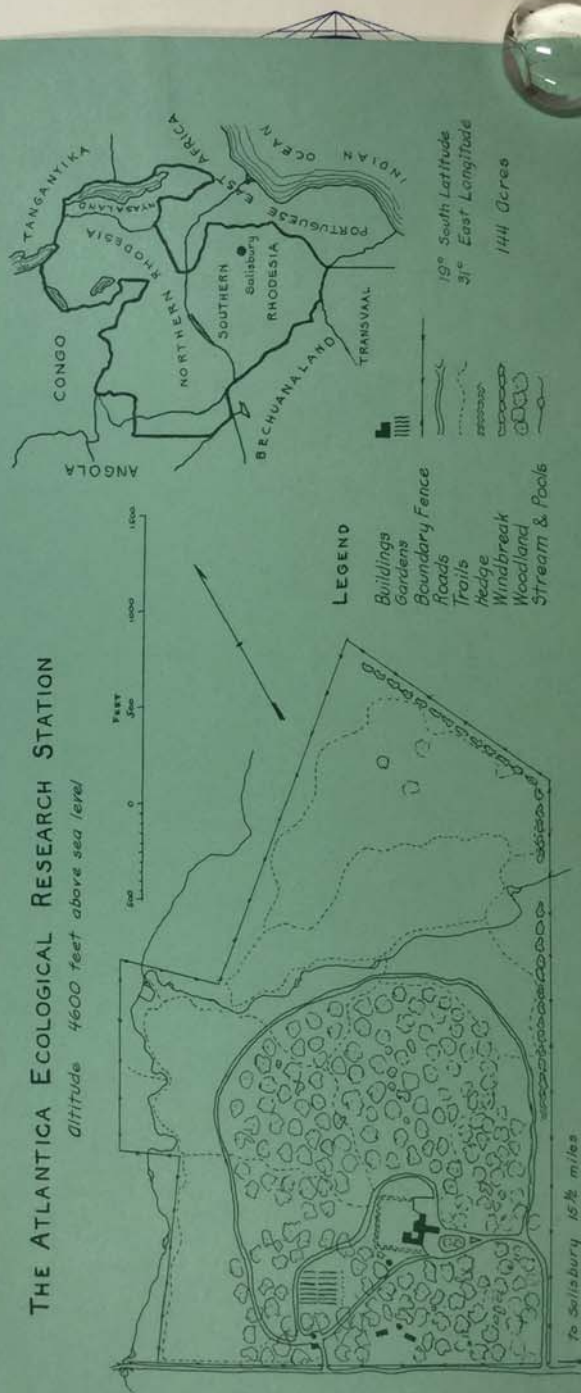
It is the policy of the Station to keep its charges as low as possible and at present they are less than cost. The Station reserves the right, however, to change its services or charges as required without prior notice. Reservations become firm with acceptance of a deposit, non-returnable, of 25% of the anticipated charges, at least one month in advance of the beginning of the project.

Laboratory Fees, Headquarters or Field per day, per investigator .....	£3.0.0	\$ 8.40
Residence Fees, Headquarters or Field per day, single .....	£3.0.0	\$ 8.40
per day, double .....	5.0.0	14.00
Transportation Fees, per mile		
Passenger car or Land Rover ....	£ 1.6	\$ .21
Dodge Power-Wagon .....	2.0	.28
Mobile Laboratory .....	2.6	.35

For additional information, write  
Rudyard Boulton, Director,  
The Atlantica Ecological Research Station,  
P. O. Box 8305 Causeway,  
Salisbury, Southern Rhodesia

Telephone:  
Salisbury 2066081

Cables and Telegrams:  
"Ecology" Salisbury





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**THE ATLANTICA  
ECOLOGICAL RESEARCH STATION**

AN OPERATING UNIT OF THE ATLANTICA FOUNDATION

INCORPORATED IN THE DISTRICT OF COLUMBIA, U.S.A.



*Director*  
RUDYERD BOULTON

SAFFRON WALDEN ROAD,  
SALISBURY DISTRICT,  
SOUTHERN RHODESIA.

P.O. BOX 8305, CAUSEWAY  
TELEPHONE 2066081

Mr. and Mrs. Rudyerd Boulton  
invite the visiting Delegates to the  
INTERNATIONAL CONGRESS OF AFRICAN CULTURE  
for tea at the  
ATLANTICA ECOLOGICAL RESEARCH STATION  
on Saturday, the eleventh of August  
at 4:30 o'clock

-----oO-----

Transportation will be provided from the Rhodes National Gallery,  
leaving at 4:00 p.m. and returning by 6:30 p.m.

R S V P

To Miss Jill McConnell,  
Rhodes National Gallery.



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*African Art*

## HARMON FOUNDATION

Incorporated

140 NASSAU STREET - NEW YORK 38, N. Y.

Telephone: COrtlandt 7-4357

July 13, 1962

*Rec'd July 16*

Mr. Alfred H. Barr, Jr.  
Director, Museum Collections  
Museum of Modern Art  
11 W. 53rd St.  
New York 19, New York

My dear Mr. Barr:

Your secretary called today with reference to information on contemporary artists and art in Africa in preparation for your visit there at the end of the present month. She said you had a copy of CONTEMPORARY ARTISTS OF AFRICA which we published in April, 1960 and that you had a copy of ART FROM AFRICA--Of Our Time which we got out in late December, 1961, in connection with the Phelps-Stokes Fund exhibit of work collected by the Harmon Foundation.

I will send you a copy with this letter of ART FROM AFRICA--Of Our Time for your personal use. This, as far as I know, is the latest assemblage of information on contemporary artists to which I will add a few suggestions and bring up to date the information included in this. I understand you will first be in Salisbury and hope to go from there to some other parts of Africa.

In Uganda the Makerere School from which Sam J. Ntiro got his art training draws students from all parts of East Africa. The person in charge there now is Professor Cecil Todd. There is also the Uganda Museum in Kampala (the same city as Makerere College School of Fine Art) which is about to install, I believe, a native curator to replace the British person who has left as of the end of April. The acting curator there is Mrs. Valerie Vowles.

In Mozambique where there is a good deal going on but where there is a mixture of Portuguese and African cultures, a proper person to see would be Mr. Amancio Guedes whose address is 61 rua de nevala, Lourenco Marques 3, Mozambique.

I am not giving you any names in the Rhodesias as I presume you will be in touch with Mr. McEwen and also Hosea Mapondera who came over here to look up African art work for the museum there. Mr. Mapondera had some of his study at your museum which we arranged for him while he was here. I do not have much information on Tanganyika or Kenya. I presume you can get your bearings on those two countries through Professor Cecil Todd at Makerere.

*I sent you this on July 13, 15 Friday.*

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Mr. Alfred H. Barr, Jr.

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July 13, 1962

Ethiopia is coming ahead through its young people some of whom are studying here but it is as you know a feudalistic country and there is some problem as to what they are going to be able to accomplish when they go back. I am going to enclose a leaflet on Skunder Boghossian whose work we exhibited last winter here in New York, and to mention to you Mamo Tessema who is a print artist, sculptor and ceramist, who has been studying here and is returning in the fall to Ethiopia in the hope of setting up some museum work and a broad art appreciation program for children. There is a great deal of work to be done in Ethiopia which has had culture for so very long.

In Ghana there are two people that I think you might like to contact. One is Vincent Kofi, the sculptor, who was over here on a United States Government grant two years ago and who is teaching at Winneba College in Winneba, Ghana. He is a wonderful sculptor who has studied abroad but like all the other Africans, has to depend for livelihood on a teaching career. He is probably Africa's outstanding sculptor today. You might wish also to see Selby Mvusi who has gone to Ghana within the last few months and is teaching in the Department of Fine Arts at Kwame Nkrumah University of Science and Technology in Kumasi, Ghana. I am going to enclose a copy of a speech he gave at the UNESCO meetings last October in Boston where he had quite a time convincing some of the people on the art panels there that African artists of today want to be heard from as of today and do not wish to be tied down to the traditions of the past. He is very articulate and has grown considerably since he was here on fellowship at Pennsylvania State College and Boston University where we first came in touch with him. He is one of the few abstract artists of Africa and Vincent Kofi is perhaps the only modern sculptor there.

If you should get to the Republic of the Sudan, I think you would find it quite an exciting and interesting experience. We have just had a very fine artist here from there, Ibrahim Salahi, who is returning about the first of September. He is on a UNESCO fellowship and left New York on July 11 to go to Brazil, Peru, Mexico and then on home via London and Paris. We have one of his abstract paintings in our office which we purchased from him and he will have an exhibit in Washington sometime this fall. He is, we feel, one of Africa's finest painters. I'm sure he would welcome you to his home and do everything he could for your interest in looking into contemporary art developments in the Sudan. The Sudan is probably richest in craft of any of the African nations and has a fine culture that dates back to Bible times. I probably don't need to tell you much about it as undoubtedly you have the information in the back of your mind from your wide contacts anyway. However, they have been separated from one another in their own country without art communication from village to village or area to area and added to this is the fact that theirs is the largest country in Africa. They have their antiquities in the southern area and in the north the areas that will probably be flooded with the building of the dam. But Mr. Salahi is tremendously interested in working through other art educated Sudanese, of which there are now a number all over the country, in setting up museums, or a museum, or at least a collection in each little area of that area's particular cultural craft contribution to the country. Mr. Ibrahim Salahi's address is School of Fine & Applied Art, Khartoum Technical Institute, Khartoum, Sudan. He is married to an English woman whom he met when he was studying at Goldsmith's in London.

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Mr. Alfred H. Barr, Jr.

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In Nigeria it would be well if you were able to meet Mr. Kenneth C. Murray who was the originator of the Museum of Antiquities for Nigeria and the stimulator of artists in the very early days of art enlightenment in Africa. Mr. Murray is I believe now emeritus director of the Museum which he had at first in his own home and he is responsible for saving many of the antiquities. He is an Englishman. His address is c/o Nigerian Museum, Lagos, Nigeria. When I speak of the museum of antiquities, I refer to those of which Bernard Fagg, brother of William Fagg of the British Museum, is now the director. There is one in Jos, one in Lagos and several others in different regions of the country.

I have skipped rather lightly over Africa. There is the Republic of the Congo of which we know little that is going on at the present time, but that quite a bit has happened there in the past. Then in the Union of Central African Republic, in French Equatorial Africa, there is a school which encourages artists to revive the old cave painting art and some of them have gone a little far with this so that it has become "airport art". However, there is plenty being done there that is good. If you want information on this I will be glad to give it to you. What data we have has been collected in the past two and a half or three years and most intensively in the last two and a half years in our efforts to make an authentic publication revision of CONTEMPORARY ARTISTS OF AFRICA. That as a "first" was satisfactory at the time but so much has happened since, not only in the countries achieving their independence but in the growing art consciousness in most parts of Africa, that we have done an intensive job of research from our offices here in New York. None of us from the Foundation have been to Africa. It has taken quite a time to get the confidence of these artists and many of them have visited us during their period in this country, as well as others, such as museum people from Africa and the persons with a general cultural interest in developing African countries.

I do not suggest Sam J. Ntiro whose work you came here and saw and purchased for the Museum, as a contact in Tanganyika which is his home or in Uganda where he taught in Makerere since it is my understanding from him that he is still in England as a government official and representative of the newly independent Tanganyika.

As we have corresponded with these artists and art groups, we have collected by purchase and sometimes through loan only-for exhibition. We have collected several hundred pieces of work in paintings, prints, sculpture and ceramics. While quite a number are now out on exhibit, we still have a goodly supply here and would be happy to show them to you if you would be interested in seeing the things before you leave. If you have your itinerary planned and have further questions on other countries, we would be happy to hear from you.

Very sincerely yours,

*Evelyn S. Brown*  
 (Miss) Evelyn S. Brown  
 Assistant Director

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COPY

January 30, 1962

Bringing into this century, the baggage of unit assertions that the different  
histories and cultures  
between man and man is a reality universal in scope. Many today  
the interdependence  
of speech, of communication and of  
Selby Mvusi

U. S. NATIONAL COMMISSION FOR UNESCO  
(United Nations Educational, Scientific and Cultural Organization)

October 23, 1961

THE SOCIAL SIGNIFICANCE OF THE ARTS IN AFRICA TODAY

by  
Selby Mvusi

In a world of new relationships, new and appropriate action is demanded from all involved. As new knowledge and new structures are set up, a people's sense of proportion changes. Their interpretations and therefore their values take on new significance. Although it is true that through the study of the past we come to understand the present, it is equally true that with a growing understanding of the present we become much more efficient in our looking at and learning from the past. Our growing awareness not only gives us a new way of looking at our own world but also leads us to a new sense of scale and proportion in establishing relationships in history. All people look to their past through the eyes of their present; the hopes they cherish about their future, must for them be implicit in the now. In any society, the social significance of the Arts rests squarely on this particular perspective and attitude of man in establishing relationships in space and time. Indeed, a good work of art is timeless. But, the process of its  
Nationalism in Africa is a living force today. It has opened the eyes of the African to the grandeur and the tragedy of his past; to the challenge and the conflicts of his present; to the hope and the flux in the future. This nationalism is a creative force. It indicts both the colonizer and the colonized. It demands action, it condemns passiveness and submissiveness. It states most emphatically that this is the century of the common man. It calls out to Africans everywhere to define categorically their nature and objectives. Here in Africa, the common man is both the human aggregate and the force behind present activity. Therefore, in a discussion of the social significance of the Arts in Africa today, we are less likely to gain much if we ignore, first, this very common man of Africa, and second, the international implications of present day activity. The mushrooming of science, of communications, and of international politics, has suddenly thrown together men of diverse cultures and histories with little or no preparation whatsoever.

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Bringing into this century, the baggage of unit assertions that the different histories and cultures represent, men everywhere have suddenly discovered that the dialogue between man and man is a reality universal in scope. Many today, with their eyes shut to the interdependence that men are in history, find themselves faced with the major problem of speech, of communication and of compassion and fellow-feeling. As Sartre stated, 'One does not say of a dumb man that he is silent'. Indeed one does not say of a silent man that he is indifferent, and of an indifferent man that he is without conviction. He may doubt, but doubt itself is an integral part of faith. Our responsibility to ourselves is, therefore, that we must open the doors of communication on all fronts.

It is through the Arts that Africa may speak in all her diversity and from all her abstracted worlds. Art is life experiences; it is experience interpreted. The artist is not man in a vacuum. He is man with other man. The life he sees is a reality common to all men. His interpretations of significances in life are both communion with life and communication with other men. To the extent that his statements on life are responsible statements, they shall be considered by his fellowmen as worthy of contemplation. Art is not a monologue. It is a dialogue between man and man, on the issue of man and circumstance. Indeed, a good work of art is timeless. But, the process of its resolution, of its coming into being, is of the moment. It is particular and specific. It is fed by individual and unique experience. Art gives the mandate of individuality and particularity to all, while at the same time charging itself to the unities in life. Therefore, changes in art are but changes in society, and changes in society decree changes in art. However, though art does change from time to time, it, nonetheless, remains one and the same thing, and that is, the symbolic representation of identities between people.

In any society, there is a core of meaning and significance embodied in symbolism which lives on from generation to generation. But history repeatedly decrees changes to this body of meaning. The scramble for Africa and the subsequent impact of western civilization and culture, wrought drastic changes on African societies and their cultures. Industrialization today is insuring that this change shall proceed at an even greater tempo. From the very beginning, however, the African accepted the inevitability of change.

It is, however, only by standing up to the challenge of our time that we truly uphold, extend and revitalize the ideals of our forebears. Continuity and interdependence are the

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He adopted a symbolism of transition. His immediate and most pressing concern was not that his symbolism shall remain purely African, but rather than it shall serve his survival through the years of change. Therefore the African's symbolism, now being the symbolism of transition, geared to meeting human needs in a time of change, took on new significance and character. It became positively eclectic. It developed a flexibility and fluidity whose importance is as yet to be appreciated. By refusing to hold onto fixed ways of doing things as had already been established in African societies, the African soon came up against the fact that cultural differences are not absolute because cultures have one basic common denominator of concern - the welfare of men. The African thus abstracted at will from those cultures that impinged themselves on him. His culture thus became expansive and inclusive, flexible and fluid.

The purists have lamented this eclecticism of African cultures. This, they have interpreted as representing a form of emasculation; a dissipation of that which was of value in African cultures. Such observations, however, stand challenged by the virility of eclectic African culture. The songs of the Caribbean, the Negro Spirituals, the Jazz of the Deep South, 'High Life' in Ghana, the Township Jazz of South Africa are all expressions of the vitalism of eclectic African culture. But, the skeptic will remark, they are not purely African. To this, the African will retort, indeed - not in form but in essence.

The line of continuity in African cultures has at no time been broken or cut. The Spirit of Africa has never been outside African man; it is and always has been within African man. Change, changed not the African but presented him with pregnant hours incisive of his circumstance and of the time in much the same way that present day international conflict stands paramount over all contemporary concern. Therefore, African values are alive today for they were the African's sustaining force through the years of darkness. In essence, many have coalesced with other human values to the extent that it now appears that there is neither Gentile nor Jew - new Man is born. The present Renaissance in Africa is not a return to some forgotten Greece, but a revitalisation of this spirit of Africa, this soul of African man. To uphold the values in tradition, is indeed to honour the dead. It is, however, only by standing up to the challenge of our time that we truly uphold, extend and revitalise the ideals of our forebears. Continuity and interdependence are the

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mainstay of virile, vital and viable values.

Because we see relations between people and not their essences, many today have come to lament what they call 'the emasculation of African culture by western culture'. From this perspective, they have set out to programme in prescriptive terms, the re-awakening, however, lies in the recognition that it is possible for western man himself to abstract from his culture those very best and lasting values. Western man cannot be encountered to antecedent values in African cultures. This has resulted in most disconcerting mannerism.

The African does not need to carry the African Drum in order to attest to personality. In speaking of a value or an idea as being essentially African, it is not meant that all African people embrace or adhere to it. What is meant is that it is the central idea embodied in the institutions and organisations of African people. The question is not about the existence of African personality but about the nature of such personality. Those who would meet the African must remember the fact that their understanding and identification with him, is directly dependent on the way they approach him. To the extent that they stand outside active involvement and participation in the most pressing concerns of Africa today, to that extent is their insight into African personality circumscribed. This coming into knowing, into understanding and identification with African individuality, is something that both African man and European man must learn.

In the Arts, this misunderstanding of African individuality finds expression in the following types of activity and concern: First, the refusal to accept the fact that there is something of value in African cultures. This belief stems not just from a negative attitude to African cultures, but from too positive an identification with western culture. Those upholding this attitude, tend to argue as follows: that it is the duty of the western democracies to abstract from their tradition and present stock of values the best and most lasting attributes of western cultures and that these must form the nucleus of the new tradition in Africa. Some do go so far as to concede that indigenous motifs should be used to give this body of values an African flavor. It is difficult to doubt the sincerity of such concern. But, it must be admitted that such an attitude of mind condemns not only the classical periods of African creativity, but goes on to belittle the tenacity of African man in his struggle against effacement and depersonalization.

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It looks down upon the spiritual contribution that African man has made, in particular through music, to the welfare of men everywhere. The masterpieces of African Art which have come to be valued by the whole world, are, to such people, nothing. Its main weakness, however, lies in the supposition that it is possible for western man himself to abstract from his culture these very best and lasting values. Western man cannot be other than he is today. He is his culture in action. Surely the present predicament of western man leaves little to be desired for western man himself, hence the present social and spiritual revolution in the west today.

The second group, appreciative of the formal values in African symbols, have reconciled these values to the basic precepts of western art, and produced work of high formalistic significance. The products of this group are, however, essentially western. The recognition of value in the form of historic African Art by the avant garde artists in Paris at the turn of the century made evident the evolving aesthetic awareness of western man not of African man. The African can no longer go back to where he has been. His is to go forward. The Italian Renaissance artists did not go back to Greece, they took stock of Greece and medieval scholarship and from these compounded the new.

The third group, appreciative of the heraldic in African symbolism, and concerned with vindicating Africa in the eyes of the world, have self-consciously undertaken to cast this symbolism in modernistic terms and presented same as genuine African individuality. The work produced often wears a facade of robustness, sensuousness and vibrancy. It is a superficial transcript of African personality.

The fourth and most detrimental group is that, which, sincerely concerned with giving expression to African individuality, sets out to fabricate from memory recall, a compendium of African symbols to the exclusion of all else in contemporary art activity. The symbols used, having no significant relationship to contemporary concern and activity, save perhaps the artists' ego, undermine the integrity of African personality today. In this category also falls that group who, pondering on current international concern for Africa do not even both thinking or feeling, but blatantly set out to produce the "expected of Africa". They make of Africa a curio. Their work is worse than curies, it is treason.



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At this point, it is well to observe that many well meaning people have come from abroad to Africa to set up schools of art with a view to producing African Art but not Art in Africa. They have come with pre-set and pre-determined views on what African individuality is. Thus the work produced from such 'Art Schools' bears a patent stamp, the saving grace of which is but the signature of the workman who produced it. They have often been at pains to explain the fact that they have withheld all extraneous influences from their students, which, of course, reveals an alarming want of appreciation of the basic principles of social change. First, the historic African artist was no stranger to his materials and to his tools. He was at one with them and with the society in which he lived. Second, African Art was at no time undifferentiated. If it has displayed a unity in plastic form, this unity is not of Art itself, but of the social character of African life then. With the present rapid break-down of indigenous African society, and the rapid extension of the industrial and urban ethic, to expect to meet an African whose imagination is not tickled by the jet aircraft that whiz overhead, the Coca Cola sign boards splashed all over the countryside is extreme naivete. If these things have promoted banality in the sensitivity of men everywhere, then to expect the African to be unaffected, is to credit him with super-human analytic receptivity. The average African today is a man in western clothes, often carrying a portable radio, radiant perhaps, but more often than not wearing a serious countenance. Art cannot be based on unilateral assertions. Continuity and interdependence are the mainstay of the values it underlines. Sincerity and uniqueness of expression are its character.

Because understanding is directly related to experience, and knowledge is an integral part of activity, it must therefore be asked what are the primary concerns today which form the nucleus of thinking and action in Africa. Broadly speaking, these concerns can be grouped under the following: Political and economic conflict; race and religion, culture contact, education, international politics and the nuclear threat, the diversity of human institutions in the world as a whole. African artists and writers of significance have taken up these very issues. Their work has for its theme, conflict and protest. It therefore stands squarely in the mainstream of creative concern in the western world.

The following question must, however, be asked: Has the African artist nothing more

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to give expression to other than conflict and protest? Such a question is perhaps unfair to ask of the African artist because this very same question remains unanswered by artists in the western world. The possibility of its being answered was, however, hinted at by Alistair Cooke who, writing from the United Nations for his BBC commentary last year, had this to say: "What we have to fear or gain from the Asian-African nations is not their votes so much as their revival, the reassertion of their religious philosophy as a superior recipe for the running of modern states. . . . . If many other new nations come to assert this profounder sort of independence we may have to swallow some other of our certainties, such as that what Europe has to offer, to the nations that rage so furiously together is the civilizing touch".

Man has one paramount obligation to life, and that is the living of it. It is not man's purpose, but his duty to concern himself with the resolution of the problems that life presents. Our preoccupation with these problems is, in effect, a concern for the joys and the lasting positive that life is. The psychological stresses that modern living seems to ingrain in man today derive from the fact that the technological base of life today coupled with the international conflicts of the day, allow men little or no time to joy in living. The reality of processed living is irksome. It is this reality that tends to drive western man "back to the primitives". They tend to see in these "primitive societies" a robustness and a virility to be desired. But, on the contrary, the peoples of these very societies, purged of the joy and the art of living by want and disease, ardently seek the paradise of technological efficiency. Over-riding this basic ambiguity and contradiction is a shared desire for understanding and common humanity.

People at all times are either too young or too old; too committed or too uncommitted; too concerned or not bothered at all. Anybody is never everybody. It is those people who answer to the needs of the people in their place and time whose work is of lasting significance. It is these creative men who hold within the palm of their hand, the soul and destiny of their fellowmen. Africa can no more hope to abstract value from tradition than is implicit in being today. It is to the human aggregate that we must look for truth valid for this time. It is in standing up to the challenge of our own time that we truly uphold, extend and revitalize the values and ideals of our forebears. It is in commonly

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held experiences and in commonly shared activity that understanding and appreciation are founded. Established knowledge is the common property of all men and therefore the common resource for present concern. We shall meet ourselves somewhere somehow, and the road to this meeting place is that of logic within value, in participation and involvement with the most pressing concerns of this day. For both the African and the European, the journey is their native land.

###

ITS PURPOSE, PROGRAM AND ACTIVITIES  
**MSAAG**  
AMERICAN SOCIETY OF AFRICAN CULTURE

Letter on Sam J. Ntiro  
is sending it herewith.

Very sincerely yours,

*Evelyn S. Brown*  
(Ms.) Evelyn S. Brown  
Assistant Director

(To Library)

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HARMON FOUNDATION  
Incorporated  
140 NASSAU STREET - NEW YORK 38, N. Y.  
Telephone: COrtlandt 7-4357

July 13, 1962

AMERICAN SOCIETY OF AFRICAN CULTURE

**AMSAC**

ITS PURPOSE, PROGRAM AND ACTIVITIES

ESB:ml  
Enc.

PLEASE FORWARD ON ENVELOPE

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**I**NTRODUCTION In September, 1956, the First International Conference of Negro Writers and Artists was called in Paris by the Committee of the journal *Présence Africaine* and its editor, Alioune Diop. *Présence Africaine* had been published in Paris since 1947 with the support of such intellectuals as Albert Camus, Jean-Paul Sartre, Richard Wright, Leopold Sédar Senghor and Aimé Césaire. A group of five American Negroes responded to the appeal and went to Paris for what was an historic and significant event. They were joined by the American writer, Richard Wright, who was already in Paris. It was agreed at that conference:

- 1 That an international society devoted to African culture should be formed, together with national and local organizations;
- 2 That such organizations should undertake to make an inventory of Negro African culture everywhere in the world;
- 3 That all of those present would work for African freedom as a prerequisite to cultural freedom and cultural contribution.

As a result the Société Africaine de Culture (SAC) was born and the American Society of African Culture (AMSAC) was formed in June, 1957.

It has been within this context and following these dictates that AMSAC has operated since its inception. AMSAC's aim has been to spread understanding of the validity of African and Negro cultural contributions in order to provide a basis for mutual respect between Americans and Africans, and indeed between Africans and other citizens of the world. This extensive work, which has included publications, exhibitions, conferences, seminars and lectures, has been made possible by generous grants from devoted philanthropists. AMSAC members also pay dues.

AMSAC has always approached the study of African culture as would the social scientist — that is, as the study of society, and hence the economic, social and political problems of Africa.

All of AMSAC's annual conferences have dealt with these facets of African life in addition to African sculpture, dance, music, art and literature — the high culture of the Negro as it has existed in Africa, in the United States and, indeed, in the Western Hemisphere.

AMSAC's membership is composed principally of scholars, writers and artists (*hommes de culture*) of African descent, but AMSAC welcomes the participation of Americans not of African descent and of Africans temporarily residing in this country. Americans, all immigrant peoples, have traditionally developed and kept alive the cultures of their lands of origin through organizations such as AMSAC. In the United States the resulting dynamism and distinctions within the population are considered a great national resource. It is within this context — this American tradition — that the Americans of African descent organized the American Society of African Culture.



**P**ROGRAM The Society maintains headquarters in New York City. From this office the staff administers local and national programs. To increase its effectiveness in the United States and in Africa, the Society opened an office in Lagos, Nigeria, in October, 1961.

The types of programs now existing fall into five categories:

- 1 Publications and information
- 2 Educational services
- 3 Cultural exchange
- 4 Conferences, meetings, seminars
- 5 Services to Africans and African governments

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## PUBLICATIONS AND INFORMATION

- 1 NEWSLETTER: A monthly six-page printed organ from September through June, published in English and French (starting Jan., 1961) and distributed in the United States, Europe and Africa. The Newsletter carries news of AMSAC and its members, the Société Africaine de Culture and a supplement of a scholarly or literary nature. Volume IV began in September, 1961.
- 2 SPECIAL ISSUES: *African Seen by American Negroes*, edited by John A. Davis and introduced by Alioune Diop; composite authorship. Published by *Présence Africaine*, 1959. 418 pp. including illustrations.
- 3 MONOGRAPH SERIES: *African Socialism* by Leopold Sédar Senghor, translation by Mercer Cook. This series is designed to bring to the attention of the English reading American public, materials not otherwise available because of language or other reasons.
- 4 CONFERENCE REPORTS:
  - a. THE AMERICAN NEGRO WRITER AND HIS ROOTS which includes selected papers presented to the First Conference of Negro Writers sponsored by AMSAC in February, 1959. Published March, 1960. 76 pp. illustrated.
  - b. SUMMARY REPORT of the Second Annual AMSAC Conference held at the Waldorf-Astoria in New York City in June, 1959. The Report includes texts of speeches by J. Gikonyo Kiano (Kenya), John F. Kennedy (then U.S. Senator) and Charles C. Diggs (U.S. Congressman) and a report of AMSAC activities to that date.
  - c. PAN AFRICANISM RECONSIDERED representing the papers and addresses given at the Third AMSAC Annual Conference of some 40 persons - 25 from Africa. The volume contains an analytical summary by the editor, Samuel Allen.
  - d. SUMMARY REPORT of the Fourth Annual AMSAC Conference, held in New York June, 1961. The report includes the text of speeches by Dr. St. Clair Drake of Roosevelt College and Mr. Kapwepwe, Treasurer General, United National Independent Party of Northern Rhodesia. In addition, there are summaries of panel discussions dealing with attitudes between Africans and the American Negro.
- 5 MISCELLANEOUS MATERIALS: *West African Vignettes* — which includes original sketches and commentary by a member of the Society after a trip to West Africa made possible, in part, by a grant from AMSAC.
- 6 PLACEMENT OF MATERIALS: This program assists American authors to place materials about Africa in journals and magazines here and abroad. In addition it assists African authors to place materials in American publications.
- 7 RESOURCES AND INFORMATION CENTER: AMSAC provides information or sources of information for institutions and individuals interested in African culture and the American Negro. For example, AMSAC provides speakers on specific topics, acts as consultant to TV producers and networks who ask aid in making their presentations fair and meaningful; recommends speakers for programs throughout the United States and provides bibliographies and other study aids for students. Correspondence relating to requests for information is extensive.
- 8 RADIO TAPE PROGRAM: This program is in its developing stages. AMSAC has, however, provided a series of taped programs for national broadcasting stations in six African nations in English and French. These radio programs have been concerned with the American Negro and his relation to Africa.
- 9 FILM PROGRAM: AMSAC plans to provide films on the American Negro and his relation to Africa for African TV stations.

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# E EDUCATIONAL SERVICES

**1 BOOKSHELF PROGRAM:** AMSAC has distributed within 14 African countries twenty bookshelves containing 50 classical and contemporary works by American Negro men of letters. This program is designed to answer the problem of scarcity, if not complete absence, of American Negro works in libraries and cultural centers in Africa.

**2 SPECIALIZED LIBRARY PROGRAM:** AMSAC has a program to provide collections deemed of great necessity by African institutions but not otherwise available. One complete U.S. Law Library has been sent to the School of Law in Ghana. A complete library on recent works on Africa has been given to l'Ecole National de Droit et d'Administration in Léopoldville.

**3 EDUCATIONAL GRANT PROGRAM:**

a. AMSAC awards a limited number of scholarships to African students studying in the United States who have completed all work for their doctoral degrees and need financial assistance to complete their dissertations. Such assistance is also available for proven creative writers and artists and those seeking post-professional training. In two instances, grants for study on African subjects have been made to American Negroes intending to work in Africa.

b. AMSAC awards emergency grants to undergraduate and graduate students from Africa who are temporarily without means of support.

c. AMSAC cooperates with other agencies concerned with African students and helps students to get desired aid through such contacts.

d. AMSAC grants funds to African student groups and Africa-interested organizations on a non-continuing basis in order to help them initiate or implement a particular program.

e. AMSAC has made a few small grants of equipment to institutions in Africa.

**4 CORRESPONDENCE COURSES:** This program, still in the planning stages, will seek to encourage and aid American universities in serving African youth and adults by providing organized study through correspondence courses on subjects of immediate importance not otherwise available to the student.



*Banquet for President Sékou Touré, Guinea.*



*Left to right: President Léopold Senghor, Senegal; Dr. John A. Davis, Executive Director AMSAC; Orin Lehman.*



*Left to right: Dr. Horace Mann Bond, President of AMSAC; The Hon. Abubakar Tafawa Balewa, Prime Minister of Nigeria; The Hon. Jaja Wachuku, Minister of Foreign Affairs, Nigeria; John O. Killens.*

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## CULTURAL EXCHANGE

### 1 AFRICAN VISITORS:

- a. U.S. TOURS: AMSAC arranges special tours for guests invited from Africa for AMSAC Conferences and activities, and helps to arrange meaningful programs for other grantees as requested by governmental and private groups sponsoring tours for Africans.
- b. SPECIAL SERVICES: AMSAC provides services and materials requested by guests in our country within the limit of budget and staff time.

2 PERFORMING ARTS PROGRAM: AMSAC will seek to arrange tours of American artists in Africa and African artists in the United States on a non-commercial basis with performing artists contributing their talents. AMSAC seeks to develop a body of critical literature on American and African Negro music, art, and dance. African music, art, and dance have had a profound influence in the Americas wherever Negroes have lived. The influence is clear to most in the United States, Cuba and Brazil.

3 LECTURERS, RECITALS, ART EXHIBITS AND VISITING PROFESSORS: Beginning in January of 1962, AMSAC will sponsor American Negro professors, scholars, artists and writers for lectures at African universities and before African societies. The first lectures will be concerned with American literature and American Negro literature.

The Society also assists American colleges and universities in recruiting African lecturers and professors.



Left to right: Dr. Mungai Njorge, The Hon. Tom Mboya and Dr. John A. Davis.



Left to right: The Hon. Diallo Telli of Guinea, Mrs. Yvonne Walker, Dr. Ohin, Eugene Adoboli, Alfonse Homeha of Togo.



Left to right: John A. Davis; M. Honoré Polneau, Cultural Attaché of Ivory Coast; Assistant Secretary of State for African Affairs, G. Mennen Williams; Sidney Poitier and Miss Gloria Gaston, Publications Director, AMSAC.



Left to right: Michael Olatunji, Dr. Mabel Smythe, Dr. Ralph Bunche, the late Dag Hammarskjöld.



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## C ONFERENCES, MEETINGS AND SEMINARS

**1** AMSAC CONFERENCES: For the first three years of its existence, 1957-1960, AMSAC held annual conferences. The conferences are now held bi-annually, although in accordance with AMSAC's constitution an annual membership meeting is convened each June. AMSAC conferences attract artists, scholars and other intellectuals from all over the United States, Africa and Europe. In addition to the presentation of papers, the conferences also provide for artistic performances and exhibits. Proceedings are often published. The next AMSAC conference, scheduled for December, 1962, will take place at Howard University. The theme presently under consideration is "Undetermined Africa."

At this writing AMSAC is preparing to celebrate the opening of its Lagos office with a conference and a festival devoted to the high culture of Americans and African Negroes in music, literature, the performing arts and the plastic arts.

**2** REGIONAL CONFERENCES: AMSAC has sponsored regional conferences in Houston, Texas; Atlanta, Georgia and Los Angeles, California. In addition, the Society has cooperated as a joint sponsor and/or by contributing staff and materials in conferences held in many areas. In cooperation with universities the Society has sponsored lecture-seminar series with the University of Pennsylvania, Trenton State College, Atlanta University, Texas Southern University and others. The AMSAC-University of Pennsylvania lecture series was on the political and social thought of African leaders. The papers are scheduled to be published by the University of Pennsylvania.

**3** LECTURE SERIES: The Society holds monthly lectures in the New York headquarters. Visiting African dignitaries and members of AMSAC returning from Africa

often are speakers. It is hoped that this program can be enlarged to initiate a national series organized by AMSAC members in several cities in which African representatives would have an adequate opportunity to present their individual countries to a significant American audience. The history, culture, struggle for independence, the development of natural resources and the other problems facing each African nation are matters of great concern to many Americans.

**4** AMSAC PARTICIPATION IN OTHER CONFERENCES: When it is financially possible the Society sends representatives to significant meetings on Africa held in the United States, in Europe and Africa. For example, AMSAC sent representatives to the Second Congress of Negro Writers and Artists in Rome, March, 1959, and to the First and Second All African Peoples' Conferences in Accra and Tunis.




Left to right: Dr. Anna Arnold Hedgeman, Dr. Horace Mann Bond, The Hon. Alex Quaison-Sackey of Ghana.



Left to right: Elton Fax, Eugene Grigsby, Margaret Burroughs, Ben Enwonwu, Hughie Lee-Smith, James Porter, John Biggers, Selma Burke, Ernest Crichtlow, Selby Mvusi.

Photos by Ed Bagwell

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**S**  **SERVICES TO AFRICANS AND AFRICAN GOVERNMENTS**

**1** LANGUAGE COURSES FOR AFRICAN DIPLOMATIC PERSONNEL: This program is in its infancy, but AMSAC has already offered group classes in English for French-speaking delegates to the United Nations and hopes to expand this program to include courses in French for English-speaking U.N. delegates.

**2** SECRETARIAL SERVICES: This program provides services in New York City in arranging receptions and other activities whenever requested.

**3** RECRUITMENT: AMSAC assists African governments and institutions in recruiting qualified persons for positions in Africa when requested.

Mr. Alfred  
Director,  
Museum of  
11 W. 53rd  
New York 1

My dear Mr

in my lett

*(To Library)*  
tiro  
th.  
s,  
*Brown*  
DWT

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JAMES K. BAKER ..... Assistant Executive Director  
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MR. SAUNDERS REDDING  
DR. ST. CLAIR DRAKE

ESB:ml  
Enc.

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HARMON FOUNDATION  
Incorporated  
140 NASSAU STREET - NEW YORK 38, N. Y.  
Telephone: COrtlandt 7-4357

July 13, 1962

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

My dear Mr. Barr:

I intended to enclose a leaflet on Sam J. Ntiro  
in my letter to you of July 13 and am sending it herewith.

Very sincerely yours,

*Evelyn S. Brown*  
(Miss) Evelyn S. Brown  
Assistant Director

(To Library)

ESB:ml  
Enc.

PLEASE FORWARD ON ENVELOPE

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THE AMERICAN MUSEUM OF NATURAL HISTORY  
CENTRAL PARK WEST AT 79th STREET  
NEW YORK 24, N. Y.

October 4, 1962

Dear Doctor Barr,

Many thanks for  
your letter of September 28<sup>th</sup>.  
If my little bits of advice were  
helpful, so much the better.  
Rud Boulton is a very old friend  
of mine, and I am happy that  
you enjoyed your visit with  
him.

Cordially yours,

James P. Chapin

Chapin

23 Feb 1962

101

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Chapin

22 Feb 1962

No 1

Miss Thompson

Holland McDonald, Ltd, Salisbury

Dear Miss Thompson  
September 28, 1962

Dear Dr. Chapin:

Just a word to thank you again for your letter suggesting that I call on John Williams of the Coryndon Museum. I did so finding him extraordinarily helpful and generous with his time in identifying certain identifications of Tanganyikan birds. His book is to come out around the end of the year. I saw some of the proofs and think it will be very useful indeed.

I also spent a day and a night at Rudyard Boulton's and had an excellent day with him.

I found the Roberts handbook indispensable even though it did not cover East Africa.

Again, many thanks to you.

Sincerely,

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

Dr. James P. Chapin  
Associate Curator Emeritus of African Birds  
The American Museum of Natural History  
Central Park West at 79th Street  
New York 24, New York

AHB:rr

*[Faint handwritten notes and bleed-through from the reverse side of the page are visible throughout the document.]*

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23 July 1962

No 1

Miss Thompson

Holistic MacDonald Ltd, Salisbury

Dear Miss Thompson

Mr Rudyard Braddon has given me your name and sends your praises. I need your help!

I am a delegate to the Congress on African Culture at the National Gallery, August 1 to 12. My professional concern is with art and I am also much interested as an amateur in seeing birds, mammals ("game") landscape and people in E. Africa.

I will be leaving Salisbury the 13th and shall like very much to set off at Nairobi and take one of the 4 or 5 day tours to Serengeti, Ngorongoro. Sunbeam Tours # NRB 8 would be ideal so far as schedule and itineraries are concerned - 5 days. I don't know anything about this company but among my few travel folders this tour seems to be the best for me. I also want to spend 2 days in Nairobi, preferably the 14th and the day after my tour which will then start on the 15th.

I am aware that this may be a late date to secure a place but hope you can do so on Sunbeam or some other outfit but will you try? Sunbeam 8 is \$128; other touring companies seem to vary depending on number of passengers in the vehicle. I will pay more if necessary (though I'm not rich!). I hope EAA plans to Serengeti might be the solution though I will like to drive from Nairobi, as the Rift etc. In the last resort, Ambassador would do. I throw myself on your wise judgment. I shall be staying in Salisbury at the Jameson, arriving on the 30th, Monday.

Yours sincerely  
Alfred H Barr, Jr  
BARR

I will take to being at the New Stanley in Nairobi, I bring letters to Robert Corrie, Professor de la Haye, the American Council etc at Nairobi but for a while I am unsure on them. I am being sent to Salisbury by Walter the director of American Photo.

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23 July no 2

Dear Miss Thompson

Just after having mailed my July 23 letter (no 1)

I received an E.A.A. brochure

listing two quite attractive trips

- "Inclusive Tours" to the

Neposongoro - Mnyama - Suaneti

region: Tour INN3 at 820/-

and latter still INN4 at 900/-.

These might be better and less strenuous - what is your opinion?

I sh'd explain that I have

an open return flight ticket Sals -

Nurs - New York which I assume

will permit me a stop over in

Nairobi.

If I must resume immediately

Hotel in Nairobi and Tour I leave

myself in your hands. Otherwise

we could talk on Monday

Yours

R.A. Barr

I write from my summer place in Vermont. I shall be in New York Wednesday - cable address if necessary  
BARR MODERNART NEW-YORK. I fly early Saturday 28.

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James H. Wheeler?

Health E.A. East African Tourist Travel Assoc.  
(EATTA)

1. Do visitors on a regular 4-5 day tour require yellow fever inoculation certificates to get out?

Dr. James P. Chapin, Assoc. Curator Gen. of African Birds  
 - Tr 3-1300 X421  
 - Nakuru?  
 - Yellow Fever  
 - Front. Birds of E + NE of. Longman 1952  
 Serengeti  
 Ambush  
 Ngare

EATTA Air - ~~ask~~ 6 E. 45 W

Yellow fever!

ask for 1. East African Airways office if not in phone book.  
 2. How to get ~~the~~ <sup>some</sup> brochures of tours to game reserves etc. like for Kenya, Tanganyika etc like White Band Travel Service.

- East African Airways - all inclusive flights  
 1. "all inclusive" flights or package tours in those to arranged in N.Y. etc.  
 2. Regular schedules

White Bands Travel Services  
(Kampala Uganda)

Nakuru?

Tours 22, 23

Marx 1325 Astor 330 W. Meckl Ch 1 Niro Tambin  
 CE 6-2509



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Apries

6-12 - anti insect - liquid better than  
Sulfur preceding ~~for intestinal~~ cream  
dark glasses for stings etc.  
flask etc - buy in Africa

Wood July and August July 22  
Bo

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Mrs. A. Ostrander

P.C. 7-9700

Rudyard Kipling  
Yellow fever?

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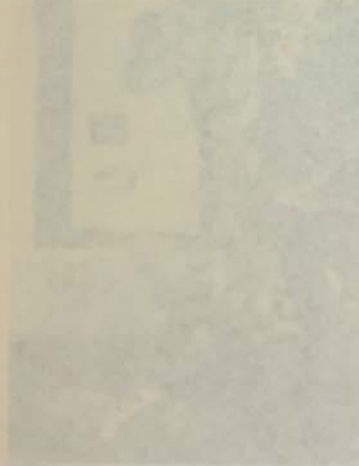
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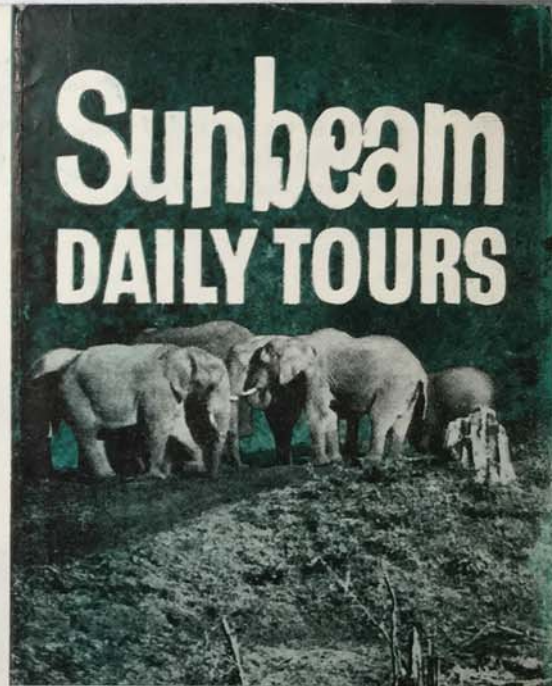
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Nairobi Royal National Park (3 hrs. tour)  
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town.

All inclusive Shs. 25/-  
or U.S. \$3.57 per person.

## TOUR NRB 2

Chania Falls (2½ — 3 hrs. tour)  
Departures daily at 3 p.m.

All inclusive Shs. 35/- or U.S. \$5 per person.

## TOUR NRB 3

Rift Valley and Limuru (3 hrs. tour)  
Departures daily at 10 a.m. to the Escarpment  
from where the wonderful view of the  
Rift-Valley can be seen, continue to the small  
church built by the Italian Prisoners of War  
and back to Nairobi before lunch via Limuru  
through the coffee, tea and other plantations.

All inclusive Shs. 35/- or U.S. \$5 per person.

## TOUR NRB 4

Nairobi circular tour (2 — 2½ hrs. tour)  
Departures daily at 10 a.m.

All inclusive Shs. 21/- or U.S. \$3 per person.

## TOUR NRB 5

Amboseli — day tour  
Departures daily at 6 a.m.  
Minimum two persons.

Depart from Nairobi through Masai Reserve,  
enter Amboseli at Namanga; after breakfast  
at Namanga River Hotel to the Ol Tukai Lodge;  
tour of the Park where most of the big game,  
e.g. elephant, rhino, lion, zebra, buffalo etc.  
are seen. Mount Kilimanjaro (19,340 feet) is  
also clearly seen from here. Leave for Nairobi  
after lunch specially repacked from Nairobi.

All inclusive £12 or U.S. \$34.28.

## TOUR NRB 6

Amboseli — 2 day tour  
Departures daily at 8 a.m.  
Minimum two persons.

1st day same as Tour NRB 5 with a night  
at the Lodge and other tour of the Park in  
the morning.

All inclusive £16 or U.S. \$45.72 per person.

## TOUR NRB 7

Ngorongoro Crater and Lake Manyara  
National Park — 4 day tour  
Departures daily at 8 a.m.

Minimum two persons.  
Arrive Arusha for lunch through Masai  
Reserve continue to Ngorongoro Lodge. Night  
at the Lodge. Leave for the crater early in  
the morning with picnic basket. Back to the  
crater in the late afternoon. Depart for Lake  
Manyara Hotel. Night at the Hotel. Tour to  
the Lake Manyara National Park. Leave the  
Park or Nairobi in the evening for Arusha.  
Night at Arusha. Leave Arusha in the morning  
for Nairobi.

All inclusive £31 or \$88.57 per person.

## TOUR NRB 8

Serengeti, Ngorongoro and Lake Manyara  
— 5 day tour  
Departures daily at 8 a.m.  
Minimum two persons.

1st day same as Tour NRB 7 but 1st night  
at Lake Manyara Hotel, 2nd night at Ngorongoro  
Lodge, 3rd night at the Seronera Lodge, 4th  
day tour into the Serengeti Game Park where  
thousands of zebras, wildebeast and Thomson's  
gazelle are found. 4th night at the Seronera  
Lodge. Depart for Nairobi via Narok and Rift  
Valley.

All inclusive £44 16 sh. or U.S. \$128.

## TOUR NRB 9

Amboseli, Mount Kilimanjaro, Mazima Spring  
and Tsavo National Park — 2 day tour  
Departures daily at 7.30 a.m.

Minimum two persons.  
1st day same as Tour NRB 5. Leave  
Amboseli in the evening for Marangu via  
Ol Tukai Lodge. 2nd day leave for Nairobi via  
Mazima Spring and Tsavo Park.

All inclusive £25 or U.S. \$71.43 per person.

## TOUR NRB 10

Treetops or Secret Valley — 2 day tour  
Departures daily. Minimum two persons.  
Leave Nairobi at 8 a.m. Arrive at the  
Outspan Hotel, Nyeri or Sports Arms Hotel,  
Nanyuki for Lunch. Leave the Hotel for  
Treetops or Secret Valley respectively for a  
night. Return the following morning to the  
respective hotel and leave for Nairobi after  
breakfast.

All inclusive £12 or U.S. \$34.28 per person.

## TOUR NRB 11

Treetops or Secret Valley and circular tour  
through Aberdare, Bird Sanctuary at Nakuru  
and Rift Valley — 2 day tour

1st day same as Tour NRB 10. 2nd day  
back to Nairobi via Aberdare Mountains and  
National Park, Bird Sanctuary and Rift Valley.

All inclusive £15 or U.S. \$42.86 per person.

## TOUR NRB 12

Rift Valley, Bird Sanctuary — day tour  
Departures daily at 8 a.m.  
Minimum two persons.

1st day same as Tour NRB 3 upto Rift  
Valley and continue to Birds Sanctuary. Leave  
Nakuru after Lunch for Nairobi via Limuru.

All inclusive £5 or U.S. \$14.28 per person.

## TOUR NRB 13

Murchison Falls, Bird Sanctuary, Rift Valley,  
Tree Tops or Secret Valley — 5 day tour  
Departures daily at 8 a.m.

Minimum two persons.  
1st day same as Tour NRB 11. 2nd day  
continue to Masindi via Aberdare Royal  
National Park. 3rd day Murchison Falls National  
Park tour in the morning. Lounge trip  
in the afternoon. 4th day Murchison Falls and  
departure to Kampala in the afternoon. Night  
at Kampala. 5th day Nairobi via Rift Valley.

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## TOUR MSA 4.

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## TOUR MSA 5.

Tsavo, Mazima Spring, Kilimanjaro and  
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## TOUR MSA 6.

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## TOUR MSA 7.

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Jeeps which can have full access to the rocky  
places and valleys, where lions normally hide  
and where ordinary vehicles cannot possibly  
reach.

### TOURS

Extra days can be added to any of the  
tours with previous arrangements with a  
minimum cost of £4 per person per day  
depending upon the route and the distant  
to be travelled.

### WHAT DO WE COVER ?

We cover Kenya, Uganda, Tanganyika,  
Ruanda Urundi and Congo Basin. Rates  
of tours in Congo Basin on application.

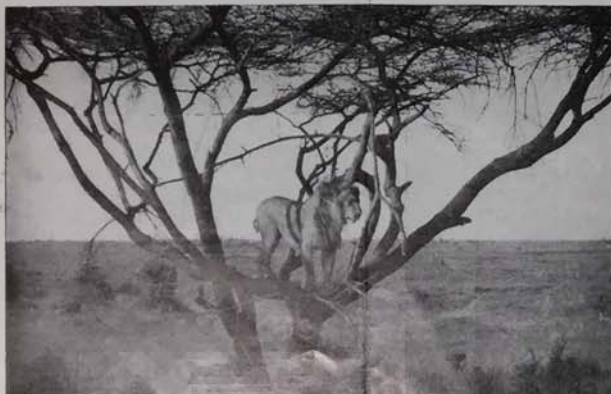
We arrange "Package tours" as well as  
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America. It is always better to arrange  
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### RESPONSIBILITY

We cannot accept any responsibility  
for any claims arising from unforeseen  
delays in departure or arrivals of clients,  
the missing or any connections of air-  
craft, trains or ships for any illness con-  
tracted whilst on tour, for allegedly  
inferior hotel accommodation, or indeed  
for anything which is beyond our control.  
We are of course, insured against normal  
legal liability arising out of injuries  
received by passengers whilst on our  
vehicles.

### SEASONS

Rainy seasons are as follows —  
Kenya & Tanganyika — April & May  
(short rain in November & December).  
Uganda, Congo & Ruanda Urundi can be  
visited throughout the year.



FRONT COVER  
PHOTOGRAPHY

Night Photo-  
graphy by the light  
of the artificial  
moon from the  
verandah of the  
"Mount Kenya  
Game Lodge" at  
"Secret Valley".

by Roger Mackay.

Photo by M. T. RAVAL

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THE AMERICAN MUSEUM OF NATURAL HISTORY  
CENTRAL PARK WEST AT 79TH STREET, NEW YORK 24, NEW YORK

DEPARTMENT OF ORNITHOLOGY

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Associate Curator

Wesley E. Lanyon, Ph.D.  
Assistant Curator

Charles E. O'Brien  
Assistant Curator

Charles Vaurie, D.D.S.  
Assistant Curator

William George, Ph.D.  
Chapman Fellow

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Robert Cushman Murphy, Sc.D.  
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Oceanic Birds

James P. Chapin, Ph.D.  
Associate Curator Emeritus of African Birds

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Charles K. Nichols  
Research Associate and Honorary Librarian

John Kieran, Sc.D.  
Field Associate

G. Stuart Keith, M.A. (Oxon)  
Associate

July 16, 1962

Dear Doctor Barr,

Mrs. Root has told me of your plan to visit Southern Rhodesia and Kenya, and of your interest in seeing African birds. She already knows about the illustrated handbooks which would be of most use to you.\*

Let me give you the names and addresses of three ornithologists who would be glad to meet and advise you:

Mr. John G. Williams, The Coryndon Museum,  
P.O. Box 658, Nairobi, Kenya.

Mr. Reay H. N. Smithers, National Museum S. Rhod.,  
Bulawayo, Southern Rhodesia.

Mr. Rudyard Boulton, Atlantica Research Station,  
Box 8305, Causeway, Salisbury, S. Rhodesia.

Should you care to call at the American Museum before your departure, please phone me first here at TR 421, ext. 421. I come to this Bird Department nearly every week day except Saturdays.

Cordially yours,

James P. Chapin

\* In October John Williams hopes that his "Field Guide to the Birds of East and Central Africa" will be available.

Letters  
Nat. Hist  
Nairobi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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regula + Tea  
Harari - ~~regimen~~

July 24

1962

CONGRESS PROGRAMME

book 545

the Bot hotel. All Zimbabwe with...

Sounds simple - not

FESTIVAL OF  
NEO-AFRICAN

Prof. Leakey & Hadza  
Crompton  
objects shot by Dionides  
Rift valley

650 hrs.

But - ...  
the Negro Period in ...  
and Roman ...  
...  
old master ...  
...  
Artificial by his,  
Assimilation of African art

sundowners.

P.T.O.

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CONGRESS PROGRAMME

**IDLE HOUR THEATRE**

HARDWICK, VERMONT

Open Monday Eve. for Summer Season, starting July 2

Sunday only June 24, 1962

Troy Donahue - Connie Stevens - Lloyd Nolan

**"SUSAN SLADE"**

Technicolor

Torn by loyalty to parents and love for her illegitimate child!

Fri. & Sat. June 29 & 30

Gordon Scott - Eve Brent

**"TARZAN'S FIGHT FOR LIFE"**

Technicolor

Sunday & Monday July 1 & 2

One of the greatest dramas ever filmed!

**"FOUR HORSEMAN OF THE APOCALYPSE"**

Technicolor

Across the skies rode the Four Horsemen. . . . .

War, Conquest, Pestilence and Death!

Fri. & Sat. July 6 & 7

Pat Boone - Alice Faye - Bobby Darin - Tom Ewell

**"STATE FAIR"**

Technicolor

If ever a picture deserved the rating "ideal family entertainment" this is it!

*negatives + Tea*  
*Harari - [unclear]*  
*1962*  
*back 545*  
*CONGRESS PROGRAMME*  
*back*  
*Sundowners*  
*1. [unclear]*  
*part 1500*  
*part 80*  
*80 [unclear]*  
*650 hrs.*  
*with*  
*with*  
*and Roman*  
*up [unclear]*  
*old master [unclear]*  
*traded [unclear]*  
*Artificial by his*  
*Assimilation of Africa art*  
*sundowners.*  
*P.T.O.*



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regista + Tea  
Harari (circled)

July 2

1962

CONGRESS PROGRAMME

THE PROV  
THE FIRST  
CONGRES

requests the  
at the openi

Sounds simple - not  
 1. Historically - <sup>Helemuth Redlison</sup> ~~part~~ <sup>as a classic</sup>  
 about 1500 years - <sup>see struggle</sup>  
 Culture and Government <sup>ancient</sup>  
 part 80 year <sup>reads against</sup> <sup>again, for many centuries</sup>  
~~80 years~~ Japan - <sup>De gas, Stonet,</sup>  
<sup>Guzen, van Gogh</sup>  
Period - Period  
Library.  
 cases collection  
 art critics, museum  
 curators, <sup>some</sup> Library  
 like W.F. Egg.  
 But - 10 years after  
 the Niger Period - quadr  
 and Roman -  
<sup>contains in the first</sup>  
<sup>working in the stone. human</sup>  
 old master <sup>is</sup> Artified by his  
tradition <sup>is</sup> Assimilation of African art  
~~the~~

1650 hrs.

P.T.O.

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*negate + Tea*  
*Harari Requiem*

*ps 2*

*1962*

CONGRESS PROGRAMME

THE PROV  
THE FIRST  
CONGRESS

requests the  
at the openin

*3*  
~~from French for~~  
Great painters such as  
Degas, Monet, van  
Gogh, Gauguin were  
dupes offered *very fast*  
Japanese prints. In our

TELEPHONES 763 3361 OFFICE  
680-6392 HOUSE

HUGH TRACEY

DIRECTOR: INTERNATIONAL LIBRARY OF AFRICAN MUSIC.  
HON. SECRETARY: AFRICAN MUSIC SOCIETY.

*Wild life series*  
*No 3*

P.O. BOX 138, ROODEPOORT,  
NR. JOHANNESBURG, TRANSVAAL, SOUTH AFRICA.

*on paper*  
*African design and sculpture.*  
*The Roman has shown*  
*the liberating effect of*  
*the liberator's effect*  
*of the form and*  
*form and form*  
*the form and imagination*  
*on architecture and sculpture*  
*and sculpture*

1650 hrs.

P.T.O.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

request + Tea  
Harari (signature)

ps 2

1962

CONGRESS PROGRAMME

3

THE PROV  
THE FIRST  
CONGRESS

requests the  
at the openin

~~from French~~  
Great painters such as  
Degas, Monet, van  
Gogh, Gauguin were  
dupes offered very  
Japanese prints. In our  
own century the ~~most~~  
most powerful and lasting  
inspiration ~~is~~  
has been ~~the~~ ~~sculpture~~  
inspiration ~~to~~ ~~these~~  
in the attack ~~on~~ ~~the~~ ~~classical~~  
or popular realism has been  
Apollinaire Degas and sculpture.  
The ~~sculpture~~ has shown  
the ~~liberating~~ effect of  
of the ~~sculpture~~ ~~effect~~  
Apollinaire and ~~the~~ ~~sculpture~~  
into the ~~sculpture~~ and imagination  
on architecture ~~and~~ ~~sculpture~~  
sculpture, ~~sculpture~~

1650 hrs.

P.T.O.

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negotia + Tea  
 Harari ~~negotia~~

ps 2

1962

CONGRESS PROGRAMME

THE PRO  
 THE FIRST  
 CONGRESS

requests the  
 at the openi

~~Europeans no longer~~  
~~control dominated the~~  
~~world. The world is not~~  
~~the European empire~~  
 But ~~what~~ what we no longer  
 dominate we must learn  
 to understand and ~~to~~  
 love. ~~Things are~~  
~~changing~~  
 Africa is the <sup>most important</sup> ~~great~~ ~~land~~  
 in <sup>the world</sup> ~~the world~~ ~~in point~~  
 But ~~let~~ <sup>let us follow the</sup> ~~your~~ <sup>ragon</sup> ~~of~~  
 sculpture <sup>from</sup> Moore & lets  
 not forget the Elgin marbles

1650 hrs.

P.T.O.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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negotia + Tea  
Harari (signature)

July 2

1962

4

~~and I thought that was  
Foggy that followed the  
series of ...~~

especially Picasso. But  
in ten years after his  
Picasso's Negro Period  
Picasso revived the art of  
the Negro and the ...  
African ...

~~and over the past ...  
the ... and has  
continued to be the greatest  
artist working, mostly  
drawing, in the African tradition.  
with But But I have  
But  
he has ... and forgotten  
the lesson of African ...~~

THE PRO  
THE FIRST  
CONGRES  
  
requests the  
at the open

OF  
N  
C  
  
62.  
  
by 1650 hrs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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regrets + Tea  
Harari ~~regret~~

1962

THE PRO  
THE FIRST  
CONGRES

requests the  
at the openi

Since the very life  
when that was overwhelmed  
to be our Germanic  
an entire  
But, that great classical  
tradition had a struggle for  
its very life when it was  
invaded by the more  
abundant and representative  
art of our Celtic and Germanic  
ancestors. The Protestations  
against the ~~Germanic~~  
Even since the  
Renaissance, ~~sublime~~  
many rebellions against  
the Greek tradition but  
only during the past  
hundred years have the  
rebels called in ~~the~~  
from far away places. In  
the ~~the~~ & ~~the~~

by 1650 hrs.

P.T.O.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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regista + Tea  
Harari (signature)

for 2

1962

THE PRO  
THE FIRST  
CONGRES

requests the  
at the openi

Roland Pannou

the Argonauts John

I should like this exhibition  
of African influence on Western art

Germany - Dresden  
1905 - Dresden  
Brücke - Schmidt-Rottluff

London

Gaudier  
Jacob Epstein  
Walter Duncan Lewis

by 1650 hrs.

P.T.O.

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*regatta + Tea  
Harvard Regatta*

*for 2*

*1962*

THE PRO  
THE FIRST  
CONGRES

requests the  
at the openi

*Daily News*

by 1650 hrs.

P.T.O.



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negatives + Tea  
Harari Leopold

for

1962

Dialataco

Thomas -

Frank McEWEN

I.C.A.

M.A.A.

ladies: gentleman

Feder pretenses

colleagues Summerly pretenses of G. from Negro Art 1935

Goldwater - M.A. Paris art.

19th Herbert Spencer - philosopher

Guinea Coast

lowest order of sculpture

Anthropologists, Ethnologists

explorers - as early as 400 years

signs of scientific investigation

Curiosities

If admired: technique, skill

20- ethnographic museums and  
Artists in curio shops

1905 Paris - Matisse

Kleinck

Picasso

Derain

~~Derain - Kitchin~~

~~Schmitt - Dittloff~~

400 New York - Hans Weber

after 1910 Paris - Brancusi

Modigliani

Leigh, Kitchin

OF  
N  
C  
62.  
G  
by 1650 hrs.

P.T.O.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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regatta + Tea  
Harari Requiem

per my

1962

THE PROV  
THE FIRST  
CONGRESS

requests the  
at the openi

3 London - ~~Exhibition~~ 2 Germany, Dresden  
Ehretain Brücke Kriem  
Gaudier Schmidt-R.

Wyndham Lewis  
Roger Fry  
4 New York - Max Weber, Edward Steichen  
1905

First exhibitions of all collections of champions  
of modern art  
1912 Oathaus in the Folger  
Museum, Boston

1914 - New York - Stieglitz - Walter  
1916 - " - de Zayas

Modern 19 - Paris Paul Guillaume  
Schubert  
19 - Museum Primitive Art

1. Artists  
2 Critics, collectors, dealers, amateurs  
3. Curators of art  
liberation of form and the imagination for  
modern art  
1922 in Detroit Michigan

4. Later - in contemporary and  
in contemporary

- Dr. Frobenius
- Dr. H. Holas
- G. H. Riviere
- W. H. Fagg
- Brit. Museum

Saidon, Nigeria, Guinea Coast, Congo  
Today: Vincent Kofi, Suley Mursi, Ben Enwonwu  
Felix Idemudia

F  
N  
C

G

by 1650 hrs.

P.T.O.

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THE PROVISIONAL COMMITTEE OF  
THE FIRST BIENNIAL INTERNATIONAL  
CONGRESS OF AFRICAN CULTURE

CONGRESS AND FESTIVAL OF  
AFRICAN AND NEO-AFRICAN  
ART AND MUSIC

requests the pleasure of your company  
at the opening ceremony of the

at 1700 hrs. Wednesday, August 1, 1962.  
at the NATIONAL GALLERY,  
KINGS CRESCENT, SALISBURY.

DRESS:

Lounge Suit

RHODESIA AND NYASALAND



*The Minister for the Public Service*  
requests the pleasure of the company of

*Mr A.H. Ban.*

at

*DINNER*

to be held at

*The New Club, Five Avenue, Salisbury.*

*on Thursday, 9 August at 7.30 for 8 pm.*

R.S.V.P.  
Private Secretary  
P.O. Box 8201, Causeway

*Private Office - Box 1403  
Salisbury.*

27005  
Phone 23457

AFRICAN ART

and the  
MUSIC FESTIVAL

After the ceremony, sundowners.

P.T.O.

*regrets + Tea  
Harari*

*for*

*1962*

ated by 1650 hrs.

will  
ons.

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S

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*regatta + Tea*  
*Harari Regatta*

THE PROVISIONAL COMMITTEE OF  
THE FIRST BIENNIAL INTERNATIONAL  
CONGRESS OF AFRICAN CULTURE

requests the pleasure of your company  
at the opening ceremony of the

CONGRESS AND FESTIVAL OF  
AFRICAN AND NEO-AFRICAN  
ART AND MUSIC

at 1700 hrs. Wednesday, August 1, 1962.  
at the NATIONAL GALLERY,  
KINGS CRESCENT, SALISBURY.

*1962*

ICAG

Guests are requested to be seated by 1650 hrs.

Leading international delegates will  
in turn, present the Exhibitions.



100 MASTERPIECES OF  
ANCIENT AFRICAN ART

AFRICAN INFLUENCES  
ON WESTERN SCHOOLS

CONTEMPORARY  
AFRICAN ART

and the  
MUSIC FESTIVAL

After the ceremony, sundowners.

P.T.O.

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	AHB	I.A.436

*negatives + Tia  
Harari - Augustin*

*for*

*1962*

CONGRESS PROGRAMME

NAME:

R.S.V.P.  
P.O. Box 8155, Causeway.  
Telephone 20541, 21826.

Please show invitation on entrance.

IGAG



*45*

*look*

*is*

*with*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.436

register + Tea  
 Harari - Augustin

for 4

1962

CONGRESS PROGRAMME

Tuesday, 31st JULY

Plan 8<sup>00</sup> hotel 4th Zimmler with room  
 begins 8th Berlin fest 17.20  
 1.10.1962  
 Hotel at 7 Plan 7<sup>30</sup> 10th Linington book before book

morning Delegates register at National Gallery Foyer  
 or and receive programmes, and any other  
 afternoon information, badges, etc.

Lunch at Hotels  
 (assistants present)

Hans von Riessen  
 Malovich  
 Dumont

Dinner at Hotels  
 (assistants present)

Dr. Peter Luft  
 program + critical  
 text on Malovich

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2

Wednesday, 1st AUGUSTHours

1000 - 1200	Visit Exhibition Background music - Chopi Xylophone Group -----
1300	Special Lunch for Delegates and Organisers at the Jameson Hotel -----
<hr/>	
	Early afternoon free, but presence requested at Opening Ceremony.
1630	Music in National Gallery - Curtis Pierre Trinidad Steel Band. -----
1650	Please be seated for Opening Ceremony
1700	Opening Ceremony by Dr. S. Biobaku, Vice Chancellor of the University of Ife. -----
<u>±</u> 1800	Welcome Party in Gallery for Delegates, Trustees, Observers, Press, Organisers, and Music by Curtis Pierre Steel Band. -----
1930	Dinner at Hotels; (some Organisers and Helpers will be present at each Hotel). -----
<hr/>	
2030	Music in Gallery - Chopi Xylophone Group. -----
2130	Gallery closes.
<hr/>	

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Thursday, 2nd AUGUST

Hours	COURTAULD GALLERY	LIBRARY
0900 - 1000	<i>Study of <del>art</del> by us cannot be "objective" since we must be a dialogue, each learning from the other.</i>	Delegates meet in library, for announcements, to discuss programme and study groups, etc.
1000 - 1100	Public Lecture and Questions "African Thinking as a Background to African Art" by Herr Janheinz JAHN, Author, Specialist of African Culture.	<i>Imp. of Cf + mod. Af. Philos in understanding of Af. Art. All things in culture are <u>human</u>. 1. <u>Human</u>: person &amp; person each time, more specific gods in 2. <u>Power</u>: objects and animals, etc. 3. <u>Unity</u>: line &amp; space</i>
1100 - 1200	Public Lecture and Questions "Esthetique et Ethnologie" by Monsieur Jean LAUDE, Specialist of African Art and Influences.	<i>man can reverse <u>time</u> if he has enough <u>power</u> &amp; <u>knowledge</u> - <u>power</u> &amp; <u>knowledge</u> are more important than <u>time</u>: art is <u>happening</u> not as the <u>past</u> &amp; <u>consequence</u></i>
1200 - 1400	Lunch at Hotels (assistants present)	<i>more can reverse <u>time</u> if he has enough <u>power</u> &amp; <u>knowledge</u> - <u>power</u> &amp; <u>knowledge</u> are more important than <u>time</u>: art is <u>happening</u> not as the <u>past</u> &amp; <u>consequence</u></i>
1500 - 1600	Public Lecture and Questions "The Influence of African Music on Western Culture, Old and New" by Dr. A.M. DAUER, Musicologist.	<i>Art is process, function, action, magical power, self-determined: <u>understanding</u> &amp; <u>act</u> does not depend upon aesthetic values but upon function.</i>
1600 - 1700	Tea and Music in Library.	
1700 - 1800	Public Lecture and Questions "The Artist in an Ibo Community" by Mr. S.O. OKEKE, of the Nigerian Museum.	<i>Drums: 5 ft in diameter - 10 feet long, also <u>supplements</u>, handles of tools etc. <u>power</u> - <u>miracle</u> in case of spiritual artists</i>
1800 - 1900	Public Lecture, Slides and Questions. "Four Yoruba Masters - Adugbologe, Arowogun, Agbonbiofi and Olowe" by Mr. William B. FAGG, Deputy Keeper of Ethnology, The British Museum.	
1900	Dinner at Hotels (assistants present)	
2030 - 2200	Music in Gallery - Chopi Xylophone Group and Curtis Pierre Steel Band	

*break  
to  
Co. Long  
to  
Waltz*

*(Promised)  
what found to America  
Zahara 15th (D. Torresca)  
in looking through processes  
in Portugal. Norice African  
dance - music crowd  
March 1900 - M. in England  
Norice dance - 1600 → Meritue  
Ultimately Calcutta, India  
F. in 19th century a miniature*

*2. Saraland, Chaconne  
3. Pata-guala, Pata-guala, Pata-guala  
370 yard dance  
from Chaconne  
chance  
African American  
music the most powerful  
force with on European  
music (5) optional  
African  
origin*

*Mark support  
only when work  
is a success.  
Art is process, function,  
action, magical power,  
self-determined: understanding  
& act does not depend upon  
aesthetic values but  
upon function.*

*Rami*



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Friday, 3rd AUGUST

Hours	COURTAULD GALLERY	LIBRARY
1000 - 1100	<p><i>Reynolds (Livingston)</i></p> <p>Lecture and Questions</p> <p>"Problems facing African Music and Musicians in the Future"</p> <p>by Hugh TRACEY, Director of the African Music Society</p> <p>-----</p>	Discussion/Study group
1100 - 1200	<p>Lecture and Questions</p> <p>by Monsieur L.-P. GUERRE, Well-known Collector of African art and Art Critic, France. <i>Collège d'Afrique</i></p> <p>-----</p>	Discussion/Study group
1200 - 1400	Lunch at Hotels (assistants present)	
1200 - 1500	Lunchtime Concert - Chopi Xylophone Group.	
1500 - 1600	<p><i>? Fred Chandler Harris</i></p> <p>Lecture and Questions</p> <p>"African Influence in the Caribbean"</p> <p>by Mr. Percy BORDE, Caribbean dancer.</p> <p>-----</p>	Discussion/Study group
1600 - 1700	Tea	
1700 - 1800	<p>Lecture and Questions</p> <p>"Influence of African Art and Culture on the New World"</p> <p>Dr. J.A. PORTER, Head of the Art Department, Howard University.</p> <p>-----</p>	Discussion/Study group
1800 - 1900	<p>Lecture, Slides and Questions</p> <p>"Zimbabwe"</p> <p>by Mr. Roger SUMMERS, Curator of the National Museum, Bulawayo</p> <p>-----</p>	Discussion/Study group
1900 - 2030	Dinner in Hotels (assistants present)	
20.30	<p>Concert, Duthie Hall -</p> <p>Chopi Xylophone Orchestra</p> <p>Folk Theatre Group from the Ivory Coast</p> <p>Curtis Pierre Steel Band</p> <p>-----</p>	

*# 32*

*to*

*criticism Char,  
Percy*

*and Dutch Guiana*

*Cuba, Haiti  
Venezuela, Brazil  
Plantation pottery  
African patterns on  
Gullah textiles + pottery  
and speech*

*Murray  
Quattrone  
Weber  
O'Keefe  
(sic)  
Taylor  
Covarrubias  
Harti  
Little*

*Jack Lawrence and  
James L. Wells  
Woodruff and others, Charles White  
Bartholomew, Edward Wilson  
John Roden Charles M. Gee  
Palmer? Johnson.*

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5

Saturday, 4th AUGUST

Excursions by air to Zimbabwe Ruins  
Delegates, Guides, Music  
-----

1500 - 1700      Chopi Xylophone Group  
African Folk Theatre Group  
from Abidjan, Ivory Coast.  
-----

2030 - 2200      Music in the National Gallery.  
-----

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6

Sunday, 5th AUGUST

<u>Hours</u>	<u>COURTAULD GALLERY</u>
1000 - 1200	Big Public Concert on African Football Ground by the Chopi Xylophone Group <u>or</u> Public discussions on "Aspects of African and Neo-African Culture" by panel of Delegates. -----
1200 - 1400	Lunch at Hotels (assistants present) -----
-----	
	Afternoon free.
<del>1500 - 1600</del>	
1600 - 1700	Tea in Gallery Library. -----
<del>1800 -</del>	<i>M. J. Guerin</i>
1930	Dinner at Hotels (assistants present) -----
-----	
2030 - 2230	Films of Africa presented by Monsieur Jean ROUCHE of the Musee de l'Homme. -----
-----	

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personality  
 Jill's columns on 3 <sup>professional career</sup> women associated with Congress

(3rd) - only time actual <sup>days</sup> schedule given space

(2nd) Day following  
 Review of <sup>Reviews</sup> - page 1 - 3 sketches photos + 5 short # p.2

~~As a foreigner~~  
 Perhaps because I'm a foreigner in  
 my eyes as well as disappointed by  
 your coverage of the International Congress  
 of ~~the~~ African Cultures. Salisbury is a  
 small city by your National gallery is the  
~~most~~ internationally the most famous  
 art ~~the~~ museum in Africa south of Cairo and  
 the Congress itself ~~has~~ is so important that  
 it has drawn ~~the~~ attracts ~~thousands of people~~  
~~thousands of~~ ~~the~~ ~~leading~~ ~~authorities~~ from  
 France, Nigeria, ~~the~~ ~~foreign~~ (the Ivory Coast),  
 Ghana, South Africa and the United States  
 not to mention others <sup>such as myself</sup> who are not African  
~~institutions~~ but have been sent by their  
 institutions because of the importance of the  
 Congress. Among them are two television  
 teams <sup>from London and</sup> ~~from London~~ and reporters from  
 London newspapers. (August 5th, page 16)

The London Observer has already  
 published a fine column <sup>on its coverage</sup> ~~about~~ <sup>which</sup> ~~it~~  
~~reference of Rhodesia has been slight~~  
~~that the~~ and then notes  
 that "In Salisbury at itself the Rhodesia  
 Herald dismissed the whole affair  
 in five short paragraphs on an inside  
 page." On the same day your the  
 Salisbury Daily Mail published a  
 hostile attack on you ~~to~~ the Salisbury

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Monday, 6th AUGUST

Hours	COURTAULD GALLERY	LIBRARY
1000 - 1100	Lecture and Questions by Mr. Andrew TRACEY, assisted by Mbira players ----- <i>St. Jago Bwana</i>	Discussion/Study group
1100 - 1200	Lecture and Questions "Toward an Aesthetic in African Sculpture" by Dr. J. NEWTON HILL, Director of the African American Institute for West Africa. -----	Discussion/Study group
1200 - 1400	Lunch at Hotels (assistants present)	
1200 - 1500	Lunchtime Concert by Chopi Xylophone Group. -----	
1500 - 1600	Lecture and Questions  by Dr. Pierre ROUMEGUERE, Psychologist and Anthropological Research Worker. -----	Discussion/Study group
	<i>Ball</i>	
1600 - 1700	Tea <i>Must see and think. African philosophy on economy.</i> <i>of p. 3 and what they are - symbols of action forces. depth</i>	
1700 - 1800	Lecture and Questions "African Art and African Spirituality" by Dr. H. CHRISTOFFELS Anthropologist, Switzerland. <i>larger in size in relation to importance of p. 3.</i>	Discussion/Study group <i>main thing - spirit of ancestors etc. Much</i>
1800 - 1900	Lecture, Slides and Questions "Creativity and Style in African Art" by Prof. William BASCOM, Professor of Anthropology, University of California. -----	Discussion/Study group <i>Freedom of artist and detail. effective - aimed at focus white color - non-bearing and effective - aesthetic value, hermetic i.e. dependent upon symbol and effectiveness.</i>
1900 - 2030	Dinner at Hotels (assistants present) -----	
2030	At the National Gallery - African Folk Theatre Group, from Abidjan, Ivory Coast, and ----- <i>Kofi - an African philosophy, yes, but each Af. may have a personal philosophy</i>	
2230	Gallery closes. -----	

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NOTES ON HUNTING AND GAME PHOTOGRAPHY IN TANGANYIKA TERRITORY

The following notes are intended as a guide only and visitors who are unfamiliar with East Africa are recommended to contact a professional hunter or a Tourist Travel Organisation. Contact can be made through:-

1745 The Tanganyika Professional Hunters Association,  
P.O. Arusha,  
Tanganyika

1330 The East African Tourist Travel Association,  
P.O. Dar es Salaam,  
Tanganyika

Hunting Areas, Seasons and Permits

Hunting on licence is permitted throughout the year in Tanganyika. No hunting whatsoever is permitted in any of the National parks or Game Reserves. Anyone wishing to hunt on private land must first obtain the owner's consent.

A number of game controlled areas are available for hunting provided that a Game Warden's permit has first been obtained. A limited number of these permits is available at a cost of Shs. 200/- per hunter and such permits are valid for a period of three weeks in the controlled area specified and for the number and species of animals granted on the permit. These controlled areas may be booked up to six months in advance. They are obtainable from:-

Chief  
The Game Warden,  
P.O. Box 1994,  
Dar es Salaam, Tanganyika.

In addition to these reserves and controlled areas there are also a small number of partial game reserves in which certain types of animals are protected but in which normal hunting of all other species is permitted.

Outside of these various sanctuaries hunting on licences may be conducted without any additional permits being necessary.

The best season for hunting is during the dry period, for preference after the grass has been burnt. North of the central railway line the dry season is from the beginning of June until the end of February and south of the line from mid-August to mid-December.

It is not possible to advise on areas except very generally. For sable, kudu and roan antelope the southern and western parts of Tanganyika are the best. For plains game and lion the northern half of the Territory offers the best chance. Elephant and buffalo are fairly ubiquitous throughout Tanganyika.

Photography

Photography of wild life is permitted throughout Tanganyika without extra charge except in the following

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Cases :-

- (a) Commercial moving photography involving the use of a camera of over 16 mm. In this instance a photographic permit must be obtained from :-

The Permanent Secretary,  
Prime Minister's Office,  
P.O. Box 9000,  
Dar es Salaamu,  
Tanganyika.

- (b) Commercial photography, still or moving, in any game reserve or game controlled area. In this instance additional fees are charged. Application should be made to :-

The <sup>Chief</sup> Game Warden,  
P.O. Box 1994,  
Dar es Salaamu.

The Serengeti National Park is the most popular area for game photography. Lake Manyara game reserve is also very much used for this purpose. Any one wishing to visit either of these two areas should first contact :-

The Director of National Parks,  
Private Bag,  
Arusha.

The Ngorongoro Highlands and Crater also offer fine opportunities for the photographer. Inquiries in respect of this area should be made from:-

The District Officer in Charge,  
The Ngorongoro Conservation Authority,  
P.O. Box 3102,  
Arusha.

The hunting seasons apply also for photography.

### Fishing

Most of the mountain streams are stocked with trout. The trout are mainly rainbow but some of the upper reaches of the higher waters also contain brown trout. The main fly fishing waters can be reached from Arusha, Moshi, Lushoto, Morogoro, and Mbeya. There is no legal close season for fly fishing but it is impossible during the rains owing to the condition of the water. All trout waters are either controlled by various fishing clubs or by the Government. A Government trout licence costs 40/- per annum. In all cases there is provision to enable visitors to fish on payment of a small sum additional to the Government licence.

Most trout streams are narrow with overgrown banks. For this reason a short rod, six to seven feet in length, is recommended. A coachman, fished wet, is the most popular fly. Tiger fish are present in Lake Tanganyika and in some of the big rivers of the Southern Highlands and the Eastern Provinces. Nile perch and yellow-belly are also present in Lake Tanganyika.

/well

The coastal waters <sup>are</sup> well stocked with game.

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fish. Sail fish, marlin, barracuda, king fish, queen fish, tunny horse mackerel and giant rock cod being the main species. There is a residential fishing club on Mafia Island which supplies boats and tackle.

Fishing within game reserves is prohibited.

#### Bird Shooting

Game birds occur over most of Tanganyika. These include duck, geese, guinea-fowl, francolin, quail, snipe, lesser bustard, sandgrouse and pigeons. Sandgrouse shooting is only worth while during the dry season and snipe are only present during the rains.

There is no close season for bird shooting except in the Iringa District where guinea fowl are protected from the 1st of January until the 31st of March and francolin from the 1st of March until the 31st of May. There is a daily bag limit for each species of game bird.

#### Hunting Licences

A visitors general licence costs only Shs. 1,000/- and is valid for one year from the date of issue. Supplementary licences may only be held if the applicant is in possession of a valid general licence and these are valid for the period of validity of the general licence. A minor licence costs Shs. 40/- and does not entitle the holder to take out any supplementary licences. An elephant licence/entitles the holder to shoot up to five ~~2000/-and-~~elephants or obtain up to 300 lbs of ivory. It is not necessary to be in possession of a general game licence in order to take out an elephant licence.

A bird licence costs Shs. 20/-, is valid for a year and entitles the holder to hunt game birds.

Any applicant for any of these game licences must be in possession of the appropriate arms licence which is obtained from the police. No one under the age of fourteen years is permitted to hold an arms licence and is therefore ineligible for any type of hunting licence.

All types of game licences may be obtained from any district or provincial headquarters throughout Tanganyika.

A copy of the third schedule to the Fauna Conservation Ordinance is enclosed which gives the schedules and prices of the various types of licences.

#### Arms

.303 rifles are prohibited in Tanganyika. Any one intending to hunt elephant, buffalo or lion must use a rifle of .375 magnum calibre or over. Certain low velocity rifles are also excluded such as the 10.75 mm., the .44 and the .405. Most medium sized non-dangerous game may be hunted with a rifle of .240 calibre or over (excluding the .250 savage) whilst some of the



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small antelope may be hunted with .22 rifle or a shotgun.

No automatic or self-loading weapons may be used, nor may any form of sound moderator.

#### Immigration and Customs

Passports valid for the British Commonwealth are essential. Vaccination and yellow fever inoculation certificates must be produced. Visitors passes must be obtained from the port of entry. Firearms, ammunition and photographic equipment are now free from import duty. All arms must be declared to the police at the port of entry.

#### Export of Trophies

An export certificate must be obtained from the Customs before any game trophy can be taken from the Territory. This is issued on production of the requisite certificate of ownership. Certificates of ownership can be obtained from any licencing officer on production of the necessary game licence.

#### Game Laws

A brief extract of the more important of these is given below:-

- (1) No young animals or females accompanied by their young may be hunted.
- (2) No hunting is allowed within 300 yards of any mechanically propelled vehicle nor may such a vehicle be used to drive game.
- (3) No hunting from any hide or blind.
- (4) No hunting during the hours of darkness, nor may any form of artificial light be used.
- (5) Anyone intending to hunt dangerous game must first inform the District Commissioner in whose district he is going to hunt.
- (6) Anyone who wounds but fails to kill any dangerous game animal must inform the nearest District Commissioner or Game Ranger as soon after the event as possible.
- (7) Game licences must be carried whilst hunting and any animal shot must be recorded on the appropriate licence before the animal or any part of it is removed from the place where it fell.
- (8) All ivory must be registered within 30 days of killing the elephant. The ivory must be registered in the same administrative district as that in which the elephant was shot.
- (9) Any animals or birds not included in the third schedule may not be hunted.
- (10) The holder of a game licence may not capture any animals alive.

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- (11) The sale of game meat is prohibited.
- (12) Anyone who wounds any animal must make every endeavour to kill it at the earliest opportunity, provided that the animal is not followed into any game reserve or controlled area.
- (13) No one may enter a game reserve without written consent of the Game Warden unless they are travelling along a public road passing through the reserve.
- (14) Hunting within 500 yards of surface water or salt lick is prohibited.

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Tuesday 7th AUGUST

Hours	COURTAULD GALLERY	LIBRARY
1000 - 1100	Lecture and Questions "The Influence of Africa on Modern European and American Dancing" by Dr. Helmut GUNTHER, Specialist in African Dance, Germany. -----	Discussion/Study group <i>quinal dances - just before War I jazz dancing prospered in the 20s but met reaction in the English style c. 1930 what civilized Afro American dances - reaction in Africa [Martin] - Nazi X-mas Discussion/Study dancing - group</i>
1100 - 1200	Lecture and Questions "Fonctions rituelles de l'art au Cote d'Ivoire" by Dr. B. HOLAS, Directeur du Centre des Sciences Humaines, Abidjan. -----	1940 Boogie suppressed (socially) in England 1960 that a great year for Latin Afro-American dancing.
1200 - 1400	Lunch at Hotels (assistants present) -----	
1500 - 1600	Lecture and Questions "African Survivals in American Negro Music" by Prof. Willard RHODES, Ethnomusicologist, Columbia University, New York. -----	Discussion/Study group
1600 - 1700	Tea -----	
1700 - 1800	Lecture and Questions "The African Craft Village - Attempts to preserve tradition" by Mr. B.E. REYNOLDS, Anthropologist, The Rhodes Livingstone Museum -----	Discussion/Study group
1800 - 1900	Lecture, Slides and Questions "African Influences on Picasso and Contemporary Art" by Mr. Roland PENROSE, Chairman of the Institute of Contemporary Arts, London -----	Discussion/Study group
1900 - 2030	Dinner at Hotels (assistants present) -----	
2030 - 2130	Lecture with Slides "Traditional African Architecture and Modern Architecture" by Dr. Udo Kultermann, Architect and Specialist in African Architecture, Germany. -----	

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Wednesday, 8th AUGUST

Excursion by car to Rock Art  
conducted by Mrs. E. Goodall  
and music at Mtoko.

2030

African Music at the National Gallery  
recorded and presented by  
Mr. Hugh TRACEY,  
Director of the African Music Society  
(with films on African music)

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Thursday, 9th AUGUST

<u>Hours</u>	<u>COURTAULD GALLERY</u>	<u>LIBRARY</u>
1000 - 1100	Lecture and Questions -----	Discussion/Study group
1100 - 1200	Lecture and Questions "Inner Being of African Dance" by Miss Pearl Primus, Exponent of African dancing -----	Discussion/Study group
1200 - 1400	Lunch at Hotels (assistants present) -----	
<hr/>		
1500 - 1600	Lecture and Questions <i>5th and history of Nigeria - slides by mother</i> by Mr. William B. FAGG, Deputy Keeper of Ethnology, The British Museum. -----	Discussion/Study group
1600 - 1700	Tea -----	
1700 - 1800	Lecture, Slides and Questions "Symbolism in African Music" by Prof. Alan MERRIAM, Professor of Ethnomusicology, North Western University. -----	Discussion/Study group
1800 - 1900	Lecture, Slides and Questions <i>to 6th</i> "Five Painters from Lourenco Marques" by Sr. Amancie d'Alpoim Guedes, Architect and Promoter of Contemporary African Art. ----- <i>Person instead</i>	Discussion/Study group
1900 - 2030	Dinner at Hotels (assistants present) -----	
<hr/>		
20.30	Public Concert at Duthie Hall African Folk Theatre from Abidjan, Ivory Coast and Curtis Pierre Steel Band -----	
<hr/>		

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Friday, 10th AUGUST

Excursion to Livingstone Museum and Falls

20.30

Public Concert in the Duthie Hall

Pearl Primus

Percy Borde

and local dance groups

African and Carribean Dances

Curtis Pierre Trinidad Steel Band.

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Saturday, 11th AUGUST

<u>Hours</u>	<u>COURTAULD GALLERY</u>	<u>LIBRARY</u>
1000 - 1100	Lecture and Questions "Art in Contemporary Africa" by Mr. Frank McEwen, Director of the Rhodes National Gallery. -----	Discussion/Study group
1100 - 1200	End of Congress and Summing-up. -----	
1200 - 1400	Lunch at Hotel (assistants present) -----	
<hr/>		
1600 - 1700	Tea	
1600 - 1800	Public Concert by the Curtis Pierre Steel Band -----	
1900 - 2030	Dinner (assistants present) -----	
<hr/>		
2030 - 2130	Films of Africa presented by Monsieur Jean ROUCHE, of the Musee de l'Homme. -----	
<hr/>		

Sunday, 12th AUGUST

F R E E

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[L Card. d'origine 102]

Quedes  
published?

Ship for a queen  
Elizabeth Taylor

In Salisbury itself the Rhodessa  
Herald dismissed the whole affair  
in five short paragraphs

Observer weekend review August 5  
1962



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TANGANYIKA



THE FAUNA CONSERVATION ORDINANCE

(Cap. 302)

ORDER

*Made by the Minister for Agriculture and Natural Resources under subsection (4) of section 12, subsection (8) of section 13 and paragraph (b) of section 59 of the Fauna Conservation Ordinance*

Issued free of charge to Applicants for General Game, Minor and Bird Licences.

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ation

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G.N. 1955 Nos. 247  
and 362  
1957 No. 158  
1959 No. 156

## THIRD SCHEDULE

G.N. 1960 No. 144

GAME ANIMALS (LICENCES)  
(Section 13)

Except where otherwise provided for in the Ordinance the animals specified in this Schedule may only be hunted on such game licences, in such numbers and upon payment of such fees as are set out below.

## A. General and Supplementary Game Licences

1	2	3	4
Species	General Game Licence Maximum Number of animals	Supplementary Game Licence	
		Maximum numbers of animals	Fee per animal payable by the holder of a Resident's Licence Shs. Fee per animal payable by the holder of a Visitor's Licence Shs.
Buffalo, <i>Syncerus caffer</i> (Sparrman) ... ..	—	3	10 100
Bushbuck, <i>Tragelaphus scriptus</i> (Pallas), males only ...	2	3	10 20
Caracal (Lynx), <i>Caracal caracal</i> (Schreber) ... ..	—	1	15 30
Dikdik, <i>Rhynchotragus kirkii</i> (Günther) ... ..	2	2	5 10
Duiker:			
Abbott's <i>Cephalophus spadix</i> True ... ..	—	1	25 50
Blue, <i>Guevelia caerulea</i> (H. Smith) ... ..	2	1	10 20
Common, <i>Sylvoicapra grimmia</i> (Linnaeus) ... ..	2	3	10 20
Red, <i>Cephalophus harsenyi</i> (Thomas) and <i>C. natalensis</i> A. Smith ... ..	2	1	10 20
Eland, <i>Taurotragus oryx</i> (Pallas), male only ... ..	1	1	100 200
Gazelle:			
Grant's, <i>Gazella granti</i> Brooke, males only ... ..	2	1	10 20
Thomson's, <i>Gazella thomsonii</i> Günther, males only ...	3	2	10 20
Geronuk, <i>Litocranius walleri</i> (Brooke) male only ...	—	1	100 200
Giant Forest Hog, <i>Hylochoerus meinertzhageni</i> Thomas ...	—	1	50 100
Hare, <i>Lepus capensis</i> Linnaeus, <i>L. victoriae</i> Thomas, and <i>L. whytei</i> Thomas ... ..	10	—	—
Hartebeest:			
Coke's, <i>Alcelaphus busilaphus cokii</i> Günther ... ..	2	1	20 40
Lichtenstein's, <i>Alcelaphus lichtensteinii</i> (Peters) ...	2	1	30 60
Hippopotamus, <i>Hippopotamus amphibius</i> Linnaeus ...	2	2	50 100
Impala, <i>Aepyceros melampus</i> Lichtenstein, males only ...	2	1	10 20
Klipspringer, <i>Oreotragus oreotragus</i> (Zimmerman) ...	—	1	20 40
Kudu:			
Greater, <i>Strepsiceros strepsiceros</i> (Pallas), male only ...	—	1	100 200
Lesser, <i>Strepsiceros imberbis</i> Blyth, male only ... ..	—	1	100 200
Leopard, <i>Panthera pardus</i> (Linnaeus) ... ..	—	1	250 500
Lion, <i>Panthera leo</i> (Linnaeus) male only ... ..	—	1	200 500
Monkey:			
Black-and-white Colobus, <i>Colobus abyssinicus</i> (Oken) and <i>C. angolensis</i> P. L. Selater ... ..	—	2	20 40
Blue (Sykes's), <i>Cercopithecus mitis</i> Wolf ... ..	—	2	20 40
Oribi, <i>Ourebia ourebi</i> (Zimmerman) ... ..	1	1	10 20
Oryx, <i>Oryx beisa colotis</i> Thomas ... ..	1	1	100 200
Ostrich, <i>Struthio camelus massaicus</i> Neumann ... ..	—	1	100 200
Otter, <i>Lutra maculicollis</i> Lichtenstein, and <i>Aonyx capensis</i> (Schinz) ... ..	1	—	—
Pigmy Antelope (Sumi), <i>Neotragus moschatus</i> von Duenen Fuku, <i>Adenota varadonii</i> (Livingstone), male only ...	2 1	1 1	5 10 20 40

## A. General and Supplementary Game Licences (contd.)

1	2	3	4
Species	General Game Licence Maximum numbers of animals	Supplementary Game Licence	
		Maximum numbers of animals	Fee per animal payable by the holder of a Resident's Licence Shs. Fee per animal payable by the holder of a Visitor's Licence Shs.
Reedbuck:			
Bohor, <i>Redunca redunca</i> (Pallas), males only ... ..	1	1	10 20
Mountain, <i>Redunca fulvorufula</i> (W. Rothschild), male only ... ..	—	1	20 40
Southern, <i>Redunca arundinum</i> (Boddaert), males only ...	1	1	10 20
Roan Antelope, <i>Hippotragus equinus</i> (Desmarest) ... ..	1	1	30 60
Rock Rabbit, <i>Heterohyrax syriacus</i> (Schreber) and <i>Procavia johnstoni</i> Thomas ... ..	—	2	5 10
Sable Antelope, <i>Hippotragus niger</i> (Harris), male only ...	—	1	100 200
Serval Cat, <i>Leptailurus serval</i> (Schreber) ... ..	—	1	10 20
Sharpe's Grysobok, <i>Raphicerus sharpei</i> (Thomas) ... ..	—	1	10 20
Sitatunga, <i>Limnotragus spekkii</i> (P. L. Selater), male only ...	—	1	50 100
Steinbuck, <i>Raphicerus campestris</i> (Thunberg) ... ..	2	1	10 20
Topi, <i>Damaliscus korrigum</i> (Ogilby) ... ..	2	1	30 60
Tree Hyrax, <i>Dendrohyrax</i> spp. ... ..	—	2	10 20
Warthog, <i>Phacochoerus aethiopicus</i> (Pallas) ... ..	3	3	5 10
Waterbuck:			
Common, <i>Kobus ellipsiprymnus</i> (Ogilby), males only ...	2	1	30 60
Defassa, <i>Kobus defassa</i> (Rüppell) males only ... ..	1	1	30 60
Wildebeest:			
Nyasa, <i>Gorgon taurinus johnstoni</i> (P. L. Selater) ... ..	1	1	30 60
White-bearded, <i>Gorgon taurinus hecki</i> (Neumann) and <i>G. t. albojubatus</i> Thomas ... ..	2	2	30 60
Zebra, <i>Equus burchellii</i> Matschie ... ..	3	1	30 60

## B. Bird Licences

The following birds are classified as game birds:—

Species	Number that may be hunted in any one day
1. Ducks and Teal, including the genera <i>Thalassornis</i> , <i>Oxyura</i> , <i>Spatula</i> , <i>Anas</i> , <i>Aythya</i> , and <i>Dendrocygna</i>	All species 6
2. Geese, including the genera <i>Nettion</i> , <i>Sarkidiornis</i> <i>Altophoca</i> and <i>Plectropterus</i> ... ..	do. 6
3. Francolin (including Spur-fowl, "Partridges" and "Pheasants"), including the genera <i>Francolinus</i> and <i>Pternistis</i> ... ..	do. 6
4. Quail, including the genera <i>Coturnix</i> and <i>Excalfactoria</i> ...	do. 10
5. Guinea-fowl, including the genera <i>Numida</i> , <i>Guttera</i> and <i>Acryllium</i> ... ..	do. 6
6. Lesser Bustards, including the genera <i>Eupodotis</i> , <i>Lissotis</i> and <i>Lophotis</i> ... ..	do. 6
7. Snipe, including the genera <i>Capella</i> and <i>Rostratula</i> ... ..	do. 25
8. Sand-grouse, <i>Pterocles</i> and <i>Eremialector</i> ... ..	do. 25
9. Pigeons (including Green Pigeons and Rock Doves), including the genera <i>Columba</i> , <i>Turturoena</i> and <i>Treron</i> ...	do. 25

Provided that the above limitation of numbers shall not apply to the holder of a Bird Licence to whom a permit under paragraph (a) of subsection (1) of section 11 of the Fauna Conservation Ordinance has been issued, while exercising his rights under such permit.

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## C. Minor Game Licences

Species	Total	Tanga, Northern and Lake Provinces	West Lake, Central, Western and Southern Highlands Provinces	Eastern and Southern Provinces
Dikdik...	1	1	1	—
Duiker, Blue ...	1	1	1	1
Duiker, Common ...	2	1	2	1
Duiker, Red ...	1	1	—	1
Gazelle, Grant's, males only ...	2	2	—	—
Gazelle, Thomson's, males only ...	2	2	—	—
Hare ...	5	5	5	5
Oribi ...	2	1	2	1
Pigmy Antelope (Suni) ...	2	—	—	2
Reedbuck, Bohor, males only ...	2	2	1	2
Reedbuck, Southern, males only ...	2	—	2	—
Steinbuck ...	2	1	1	2
Bushbuck, males only ...	4	2	3	4
Warthog ...	3	2	3	2
Impala (male only) ...	1	1	1	1
Topi ...	1	—	1	—
Zebra ...	1	1	1	1
Wildebeest ...	1	1	—	1
Hartebeest ...	1	1	1	1
Total of all species ...	36			

Note.—The number of any one species that may be killed in any one province shall not exceed the number shown in columns 3, 4 or 5 in respect of the province concerned, nor the total killed during the currency of the Licence the total shown in column 2.

## FIFTEENTH SCHEDULE

FEES PAYABLE IN RESPECT OF LICENCES ISSUED UNDER THE ORDINANCE  
Sections 13, 15, 38 and 59

General Game Licence ...	Shs. 100 (Resident)	G.N. 1952 No. 284
	1,000 (Visitor)	1955 No. 247
Bird Licence ...	20	1957 Nos. 158
Professional Hunter's Licence ...	500	and 279
Trophy Dealer's Licence ...	200	1958 No. 360
Controlled Area Hunting Permit ...	200	1959 No. 156
Minor Game Licence ...	40	
Elephant Licence:		G.N. 1960 No. 144
(a) Payable at the time of issue ...	600 (Resident)	
and	2,000 (Visitor)	
(b) Payable on registration of ivory, in respect of each pound avoirdupois of ivory obtained—		
(i) up to 100 pounds ...	Nil (Resident)	
	Nil (Visitor)	
(ii) for every pound exceeding 100 pounds up to 300 pounds ...	6 (Resident)	
	20 (Visitor)	
(iii) for every pound exceeding 300 pounds ...	16 (Resident)	
	50 (Visitor)	

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Names & Addresses from Salisbury Trip

Professor Leakey

Coryndon Museum (Objects shot by Dionides)  
Nairobi

Airmail.

FORESTS & WILDLIFE  
MINISTRY OF LANDS AND SURVEYS

Tanganyika

Telegrams: "GAME".  
Telephone: 21691.  
In reply please quote:

GAME DIVISION,  
P.O. Box 1994,  
DAR ES SALAAM,  
TANGANYIKA.

Ref. No. 7/5/346.

Alfred H. Barr Jnr. Esq.,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19,  
U.S.A.

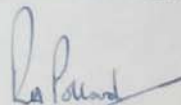
25rd July, 1962.

Dear Sir,

I enclose herewith an information Sheet and Game Licence schedule for hunting in this Territory which I trust will answer most of your queries.

all of/  
There are a number of Game Reserves in Tanganyika which are closed to visitors except by special permit obtainable from the Chief Game Warden. No hunting is permitted in Game Reserves.

Yours faithfully,



GAME WARDEN  
OFFICE OF THE CHIEF GAME WARDEN

Encl:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Names & Addresses from Salisbury Trip

Professor Leakey

Coryndon Museum (Objects shot by Dionides)  
Nairobi

Rudyard Boulton

Director, The Atlantic Ecological Research Station  
P. O. Box 8305, Causeway, S. Rhodesia

THE MUSEUM OF MODERN ART

Date: October 17, 1966

Dr. Dionides

Dear Dionides: I am very interested in your collection with Dr. Leakey's trip

to visit the Museum's interest in your collection is a contribution to general

knowledge of the world's birds. The difference between this and the typical

is that you have a collection of birds shot by a professional

collector. This is a very valuable collection and we are

interested in your collection. We are interested in your

collection of birds. We are interested in your collection of

birds. We are interested in your collection of birds.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

# THE MUSEUM OF MODERN ART

Date October 18, 1962

To: Sarah Rubenstein

Re: Expenses: African Trip

*Salsbury: COAC*

# THE MUSEUM OF MODERN ART

Date October 19, 1962

To: Alfred

Re: Expenses

From: Betsy

Sarah Rubenstein reported to me her conversation with Mr. Ostrander this morning.

He will send the Museum a check for \$2,000 as a contribution to general funds from the Hochschilds. The difference between this and the total expenses of your trip is earmarked for your purchases of African art.

Sarah needs to have back your uncashed travelers checks.

1098  
360

7458

542

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

# THE MUSEUM OF MODERN ART

Date October 18, 1962

To: Sarah Rubenstein

Re: Expenses: African Trip

From: Alfred H. Barr, Jr.

THE MUSEUM OF MODERN ART

Dear Sarah:

This is an interim memo pending the settlement of my accounts for the African trip.

In my files I find your memo of July 10th in which you report a phone call to Mrs. Hochschild authorizing you to advance to me whatever funds I felt necessary and that upon my return, we would send them an accounting and they, in turn, would contribute to the Museum to cover the necessary amount.

I also find a copy of a purchase order (No. 34112) for \$1098. in payment for the round trip New York-Salisbury and a second purchase order (34116) for \$700. for "Mr. Barr's trip to Africa". The entire amount of \$700 was used immediately to buy travelers cheques.

Of the \$700. in travelers cheques, I have in hand a balance of \$340.

I spoke with Mr. Ostrander of Mr. Hochschild's office. He will get in touch with you early next week.

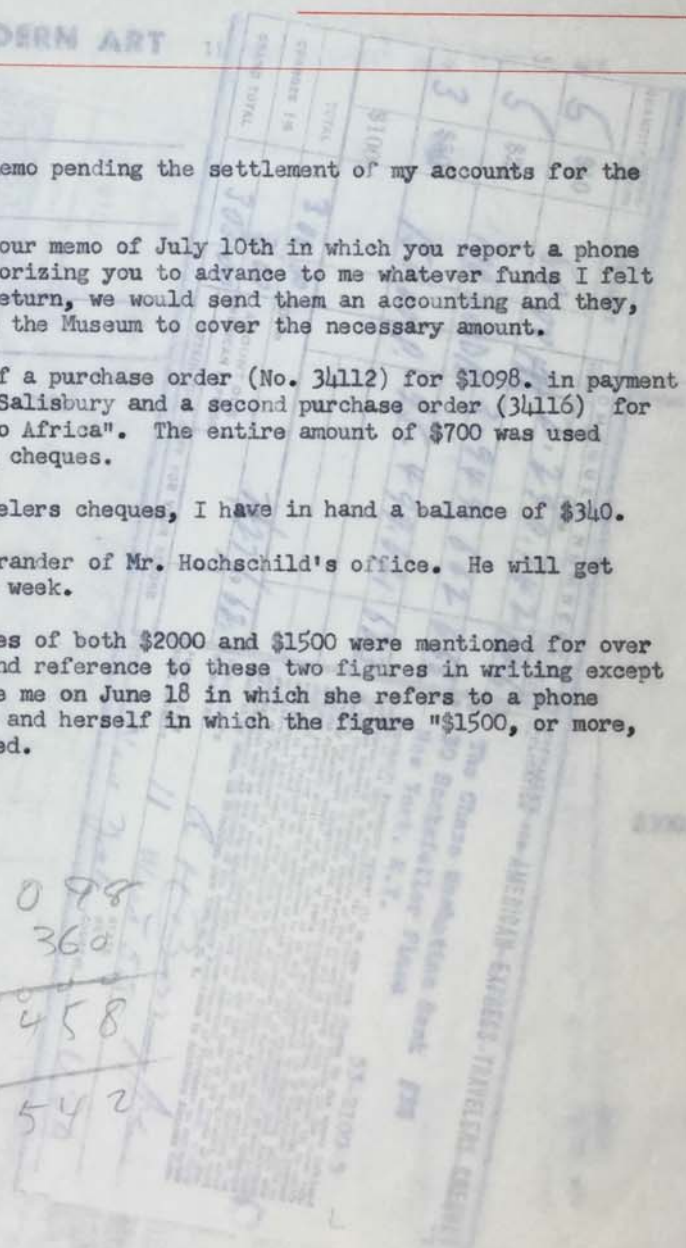
I may add that figures of both \$2000 and \$1500 were mentioned for over all expenses but I do not find reference to these two figures in writing except in a letter Betsy Jones wrote me on June 18 in which she refers to a phone call between Mrs. Hochschild and herself in which the figure "\$1500, or more, if necessary..." was suggested.

ORDERED BY Alfred H. Barr, Jr.

AUTHORIZED BY

MR. A. H. BARR, JR. PERSONAL

1098  
 360  
 -----  
 7458  
 -----  
 542



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + North  
Manauka

Expenses



**THE MUSEUM OF MODERN ART** 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Alfred H. Barr, Jr.

DATE July 26, 1962

QUANTITY	DENOMINATION	AMOUNT	CHEQUES NUMBERED			PURCHASER'S APPLICATION FOR AMERICAN EXPRESS TRAVELERS CHEQUES
			SERIES	FROM	TO-INCL.	
5	\$10	50 00	AA	2.290.142	146	<p><b>The Chase Manhattan Bank #38</b> 30 Rockefeller Plaza New York, N.Y. 53-2100-5</p> <p><small>CONTRACT: Purchaser agrees: (1) to sign each Cheque (in the upper left-hand corner) at the time of purchase; (2) to countersign each Cheque (in the lower left-hand corner) only in the presence of the person cashing such Cheque; (3) to notify American Express Company immediately, at any of its offices, of the serial number of any Cheque lost or stolen and the circumstances thereof; (4) if Purchaser fails to perform the above obligations, or parts with any Cheques in connection with any game of chance, wager or the like, or in any illegal transaction, that American Express Company shall not be required to refund or pay to Purchaser or to any holder or other person any value on account of such Cheques; (5) American Express Company shall not be required to "stop payment" on any Cheques for any reason, or be otherwise disposed of, or taken from Purchaser on account of any Cheques after required to refund or pay any value to Purchaser and lost, stolen, negotiated, used or otherwise disposed of, or taken from Purchaser; (6) in case of the death or disability of Purchaser any unused Cheques may be redeemed at face value, without interest, but only by the duly qualified legal representative of Purchaser on surrender of such Cheques and delivery of the necessary documents to American Express Company at its office, 65 Broadway, New York 6, N. Y.</small></p>
5	\$20	100 00	DA	3.949.662	666	
3	\$50	150 00	P.	95.499.621	623	
	\$100					
TOTAL		300 00	Date	7/27/62		PURCHASER'S SIGNATURE <u>Alfred H. Barr, Jr.</u>
CHARGES 1%		3 00	AMOUNT DUE AMERICAN EXPRESS			PURCHASER'S HOME ADDRESS <u>11 West 53</u>
GRAND TOTAL		303 00	RETAIN THIS COPY FOR YOUR RECORD			CITY <u>New York</u> STATE <u>OR</u> COUNTRY <u>USA.</u>

17

TOTAL

ORDERED BY Alfred H. Barr, Jr.

\$300.

AUTHORIZED BY

FOR A. H. Barr, Jr. personal

Date 7/26/62  
RECEIVED the sum of  
from M. Barr  
With Compliments and  
Temple

- DATE
- Brought For
- ACCOMMO
- ROOM SER
- BREAKFAST
- LUNCHEON
- BEVERAGE
- DINNER
- BAR
- TELEPHONE
- TELEGRAMS
- CAR HIRE
- LAUNDRY
- SUNDRIES-PAID
- BOOK-
- TOTAL
- CASH
- ALLOWANCES
- Carried Forward

Canon 7590



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + North  
Kamauika

Expenses



**THE MUSEUM OF MODERN ART** 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Alfred H. Barr, Jr.

DATE July 26, 1962

11 West 53 Street

**PURCHASE ORDER** NO **34117**

New York 19

DISCOUNT:

for A. H. Barr, Jr. [personal]

UNIT PRICE

\$300.

TOTAL

TOTAL

ORDERED BY Alfred H. Barr, Jr.

\$300.

AUTHORIZED BY

FOR A. H. Barr, Jr. personal

Date 14.8  
 RECEIVED the sum of  
 from M. [signature]  
 With Compliments and  
 Temple

DATE	
Brought For	
ACCOMMO	
ROOM SER	
BREAKFAST	
LUNCHEON	
BEVERAGE	
DINNER	
BAR	
TELEPHONE	
TELEGRAMS	
CAR HIRE	
LAUNDRY	
SUNDRIES-PAID	
-BOOK	
TOTAL	
CASH	
ALLOWANCES	
Carried Forward	

Cannon 7590



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.436

Serengeti + Natth.  
Expenses



QUANTITY

8  
6

REMIT

REFERENCE

AMOUNT

700

THE MUSEUM OF MODERN ART

DETACH BEFORE

**FIRST NATIONAL CITY BANK**  
NEW YORK

DATE 7/28/62

**SOLD TO:**

**BOUGHT FROM:**

FOR ACCOUNT OF:

FOREIGN CURRENCY AS FOLLOWS:

12.200 Italy 2164      2001

**TOTAL**      2001

ORDERED BY Alfred

AUTHORIZED BY

BRANCH OR DEPT.

BY

SF 1439 Rev. 4-61

CHEQUES

005

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34116

USA

\$700.

FOR A.H. Barr Jr.; to be covered by  
contribution from Hochschilds.

Date 14.8

RECEIVED the sum of

from M. JPK

With Compliments and Thanks

Temble

DATE	<u>Aug</u>
Brought Forward	
ACCOMMODATIO	
ROOM SERVICE	
BREAKFAST	
LUNCHEON	
BEVERAGES	
DINNER	
BAR	
TELEPHONE	
TELEGRAMS	
CAR HIRE	
LAUNDRY	
SUNDRIES-PAID OUT	
-BOOKS & PA	
TOTAL	
CASH	
ALLOWANCES	
Carried Forward	

Cannon 7590



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + Nath.  
Expenses



**THE MUSEUM OF MODERN ART** 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Alfred H. Barr, Jr.

DATE July 26, 1962

11 West 53 Street

**PURCHASE ORDER**

No 34116

QUANTITY	DENOMINATION	AMOUNT	CHEQUES NUMBERED		PURCHASER'S APPLICATION FOR AMERICAN EXPRESS TRAVELERS CHEQUES
			SERIES	FROM TO-INCL	
8	\$10	80 00 AA	2.290.147	154	The Chase Manhattan Bank #38 30 Rockefeller Plaza New York, N.Y.
6	\$20	120 00 DA	3.949.667	672	
6	\$50	300 00 P.	95.499.624	629	
2	\$100	200 00 R.	52.152.751	752	
TOTAL		700.00	Date <u>7/27/1962</u>		CONTRACT: Purchaser agrees: (1) to sign each Cheque (in the upper left-hand corner) at the time of purchase; (2) to countersign each Cheque (in the lower left-hand corner) only in the presence of the person cashing such Cheque; (3) to notify American Express Company immediately, at any of its offices, of the serial number of any Cheque lost or stolen and the circumstances thereof; (4) if Purchaser fails to perform the above obligations, or parts with any Cheques in connection with any game of chance, wager or the like, or in any illegal transaction, that American Express Company shall not be required to refund or pay to Purchaser or to any holder of such Cheques any value on account of such Cheques; (5) American Express Company shall not be required to "stop payment" on any Cheques for any reason, or be required to refund or pay any value to Purchaser on account of any Cheques after such Cheques have been countersigned by Purchaser and lost, stolen, negotiated, used or otherwise disposed of, or taken from Purchaser; (6) in case of the death or disability of Purchaser any unused Cheques may be redeemed at face value, without interest, but only by the duly qualified legal representative of Purchaser on surrender of such Cheques and delivery of the necessary documents to American Express Company at its office, 66 Broadway, New York 6, N. Y.
CHARGES 1%		7 00	AMOUNT DUE AMERICAN EXPRESS		
GRAND TOTAL		707 00	RETAIN THIS COPY FOR YOUR RECORD		
			PURCHASER'S SIGNATURE <u>Alf Barr Jr.</u>		CITY <u>New York</u> STATE <u>NY</u> OR <u>USA</u> COUNTRY <u>USA</u>
			PURCHASER'S HOME ADDRESS <u>11 West 53</u>		

ORDERED BY Alfred H. Barr, Jr.

AUTHORIZED BY \_\_\_\_\_

\$700.

FOR A.H. Barr Jr.; to be covered by contribution from Hochschilds.

Date 14.8  
 RECEIVED the sum of \_\_\_\_\_  
 from M. Barr  
 With Compliments and Thanks  
 Temple

DATE	Brought Forward	TELEPHONE
ACCOMMODATION	ROOM SERVICE	TELEGRAMS
BREAKFAST	LUNCHEON	CAR HIRE
BEVERAGES	DINNER	LAUNDRY
BAR		SUNDRIES-PAID OUT
		-BOOKS & PA
		TOTAL
		CASH
		ALLOWANCES
		Carried Forward

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + North.  
Expenses



**THE MUSEUM OF MODERN ART** 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Alfred H. Barr, Jr.

DATE July 26, 1952

11 West 53 Street  
New York 19

**PURCHASE ORDER**

**№ 34116**

DISCOUNT:

For Mr. Barr's round trip ticket: New York-New-Halifax  
for Mr. Barr's trip to Africa New York. Departure, July 25,  
1952; return open.

UNIT PRICE  
\$700.

TOTAL

ORDERED BY Alfred H. Barr, Jr.

AUTHORIZED BY

\$700.

FOR A.H. Barr Jr.; to be covered by  
contribution from Hochschilds.

Date 11.8  
RECEIVED the sum of  
from M. J. P.  
With Compliments and Thanks  
Temple

DATE	<u>Aug</u>
Brought Forward	
ACCOMMODATIO	
ROOM SERVICE	
BREAKFAST	
LUNCHEON	
BEVERAGES	
DINNER	
BAR	
TELEPHONE	
TELEGRAMS	
CAR HIRE	
LAUNDRY	
SUNDRIES-PAID OUT	
-BOOKS & PA	
TOTAL	
CASH	
ALLOWANCES	
Carried Forward	

Canon 7590

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Serengeti + North.  
Expenses



**THE MUSEUM OF MODERN ART** 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Trans World Airlines, Inc.

DATE July 20, 1962

630 Fifth Avenue

**PURCHASE ORDER**

**№ 34112**

For the files  
From: Sarah Kubstein

DISCOUNT: None to Alfred H. Barr, Jr.

for Mr. Barr's round trip ticket: New York-Rome-Salisbury and Salisbury-Nairobi-London-New York. Departure, July 28, 1962; return open.

UNIT PRICE  
\$1098.

TOTAL

\$1098.

ORDERED BY Alfred H. Barr, Jr.

AUTHORIZED BY \_\_\_\_\_

FOR A.H. Barr, Jr. personal; to be covered by contribution by Hochschilds.

Date 14.8  
RECEIVED the sum of \_\_\_\_\_  
from M. J. Barr  
With Compliments and Thanks  
Temple

DATE	<u>Aug</u>
Brought Forward	
ACCOMMODATIO	
ROOM SERVICE	
BREAKFAST	
LUNCHEON	
BEVERAGES	
DINNER	
BAR	
TELEPHONE	
TELEGRAMS	
CAR HIRE	
LAUNDRY	
SUNDRIES-PAID OUT	
-BOOKS & PA	
TOTAL	
CASH	
ALLOWANCES	
Carried Forward	

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	AHB	I.A.436

Serengeti + Natth.  
Expenses



1475 BROADWAY  
NEW YORK 25, N. Y.

Telephone: (212) 477-1200  
Cable Address: VACATIONLAND

Africa

# THE MUSEUM OF MODERN ART

cc - Betsy Jones ✓

Date July 10, 1962

To: For the files  
From: Sarah Rubenstein

Re: Monies to Alfred H. Barr, Jr.  
for trip to Africa

Mrs. Hochschild telephoned me today <sup>re</sup> advancing monies to Mr. Alfred H. Barr, Jr. in connection with his trip to Africa. She authorized me to advance whatever funds he believes are necessary and that upon his return, to send them an accounting and they will make a contribution to the Museum for these expenses.

U.S. Tax



ALL BILLS ARE PAYABLE IMMEDIATELY ON PRESENTATION



Date 14.8  
RECEIVED the sum of  
from M. [Signature]  
With Compliments and Thanks  
Temple

DATE	<u>Aug</u>
Brought Forward	
ACCOMMODATIO	
ROOM SERVICE	
BREAKFAST	
LUNCHEON	
BEVERAGES	
DINNER	
BAR	
TELEPHONE	
TELEGRAMS	
CAR HIRE	
LAUNDRY	
SUNDRIES-PAID OUT	
-BOOKS & PAP	
TOTAL	
CASH	
ALLOWANCES	
Carried Forward	

Canon 7590





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + North.  
Koonuika

No 3900

No. 501-

no Bar

Accommodation for  
12 days @ £4.

Receipts with thanks  
\$130 + £19-  
Phillips  
10/10/62  
£48 -  
or. \$134.

\$130 + 1520

~~\$1120~~  
~~14520~~

Phillips

Date 14.8.1962  
RECEIVED the sum of 2996  
from M. Mr. Booth  
With Compliments and Thanks  
JAMESON HOTEL  
Salisbury

DATE	Aug 62	1315
Brought Forward		
ACCOMMODATION		
ROOM SERVICE		
BREAKFAST		
LUNCHEON		120
BEVERAGES		
DINNER		
BAR		
TELEPHONE		
TELEGRAMS		
CAR HIRE		
LAUNDRY		
SUNDRIES-PAID OUT		
-BOOKS & PAPERS		
TOTAL		120
CASH		
ALLOWANCES		
Carried Forward		

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + Natth.  
Kazonyika

Date 14.8-1962 29963

RECEIVED the sum of

from M. MR. BARR

With Compliments and Thanks

JAMESON HOTEL  
Salisbury

Temple

12/6

JAMESON HOTEL  
P.O. BOX 2833  
S. RHODESIA

No. 3900

Room No. 501/-

Address

DATE	Aug 62.	13 <sup>th</sup>	14																		
Brought Forward			126																		
ACCOMMODATION		- - -																			
ROOM SERVICE																					
BREAKFAST																					
LUNCHEON		126																			
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DINNER																					
BAR																					
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-BOOKS & PAPERS																					
TOTAL		126	12/6																		
CASH																					
ALLOWANCES																					
Carried Forward																					

Cannon 7590

8  
2  
18

P. & O.E.

00435-17

JAMESON HOTEL

12  
No. 3403



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + North  
Kronyika

DATE	Brought	ACCOM	Date	RECE	With	Temple	TELEGR	CAR HI	LAUNDR	SUNDRIES-PAID OUT	-BOOKS & PAPERS	TOTAL	CASH	ALLOWANCES	Carried Forward
												198	198		
												205	205		
												225	225		
												245	245		
												255	255		
												268	268		
												278	278		
												278	278		

**JAMESON HOTEL**  
SALISBURY  
Restaurant

Room No. 501  
Table No. 4  
Covers 1  
Date 13/8/62  
1 lunch 12 x

E. & O.E.

00435 - 17

JAMESON PARAGON S.A.

**THE JAMESON HOTEL**  
TELEPHONE 20285  
SALISBURY  
P.O. BOX 2833  
S. RHODESIA

Room No. 501/2

Rhodes Art  
Gallery  
No. 3403

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + North.  
Kenya, U.K.A

THE JAMESON HOTEL

TELEPHONE 20285 P.O. BOX 2833  
SALISBURY S. RHODESIA

Rhodes Art No. 3403  
Gallery.

Mr./Mrs./Miss BARR. 2 f 2.10. Room No. 501/2  
Special Rate  
Address .....

DATE	<u>July 62</u>	<u>30 m</u>	<u>31</u>	<u>1 AUG</u>	<u>2</u>	<u>4</u>	<u>6</u>	<u>7</u>
Brought Forward			<u>1 198</u>	<u>2 25</u>	<u>2 25</u>	<u>2 45</u>	<u>2 55</u>	<u>2 68</u>
ACCOMMODATION								
					<u>2 -</u>	<u>1 -</u>	<u>1 -</u>	<u>1 -</u>
Date	<u>8-8</u>	<u>19 62</u>						
RECEIVED the sum of			<u>20291</u>					
from M	<u>Barr</u>	<u>50/2</u>						
With Compliments and Thanks	<u>JAMESON HOTEL</u>			<u>2 78</u>				
Temple	<u>Salisbury</u>							
TELEGRAMS								
CAR HIRE								
LAUNDRY								
SUNDRIES-PAID OUT								<u>3</u>
-BOOKS & PAPERS								
	<u>T.V</u>							
TOTAL	<u>1 198</u>	<u>2 25</u>	<u>2 25</u>	<u>2 45</u>	<u>2 55</u>	<u>2 68</u>	<u>2 78</u>	
CASH								
ALLOWANCES								
Carried Forward	<u>1 198</u>	<u>2 25</u>	<u>2 25</u>	<u>2 45</u>	<u>2 55</u>	<u>2 68</u>	<u>2 78</u>	

Cannon 7590

63-61

No 3804



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.436

*Separate tab with*

DATE	<i>Aug</i>	Mr	
Brought Forward		Adm	
ACCOMMODATION			
ROOM SERVICE			
BREAKFAST			
LUNCHEON			
BEVERAGES			
DINNER			
BAR			
TELEPHONE			
TELEGRAMS			
CAR HIRE			
LAUNDRY			
SUNDRIES-PAID OUT			
-BOOKS			
TOTAL			
CASH			
ALLOWANCES			
Carried Forward			

**Room Service** 3403 00163-19

DATE *31-7-62* ROOM No. *5-01*

NAME \_\_\_\_\_

DETAILS \_\_\_\_\_

*1 x 2 Boiled Eggs 3/4*

*1 Coffee Toast*

*Marmalade*

*R/S Charge*

*WAS 301*

LAMBSON PARAGON, CA

**THE JAMESON HOTEL**  
 TELEPHONE 20285 P.O. BOX 2833  
 SALISBURY S. RHODESIA

1962  
 501  
**29925**  
 JAMESON HOTEL  
 Salisbury

Room No. *501/2*

*£2-10-0*



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

*Separate with*

DATE	Aug.	Mr./M
Brought Forward	31	Address
ACCOMMODATION		
ROOM SERVICE		
BREAKFAST		
LUNCHEON		
BEVERAGES		
DINNER		
BAR		
TELEPHONE		
TELEGRAMS		
CAR HIRE		
LAUNDRY		
SUNDRIES—PAID OUT		
-BOOKS & PA		

Room HP 024956<sup>3403</sup>

**TELEPHONE & HALL PORTER SERVICE**

DATE \_\_\_\_\_ ROOM No. 501/2

NAME Mr. Bam.

DETAILS	AMOUNT
Cable to New York	12 5

**THE JAMESON HOTEL**  
 TELEPHONE 20285 P.O. BOX 2833  
 SALISBURY S. RHODESIA

TOTAL	298
CASH	278
ALLOWANCES	
Carried Forward	21

Canon 7590

962

501

29925

30.

ESON HOTEL  
Salisbury

Room No. 501/2.

£2-10-0

No 3804

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

*Serena et al. n. th*

DATE	<i>Aug. 31</i>
Brought Forward	<i>31</i>
ACCOMMODATION	
ROOM SERVICE	
BREAKFAST	
LUNCHEON	
BEVERAGES	
DINNER	
BAR	
TELEPHONE	
TELEGRAMS	
CAR HIRE	
LAUNDRY	
SUNDRIES—PAID OUT	
-BOOKS & PA	

TOTAL	<i>298</i>
CASH	<i>278</i>
ALLOWANCES	
Carried Forward	<i>20</i>

**Room Service** *3403* 00165-55

DATE *5/10/62* ROOM No *501*

NAME \_\_\_\_\_

DETAILS

*1 coffee*

*2 Boiled Eggs 5 mins*

*Toast Butter*

*& marmalade*

*R.S.*

*Byrd*

*alt*

THE JAMESON HOTEL  
 TELEPHONE 20285 P.O. BOX 2833  
 SALISBURY S. RHODESIA

ESON HOTEL  
 Salisbury

*501*

29925

*30.*

Room No. *501/2.*

*£2-10-0*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

*Serengeti + North*

DATE	<i>Aug. 31</i>	Mr./M
Brought Forward	<i>31</i>	Address
ACCOMMODATION		
ROOM SERVICE		
BREAKFAST		
LUNCHEON		
BEVERAGES		
DINNER		
BAR		
TELEPHONE		
TELEGRAMS		
CAR HIRE		
LAUNDRY		
SUNDRIES—PAID OUT		
-BOOKS & PA		

TOTAL	<i>298</i>
CASH	<i>218</i>
ALLOWANCES	
Carried Forward	<i>21</i>

**Room Service** 00164-61

DATE *3/8/62* ROOM No. *501* *3403*

NAME \_\_\_\_\_

DETAILS \_\_\_\_\_

*1 coffee toast  
Butter, marmalade  
2 boiled eggs 5 mins*

*R.S.*

*by mail*

**THE JAMESON HOTEL**  
 TELEPHONE 20285 P.O. BOX 2833  
 SALISBURY S. RHODESIA

ESON HOTEL  
Salisbury

*501*

**29925**

*30*

Room No. *501/2*

*£2-10-0*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + North.

DATE	Aug. 31
Brought Forward	31
ACCOMMODATION	
ROOM SERVICE	
BREAKFAST	
LUNCHEON	
BEVERAGES	
DINNER	
BAR	
TELEPHONE	
TELEGRAMS	
CAR HIRE	
LAUNDRY	
SUNDRIES-PAID OUT	
-BOOKS & PA	
TOTAL	298
CASH	278
ALLOWANCES	
Carried Forward	2

**Room Service**

00164 - 3

DATE 2/8/62 ROOM No. 501

NAME \_\_\_\_\_

DETAILS

1 coffee toast  
Butter Normalade  
1 x 2 Boiled Eggs + mins

Rs. *3403*

*cash*

*Byrd*

**THE JAMESON HOTEL**  
 TELEPHONE 20285 P.O. BOX 2833  
 SALISBURY S. RHODESIA

1962  
 JAMESON HOTEL  
 Salisbury  
 501  
 29925  
 30

Room No. 501/2

£2-10-0

No 3804

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + North

DATE	Aug. 3
Brought Forward	
ACCOMMODATION	
ROOM SERVICE	
BREAKFAST	
LUNCHEON	
BEVERAGES	
DINNER	
BAR	
TELEPHONE	
TELEGRAMS	
CAR HIRE	
LAUNDRY	
SUNDRIES-PAID OUT	
-BOOKS & PAP	
TOTAL	298
CASH	278
ALLOWANCES	
Carried Forward	2

Mr./M  
Address

Room Service 00166 6

DATE 6/8/62 ROOM No. 501

NAME 3403

DETAILS

2 Boiled Eggs 5 mins  
1 coffee 2oz  
Butter Marmalade

R.S.  
Lynette

501  
ML

THE JAMESON HOTEL  
TELEPHONE 20285 P.O. BOX 2833  
SALISBURY S. RHODESIA

1962

JAMESON HOTEL  
Salisbury

501

29925

30.

Room No. 501/2

£2-10-0

No 3804

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*Serengeti + Natl.  
Kenya, ICA*

THE MUSEUM OF MODERN ART

THE JAMESON HOTEL

No 3804

TELEPHONE 20285 P.O. BOX 2833  
SALISBURY S. RHODESIA

*2 £2-10-0*

Mr./Mrs./Miss BARR.

Room No. 501/2.

Address .....

DATE	8th.	9	10
Brought Forward <i>Aug. 62</i>	<i>3403</i>	<i>278</i>	<i>23-</i>
ACCOMMODATION			
ROOM SERVICE	<i>2</i>	<i>1-</i>	
BREAKFAST			
LUNCHEON			
BEVERAGES			
DINNER			
BAR			
TELEPHONE			
TELEGRAMS			
CAR HIRE			
LAUNDRY			
SUNDRIES-PAID OUT			
-BOOKS & PAPERS			
TOTAL	<i>298</i>	<i>3-</i>	<i>30</i>
CASH	<i>278</i>		
ALLOWANCES			
Carried Forward	<i>2-</i>	<i>3-</i>	

Date 10-8 1962  
RECEIVED the sum of **29925**  
from M. R. Barr *501*  
With Compliments and Thanks  
JAMESON HOTEL  
Salisbury  
Temple *JK* *30.*

Cannon 7590

ASSIERE

*501*  
*3804*  
00167 - 93  
P 5500  
B C I  
704 704 704  
BOLLO  
C DESTAGLIO App  
10  
10  
10

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	AHB	I.A.436

Serengeti + North.  
Kenya, Kenya

# THE MUSEUM OF MODERN ART

9th August 1962  
Exp Africa  
no

N° APPARTAMENTO  
**704**

N° 16354

OSSERVAZIONI

**HOTEL BERNINI - BRISTOL**  
ROMA  
463.051  
BERNINIBRISTOL

APP 5500

**Room Service** 00167 - 93

DATE 9/9/62 ROOM No. 501 3804

NAME \_\_\_\_\_

DETAILS

2 Boiled Eggs 5 mins  
1 coffee Toast  
Butter marmalade

R.S.

*[Signature]*

LDI	C	DETTAGLIO	APP.
5.510	×	BOLLO	704
6.310	±	•	704
7.710	±	LUNCH	704
9.340	±	VINI	704
9.430	±	•	704
			20
			9450

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18  
19  
20  
21  
22  
23  
24

MARCA DI POLLO  
LIRE 10  
LIRE 20

I. G. E. corrisposta in abbonamento Ufficio del Registro - Roma N. 4426/0

Si prega di pagare il conto alla presentazione.  
Prière de payer la note à sa présentation.  
Hotel accounts are due when rendered.  
Die Rechnung ist am Empfangstag zu bezahlen.

L. *[Signature]*  
IL CASSIERE

MRCA DOC

1270 AVENUE OF THE AMERICAS  
NEW YORK 20, N. Y.

PLAZA 7-9700

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + North.  
Kenyanika

# THE MUSEUM OF MODERN ART

9th August 1962  
*Exp Africa*  
*hw*

**N° APPARTAMENTO**  
704

**N° 16354**

**OSSERVAZIONI**

**HOTEL BERNINI - BRISTOL**  
ROMA  
463.051  
BERNINIBRISTOL

**Room Service**  
00167 - 30

DATE: 8/8/62 ROOM No: 501

NAME: [blank] DETAILS: [blank]

2 Boiled Eggs 5 minz  
Tea  
1 coffee toast  
Butter wasmalad

A.R.S. 2

*L. G. E.*

LDI	C	DETTAGLIO	APP.
5.510	•	BOLLO	704
6.310	•	•	704
7.710	•	LUNCH	704
9.340	•	VINI	704
9.430	•	•	704
		<u>9450</u>	

17  
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24

MARCA DA BOLLO  
LIRE 10  
LIRE 20

I. G. E. corrisposta in abbonamento Ufficio del Registro - Roma N. 4426/0

Si prega di pagare il conto alla presentazione.  
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Hotel accounts are due when rendered.  
Die Rechnung ist am Empfangstag zu bezahlen.

L. *[Signature]*  
IL CASSIERE

*on*  
*un*  
*ag*  
*quin*

MRC A B O S M



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

*Sezengeti + North.  
Kangonyika*

# THE MUSEUM OF MODERN ART

N° APPARTAMENTO  
**704**  
  
N° 16354



**HOTEL BERNINI - BRISTOL**  
ROMA  
463.051  
BERNINIBRISTOL

9th August 1962  
*Exp. Africa  
hub*  
A B C  
**APP 5500**

OSSERVAZIONI	DATA	MOTIVAZIONE	ADDEBITI	PAGAMENTI	SALDI	C	DETTAGLIO	APP.
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2	28LUG-62	-----APPART.	* 5.500		* 5.510		• BOLLO 704	
3	29LUG-62	CAFFETT. -----	* .800		* 6.310		• • 704	
4	29LUG-62	CUCINA -----	* .950				• LUNCH 704	
5	29LUG-62	CANTINA -----	* .450		* 7.710		• VINI 704	
6	29LUG-62	-----SERVIZIO	* 1.390				• • 704	
7	29LUG-62	-----TASSE	* .240		* 9.340		• • 704	
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I. G. E. corrisposta in abbonamento Ufficio del Registro - Roma N. 4426/0

Si prega di pagare il conto alla presentazione.  
Prière de payer la note à sa présentation.  
Hotel accounts are due when rendered.  
Die Rechnung ist am Empfangstag zu bezahlen.

L.   
IL CASSIERE

MRCA DOC

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	AHB	I.A.436

*Serengeti + Nath.  
Kangonyika*

# THE MUSEUM OF MODERN ART

JUL 23 1962



With the Compliments

of

**F. Taylor Ostrander**

Assistant to the Chairman

For Mr. Barr's use as confirmation proof.

1270 AVENUE OF THE AMERICAS  
NEW YORK 20, N. Y.

PLAZA 7-9700

MRCA POSN 3 中

AMAX 222024

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*x No Penrose has these*

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	AHB	I.A.436

*Serengeti + Nath.  
Kangonyika*

# THE MUSEUM OF MODERN ART

9th August, 1962.

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AMAX 222024

NY2024/DSH134/JL IAT1549/UCEO31

ROMA 56556 7 21 1125 =

JUL 23 1962

RCA POSN 20 #

TAYFLUX NEWYORK =

03-856-4 JULY 20

LT BERNINIBRISTOL

RESERVING BARR AS DESIRED ( )

BY BERNINIBRISTOL +

WOULD GREATLY APPRECIATE YOUR RESERVING SINGLE AIRCONDITIONED

ROOM AND BOTH ALTHED BARR ONE NIGHT SATURDAY JULY 28 STOP

COL IAT1549/UCEO31 + LAKE FROM NEWYORK WILL CHECK IN HOTEL

RIGHT 2.30 AM TUESDAY MORNING STOP RESERVE 1 GUARANTEE

RESERVATION STOP CABLE CONFIRMATION TAYFLUX NEWYORK

WALTER WOODSCHILD AMERICAN METAL CLIMAX

R CP SENT 719A EST BF

#

AMAX 000000

*4*

is £19.15.0. per person.

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*AP*

*x No Penrose has there*

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	AHB	I.A.436

*Serengeti + Nath.  
Tanganyika*

# THE MUSEUM OF MODERN ART

9th August, 1962.

RCA POSN 20 卐

AMAX 222024

03-856-4 JULY 20

LT BERNINI BRISTOL

ROME (ITALY)

RP THREE DOLLARS

WOULD GREATLY APPRECIATE YOUR RESERVING SINGLE AIRCONDITIONED

ROOM AND BATH ALFRED BARR ONE NIGHT SATURDAY JULY 28 STOP

MR BARR ARRIVING LATE PLANE FROM NEWYORK WILL CHECK IN HOTEL

ABOUT 2.30 AM SUNDAY MORNING STOP ~~RESERVE~~ I GUARANTEE

RESERVATION STOP CABLE CONFIRMATION TAYFLUX NEWYORK

WALTER HOCHSCHILD AMERICAN METAL CLIMAX

...

CLR

RCVD NR 4 428P EST/RP/

is £19.15.0. per person.

-----

*AP*

*x no Penrose has there*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

*Serengeti + Natl.*

1962.

# GORONGOSA



## National Park

Agencia de Viagens e Turismo, Lda.

### CHITENGO REST CAMP

Teleg. "TURISMO"

P. O. Box 75 — BEIRA

Telephones 3127-3152

SOLE AG  
FOR  
FEDERA  
OF  
RHODE  
NYASA

#### REMITTANCE ADVICE

REFERENCE	AMOUNT	DISCOUNT	NET
<i>Africa Personal</i>	<i>300.00</i>	<i>0.00</i>	<i>300.00</i>

January, 1962

Rond  
Bung  
Room

#### THE MUSEUM OF MODERN ART

CHILDREN

1-15-0

1-12-6

1-07-6

Coffee or tea at the restaurant. Charges are the following:

DETACH BEFORE DEPOSITING CHECK → at the Res-

— Tea or Coffee - 1/- per Pot

LLL

#### RESTAURANT

(For daily visitors)

Meal Times

BREAKFAST  
LUNCH  
DINNER

From 6 a. m. to 8 a. m.  
» 12 noon to 2 p. m.  
» 7 p. m. to 9 p. m.

Price  
Ad. Chdr.  
5/- 3/9  
8/9 6/3  
10/- 8/9

#### NOTE:

The above prices do not include entrance fee.

#### USEFUL INFORMATION

ACCOUNTS

*^ Mr. Umise has these*

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



## National Park

Agencia de Viagens e Turismo, Lda.

### CHITENGO REST CAMP

Teleg. "TURISMO"

P. O. Box 75 — BEIRA

Telephones 3127-3152

SOLE AGENTS  
FOR THE  
FEDERATION  
OF  
RHODESIA &  
NYASALAND

## SALISBURY SAFARIS

(PVT.) LTD.

THROGMORTON HOUSE  
KINGSWAY — SALISBURY

Phone 23067  
(After Hours 81124)

Telegrams: "SAFTOURS"

### TARIFFS

as from January, 1962

(Per person)

### FULL BOARD

(Including meals)

	ADULTS	CHILDREN
Rondável (2 rooms sharing a shower room)	£2- 5-0	£1-15-0
Bungalow (» » » » »)	£2-0-0	£1-12-6
Rooms (Showers close by)	£1-15-0	£1-07-6

Coffee or tea in the morning should be ordered the night before at the Restaurant. Charges are the following:

— Tea or Coffee - 1/- per Pot

### RESTAURANT

(For daily visitors)

Meal Times	Price	
	Ad.	Chdr.
BREAKFAST From 6 a. m. to 8 a. m.	5/-	3/9
LUNCH » 12 noon to 2 p. m.	8/9	6/3
DINNER » 7 p. m. to 9 p. m.	10/-	8/9

### NOTE:

The above prices do not include entrance fee.

### USEFUL INFORMATION

#### ACCOUNTS

- 1 — Accommodation is to be paid on arrival at the Camp. All extras are to be paid cash.
- 2 — Cheques are not accepted.

#### DRINKS

- 1 — Drinks brought from outside are not allowed in the camp.
- 2 — Patrons who wish to use their own drinks are subject to a special tax.

#### BOOKINGS & DEPOSITS

- 1 — All bookings should be made in advance. Bookings are only confirmed upon receipt of a deposit of £1 per person per day.
- 2 — In case of cancellation deposits are refunded provided that 14 days clear notice has been received.
- 3 — Deposits are forfeited if cancellations are received less than 14 days before arrival.
- 4 — In case of partial cancellation, a fee of 25% against full board will be charged over the period cancelled.
- 5 — Bookings are valid only until 5.30 p. m. on the date of arrival. After this hour all bookings are cancelled.

seti + Northy.

1962.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

Serengeti + Natl.

9th August, 1962.

Note to: Mr. Penrose  
Mr. Barr

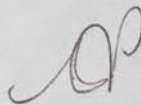
GORONGOSA

Saturday Depart Salisbury Airport 0700 hours  
(You should be there at 0630 hours)

Monday Arrive Salisbury Airport 12.15 hours.

-----  
A car will meet you at Beira Airport and take you to the Rest Huts in the Reserve. It will also return you on Monday to Beira Airport. <sup>x</sup> Vouchers for the car and accommodation are attached. All meals must be paid for at the time and Rhodesian pounds are acceptable in P.E.A. I suggest that you limit your acquisition of escudos as much as possible.

The cost (excluding meals) which I have paid is £19.15.0. per person.

-----  


x Mr Penrose has these

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.436

Serengeti + North.  
Kenya, etc.

# THE MUSEUM OF MODERN ART

	Per Person	
<u>GO</u>	6. 0. 0.	- 1 day trip Gorongosa
	2 10 0	- 2 nights at Etoul
<u>Schedule of e:</u>	11. 5 0	- Air Ticket
Saturday Morn	<u>19 15 0</u>	Journey to Beira.
Saturday Afte		Journey to Gorongosa Park, and special visit at afternoon seeing game. Special meals at Hutts.
Sunday:		All day in Gorongosa Park.
Monday Morn:		Journey to Beira, and back to Gullabury, arriving about lunchtime.

This excursion costs \$22.00. It is inclusive of everything, except any meals taken en route.

Should anyone wish to avail themselves of this excursion they should inform the Congress Administrator as soon as possible, as there are very limited vacancies on the aeroplane.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Serengeti + North  
Kenya

GORONGOSA GAME PARK WEEKEND  
EXCURSION

Schedule of excursion

Saturday Morning:	Leave Salisbury and fly to Beira. Lunch in Beira.
Saturday Afternoon:	Journey to Gorongosa Game Park, and spend rest of afternoon seeing game. Spend night in Rest Huts.
Sunday:	All day in Game Park.
Monday Morning:	Journey to Beira, and fly to Salisbury, arriving about lunchtime.

This excursion costs £22 10. 0, inclusive of everything, except any meals taken in Beira.

Should anyone wish to avail themselves of this excursion they should inform the Congress Administrator as soon as possible, as there are very limited vacancies on the aeroplane.

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	AHB	I.A.436

THE MUSEUM OF MODERN ART  
NEW YORK 19

*Sesengehi + Nath.  
Kanganyika*

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

23 July

*not  
used him.*

Dear Mr. Barr:



public distribution on how to  
sent all available literature

**TURISMO de Moçambique**

GOVERNMENT APPROVED  
OPERATORS FOR CHITENGO  
REST CAMP AT  
GORONGOSA GAME RESERVE

**ROADS AND PLAN OF ROUTES**

ALFREDO

*\* from  
Museum  
by day  
Borquin  
ke  
zone*

*Autocollante*

Chairman,  
TRUSTEES OF S. AFRICAN BIRD BOOK FUND,  
1961

*London  
Rome or Athens  
Cairo  
Khartoum  
Nairobi  
Bowe*

...on to get back into this  
given daily, Mon. through  
Education & Welfare's Public  
If you get vaccinated Thurs.  
in Salisbury.

*Blade Orpheus\* between 5  
for paintings by 2  
Nigerians - 3 European  
merchants - 2 British officials  
Western Nigerian Gov't.*

*107-10 hrs  
from Rome  
to London*

CT. LTD.

AIRWAYS

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	AHB	I.A.436

THE MUSEUM OF MODERN ART  
NEW YORK 19

*Serengeti + North  
Kenyanika*

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

23 July

Dear Mr. Barr:

public distribution on how to  
sent all available literature

## TURISMO DE MOÇAMBIQUE

W. A. T. A.  
CORRESPONDENT

I. A. T. A.  
APPROVED AGENT

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HOTEL BOOKINGS  
ETC. ETC.

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P. O. Box 75 **BEIRA** Phone 3127  
PORTUGUESE EAST AFRICA

*Autocollante*

Chairman,  
TRUSTEES OF S. AFRICAN BIRD BOOK FUND,  
1961

*Blake Orphan's\* between 5  
for paintings by 2  
Nigerians - 3 European  
merchants - 2 British officers  
West Nigerian Govt.*

*London  
Rome or Athens  
Cairo  
Khartoum  
Nairobi  
Bowe*

lon to get back into this  
given daily, Mon. through  
Education & Welfare's Public  
If you get vaccinated Thurs.  
n Salisbury.

*707-10 hrs  
from Rome  
to London*

AIRWAYS

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	AHB	I.A.436

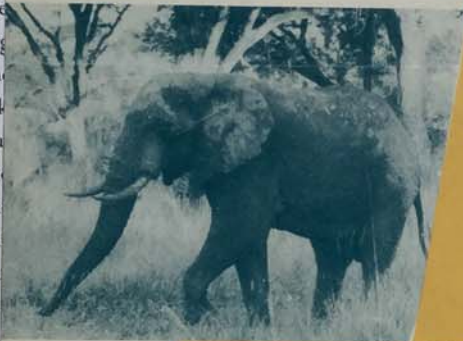
Serengeti + North.  
Kenya/ika

THE MUSEUM OF MODERN ART

# Gorongosa

THE WORLD - FAMOUS SANCTUARY

AT THE CHITENGO  
REST CAMP YOU WILL  
FIND ALL ROOMS  
PROVIDED WITH INNER-  
SPRING MATTRESSES,  
RUNNING WATER,  
ELECTRIC LIGHT,  
FULLY LICENCED  
RESTAURANT



PETROL - OILS  
MOTOR - CAR SPARES AVAILABLE  
CURIO STORE  
STATION - WAGONS  
FOR HIRE

TOURS BY DE LUXE  
STATION-  
WAGONS  
EUROPEAN DRIVERS



STREET  
8900  
YORK

from  
Museum  
by day

Choroquin

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Public  
Thurs.

for paintings of  
Nigerians - 3 European  
merchants - 2 Bull's head  
Nigeria Gov't.

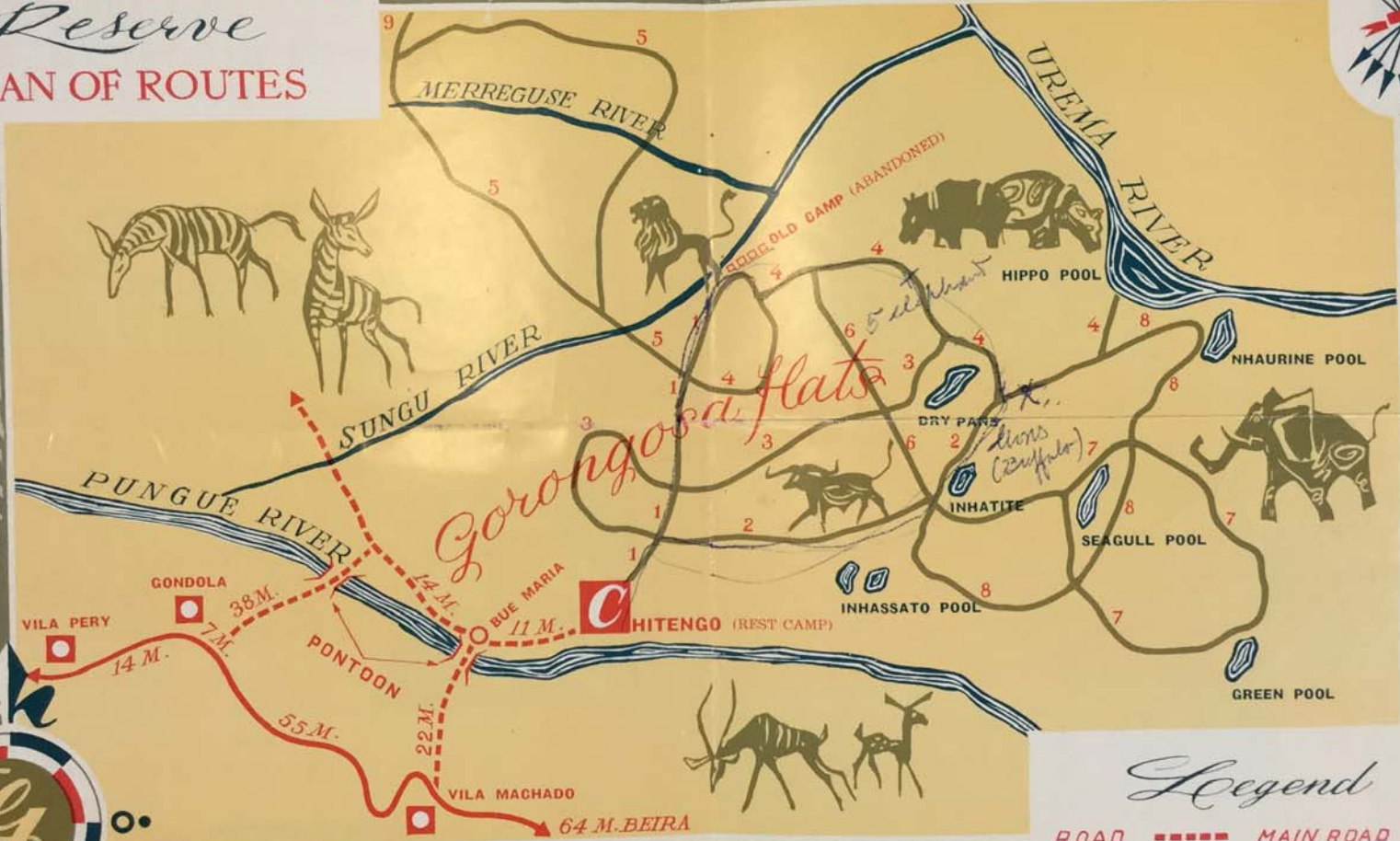
C-7, LTD.

AIRWAYS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

# GORONGOSA GAME Reserve

## PLAN OF ROUTES



### Legend

ROAD - - - - - MAIN ROAD ———

ROUTES ——— RIVERS ———

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

THE MUSEUM OF MODERN ART  
NEW YORK 19

Serengeti + Nath.  
Tanganyika

WEST 53rd STREET  
NEW YORK, N.Y. 10019  
TELEPHONE: CIRCLE 5-8900

AHB never  
Rec'd - missed him.

Dear Mr. Ba

get to Serengeti  
on the subject  
East Africa

(Continued from front leaf.)

African Ornithological Society which has done so much for ornithology in South Africa. The Society, with its present headquarters in the Cape, publishes two regular journals and organizes bird ringing and other co-operative enquiries. Its branches in the main centres take an active part by holding lectures and outings. The address of the Secretary is c/o the South African Museum, Cape Town and there are active branches in Cape Town, Port Elizabeth, Durban, Pretoria, Bulawayo, Salisbury and Selukwe. Anyone interested in birds is urged to make contact with the Society.

*B. H. Hoelker*

Chairman,  
TRUSTEES OF S. AFRICAN BIRD BOOK FUND,  
1961

stockings  
laundry  
slip cover  
fix drawers  
garbage  
put new tin  
wife above ice  
rather caps on  
Tourist 11/0

57 from  
Museum  
to 450  
75 by day  
lets Chloroquin  
a week  
before  
Livingstone  
flight

50 a day  
15 02/18

Black Ophion? between 5  
for painting by 2  
Nairobi - 3 weeks  
Mush... ..  
...

get back into this  
daily, Mon. through  
& Welfare's Public  
t vaccinated Thurs.  
y.

BOAC - South African

C.F.LTD

AIRWAYS

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	AHB	I.A.436

Serengeti + Nath.  
Tanganyika

# THE MUSEUM OF MODERN ART

## NEW YORK 19

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

23 July

Dear Mr. Barr:

There is no schedule for public distribution on how to get to Serengeti Park. I've already sent all available literature on the subject to you. The Serengeti brochure mentioned in the Exploring East Africa booklet on page 12 does not seem to be available at the New

AHB never read - missed him.



stockings  
laundry  
slip cover  
fix drawers  
garbage  
put new tarpil on things  
wife above icebox  
ruther caps on bathroom stoop

Am. Metal  
Ambassador 5\* from  
Museum  
Winter - down to 450  
75 by day  
wool suits  
Malaria tablets Chloroquin  
once a week  
a week before  
2 hr flight to Livingstone  
40000 A.M. flight

Am. Metal  
12706  
9750  
Chappagna  
Couch  
8-8333

Tourist 1100

50 a day  
15 or 18 days

London  
Rome  
Khartoum  
Bowe  
707-10 hrs  
15 hours

BOAC - South African

on to get back into this given daily, Mon. through Education & Welfare's Public if you get vaccinated Thurs. Salisbury.

AIRWAYS

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Serengeti + Natl.  
Tanganyika

THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
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23 July

Yellow face

Edward R. Murrow, Director This Boas  
USIA Rep. 7-8340-2241 Monday  
Washington

Urgent Believe <sup>American participation</sup> international congress  
African culture, Salisbury August 1-12  
Rhodesia, important. ~~Believe~~ Hope  
~~US for~~ USIA will support  
give all possible support. Best  
regards  
Aylmer Bark  
Theresa Woodcut

Nigeria, Lord Jomo

28

Jameson

Bernini Bristol

You have reservations to fly to Rome July 28 on SAS flight # 302, leaving Idlewild at 10 a.m.  
Spend night at Bernini Bristol in Rome. Grand filled.  
Leave Rome 10 minutes after Sunday midnight (or, at 00:10 on the 30th) on South African Airways flight # 225. Arrive Salisbury 11:05 a.m. July 30th.

GAME

A wide variety of animals may be seen including lion, elephant, rhino, buffalo, leopards, cheetah, giraffe and species of plains game.

SCENERY

Comprising from the plains of Serengeti to the majestic Rift Valley; the snow-capped Mount Kilimanjaro to Lake Manyara.

Fares and schedules are subject to alteration without notice.

CONSULT YOUR TRAVEL AGENT OR ANY E.A.A. OFFICE

EAST AFRICAN AIRWAYS



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Serengeti + Natl.  
 Tanganyika

11 WEST 53rd STREET  
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 CABLES: MODERNART, NEW-YORK

23 July

Ed hum.

Dear Mr. Barr:

Yellow face

Ed Murrow  
 USIA

August 1-12

Salisbury Rhodesia  
 promises to be invaluable and important  
 about half USIA may give it  
 all possible support

Murcier  
 600

You have reservations to fly to Rome July 28 on SAS flight # 802,  
 leaving Idlewild at 10 a.m.  
 Spend night at Bernini Bristol in Rome. Grand filled.  
 Leave Rome 10 minutes after Sunday midnight (or, at 00:10 on the 30th)  
 on South African Airways flight # 225. Arrive Salisbury 11:05 a.m. July 30th.

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Comprising from the plains of Serengeti to the majestic Rift Valley, the snowcapped Mount Kilimanjaro to Lake Malawi.

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23 July

AHB never  
read - missed him.

3.M.  
questions -  
Pona 1. News from Ostrander  
2. M. Egan

2. Look for the same insight  
Driving with my  
thirdish midday plane  
enough confirmation  
reserved Ambassador room  
Base Ambassador

Pl 7-9700 Ostrander

AM 30th

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the Exploring  
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Tanganyikan  
rengeti: 1) Bus  
robi runs the  
; 2) Plane  
d Dar Es Salaam  
province where  
b's closer to the  
night.

flight # 302,  
ed.  
00:10 on the 30th)  
5 a.m. July 30th.

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23 July

AHB never  
read - missed him.

S. Rhodesia (Serengeti + 297)  
 Wildebeest 50 killed!  
 waterbuck 300  
 reedbuck 750  
 sable ant. 1350  
 roan " 310  
 eland 300  
 kudu 5000  
 nyala 5  
 bushbuck 1800  
 impala 2200  
 duiker 12500  
 kudu/pronghorn 1000  
 oribi 130  
 oryx 1200  
 gemsbok/oryx?  
 tsessebe ?

further north ?  
 Thomom's  
 Grant's  
 Dabidi's  
 Stomach  
 Gerenuk  
 Lesser Kudu  
 Cote's Hartbeest  
 Kongoni  
 Bongo

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AS flight # 802,

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at 00:10 on the 30th)  
:05 a.m. July 30th.

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AHB never  
read - missed him.

Game Reservoir

S. Rhodesia

Wankie Game Reserve at least  
100m E. Victoria Falls + S of Zambesia

- Chetah
- Elephant
- Lion
- Giraffe
- Warthog
- Zebra
- Buffalo

- Sabla - black  
white belly
- Impala
- Greater Kudu - corkscree
- Gemsbok (if any)
- (So. Section) face  
white + dark
- Roan
- Waterbuck
- ? Tassieba

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Tanganyikan  
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flight # 802,  
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5 a.m. July 30th.

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## NEW YORK 19

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TELEPHONE: CIRCLE 5-8900  
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23 July

AHB never  
Recd - missed him.

Dear

Jean Nairobi Park

hippo

wildbeast

lion

impala

eland

Kangoni

giraffe

Thomson's

Guanaco

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Exploring  
at the New

Kanganyika  
Serengeti: 1) Bus  
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flight # 802,  
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00:10 on the 30th)  
5 a.m. July 30th.

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23 July

AHB never  
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General list

Elephant  
Black rhino  
Hippo

Zebra, groups

Giraffe

Warthog  
Pigmy Forest Hog  
Hyena  
Jackal

Monkeys, band  
" " dwarf

Hunting Dog  
Bat-eared Fox

Baboon

Lion  
Leopard  
Chital

Hyrax

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Tanganyikan  
Serengeti: 1) Bus  
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2) Plane  
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S flight # 802,  
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23 July

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read - missed him.

Serengeti (S) Tanganyika  
Special Game List

5 buffalo	5 stand	200
5 lion	5 wildbeast of below	20
caracal	brushbuck	10
elephant	dikdik	
giant forest hog	duiker - Allot's	50
hippo	- Blue	20
leopard	- Common	20
Non-hog	- Red	20
Black Colobus	Grant's gazelle	20
White "	Thomson's "	20
Blue "	Quena	200
Other	Hartbeest, Cobbe's	40
Kyrax	" Kichumbui	60
Serval	" Impala	20
Tree Kyrax	Kiepifinger	40
wart hog	Kudu, greater	200
gibba, Burchelli	" lesser	200
	Oribi	20
	Oryx	200
	Pigmy antelope	10
	? P. ...	40
	Rendib, Boko	20
	" Mountain	40
	" Southern	20
	Ross antelope	60
	Sable antelope	200
	Stampa quiclock	20
	? Sta tanga	100
	Staircase	
	Waterbuck, Common	60
	" Defeca	60
	Waldenst, Nyasa	60
	White-bearded	60
	Thomas	60

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Tanganyikan  
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AS flight # 802,  
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AHB never  
I - missed him.

23 July

Dear Mr. Barr:

There is no schedule for public distribution or how to

Yellow fever

## THE MUSEUM OF MODERN ART

Date \_\_\_\_\_

To: Mr. Barr  
From: Rona

Re: YELLOW FEVER INOCULATION

Dear Mr. Barr:

It's necessary for you to have yellow fever inoculation to get back into this country as well as to get out of Southern Rhodesia. It is given daily, Mon. through Fri., from 1:30 to 2:30 p.m. by the US Dept. of Health, Education & Welfare's Public Health Service at 67 Hudson Street (Barclay 7 - 6150). If you get vaccinated Thurs. or Fri. you won't have to be bothered with getting it in Salisbury.

the "Out Patient's Clinic"

R.

leaving Idlewild at 10 a.m.

Spend night at Bernini Bristol in Rome. Grand filled.

Leave Rome 10 minutes after Sunday midnight (or, at 00:10 on the 30th) on South African Airways flight # 225. Arrive Salisbury 11:05 a.m. July 30th.

### GAME

A wide variety of animals may be seen including lion, cheetah, rhino, buffalo, leopard, cheetah, giraffe and species of plains game.

Rona

### SCENERY

Contrasting from the plains of Serengeti to the majestic Rift Valley, the snowcapped Mount Kilimanjaro to Lake Malawi.

Fares and schedules are subject to alteration without notice.

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# THE MUSEUM OF MODERN ART NEW YORK 19

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Additional information obtained from Secretary to Tanganyikan Ambassador to U.N. follows. There are two ways to get to Serengeti: 1) Bus

Mr. Barr: Visa is required for travel in Kenya & Uganda. Please sign this and mail it back to me with your passport AS SOON AS POSSIBLE.

Rona

Here it is. If you couldn't get find my passport please phone. Thank you, Rona, yours a great  
Rona

TOUR INN. 4 (She. 900/-)	LV. MOMBASA	ARR. MOSHI
Mon. & Fri.	9:40 a.m.	10:50 a.m.

You have reservations to fly to Rome July 28 on SAS flight # 802, leaving Idlewild at 10 a.m. Spend night at Bernini Bristol in Rome. Grand filled. Leave Rome 10 minutes after Sunday midnight (or, at 00:10 on the 30th) on South African Airways flight # 225. Arrive Salisbury 11:05 a.m. July 30th.

**GAME**  
A wide variety of animals may be seen including lion, elephant, rhino, buffalo, leopard, cheetah, giraffe and species of plains game.  
**SCENERY**  
Contrasting from the plains of Serengeti to the rugged Rift Valley, the snow-capped Mount Kilimanjaro to Lake Manyara.  
Rates and schedules are subject to alteration without notice.  
CONSULT YOUR TRAVEL AGENT OR ANY E.A.A. OFFICE

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Serengeti + North.  
Tanganyika

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NEW YORK 19

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AHB never  
recd - missed him.

N. Rhodesia  
45,000 whites - c. 2,000,000 blacks  
cap. Luanda - 50,000 + 60,000 whites  
4,000 feet  
ZQP radio

Livingstone - 2,000 whites  
3,000 feet

Victoria Falls 7 mi away  
Rhodes - Livingstone Museum

Kafue National Park - reserve

Barotse tribe - treaty with Queen V.

Tonga " live in cones

Ila " hair in cones

Malindi " pole dancing

Copperbelt - 15% in the world  
adjacent to Katanga  
Zambia and Roan Antelope  
they are American Metal interests  
(Anglo-American has  
little Am. capital)

"color-bar" costly compared  
with Katanga. American  
Metal has taken strong  
stand against color-bar.

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Tanganyikan  
Serengeti: 1) Bus  
S. M. M. runs the  
2) Plane  
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flight # 802,

ed.  
00:10 on the 30th)  
5 a.m. July 30th.

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AHB never  
read - missed him.

Nyasaland

van der Post - Ventures to the

Interiors

March line color bar

Beantya ~~set~~ chief town  
Scottish mission - London

99.6% black - 2,400,000  
white - 4,000

Talented artist "bewitched".  
suppressed.

Nyasaland, thanks partly to Scots  
inferior, superior to  
Rhodesian Africans

Chief Gomani story.

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Tanganyikan  
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flight # 802,

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# THE MUSEUM OF MODERN ART

## THE MUSEUM OF MODERN ART

NEW YORK 19

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AHB never  
Rec'd - missed him.

So. Rhodesia -  
 pecking order: Europeans  
 Asians, (5000 Indians)  
 Coloreds (in mind)  
 Africans - 2,000,000 +  
 Chinese

History - Hatfield in South - Lobengula at Bulawayo  
 Rhodes 1888  
 Hatfield War '93  
 Rhodesia 1895  
 Sir Godfrey Huggins (Lord Huggins) 1924-5-7, Surgeon  
 (Roy Welensky (N. Rhod.) Engineer, Administrator, labor leader  
 1924 self governing)

R.S. Garfield Todd took  
 Huggins place as P.M. of S.R.  
 when former became P.M. of  
 Central African Fed.

Balldrum in Mashonaland  
 Bulawayo in Northland

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Tanganyikan  
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Fares and schedules are subject to alteration without notice.  
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23 July

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Additional information obtained from Secretary to Tanganyikan Ambassador to U.N. follows. There are two ways to get to Serengeti: 1) Bus service from Nairobi to Arusha. Overseas Tourist Co. in Nairobi runs the bus service and you can make arrangements when you get there; 2) Plane service. East African Airways flies from Nairobi, Mombasa and Dar Es Salaam to Arusha and Moshi, the two principal towns in the Northern province where Serengeti is located. You should probably fly to Arusha - it's closer to the park- and should plan to stay at the Lake Manyara Hotel overnight.

EAA Schedule:

TOUR INN. 1. (576 500-)		TOUR INN. 2. (576 500-)		TOUR INN. 3. (576 820-)	
Depart Nairobi	EC 009 1415	Depart Nairobi	EC 009 1415	Depart Nairobi	EC 009 1415
Arrive Arusha	Friday	Arrive Arusha	Friday	Arrive Arusha	Friday
LV. NAIROBI	ARR. ARUSHA	LV. NAIROBI	ARR. ARUSHA	LV. NAIROBI	ARR. ARUSHA
7:15 a.m.	8:15 a.m.	7:15 a.m.	8:15 a.m.	7:15 a.m.	8:15 a.m.
12:30 p.m.	1:30 p.m.	12:30 p.m.	1:30 p.m.	12:30 p.m.	1:30 p.m.
LV. ARUSHA	ARR. NAIROBI	LV. ARUSHA	ARR. NAIROBI	LV. ARUSHA	ARR. NAIROBI
11:55 a.m.	12:55 a.m.	11:55 a.m.	12:55 a.m.	11:55 a.m.	12:55 a.m.
LV. MOMBASA	ARR. MOSHI	LV. MOMBASA	ARR. MOSHI	LV. MOMBASA	ARR. MOSHI
9:40 a.m.	10:50 a.m.	9:40 a.m.	10:50 a.m.	9:40 a.m.	10:50 a.m.

You have reservations to fly to Rome July 28 on SAS flight # 802, leaving Idlewild at 10 a.m. Spend night at Bernini Bristol in Rome. Grand filled. Leave Rome 10 minutes after Sunday midnight (or, at 00:10 on the 30th) on South African Airways flight # 225. Arrive Salisbury 11:05 a.m. July 30th.

Roma

**GAME:**  
A wide variety of animals may be seen including lion, elephant, rhino, buffalo, leopard, cheetah, giraffe and masses of plains game.

**SCENERY:**  
Contrasting from the plains of Serengeti to the majestic Rift Valley, the wooded Mount Kilimanjaro to Lake Manyara.

Plans and schedules are subject to alteration without notice.

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### INCLUSIVE TOURS TO NORTHERN TANGANYIKA

**ITINERARIES**

<b>TOUR INN. 1.</b> (Shs. 500/-)	Depart Nairobi	EC 009	1415	Saturday
	Arrive Arusha		1515	
	Overnight Lake Manyara Hotel			Sunday
	Game viewing Lake Manyara Park			Monday
	Return to Hotel			
	Drive to Arusha	EC 036	1155	
	Depart Arusha		1255	
	Arrive Nairobi			
<b>TOUR INN. 2.</b> (Shs. 660/-)	Depart Nairobi	EC 035	1230	Tuesday
	Arrive Arusha		1330	
	Overnight Ngorongoro Lodge			Wednesday
	Game viewing Ngorongoro Crater			Thursday
	Overnight Lake Manyara Hotel			Friday
	Game viewing Lake Manyara Park			
	Night at hotel			
	Drive to Arusha	EC 036	1155	
	Depart Arusha		1255	
	Arrive Nairobi			
<b>TOUR INN. 3.</b> (Shs. 820/-)	Depart Nairobi	EC 035	1230	Thursday
	Arrive Arusha		1330	
	Overnight Lake Manyara Hotel			Friday
	Drive to Serengeti Park—game viewing en route—			Saturday
	Night at Seronera Lodge			Sunday
	Tour Serengeti Plains			Monday
	Night at Ngorongoro Lodge			
	Game viewing Ngorongoro Crater			
	Night at Lake Manyara Hotel			
	Drive to Arusha	EC 036	1155	
Depart Arusha		1255		
Arrive Nairobi				
<b>TOUR INN. 4.</b> (Shs. 900/-)	Depart Nairobi	EC 009	1415	Saturday
	Arrive Arusha		1515	
	Drive to Lake Manyara Hotel			Sunday
	Drive to Serengeti Park game viewing			Monday
	En route—night at Seronera Lodge			Tuesday
	Tour Serengeti Plains—night at Ngorongoro Lodge			Wednesday
	Game viewing Ngorongoro Crater			
	Night at Lake Manyara Hotel			
	Game viewing Lake Manyara Park			
	Lunch—Drive to Arusha			
Depart Arusha	EC 010	1725		
Arrive Nairobi		1825		

Fares include cost of return air journey, park entry fees, accommodation and meals, transport from Arusha to and around Parks.

**GAME**

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## THE MUSEUM OF MODERN ART

Date July 23, 1962

To:

Re: XX African travel info. centers

From: Rona Roob

The following services were NO help at all:

Tanganyika Mission to the UN  
Central African Delegation to the U<sup>N</sup>  
African Travel Service (LA 4 - 8050, Mr. Hill)  
African Tourist Bureau (YU 9 - 2882, phone disconnected)  
British Information Center  
Safari Associates (no longer in existence)  
BOAC (EAA is subsidiary)

Following were helpful:

- ( & Mozambique ) East African Travel Association. 6 E. 45th, MU 7 - 2186, Mr. Gannon.  
Handles Kenya, Uganda, Tanganyika & Zanzibar. For Rhodesia write  
Office of Rhodesia & Nyasaland Affairs, British Embassy, 2852  
McGill Terrace Northwest, ~~Wax~~ Washington 8, D. C. Have Eaa Tour info
- African-Asian Travel Service. 37 W. 39, LX LO 5 - 5667, Mr. Naeem.  
They sent booklet of White Band Travel Services Ltd. which AHB  
found very good on Uganda. Not much good on Kenya & Tanganyika,  
esp. Northern Tanganyika.
- BOAC - for South African Airways time table. (NO EAA schedule though)  
SAA flies inter-Africa X and Europe-Africa  
530 5th Ave (45 St.) MU 7 - 1600
- UAT Airline. 2 Broadway, WH 3 - 0155. Flies Paris-Salisbury. Service  
~~XX~~ Rhodesia and Nyasaland NOT Kenya, Tanganyika, Uganda.
- Explorer's Club 10 W 23 St. LY 5 - 7200, Miss Roy  
Suggested you telephone 1) Nelson Beryy~~X~~ at Deerfield 7 -  
1961 in Bronxville who just came back from ~~SaxdRux~~ East  
Africa; and 2) Dr. James Chapin, ornithologist at  
Nat'L Hist, Mus and former Pres. of E.C.  
✓ They publish Explorer's Journal which had no article  
very relevant to ~~XXXXX~~ AHB trip

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Cable Address:  
CORACIWA, NEW YORK

## American Society of African Culture

Fifteen East Fortieth Street, New York 16, N.Y. / Oregon 9-9255

HORACE MANN BOND  
President

JOHN A. DAVIS  
Executive Director

LORIMER D. MILTON  
Secretary

ORIN LEHMAN  
Treasurer

July 17, 1962

Miss Betsy Jones  
Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Miss Jones:

Pursuant to our telephone conversation of last week, I am sending along information on travel and accommodations in East Africa which may be of assistance to Mr. Bond.

I would also suggest that he look at Robert Kane's AFRICA A to Z. This is an excellent reference to use for travel in Africa. In regard to the material on African artists, as I said before, I will be happy to show Mr. Bond my various references.

With best regards,

Sincerely yours,

*Carmel Simmons*  
Carmel Simmons,  
Program Assistant

CS:fg  
Enc.

*Rosa says this is very general, not comparable to Guide Book, etc.*



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SUGGESTIONS FOR ACCOMMODATION AND PLACES TO SEE IN EAST AFRICA

THE RHODESIAN FEDERATION

**Southern Rhodesia:** Salisbury will not seem much like the classic picture of Africa. It more resembles a sprawling mid-west city with wide streets, skyscrapers galore and all the comforts of home. It is largely a European city and you will probably see fewer Africans in the business areas than in other parts of Africa. In the past two years pass laws and much of the segregation of the past have been relaxed. Africans are still concentrated in two areas. Highfields and Harare. As in South Africa there are stratas of society based on color and the hierarchy ascends from African to Coloreds to Indians to European.

The Jameson Hotel or Meickles or the Ambassador are all good. The Jameson is new and there is no tipping. Its counterpart is the Ridgeway in Lusaka, Northern Rhodesia, where you can eat your meals by a pool with fish and crocodile and candlelight for atmosphere.

TANZANIA

Victoria Falls, Kariba Dam, and Zimbabwe Ruins are good places to visit.

KENYA

**Nairobi:**

The New Stanley Hotel is very modern, has good food, and isn't too expensive. A visit to the Nairobi Game Park is only ten minutes away and you can get a game warden to take you about in a Land Rover when you get to the Park Gate. Early in the morning or late afternoon are best for a view of the animals. The Norfolk Hotel has a good cold buffet.

The Kenya Highlands would prove interesting. Thika is about an hour away and you can probably arrange to visit Mangu High School, Tom Mboya's school, there. It is run by the Holy Ghost Fathers who have good food and a bar.

Tree Tops is a fascinating place to visit. It's up country and you can actually sleep in the trees and get terrific views of lion and other game below you. Your travel agent can arrange this.

Mombasa the Indian Ocean port is a classic mixture of the old (mostly) and the new. Depending upon when you get there you may get a chance to see the dhows coming or going.

Best advice is to get away from Nairobi (which is a metropolis with parking problems and all the big city headaches) as much as you can. The Rift Valley escapement, Mount Kenya, the Highlands, Ngong Hills, the Masai Reserves, are the interesting places with interesting people, both African and European.

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UGANDA:

A day at the Lake Victoria Hotel (at Entebbe) would prove interesting. It's at the head of Lake Victoria and this is enough to recommend it. Your main base will probably be Kampala, 20 miles from Entebbe. The Imperial Hotel is a good place to stay. This country has important historical significance as a glance through Morehead's The White Nile will indicate. In Western Uganda the Queen Elizabeth Game Park is worth while, though the best game park is Serengeti which can be reached by plane from Nairobi. It would be interesting to travel as much as you can away from the large towns. If you go west, avoid the Ankole Hotel in Ankole Province as it is not a good place. The Mayor of Kampala is a delightful man and goes a bit back in Uganda's history.

The Kabaka's Tombs, the Lukiko (Parliament) should be worth your attention and visits can be arranged through Abu Mayanga, Minister of Education.

TANGANYIKA

Dar-es-Salaam:

The Palm Beach Hotel is a good place to stay for comfort and there is a new hotel, more centrally located. The food at the Palm Beach is excellent. You should include the Moshi-Arusha area in your travels. It's in the Kilimanjaro area and has one of the world's most highly developed systems of cooperatives among the coffee growers. Everything currently is around the perimeter of Tanganyika. The interior is rather barren and devoid of population. A trip to Tabora in Western Tanganyika would be interesting. This is the country of Livingstone and Speke and Burton; still rather raw country, but pleasant.

You should take with you a supply of Enter-Vioforma for stomach upsets. You're bound to get them and there is nothing to be alarmed about if you do. Malaria suppressive are essential. Except in Nairobi and Salisbury, be sure any water you drink or brush your teeth with is boiled.

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Hochschild-Barr  
Summer Correspond.

August 23, 1962

Dear Katherine:

I am just passing through New York on my way to Greensboro where I hope to phone you. I was very pleased to have the clipping from the Times. John Russell, the correspondent, showed me his typescript at Rhodesia. I think he is going to write some more about the Congress since he was there during most of it.

I brought back a lot of clippings which I have put in order and readied for your and Walter's inspection. They reflect, among other things, something of the anxiety which lies behind almost every public action in that troubled city.

I hope by now that you have received the catalogue and the program which I air mailed from Salisbury. Sometime after we get back to town I hope you and Walter will dine with us so that I may give you a further account of the Congress and of some conversations I had with people in Rhodesia.

Meanwhile, I hope you will have a restful time for the next few weeks. My very best to you and Walter.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Walter Hochschild  
Blue Mountain Lake  
New York

AHB:rr  
encl.

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August 20, 1962

## THE MUSEUM OF MODERN ART

Date July 2, 1962

To: Alfred

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

From: Betsy

Mrs. Hochschild can be reached at Blue Mountain Lake, New York; phone: Blue Mountain Lake 2381. The best times to call are ca. 9:00 a.m. or 6:00 p.m. She will be in New York July 9-10, but hopes to hear from you before that. I have told her that in your latest letter you say you do expect to go to Africa.

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August 20, 1962

Dear Mrs. Barr:

I found the enclosed at your apartment this morning.

I've put THE package in the upper section of your closet - left side.

Mr. Barr has revised his schedule:

leave Nairobi	Tuesday	Aug. 21	10:30 p.m.
arrive London	Wednesday	22	8:30 a.m.
leave " "	" "	" "	12:45 p.m. (noon)
on Air India flight #105			
arrive NY Idlewild	Wed.	Aug.22	3:20 p.m. (NY time)

Mr. Barr wants to fly to Montpelier on Friday, the 24th. However, there are no seats available on that flight so I'M trying for the MOHAWK flight which leaves NY at 2 p.m. and arrives at Burlington at 3:52 p.m.. If Mr. Barr doesn't take the Mohawk flight I'll telephone you.

Best to you,

PS. Heida Steiner's Telephone number: RE 7-5108

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THE MUSEUM OF MODERN ART

Tuesday 14th

August 14, 1962

Dear Mrs. Barr:

I received a letter from Mr. Barr this morning.

He'll be at the Hotel Stanley, Nairobi, Kenya from August 15th through 20th "(away 16-20 on Serengeti tour)". On the 21st he plans to fly to New York via London arriving here that evening. He wants me to get him a seat on the afternoon plane to Montpelier on the 23rd. However, Mr. Littlestone (travel agent) doesn't think there is such a flight and if he's correct Mr. Barr will probably have to take the morning plane.

An enclosing copies of clippings he asked me to send you.

when I will be coming of 15th, then away  
 tour 16-20, returning 20 about 1 PM and  
 staying until evening of 21st

Best to you and all. Tell D.M.

~~W.P.~~  
 If no plane possible for Barr  
 I'll take train - don't worry for Montpelier  
 Try to get:  
 1. Friday ~~morning~~ <sup>afternoon</sup> plane  
 2. Friday morning  
 3. Thursday evening

WB

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Tuesday 14th

to 1  
 saw marvelous prints in Grogona  
 paper thinner  
 To open cut here

Dear Roma - thanks for yours of August which I received on Monday 13th after weekend in Gorongosa. It would have been better to consult D.M. than lose so much time on letters to Bergman. Version 2 is OK but conclude it "my best to you" sign it "Roma".

Now thanks to ~~that~~ <sup>misunderstanding</sup> of my travel agent I'm staying in Nairobi 1 day longer.

Present, and I hope, final schedule:

<del>is</del> leave Nairobi	Tuesday 21	10 30 P.M.
arrive London	Wednesday 22	8 30 A.M.
leave "	" 22	12 45 P.M. (noon) (Air India flight 105)
arrive New York	" 22	3.20 P.M.
depart London	" 22	3.20 P.M.

(N.Y. Time)

address in Nairobi - Hotel Stanley where I will be coming of 15th, then away on tour 16-20, returning 20 about 1 P.M. and staying until evening of 21st

Best to you and all. Tell D.M.

~~D.M.~~  
 If no plane possible I'll take train - don't worry - for Montpellier  
 Try to get afternoon plane 1. Friday morning 2. Friday evening 3. Thursday evening

if on the afternoon plane to go  
 Montpellier on the 23  
 best to all present!  
 WB

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THE MUSEUM OF MODERN ART  
 NEW YORK 19

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



Miss Rona Root  
 11 West 53  
 New York 19  
 N.Y.  
 U.S.A

First fold here

Second fold here

Sender's name and address: .....

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

*Also, please  
 with my card & contact, do. 1/2 of name  
 for August 22 if his in town and get me a  
 message sent on the afternoon plane to France  
 Montpelier on the 23 best to all present!  
 WB*





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# THE MUSEUM OF MODERN ART

August 2, 1962

Date \_\_\_\_\_

To Miss Miller

Barrs' addresses

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

From Hona

RCA COMMUNICATIONS, INC.

RCA

From August 1 - 14: Jameson Hotel  
Salisbury, Southern Rhodesia

Cable: "JAMESOTEL, SALISBURY, S.RHODESIA"

After August 14: Address uncertain. I think Mr. Barr plans to go to Nairobi,  
visit the reserves in Serengeti, Northern Tanganyika, and  
stop in London before returning to USA.

Mrs. Barr returned to Greensboro this morning.

REAR  
WORLD TELETYPE P645  
SALISBURY 6 30 1415  
DARE MODERNART NEWYORKUSA  
SALISBURY BRILLIANT LOVE

RCA COMMUNICATIONS, INC. SERVICE OF RADIO CORPORATION OF AMERICA 30 ROCKEFELLER PLAZA, N.Y. 10101

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# ART FROM AFRICA OF OUR TIME

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



**MUNICATIONS, INC.**  
RADIO CORPORATION OF AMERICA  
ELLER PLAZA, N.Y. TEL. CI. 7-5525



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



**RCA**  
A SERVICE OF RADIO CORPORATION OF AMERICA

RX 47

UWS212 ZEHR181 P648

SALISBURYSRHOD 6 30 1415

Jul 30 9 12 AM '62

BARR MODERNART NEWYORKUSA

SALISBURY BRILLIANT LOVE

RADIOGRAM

significance and was the result of...  
the area they served. They were...  
smooth surfaces rubbed and then...  
valued for their qualities of wiping...  
pearlshells, their powers of...  
monsters of ancestors and...  
holistic meaning was generally...  
salute of Africans for these...  
and highly decorated...  
and they were rejected....  
mural on the walls of caves...  
survive the ages.

EXHIBITION AT THE  
PHELPS-STOKES FUND

100 WALL STREET, NEW YORK 20, N.Y.  
TELEPHONE 477-1000

December 29, 1961 - January 15, 1962

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# ART FROM AFRICA

## OF OUR TIME

The Panel - 1950

PAINTINGS-SCULPTURES-CERAMICS SCHOOL CHILDREN'S ART-CRAFTS

**WESTERN CABLES**  
 Via **UNION**  
**WESTERN CABLES**  
 Via **UNION**

RND58 ITALCABLE ROMA 20 29 2050

LT MARGARET BARR MODERNART NEWYORK

2 HO-N  
 1962 JUL 29 PM 4 39

\*MODERNART\*  
 THE MUSEUM OF MODERN ART  
 11 WEST 53RD ST.

\*D I S\* CD FAX

PLEASE ASK PURDY OPTICIAN AIRMAIL NEW FRAMES SPECTACLES

LONGISH EAR PIECES WITHOUT LENSES ROME WONDERFUL

Dar Es Salaam  
 Tanganika, East Africa

becomes a beautiful crystalline... must the artist of today through... location in Africa emerge with... form resembling the traditional... be called "African art".

Traditional arts had a strong... significance and met the needs of every... the area they served. They were... smooth surfaces rubbed and their... valued for their qualities of... persistence, their powers of... wisdom of ancestors and... the... being meaning was generally... value of Africans for their... eye fully decorated manuscripts... and they were rejected. Except for... murals on the walls of caves, paintings... survive the ages.

EXHIBITION AT THE  
 FINESTOCKS FUND

100 WALL STREET, NEW YORK 10038  
 212 692 6000

December 12, 1961 - January 15, 1962

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# ART FROM AFRICA OF OUR TIME

PAINTINGS-SCULPTURES-CERAMICS-SCHOOL CHILDREN'S ART-CRAFTS

From the collection of **July 11, 1962** HARMON FOUNDATION, Inc. NEW YORK

BY

Dear Sir:

I am writing on behalf of Mr. Alfred H. Barr, Jr. who wishes to obtain information on safaris into Tanganika. At the suggestion of the Tanganika Mission to the United Nations may I also request any additional information on the game reserves in your Republic.

Mr. Barr plans to leave New York at the end of July and would appreciate hearing from you as soon as possible.

May I thank you for your trouble.

Sincerely,

Rona Roob

Secretary to Alfred H. Barr, Jr.

Ministry of Lands, Forest and Wild Life  
P. O. Box 9132  
Dar Es Salaam  
Tanganika, East Africa

There usually exists in the West an impression of all Africa as a unit, whereas it is a continent, made up of many different countries, tribes, many religious beliefs, and many customs. Knowledge of the physical and human conditions of the continent is essential to the artist. And the feeling of the continent is not passing through the artist's mind; it becomes a beautiful crystalline form. It must be the artist of today through his work in Africa emerge with a new form resembling the traditional African art, but called "African art".

Traditional arts had a strong social and religious significance and met the needs of the people. For arts they served. They were made of smooth surfaces, rubbed and then polished, valued for their qualities of weight and their persistence, their power of feeling, their wisdom of ancestors and eternal life. Their meaning was generally lost to the people of Africa for their beautiful and highly decorated masterpieces were often and they were rejected. Except for some works on the walls of caves, paintings and carvings on the walls.

EXHIBITION AT THE  
PHILIP-STOKES FUND

100 EAST 57th STREET  
NEW YORK 10022

December 15, 1961 - January 15, 1962

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*The Funeral - Mvusi*



*Awakening Africa - Kofi*



*Death in the Forest - Manyolo*



*Little Man in Snow - Buluma*



*Yoruba Bride - Grillo*



*Musician - Idehen*



*3 Figures - Tessena*



*Boys with Umbrellas - Clarke*

# ART FROM AFRICA OF OUR TIME

PAINTINGS - SCULPTURES - CERAMICS - SCHOOL CHILDREN'S ART - CRAFTS

From the collection sent to the HARMON FOUNDATION, Inc. NEW YORK

BY

45 Artists from REPUBLIC of the CONGO - ETHIOPIA - FRENCH CONGO - GHANA - LIBERIA - NIGERIA - SENEGAL - SIERRA LEONE - SOUTHERN RHODESIA - SUDAN - TANGANYIKA - UGANDA - UNION OF SOUTH AFRICA - ZANZIBAR

The Harmon Foundation has pleasure in presenting the creative productions of some of today's artists of Africa in the work-a-day atmosphere of the Phelps-Stokes Fund's offices. By linking these outgoing expressions—paintings, sculptures and ceramics of Africans in our time—with the Phelps-Stokes Fund's rounding out of its fifty years of dedicated research and activity in Africa, the Foundation believes that a new significance and perspective may come about for understanding the culture of this rapidly developing Continent.

The exhibit is selective of the many works received by the Harmon Foundation from artists of sub-Saharan Africa, only on the basis of available space for hanging or setting up at the Phelps-Stokes Fund's attractive new headquarters. Every artist who sent in material is represented in the showing. No art jury has weighed one item against another for its caliber as to design or form—or for subject matter with an "African flavor". School children's down-to-earth point of view in their pastels, water colors and fabric design have their place in the exhibit, too, as do the generously proportioned ceramics with their ritualistic designs done by Nigerian villagers in Abuja; and the crafts which mirror the simple life of the African countryside.

There usually exists in the West an impression of all Africa as a unit, whereas it is a conglomerate, made up of many different countries, many tribes, many religious beliefs, and many climates and terrains. Knowledge of the glorious antiquities is widespread. And the feeling prevails, that as the raindrop passing through the atmosphere becomes a beautiful crystalline structure, so must the artist of today through his geographical location in Africa emerge with an exquisite art form resembling the traditional—and this can be called "African art".

Traditional arts had a strong social and religious significance and met the needs of everyone in the area they served. They were handled, their smooth surfaces rubbed and their countenances adored for their qualities of wiping out fears of pestilence, their powers of fertility, their reminders of ancestors and eternal life. The symbolic meaning was generally lost to recent generations of Africans for these beautifully shaped and finely decorated masterpieces of sculpture, and they were rejected. Except for occasional murals on the walls of caves, paintings did not survive the ages.

Today, this great Continent is in an era of transition, and as the arts are imbedded in culture,

EXHIBITION AT THE  
PHELPS-STOKES FUND

297 PARK AVENUE SOUTH  
NEW YORK, NEW YORK

December 28, 1961 - January 19, 1962

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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they too must be in a state of flux. Artists are struggling for their own expression in this transition. No longer is their world that of the little village or compound with its Chief, its worship and its service to the spirits. Many have been sent abroad to study art; many in their African schools have learned to paint and sculpt under European-trained masters, and even the most cloistered have been touched by tourists, curio collectors, and other influences until but few pockets of the tribal compounds survive.

However there still exists in our own country a sentimental nostalgia as to what artists from Africa should produce today. Many would have them strive for the primitive expression of their ancestors, still to be found in some remote places. "That's truly African art," they say. "Sculptors should use the old tools—the adz, for instance to achieve the rounded smoothness of the primitive pieces"—and adds another, "In Yorubaland there are areas where traditional arts are still in use for functions of the ancient Gods and thousands of works are produced each year, not all of the same quality as the antiquities, but the needs and methods are the same."

Others suggest the artists use modern techniques with the

old subject matter to attain the character for a so-called "African Art." "We youths have accepted synthesis as the basis of resolving our cultural crisis," a West African artist states. "We must know our past, we must live the present and face the future with confidence!" However neither of these prescriptions can apply to the artists of Eastern Africa or South Africa where traditional art is scant or non-existent.

"Art is life experiences; it is experience interpreted," says the artist Selby Mvusi, formerly of South Africa and now teaching at the Gomonzi School in Southern Rhodesia. "Changes in art are but changes in society, and changes in society decree changes in art." There is in Africa today a strong will to creativity in the arts. Just as the antiquities formed a rallying point to alleviate fears of evil spirits, pestilence and other natural forces, so may an art expression develop from new anxieties of political and economic uncertainties as countries grow up to their independence.

These productions on exhibit give evidence that artists are alive to today's challenge and are making a fresh, sincere exploration into a new society in our time.

## ART PRODUCTIONS ON EXHIBITION FROM CONTEMPORARY AFRICA

## WITH NOTES ON THE ARTISTS

**FATMA ABDULLAH - ZANZIBAR** - A Moslem of the Comorian tribe. Studied under a Zanzibar government grant at Makerere College School of Fine Art (Uganda). Earlier, she painted in photographic style; now, as senior student she works in a personal way. Plans to teach in a Zanzibar girls' school and be a productive artist. "Her color is rich, and at times riotous, but always directed by sure taste," says her school Head. "Her forms are decorative and she has a strong sense of design. The rather exotic atmosphere of Zanzibar is felt in her work."

1 - Feeding Monkeys - Oil on Paper

**E. ADDO-OSAFU - GHANA** - He is of the Guan tribe and son of a self-trained artist-father. Born in 1926. After attending Presbyterian schools—where he painted murals—he enrolled in the art school at Achimota, and later graduated in art from Kumasi College. He taught arts and crafts at Adisadel Secondary School from 1957 to 1960, and has exhibited annually since 1954. Primarily interested in book design and graphic arts which he is now studying. Plans to return to teaching.

2 - Display of 17 Block Print Cards

**G. ASIAMA-KISIEDO - GHANA** - An art teacher at Adisadel College (secondary school) on the Cape Coast. Studied art at Winneba Training College. In teaching the children crafts he aims to enhance the interest in cultural backgrounds. (Note exhibit of children's work.) Was born in 1932 at Akrapong and his father was a sub-chief to the Omanhene (Paramount Chief). His art media are gouache, pastel, and water color.

3 - Laborers of Work - Gouache

**ALEXANDER BOGHOSSIAN - ETHIOPIA** - He was born in Addis Ababa in 1937 and has been painting since he was a small boy. At 16, he began art training under a professor at the University in Addis Ababa. He exhibited at the 25th Anniversary of Emperor Haile Selassie's reign (1955) and won a grant to study in London. In 1957 he had his fellowship transferred to Paris where he has been studying art since then. In the summer of 1961, he was in New York. He hopes to return to Ethiopia to paint and stimulate art understanding for all his people.

4 - Young Girl in Red - Oil on Canvas

5 - Landscape - Oil on Canvas

- 6 - Le Marche - Oil on Canvas
- 7 - The Guitar - Water color
- 8 - The Market Place - Water color
- 9 - Gossip - Water color
- 10 - Still Life with Figure, Market, Shoe-Shine Boys - Ink & Wash Sketches
- 11 - Musicians, and the Market - Ink & Wash Sketches

**RENÉ BOKOKO - FRENCH CONGO** - "I was born about 1927 at Kounds (Mossaka District, Moyen-Congo). I started life as a simple boy in the village. I was an apprentice carpenter in Brazzaville, and after the creation of the Government's Center of Painting (in Poto-Poto), I studied there for about three years under the French professor Pierre Lods. We have no books; every artist must have his personal ideas." In 1960, Bokoko went to Paris to study.

- 12 - Impressions and Dance - Water color
- 13 - The Forest, II - Water color
- 14 - Return from Fishing - Water color
- 15 - Chase of a Thief - Water color

**ARTHUR J. BUCKNOR - GHANA** - "I am a Fante. The Fantes live on a coastal strip of Ghana." He has been painting and modeling since he was 6 years old, although his only art training has been in secondary schools. He has had two one-man exhibits. He was a full-time scientific officer of the National Research Council of Ghana until the fall of 1961, when he was awarded a Government scholarship for three years of study here at Cornell University.

- 16 - Chieftaincy - Gouache - "Chieftaincy is important in indigenous Ghanaian society. The chief is the central figure of all activity. He is both the head of his state, and ... its 'soul'. Although this attitude has undergone some modification, chieftaincy is still the core of our culture. The symbols are the chief in a polonaise... the gorgeous state umbrella which is a *sine qua non* of chieftaincy, and the gilded state swords and ornaments."
- 17 - Hair Plaiting - Gouache - "...In Ghana women plait each other's hair.... They part it into sections and tie each section with a black thread. Some very beautiful patterns—each with a romantic name—are plaited."

**BULU - LIBERIA** - This artist's work was brought to this country by Miss Pearl Primus in the summer of 1960. She was attracted to the primitive quality of his work as she knew that he had had no formal training as an artist.

18 - Street of Thatched Huts - Oil on Canvas

**MORDICAI OCHUNGO BULUMA - UGANDA** - Mr. Buluma is of the Samia tribe of Uganda. He has been noted by his art teacher at Makerere College as having "a certain poetic mysticism that is thoroughly African in mood." He was educated at Kings College, Budo, Uganda, and received his diploma in Fine Art at Makerere. He has been, since 1960, on a Commonwealth scholarship at Mt. Allison University in New Brunswick, Canada. His ambition is to teach art and "I am looking forward for any opportunity to examine the tribal crafts and arts of Uganda."

- 19 - Little Man in the Snow - Tempera on Board - "In the university town (Canada), the Christmas vacation of the year 1960 was for me, one of howling storms and loneliness. I felt cold and weak."
- 20 - The Abandoned Hut - Oil on Canvas - "The falling huts symbolize the struggle through life that these (African) people experience."
- 21 - The Mambo - Oil on Board - "This is a combination of elements from here and there, of life in night clubs."
- 22 - Man with Bull Dog in the Evening - Serigraph - "I often watch those who 'walk' dogs which have been confined for most of the day."
- 23 - The Solva - Color Woodcut - "Here I was thinking of a tropical forest bathed in moisture and sunshine and with mysterious depths."
- 24 - The Market Place - Color Serigraph - "In Uganda, the market place is gay with colors. There is a bustle of people carrying their wares and groceries."
- 25 - Goat Reaching for Leaves - Color Serigraph - "This goat could stand on its rear legs and come down as if it would butt the children who had made it a playmate."
- 26 - Dog Outside an Abandoned Hut - Color Serigraph - "In Africa these dogs set out as soon as the morning is warm enough and search into the night for food."

**MIRANDA BURNEY-NICOL - SIERRA LEONE** - Signs her work "Olayinka". She is a Krio (Creole), born in 1928 in Freetown. In 1949, she came to Long Island University from which she won a scholarship in pottery and sculpture to Ball State Teachers College, Indiana. In 1952 she returned to New York to attend the New School to 1954. From 1955 to 1958, she was at Central School, London, on a Sierra Leone Government grant in mural painting. She is now Government Artist in the Education Department, Sierra Leone. Has painted murals for the Ministry of Education on the significance of education and social welfare.

- 27 - Child Reading - Oil on Canvas Board
  - 28 - Night Dancer - Oil on Canvas - "Impressions of a mask dancer in the forest."
- FRANCIS CHINGONO - SOUTHERN RHODESIA** - Born in 1932, he is a Manyika. Had training in carving and painting at Cyrene Mission School, Bulawayo. He has exhibited in Bulawayo and at the Rhodes National Gallery, Salisbury. He has been carving doors for the churches in N. Rhodesia and crucifixes for churches in Natal and Basutoland. He is also a teacher of arts and crafts.
- 29 - St. Francis - Water color - "Love is the greatest thing of all creation."
  - 30 - Madonna of the Light - Carved Wood
  - 31 - Madonna of the Faith - Carved Wood - "Through faith men are bound together."

**R. CHINOUYA - SOUTHERN RHODESIA** - Received his art training at the Cyrene Mission School in Bulawayo, S. Rhodesia.

- 32 - Goats - Water color
- PETER CLARKE - UNION OF SOUTH AFRICA** - Began painting and drawing on flyleaves of books as a child. Was born in 1929. Studied old art magazines where he saw modern European and Chinese and Japanese art; and also Bushman rock paintings. Had his first one-man exhibition in Cape Town in 1957, and a second in 1958. In 1959 had a joint showing with a white sculptor, David Brink. Has also exhibited at the Rodin Gallery and has had commissions for book illustrations from Alan Paton and others. He has never traveled; Simon's Town, his home, is a section for Africans.

- 33 - Boys with Umbrellas - Black and White Linocut
- 34 - The Procession (Version I) - Black and White Linocut
- 35 - Girl with Bread - Oil on Paper
- 36 - Boys with Fodder Bags - Gouache on Paper

**AFI EKONG - NIGERIA** - Had the first one-man exhibit for a Nigerian woman in Lagos in 1958 at the Festival of the Arts; and a later one (1960) for the inauguration of the new U.S.L.S. building there. She was born in Calabar, E. Nigeria in 1930. Has studied in London at Oxford School of Art and St. Martin's. Her work is in private collections in European countries and the United States.

- 37 - Grief - Oil on Canvas
- 38 - Olumo Rock - Oil on Canvas

**WASHINGTON ENWAKU - UGANDA** - Received early encouragement from his parents. He was born in 1936 and is a Kumam from the Teso district, E. Uganda. His school study developed his art interest. He has already illustrated a number of books, including the first novel written in Luganda.

- 39 - Ousted Cranes - Lithograph

**BEN ENWONWU - NIGERIA** - He is an Ibo, born in E. Nigeria in 1921. During 1961 he completed a commission for seven large sculptures for the Mirror Building in London. Sculpture is his favorite medium and had early training as a small child under his father. However, his art stimulus can well be attributed to Dr. Kenneth Murray who trained him and other Africans back in 1934.

- 40 - Trees at Nokede - Oil on Canvas Board - "Trees can look like human beings, gigantic and resplendent in the African sunshades."
- 41 - Fulani Girl - Gouache on Board - "The Fulanis are of Arabic origin, and have migrated, since the time of the Fula Kingdom of Massina and Timbuktu, to Nigeria."
- 42 - Father and Son - Fruitwood Sculpture - "I slongate because of the Nigerians' aspirations to grow in politics, trade, art—in every aspect of life."
- 43 - The Prophet Mohammed - Ebony Sculpture - "This is a stylized portrait, inspired by stories of Mohammed."
- 44 - Head of Imade, a Young Man - Ebony Sculpture - "Imade is a young man of strong character from Benin. He belongs to the Carvers' Guild, which turns out commercial figurines, and the like."
- 45 - Fulani Girl - Ebony Sculpture - "There are two types of Fulani—the Negroid and the Arabic. This head represents the Arabic type. The Fulanis are nomads of N. Nigeria."

**STEPHEN A. ERHABOR - NIGERIA** - A Bini and son of the well-known artist-carver. Worked with his father in carving as a child. Born in Lagos in 1938. Received an honorary certificate in art from the (Yaba) Government Technical Inst. In 1958 and began work through Father K. Carroll's Mission illustrating religious books on contract. Taught art briefly at a girls' school, returning in 1960 to Yaba for further art study. Does painting, sculpture and book illustrations.

- 46 - Illustrations - In two books on Faith in Yoruba Language

**YUSUF ADEBAYO GRILLO - NIGERIA** - Interested in murals and seeks opportunities in that field. He is Yoruba, born in Lagos in 1934. He has worked while at Yaba Technical Inst. Was also Secretary of the British Council art group. Later he became a full-time art student at Yaba and graduated with an Art Teacher's Diploma, 1961. (See work from S.U.M. School.) Has exhibited twice under British Council and participated in the Independence Exhibit (1960).

- 47 - Yoruba Bride - Oil on Board

**IBIRI - TANGANYIKA** - Lives a simple life in the bush where he tends his chickens and few livestock and follows his traditional carving. He was born with the name of Jazaleli, but changed it to Ibirí when he became a Christian. He was blind and could no longer enjoy life, until a Christian doctor restored his sight. He is a Mawia of middle age, over six feet tall—and is said to resemble the figures shown.

- 48 - Old Man with Facial Scarrifications - Wood Sculpture
- 49 - Man Holding Snuff Box - Wood Sculpture

**FESTUS IDEHEN - NIGERIA** - Grandson of a carver for the

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palace of Benin. Grandfather gave Festus his tools. He carved figures for rituals when he was ten years old, directed by his mother—a priestess to Olokun. Learned carving and drawing in school, and became a teacher. Left teaching in 1955 to carve and to study at Yaba Technical Institute from which he recently graduated. He is a Bini, born in 1928. He has had exhibits in Lagos; his commissions include concrete stone sculptures for the new Chase-Manhattan Bank in Lagos. His work is in private collections in Europe and the United States. Governor Rockefeller owns one of his sculptures.

50 - Musician - Carved Ebony

**YONASANI KALANZI - UGANDA** - Now an Art Master at the Lubiri School, which is under H.H. the Tabaka of Uganda. He is a Muganda, born in 1936. Received his diploma in Fine Art from Makerere in 1960; and had earlier art training at Kings College, Budo. Has exhibited in showings of modern E. African paintings in Kampala and Nairobi and has illustrated books published in the vernacular languages of E. Africa.

51 - Nankasa Dancers - Oil on Canvas

**LAZARUS KHUMALO - SOUTHERN RHODESIA** - A Zulu, whose grandfather, a warrior with the Mzikaze Chief, came from Zululand to Matabeleland. Lazarus was born in 1930 near Bulawayo. In 1950 he went to Cyrene Mission School to study sculpture and learn lino-craft as well. Has exhibited in the first four of the Rhodes Federal Exhibits and at the Nyati Centenary Exhibit in 1959. Now teaches art in Bulawayo.

52 - Witch Doctor, or Isangoma - Soapstone Sculpture - "Isangoma is a Zulu word meaning witch doctor. Many people still believe in him. I have carved him in his traditional clothing—around the neck, animal bones and hair; in the right hand, the ox's tail which he used for medicine spraying; in the left hand, his royal stick."

**VINCENT KOFI - GHANA** - The monumental work of this leading sculptor has been shown by photographic exhibit in the U.S. since 1959 when Kofi was at Columbia University and the Sculpture Center. Here, he executed *Awakening Africa* in welded steel. He also produced this subject in bronze, at the Sculptors' and Ceramic Workshop (N.Y.), by the lost wax method. Kofi is an art teacher at Winneba Training College, Ghana. He was, from 1952 to 1955, at the Royal College of Art in London. He earlier attended Achimota College, Ghana.

53 - Awakening Africa - Cast Metal - The pose is symbolic of a fertile land waking up to its vast potential. The flattened head is that of the Ashanti fertility doll. The neck wrinkles represent hard work by hand, and the enlarged naval means fertility.

**AMON KOTEI - GHANA** - Is employed as an artist of the Government Printing Press, and was born May 24, 1915. Studied drawing under E.K.A. Johnson, a well-known artist in Accra. He also pursued art at Achimota and served for five years in the Ghanaian Army as draughtsman. Later, went on a Government Scholarship to the London School of Printing and Graphic Arts.

54 - Mother and Child, No. 2 - Oil on Canvas Board

**ELI NATHAN KYEYUNE - UGANDA** - His early interest in art was quickened by the encouragement of young friends for whom he used to cut printing blocks for decorated name plates out of rubber erasers in school. He is a Muganda, and of simple background. He attended Makerere School of Fine Art, and plans to paint while teaching art. He was born in 1936. His present art interest is the legend and folklore of Uganda.

55 - Death - Oil on Paper

**AKINOLA LASEKAN - NIGERIA** - A self-taught artist, known for his historical documentation of Nigeria. His allegorical paintings—*Nigeria in Transition*—are in the Government Public Relations Office in Lagos. He was born in 1916, and began his professional career in 1935 as a designer of textiles. Later he was an illustrator of Bible stories. In 1940 he opened a studio in Lagos, and since then has painted and exhibited. In 1945 he visited England, intending to take art training, but post-war conditions forced his return. The paintings shown are from a group of 30 oils on Nigeria's legend and history.

56 - Some Past Rulers of Owo-Land - Oil on Canvas

57 - Ogedenge of Ilesha in Kiviji War - Oil on Canvas

58 - Attempted Return of Ajaka, Owo War-Like King - Oil on

Canvas  
59 - Olorisos of Ipele - Oil on Canvas  
59a - Women Plaiting Hair - Oil on Canvas

**HENRY MICHAEL LUMU - UGANDA** - Has had art instruction from earliest school days, and a great deal of encouragement from an older brother. He is a Muganda and was born in 1939. His first training was at Kings College, Budo, and although still a student at the School of Fine Art at Makerere College, he already has a reputation as a painter. Mainly interested in graphic design.

60 - Wandegeya Suburb - Tempera on Paper

**JEAN LUVWEZO - REPUBLIC OF THE CONGO** - This artist, self-taught, is at present a student at Princeton University. He has had several exhibits since his arrival. As a child he copied the technique and subject matter of painters at work. His real development began after contact with M. Vanden Bossche of the Musée de la Vie Indigène, Leopoldville, who urged him to work in an original manner. He is of the Bakongo tribe and was born in 1938.

61 - L'Avenir - Oil on Canvas Board

**G. MANATS - SOUTHERN RHODESIA** - Trained at the Cyrene Mission School in art. He has made use of the patterns and colors of some of the exotic trees and shrubs of his area.

62 - Village Hunt - Water color

**ESTELLE BETTY MANYOLO - UGANDA** - Trained in fine arts at Makerere College and is an artist in the Department of Health in the Uganda Government. "Here her strong dramatic designs are very effective in work which is principally in black and white," says her former art supervisor. "Her happiest products are... lino-cuts where her sense of drama, bold design and effective use of pattern texture are much in evidence." She is of the Muganda tribe, born in 1938.

63 - African Fable - Lino-cut

64 - Death in the Forest - Lino-cut

65 - Dance of Death - Lino-cut

66 - Cattle People - Oil on Canvas

**PILIPILI MULONGOYA - THE CONGO** - He is a product of the Congo Academy of Folk Art in Elisabethville. He was a car washer for the director and organizer of the school, M. Romain-Desfosse, until 1946 when he began painting. Romain-Desfosse gave him special attention and opportunity for self-expression.

67 - Snake Amid Flowers - Oil on Canvas

68 - Crocodile Eating Fish - Oil on Paper

69 - Eagle Attacking Deer - Oil on Canvas

**SELBY MVUSI - S. RHODESIA** - An eclectic artist, he prefers to consider himself a teacher. He is a native of Durban, South Africa, and spent from 1958 to 1961 in the U.S. on an art fellowship studying at Pennsylvania State College and Boston University School of Fine Arts. Since he returned to Africa, he has been teaching at the Goromonzi School in Southern Rhodesia. (See exhibit of school work.) He is very articulate on art development in Africa and participated on the art panels at the UNESCO meetings in Boston in October, 1961.

70 - Genesis - Pencil

71 - Voices of Dissent - Woodcut

72 - The Patriots - Pencil

**ELIMO NJAU - TANGANYIKA** - Has a great interest in indigenous crafts, poetry and song. His wife, Rebecca, is a writer, and her poem, "The Load and the Hoe," is the inspiration for this lithograph. He was born in 1932. Is a Chagga. Did the mural in the Memorial Church at Fort Hall, Kenya, which depicts the life of Christ. In 1960-61, he studied art in Britain. He is a teacher of art at Makerere where he received his art training.

73 - The Load and the Hoe - Lithograph

**SAM J. NTIRO - TANGANYIKA** - Mr. Ntiro's work was exhibited at the Merton Simpson Gallery, N.Y., in May, 1960. He did not begin painting until he went to Makerere College, where he came under the influence of the then head of the Fine Art Department, Margaret Trowell. After his graduation and study in London, he became a staff member in art at Makerere. He is now an official in the government of the newly independent Tanganyika. He is a Chagga, and was born in Machane in 1923. He at-

tended the Slade in London and the Institute of Education at the University of London.

74 - The Fig Tree - Oil on Canvas

75 - The Palm Tree - Oil on Canvas

76 - Men Picking Coffee - Oil on Canvas

77 - Wedding Feast - Oil on Canvas

78 - Tending Cattle - Oil on Canvas

**SUZANNA OGUNJAMI - SIERRA LEONE** - She was one of the first African artists to exhibit and sell her work in this country. She received a degree of Master of Art in 1928 from Teachers' College, Columbia Univ. She returned to Sierra Leone in 1935, after having had a one-man show at the Delphic Studios, N.Y. She was born in Nigeria and is an Ibo. It is not known whether she still lives and paints.

79 - Full-Blown Magnolia - Oil on Canvas

**SIMON OBIKEKE OKEKE - NIGERIA** - He is an Ibo, born in 1937. Has a diploma in Fine Art from the Nigerian College of Technology. Had a one-man exhibition in 1959 at the Jos Museum, and showed at the 1960 Nigerian Exhibition. Studied at the British Museum in London in 1960 and visited museums of Paris, Rome, Athens, Tripoli. Has been in two London exhibitions—in Holborn and at the Royal Society, is now Technical Officer at the National Museum in Lagos (1961). He paints and sculps at his home studio. Mr. Okeke was in the U.S. for two months in 1961 on a State Department grant as a museum visitor.

80 - Crouched Figure - Wash and Pen & Ink

81 - The Ultimate - Oil on Paper

82 - Woman with Arrow - Oil on Paper

**BRUCE P.O. ONBRAPPEYA - NIGERIA** - The son of a craftsman, he was born in 1932. Is of the Urhobo tribe. He entered the Nigerian College of Technology, Zaria in 1957, graduating 1961. He had his first one-man exhibition in Ughelli in 1959. In 1960, with Demas Nwoko and C. Uche Okeke, he painted murals at the arts and crafts stand of the Nigerian Independence Exhibition and exhibited his work.

83 - Ahwaline the Tortoise and Udene - Lino-cut

84 - Hunter's Secret (Urhobo Folk Tale) - Lino-cut

**OSAGIE OSIFO - NIGERIA** - He was born near Benin City in 1939. His first work as a small child was in carving calabash masks for dances. Later, he carved in wood as he received training in school and from his brother, Felix Idubor, a well-known sculptor. In 1957 he entered the Yaba Technical Institute to study art. He has carved figures for the Cathedral Church, Ebute Meta, and another in England. His art has helped him finance his college work. Has exhibited in Nigeria and abroad.

85 - Balancing Feet - Carved Wood

86 - Benin Wrestlers - Carved Ebony

**GERARD SEKOTO - UNION OF SOUTH AFRICA** - He was the only African artist included in a South African exhibit in 1949 at the National Gallery in Washington. That same year, Sekoto himself left for Paris to see the works of the great masters and study art. He was born in 1913. In Johannesburg he devoted himself exclusively to painting. In Paris he sought technique for interpreting his rich African background. Exhibited in Rome, as well as Paris and Florence, and had a one-man show of gouaches in Venice in October, 1961.

87 - Woman from Shopping - Gouache

88 - Woman Ironing by Candlelight - Oil on Canvas

89 - Mother and Child - Oil on Canvas

90 - The Village Scene - Oil on Canvas

**COL. AHAMADU V. SIRLEAF - LIBERIA** - A Mandingo who was in this country in 1952 on a Rockefeller and Ford Foundation grant to study art and on his return to develop art instruction in Liberia. While this did not materialize, he was fostered in his army career and did several painting commissions for the Executive Mansion, the Capital and various Liberian embassies. He retired from the army during the past year, and has recently exhibited in Rome.

91 - Approaching a Liberian Village - Oil on Canvas

**SAM SONGO - SOUTHERN RHODESIA** - This artist has exhibited in London and the U.S., as well as Rhodesia and South Africa. He was born in 1927 and started carving when he was 11 at his home in Belingwe, S. Rhodesia. He is of the Karanga tribe. He

went to the Cyrene Mission School at 19 and had his art training there. Mr. Songo is a cripple and all his work is done with his left hand.

92 - Religious Scene - Water color

**SAYED SULEIMAN - THE SUDAN** - Born in 1929 on a small island north of Khartoum, where he has spent his life. He did drawing and clay modeling in elementary school and had art education at the Institute of Education, Bakht el Ruda where he now teaches. He also studied art for three years at the Technical Institute at Khartoum.

93 - The Night in a Forest - Wood Engraving

**G.O. TALABI - NIGERIA** - The artist was born in W. Nigeria, in 1929. At the Nigerian College in Zaria he first gained his teacher's certificate and then his art diploma. He now teaches art evenings and works as a free-lance. He has had one-man shows in his western area of Nigeria.

94 - The Invalid - Oil on Board

95 - An House Man from N. Nigeria - Oil on Board

**MAMO TESSEMA - ETHIOPIA** - This artist has been in the U.S. at the New York State College of Ceramics since 1958. His work has been pronounced truly Ethiopian in feeling, although those on exhibit were all done here. Tessema was born in 1935 in Nekemte, Ethiopia. He graduated from Teachers' Training School at H.I. Majesty's Handicraft School in Addis Ababa, where he taught and was shop master for three years. His purpose here has been to perfect his ceramic work so as to teach ceramics in his country.

96 - The Bird - B & W Lithograph

97 - The Farmer - B & W Woodcut

98 - The Traveler - B & W Lithograph

99 - The Capture - Color Woodcut

100 - Fisherman - Color Woodcut

101 - Three Figures - Ceramic & Welded Steel

102 - Welded Bird - Welded Steel

103 - Warrior - Welded Steel

104 - Decanter - Porcelain

105 - Cooky Jar - Stoneware

106 - Coffee Pot - Stoneware

107 - Bottle - Stoneware

108 - Platter - Stoneware

109 - Plate - Stoneware

**ERHABOR OGIEVA EMOKPAE - NIGERIA** - Self-taught artist, born in Benin 1934. Has had several one-man shows and is included in exhibit of contemporary art of Africa now (1961-62) showing in Germany and Brazil. Currently a "creative visualizer" on staff of large advertising agency in Lagos.

XEM - Sketch - Water color

**SOLOMON I. WANGBOJE - NIGERIA** - Employed as a graphic arts officer in the Nigerian Information Service and now (1961-62) on grant to study design at Cranbrook Academy of Art (Michigan). Graduated in art from Nigerian College of Technology.

XWA - Mother and Child - Block Print

**SCULPTURE BY ARTISTS UNKNOWN -**

110 - The Procession - Brass - DAHOMEY

111 - Madonna - Ebony Wood - TANGANYIKA

112 - Making Corn Bread - Ebony Wood - TANGANYIKA

113 - Water Bird - Ebony Wood - by Yemo, a Maconde Sculptor - TANGANYIKA

114 - Girl of the Fulani Tribe - King Ebony Wood - NIGERIA

115 - Head of Woman - Darkened Lightwood - SIERRA LEONE

116 - Stylized Head of Woman - Stained Wood - SENEGAL

**CERAMICS FROM THE ABUJA POTTERY CENTER - NIGERIA** - These are the noble, simple wares of the village people of the Northern Region of Nigeria - and made by both men and women at the Pottery Training Center under the direction of Michael Cardew. The ritualistic or "magical" designs—abstract body markings, conventionalized lizards, birds, chameleons, drums and the like—are done directly in the soft clay. The local clay and glazes which they process are mostly hand-thrown on a manually operated potter's wheel. The women build by modeling and then coating; the men by beating-out with dry mica dust or ash, turning the pot as they work. The kiln is a circular mud wall fired with brush-wood, bamboo grass, corn-stalks or palm



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branches—at low temperatures.

- 117 - Large Water Jar - Ladi Kwali, a woman of the Gwarin Yamma of Abuja Emirate. This is hand-thrown and hand-built without use of the wheel.
- 118 - Beakers (2) with Handle - Ladi Kwali. Sgraffito decoration in black slip under celadon glaze. Wheel-thrown.
- 119 - Teapot with Cane Handle - Peter Bute Kuna of the Tiv Tribe, Gboko. "Guru" decoration under a dark Chün glaze.
- 120 - Soup Turben - Peter Bute Kuna. "Guru" decoration under dark Chün glaze.
- 121 - Dish - Ibrahim Muhtari, Hausa of Zaria. Son of the Chief Potter of Zaria City. Now teaching pottery at Zaria.
- 122 - Dish - Hassan, Nupe of Lapai. Comb decoration through black slip under a celadon glaze.
- 123 - Soup Plate (2) - Gugong Bong of Kagoro Tribe, Agban Kagoro a rocky district of the Central Plateau. Comb decoration through black slip under celadon glaze.
- 124 - Small Plate or Ash Tray (2) - Tanko Ashada, Habe Hausa of Abuja. Black slip decoration under celadon glaze.

**EXHIBIT OF SCHOOL WORK**

**ADISADEL COLLEGE (Secondary School) - GHANA** - Children taught drawing and painting (with pastels and water colors) and torn and cut-out collage; also fabric printing, weaving, pottery, sculpture and bookcraft. "Our students are of mixed stock... and it may take a long time to get rid of their tribal ties. Their tribal associations feature... dancing, drumming and singing on the campus", writes the art tutor, G. Asiama-Kisiedu.

- A-125 - Seven items:- Going to the Farm - Torn & Paste Comp. Holiday at the Beach - Water color Naming the Child - Water color Seated Girl - Pencil on Paper Block Print No. 2 - Fabric Block Print Block Print No. 5 - Fabric Block Print Block Print No. 8 - Fabric Block Print

**GOROMONZI SCHOOL - S. RHODESIA** - These children are from junior and senior high school and are fortunate in their teacher—Selby Mvusi, the artist. They paint what is familiar to them in their backgrounds. As yet there is no opportunity for them to go on in art study, as the talented are usually drafted for the pursuit of science and the humanities in the colleges. Mr. Mvusi hopes this can be changed for the future of art in Southern Rhodesia.

- G-126 - Ten items:- Group of Men - B & W Chalk Houses - Pastel Scene - Pastel Scene - Pastel Landscape - Pastel Landscape - Pastel Abstract No. 1 - B & W Chalk Track Meet - Pastel Meeting - Pastel Nativity - Water color

**GOVERNMENT SECONDARY SCHOOL - GHANA (Tamale)** - Pupils are mostly from rural areas and are close to the tribal pattern. In the fine arts they cover: drawing and painting in water color; sculpture; design—mainly textile with poster colors; graphic arts—linocuts and pen lettering. In crafts they do weaving, printing, some pottery (thrown and hand-made pots using the coil method) and leather work. Three pupils won prizes in the Fourth World School Children's Art Exhibition in Tokyo. Some work was also exhibited in Geneva.

- T-127 - Three items:- Procession - Water color The Good Shepherd - Water color Dance in a Village - Water color

**S.U.M. SCHOOL - NIGERIA (Jos)** - This work was done under

the direction of Y.A. Grillo. The children are mostly Hausas and Fulanis from average homes. Mr. Grillo spent his practice teaching with both primary and secondary age groups during 1960-61. He is now (1961-62) teaching at Kings College, Lagos—a secondary school. Mr. Grillo himself is an artist and his practice teaching was for his art-teacher diploma. The work shown is mostly by children from the primary school.

- S-128 - Five items in Poster Paint:- School Compound School Compound My Dad An Imaginary Animal David and Goliath

**FOLK SCHOOL EXHIBIT**

**CONGO ACADEMY OF FOLK ART - ELISABETHVILLE, CONGO**

- Was founded in 1944 at Elisabethville by Pierre Romain-Désfossés, a French artist. After Navy service which took him around the world, he settled in the province of Kivu. Soon he became absorbed in the development of art among the peoples of the Congo and organized the African Union of Arts and Letters. The school has operated since Désfossés' death in 1954, as an autonomous part of the Académie des Beaux-Arts.

- C-129 - Three items - all gouache:- Swirling Fishes by Kazadick Geese by Mode Fish on Black Background

**CRAFTS FROM AFRICA**

**CR-130** - A selection has been made of over 50 craft objects—carvings, basketry, weaving and calabash designs. Some represent things of daily use in the African setting from which they come—and some are for modern times—letter openers, shoe-horns, baskets, woven throws and the like. The purpose of this exhibit is to show the fine artistry and hand-work of the individual craftsman as he produces for a widening world. These selected for showing differ from such crafts as are sold in multiple lots to passing tourists at airports and on the streets, in that they are carried through to completion by the individual creator, with his pride for excellence and beauty. Represented are works from Kasai and Kivu provinces of the Republic of the Congo; Ghana, Mozambique, Barotseland, Bechuanaland, Northern Rhodesia, French Guinea, Nigeria, Uranda-Urundi, and Upper Volta.



Goromonzi School Boy's Landscape

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CABLES: EFFLUX NEW YORK



**AMERICAN METAL CLIMAX, INC.**

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July 11, 1962

Mr. Alfred Barr  
Greensboro  
Vermont

Dear Mr. Barr:

I have written Frank McEwen correcting your earlier impression that you looked to the Congress to meet your local Salisbury expenses. I have asked him to reserve a comfortable room and bath at the Ambassador Hotel for the full duration of the Congress. This leaves it to him to alter this suggestion if he has other plans. I have also asked him to send you and me Congress programs as soon as he has even tentative ones available.

Here is some information on air travel to Salisbury:

BOAC #115 leaves Rome at 10:15 p.m. Sunday evening, July 29 and arrives at Salisbury at 11:40 a.m. Monday. This is a Comet IV which refuels at Khartoum and Nairobi.

South African Airways #225 leaves Rome Sunday night at ten minutes after midnight and gets to Salisbury at 11:05 a.m. Monday. This is a Boeing 707 and is about three hours faster than the Comet but leaves at a more inconvenient hour. It makes one stop at Nairobi.

By the way, the economy/tourist air fare round trip by jet from New York to Salisbury is \$1,098. 1100

I am not sure whether you would want to rest in Rome during the day, Sunday, taking off from New York Saturday night, or whether you would prefer to have more than 24 hours to rest in Rome, which would mean taking off from New York on Friday night, July 27. The best flight to Rome seems to be a daily Pan American nonstop flight leaving Idlewild at 9:30 p.m., arriving at Rome the next morning at 10:25 a.m. (7 hours elapsed time in flight).

If you will let me know whether you prefer to leave Friday or Saturday night and whether you would prefer the BOAC or South African Airways flights, I will make the reservations through our company travel office. I will also make a hotel reservation in Rome after I know your travel plans.

I look forward to meeting you before the end of the month.

Sincerely

A handwritten signature in dark ink, appearing to read "F. Taylor Ostrander".  
F. Taylor Ostrander

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1. White Diplomacy in America  
Africa  
Caribbean

Mr. W. B. Boulton, Raymond + Louis  
Lins in Salisbury  
Atlantic Foundation  
Waldfield, Vermont  
R. & H. - Waldfield, Vermont

Nairobi - Taylor  
Wendie

Sept. 7

Harbor Club  
Saul Taylor

photos - Seely - melody?  
or higher than

- ~~Robert~~ Dabney  
Robert Dabney  
Robert Dabney

- Pink Printing  
- Futurism  
- The F. i. you  
- Roman etc  
- Accountants

? H. i. i.  
- Shaker (Brennan) ? photo?  
- Shaker photo 145 - photo?  
- Shaker ?  
- Shaker ?

- Shaker (Brennan) ? photo?  
- Shaker photo 145 - photo?  
- Shaker ?  
- Shaker ?  
- Shaker ?

Shaker - no it's from given?  
B. or

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	AHB	I.A.436

Frank M. Swan, Director  
 The National Gallery  
 Salisbury  
 Rhodesia

27 F TWA 802 Sat. 10 AM - Paris - Geneva  
 - Rome 12L AM  
 28 S leave N.Y. PanAm 9:30 PM  
 29 S arrive Rome 10:25 AM - not at hotel - in conditional  
 leave Rome that night 12:10 AM South African Airlines 225  
 Room 707  
 30 M arrive Salisbury 11:05 A.M.  
 31 T \_\_\_\_\_  
 1 W Congress opens

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	AHB	I.A.436

*East African Airways Package Tours*  
*& regular time table*

THE MUSEUM OF MODERN ART  
NEW YORK 19

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

July 13, 1962

Dear Mr. Barr:

First, am enclosing time tables - BOAC flies daily London/Salisbury and South African Airways is affiliated with them; UAT is a privately owned company associated with AIR FRANCE on the continent. Air France doesn't fly to Salisbury; UAT flies Paris/Salisbury once a week, on Thursdays.

*Tourist*  
About safaris into Tanganyika: British Info. Service no help at all. Referred me to East Africa Travel Service who promised to send me pamphlets which I haven't received as yet but will send on to you as soon as they arrive. The Tanganyika Mission to the United Nations said such information could only be obtained directly from the Ministry of Lands, Forest and Wildlife in Dar Es Salaam and I've written them.

*Tourist*  
*(\*enclosed)*  
It's really quite difficult to get information on travel in the Eastern and Central African area - I've been asking about Kenya, Uganda, Tanganyika, No. & So. Rhodesias, Nyasaland & Mozambique. The following have been helpful: 1) East Africa Travel Association which handles Kenya, Uganda, Tanganyika & Zanzibar. For info. on Rhodesia and Nyasaland they suggest writing British Embassy in Washington which I've done. I spoke with a Mr. John Gannon; 2) African-Asian Travel Service said they'd send some literature for you. I spoke with a Mr. Naeem; 3) U.A.T. Airlines service Rhod. and Nyasaland & a Miss Fitch sent ~~me~~ some of the enclosed pamph'ts. *(Shalimar)?*

Sara suggested I try the Explorers' Club in NY (LY 5 - 7200). I spoke with Miss Roy there who was very helpful. ~~XXXXXXXXXX~~ She invites you to visit their library if you have the time before you leave. It seems there is no one specific book on wildlife or natural history etc. but she gave me two names: Loveridge, Arthur: Many Happy Days I Have Squandered (on zoology) and Richards, Audrey Isabel: East African Explorer, Oxford University Press, 1960. The public library doesn't have the first and the second is not on the shelf at present. Later in the day yesterday, Miss Roy called again to say that a member of the E.C. has just returned from East Africa and if you want books you could direct specific questions to him: Mr. Nelson Perry, Deerfield 7 - 1961, a Bronxville telephone number. The former President of the E.C. is Dr. James Chapin, now affiliated with the Museum of Natural History and I've been trying to reach him for a day and a half. From reading around, I've discovered that Dr. Chapin is a recognized authority on birds in East Africa.

Following your instructions I telephoned the Dept. of Mammals at the Mus. of Natural History and was promptly directed to the Library which, after some research, gave me 5 titles of books you might refer to:

- Ahlefeldt-Laurvig-Ville, Gregers. Tandalla. Rutledge: 1957.
- Carson, J. B. Sun, Sand and Safari. Hale: 1958 (about Kenya)
- Cullen, A. Downey's Africa. Kassel: 1959.
- Grant, Claude. Birds of East & Northeast Africa. Longmans: 1952.
- Pollard, J. Adventure Begins in Kenya. Hale: 1957
- Register, M. Momella. (on Tanganyika)

There are no natural history guide books to East Africa and none devoted to the wild-life and game reserves there. With the exception of the Grant book I think these are recollections of the author's travels. None of the above are in the public library.

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-2-

I have spoken with Dr. Chapin and can now tell you about books on birds in this area. The 1952 Grant book deals with Tanganyika and Kenya & is "Series I" in Longmans "Handbooks of African Birds Series". (I cannot get a copy of this as the Longmans in NY is no longer associated with the company by the same name in London, the publishers, and the British Book Center would take 6 weeks to get it.) In 1961 Longmans in London published volume 1 of Series II, Birds of the Southern Third of Africa, covering Southern part of Portuguese East Africa, Western Nyasaland, both Rhodesias & the whole of South Africa below the Congo Basin. The authors are Mackworth-Praed, C. W. & Grant, C.H.B.. Volume 1 deals with families from Ostriches to Wagtails and costs \$14. (Volume 2, not yet published, will cover other birds including perching & song birds.) Dr. Chapin recommends ~~this latter~~ volume 1. SHALL I PURCHASE IT??

About Dr. Chapin: He first went to Africa in 1909 and has been to East Africa six times since, sometimes for a six month stay. If you have time between your return to NYC and your departure for Salisbury Dr. Chapin would like to talk with you. Dr. Chapin told me of two people you should contact when you get to Africa: 1) Rudyard Boulton, P.O. Box 8305, Causeway, Salisbury. Boulton has a research station in Salisbury, the Atlantica Foundation, and is especially anxious to help people who are interested in birds. 2) Mr. John Williams at the Coryndon Museum in Nairobi, where you could get info. on wildlife in Kenya.

Now, about contemporary African art. Am enclosing <sup>\*</sup> whatever I could find in our library (except for a book on the "new African culture" called Muntu which you sent to the library): 1) some exh. catalogues and announcements  
2) Betsy's memo of Oct. 16, 1961  
3) 2 publications of the Harmon Foundation.

The Harmon Foundation is the best, if only, source. Miss Mary Brody, the director, wasn't in and I spoke with Miss Evelyn Brown, the ass't. director, who remembers you very well from the purchase of the Ntiro. She said the only printed material on the subject is the enclosed. However, she plans to write you soon of her recent meetings with a "very interesting" Sudanese artist, Abraham Salahi who is visiting USA on a UNESCO fellowship. (Mr. Salahi has left NYC until Sept.)

Am ~~enclosing~~ (or sending on) ~~if it is possible~~ a book I borrowed from the Donnell, Introducing East Africa. I hope to get to either The Explorers' Club or the Natural History Museum Libraries on Monday.

Didn't you want to write to Miss Dudley who is now home from the hospital?

Do you want to thank Nelson Rockefeller for the Striped Bodice, now in Bklyn. Museum exhibition?

My best to you and Mrs. Barr,

Rona

P.S. The Japanese want to borrow our Flaherty Guernica footage when they show the studies. The Film Library does not ordinarily lend films outside the US but if you think they should have this film it can be lent. P. To confirm what I said the other day by phone, Dorothy says she's going to try for a return reservation from Venice about July 20 -- no stop-over in Paris. P. Sara leaves for L.A. in a day or two. P. That artist Tambellini (you remember that rather dangerous looking black hardoy chair we had out in the hall for so long?) picked up us, the Whitney & Gug yesterday, making the greatest stir in front of us. He publishes a sheet called The Screw (it evidently being his symbol of the artist, museum or gallery which is controlled by business) and he brought along a big papier maché screw which one of his disciples put on her head and danced around with to the accompaniment of a young Puerto Rican trio who sang "The Song of the Screw". He arranged good news coverage & police participation, but haven't seen a news story on it today.

(\* sending another copy)  
under another cover R.

Becky  
Rona

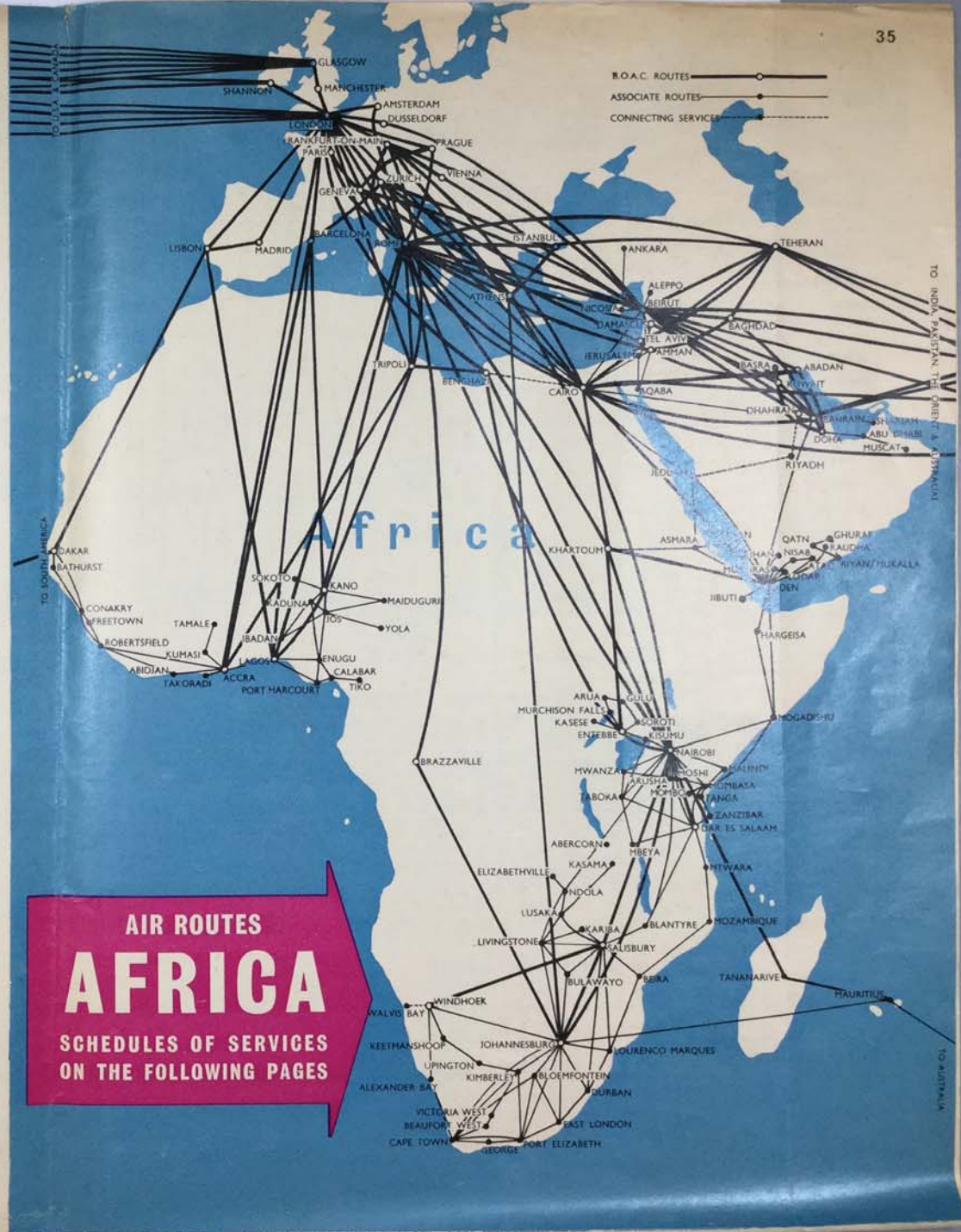
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**51** JET-FLIGHTS  
A WEEK BETWEEN  
U.K. & AFRICA  
THIS SUMMER

COMETS, ROLLS-ROYCE 707'S  
□ JET-PROP BRITANNIAS □  
OFFER YOU LUXURY & LOW-  
COST SERVICES

**B.O.A.C.** IN ASSOCIATION  
WITH S.A.A., C.A.A., E.A.A.C., GHANA  
AIRWAYS, NIGERIA AIRWAYS,  
& BRITISH UNITED AIRWAYS



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	AHB	I.A.436



### U.K. - CENTRAL & SOUTH AFRICA

Hours + - GMT	Service	SUNDAY		MO		TUESDAY			WEDNESDAY			TH		FRIDAY		SA		
		Comet	707	Comet	707	Comet			Comet		707	Brit.	Comet		707	Comet	707	
		FY	FY	FY	FY	FY	FY	FY	FY	FY	FY	Y	FY	FY	FY	FY	FY	FY
		BA125	SA225	BA123	SA221	BA115	EC701	EC711	BA115	SA217	BR211	CE893	SA213	BA115	EC711	SA223	BA115	SA215
+1	LONDON AIRPORT Central No. 3 Passenger Building	dep. 19.00	19.30	17.15	19.15	19.00	20.05	21.45	19.00	19.30	21.00	19.00	19.30	19.00	21.45	22.45	19.00	19.30
+1	AMSTERDAM	arr. 20.30	21.15															
+1	PARIS	dep. 19.55		19.55														
+1	FRANKFURT-ON-MAIN	arr. 20.40		20.40														
+1	ZURICH	dep. 18.50		18.50										21.00				
+1	ROME	arr. 21.05	22.25	21.05	22.25	21.25			21.25			21.25	23.15	21.25			21.25	23.10
+2	ATHENS	dep. 00.10		21.50	23.10	22.15			22.15			22.15	00.01	22.15			22.15	23.55
+2	BENGHAZI	arr. 01.45				We. 01.00	We. 02.40		01.40						Sa. 02.40			03.25
+3	CAIRO	arr. 02.00				We. 04.10	We. 05.00		05.00			Th. 04.10	05.00		Sa. 04.10			05.00
+2	KHARTOUM	arr. 04.40		Tu. 03.45		We. 05.00			05.00			Th. 04.10	05.00		Sa. 04.10			05.00
+3	ENTEBBE	arr. 05.30							08.00			Th. 10.45	11.45					
+3	NAIROBI	arr. 08.25	08.40	08.30		08.55	09.50	10.00	08.55	08.35		08.55	08.30	08.55	10.00	09.15	08.55	08.55
+2	NDOLA	arr. 10.15	09.25	09.20		09.45	10.45	10.45	09.45	09.20		09.45	09.15	09.45	10.45	10.00	09.45	09.45
+1	BRAZZAVILLE	arr. 05.35										13.35	14.20					
+2	LUSAKA	arr. 15.05										15.05	15.50					
+2	SALISBURY	arr. 11.05	11.15	10.25	11.40				11.40	11.00	16.50	11.40	10.55	11.40			11.40	
+2	JOHANNESBURG	arr. 13.30	13.25	13.45	12.45	14.10	14.05	14.05	14.10	13.20		14.10	13.15	14.10	14.05	12.50	14.10	12.25

Traffic restrictions apply to the carriage of passengers over certain sectors. For full details please consult your local B.O.A.C. Appointed Travel Agent or any B.O.A.C. office.

#### SIGNS AND SYMBOLS

F First Class Service. T Tourist Service.  
Y Economy Service.

Ⓚ Breakfast. Ⓜ Main Meal.

\* Joining passengers only.

In addition to the meals shown, Tea and Refreshments are also served at appropriate times.

Vis. Viscount. Brit. Britannia.

S.Con Super Constellation.

‡ BR211 Departs from Gatwick Airport.

CE Central African Airways. SA South African Airways.

BR British United Airways. QF Qantas Empire Airways.

TN Trans-Australian Airlines. EC East African Airways.

TM D.E.T.A. AN Ansett A.N.A.

The local services below are a selection only, for full details of these Airlines' services, please consult your Travel Agent or Airline Office.

### Connections from Johannesburg



Hours + - GMT	Service	DAILY		DAILY ex MO. SA.		SU. TU. TH. TH. SA.		MO. TU. FR.		MO. SA. WE. FR.		TU. TH. FR.		WE. FR.		FR. SA.	
		Viscount	Vis.	Vis.	Vis.	Vis.	DC3	Vis.	Vis.	707	Vis.	Vis.	Vis.	Vis.	Vis.	Vis.	
		T															
		SA501	SA507	SA509	SA303	SA403	SA307	SA301	SA252	SA405	SA305	SA319	SA503	SA401	SA309	SA311	
+2	Johannesburg	dep. 07.45	18.00	19.00	07.45	09.15	17.45	07.45	08.15	09.15	17.45	10.00	13.45	09.15	15.15	07.45	
+2	Lourenco Marques	arr. 09.00	19.15	20.15									15.00				
+2	Durban	arr. 11.05					18.45	08.45						10.15			
+2	Bloemfontein	arr. 12.20				10.25	12.05							11.55			
+2	East London	arr. 14.30				10.45	12.05	21.20	11.20					13.00	18.55	08.55	
+2	Kimberley	arr. 14.30												21.10	11.55		
+2	Port Elizabeth	arr. 14.30												21.10	11.55		
+2	Cape Town	arr. 14.30												21.10	11.55		

### South Africa - Australia



Hours + - GMT	Service	Ait. TU.1		Ait. SA.1		DAILY ex SA.		SU. TH.	
		S.Con	DC7B	Electra	Electra	FY	FY	FT	FT
		T							
		QF632	SA242	AN231	AN322	TN515	TN534		
+2	Johannesburg	dep. 10.00	10.00	10.00					
+4	Mauritius	arr. 19.20	18.30						
		arr. 21.00	19.30						
+8	Cocos Islands	arr. 09.40	07.15						
+8	Perth	arr. 11.20	08.45						
		arr. 19.40	16.15						
		arr. 21.30		08.00	23.55				
+10	Melbourne	arr. 05.55	16.50	07.00	08.00				
+10	Sydney	arr. 07.00	16.50	07.00	08.00				

### Connections from Salisbury



Hours + - GMT	Service	DAILY		DAILY ex SU. SA. SU.		MO. TH. TH.		SATURDAY		
		Vis.	Vis.	Vis.	DC3	DC4	DC3	Vis.		
		T								
		CE845	CE841	CE862	TM424	SA255	CE693	CE654	CE802	
+2	Salisbury	dep. 18.45	07.30	10.40	13.30	11.45	07.00	08.00	11.20	
+2	Blantyre	arr. 12.00					10.00	12.40		
+2	Beira	arr. 15.25					08.55			
+2	Bulawayo	arr. 19.50	08.35							
+2	Windhoek	arr. 16.15								

† QF632 Ait. TU. Service operates June 12th, 26th, July 10th, 24th.

‡ SA242 Ait. SA. Service operates June 2nd, 16th, 30th, July 14th, 28th.



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**SOUTH & CENTRAL AFRICA - U.K.**



Hours + - GMT	Service	SUNDAY		MO		TUESDAY		WEDNESDAY		TH		FRIDAY		SATURDAY					
		Comet	707	Comet	707	Comet	707	Comet	707	Comet	707	Brit.	Comet	707	Comet	707			
		FY	FY	FY	FY	FY	FY	FY	FY	FY	FY	Y	FY	FY	FY	FY			
		BA126	SA226	BA116	BA116	SA222	EG702	EG712	BA116	SA218	BA124	SA224	BR212	CE892	SA214	EG712	BA116	SA216	
+2	JOHANNESBURG	dep.	17.15	18.45	17.15	17.15	16.30	16.30	17.15	18.45	17.15	20.00		17.15	18.45	16.30	17.15	20.30	
+2	SALISBURY	arr.	20.20	18.50	18.50	18.05			18.50	20.20	18.50			18.50	20.20	18.50		18.50	
+2	LUSAKA	dep.		21.05	19.35	19.35	18.50		19.35	21.05	19.35		13.00	19.40	21.05	19.35			
+1	BRAZZAVILLE	arr.											14.45						
+2	NDOLA	arr.											15.30						
+3	NAIROBI	arr.	22.25	00.45	23.30	23.30		21.40	21.40	23.30	00.45	23.30	00.50	23.35	00.45	21.40	23.30	23.30	
+3	ENTEBBE	arr.	23.15	01.30	00.20	00.20		23.30	22.30	00.20	01.30	00.20	01.35	20.05		22.30	00.20		
+2	KHARTOUM	arr.	01.10		02.15	02.15				02.15		02.15	02.15	02.15		02.15		02.15	
+3	CAIRO	arr.	02.00		03.05	03.05				03.05		03.05	03.05	03.05		03.05		03.05	
+2	BENGHAZI	arr.	06.25					04.35	03.10					21.05		03.10		03.10	
+2	ATHENS	arr.						05.20	03.55							03.55		03.55	
+1	ROME	arr.	06.40	07.15	07.15	04.10				07.15		07.15	06.45	07.15	06.40		07.15	07.20	
+1	ZURICH	arr.	07.25	08.10	08.10	04.55				08.10		08.10	07.30	08.10	07.25		08.10	08.05	
+1	FRANKFURT-ON-MAIN	arr.										08.40						09.50	
+1	PARIS	arr.										09.25						10.35	
+1	AMSTERDAM	arr.	09.45																
+1	LONDON AIRPORT Central	arr.	10.05	11.30	10.40	10.40	08.05	08.45	07.20	10.40	10.55	12.05	09.55	07.40	10.40	11.00	07.20	10.40	12.05

Traffic restrictions apply to the carriage of passengers over certain sectors. For full details please consult your local B.O.A.C. Appointed Travel Agent or any B.O.A.C. office.

**SIGNS AND SYMBOLS**

- F First Class Service. T Tourist Service.
- Y Economy Service.
- Ⓢ Breakfast. Ⓜ Main Meal.
- \* Joining passengers only.

In addition to the meals shown, Tea and Refreshments are also served at appropriate times.

- Vis. Viscount. Brit. Britannia.
- S.Con Super Constellation.
- ‡ BR212 Arrives at Gatwick Airport.

- CE Central African Airways. SA South African Airways.
- BR British United Airways. QF Qantas Empire Airways.
- TN Trans-Australian Airlines. EC East African Airways.
- TM D.E.T.A. AN Ansett A.N.A.

The local services below are a selection only, for full details of these Airlines' services, please consult your Travel Agent or Airline Office.

**Connections to Johannesburg**



Hours + - GMT	Service	DAILY		DAILY ex TU, SA.		SU, MO. WE, FR.		MO, TU, TH, FR.		MO, WE, FR.		TUESDAY		TU, SA.		TU, TH, FR.		TH.		FR.		SA.	
		Viscount	Vis.	Vis.	DC3	Vis.	Vis.	707	Vis.	Vis.	Vis.	Vis.	Vis.	Vis.	Vis.	Vis.	Vis.	Vis.	Vis.	Vis.	Vis.	Vis.	Vis.
		SA510	SA502	SA508	SA304	SA404	SA253	SA308	SA314	SA320	SA406	SA504†	SA306	SA402	SA310	SA302							
+2	Cape Town	dep.	12.45		07.30			18.00	07.30	14.15						18.00				19.00		07.30	
+2	Port Elizabeth	dep.	14.45			14.00						14.00						14.00					
+2	Kimberley	dep.				15.40				09.35						20.05							
+2	East London	dep.	15.50									15.05						15.35					
+2	Bloemfontein	dep.						20.15				16.35				16.30						09.55	
+2	Durban	dep.	07.30	17.30	20.00																		
+2	Laurence Marques	dep.	08.45	18.45	21.15	10.10	16.45	12.20	21.10	10.40	16.10	17.30	17.45	21.10	16.30	21.40	10.50						

† SA504 Friday service operates one hour earlier.

**Australia - South Africa**



Hours + - GMT	Service	AIL. TU, SA.		AIL. SA, I.		DAILY	
		DC7B	S.Con	Vis. DC6B	Electra Vis. DC6B		
		FY	FY	FT	FT		
+10	Sydney	dep.		09.00	11.50	10.00	
+10	Melbourne	arr.		11.15	11.30		
		dep.		12.15	13.00	13.05	
+8	Perth	arr.		17.25	19.15	19.15	
		dep.	18.30	18.45			
+6‡	Cocos Islands	arr.		Ait. 58.			
		dep.	23.25	Ait. WE.			
+4	Mauritius	arr.		02.00			
		dep.	06.55	09.40			
+2	Johannesburg	arr.		Ait. MO.			
		dep.	07.55	09.00			
		arr.	12.10	14.40			

† QF631 Ait. SA. Service operates June 9th, 23rd, July 7th, 21st  
 ‡ SA241 Ait. TU. Service operates June 5th, 19th, July 3rd, 17th, 31st.

**Connections to Salisbury**



Hours + - GMT	Service	DAILY ex SA, SU.		SUNDAY		MO, TH.		MO, WE, TH, FR.		TU, WE.		FR, SA.		SATURDAY	
		Viscount	Vis.	DC3	DC3	Vis.	Vis.	DC4	Vis.	Vis.	DC3				
		CE840	CE861	CE801	CE648	TM425	CE846	CE842	SA254	CE848	CE844	CE655	CE692		
+2	Windhoek	dep.									14.45				
+2	Bulawayo	dep.	07.30			19.30		17.15	18.00			20.40	09.00		
+2	Beira	dep.				10.20								16.15	
+2	Blantyre	dep.		13.00	15.15								10.45		
+2	Salisbury	arr.	08.30	14.20	16.35	21.00	12.15	18.15	19.00	19.30	21.40	10.00	12.45	18.10	

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**U.K. - EAST AFRICA**

Hours + - GMT	Service	SUNDAY		MONDAY		TUESDAY				WEDNESDAY				THURSDAY				FRIDAY				SATURDAY								
		Comet	707	Comet	Comet	Brit.	Comet	Brit.	Comet	Brit.	Comet	707	Comet	Brit.	Comet	707	Comet	Brit.	Comet	707	Brit.	Comet	Brit.	Comet	Brit.	Comet				
		FY	FY	FY	FY	Y	FY	Y	FY	FY	FY	FY	FY	Y	FY	FY	FY	Y	FY	FY	FY	FY	FY	FY	FY	FY				
		BA125	SA225	EC713	EC719	BA165	BA123	BR101	BA161	BA115	EC701	EC711	BA161	BA115	SA217	EC713	BR211	BA165	CE893	SA213	EC717	BA163	BA115	EC711	SA223	BA167	BA191	BA115	BR101	EC715
+1	LONDON AIRPORT Central No. 3 Passenger Building	dep. 19.00	19.30	21.00	09.30	15.40	17.15	21.00	15.40	19.00	20.05	21.45	15.40	19.00	19.30	21.00	21.00	15.40	19.00	19.30	21.00	15.40	19.00	21.45	22.45	15.30	19.00	21.00	23.15	
+1	AMSTERDAM	arr. 20.30	21.15																											
+1	FRANKFURT-ON-MAIN	arr. 21.15													20.45	21.30														
+1	ZURICH	arr. 18.50	19.35																		21.00	21.45								
+1	ROME	arr. 23.25	Mo. 00.10		18.40	21.05		18.40	21.25				18.40	21.25				18.40	21.25	23.15		18.40	21.25				18.30	21.25		
+2	ATHENS	arr. 02.00							We. 01.00	We. 02.40				00.55	01.40						01.55			Sa. 02.40					Su. 04.10	
+2	BENGAZI	arr. 01.55	02.40	14.25							01.45	03.25									02.40				03.25				04.55	
+3	CAIRO	arr. 02.55		02.40	15.10																02.40									
+2	KHARTOUM	arr. 04.40			Tu. 03.20	Tu. 03.45		We. 03.20	We. 04.10				Th. 03.20	Th. 04.10				Fr. 03.20	Fr. 04.10					Sa. 04.10			Su. 03.15	Su. 04.10		
+3	ENTEBBE	arr. 05.30																											10.45	11.10
+3	NAIROBI	arr. 09.25	08.40	09.15	21.25	22.10	09.00	08.30	12.50	10.45	08.55	08.00	08.45	09.45	08.35	09.15		09.00	08.55	08.30	09.15	11.45	08.55	10.00	09.15	08.55	08.55	12.50	13.00	
+3	DAR ES SALAAM	arr. 10.00																												
+3	TANANARIVE	arr. 11.15																												
+4	MAURITIUS	arr. 11.30																												

† BR101 and BR211 services depart from Gatwick Airport.

**East African Connections**

Hours + - GMT	Service	SU.	SU.	SUNDAY		MO.	MO.	MO.	TUESDAY		WEDNESDAY		THURSDAY			FRIDAY			SATURDAY										
		TU.	TH.	DC3	Can.	DC3	Comet	DC3	DC3	Can.	DC3	DC3		DC3	Can.	Arg.	DC3	DC3	Arg.	DC3	Can.	DC3							
		DC3	DC3	DC3	Can.	DC3	Comet	DC3	DC3	Can.	DC3	DC3	DC3	Can.	Arg.	DC3	DC3	Arg.	DC3	Can.	DC3								
		EC003	EC033	EC021	EC423	EC043	EC713	EC001	EC037	EC507	EC035	EC007	EC025	EC103	EC065	AD475	EC039	EC509	AD480	EC035	EC023	EC027	AD475	AD468	EC015	EC421	EC009		
+2	Khartoum	dep. 07.00	14.00	14.30	16.00	07.00	10.00	08.00	06.30	10.00	12.30	07.00	08.00	09.00	13.30	06.00	06.45	11.00	10.00	12.30	13.30	18.00		07.00	07.30	14.00	09.45		
+3	Nairobi	arr. 09.45																											
+3	Asmara	arr. 13.30																											
+3	Mogadishu	arr. 14.15																											
+3	Aden	arr. 08.15		16.15																									
+3	Kisumu	arr. 13.30																											
+3	Arusha	arr. 14.15																											
+3	Moshi	arr. 08.45		16.15																									
+3	Malindi	arr. 09.45	15.45	17.10	17.20			09.45		11.20	15.45	08.45	10.00							15.45	15.15	19.45					15.20		
+3	Mombasa	arr. 10.40	16.40					10.40		16.40	11.00									16.40								13.00	
+3	Tanga	arr. 11.35	17.35					11.35		17.35	11.55									17.35								13.55	
+3	Zanzibar	arr. 09.50						09.50		12.55	18.15	12.35	11.20	12.15						12.55								16.55	14.35
+3	Tabora	arr. 12.15	18.15			18.55		11.15	12.15	16.20	12.55	18.15	12.35	11.20	12.15					18.35	13.05								
+3	Dar es Salaam	arr. 12.15	18.15			18.55		11.15	12.15	16.20	12.55	18.15	12.35	11.20	12.15					18.35	13.05								



Hours + - GMT	Service	SU.	SU.	MO.	TUESDAY		TU.	THURSDAY		FR.	SA.			
		WE.	TH.	FR.	DC3	Vis.	Vis.	Can.	Vis.	Vis.	Can.	Vis.		
		Vis.	Vis.	Vis.	DC3	Vis.	Vis.	Can.	Vis.	Vis.	Can.	Vis.		
		CE821	CE801	CE881	CE883	CE805	CE873	EC507	CE883	CE855	CE885	EC509	CE807	CE859
+3	Nairobi	dep. 10.15				17.00		10.00				11.00	10.15	
+2	Elisabethville	dep. 19.45										16.45	13.00	
+2	Ndola	arr. 07.00	07.00	14.25	20.30	07.00		15.45	18.15	17.20	13.50	22.10		
+2	Lusaka	dep. 08.20	06.20	15.55	21.45	08.20		17.00	19.55					
+2	Blantyre	arr. 14.35						15.50				15.30		
+2	Livingstone Victoria Falls	arr. 09.30	16.35	09.30	18.20	22.55	09.30	18.05	18.10	21.05	19.05	23.45		
+2	Salisbury	arr. 09.30	16.35	09.30	18.20	22.55	09.30	18.05	18.10	21.05	19.05	23.45		

**E. Africa - Pakistan - India**

Hours + - GMT	Service	TU.	FR.
		Comet	Comet
		FY	FY
+3	Nairobi	dep. 00.15	11.15
+3	Aden	arr. 03.00	14.00
+3	Karachi	arr. 09.35	20.35
+3	Bombay	arr. 12.45	23.45

Traffic restrictions apply to the carriage of passengers over certain sectors. For full details please consult your local B.O.A.C. Appointed Travel Agent or any B.O.A.C. office.  
 F First Class Service. T Tourist Service. Y Economy Service. B Breakfast. M Main Meal. \* Joining passengers only. In addition to the meals shown, Tea and Refreshments are also served at appropriate times.  
 Brit. Britannia. Vis. Viscount. Arg. Argonaut. Can. Canadair. AD Aden Airways. CE Central African Airways. SA South African Airways. BR British United Airways. EC East African Airways.

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	AHB	I.A.436



**EAST AFRICA - U.K.**

	SUNDAY		MONDAY			TUESDAY			WEDNESDAY			THURSDAY			FRIDAY			SATURDAY										
	Comet	Brit.	Comet	707	Brit.	Comet	Comet	Britannia	Comet	Comet	Brit.	Comet	707	Brit.	Comet	Comet	707	Britannia	Comet	707	Comet	Brit.						
	FY	Y	FY	FY	FY	FY	FY	Y	Y	FY	FY	FY	FY	FY	FY	FY	FY	Y	FY	FY	FY	FY	Y					
Service	BA116	BR102	EC718	BA126	SA226	BA192 BA168	EC714	BA116	BR102	BA166	EC716	BA116	EC712	EC702	BA162	BA116	SA218	BA162	EC714	BA124	SA224	BR212	BA166	CE892	SA214	EC720	EC712	BA164
Hours + - GMT																												
+4 MAURITIUS						12.45																						
+3 TANANARIVE						14.15																						
+3 DAR ES SALAAM						15.05																						
+3 NAIROBI						20.30																						
+3 ENTEBBE						19.45																						
+2 KHARTOUM						21.45																						
+3 CAIRO						00.20																						
+2 BENGHAZI						19.00																						
+2 ATHENS						22.30																						
+1 ROME						19.00																						
+1 ZURICH						20.30																						
+1 FRANKFURT-ON-MAIN						22.30																						
+1 AMSTERDAM						19.00																						
+1 LONDON AIRPORT						00.20																						

†BR102 and BR212 services arrive at Gatwick Airport.

**East African Connections**

	DAILY EX TR. SA.		MONDAY		TU. TH.		WEDNESDAY		THURSDAY		FRIDAY			SATURDAY														
	DC3	DC3	DC3	Can.	Comet	DC3	DC3	DC3	Arg.	DC3	Can.	DC3	Arg.	DC3	DC3													
	FT																											
Service	EC002	EC054	EC040	EC036	EC422	EC714	EC056	EC026	AD474	AD469	EC010	EC508	EC046	EC004	EC026	EC036	EC038	AD481	EC016	AD474	EC030	EC510	EC032	EC104	EC068			
Hours + - GMT																												
+3 Dar es Salaam	14.00	07.00	06.30	07.00	07.15	20.30	07.00	17.00				12.00	18.20															
+3 Tabora			12.10																									
+3 Zanzibar	14.40	07.40		07.40			07.40					12.40		14.40		07.40								07.40				
+3 Tanga	15.35	08.35		08.35			08.35	18.10			06.35	13.35		15.35	18.10	06.35								08.35				
+3 Mombasa	16.30	09.30		09.30	08.50		10.00	19.15			09.30			16.30	19.15	09.30								10.45				
+3 Malindi		10.30																							11.45			
+3 Moshi				11.00								15.05				11.00									16.10			
+3 Arusha				11.45								15.50				11.45												
+3 Kisumu			17.10										17.30															
+3 Aden								11.30				10.15														16.45		
+3 Mogadishu								14.30				14.30																
+3 Asmara								16.00																				
+3 Nairobi	18.15	12.10	18.25	12.45	10.10	21.45	11.45	21.00				11.15	17.30	16.50	21.15	18.45	19.10	21.00	12.45	17.05	17.30	12.45		21.15	20.00	13.25	17.20	18.00
+2 Khartoum								17.45																				



	SU.		MONDAY		TU. TH. FR.		WE. FR.		THURSDAY		FR.		SATURDAY		
	Vis.	DC3	Viscount	Vis.	Vis.	Can.	Vis.	Can.	Viscount	Can.	Viscount	Can.	Viscount		
	T														
Service	CE822	CE680	CE804	CE884	CE882	CE872	EC508	CE880	CE882	CE854	CE806	CE886	EC510	CE802	CE824
Hours + - GMT															
+2 Salisbury	17.30	06.40	09.00	15.15	09.00	19.30	11.30	17.30	09.00			19.00	10.00	11.20	19.15
+2 Livingstone Victoria Falls															
+2 Blantyre															
+2 Lusaka	18.40	09.05		16.25	10.10	20.40		18.40	10.10			20.10		20.25	
+2 Ndola	19.55	10.35	10.40	17.45	11.25	21.55		19.55	11.25	14.15	21.25	11.50		21.40	
+2 Elisabethville			11.15												
+3 Nairobi			16.05				21.15			15.40					

**India - Pakistan - E. Africa**

	TU. SA.	
	Comet	Comet
	FY	FY
Service	EC735	EC733
Hours + - GMT		
+2 Bombay	dep. 13.45	01.15
+2 Karachi	arr. 14.55	02.25
	dep. 15.35	03.25
+3 Aden	arr. 17.50	05.20
	dep. 18.35	06.05
+3 Nairobi	arr. 21.20	08.50

F First Class Service. T Tourist Service. Y Economy Service. @ Breakfast. @ Main Meal. In addition to the meals shown, Tea and Refreshments are also served at appropriate times.  
 Brit. Britannia. Vis. Viscount. Arg. Argonaut. Can. Canadian. BR British United Airways. AD Aden Airways. CE Central African Airways. SA South African Airways. EC East African Airways.

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**U.K. - EUROPE - LIBYA - NIGERIA - GHANA**

	SUNDAY	MONDAY		TUESDAY				WEDNESDAY			THURSDAY			FRIDAY			SATURDAY						
		Comet	Brit.	Britannia	Comet	Comet	Britannia		Britannia			Comet	Britannia	Comet	Comet	Britannia	Britannia						
		FY	FY	FY	FY	FT	FY	FY	FY	FY	FY	FY	FY	FY	FY	FT	FY	FY	FY	FY	FY	FY	
Hours + - GMT	Service	WT905	WT921	BA259	WT903	BA661	BA240†	BA261	BA257	GH801	WT923	BA287	BA265	BA271	WT919	BA283	BA663	BA240†	BA253	GH803	BA263	WT901	BA285
+1 LONDON AIRPORT Central	dep.	21.45	19.15	16.30	19.30	19.45	09.15	17.30	19.15	22.15	15.30	18.15	20.15	12.15	17.45	18.15	21.15	09.15	17.30	19.15	10.00	17.30	18.15
+1 PARIS	arr.																						
+1 FRANKFURT-ON-MAIN	dep.			18.10							17.10												19.55
+1 ZURICH	arr.			18.55							17.55												20.40
+1 MADRID	dep.							19.25															
+1 LISBON	arr.		22.55			22.00		20.10															
+1 BARCELONA	dep.		23.45			22.50		21.55					22.55										
+1 ROME	arr.	00.10		23.00				22.05			20.05	21.15	22.45	14.40	20.45			20.10	22.15			21.35	
+2 TRIPOLI	arr.			23.59			13.55				Th. 02.15							13.55					01.45
+1 KANO	dep.	05.55		00.50				We. 05.30			Th. 03.35			From July 25th					Sa. 03.45				05.05
GMT DAKAR	arr.	06.45		05.30				06.25			04.30												06.00
+1 LAGOS	arr.	08.10	Mo.	07.25	Tu.	03.50		We. 06.20		We. 06.15	06.25		Th. 07.20	21.35	07.05	Fr. 06.55					21.05	07.55	07.05
+1 ACCRA	arr.			06.35				08.20	06.20		06.45												

† BA240 services terminate Benghazi.



**U.K. - LIBYA**

	SU	MONDAY		TUESDAY		WE		TH		FRIDAY		SA			
		Comet	Comet	Brit.	Comet	Brit.	Comet	Comet	Comet	Brit.	Comet	Brit.	Comet		
		FT	FT	FT	FT	FT	FT	FT	FT	FT	FT	FT	FT		
Hours + - GMT	Service	EC713	EC719	BA259	BA240	EC701	EC711	BA287	EC713	EC717	BA240	GH803	EC711	BA285	EC715
+1 LONDON AIRPORT Central	dep.	21.00	09.30	16.30	09.15	20.05	21.45	18.15	21.00	21.00	09.15	19.15	21.45	18.15	23.15
+1 FRANKFURT-ON-MAIN	arr.			18.10										19.55	
+1 ROME	dep.			18.55										20.40	
+2 TRIPOLI	arr.					From June 26th	Until June 19th	21.15				22.15			
+2 BENGHAZI	dep.	Mo. 01.55		23.59	13.55	14.45	01.00	02.40	Th. 01.55	Fr. 01.55	16.05	Sa. 02.15	Sa. 02.40	Su. 04.10	

Traffic restrictions apply to the carriage of passengers over certain sectors. For full details please consult your local B.O.A.C. Appointed Travel Agent or any B.O.A.C. office.

**Local Services**



	DAILY ex SU. FR.	SU.	SU. MO.	MO.	MO.	MO.	TU.	TU.	TU.	TU.	WE.	TH.	SA.			
		TU. WE.	TU. WE.	TH. FR.	TH. SA.	WE. FR.	WE. SA.	Vis.	DC3	DC3	DC3	DC3	Vis.			
		T	T	T	T	T	T	FT	T	T	T	T	FT	T		
Hours + - GMT	Service	WT957	GH820	GH812	GH861	WT120	WT160	WT680	GH844	WT130	GH810	WT711	WT313	WT430	GH842	WT930
GMT Dakar	dep.							09.00							09.00	08.15
+1 Kano	dep.	14.45				08.15	08.30	09.00		08.00		08.45	15.30	08.45		
+1 Lagos	arr.	15.20														
+1 Accra	dep.		09.45	16.30	07.30					08.00						
+1 Ibadan	arr.						09.40									
+1 Kaduna	arr.						12.20				09.50		09.50			
+1 Jos	arr.						13.30					16.40	11.00			
+1 Maiduguri	arr.											12.05	14.50			
+1 Enugu	arr.				10.50							13.15				
+1 Port Harcourt	arr.					10.30			10.00							
+1 Calabar	arr.					11.30										
+1 Tiko	arr.					12.40										
GMT Takoradi	arr.				08.25						08.55					
GMT Kumasi	arr.		10.40	17.25	09.45										09.35	09.10
GMT Bathurst	arr.														11.25	
GMT Conakry	arr.														12.20	12.20
GMT Freetown	arr.							11.05							14.00	14.30
-1 Monrovia/Robertsfield	arr.							12.45							18.05	20.05
+1 Accra	arr.							16.50								

**SIGNS AND SYMBOLS**

F First Class Service. T Tourist Service. Y Economy Service.

@ Breakfast. # Main Meal.

\* Joining passengers only.

In addition to the meals shown, Tea, and Refreshments are also served at appropriate times.

WT Nigeria Airways. GH Ghana Airways.

EC East African Airways. Brit. Britannia.

These local services are a selection only, for full details of these Airlines' services, please consult your Travel Agent or Airline Office.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436



**GHANA - NIGERIA - LIBYA - EUROPE - U.K.**

	Hours + - GMT	Service	SUNDAY		MONDAY		TUESDAY		WEDNESDAY			THURSDAY			FRIDAY		SATURDAY							
			Comet	Britannia	Comet	Brit.	Brit.	Comet	Brit.	Britannia		Comet	Britannia		Comet	Comet	Britannia		Britannia					
			FY	FY	FY	FY	FY	FT	FY	FY	FY	FY	FY	FY	FT	FY	FY	FY	FY	FY	FY			
			BA662	BA286	WT902	WT906	WT922	WT904	BA241†	BA260	BA258	BA256	GH800	BA664	BA288	WT924	BA266	BA272	BA241†	BA284	WT920	GH802	BA262	BA264
GMT ACCRA		dep.		16.00						19.00	09.00	19.00	21.00		16.00					19.00		19.00		23.00
+1 GMT LAGOS		dep.			19.00	10.30	20.30	09.00								19.00	20.30	23.59			19.00		19.00	23.00
+1 GMT DAKAR		dep.	07.00							21.00		21.00		07.00							19.30		21.00	01.00
+1 GMT KANO		dep.			21.00	11.55										21.00						21.30		21.00
		arr.			21.50	12.40				21.50		21.50				21.50						22.20		21.50
		dep.																						01.50
+2 TRIPOLI		arr.		Mo.						03.40					Fr.	00.40								Su.
		dep.		01.35					19.25	04.30					01.35									03.30
+1 ROME		arr.				17.35						Th.			03.00	04.50		Fr.	19.25		Sa.	04.15	Su.	
		dep.			Mo.	18.25						05.45			03.50	05.45		Fr.	04.00		Sa.	05.20	04.50	
+1 BARCELONA		arr.			04.35			16.30		16.30							Fr.	04.00			Sa.	06.15	06.25	
		dep.			05.30			17.25		17.25							04.55				Sa.	06.25	05.45	
+1 LISBON		arr.	12.00				Tu.	04.20					12.00											08.35
		dep.	12.50				05.15						12.50											09.30
+1 MADRID		arr.	13.55																					
		dep.	14.40																					
+1 ZURICH		arr.																						
		dep.																						
+1 FRANKFURT-ON-MAIN		arr.		05.00						07.55														
		dep.		05.50						08.45														
+1 PARIS		arr.			07.35																			
		dep.			08.25																			
+1 LONDON AIRPORT Central		arr.																						
No. 3 Passenger Building...arr.		dep.	16.55	07.45	09.30	20.55	08.45	20.15	22.20	10.40	20.15	09.05	07.20	15.25	07.10	11.05	07.45	09.20	22.20	10.00	09.35	09.30	10.35	12.20

† BA241 services commence at Benghazi.



**LIBYA - U.K.**

	Hours + - GMT	Service	SUNDAY		MONDAY		TUESDAY		WE		TH		FRIDAY		SA	
			Comet	Brit.	Brit.	Comet	Comet	Brit.	Comet	Comet	Brit.	Comet	Comet	Comet	Comet	
			FT	FT	FT	FT	FT	FT	FT	FT	FT	FT	FT	FT	FT	
			EC712	GH802	BA266	EC718	EC714	BA241	BA260	EC716	EC712	EC702	BA288	EC714	BA241	EC720
+2 BENGHAZI		dep.	03.55			03.55	03.55	17.15		05.20	03.55	05.20		03.55	17.15	17.05
+2 TRIPOLI		arr.						18.40						18.40	19.25	
		dep.		04.15	01.35			19.25	04.30			01.35		03.00		
+1 ROME		arr.		05.40										03.50		
		dep.		06.25												
+1 FRANKFURT-ON-MAIN		arr.			05.00			07.55								
		dep.			05.50			08.45								
+1 LONDON AIRPORT Centra.		arr.														
No. 3 Passenger Building...arr.		dep.	07.20	09.30	07.45	07.20	07.20	22.20	10.40	08.45	07.20	08.45	07.10	07.20	22.20	20.30

Traffic restrictions apply to the carriage of passengers over certain sectors. For full details please consult your local B.O.A.C. Appointed Travel Agent or any B.O.A.C. office.

**Local Services**



	Hours + - GMT	Service	DAILY ex		SU. MO.		MO. TU. WE.		MO. TU. WE. SA.		MO. TU. WE. SA.		TU. WE. SA.		TU. WE. SA.		WE. FRIDAY		
			TK. FR.	TU. WE.	TU. WE.	TH. FR.	TH. FR.	TH. FR.	TH. FR.	TH. FR.	TH. FR.	TH. FR.	TH. FR.	TH. FR.	TH. FR.	TH. FR.	TH. FR.	TH. FR.	TH. FR.
			DC3	DC3	DC3	DC3	DC3	DC3	DC3	DC3	Vis.	DC3	DC3	DC3	Vis.	DC3	DC3	DC3	DC3
			WT956	GH821	GH813	GH862	WT121	WT161	WT681	GH843	GH811	WT712	WT131	WT312	GH841	WT931	WT431		
+1 Accra		dep.								11.00					08.00	07.00			
-2 Monrovia/Robertsfield		dep.								14.55					11.55	12.10			
GMT Freetown		dep.								16.30					13.30	14.10			
GMT Conakry		dep.													14.25				
GMT Bathurst		dep.													16.10	17.00			
GMT Kumasi		dep.		14.45	17.50	10.10													
GMT Takoradi		dep.																	
+1 Tiko		dep.																	
+1 Calabar		dep.																	
+1 Port Harcourt		dep.																	
+1 Enugu		dep.					11.20												
+1 Maiduguri		dep.																	
+1 Jos		dep.														11.25			
+1 Kaduna		dep.														14.30			
+1 Ibadan		dep.														15.55			
+1 Accra		arr.																	
		dep.	15.40	15.40	18.45	12.25													
+1 Lagos		arr.	18.25				13.40	17.35	18.20										
+1 Kano		arr.																	
GMT Dakar		arr.																	

**SIGNS AND SYMBOLS**

F First Class Service. T Tourist Service. Y Economy Service.

Ⓚ Breakfast. Ⓜ Main Meal. \* Joining passengers only.

In addition to the meals shown, Tea and Refreshments are also served at appropriate times.

WT Nigeria Airways. GH Ghana Airways.

EC East African Airways. Brit. Britannia.

These local services are a selection only, for full details of these Airlines' services, please consult your Travel Agent or Airline Office.

The Museum of Modern Art Archives, NY


Collection:

AHB


Series.Folder:

I.A.436

ROUND THE WORLD (via The Orient)



	MONDAY		WE		TH		FRIDAY	
	Comet	707	Comet	707	Comet	707	Comet	707
	FY	FY	FY	FY	FY	FY	FY	FY
Hours + - GMT	BA943	BA581 BA901	BA937	BA581 A1115	BA941	BA581 BA903	BA933	
+1 LONDON AIRPORT Central No. 3 Passenger Building	dep.	16.00		16.00		16.00		
-4 NEW YORK	arr.	18.35		18.35		18.35		
	dep.	09.30		09.30		09.30		
-7 SAN FRANCISCO	arr.	12.30		12.30		12.30		
-10 HONOLULU	arr.	13.30		13.30		13.30		
	dep.	15.25		15.25		15.25		
	dep.	16.30		16.30		16.30		
INTERNATIONAL DATE LINE								
+8 TOKYO	arr.	19.35		19.35		19.35		
	dep.	10.15		10.00		10.15		10.00
+8 HONG KONG	arr.	14.00		14.00		14.00		14.35
	dep.	16.00		15.30		16.00		15.30
+8 MANILA	arr.	14.00				14.00		
	dep.	14.50				14.50		
+7 SINGAPORE	arr.	17.55				17.55		
	dep.	18.45				18.45		
+7 BANGKOK	arr.	16.25		18.35		16.25		
	dep.	17.15		19.05		17.15		
+6 RANGOON	arr.		16.25					
	dep.		17.15					
+5 CALCUTTA	arr.	21.00		19.50		21.00		16.45
	dep.	21.50		20.40		21.50		17.35
+5 DELHI	arr.	19.25		19.45		19.25		
	dep.	20.15		20.35		20.15		
+5 BOMBAY	arr.			23.05				
	dep.			01.00				
+5 KARACHI	arr.	00.40				00.40		20.25
	dep.	01.30				01.30		21.15
+4 BAHRAIN	arr.					03.20		22.25
	dep.					04.10		23.15
+3 TEHERAN	arr.	21.55						
	dep.	22.45						
+3 ABADAN	arr.		23.35					
	dep.		00.25					
+3 KUWAIT	arr.							22.40
	dep.							23.30
+3 DAMASCUS	arr.				05.40			
	dep.				06.30			
+2 BEIRUT	arr.		23.30			23.40		00.55
	dep.		00.20			00.30		01.45
+3 CAIRO	arr.	04.40		02.50		04.20		
	dep.	05.35		03.40		05.00		
+1 ROME	arr.	07.15	02.30			02.40		
	dep.	08.05	03.20			03.30		
+1 ZURICH	arr.				09.10			
	dep.				10.00			
+1 FRANKFURT-ON-MAIN	arr.	10.05	05.10	06.25	07.40	05.20		
	dep.	10.55	05.55	07.15	08.40	06.05		
+1 DUSSELDORF	arr.							05.50
	dep.							06.45
+1 PARIS	arr.				09.50			
	dep.				10.20			
+1 LONDON AIRPORT Central No. 3 Passenger Building	arr.	12.25	07.10	08.45	11.20	11.40	07.20	08.05



	SU	MO	TU	WE	FR	SA	
	707	Comet 707	Comet	707	Comet	Comet 707	Comet
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Hours + - GMT	BA902 BA582	BA932 BA582	BA940	BA900 BA582	BA938	BA934 BA582	BA942
+1 LONDON AIRPORT Central No. 3 Passenger Building	dep.	10.45	10.00	23.00	10.45	10.00	10.30
+1 DUSSELDORF	arr.						11.45
	dep.						12.30
+1 FRANKFURT-ON-MAIN	arr.	12.00	11.30		12.00		00.30
	dep.	12.45	12.15	We.	12.45		01.15
+1 ZURICH	arr.			00.35		11.35	
	dep.			01.20		12.20	
+1 ROME	arr.	14.25			14.25		03.05
	dep.	15.10			15.10		03.50
+2 ISTANBUL	arr.					16.30	
	dep.					17.20	
+3 CAIRO	arr.						08.55
	dep.						09.45
+2 BEIRUT	arr.	19.00	17.35	06.25	19.00		18.05
	dep.	19.50	18.25	07.15	19.50		18.55
+3 BAGHDAD	arr.					10.00	
	dep.					10.45	
+3 KUWAIT	arr.		21.40				
	dep.		22.30				
+3 TEHERAN	arr.				23.25	21.45	
	dep.				00.15	22.35	
+4 BAHRAIN	arr.	00.15					
	dep.	01.05					
+5 KARACHI	arr.		03.35	16.20			02.40
	dep.		04.25	17.10		Sa.	03.30
+5 DELHI	arr.	06.10			05.40	04.20	
	dep.	07.00			06.30	05.10	
+5 CALCUTTA	arr.		08.15	21.00			07.20
	dep.		09.05	21.50			08.10
+6 RANGOON	arr.						10.55
	dep.						11.40
+7 BANGKOK	arr.	12.15			11.45	10.55	
	dep.	13.05			12.35	11.45	
+7 SINGAPORE	arr.			04.05			04.25
	dep.			06.30			06.30
+8 MANILA	arr.			10.50			10.50
	dep.			11.40			11.40
+8 HONG KONG	arr.	17.35	17.30		17.05	16.35	17.35
	dep.	18.15	18.15		18.15	17.30	18.15
+9 TOKYO	arr.	22.00	22.00	17.10	22.00	21.40	22.00
	dep.	23.00	23.00		23.00		23.00
INTERNATIONAL DATE LINE							
-10 HONOLULU	arr.	11.30	11.30		Fr.		Su.
	dep.	12.30	12.30				11.30
-7 SAN FRANCISCO	arr.	20.15	20.15			20.15	20.15
	dep.	23.45	23.45			23.45	23.45
-4 NEW YORK	arr.			We.	We.	Sa.	Mo.
	dep.			07.55	07.55	07.55	07.55
	dep.			10.00	10.00	10.00	10.00
+1 LONDON AIRPORT Central No. 3 Passenger Building	arr.	21.35	21.35			21.35	21.35

Traffic restrictions apply to the carriage of passengers over certain sectors. For full details please consult your local B.O.A.C. Appointed Travel Agent or any B.O.A.C. office.

SIGNS AND SYMBOLS

F First Class Service. Y Economy Service. B Breakfast. M Main Meal. \* Joining passengers only. N Night stop.  
In addition to the meals shown, Tea and Refreshments are also served at appropriate times.

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	AHB	I.A.436

8 July 1962

To Mrs Hochschild carbon reversed

HOCHSCHILD - 1:

~~Travel agent~~

Blue Mt. Lake 2381

? which line

time Nairobi?

regret expenses

315 + 052 -

Hochschild firm  
(American Hotel?)

Taylor Ostrander  
Pl 7-9700

Walter

London  
Rome

BEA BOAC

781 Fifth Ave

John and Walter

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8 July 1962

To Mrs Rockwell carbon reversed

but this is the gist of page 1:

enclosed cable and letter to Mr. Ewen  
of July 8 and 7.

Apologies for not answering Koops  
letter of June 11 (which ~~was~~  
reached me only on June 22 after  
Oregon cruise.

perhaps arrangements, - your shortness  
and your permission to break and enter?  
If not, may I have a list of not to  
concerning?

Thank you for asking Mr. Ostrander  
to help me with wood advice. I'll send  
it to you.

I'm sending this to you - Mr.  
though I understand you are leaving on  
the 10th - is it for Blue Hill?  
Also, this letter ~~was~~ from her with  
Monday, early.

Again, thank you for your letter  
I received it with delight  
yours

John and Walter



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could not have been more considerate.

Now I have to bother you about two more questions: Have you any guide-books to the Federation or the Rhodesias or East Africa to recommend? Gunther's Inside Africa is now outdated but what do you and Walter think of his chapter on the Federation?

The other question: have your Salvatorini purchases of African art arrived? If so, can you arrange to let me see them - perhaps arrange them <sup>around the floor</sup> in your apartment and give me permission to brush and enter? If not, may I have a list if not too inconvenient?

Then again for asking Mr. Osterlander to help me with travel advice - I'd need it.

I'm sending this to you in N.Y. though I understand you are leaving on the 10th - is it for Blue NY Lake? Alas, this letter ~~can't~~ leave here until Monday early.

Again, Douglas, Kay and Walter.  
I couldn't be more delighted  
yours  
Prof L

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ALFRED BARR JR  
MASTER S.S. STELLA MARIS  
S X A T  
VIA ATHINAI RADIO

WHILE  
THAN  
YOUR

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ΟΤΕ ΟΡΓΑΝΙΣΜΟΣ ΤΗΛΕΠΙΚΟΙΝΩΝΙΩΝ ΕΛΛΑΔΟΣ Α.Ε.  
ΑΠΟΔΕΙΞΙΣ ΤΗΛΕΓΡΑΦΗΜΑΤΟΣ

\*Αριθμός *1816* λέξεις *30*  
\*Υπηρεσιακά Έμβλήματα *Δημοκράτεια*  
Είς *Stella Maris*  
Καταβληθέντα εν όλω τέλη δραχμαί *62*  
\*Ο Εισπράξας

ERENT  
NDORSE  
IT OUT

MR. M. MENEGAKIS  
4, Themistokleous Str.  
Athens

18.6.1962

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ALFRED BARR JR  
MASTER S.S. STELLA MARIS  
S X A T  
VIA ATHINAI RADIO

WHILE EFFECT OF EARLIER VISIT DIFFERENT  
THAN ORIGINALLY CONTEMPLATED GLADLY ENDORSE  
YOUR PLAN IF YOU DECIDE TO CARRY IT OUT

KAY WALTER

MR. M. MENEGAKIS  
4, Themistokleous Str.  
Athens

18.6.1962


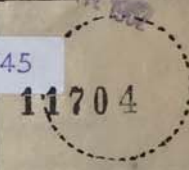
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	AHB	I.A.436

14 Jun 62

M. Mrs Walter Hochschild  
*alfred Barr Jr*

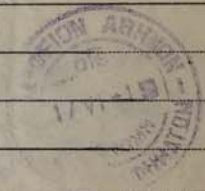
ΤΗΛΕΓΡΑΦΗΜΑ

ΥΠΟΛ. ΟΤΕ (Τ. Γ. 3) 356 Κ.Α. 9.3.28.70

	Έκ	Αριθμός	Λέξεις	Ημερήνια	Ώρα	
	REL1012/LVU448 VENEZIA 53187 31 16 1745					
Ένδειξεις:	82					ΜΕΤΕΒΙΒΑΣΘΗ εις _____ τη _____ Ώρα _____ 'Ο μεταβιβάσας _____
Πρός	ELT BARR CARE OF MENIGAKIS					
Ελήφθη	10 GRIPARI STREET ATHENS					
Έκ	Τη	Ώρα	Λαβών			

WHILE EFFECT OF EARLIER VISIT DIFFERENT THAN ORIGINALLY CONTEMPLATED  
 GLADLY ENDORSE YOUR PLAN IF YOU DECIDE TO CARRY IT OUT KAY WALTER

COL 10



and on me  
 the important thing.  
 I write you now for your information and  
 comment if you wish to make any. Do you  
 think a trip late this month, early July would  
 be worth while from your point of view. I would  
 fly from Rome and return direct to New York.  
 Other wise Europe - U.S.A. - Africa - U.S.A.  
 Can mail this Espresso can of Jitti  
 trusting you'll get it. Yours, with regards at  
 times you  
 Kay

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

14 June 62

Mr and Mrs Walter Buchschüler

Dear Tracy and Walter  
 I thank you very much for your long and understanding telegram. You mention a following letter. I hope it's not been lost but it was not at all necessary.

Hope for a compromise arrangement which would save energy, time and expenses, I called Frank, June 12, - "Would visit end June early July be convenient, useful. Otherwise must travel USA then Africa ---" to which Frank replied in cable just received "End June early July provide preparations congress opening first August presents sufficient attention your visit also miss congress but sufficient then than never"

His answer is reasonable and not unexpected. Yet he does bear an important show of Rhodian art on now - but probably the Conference is the important thing.

I write you now for your information and comment if you wish to make any. Do you think a trip later this month, early July would be worth while from your point of view. I could fly from Rome and return direct to New York. Other wise Europe - U.S.A. - Africa - U.S.A.

Can mail this Espresso card of Gatti trusting you'll get it. Yours, with regards at times you

Ag

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	AHB	I.A.436



Grand Hotel Bristol

MERANO - MERAN

TEL. 23 3 61 - TELEGR.: BRISTOL

received Athens June 22

June 11<sup>th</sup>  
Monday

Dear Alfred - A few lines to fill in details of our wire from Ant. Pao where your letter was forwarded.

The day before we left Salzburg Frank Dr. Eusebi told us much about the Art Conference & how much he would love to have you attend. I was not at all clear on exactly what capacity either. By now perhaps you have heard more details. Our offer to underwrite your trip was done spontaneously & enthusiastically. I had no idea of where you were, or your summer plans, & so we were leaving the next day there was no chance to write & sound you off first.

Now for your questions -

Frank's idea of "Fine local art." I believe he is doing a fine job in encouraging African creative work. Some of his artists <sup>are talented,</sup> - He has started a small work shop at the Museum & we have met & seen the work of some of these men. As to its intrinsic value, I do not feel competent to judge. We bought a few canvases that we like - but that certainly does not mean that it is great art. It has a quality & an interest & an integrity.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436



Grand Hotel Bristol

MERANO - MERAN

TEL. 23 3 61 - TELEGR.: BRISTOL

2

That is fresh & individual. I do not see any "political implications" connected with the Congress other than the somewhat unstable situation that does exist in the Federation [ie N. + S. Rhodesia + Nyasaland] & particularly at the present in S. Rhodesia. It is very difficult to guarantee what & how the whole situation - political - will develop. At the present everything is fairly normal. I do not see how it would be of tremendous importance to the M.M.A. to have you attend the Conference. The prestige of your attending would benefit them, perhaps more than benefit the M.M.A., & tremendously encourage the sincere art group in Salisbury. What Frank is trying to do is not just local art, but covering most of African art in its varied expression of music, sculpture etc, & I think he is borrowing some pieces from the Primitive Mus. in N.Y.; as well as trying to get some U.S. Jazz Bands to attend.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.436



Grand Hotel Bristol

MERANO - MERAN

TEL. 23361 - TELEGR.: BRISTOL

3

But Alfred, there is no sense knocking yourself out! There surely will be other opportunities for all of us to help & encourage the whole artistic African expression. I personally do not think you should drive yourself too hard for this special project! - even though, if it does come off, ~~as~~ Frank Dr. is putting everything he has in energy & reputation to pull it off, it will be a great step for the African art world.

I express myself badly, Alfred dear - but what I mean, is that your health & rest come before anything - and say this as a person, as well as a trustee! We all need you!! Et Voila!  
It is still your decision; & either way Walter & I will approve.

We had a lovely holiday at Ant. Bes, resting up after a few strenuous weeks in Africa. We had 5 days in Nigeria before going on to Sabahery. In order to



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

H



## Grand Hotel Bristol

MERANO - MERAN

TEL. 23361 - TELEGR.: BRISTOL

make plane connections from Lagos, we had a night each in Leopoldville & Brazzaville - more details on it later. Boring hot! Overcast! but all of it tremendously stimulating & thought-provoking.

Now we are heading for Venice - via a day here, & another at Cortona. I am eager for my first Biennale & to revisit Venice which we last saw 37 yrs ago on our honeymoon! If Tommie can't get in Hebechild's hair, I shall send him off to the kids & look at all the pretty girls - that may be more his Doh - Bless him -

And bless you & Marga too. I'll catch up with you both when we return D.H.Y. Can we have you both up to the Adirondacks again?

Fond thoughts

Kay

If you see Edwin Dickson please give him my best. I am one of his enthusiastic public, as well as one of his <sup>most</sup> <sup>significant</sup> pupils at the Art League!

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	AHB	I.A.436

cc: Alfred [unclear] no answer received.  
about [unclear] [unclear]?

received June 7

# ΤΗΛΕΓΡΑΦΗΜΑ

6/6/945



Εκ	Αριθμός	Λέξεις	Ημερομηνία	Ωρα
1221 CANNES TEL JUANLESPINS 55 8 2300 VTFR =				
Ελφεθη	Ενδειξεις:	11030		
Εκ	Προς:	METEΒΙΒΑΘΗ		
Τη	ELT = BARB CARE OF MENEGAKIS	εις		
Ο λαδων	10 GRIPARISTREET ATHENES =	τη		
		Ωρα		
		Ο μεταβιβασας		

MCEWEN EAGER YOUR SUPPORT HENCE OUR OFFER STOP ART CONFERENDE WORTHY  
 BUT NOT VITAL OUR MUSEUM STOP COMPLETELY YOUR DECISION  
 BUT THINK BEST HEALTH MORE IMPORTANT AFRICAN TRIP STOP OUR  
 PLANS VENISE THIRTEEN SEVEN TEENTH THEN RETURN NEWYORK STOP  
 LETTER FOLLOW LOVE YOU AND MARGA = KAY WALTER +



COL 1221 ELT 10 +

Mrs. John D. Rockefeller, 3rd  
1 Beekman Place  
New York 22, New York

Mr. René d'Harnoncourt  
Venice

(Written by Mr. Barr in Greece; typed and signed in New York)

*[Faint handwritten notes and signatures are visible in the background of the typed text.]*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

cc: Alfred

*no answer received.  
Rene's list?*

Hotel Minerva  
3 Stadiou Street  
Athens  
June 6, 1962

Dear Blanchette:  
Dear René:

For your information and comment here are copies of recent correspondence about renewed Salisbury, Rhodesia invitations:

1. Letter of about May 27 from AHB to Mr. & Mrs. Walter Hochschild quoting cable of May 23 from McEwen;
2. Letter of about May 27 to Frank McEwen quoting AHB's cable to him of May 26;
3. Letter from Frank McEwen, May 28, to AHB.

As you can see, I'm in a dilemma. I haven't heard from Walter and Kay yet but McEwen's letter makes me inclined to accept unless you, René, are going. (As you may recall, René, I told Frank you were the man for this job but he's not told me whom else he's asked.) The Congress (the same 1960 prospectus is being used) does sound very interesting and the art may be an important pioneer effort. The Congress prospectus is in my office in case you want to see it. If I go, my schedule would be: July -- Vermont; first half August -- Salisbury; second half of August and most of September -- Vermont. I don't find Europe very restful, even the quiet Greek spa where we've been the last three weeks.

I realize this is essentially my decision but I'd be glad to have your reactions.

Yours,

Mrs. John D. Rockefeller, 3rd  
1 Beekman Place  
New York 22, New York

Mr. René d'Harnoncourt  
Venice

(Written by Mr. Barr in Greece; typed and signed in New York)

*Handwritten notes in left margin:*  
The same...  
I don't find Europe very restful...  
I don't find Europe very restful, even the quiet Greek spa where we've been the last three weeks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Konina Voula  
about June?

Care Menegakis  
10 GRIPARI street  
Athens

until June 20

Dear Walter and Ray

May I ask your advice as well as thank you?  
You received the following wire from Frank McEwen:  
- "Walter and Ray Hochschild wish to underwrite  
expenses your visit African Congress our gallery  
starts 1st finishes 12th August to see fine local  
art very delightful letter follows greetings Frank  
McEwen insight (!) Salutations."

This is a marvellous invitation, and I'm  
very grateful to you both, yet I felt I had to  
write Frank as in attached copy.

Frank is very imaginative but I assume  
what he says is in accord with your intentions.  
I won't repeat my dilemma nor ask you  
to make a decision for me but I would appreciate  
your writing me whether you think it important  
for me to go, and why, if that's not too much to  
bother, and what is your opinion of Frank's  
"African Congress" and the "fine local  
art" he speaks of? Have you any opinion on  
the political implications? I'd like to feel  
that going would be of some real value to the  
Museum and its international activity and  
understanding. You're been so generous that  
I hesitate to burden you with these problems  
but I need your counsel.

Yours

W. L. Barr

Tell me, too, when summer shows, will you be in Athens?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

G O P Y

cc: Alfred  
care Menegakis  
10 GRIPARI Street  
Athens  
until June 20

about June 1  
May 27, 1962

Dear Walter and Kay:

May I ask your advice as well as thank you? I've received the following wire from Frank McEwen:

"WALTER AND KAY HOCHSCHILD WISH TO UNDERWRITE EXPENSES YOUR VISIT AFRICAN CONGRESS OUR GALLERY STARTS 1ST FINISHES 12TH AUGUST TO SEE FINE LOCAL ART VERY DELIGHTED LETTER FOLLOWS GREETINGS FRANK MCEWEN INSIGHT (!) SALISBURY."

This is a marvelous invitation, and I'm very grateful to you both, yet I felt I had to cable and write Frank as in attached copy.

Frank is very imaginative but I assume what he says is in accord with your intentions.

I won't repeat my dilemma nor ask you to make a decision for me but I would appreciate your writing me whether you think it important for me to go, and why, if that's not too much trouble, and what is your opinion of Frank's "African Congress" and the "fine local art" he speaks of? Have you any opinion on the political implications? I'd like to feel that going would be of some real value to the Museum and its international activity and understanding. You've been so generous that I hesitate to burden you with these problems but I need your counsel.

Yours,

Alfred Barr

Tell me, too, your summer plans. Will you be in Rhodesia or the Adirondacks?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.436

COPY

care Menegakis  
10 GRIPARI Street  
Athens  
until June 20

May 27, 1962?

Dear Walter and Kay:

May I ask your advice as well as thank you? I've received the following wire from Frank McEwen:

"WALTER AND KAY HOCHSCHILD WISH TO UNDERWRITE EXPENSES YOUR VISIT AFRICAN CONGRESS OUR GALLERY STARTS 1ST FINISHES 12TH AUGUST TO SEE FINE LOCAL ART VERY DELIGHTED LETTER FOLLOWS GREETINGS FRANK MCEWEN INSIGHT (!) SALISBURY."

This is a marvelous invitation, and I'm very grateful to you both, yet I felt I had to cable and write Frank as in attached copy.

Frank is very imaginative but I assume what he says is in accord with your intentions.

I won't repeat my dilemma nor ask you to make a decision for me but I would appreciate your writing me whether you think it important for me to go, and why, if that's not too much trouble, and what is your opinion of Frank's "African Congress" and the "fine local art" he speaks of? Have you any opinion on the political implications? I'd like to feel that going would be of some real value to the Museum and its international activity and understanding. You've been so generous that I hesitate to burden you with these problems but I need your counsel.

Yours,

Alfred Barr

Tell me, too, your summer plans, Will you be in Rhodesia or the Adirondacks?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Care Menegakis  
10 GRIPARI street  
Athens

May 27, 1962? until June 20

Dear Walter and Kay

May I ask your advice as well as thank you?  
I've received the following wire from Frank McEwen:  
- "Walter and Kay Hochschild wish to underwrite expenses your visit African Congress our gallery starts 1st finishes 12th August to see fine local art very delightful letter follows greetings Frank McEwen insight (!) Salutations."

This is a marvelous invitation, and I'm very grateful to you both, yet I felt I had to call and write Frank as in attached copy.

Frank is very imaginative but I assume what he says is in accord with your intentions. I won't repeat my dilemma nor ask you to make a decision for me but I would appreciate your writing me whether you think it important for me to go, and why. If that's not too much trouble, and what is your opinion of Frank's "African Congress" and the "fine local art" he speaks of? Have you any opinion on the political implications? I'd like to feel that going would be of some real value to the Museum and its international activity and understanding. You've been so generous that I hesitate to burden you with these problems but I need your counsel.

Yours  
M. B. Ball

Told me, too, your summer plans, will you be in Phoenicia or the other order too?

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PARIS, MONDAY, JUNE 18, 1962

HERALD TRIBUNE, PARIS

# UN May Worsen Rhodesia Tension

From the Herald Tribune Bureau  
 UNITED NATIONS, N.Y., June 17.—By intruding itself into the touchy politics of Southern Rhodesia, the UN General Assembly threatens to exacerbate an already explosive situation which long has been occupying some of Britain's best minds.

Southern Rhodesia is one of those African territories in which large numbers of Europeans have settled, in which they have built modern communities and which they loyally call home.

It also is, at present, a place of acute racial tensions. Its 225,000 whites exercise firm control in a land of 3.2 million. But the African majority, led by Joshua Nkomo, head of the Zimbabwe African Peoples' Union, is clamoring for dominance now.

At the UN last week, Mr. Nkomo declared it unthinkable that the three million Africans should remain under white rule even "for another year or two." If Africans are kept under white rule, he said "definitely there will be a terrible clash."

### Included in Federation

Southern Rhodesia's problems are complicated by its inclusion in the Federation of Rhodesia and Nyasaland, formed in 1953 when Britain's three central African territories were brought together.

Economically, the Federation makes eminently good sense. Politically, it has been troublesome.

The African nationalists in all three territories want it dissolved. The principal impetus for holding it together comes from Sir Roy Welensky, the tough, hard-fighting Federation Prime Minister.

Sir Roy has been a large thorn in the side of the British government, bucking at every step efforts to give Africans a larger role and to prepare the Federation for African rule.

### Force Threatened

He repeatedly has threatened force if necessary to save the Federation—which Africans see resentfully as no more than a device to perpetuate white supremacy. Sir Roy himself grants the inevitability of actual African majority rule,

## — SOUTHERN RHODESIA —

POPULATION: 3.2 million, including 225,000 whites

AREA: 150,000 sq. miles, largely plateau

Has cattle ranches, mines, farms, notably tobacco and corn

A self-governing British colony since 1923, it was incorporated in 1953 into the 3-part Federation of Rhodesia and Nyasaland, joining it with Northern Rhodesia's rich copper deposits and Nyasaland's abundant African labor.

CAPITAL: Salisbury. Prime Minister: Sir Edgar Whitehead

FEDERATION PRIME MINISTER: Sir Roy Welensky



but insists it should be a matter of a generation, not a year or even a decade.

The Federation, however, is already cracking at its historical seams. In Nyasaland, shared by less than 10,000 whites with nearly three million Africans, power has already gone to Hastings Banda's Malawi Congress party; Mr. Banda is dedicated to an end of the Federation. Northern Rhodesia has elections scheduled for October under a new constitution likely to end white domination.

But Southern Rhodesia is where whites have settled in the greatest numbers, and where notions of

white supremacy have the strongest hold.

Southern Rhodesia's whites fear the consequences of handing over rule to the African majority too precipitately—and the experience of the Congo has both fed this fear and increased resentment at the prospect of UN intervention.

### No Showcase

Britain had hoped that the Federation would turn into a showcase of economic progress with multi-racial harmony. That hope has largely been destroyed.

The problem now, which is both delicate and demanding, is to press the process of decolonization with precisely that measure of "deliberate speed" that can avert the twin catastrophes of impatient upheaval and chaotic collapse, while balancing the rights of the African majority against those of the European minority.



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2371

until June 15 c/o Messers, 10 Whipari St.

May 27, 1962

Dear Frank:

June 13, 1962

I wanted to cable a simple "YES". Instead I felt obliged to cable as follows:

(26 May)

"FRANK - INSIGHT - SALISBURY, MOUNTAIN MOUNTAIN"

INTERESTED BUT UNCERTAIN. PLEASE AIRMAIL DETAILS PROGRAM AND

Dear Mr. and Mrs. Hochschild:

Mr. Barr asked me to send you the enclosed copy of Frank McEwen's letter to him of May 28. In case Mr. Barr's letter to you of May 27 may not have reached you, I am also enclosing a copy of it.

Mr. Barr is in Athens now and I believe he plans to remain there until about June 20. He will then go to Venice after which he will return to this country -- probably the end of June or the early part of July. He plans to spend most of July in Greensboro, Vermont.

Sincerely,

Betsy Jones, Executive Secretary  
The Museum Collections

Mr. and Mrs. Walter Hochschild  
761 Fifth Avenue  
New York 22, New York

Alfred Barr

BJ:nk

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

until June 15 c/o Menegakis, 10 Gripari St.

Athens

May 27, 1962

Dear Frank:

I wanted to cable a simple "YES". Instead I felt obliged to cable as follows:

(26 May)

"MCWEEN - INSIGHT - SALISBURY, SOUTHERN RHODESIA

INTERESTED BUT UNCERTAIN. PLEASE AIRMAIL DETAILS PROGRAM AND

MY OBLIGATIONS CARE MENEGAKIS, 10 GRIPARI STREET, ATHENS

BARR

I can't tell you how touched I am by your invitation and by Walter and Kay Hochschild's generosity. I do want to come - but I am in a dilemma. I've had not/even a semi-"sabbatical" leave of absence since 1933. Now I'm 60 and suffering from what my doctor calls "nervous exhaustion." My Trustees have generously given me several months off to try to recover stamina. I'm at a Greek spa now and hoped to spend 9 or 10 weeks during July, August, early September in our cottage in Vermont. Africa comes right in the middle - and I'm not a very good traveller. Also, much as I want to come, I'm not sure yet what I could contribute to justify so long and costly a trip. So, I await your letter and whatever program you can send me and also just what you would expect me to do to be of real service to your undertaking. Meanwhile all my best to you and thank you.

Alfred Barr

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until June 15 care of Menegakis, 10 Griefari St.

Athens  
May 27, 1962?

Dear Frank

I wanted to cable a simple "YES". Instead I felt obliged to cable as follows:

→ Mc Ewen - Insight - Salisbury, Southern Rhodesia  
 Internet not uncertain. Please airmail  
 details program and my obligations care  
 → Menegakis, 10 Griefari St., Athens  
 Base

(26 May)

I can't tell you how touched I am by your invitation and by Walter and Day Hoche's generosity. I do want to come - but I am in a dilemma. I've not had even a semi-"sabbatical" leave of absence since 1933. Now I'm 60 and suffering from what my doctor calls "nervous exhaustion". My Trustees have generously given me several months off to try to recover stamina. I'm at a Greek spa now and hoped to spend 9 or 10 weeks during July, August, early Sept. in our cottage in Vermont. Africa comes right in the middle - and I'm not a very good traveller. Alas, much as I want to come, I'm not sure yet what I could contribute to justify so long and costly a trip. So, I await your letter and whatever program you can send me

I don't know what you mean by "Base". I don't know what you mean by "Internet". I don't know what you mean by "Insight". I don't know what you mean by "Southern Rhodesia". I don't know what you mean by "Athens". I don't know what you mean by "Griefari St.". I don't know what you mean by "Menegakis". I don't know what you mean by "Base". I don't know what you mean by "Internet". I don't know what you mean by "Insight". I don't know what you mean by "Southern Rhodesia". I don't know what you mean by "Athens". I don't know what you mean by "Griefari St.". I don't know what you mean by "Menegakis". I don't know what you mean by "Base".

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*Copies to*

- 1 - Mr JBR*
- 2 - Dr + Mrs Hochschild*
- 3 - René D.Y.*



DIRECTOR  
FRANK MCEWEN

## THE RHODES NATIONAL GALLERY

TELEPHONE 20541  
TELEGRAMS INSIGHT

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

28th May, 1962.

Alfred Barr Esq.,  
c/o Menegakis,  
10 Griari Street,  
ATHENS.

Dear Alfred,

Thank you for answering my cables, which followed you round the globe.

I am sorry to chase you around but the Walter Hochschilds were here the other day. They saw the preparations for our African Congress Festival and are very keen on this and impressed by the astonishing work being done now by African artists I have formed since I came. The work is beginning to cause a sensation here - almost the complete show sold out on first and second day, while Ghana, Nigeria, Uganda, Amsterdam, London, Rio de Janeiro, all want shows. The catalogue I enclose does not do it justice. It is quite a natural explosion of joy and not child-art, neo-african, neo-european, but non-traditional, a result of our promotion in an awakening civilisation.

Kay and Walter came in several times and finally decided 'you must come here' on a visit underwritten by them. Hence my cable. The position is the following:

The Congress of specialists, described in brochure enclosed, opens on 1st August, ends 12th. It is best to be here just before the opening but any time during that period of 12 days, and better, all of it. The Exhibition lasts two months from 1st August. Your obligations are nil unless you wish to present a paper on any appropriate subject relating to African art and

.../...

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music and their influences or echoes in XXth century Western civilisation. But as I remember saying in New York you are under no obligations whatsoever to perform in any way. We would just love to have you here and for you to see the work of our outfit in rising Africa. You might attend the opening, inspect our work and any music performance you like. You are also free to rest or go round the country on some of our excursions.

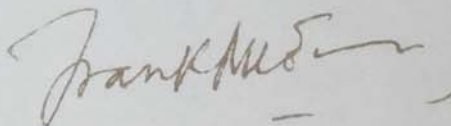
Your presence would be a great joy to me and in a way a confirmation of my five years of struggles in this fast evolving country.

Otherwise, you will be in one of the best hotels, which is of internationally high standard, with transport available. You will see people you know and other nice ones - delegates from Nigeria, Ghana, Ivory Coast, The Chad, most European countries etc.

To do such a job in such a country depends, partially, on certain miracles.

I do hope you are well, that we will have the pleasure of your company and that it can be a restful experience.

Yours sincerely,



Frank McEwen

Enc.

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Salisbury  
Southern Rhodesia

Dear Alfred - Salisbury is already agog with the fact that you are coming here in August.

I am writing you because there is a young artist whose work I hope you will see. You will of course meet in Salisbury Cannon Patterson who began the important school of African art at Cyrene Mission. Don't miss going to the mission itself which is twenty miles south of Bulawayo. The tiny mission Church has the boys' work on the walls inside + out. Very exciting.

The artist whose work I hope you will see is William Ainslie who has carried on the Cyrene Mission school since Cannon Patterson left. He will be leaving Cyrene sometime in August to prepare for an exhibition

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In South Africa. I'm sure you can find him through art people in Capetown.  
I am asking Ray I. to get this letter to you.

Greetings to you and Marge -  
Helen E. Smith

June 10,

← First fold here →

To cut, cut here →



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



Sender's name and address  
TOMATATA/MIA  
TIPCEV NICEVMA

TALEXTHRON  
TOMATATA/NEP  
TIPCEV NICEVMA



VISIT  
RHODESIA & NYASALAND

Victoria Falls  
Athens  
Greece



*Handwritten signature*

*Handwritten address:*  
Mrs. Bess Lee  
c/o Madame Mungo  
Athens 10  
Greece

MA 101

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- Narpon dera



McEwen -  
Barr  
Correspondence

DIRECTOR  
FRANK MCEWEN

TELEPHONE 20541  
TELEGRAMS INSIGHT

## THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

18th July, 1962.

Alfred Barr Esq.,  
Museum of Modern Art,  
11, West 53rd Street,  
NEW YORK,  
N.Y.,  
U.S.A.

Dear Alfred,

Many thanks for your letters. It is fine of you to come and I hope that in spite of everything it will do your health good. We will try to cater for your interests.

You can, at your will, take part in the Congress and also, on our excursions, visit ruins, rock paintings, the Livingstone Museum, the Victoria Falls - where there is some game, but plans are not made for the Congress to visit the big game reserves. This could be done individually. I know that Lee Penrose wants to do this and I expect Roland will get away also for this purpose. You may be able to see Bulawayo on the return flight.

I hear from Taylor Ostrander that he suggested your staying at the Ambassador Hotel. We would prefer your going to the Jameson Hotel, where we would like to book a suite for you so that you will be more comfortable. Our best delegates are going to the Jameson, while others, journalists, T.V. people, etc. are going to the Ambassador. Unless I hear to the contrary we will book you at the Jameson and your telegraphic and mailing address will be "Jamesotel, Salisbury, S. Rhodesia" and Jameson Hotel, Salisbury, S. Rhodesia. We are telling people not to bring dinner jackets.

.../...

*Board of Trustees*

P. H. A. Brownrigg, Esq., D.S.O., O.B.E., Chairman; Sir Frederick Crawford, G.C.M.G., O.B.E.; Rabbi M. Konviser; A. E. Lewis, Esq.; C. F. J. Lewis, Esq.; His Worship the Mayor of Salisbury; Sir Ronald Prain, O.B.E.; B. C. J. Richards, Esq.; N. M. Shamyarira, Esq.



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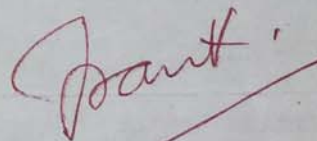
- 2 -

I must say that I agree with your comment regarding my failure to mention the Expressionists 'discovery' of African art at the same time as, or before, Paris. It was a slip on my part and I will have to live it down. All that comes from being brought up in France.

Our programme is difficult to establish because delegates and music groups simply will not answer questions as to what and when their performances. I enclose a copy of information sent to London which will give you some idea of what is afoot. It was not done by me but is fairly complete, except that you are listed as a delegate and this, by no means, binds you down to speak unless you want to. Those marked with a red cross will participate during the first days. Those underlined in red are Africans or Negroes.

I hope I have answered your queries. We look forward tremendously to your presence, which is a great event in our little provincial battle arena.

Yours very sincerely,



Frank McEwen

Enc:

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For Mr. Alfred Barr

FIRST BIENNIAL I.C.A.C.

*Zafra - Zumbabu  
Apr. Det Union  
Joshua Nkomo*

After three years of negotiations, the First I.C.A.C. (South of the Sahara) will open in Salisbury, Southern Rhodesia, on the 1st August, 1962.

The Congress, which will last 12 days, will include Lectures, Presentation of Papers, Discussion Groups, Films, etc.. contributions being made by such international experts as :-

- |                                   |   |
|-----------------------------------|---|
| X Mr. Wm. Fagg                    | Dir. of the African Dept.,<br>British Museum.                           |
| X Prof. W. Bascom                 | Dir. of African Studies,<br>Berkley University. <i>U. of C. ?</i>       |
| X Prof. A. Merriam <i>later</i>   | Prof. of Ethnomusicology,<br>North Western University.                  |
| Prof. Todd                        | Director of Art,<br>Makerere College, Uganda.                           |
| <u>Mr. Alfred Barr</u>            | Dir. of Collections,<br>Museum of Modern Art, N.Y.                      |
| X Mr. R. Penrose                  | Chairman of the Institute of<br>Contemporary Arts, London.              |
| Prof. Willard Rhodes <i>later</i> | Prof. of Ethnomusicology,<br>Columbia University, N.Y.                  |
| X <u>Mr. Ben Enwonwu</u>          | Well-known sculptor and Art Adviser<br>to the Federal Govt. of Nigeria. |
| X Dr. J. Laude                    | Specialist on Afro-European Art,<br>France.                             |
| <u>Mr. Felix Idubor</u>           | Well-known sculptor, Nigeria.   |
| Mr. B. Fagg <i>later</i>          | Director of Antiquities,<br>Nigerian Federation.                        |
| X Dr. Maesen                      | Dir. African Dept. of Tervuren<br>Museum, Brussels.                     |
| X Mr. James J. Sweeney            | Dir. Houston Museum,<br>Specialist in African Art.                      |
| X Mr. Janheinz Jahn               | Ethnologist and specialist of<br>Neo-African culture, (Germany).        |

*Alchabur  
President  
Barr*

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*[Faint, mostly illegible typed text, likely bleed-through from the reverse side of the page. Some legible fragments include:]*

After three years of negotiations, the First I.C.A.C. (South of the Sahara) in Salisbury, Southern Rhodesia, of the 1st April 1964.

The Commission will include...

Director of the African Dept., British Museum.

Dir. of African Studies, Berkeley University.

Prof. of Ethnology, North Western University.

Director of Art, Makerere College, Uganda.

Dir. of Collections, Museum of Modern Art, N.Y.

Chairman of the Institute of Contemporary Art, London.

Prof. of Ethnology, Columbia University, N.Y.

Self-appointing secretary and Art Adviser to the Federal Govt. of Nigeria.

Specialist on Afro-European Art, Ghana.

Self-appointing secretary, Nigeria.

Director of Assistant, Nigerian Foundation.

Dir. African Dept. of Western Museum, Geneva.

Dir. Modern Museum, Foundation in African Art.

Director and Secretary of West African Culture, (Germany).

*For Mr. Alfred Barr*

*Luciano*  
*Bethli*  
*Art Sec. of Seco*  
*for Education*  
*& Culture Exchange*

*USA. African Dept. 10th Hall*  
*depts. to Ned Roberts*  
*Ken Schneider - Cultural Affairs*  
*& to Rhodesian desks*

*August Hebebrand*  
*Natural 8 744-508*  
*20th Century Fund*

*5000*  
*Africa - Curator Institute*  
*Harold Hochschild*

*Erwin*  
*now USA*  
*not following through*  
*no chance*  
*retrospective funds*  
*President's message*

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- X Dr. A. Dauer Musicologist and specialist of jazz and modern African music, (Germany).
- Dr. Newton Hill *Notes* Dir. African American Institute in West Africa.
- X Mr. Amon d'Aby Dir. Abidjan African Folk Theatre Group, Ivory Coast.
- X Mr. Vincent Kofi From Ghana. Well-known sculptor.
- X Dr. Holas Dir. of Centres des Sciences Humaines, Abidjan.
- Dr. Porter Africanist, Columbia University.
- Pearl Primus Exponent of African dancing and lecturer.
- Mr. A. Guedes Promoter of African Contemporary Art, Mocambique.
- Mr. Percival Borde Caribbean dancer and lecturer.
- Mr. Hugh Tracy Afro-musicologist, Dir. African Music Society.
- Mr. Selby Mvusi Well-known African painter working in Ghana. *Studied Boston and U of P in art history*

to mention a few.

The Congress will be opened by Dr. S. Biobaku, Vice-Chancellor and Director of African Studies of the University of Nigeria, and this will be followed by speeches formally opening the Exhibitions of "100 master pieces of Ancient African Art", "Influences on Western Art", "Non Traditional Contemporary African Art" and the Musical Festival. These latter, which will continue until the end of September, will be introduced by Mr. W. Fagg and Mr. Ben Enwonwu, Mr. Alfred Barr, Mr. J.J. Sweeney or Mr. Roland Penrose, Mr. Selby Mvusi and Mr. Felix Idubor, the Timi of Ede and Dr. Dauer, respectively.

In the Exhibitions will be included many most valuable and unique pieces, some dating back for over two thousand years, while Ife and Benin bronzes are well represented.

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Works have been loaned by many museums and private collectors, some of whom are :-

- Tervuren Museum, Brussels.
- Museum of Primitive Art, N.Y.
- Linden Museum, Stuttgart.
- National Museums of Nigeria.
- Museum of Abidjan, Ivory Coast.
- Bulawayo Museum, S. Rhodesia.
- Mme. Kamer, France.
- Mr. R. Penrose, Great Britain.
- M. P. Guerre, France.
- M. Le Corneur, France.

and others.

The Music and Dance Festival will include :-

- X The <sup>12</sup>famous drummers of the Timi of Ede, Nigeria
- X The Pierre Steel Band from Trinidad 10
- A famous 30 man Chopi orchestra 1 dancer
- Mbira players from Rhodesia - numerous
- X A theatre group <sup>10</sup>from Ivory Coast Republic
- X The Pearl Primus group from New York promoting local groups
- Shangani Dancers from N. Rhodesia. X

and these with others will perform during the two months.

Altogether the Congress will be attended by some 50 internationally renowned Authorities of African and Neo-African Culture, either as delegates or official guests, and this is apart from contributions by the music and other groups.

The proceedings will ultimately be printed and circulated on a worldwide basis, while they will also be recorded and filmed for posterity during the Congress.

*Handwritten notes:*  
K...  
...  
...



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*Dear Frank, I am sorry and a copy (original missing)*

2.

I'm sorry to bother you and your office with these questions. 1962

I look forward to seeing you again, Frank, and to the Congress with intense interest. Strength to you!

Sincerely

Dear Frank,

*revaluation*

P.S. Pedantic comment on discovery or *revaluation* of African arts as touched on in your brochure: the German artists of the Bröcke group were at least as early as the Paris printers in their enthusiasm for the African art they found in the Dresden Völkermuseum about 1904. The earliest special show, I think, was in the Folkwang Museum, Hagen, Germany, in 1912. In 1914 Alfred Stieglitz' "Gallery 291" held a famous show of African art followed, in 1916, by another New York show at De Zayas' Modern Gallery. The first Paris show I have record of was at the Galerie Devanber in 1919 ( See Jim Sweeney's catalogue of our African Negro Art, 1935, page 22).

My own interests are three:

1. Your Museum and its work in Rhodesia. I was impressed by your catalogue New African Talent.
2. The Congress ( perhaps I shall see again some of the Africans I met at the Berlin Congress for Cultural Freedom in 1960).
3. The problems of bilateral relations between the African countries and the U.S., specifically in areas of concern to our museum.

And finally, I have a personal interest in the archaeology and natural history of West Africa. I look forward to the "excursions to rock paintings, fulgurite reserves and" mentioned in your I.C.A.C. brochure.

I have, of course, been in touch with Kay and Walter Gochschild by letter and just yesterday, by telephone. Like you, they have been most patient and considerate in waiting up my uncertainty. They have confirmed their generous willingness to pay by plane fare. Though your letter of May 28th is not explicit.

I suggest the I.C.A.C. will pay my expenses in Rhodesia as indicated in the 1960 brochure? Could you please confirm this?

Could your administrative please answer these questions and requests?

1. What would be my mailing address during the 12 days?
2. My cable address? "IKALIM" or my hotel cable address?
3. May I have your program, even though tentative, as soon as possible so that I may study it? I am so poorly prepared!
4. What is my status? Delegate? Official Observer?
5. List of other delegates, guests etc.
6. Do you plan specifics for:
  - a. Salway?
  - b. The Nightclub?
  - c. Livingston?
  - d. elsewhere in S. Rhodesia?
  - e. Other features? If so which?
7. Goshog's telephone is requested? What about currencies? Dinner? Jacket?

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*plus I do need a copy  
(original carbon)*

July 7, 1962

Frank McEwen Esq., Director,  
The National Gallery  
Salisbury, Rhodesia

Dear Frank,

Today, July 7th, I sent you the following laconic wire:

*INSIGHT*  
MCEWEN SALISBURY RHODESIA  
COMING BARR

Perhaps my decision is foolish in relation to my health but in the end I could not resist your invitation. Your enthusiasm and devotion are most persuasive. I do hope my visit may be of some help to you and your plans.

My own interests are three:

1. Your Museum and its work in Rhodesia. I was impressed by your catalogue: New African Talent.
2. The Congress (perhaps I shall see again some of the Africans I met at the Berlin Congress for Cultural Freedom in 1960).
3. The problems of cultural relations between the African countries and the U.S.A., specifically in areas of concern to our museum.

And finally, I have a personal interest in the archaeology and natural history of East Africa. I look forward to the "excursions to rock paintings, ruins, game reserves etc." mentioned in your I.C.A.C. brochure.

I have, of course, been in touch with Kay and Walter Hochschild by letter and, just yesterday, by telephone. Like you, they have been most patient and considerate during my long uncertainty. They have confirmed their generous willingness to pay my plane fare though your letter of May 28th is not explicit.

I suppose the I.C.A.C. will pay my expenses in Rhodesia as indicated in the 1960 brochure? Would you please confirm this?

Would your secretariat please answer these questions and requests:

1. What would be my mailing address during the 12 days?
2. My cable address? "INSIGHT" or my hotel cable address?
3. May I have your program, even though tentative, as soon as possible so that I may study a bit? I am so poorly prepared!
4. What is my status? Delegate? Official Observer?
5. List of other delegates, guests etc.
6. Do you plan excursions to:
  - a. Bulawayo?
  - b. The Zimbabwe?
  - c. Livingstone?
  - d. Elsewhere in N. Rhodesia?
  - e. Game preserves? If so which?
7. Clothes: Salisbury is temperate? What about excursions? Dinner jacket?



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cc: Alfred

COPY

until June 15 c/o Menegakis, 10 Gripari St.  
Athens  
May 27, 1962?

# ΤΗΛΕΓΡΑΦΗΜΑ

OTC  
 ΤΗΛΕΓΡΑΦΕΙΟΝ  
 BUREAU TÉLÉGRAPHIQUE

ΑΡΙΘ. No 5473

OTC  
 ΟΡΓΑΝΙΣΜΟΣ ΤΗΛΕΠΙΚΟΙΝΩΝΙΩΝ ΕΛΛΑΔΟΣ Α.Ε.  
 ΑΠΟΔΕΙΞΙΣ ΤΗΛΕΓΡΑΦΗΜΑΤΟΣ

Ό κ. 13  
 M.  
 τήλεγραφο  
 No  
 ποσόν φραγ  
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 αποστολή  
 l' envoi

Αριθμός 3211 λέξεις 24  
 Υπηρεσιακά Ένδειξεις LT  
 Εις SALISBURY RHODESIA  
 Καταβληθέντα εν όλω τέλη δραχμαί 16016  
 Ό Εισπράξας

12/6  
 ΠΡΟΪΣΤΑΜΕΝΟΣ

En ... τη 13 1962 196

OTC  
 Ο.Τ.Ε. 'Υπόδ. (Τ. Γ. 47) 381 - 1000 Μηλόκ 12)60

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 WOU  
 CONV  
 TRAV.  
 BARR MINERVHOTEL ATHENS

of joy and not child-art, neo-african, neo ...  
a result of our promotion in an awakening civilisation.

Kay and Walter came in several times and finally decided 'you must come here' on a visit underwritten by them. Hence my cable. The position is the following:

The Congress of specialists, described in brochure enclosed, opens on 1st August, ends 12th. It is best to be here just before the opening but any time during that period of 12 days, and better, all of it. The Exhibition lasts two months from 1st August. Your obligations are nil unless you wish to present a paper on any appropriate subject relating to African art and

.../...

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cc: Alfred

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until June 15 c/o Menegakis, 10 Gripari St.  
Athens  
May 27, 1962?

# ΤΗΛΕΓΡΑΦΗΜΑ

OTC

OTC

ΤΗΛΕΓΡΑΦΕΙΟΝ *Admiral*  
BUREAU TÉLÉGRAPHIQUE

ΑΡΙΘ. } 5473  
No }

**ΧΡΗΜΑΤΙΚΗ ΑΠΟΔΕΙΞΙΣ**  
**BON**

Ο κ. *Barr Minervohotel* αποδέκτης του υπ' αριθ. *7192488-5194*  
M. *Salisbury* destinataire du télégramme

τήλεγραφήματος της *13-6* εκ *Salisbury* πιστούται με τὸ  
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ποσόν φράγκων χρυσῶν *(1443)* διὰ *βιβλίου και βιβλιοπωλείου*  
la somme de fr. or pour

MCE

ἀποστολὴν ἑνὸς τήλεγραφήματος εἰς τὸ ἐξωτερικόν.  
l'envoi d'un télégramme à l'étranger.

Εν *Admiral* τῇ *13* 1962 196  
ΠΡΟΪΣΤΑΜΕΝΟΣ

O.T.E. 'Υπ65. (Τ. Γ. 47) 381 - 1000 Ἀθῆναι 12)60

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BARR MINERVHOTEL ATHENS

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.../...

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cc: Alfred

until June 15 c/o Menegakis, 10 Gripari St.  
Athens  
May 27, 1962?

Dear Frank:

ΤΗΛΕΓΡΑΦΗΜΑ

12 June '62

OTC

TACAS ZEIROSS PMS

LT 1013,437000 BARR MINERVHOTEL ATHENS GREECE

MCEWEN INSIGHT SALISBURY RHODESIA

WOULD VISIT END JUNE EARLY JULY BE  
CONVENIENT USEFUL OTHERWISE MUST  
TRAVEL USA THEN AFRICA PLEASE CABLE  
BARR MINERVHOTEL ATHENS

MAJ 11 - 13 - 62

of joy and not child-art, neo-african, neo-european, but non-traditional,  
a result of our promotion in an awakening civilisation.

Kay and Walter came in several times and finally decided 'you  
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cc: Alfred

until June 15 c/o Menegakis, 10 Gripari St.  
Athens  
May 27, 1962?

Dear Frank:

# ΤΗΛΕΓΡΑΦΗΜΑ

 Έκ Τη Ο λαδών	*Αριθμός TAZ488 ZEHL638 P382	*Έξεις SALISBURYSRHOD	*Ημερ/νία 30 13 1300	*Ωρα 
	*Εκ LT RP14.43FCORS	*Ωρα BARR MINERVHOTEL ATHENSGREECE	*Ο λαδών 83 146 HAK	*Ωρα *Ο μεταβιβάσας

END JUNE EARLY JULY FRANTIO PREPARATIONS CONGRESS  
 OPENING FIRST AUGUST PREVENTS SUFFICIENT ATTENTION  
 YOUR VISIT ALSO MISS CONGRESS BUT HAPPIER THEN THAN NEVER  
 MCEWEN INSIGHT

ΕΕΕΕΕ  
 5473  
 13. 6. 1962

COL RP15.43FCORS

of joy and not child-art, neo-african, neo-european, but non-traditional, a result of our promotion in an awakening civilisation.

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.../...

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*Copies to*

- 1- Mr. IDR*
- 2- Mr + Mrs Hochschild*
- 3- René d'A...*



DIRECTOR  
FRANK MCEWEN

## THE RHODES NATIONAL GALLERY

TELEPHONE 20541  
TELEGRAMS INSIGHT

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

28th May, 1962.

Alfred Barr Esq.,  
c/o Menegakis,  
10 Griari Street,  
ATHENS.

Dear Alfred,

Thank you for answering my cables, which followed you round the globe.

I am sorry to chase you around but the Walter Hochschils were here the other day. They saw the preparations for our African Congress Festival and are very keen on this and impressed by the astonishing work being done now by African artists I have formed since I came. The work is beginning to cause a sensation here - almost the complete show sold out on first and second day, while Ghana, Nigeria, Uganda, Amsterdam, London, Rio de Janeiro, all want shows. The catalogue I enclose does not do it justice. It is quite a natural explosion of joy and not child-art, neo-african, neo-european, but non-traditional, a result of our promotion in an awakening civilisation.

Kay and Walter came in several times and finally decided 'you must come here' on a visit underwritten by them. Hence my cable. The position is the following:

The Congress of specialists, described in brochure enclosed, opens on 1st August, ends 12th. It is best to be here just before the opening but any time during that period of 12 days, and better, all of it. The Exhibition lasts two months from 1st August. Your obligations are nil unless you wish to present a paper on any appropriate subject relating to African art and

.../...

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COPY

- 2 -

music and their influences or echoes in XXth century Western civilisation. But as I remember saying in New York you are under no obligations whatsoever to perform in any way. We would just love to have you here and for you to see the work of our outfit in rising Africa. You might attend the opening, inspect our work and any music performance you like. You are also free to rest or go round the country on some of our excursions.

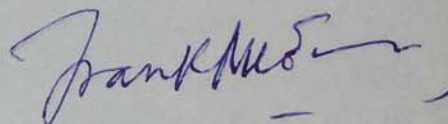
Your presence would be a great joy to me and in a way a confirmation of my five years of struggles in this fast evolving country.

Otherwise, you will be in one of the best hotels, which is of internationally high standard, with transport available. You will see people you know and other nice ones - delegates from Nigeria, Ghana, Ivory Coast, The Chad, most European countries etc.

To do such a job in such a country depends, partially, on certain miracles.

I do hope you are well, that we will have the pleasure of your company and that it can be a restful experience.

Yours sincerely,



Frank McEwen

Enc:

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cc: Alfred

until June 15 c/o Menegakis, 10 Gripari St.  
Athens  
May 27, 1962?

Dear Frank:

I wanted to cable a simple "YES". Instead I felt obliged to cable as follows:

(26 May)

MCEWEN - INSIGHT - SALISBURY, SOUTHERN RHODESIA  
INSIGHT INTERESTED BUT UNCERTAIN. PLEASE AIRMAIL DETAILS PROGRAM AND  
MY OBLIGATIONS CARE MENEGAKIS, 10 GRIPARI STREET, ATHENS  
INTERESTED BUT UNCERTAIN BARR

AIRMAIL I can't tell you how touched I am by your invitation and by Walter and Kay Hochschild's generosity. I do want to come - but I am in a dilemma. I've had not/even a semi-"sabbatical" leave of absence since 1933. Now I'm 60 and suffering from what my doctor calls "nervous exhaustion." My Trustees have generously given me several months off to try to recover stamina. I'm at a Greek spa now and hoped to spend 9 or 10 weeks during July, August, early September in our cottage in Vermont. Africa comes right in the middle - and I'm not a very good traveller. Also, much as I want to come, I'm not sure yet what I could contribute to justify so long and costly a trip. So, I await your letter and whatever program you can send me and also just what you would expect me to do to be of real service to your undertaking. Meanwhile all my best to you and thank you.

Alfred Barr

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sent 26 May 1962

MC EWEN  
INSIGHT SALISBURY SOUTHERN RHODESIA

INTERESTED BUT UNCERTAIN PLEASE

AIRMAIL DETAILS PROGRAM AND

MY OBLIGATIONS CARE MENEAKIS

10 GRIPARI STREET ATHENS

BARR

Μητρε  
Δωμ 218 Σάντων

THAETPAOHMA



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DLS


MUSEUM OF MODERN ART

LT MCEWEN  
INSIGHT SALISBURYRHOD

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# ΤΗΛΕΓΡΑΦΗΜΑ

ΥΠΟΔ. ΟΤΕ (Τ. Γ. 3) 855

 Έληφθη Έκ <i>John</i> τῆς <i>23</i> ἡμέρας <i>1952/6</i> ὁ λαβών <i>X</i>	Ἔκ	Ἀριθμός	Λέξεις	Ἡμερῶν/α	Ὥρα
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WALTER KAV HOCHSCHILD WISH TO OYNDER  
 WRITE EXPENCES FOR VISIT AFRICAN CONGRESS  
 OUR GALLERY STARTS 1ST FINISHES 12 TH  
 AUGUST TO SEE FINE LOCAL ART VERY  
 DELIGHTED LETTER FOLLOWS GREETINGS  
 THANSS FRANC MCEWEN INSIGHT SALISBOURG

see how  
23

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MUSEUM OF MODERN ART

LT MCEWEN  
INSIGHT SALISBURYRHOD

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BARR IN GREECE HOTEL GALINI KAMEN VOURLA WILL FORWARD YOUR  
LETTER TO HIM HOPE HE WILL ATTEND

DMILLER MODERNART

May 22, 1962

Dear Frank:

May 22, 1962

SEE RCA REPLY VOUCHER # B- 82089

CABLE SENT TO MR. BARR:

WALTERKAY KOCHSCHILD WISH TO UNDERWRITE EXPENSES

YOUR VISIT AFRICAN CONGRESS OUR GALLERY STARTS FIRST FINISHES 12TH

AUGUST TO SEE FINE LOCAL ART VERY DELIGHTED LETTER

FOLLOWS GREETINGS FRANK MCEWEN

INSIGHT SALISBURY

Mr. Frank McEwen, Director  
The Chicago National Gallery  
P. O. Box 1155  
Madison, Illinois  
Southern Illinois

AHB:ac

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Rhodesian Congress (SALISBURY) 1961  
 (Rhodesian Festival)



THE RHODES NATIONAL GALLERY

May 22, 1961

Dear Frank:

25th April, 1961.

I really wrote you my letter of April 5 to tell you how sorry I was that the Congress was to be postponed. It was only for that reason that I indicated that I did not expect to come. I was told of the postponement by one of our trustees, and perhaps should not have written you until I heard from you direct. I did not want to delay telling you of my sympathy for you in your disappointment. Let's hope for the best in April.

The program of your Festival is both impressive and persuasive.

I have pleasure in enclosing our Brochure describing the forthcoming Congress. This, as I have said, was scheduled to take place in August and September of this year and numerous plans had been made with this intention. We have, however, for several reasons, decided to postpone the Congress and Festival temporarily. A decision on the new date will be taken shortly and it will probably be decided in April and May of next year. I will communicate with you forthwith regarding these plans.

Sincerely,

Alfred H. Barr, Jr.

Mr. Frank McEwen, Director  
 The Rhodes National Gallery  
 P. O. Box 8155  
 Causeway, Salisbury  
 Southern Rhodesia

Yours sincerely,

AHB:ec

Frank McEwen  
 Director

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Salisbury file?



Barr Inv. No.  
Salisbury

DIRECTOR  
FRANK MCEWEN

## THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

TELEPHONE 20541  
TELEGRAMS INSIGHT

25th April, 1961.

Alfred Barr Esq., (Junior)  
Museum of Modern Art,  
11, West 53rd Street.  
New York 19,  
N.Y.  
U.S.A.

Dear Alfred,

### International Congress of African Culture.

I have pleasure in enclosing our Brochure describing the forthcoming Congress. This, as you are aware, was scheduled to take place in August and September of this year and numerous plans had been made with this intention. We have, however, for several reasons, decided to postpone the Congress and Festival temporarily until a more favourable time and this will be in early 1962. A decision on the new date will be taken shortly and it will probably be decided for April and May of next year. I will communicate with you forthwith regarding these plans.

I am sorry to announce a postponement but we feel that the new arrangement will be a better one for the fulfilment of our purpose.

Yours sincerely,

*Frank McEwen*  
P.P. Frank McEwen  
Director

*Board of Trustees*

Sir Stephen Courtauld, M.C., Chairman; K. C. Acutt, Esq., C.B.E.; F. Bryce-Hendrie, Esq.; Professor B. Fletcher; Col. The Hon. Sir Ernest Guest, K.B.E., C.M.G., C.V.O.; C. A. Male, Esq.; E. T. E. Martin, Esq.; His Worship the Mayor of Salisbury; Sir Ronald Praeger, O.B.E.

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DIRECTOR  
FRANK MCEWEN

## THE RHODES NATIONAL GALLERY

TELEPHONE 20541  
TELEGRAMS INSIGHT

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

21st April, 1961.

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

Dear Alfred,

Thank you for your kind letter of the  
5th April.

I am deeply grieved to learn that you are not coming to our Congress in August since we have thought it wiser to postpone for a while. We were looking forward tremendously to receiving you here. It is indeed a sad duty for me to be obliged to write to you, Herbert Read, Roland Penrose and others in this vein. I trust however, and it is my most sincere wish that we will see you all in April of next year. We will shortly be able to make our plans for this period and inform you accordingly. What astounds me is that you knew of our postponement at the time of our decision and before we were able to let anybody know. The postponement is most certainly not indefinite. We have everything in our hands for success in spite of difficulties. We are only adopting a wise measure in seeking a more suitable time.

May I send you my warm regards and thanks.

Very sincerely yours,

*Strugo*  
(for) Frank

Y. Strugo

Secretary to Director.  
(dictated on 20.4.61)

Board of Trustees  
Sir Stephen Courtauld, M.C., Chairman; K. C. Acutt, Esq., C.B.E.; F. Bryce-Hendrie, Esq.; Professor B. Fletcher; Col. The Hon. Sir Ernest Guest, K.B.E., C.M.G., C.V.O.; C. A. Male, Esq.; E. T. E. Martin, Esq.; His Worship the Mayor of Salisbury; Sir Ronald Prain, O.B.E.

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cc: Porter McCray

April 5, 1961

Dear Frank:

Of course I was delighted to have your letter of January 13, and had planned my summer to permit my accepting your renewed invitation to come to Salisbury.

However, I have just heard through trustworthy friends that the Congress of African Culture at the Salisbury Museum will have to be postponed indefinitely. In view of what we read in the newspapers I can understand this, though I regret it enormously, and will reserve some hope until I hear from you.

Meanwhile, and in any case, I want to tell you how very much I admire and appreciate the enormous courage and enterprise you have shown in this grand effort. All my admiration to you.

Sincerely,

Alfred H. Barr, Jr.

Africa is now becoming a point of view. It is important to demonstrate at this stage how much the West has received from African and Neo-African art and music - and there is far more to learn.

Frank McEwen, Esq.  
Director, The Rhodes National Gallery  
P.O. Box 8155  
Causeway  
Salisbury, Southern Rhodesia

AHB:ob

With my best regards,

Yours sincerely,

FRANK McEWEN

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DIRECTOR  
FRANK MCEWEN

## THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

TELEPHONE 20541  
TELEGRAMS INSIGHT

13th January, 1961.

Dear Alfred,

Thank you for your letter of the 23rd December. Do not worry about my previous one; I enclose a copy.

The Congress and Exhibitions dates are changed. All begin on August 1st - the Congress being from the 1st to 15th August, 1961, while Exhibition and African Music Festival are from 1st August to 1st October.

We are tremendously keen on your coming. Your presence will be a very valuable historic gesture even if you do not present a paper to the Congress or take part in one or more discussions. We will be entirely responsible for your journey to and from New York and your stay amongst us. I look forward to this tremendously and hope and pray and believe you will say 'yes'.

Africa is now becoming adult from the western point of view. It is important to demonstrate at this stage how much the West has received from African and Neo-African art and music - and there is far more to learn.

Our illustrated brochure describing the Congress is being printed and will shortly be sent to you. I hope you do not mind your name appearing as one of the *main chief* people I consulted during my Africa, Europe, America tour, 1959.

I will write to you again when we send you our brochure.

With my best regards,

Yours sincerely,

FRANK MCEWEN.

*Board of Trustees*

Sir Stephen Courtauld, M.C., Chairman; K. C. Acutt, Esq., C.B.E.; F. Bryce-Hendrie, Esq.; Professor B. Fletcher; Col. The Hon. Sir Ernest Guest, K.B.E., C.M.G., C.V.O.; C. A. Male, Esq.; E. T. E. Martin, Esq.; His Worship the Mayor of Salisbury; Sir Ronald Prain, O.B.E.

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COPY.

THE RHODES NATIONAL GALLERY

From Frank McEwen, Director.

P.O. Box 8155,  
Causeway,  
Salisbury.

Mr. Alfred A. Barr, Jr.,  
Director of Collections,  
The Museum of Modern Art,  
11, West 53rd Street,  
NEW YORK,  
N.Y ., U.S.A.

Dear Alfred,

The First Biennial International Congress of  
African Culture

'Festival of African and Neo-African  
Art and Music and Influences on  
Western World'

Plans for the Congress, of which you have been aware for more than a year, are now being finalised.

Adequate funds from a number of sources including the Governments of the Federation of Rhodesia and Nyasaland are now in hand or in sight and the International Congress is due to open at the Rhodes National Gallery on 1st August, 1961.

We will be happy to accommodate delegates invited by us as our guests in Salisbury and also take them on excursions to key places of interest in the Federation, including ancient ruins, rock paintings, game reserves, Victoria Falls, etc.

In certain cases we will be able to provide return air travel fares for delegates from their homes but as much as possible it is hoped that their respective national organisations will be responsible for these expenses.

Congress activities will begin on 1st August and including excursions continue to 15th August. Extensive Exhibitions, Music and Film sessions will last for two months to 1st October, 1961.

It is pointed out that the accents of this Congress will be on African and Neo-African art and music and concern essentially their influences on XXth Century culture in the world today. Consequent Biennales to be held in other capitals of Africa will be designed to study African History, Ethnology, etc.

The object of this letter is to inform all those who have shown deep interest in this Project that it is finally to materialise although at a later date than previously anticipated.

This letter will be followed shortly by a complete Bulletin announcing all arrangements and activities. Delegates will also receive our formal invitations to attend the Congress, to present papers or to take part in discussions.

We would be very glad to hear from you concerning the above. It is sufficient to write to me personally or to: Organising Committee, 1st B.I.C.A.C., P.O. Box 8155, Causeway, Salisbury, S. Rhodesia.



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McEwen

cc: D. Miller

23 December 1960

Dear Frank:

I have a terrible confession to make. Quite often when letters are addressed to me at home instead of to my office, I lose them. This has happened oftener recently, partly through old age, partly because of the quite unendurable pressure and haste of the past few months of fund raising. In any case, I have not been able to find your letter and have been to<sup>o</sup> embarrassed to confess it, hoping it would turn up in the pocket of some mislaid jacket. (Please be sure to write me at the Museum hereafter, though this is in no sense trying to put the blame for my carelessness on your secretary.)

In any case, no time has been lost really, so far as my decision is concerned. I understand that the show has been postponed to mid-summer of 1961, a date too far off for me to be quite certain in view of the demands on my time here. Would you have the patience to send me a copy of the lost letter and tell me too what developments and prospects you have? And in any case, do not feel bound by any invitation you may have sent me, since I believe that there are others who will have more to add to your festival and to contribute actively to it. Perhaps I should say no now, but I cannot bring myself to do so quite yet, at least until I hear from you further.

You know that I am deeply interested and hope that your plans are developing even better than you expected.

Sincerely,

Alfred H. Barr, Jr.

Mr. Frank McEwen  
Director  
The Rhodes National Gallery  
P. O. Box 8155  
Causeway  
Salisbury, Southern Rhodesia

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ALISEBURY  
1962

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# A remarkable city is this Salisbury...

EVENING STANDARD SALISBURY  
8 August 1962

BY ALFRED BARR, DIRECTOR OF COLLECTIONS  
IN THE MUSEUM OF MODERN ART, NEW YORK.

THE museum where I work is devoted primarily to modern painting, sculpture, graphic arts, films, photography, architecture and the artistic qualities of industrial design from automobiles to fountain pens. Yet, because we felt so-called primitive art was important and neglected, our museum over the past 30 years has put on a series of great exhibitions of the arts of the South Pacific, Pre-Columbian America, American Indian art, and African art.

I am not an expert at all in African art, but our museum has sent me to Salisbury because my trustees feel that this first Congress of African Culture is of great international significance. Our museum is interested in the visual arts of the entire modern world, and Africa is more and more becoming a part of that world.

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I am to report in New York what I have seen and heard and felt here in Salisbury. I will say that the Congress was for me a very rewarding, indeed moving, experience.

I listened to a lively, authoritative talk on the influence of African music on modern European social dancing from the tango to the twist. I saw superb colour films on tribal life including a formidable hippopotamus hunt on the Niger.

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I heard beautifully lucid lectures on the influence of African sculpture on modern painting; on the problems of the African artist with European training; on the humour, beauty, and magic powers of African tribal art.

And I will report that I found the Exhibition of Masterpieces of Ancient African Art magnificent and dramatically presented.

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ALFRED BARR...  
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Fifth Avenue, and that the National Gallery of Rhodesia is the most famous art museum south of Egypt and one of the most enterprising in the world.

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D. A. H. BAW JR  
By A. H. BAW JR.

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INTERNATIONAL PRESS-CUTTING BUREAU  
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Extract from  
Commonwealth Today, London  
No. 96



# African Expression

HIS Highness the Timi of Ede, John Adetoyese Laoye (on the right), with his famous drummers from Western Nigeria, after arriving in Salisbury for the Music Festival.

## First International Congress of African Culture

THE First International Congress of African Culture, recently held at the Rhodes National Gallery, Salisbury, Southern Rhodesia, attracted delegates and works of art not only from Africa but also from the West Indies and other places where African art has long exercised a powerful influence.

About 70 delegates presented papers to the Congress and engaged in discussions and musical and film demonstrations. African Commonwealth countries represented were Ghana, the Federation of Nigeria, Sierra Leone, Uganda, Northern and Southern Rhodesia. Trinidad sent a steel band.

The three main events were the Congress itself, which examined some of the prominent influences of African and Neo-African Art and Music on 20th century culture; five exhibitions, which included a display of masterpieces of African sculpture drawn from world-wide collections; and the Music Festival.

A highlight of the Festival was "Sessions by Traditional Music Groups". Recitals were given by the Timi of Ede and his famous drummers from Western Nigeria; Timbila xylophone players from Mozambique; Kalambu musical bow and Mbira players from Rhodesia; and there was also a group of Shangani dancers from Southern Rhodesia. Other musical items included demonstrations of Neo-African music from the West Indies and Brazil.

The Congress was conceived for several reasons, not least to promote a wider understanding of African Art and life. As Mr. Frank McEwen, Director of the National Gallery in Salisbury, has written: "Although African arts vibrate everywhere amongst us, they were, until recently, a closed world. . . . A new era begins in African art. In its dynamic emergence it may draw equally from its great past and from those modern influences which it helped to nurture."

It is hoped to stage the International Congress of African Culture every other year, in different parts of Africa.

SPEAKERS at the Congress included (l. to r.) Mr. W. Fagg, Director of the African Department, British Museum; Mr. R. Penrose, Chairman of the Institute of Contemporary Arts, London; Mr. A. Barr, Director of Collections, Museum of Modern Art, New York, and Mr. F. Idubor, Nigerian sculptor.



MR. PITIAS GWINISA, of Bulawayo, with his sandstone sculpture, "Embrace", which is now part of the permanent collection at the Rhodes National Gallery in Salisbury



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Common Market is not to be on such terms and conditions as to impair their vital interests. They expressed the hope that the members of the Community will wish to preserve and encourage a strong and growing Commonwealth in furtherance of their own ideals of an expanding and peaceful world order.

At the same time representatives of various Commonwealth Governments expressed anxieties about the possible effects of Britain's entry into the European Economic Community. They drew attention to difficulties which could arise in their trade both with Britain and with other countries.

Some independent African countries considered that association with the Community under Part IV of the Treaty of Rome would not be acceptable to them.

On the other hand, Sierra Leone wished to consider further their attitude towards association, after consultation with other African territories which are not members of the Commonwealth. Trinidad and Tobago would be willing to accept association and Jamaica would wish to consider their attitude further. The Federation of Rhodesia and Nyasaland was willing to accept association and, after appropriate consultations, it seemed likely that the majority of the British dependent territories eligible for association would wish to accept association.

Representatives of India, Pakistan and Ceylon urged that trade agreements which the enlarged Community had offered to negotiate with their governments should be concluded as soon as possible and that,

meanwhile, no change should be made in their existing arrangements with Britain.

Importance was attached to the need for securing adequate safeguards to protect Commonwealth producers of temperate foodstuffs and other agricultural products, including tropical products, as well as certain raw materials for which zero tariffs had been requested. The importance for some Commonwealth countries of trade in a broad range of manufactured and processed goods was also emphasised.

The communiqué ended with an assurance that when negotiations with the European Economic Community were resumed British Ministers would take full account of the views—both general and particular—expressed at the meeting and would continue their efforts to safeguard essential Commonwealth interests.



TUN ABDUL RAZAK, Deputy Prime Minister of Malaya, represented Tunku Abdul Rahman, the Prime Minister of the Federation.



MR. DUNCAN SANDYS, Britain's Secretary of State for Commonwealth Relations and Secretary of State for the Colonies, with Dr. Eric Williams, Prime Minister of Trinidad and Tobago, and Mr. R. M. Kawawa, Prime Minister of Tanganyika.

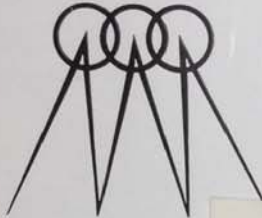


SIR ALEXANDER BUSTAMANTE, the Prime Minister of Jamaica (right), is seen here shaking hands with Mr. Kwesi Armah, the High Commissioner for Ghana in Britain, watched by Mr. F. K. D. Goka, Ghana's Minister of Finance.



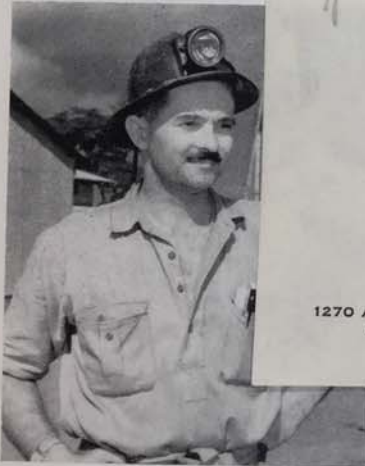
MR. S. P. C. FERNANDO, Ceylon's Minister of Justice, who represented Mrs. Sirimavo R. D. Bandaranaike, Prime Minister of Ceylon.

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**COVER PICTURE**



Steve Bekker, aged 42, an underground shift boss at Mufulira, photographed at Selkirk Shaft as he comes off duty in the afternoon, with the power plant behind him. Steve, though he has broken his service, has worked at Mufulira for almost 15 years, having started as an underground operator.

★  
**Back cover:** Snow in Rhodesia? No, but like snow it has a cooling effect. It is a scene on the recently-painted roof of Ndola copper refinery tankhouse, which was formerly black. The white, reflective paint has caused the temperature of the air inside the building to drop by 15 degrees Fahrenheit on a normal, sunny day. What appear to be black tanks are in fact ventilators.

# HORIZON


The magazine of the Rhodesian Selection Trust Group of Companies

VOLUME 4, No. 10

Registered at the G.P.O. as a newspaper

OCTOBER 1962

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**AMERICAN METAL CLIMAX, INC.**

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With the Compliments

of

F. Taylor Ostrander

Assistant to the Chairman

See Page 22-26

1270 AVENUE OF THE AMERICAS  
 NEW YORK 20, N. Y.

PLAZA 7-9700

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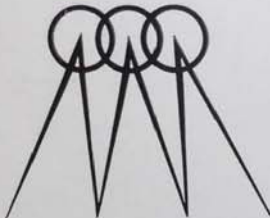
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★ HORIZON is published monthly in Salisbury, Southern Rhodesia, for the employees of the Rhodesian Selection Trust Group. It is produced by the Group's Public Relations Department. Articles and photographs are welcome and should be submitted to the Editor, P.O. Box 1479, Salisbury. Copperbelt contributions may be sent to the Copperbelt representative at Kalulushi or to the mine magazine offices at Roan and Mufulira. Photographs and articles will be paid for by arrangement.

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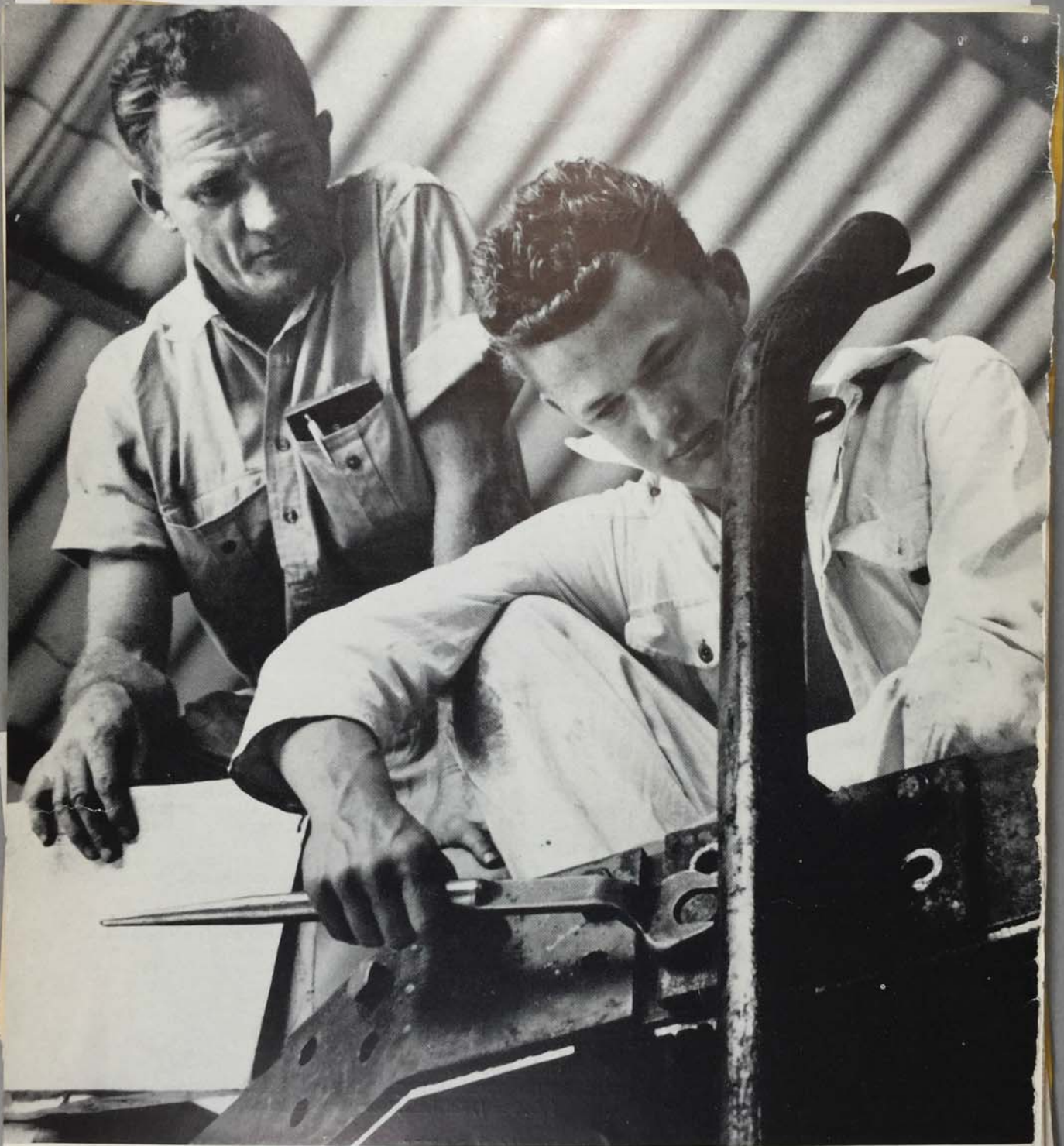
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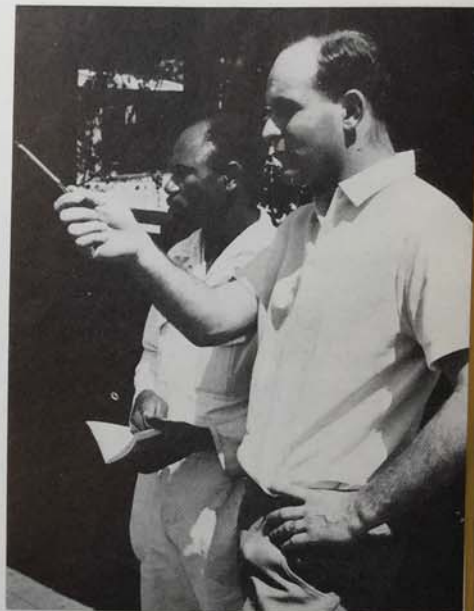


Above: Chargehand boilermaker Bob Harvey (left) supervises first-year apprentice Peter Liebenberg (aged 17) and second-year apprentice David Kriedemann (aged 19), who are working in the Roan boilermakers' shop on the equipping stage for MacLaren shaft.

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**Left:** Learning how to farm includes techniques as basic as the right way to use a hoe. Here John Arnott looks on a party of lads being trained by Sikota Likando, the supervisor in charge of the vegetable gardens.



**Right:** Supervising is constant and wide-ranging for the farm school manager: "Although I am essentially a farmer," says John Arnott, "my adaptation to the youth work and teaching elements of my job has been relatively easy — mostly because I find them so interesting."



Farm school manager John Arnott and tractor driver Joseph Ateli examine the rotary hoe used in the vegetable gardens.

bananas and so on — and even irrigated maize to provide green mealies.

Now let us look at the school. It is tremendously popular and we always get more applicants than we can handle. Since it is hard work much of the time, the lads must be physically fit, and a few are rejected on this ground. We have about 120 at a time, in quarterly intakes, and they spend anything from nine months to two years at the school.

Their day is divided into four hours' academic work under African teachers (considerably more than half also attend voluntary night school at the adult education centre) and four hours' farm work — hoeing, weeding, transplanting, reaping, pruning, spraying, irrigating, cattle herding and so on. The last three months is specially devoted to a "hardening" course of pick and shovel and wheelbarrow work to prepare them for their new career.

### Sporting successes

The value of the training is reflected physically not only in increased weight, but in sporting successes: three ex-pupils have represented Northern Rhodesia at athletics, and in last season's cross-country championships, seven out of Roan's winning eight-man team came from the school. We send regular contingents to the self-reliance courses at the King George VI Memorial Camp at Mulungushi, and two ex-farm school boys have taken the Outward Bound course in the Chimanimani Mountains of Southern Rhodesia.

Perhaps a word about my own activities. My working day begins with the milking at 5.45, and at 7 o'clock there is a roll-call at which I allocate the tasks for the morning

groups. After breakfast at 8 o'clock or so, I do whatever shopping and ordering may be necessary, and follow that with office work and the weighing up of the fruit and vegetables collected. There is another roll-call and job allocation at noon, and after lunch a supervisory round of at least part of the farm. Perhaps on my way back I will call at the hobbies centre, where the boys earn a useful income for their sports fund by making tables, benches, cots and many other items of furniture from salvaged timber. Then it's back to supervise the milking again at 4 o'clock, and if I'm lucky, I'm back home again in Luanshya by 5 — just about 12 hours after I get out of bed in the morning.

Often, there are additional duties such as visitors — and not only those who have come to see the mine's activities generally, but quite frequently local farmers in search of advice or grass roots for their pastures. And my supervision extends not only over the boys' work on the farm (their school discipline comes under the farm school supervisor), but over my staff — three dairy attendants, five agricultural instructors, two tractor drivers, two storemen and an irrigation supervisor, as well as the three school teachers.

My biggest problem? Oddly enough, I think it is insects. The poverty of Copperbelt soil about which one hears so much doesn't bother me half as much as the pests. Out of all Northern Rhodesia, I think the Copperbelt has the most bugs to the acre . . .

24,000 lb. a month down to 5,500 lb. in the wet season, and citrus rises from 1,700 dozen a month to as much as 10,000 dozen. Our average milk production is 1,300 gallons a month. And since trees, vegetables and pastures all need water, we use a good deal of it through our overhead spray irrigation system — 300,000 gallons a day.

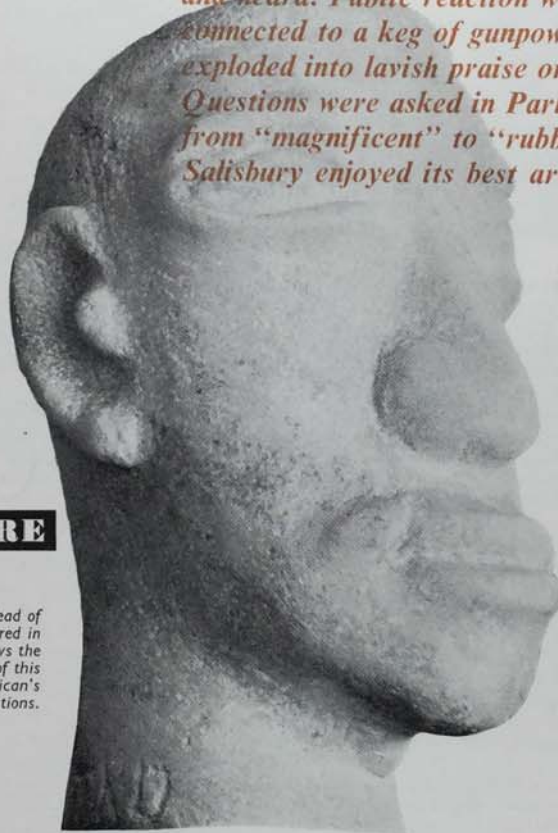
The fish ponds have been a great success: the annual reaping in February this year produced three-quarters of a ton of fish, and when I have completed a further five ponds, we shall be able to have a regular monthly crop. Most of the fish are sold to mineworkers (the first sale was so popular it nearly caused a stampede) and some of the bigger ones are used to stock Makoma dam for the benefit of anglers. Finally, the ponds provide a happy home for a flock of ducks who not only manure the water for the fish, but provide a useful supply of poultry.

Then, of course, there are the tropical fruits — mangoes, pawpaws, avocados,

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# I C A C

*The first biennial International Congress of African Culture was held recently in Salisbury. Art and music experts from many countries, each wearing his distinctive I.C.A.C. badge, became familiar figures in the city's streets. They had come to look at exhibitions, to listen to African and neo-African music and to discuss what they had seen and heard. Public reaction was like a slow-burning fuse connected to a keg of gunpowder. Initial indifference exploded into lavish praise or downright condemnation. Questions were asked in Parliament and epithets ranging from "magnificent" to "rubbish" were bandied about as Salisbury enjoyed its best art controversy for years.*



## SCULPTURE

Tubayi Dube's "Head of a Man" sculptured in limestone shows the simple power of this Rhodesian African's interpretations.

NOEL HAMLYN, artist and newspaper art critic, believes that art is poised on the threshold of a great international expression, the force of which was felt at the Salisbury congress. He writes . . .

**T**HE GREAT tide-force of African art that broke in tumult against the shores of European consciousness early this century has swept back through the ocean bed of its origins. It gathered weight and strength in a crest of influence that found expression in the most significant cultural event of our era — the first biennial International Congress of African Culture, held in Salisbury, Southern Rhodesia.

Against a background of 2,000 years of African culture, highlighted by exhibitions

of art works worth £500,000 — to hazard a figure on a collection of pieces beyond price — and by the music of xylophones and drums, some 60 delegates and international authorities assembled to witness and take part in a festival of art on a scale never before staged in Africa.

This was the culmination of almost four years of negotiation, planning and hard work, and it was a personal triumph for the Director of the Rhodes National Gallery, Mr. Frank McEwen.

Among the acknowledged world experts

on art who attended were Mr. William Fagg, Director of the African Department of the British Museum; Mr. Alfred Barr, Director of Collections at the Museum of Modern Art, New York, and Mr. R. Penrose, chairman of the Institute of Contemporary Arts in London. Many other notable experts came from Africa, Europe and America. The congress was opened by Dr. S. Biobaku, Vice-Chancellor of the University of Ife, Nigeria.

The two-fold aim of the festival was to show the greatness of African and neo-African art in Africa and to examine the influence of African culture on the Western world. The extent to which this was achieved can be gauged by the unanimous enthusiasm and acclaim expressed by delegates after 12 days of deliberation, lectures and discussion.

Their feelings were summed up by Mr. William Fagg who said that of all the many art congresses he had attended this was the most important and successful.

For the first time, an exhibition of African art had been organized on an international scale in Africa and this fact, together with the comprehensive examination of the influences and impact of African art on the world inaugurated at this congress, has marked the beginning of a new age of understanding.

At the beginning of this century Europe was startled into an awareness of African art through the interpretations of Picasso and other leading artists. A break had been made from the chains of conventional form

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## MUSIC

The Chopi xylophone group, from the Zavala district of Mozambique, performs outside the Rhodes National Gallery. In the background is Livingstone House, in which is the R.S.T. Group head office.

## PAINTING

Exciting colour is a notable feature of contemporary African art and among the emerging Rhodesian painters Thomas Mukorombogwo, of Salisbury, is one of the best exponents of its use. His oil "The Big Rain" is a good example of his forceful technique.

and within a short time this new freedom was finding expression in almost every facet of European culture — in art, architecture, design and music.

Now the tide-force of this movement that reached out through Europe, America and even the Eastern countries has swept back into Africa in an interplay of cultural influences that has broken the barriers of time and race.

Art, in this new context, reaches back to the earliest cultural awakening, forward into projected anticipation and across the differences of colour and creed. It is

(continued on page 25)



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Left: This carved wooden mask, with head dress of raffia cloth garnished with heavy nails, comes from the Bopende people of the Kwilu River Basin in the Congo. It is made for circumcision ceremonies and initiation rites.



Right: Coloured with indigo and hung with strings of cowrie shells and containers of protective medicines, this wooden staff comes from Oyo and is carved for the cult of Eshu, the Yoruba (Nigeria) Satan.



Left: This small figure sculptured in soapstone is the work of Tabayi Dube, one of the leading artists in the contemporary African group in Rhodesia.

Right: Picasso was among the first of Europe's artists to adapt African forms for his own expression such as in "African Dancing Girl", and he was largely responsible for the art storm which struck Europe early this century.



THE MAN who was the driving force behind the congress, Frank McEwen, Director of the Rhodes National Gallery, commented:

"Art claims to exist in a separate world of its own. If this is true our idea is non-political, non-racial but profoundly African. Its concern is with permanent artistic values and with African influences on modern times."



poised now on the threshold of a great new and international expression. The throbb of this vibrant force echoed and pulsed in the exhibitions of ancient and modern works, and in the enthusiasm of discussion at the congress.

HUGH TRACEY, Director of the International Library of African Music, believes that although the exhibitions of plastic arts at the Congress were eminently successful, the impact of the wide range of musical genius to be found throughout Africa could scarcely have been felt, especially in the face of the popular accent upon the musical clichés of Afro-American origin. He writes . . .

The one outstanding exception was the fortunate appearance of a group of Chopi musicians and dancers from the Zavala district of Mozambique. These 40 men were drawn from the *Timbila* xylophone bands of four villages, I,om Zavala, Nyakutowo, Mavila and from Zandamela whose chief, Wahosi Felizberto Mahlatini, accompanied and directed the performances. It can be claimed with assurance that nowhere in Africa are there more skilled xylophone players than the Chopi. They present not only an insight into present-day African instrumental techniques, but in a certain degree a glimpse into the traditional musical talents of their people which so deeply impressed the travellers and explorers of the 16th century on the East Coast.

Most writers of the present century have been notably superficial in their descriptions and presentation of African folk music as a lively art. Recordings and films tell only half the story and the bare stage of an all-purpose concert hall does little justice to the exuberant skill of African musicians and dancers away from their natural setting unless considerable professional knowledge and skill are available in their presentation. The tendency is to leave the impression that what is presented is merely the simple

Right: Cast brass heads of the 14th century are among the many fine examples of the art of Ife which in recent years has become the most famous and admired of all Nigerian arts, supplanting even Benin.



Horizon October 1962

Right: Rather gruesome crowd scenes in heavy colour are favoured subject matter for Malangatana Goshu Valente, a painter from Mozambique. "Scene with Devouring Monsters" is a typical example.



Horizon October 1962

The Semufo, a large group living in the Northern Ivory Coast, have a culture and art transitional between those of the Sudan and the Guinea Coast peoples. This carved wooden bird is decorated with both ancient and new paint.



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Left: Covered with skin, this double, wooden Janus mask comes from the Anyang people of the Cameroons Grasslands culture, in the Cross River Region.



Mr. William Fagg, Director of the African Department of the British Museum, examines a Yoruba carving. Mr. Fagg said he was "tremendously impressed" by the congress.

category fell most of the other examples of African singing, dancing and drumming both from the Ivory Coast and from the Federation.

The Ivory Coast dancers, the success of whose performances depends for much of its effectiveness in sheer weight of numbers, felt the reduction from their original 80 who recently performed in Paris to the 11 who travelled to Salisbury.

Even the genius of that internationally famous couple, Miss Pearl Primus and her husband, could not be expected to bring out the verve and vitality of Rhodesian indigenous dancing with the most willing but sadly earthbound groups of local performers. The one exception was the Changara Ndaou team who come from a people with a reputation for dancing anywhere and at any time.

The highly professional performances of the steel band from Trinidad on those most original and perhaps newest of all musical band instruments, the indented ends of steel petrol drums, were superb of their kind but can scarcely be called neo-African. Their origin, skill and genius is essentially Caribbean, and the music they play, apart from the established "creole" style of calypso, is exclusively western in form.

From a musician's point of view, perhaps the most significant contribution to the musical side of the Congress came from an elderly Muzezuru mbira player, Jege Tapera, and his white pupil whose musical insight had enabled him, not only to learn from Tapera this most Rhodesian of all music, but to play duets with him in the authentic manner. This resulted in an analysis of the techniques of mbira playing from the composer's and performer's point of view.

Similarly, it was surely the degree to which the discussions on the plastic arts revealed the African sculptors' and painters' intentions and considerable achievements that marked the success and benefit derived from the whole congress.

rustic pastime of semi-naked forebears, now well on its way out, the very antithesis of the standard set in the presentation of African plastic arts at this congress.

It is certainly easier to present to a conventional audience what is popularly called neo-African music and dancing, adapted for stage performance. In this

★ ★

Below: This Mende mask, from Sierra Leone, is used in a women's secret society. Carved from wood, it features a double chignon on the crown and has sisal trappings.



The Bini people of Nigeria built up one of the great imperial powers of the African Middle Ages and their capital at Benin has long been renowned for its art. This Portuguese crossbowman in bronze is a 17th century example.



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London Times

# THE MUSEUM OF MODERN ART

Date August 23, 1962

To: Mr. Lieberman

Re: Clipping about Salisbury

From: Mr. Barr

Congress

Dear Bill:

Thank you for sending me the clipping from the Sunday Times.  
I think it's the same one that John Russell showed me in Salisbury, in  
manuscript, so I am pleased to have it in print.

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

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Alexander

14 August 1962

Dear Marie,

Mr. Kofi (who is asked me to send you the enclosed newspaper clippings. James Robertson's newspaper article challenged parts of Herr J's vocative thesis.

**Past and present**

But there seems to be an agreement that the African artist, briefly represented here by Mr. Kofi himself, work of Nigeria's Ben Enwonri stands somewhat like the European in face of the traditional past. He must draw African past selectively, as European artists have been doing since the beginning of the century—long before the impact of European technology on Africa. This leads in turn to the concept of a new non-traditional art in Africa which is patently one of Fr. McEwen's main reasons

Miss Marie Alexander  
 14 A Morton Street  
 New York, New York

encl.

Mr. and Mrs. John G. ...  
 Greenboro  
 Vermont

encl.

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Alexander

14 August 1962

Dear Marie,

Mr. Barr has asked me to send you the enclosed copies of newspaper clippings.

My best to you,

Miss Marie Alexander  
44 A Morton Street  
New York, New York

encl.

encl.

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Gunther

August 14, 1962

Dear Mr. and Mrs. Gunther:

Mr. Barr has asked me to send you the enclosed copies of articles which appeared in The Rhodesia Herald and The Evening Standard.

Sincerely,

Rona Roob  
Secretary to Mr. Barr

Mr. and Mrs. John Gunther  
Greensboro  
Vermont

encl.

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Hochschild

August 14, 1962

Dear Mr. and Mrs. Hochschild:

Mr. Barr has asked me to send you the enclosed copies of newspaper clippings. From August 10th through 20th Mr. Barr will fly to New York via London which appeared in The Rhodesia Herald that evening, and the Evening Standard.

Sincerely,

Rona Roob  
Secretary to Alfred H. Barr, Jr.

THE MUSEUM OF MODERN ART

14 August 1962

Date

To: Mrs. and Mr. Walter Hochschild  
Blue Mountain Lake  
New York

Re: Mr. Barr in Salisbury

From: encl. { Rhodesia Herald: 2 August 1962  
10 August 1962  
Evening Standard: 9 August 1962

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Soby

New Statesman

The Week-end Review

Vol. XLIV - No. 1642

FRIDAY 17 AUGUST 1962

5734 1/2

August 14, 1962

Dear Mr. Barr:

Shaw

THE MUSEUM OF MODERN ART

14 August 1962

Date \_\_\_\_\_

Mrs. Shaw

Mr. Barr in Salisbury

To: Rona Roob

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

From: \_\_\_\_\_

Dear Mrs. Shaw:

Mr. Barr has asked me to send you the attached.

Mr. James Duffell, Over  
7, 1, Box 637  
Washington, Iowa 52597

View Art Fair  
DODGAS COOPER

W. Thierach's  
Diaries

Karl E. Meyer  
C. W. Spang

James G. Thompson  
The Washington

Newton

encl. people, whether or not there are provisions. The necessity for funding a public service - whether through a tax, parking, or highway - is raised from time to time every day and the basis of proof is placed on the records. This means, in practice, that someone who can document opposing a tax, highway, can also be attacked by a suit of 14 years - the term of most years of the constitutionally - unless it is the first time that the law can be used to enforce the law. To any other individual, it is not clear.

Although the 1960 bill was publicly endorsed it remains the basis in the context of desecrating African antiquities in Lagos, new steps to play this gap by his second bill, which prohibits any group with any political or religious activity.

The matter is now tedious, with a banned party. The new bill, in effect, makes any nationalist activity

pointed that they were a constitutional reform which would the African trustees' opposition to legal political conversion. In fact, under the new constitution, Africans get only 20 seats in a parliament and it is now decided that more Africans - out of 140,000 - are added to the voters' roll. This is done by the government and the African people are to be made the Nigerian and the African people are to be made the Nigerian people. The bill is to be made the Nigerian people and the African people are to be made the Nigerian people. The bill is to be made the Nigerian people and the African people are to be made the Nigerian people.

Egbar's new bill. Even acting now, he may be too late to save the situation; but unless he tries, he will never be forgiven.





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# New Statesman

## The Week-end Review

VOL. LXIV · No 1640

FRIDAY · 17 AUGUST 1962

NINEPENCE



### Sir Edgar's Police State ✓

Wigs and Robes  
J. B. PRIESTLEY

★  
Islington's Last Hurrah  
ANTHONY HOWARD

★  
Whiggery  
PAUL JOHNSON

★  
Venice Art Fair  
DOUGLAS COOPER

★  
Mr Thorneycroft's  
Dilemma

★  
Karl E. Meyer  
G. W. Stonier

★  
Geoffrey Grigson  
Hart Hampshire  
Michael Young  
Newton

MR BUTLER, the minister responsible for Central African affairs, should return to London at once from his feudal estate on Mull. Reports from Salisbury make it clear that a crisis is imminent, which if allowed to develop will not only destroy his last hopes of holding the Federation together, but may for the first time bring massive violence to the white stronghold of Southern Rhodesia.

The immediate cause of the crisis is the decision of Sir Edgar Whitehead to steam-roll two new police bills through the Southern Rhodesian parliament next week. In 1960 he secured the Law and Order Maintenance Act, which violated many of the fundamental principles of English jurisprudence and provoked the resignation of Sir Robert Tredgold, the Federation's Chief Justice. This Act antedated by two years Dr Verwoerd's notorious Sabotage Act and, as our Correspondent in Salisbury puts it, gave the government 'an array of repressive powers so monstrous and comprehensive that it would be hard to find any direction in which they could be effectively expanded.'

Nevertheless this is precisely what the two new bills seek to do. The definition of an illegal public meeting is extended to include private gatherings of over 11 people, whether or not these are spontaneous. The penalty for 'hindering a public service'—that is, organizing a transport strike or boycott—is raised from five to seven years and the onus of proof is placed on the accused. This means, in practice, that anyone who even discusses organizing a bus boycott can now be sentenced to a total of 14 years—two terms of seven years to run consecutively—unless he is able to prove that the boycott has no political motive. In many cases minimum sentences are laid down.

Although the 1960 Act was pitilessly enforced, it manifestly failed in its object of destroying African nationalism. Sir Edgar now seeks to plug this gap by his second Bill, which prohibits any group which 'propagates the opinions' of or has any association, no matter how tenuous, with a banned party. The new bill, in effect, makes any nationalist activity

illegal. Sir Robert Tredgold summarizes the situation as follows:

[The new bills] will remove any lingering vestige of doubt whether Southern Rhodesia can properly be called a police state. The direct and indirect effect of these amendments would mean that the government of the day has complete control over parties and individuals of whom they disapprove. Moreover, decisions on all the vital matters as to whether the government is right or wrong are taken away from the courts and left in the hands of the government . . .

Sir Edgar's new proposals have already provoked the resignation from the federal government of Mr Jasper Savanhu, Sir Roy Welensky's prize African minister. His departure should dispel the myth that Welensky presides over a multi-racial party with multi-racial policies. As Mr Savanhu puts it: 'No African who thinks he can influence the trend of events can continue to hobnob with a European party which has no intention of putting into practice what it preaches.'

But the collapse of federation, imminent though it must now be, is not Mr Butler's most pressing concern. If Sir Edgar's bills go through, race warfare in Southern Rhodesia seems inevitable. Earlier repressive measures have been justified on the grounds that they were accompanied by constitutional reforms which would give the African increased opportunities for legal political expression. In fact, even under the new constitution, Africans will get only 15 seats in a parliament of 65, and it is now disclosed that merely 7,000 Africans—out of 3,600,000—will be added to the voters' roll. Since, at the same time, all extra-parliamentary activity by Africans is to be made illegal, Mr Nkomo and his followers may well feel they now have no alternative but to act outside the law—and this means violence. No doubt Mr Butler would dearly like to wash his hands of the whole affair. But he has the constitutional responsibility to save Rhodesia from fratricide, and he also possesses specific powers to veto Sir Edgar's new bills. Even acting now, he may be too late to save the situation; but unless he tries, he will never be forgiven.

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NEW STATESMAN · 17 AUGUST 1962

## Comments on the Week's News

### Berlin

#### Preparing for Trouble

Although the anniversary of 13 August passed with little more than cat-calls and stone throwing, the Berlin situation is rightly causing concern in western capitals. The wall has now become an established frontier, and the rights of the western powers in the East Sector of the city have effectively lapsed. But nobody assumes Ulbricht will rest content with his wall. True, it has brought him some concrete advantages. By reducing the flow of refugees to a trickle, it has forced East Germany's skilled workers and technicians to recognize that they no longer have the 'option to the West' and that, if they want higher living standards, they will have to make the East German economy work. It has also severely reduced the black market drain on the currency. Finally it permits the regime to take bigger risks in depressing consumer standards for the sake of long-term planning.

But it cannot, in itself, solve Ulbricht's biggest problem: to convince not only the outside world but East Germans themselves that the communist state is permanent, legitimate – and therefore viable. It may well be that this object is impossible to attain. But Ulbricht and his colleagues apparently believe that the signature of a peace treaty will do the trick, and they are clearly putting great pressure on Mr Krushchev to accept their view. Hence Ulbricht's recent visit to the Soviet leader in the Ukraine; hence also a signed article by his Deputy-Premier in *Izvestia* this week, stating flatly that the signature of such a treaty can no longer be delayed. Krushchev has refused to yield to such pressure in the past; but western diplomats have a hunch he may now give way – possibly timing it to coincide with his rumoured visit to the UN next month.

The western powers are no better prepared to respond to such a step than at any time in the past. There is still an unresolved conflict between the Anglo-US 'soft' line, which is willing to contemplate a new statute for West Berlin, and the Franco-German 'hard' line, which insists the West stands pat on Potsdam. Even in Washington there is fierce disagreement about tactics: many diplomats and military men agree with General Clay, for instance, that western flights down the air-corridors should have a routine military escort. There are still a good many gaps in the western contingency plan which would have to be put into operation immediately a treaty is signed and Soviet officials hand over to the East Germans.

It is obviously in the West's interests to get the details of the contingency plan settled now. Otherwise we are liable to be caught on the hop, as we were last August. It would also be prudent to resume four-power talks on Berlin. A suggestion on these lines was rejected by the Russians on 14 July, because it was confined solely to a US project to reduce tension along the Berlin wall. Mr Rusk had a short meeting with the Soviet ambassador in Washington this week, in an apparent effort to re-open the dialogue. Very little seems to have transpired on this occasion, because the Americans are still reluctant to broaden the talks to include all the problems of Germany. Yet it has always been obvious that Berlin could not be settled in isolation. Perhaps the best approach would be to resume the Rusk-Gromyko talks, held in Ger-

earlier this year, which dealt with Germany as a whole. Such a meeting could not prevent Krushchev from signing a treaty, but it would provide a forum in which the inevitable adjustments can be settled peaceably.

### Kenya

#### Facing Realities

JOHN HATCH writes: The people of Kenya are being forced inexorably closer to reality. The five ministers, led by Finance Minister Gichuru, who have been talking to Duncan Sandys, have been seeking £18m. to finance the plan of resettling Africans on the land and further money to alleviate unemployment. They have now proceeded to Germany to negotiate another development loan. Meanwhile, the commissions have been appointed to delimit parliamentary constituencies and regional boundaries. Constitution-making should soon be in progress.

The central problem in all these measures is confidence. The five ministers found the business community interested in investment, but waiting to see what transpires during this transitional period to independence. The resettlement scheme may act as a palliative for African landlessness, but it will almost certainly reduce agricultural efficiency. Some

white farmers hope to blackmail Britain for further money to buy them out while simultaneously using the same tactics against the African politicians – the money in this case being represented as the price of staying on after independence. Meanwhile unemployment, both from rural dismissals and urban depression, continues to increase and has now probably reached the 100,000 mark. It is inevitably accompanied by renewed lawlessness and a recurrence of oath-taking. As the constitutional commissions get to work they will find themselves beset by the conflict between KANU and KADU.

Kenya needs every available professional and technical assistance during this dangerous period. As Uganda becomes independent in October and Tanganyika a republic in December, help and advice from the whole East African community should concentrate on this most troubled of its constituents. It is rapidly becoming clear that responsibility for the future of Kenya can be held more valuably in East Africa than in London.

### Dublin

#### Nazis in Ireland

A Special Correspondent writes: Lincoln Rockwell arrived at Shannon airport as an ordinary American tourist – the kind that both parts of Ireland would normally welcome. He then travelled across the border to Belfast and that night crossed to Heysham on the British Railway's steamer. If the authorities at Shannon or the Royal Ulster Constabulary patrols on the border had known who he was, he would not have got through.

But that obvious fact did not stop the *Irish Press*, for example, from announcing that the 'Nazi leader got into Britain via Belfast', or the *Belfast Newsletter* from telling its readers that he got in 'by Shannon'. Actually both parts of Ireland were used impartially. The *Belfast Telegraph* said that the Nazi leader's roundabout route 'spotlighted the loophole in alien control' between the Republic of Ireland and Britain. This loophole has been a source of serious worry to the Ulster Unionists. During the passage of the Immigration Bill, Mr Butler refused to close it by making people from southern Ireland get permits, despite much pressure.

Far more serious than Rockwell's entry and ejection is the news that a Nazi group is either operating in Dublin or is about to be formed. The *Sunday Independent*, in an editorial comment last Sunday assumed that such a group already exists and that it consists entirely of Germans now resident in Ireland. We hope, said the *Sunday Independent*, that any such Nazis who may be around will be made to feel quickly that Ireland does not want them.

The story in other Irish Sunday papers was, however, rather different. It was to the effect that Colin Jordan was planning to start a Nazi group in Ireland because he has sympathizers in Dublin. Now there may be a few Irishmen infected with this mentality. There has always been a pro-German faction in the IRA coming from the days of Roger Casement and during the Second World War. The leader, Sean Russell, spent time in Germany and was actually on a submarine en route for Ireland when he died of a heart attack.

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### CONTRIBUTORS

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#### The Next Berlin Crisis

R. H. S. CROSSMAN

#### St Bartholomew's Day

HUGH TREVOR-ROPER

#### Muggeridge ... 'Private Eye'

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~~Salisbury~~  
Salisbury

# Newsweek

NEWSWEEK BUILDING - 444 MADISON AVENUE - NEW YORK 17  
PLaza 2-1200

September 26, 1962<sup>1962</sup>

Dear Mr. McNulty:

Mr. Alfred Barr, Jr. I have just returned to my desk  
Museum of Modern Art  
11 West 57th Street  
New York, New York  
to find the August 27th issue of Newsweek

Dear Mr. Barr:  
with the piece on the Salisbury Congress  
on African Culture.

My department wishes to thank  
you for the interview you gave our correspondent in the  
preparation of the article. I greatly appreciate your sending

it to me.  
The enclosed copy of our August 27th issue of  
Newsweek has been marked to draw your attention to  
the story which discussed the exhibition  
at the Rhodes National Gallery in Salisbury, Southern  
Rhodesia.

Thank you again for your contribution.  
Sincerely,  
Alfred H. Barr, Jr.  
Director of the Museum Collections

*Theodore P. McNulty*  
Theodore P. McNulty  
For the Editors

Mr. Theodore P. McNulty  
Newsweek Magazine  
444 Madison Avenue  
New York 22, New York

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Africa

# Newsweek

NEWSWEEK BUILDING • 444 MADISON AVENUE • NEW YORK 22  
PLaza 2-1500

August 22, 1962

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

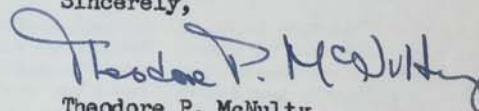
Dear Mr. Bar:

Millie Rosa of our Art Department wishes to thank you for the interview you gave our correspondent in the preparation of the article, "Nothing Sacred."

The enclosed copy of our August 27th issue of Newsweek has been marked to draw your attention to the story which discusses the African art exhibition at the Rhodes National Gallery in Salisbury, Southern Rhodesia.

Thank you again for your time and cooperation.

Sincerely,



Theodore P. McNulty  
For the Editors

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## MUSIC

filled with the latest equipment. Knowing that Soviet power is different from other electrical current in Europe or the U.S., Fine compensated beforehand as much as possible. But the excessive Russian voltage (137-138 volts compared with our 120) threatened to burn up one vital machine. To save the situation, Fine resorted to what he called "an old Tom Swift experiment." To siphon off some extra voltage, he connected light bulbs together like a string of Christmas-tree lights. "I was just lucky we had enough bulbs," Fine says. "It made a very dramatic lighting effect."

## Who's 'Un-Red-Blooded'?

Pierre Salinger, President Kennedy's rotund, cigar-smoking press secretary, was a piano prodigy at the age of 6, and neither journalism nor politics has ever weaned him from music. This week, Salinger salutes his original love by appearing as the author of a foreword to a new dictionary of musical terms for beginning students.

Music, Salinger writes, "can be a joy and a solace. It should be part of the fiber of life. I say 'should be,' because in too many American families it is not." Too many Americans, he notes, think that "so-called 'good music' is only for highbrows and intellectuals; that for young Americans to be practicing an instrument instead of playing Little League baseball is a demonstration of qualities which I can only describe as 'un-red-blooded'."

Salinger's foreword was written for "An Introduction to the Language of Music" (120 pages. Robert B. Luce. \$4.50). Its author is Stephanie Barach, who has been a piano teacher for many years in and around Washington. "I felt the music encyclopedias were too complicated," Mrs. Barach said last week. "Even gifted children of 13 or 14 get discouraged when they look at the tiny print and the long words. It's difficult enough to learn music without having to wade through all that."

A comparison of the latest edition of "Grove's Dictionary of Music and Musicians" (it was first published in 1878), and Mrs. Barach's book supports her point. Grove's definition of a coda:

That which goes by the name in music is very fairly expressed by the word, for it is that part which comes at the end of a movement or piece of any kind, and has to a certain extent an independent existence and object, and though not always absolutely necessary, cannot often be easily dispensed with.

Mrs. Barach's way of putting it:

A tune added after the main song is finished, like a post-script in a letter.

Newsweek, August 27, 1962

## ART

## Nothing Sacred

Until it opened, the exhibition seemed like an egregious example of the old saying about carrying coals to Newcastle. From three continents and 24 countries, priceless works of African art came flowing into Salisbury, Southern Rhodesia, by train, plane, and river boat. Put on exhibition at Salisbury's Rhodes National Gallery, the treasure included tiny sculptures 2,000 years old, a striking array of ritual dolls, fetishes blackened with the blood of sacrifice. Here was primitive art at its most powerful, but one thing was conspicuously lacking—enough Africans to come and look at it.

Unfortunately, the bulk of Salisbury's Africans have treated the gallery exhibit with supreme indifference. It opened earlier this month as the stellar attraction

posed African sculpture with photographs of works by Picasso, Braque, Brancusi, and Julio González, all of whom were profoundly influenced by the African art they encountered in the early years of the century. McEwen concludes his exhibition with a sample of the non-traditional art of contemporary Africa. A side section is accusingly devoted to what McEwen calls "airport art"—the mass-produced sculpture which tourists buy by the ton. To emphasize this, he has arranged a procession of identically carved hippopotamuses and identically carved wrinkled old men.

**Dynamic:** At the museum last week, the black-bearded director, for all his disappointment, was beating the drum for his favorite subject. "A new era is beginning in African art," McEwen said. "In its dynamic emergence it may draw equally from its great past and from those modern influences which



McEwen and African ritual ram: From bloodstains to Brancusi

in a twelve-day International Congress on African Culture which also featured Pearl Primus and her dancers, a theater group from the Ivory Coast, and a steel band from Trinidad. The band was a hit, but the collection of 335 sculptures, masks, and paintings—scheduled to continue for another month—has had few native visitors. Frank McEwen, the museum's director, who arranged the show to trace African art from the jungle to the salon, sadly concluded: "The public here has not yet learned how to appreciate African art and what it means."

The pity of it is that McEwen's show would be a powerful draw almost anywhere but in Africa—the place where it belongs. The exhibits have been dramatically arranged so that the viewer passes from a dark room full of dimly lit, fetishistic shrines into the light and magnificence of a room full of Yoruba masks and headdresses, Ife and Benin bronzes, and the terra cottas of the little-known Nigerian Nok culture.

Then McEwen has brilliantly juxtaposed

it helped nurture." McEwen himself worked for two years and trekked all over the continent to assemble his show (which was underwritten by the Ford Foundation and by the Federal and Southern Rhodesian governments).

Since he took over the gallery in its first year, 1956, McEwen has tried to make it an esthetic research center for studying Africa's transitional society.

In the past, art in Africa was used as ritual magic to change the surrounding world instead of reflecting an individual experience of the world. "It would be impossible now," McEwen says, "for an African in these times of fast-changing Africa to copy the style and mystery of his ancestors. The old art of Africa is gone forever. A new art, a new African art, is taking its place . . . but it is now a delicate and sensitive flower that could fall prey to the commercial powers of the West." As though to illustrate McEwen's point, the works of painters Thomas Mukorombgwo and Selby Mvusi, two of his protégés, hang in the show.

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## THEATER



Sund: No such thing as corn?

## End of an Era

In the 1920s, some 300 tent shows covered the Midwest like so much canvas, with cornball melodramas and baggy-pants comedies. Now only three survive, one in Tennessee and two in Missouri, stubbornly resisting progress and television. Their fans are no longer legion; they are only diehard.

This month the Sun Players, fresh from stands in Higbee, Pilot Grove, and California, Mo., paraded into the dusty, sleepy, wheat town of Cole Camp, Mo., and brought it raucously to life. Down the town's one main street rolled a car-and-trailer caravan carrying 500 white folding chairs, a 20-foot stage, a folded tent, and an upright piano. Farmers and tradesmen, who have been seeing tent shows all their lives, lined the street, smiling broadly in anticipation.

That evening 200 of the town's 853 citizens paid 50 cents apiece (25 for children) to file into the tent. On stage Jack Lund, an eager young actor, began to recite commercials (\$5 a shot): "The Home Lumber Company here in town stands ready to take care of all your needs, so if you're going to make an addition to your barn, stop in." Lund shifted nervously, then announced the evening's play, "The Stork Laid an Egg" (actually, the play's title was "The Lure of the City," but the Sun Players are forgetful at times and like to improvise).

**Howl:** Whatever the title, the show was strictly for the rubes: A blind widow inherits her husband's property and yearns for a lost daughter; a street-walker impersonates the daughter; the villain tries to cheat the widow out of her land; a minister marries the street-walker; and the wise old hero Abner J. Pinkham (played by Jess Sund, co-owner of the show and a veteran of 30 years' touring) fixes everything. At one point the streetwalker thanks a judge

for not tossing her in jail: "You must have been sent by heaven." Pinkham cracks: "Heaven? The judge was put here by the Republicans and they never heard of heaven." The audience howled.

Between acts, the cast ran through burlesque blackouts and patriotic songs, and after the last act, they staged a 30-minute vaudeville show. Finally Sund thanked the audience and invited them to return the next night for "a completely different play" entitled "What a Woman Will Do" (actually, "Creed for Gold").

Outside the tent, Cecil Hunter, a 74-year-old retired nut salesman, said: "This is the kind of live entertainment you don't get to see every day." His wife agreed: "They seem like nice clean people, too, and that's important."

After removing his make-up, Sund retired with the company (total membership: ten) to one of Cole Camp's three saloons and admitted tent shows were dying. "The supply of talented actors and musicians is running thin. Fewer people nowadays are willing to work as hard as tent shows demand—putting up the tent, performing every night, repairing costumes, developing new specialties."

Still he is dedicated to the tents. "What with the violent stuff on television, and the complex world situation, it's a relief to see someone kick somebody in the butt," said Sund, whose shows gross \$400 to \$500 in a good week. "A lot of guys say this stuff is corn, but there's no such thing as corn. Simple audiences want to see simple plays, and there aren't any new ideas which are simple enough. There haven't been any changes in tent shows since the '40s. They're not supposed to change."

## Curtain Going Up?

Theatergoers in Baltimore, Boston, Cleveland, Pittsburgh, and San Francisco may have to go no farther than their living rooms to see new Broadway shows if the Westinghouse Broadcasting Co. succeeds in launching its plan to tape six of the 1962-63 season's legitimate plays. Westinghouse would then televise them to the five cities the same night as the New York opening—free, over regular network facilities, with regular network commercials during intermissions. In turn, Westinghouse would give financial backing to the shows it beams. For the most part, Broadway was enraged. "It's a sellout!" charged producer Arthur Cantor, expressing the majority opinion. "It sells the theater out to the middle commercial and all the vagaries of television. And it will seriously affect business in New York. Fortunately, I think it's all a fantasy. The unions will kill 'em." Producer Leland Hayward echoed Cantor: "It's the silliest thing I've ever heard." But David Merrick, remaining calm, said: "It's an experiment to watch."

## MEDICINE

## Timmy's Tummy

Timmy McCabe of Torrance, Calif., was born eight years ago with a rare congenital deformity called abdominal agenesis—the complete absence of abdominal muscles. Without the support of a muscular girdle around his midsection, Timmy's internal organs would become misshapen and displaced. The boy faced a childhood plagued by infection (stemming from his malformed urinary system), and an early death. "Give him lots of love," doctors told Mr. and Mrs. Marvin McCabe. "There's nothing we can do."

For eight years, antibiotics and plenty of parental love kept Timmy alive. But last week, thanks to an unprecedented operation performed at Los Angeles Children's Hospital, the outlook for the youngster suddenly brightened. Physicians assured the McCabes that Timmy would definitely live—and that he could expect a life nearly as active as any other youngster's.

The five-and-a-half-hour operation, carried out last month, was a daring attempt to provide the bright-eyed youngster with substitute abdominal muscles. As a first step, surgeons took up the slack in Timmy's distended belly by removing a strip of skin a foot wide. The remaining flaps of the abdominal wall were then folded into pleats for added strength and stitched together. The most ingenious part of the operation came when surgeons fashioned Timmy a pair of permanent suspenders to give his abdomen extra support.

"We decided to use a graft, but the tissue had to be strong, elastic, and long enough to cover an 8-year-old's tummy," Dr. John M. Southwell, spokesman for the five-man surgical team, explained last week. The surgeons chose for the



Timmy: Suspenders for the middle

Newsweek

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Homage to Combet. 5' x 7'8" oil on canvas.



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BIRTH OF VENUS. 7'1" x 5'10" oil on canvas.

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GODIVA II. 7'2" x 5'1/2" oil on canvas.

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AFRICAN FAMILY. 3'x3' oil on canvas.

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ODALISQUE after INGRES. 3'1/2" x 5'10" oil on canvas.

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ACTRESS OF THE MOULIN ROUGE. 4'11 $\frac{1}{2}$ " x 2'6"  
oil on canvas

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GODDESS. oil on canvas. 2'10<sup>1</sup>/<sub>2</sub>" x 4'3<sup>3</sup>/<sub>4</sub>"

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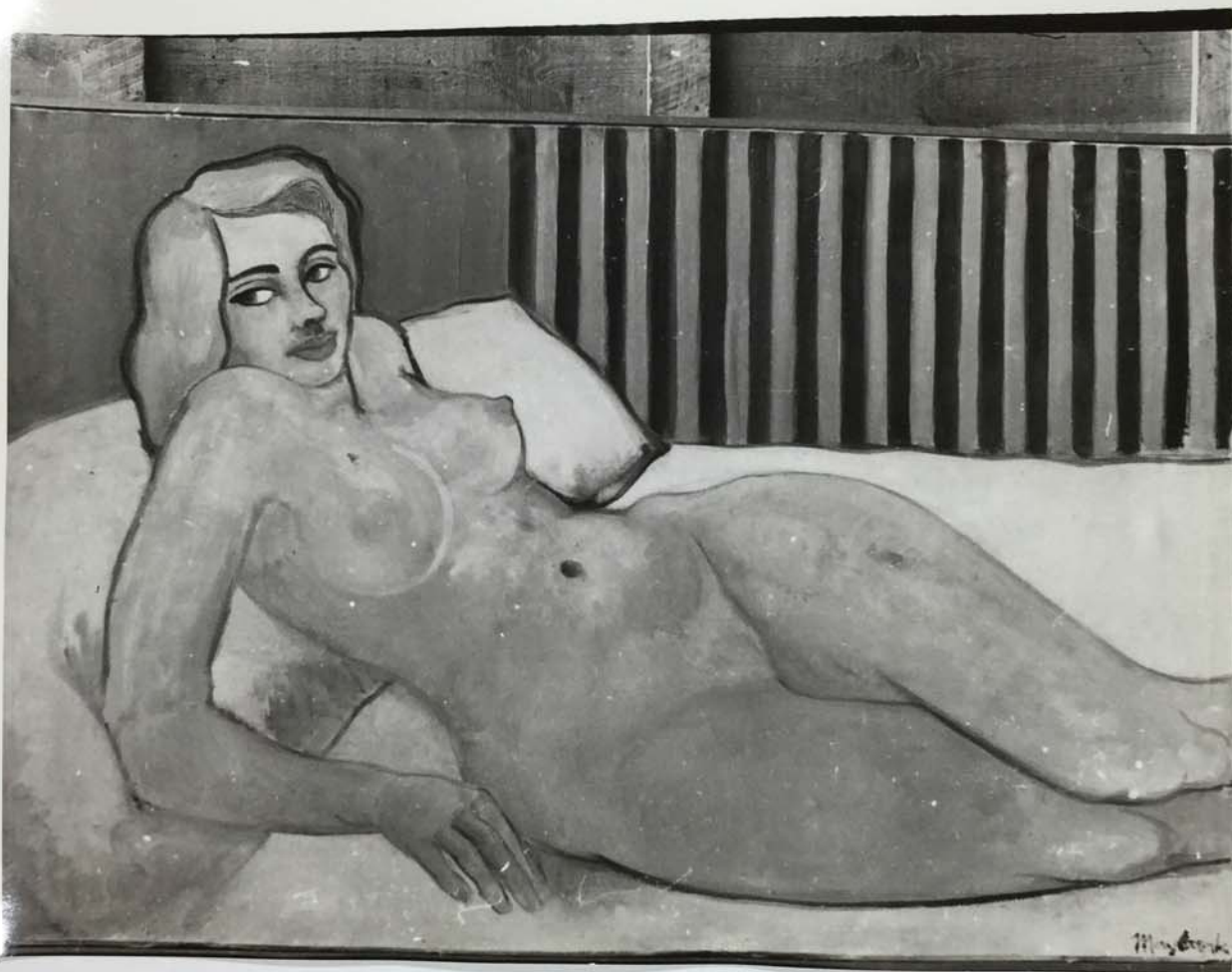
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A FINE PIECE OF MEAT 4' X 3' oil on canvas.

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POTIPHARS WIFE. 2'10" x 4'3 1/2" oil on canvas.

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HIGH PRIESTESS. 4'8" x 3'7" oil on canvas.

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SEATED WOMAN. 3'10" X 3'1" oil on canvas.

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THE FORTUNE SELLER 3'7½" X 3'2" oil on canvas.

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ADAM AND EVE. 6'5" x 4'2 $\frac{1}{2}$ " oil on canvas

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GIRL WITH A ROSE. 3<sup>1</sup>/<sub>4</sub>" x 2<sup>1</sup>/<sub>4</sub>" "oil on canvas

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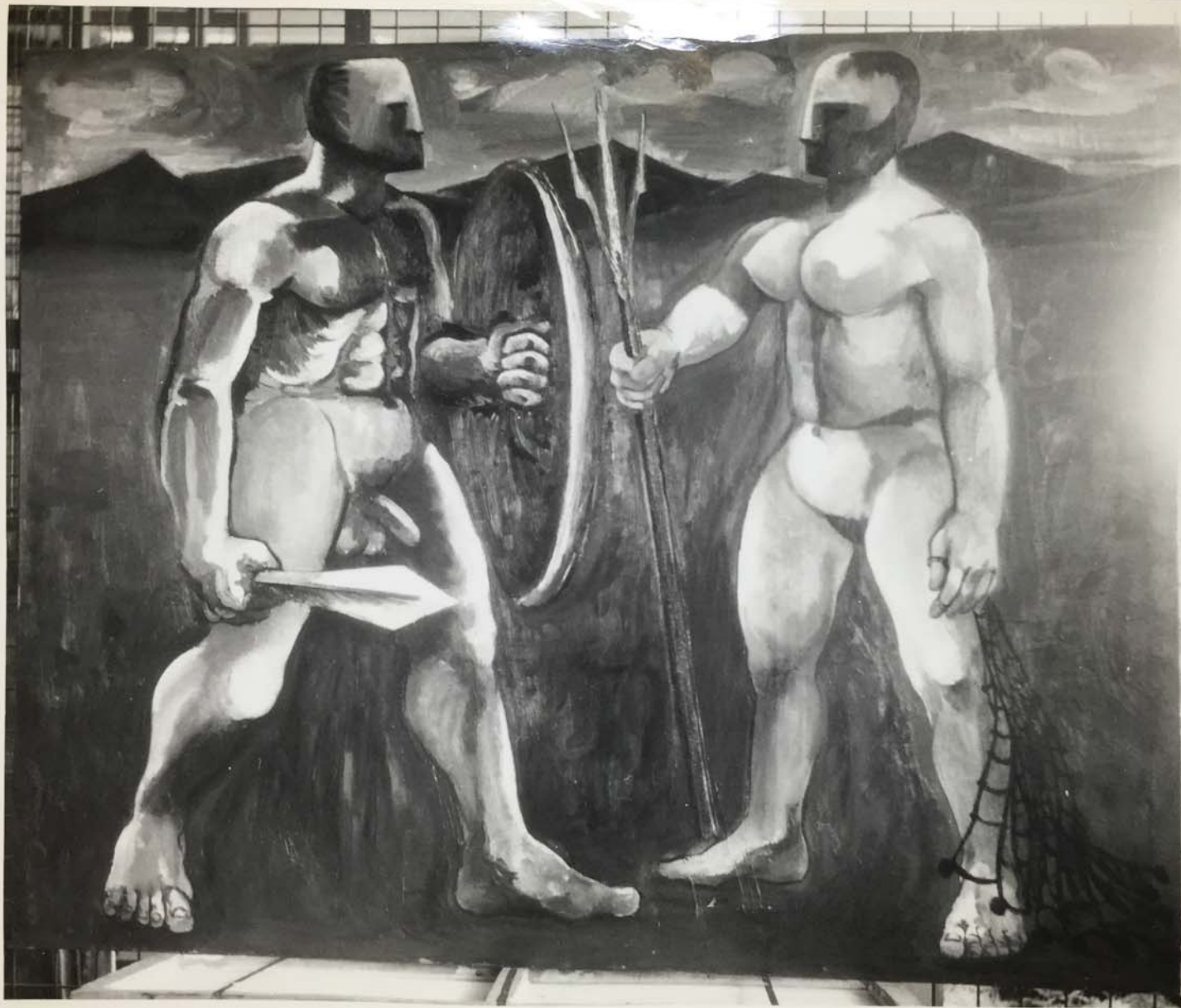
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YOUNG GIRL 3'10" x 2'4" oil on canvas.

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Achean meets Amazon. 5'2" x 6'7½" oil on canvas.

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WOMAN. 4'x4' oil on canvas.

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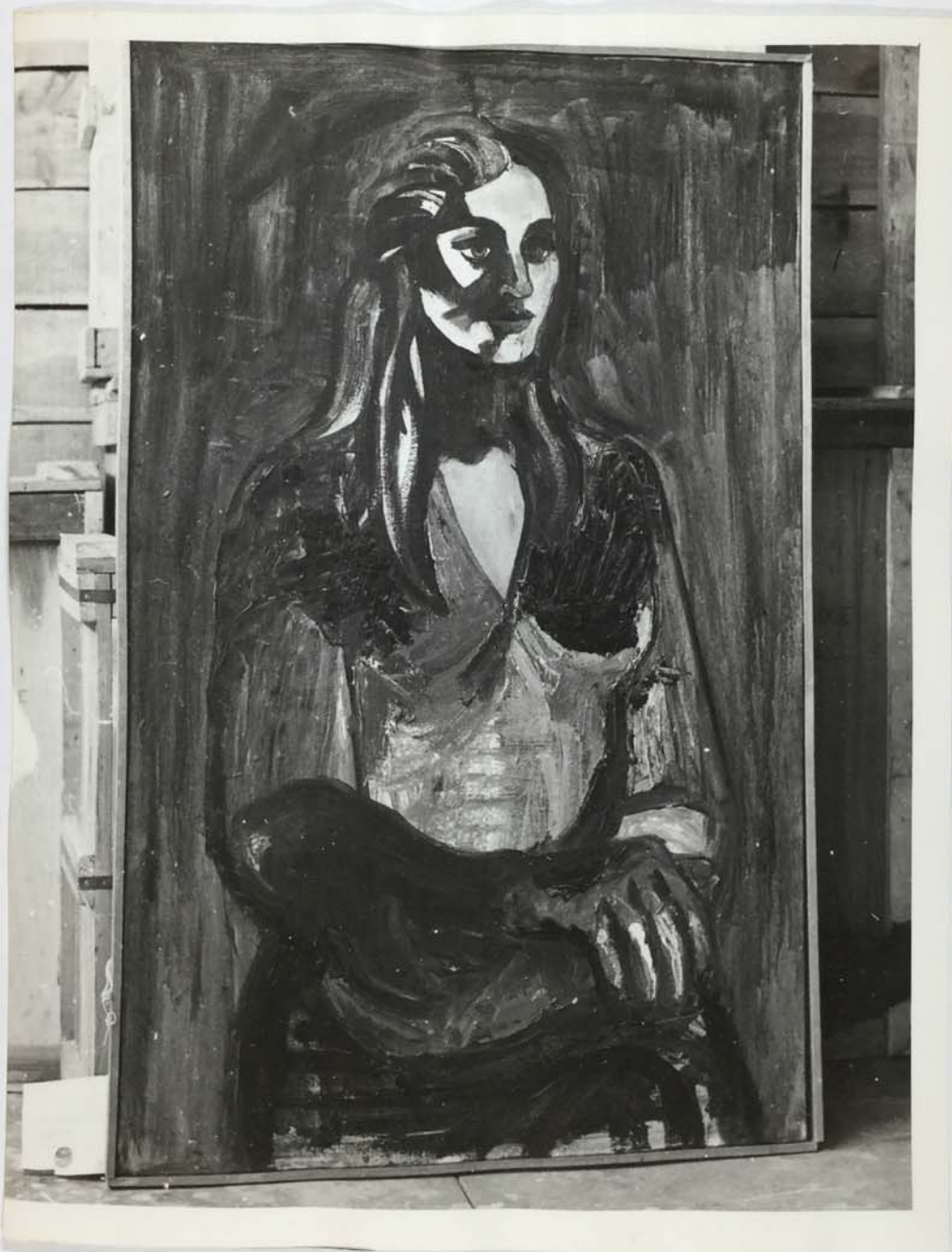
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GODIVA I. 5'3" x 3'9" oil on canvas.

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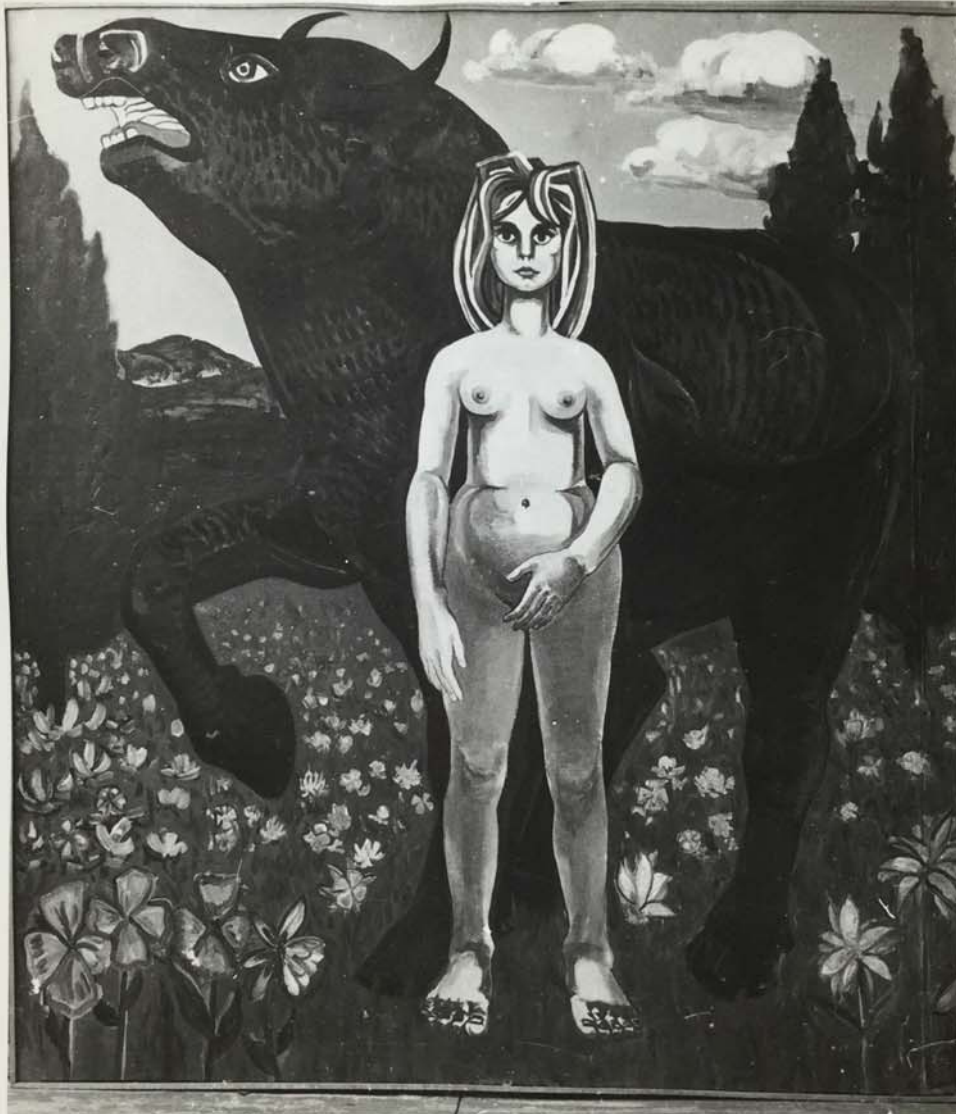
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CHOU-CHOU. 4' x 2'6" oil on canvas.

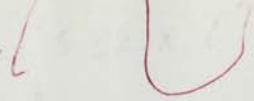
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RAPE OF EUROPA. II.  oil on canvas  
6' x 5'3 1/2"

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RAPE OF EUROPA III. 4' x 5' oil on canvas.

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1963. Schsbury

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Thomas Maybank