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| | AHB | I. A. 45 |

c/o J. H. Fea ^{until Jan 2nd.}
In Town 36 Farley Rd
Scarsdale.
31st. Mr. Joseph T. A. Burke

Farley Rd
31st

1668 Timothy Dwight College
Yale University

FREDERIC NEWLIN PRICE, *President*
GALLERIES: 63 EAST 57TH STREET
TELEPHONE: PLAZA 8-1223

FINE PAINTINGS • SCULPTURE
ANCIENT AND MODERN
ART FOR THE GARDEN

April 13, 1942

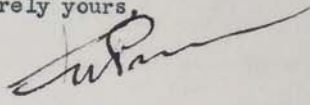
Mr. Alfred Barr
Museum of Modern Art
11 West 57th Street
New York

4/14

Dear Mr. Barr:

Salutations. In New Hope, Bucks County (where I live week ends), I heard an excellent lecture on Modern Art, "Why is Modern Art", with some good drawings illustrating the various steps. It's a history and a much needed "primer". I think you might be interested. It's a small text, 5,000 words. In any event I thought I'd let you know. With all good wishes and twenty yards to your drive.

Sincerely yours,



P. S. His address- Charles Childs, Lumberville, Pa.

Lambert

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INCORPORATED 1915
NEW YORK

Ferargil
up

FREDERIC NEWLIN PRICE, *President*
GALLERIES: 63 EAST 57TH STREET
TELEPHONE: PLAZA 8-1223

FINE PAINTINGS • SCULPTURE
ANCIENT AND MODERN
ART FOR THE GARDEN

April 13, 1942

Mr. Alfred Barr
Museum of Modern Art
11 West 57th Street
New York

4/14

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Sincerely yours,

P. S. His address- Charles Childs, Lumberville, Pa.

Lawson

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①
FERARGIL
INCORPORATED 1919
NEW YORK

Ferargil

FREDERIC NEWLIN PRICE, President
ADDRESS: 43 EAST 57TH STREET
TELEPHONE: PLAZA 8-1223

FINE PAINTINGS - SCULPTURE
ANCIENT AND MODERN
APRIL 3, 1942 GARDEN

7 March, 1941.

Alfred Barr, Director,
Museum of Modern Art,
New York City.

Dear Mr. Egan:

Dear Mr. Barr,

The exhibit will go through the 31st of March.

Thank you for your letter. I very much regret not having seen the Hasketh show, but shall try to get in to see the head and the James Guy, which you

mention.

I hope to see you,
Sincerely,

Charles R. Egan
Sincerely,

Mr. Charles R. Egan
Ferargil
63 East 57th St.
New York City

AHB:ljs

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FERARGIL
INCORPORATED 1915
NEW YORK

FREDERIC NEWLIN PRICE, *President*
GALLERIES: 63 EAST 57TH STREET
TELEPHONE: PLAZA 8-1223

FINE PAINTINGS • SCULPTURE
ANCIENT AND MODERN
ART FOR THE GARDEN

7 March, 1941. 3/9

Alfred Barr, Director,
Museum of Modern Art,
New York City.

Dear Mr. Barr,
The exhibition of the sculptor Hesketh opens on Monday, March, 9
and will go through the 21 of March.
The 'Arc in Granite' will be shown and I hope more advantageously
shown than when last seen by you, the work of this sculptor
continues to create fine interest here.

Hoping to see you,
Sincerely,

Charles R. Egan.

| | | |
|---------------------------------------|-------------|----------------|
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London 6/1 June 1945

Dear Mr Barr, The bearer
of this letter is Mr. J. M. Burke,
a friend of mine. He comes to
the States to take up a fellow-
ship at Yale University.
I would be very
grateful to you if you receive
Mr. Burke cordially, & to help
him to see private collec-
tions of modern Art, in which
he is particularly interested &
to introduce him to interesting
people. With kindest regards

Yours
Alfred Flechtner

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THE FOLLOWING MATERIAL IS AVAILABLE BY RIVERA AND OROZCO

c. Miss Dudley

October 14, 1942

Child in Checked Dress, oil on canvas
Young Man in a Grey Sweater, oil on canvas
Still Life with Vegetables, watercolor
Wade with Braided Hair, pencil
Boy of the Road, charcoal and colored crayon
Mother and Child, pencil and wash
Woman in Yellow and Child, watercolor and ink
Marta, Agneso Paula, charcoal
John Cook, Mexico, 47 watercolors

Dear George:

Here is the data about the Dive Bomber. You can get an estimate of the trucking costs. I should think they would be under \$150 round trip. Each section of the fresco weighs 450 lbs. and there are six sections. The cost of crating them for shipment would be \$18.00 for each section, and the weight of the boxes would bring the total weight per section to 500 lbs.

We have a lot of Rivera and Orozco material, much of which we could lend you, but I understood that you were counting on Held. Fernández would be very much interested in having an example or two of Velasco, the great Mexican landscape painter of the 19th century. There are two in this country, one in the possession of Edgar J. Kaufmann, (Sr.), Kaufmann's Department Stores, Pittsburgh, Pa., and the other in Edgar Kaufmann, Jr.'s collection. I have written Edgar, Jr., who is in the Army, to ask where it is at present.

Sincerely,

Mr. George L. Stout
Fogg Museum of Art
Cambridge, Mass

AHB:ljs

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THE FOLLOWING MATERIAL IS AVAILABLE BY RIVERA AND OROZCO

Rivera:

- Child in Checked Dress, oil on canvas
- Young Man in a Grey Sweater, oil on canvas
- Still Life with Vegetables, watercolor
- Nude with Braided Hair, pencil
- Day of the Dead, charcoal and colored crayon
- Mother and Child, pencil and wash
- Russian Mother and Child, watercolor and ink
- Group of Peasants, Apizaco Puebla, charcoal
- May Day Sketch Book, Moscow, 45 watercolors
- Study for fresco, Cuernavaca, pencil
- Agrarian Leader, Zapata, fresco
- Study for Mural, Radio City, pencil
- Landscape, watercolor
- Woman with Two Children, red and black chalk
- Two Figures, red and black chalk
- The Desert, pencil
- Palms and Dwellings, charcoal

Orozco:

- Zapatistas, oil
- Male Torso, charcoal
- Feet, No. 2, charcoal
- Dive Bomber, fresco
- 7 lithographs

Wants Feet & flowers

Oct 20 - 1942

| | | |
|---------------------------------------|-------------|----------------|
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Overview fresco =
 450 lbs. per section.
 500 lbs boxed.
 \$18 per section
 to make box

er 1942
 10/13

Mr Alfred Barr
 Museum of Mod.
 11 West 53d St
 New York N.Y.

Dear Alfred:

I am enclosing
 Fernandez. I
 of paintings
 along with his
 suggestions.

I have just b
 portation of
 cost is going
 afraid it will be out of our reach.

It was good to see you yesterday, and we are all most thankful
 for your offers of help.

Sincerely yours,

George L. Stout

George L. Stout

Weight 6 boxes. size of
 fresh per section.
 Cambridge.

W. J. ...

Oct. 20 - 1942

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

10 October 1942

10/13

Mr Alfred Barr Jr
Museum of Modern Art
11 West 53d Street
New York N Y

Dear Alfred:

I am enclosing a copy of the lecture program of Professor Fernandez. If this brings up any possibilities in the way of paintings that could be lent for a small exhibition to go along with his lectures, we should be grateful to have your suggestions.

I have just been talking with Agnes Mongan about the transportation of the 'Dive Bomber' and, unless we find that the cost is going to run far under what we really expect, I am afraid it will be out of our reach.

It was good to see you yesterday, and we are all most thankful for your offers of help.

Sincerely yours,

George L. Stout

George L. Stout

Weight 6 boxes. size of boxes. 6 boxes per section. Pack in Cambridge.

White

Oct. 20 - 1942

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HARVARD UNIVERSITY THE DEPARTMENT OF FINE ARTS
CAMBRIDGE MASSACHUSETTS
EIGHT PUBLIC LECTURES

BY

PROFESSOR JUSTINO FERNÁNDEZ

Frank Graham Thomson Visiting Latin American Professor
from the National University of Mexico
Under the auspices of El Colegio de Mexico

AN INTRODUCTION TO MODERN MEXICAN ART

- Tues. Oct. 20 An Introduction to Modern Mexican Art
Thurs. Oct. 22 Painting in the XIX Century
Tues. Oct. 27 Rivera Re-discovers Mexico
Thurs. Oct. 29 Rivera Discovers North America
Tues. Nov. 3 Orozco Creates His World
Thurs. Nov. 5 Orozco, The Anthropologist
Tues. Nov. 10 Contemporary Mural and Easel Painting
Thurs. Nov. 12 Picasso - Rivera - Orozco. A Parallel

At 4:00 P. M. in the Large Lecture Hall of

THE FOGG MUSEUM OF ART

...and fluent speaker with a
...that is only very
...His lectures are factual and
...with some philosophical content.
...with the approval of the Cambridge
...I would say that he is
...very stimulating so that his
...of a high
...but you surely were not
...to be their equal.

We admire the Modern Museum enormously and I think
...to be offered a lecture
...in your institution.

I will send you photographs of the galleries as soon
...as they are ready.

Respectfully,

J. F.

Alfred N. Stryker, Jr., Esq.
Director
The Museum of Modern Art
11 West 53rd Street
New York City.

AM:NB

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

October 30, 1942

11/2

Fogg

Dear Alfred:

P.J.S. did forget to give me your message. In fact, it was he who forgot to tell me in the first place that Fernandez was coming. However, that is just so much water over the dam. I concluded that we could not have the "Dive Bomber" and I am extremely grateful for your efforts in trying to get it for us and more than interested in the discussion which centered around the possibility of making the loan.

In answer to your questions about Fernandez as a lecturer, he is an easy and fluent speaker with a nice sense of humor and an accent that is only very occasionally cloudy. His lectures are factual and informative with some philosophical comment. They seem to meet with the approval of the Cambridge professional lecture-goers. I would say that he is neither profound nor very stimulating so that his lectures lack the intellectual excitement of a Wind or Panofsky performance, but you surely were not expecting him to be their equal.

He admires the Modern Museum enormously and I think he would be greatly flattered to be offered a lecture in your institution.

I will send you photographs of the galleries as soon as they are ready.

Hastily,

Alfred H. Barr, Jr.

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

AM:hb

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

November 5, 1942
11/7

Dear Alfred:

I will see to it that Edgar's picture by Picasso is sent to him at the close of our exhibition. I am sorry to have bothered your secretary so much yesterday, but when faced with the printer's proof of our catalog, it seemed to me best to telephone and to be absolutely certain that Justino's statements were accurate rather than to retract later.

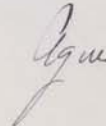
I told your secretary that Justino was interested and would like very much to lecture at the Museum of Modern Art. He is turning over in his mind something about "surrealism" and Mexico. I haven't said you were going to invite him. I've been fairly oblique, but inasmuch as the Metropolitan has put out feelers for two or three lectures there, I have asked him whether he would like to do one or both. In case he would like to do both, I thought it would be better if he had a sharp division in his subject matter. He is suggesting to the Metropolitan "Two Ideas of America--Rivera and Orozco." These would be given in two lectures. Word will go out to Francis Taylor this morning. I am trying to make Fernandez settle his schedule a bit. It is, of course, possible that neither you nor the Met can fit him in. He is leaving here on the seventeenth of November and stopping over, if I can make him do it that way, at both Brown and Yale. His visa expires December 12 so he must be across the border by that date. He is planning at present to leave New York about December 1, I think. If he finds he can have a reservation straight through to the Mexican border later than that, he may delay his departure for several days, but he is so nervous about the difficulties of getting the reservation that he will probably leave earlier than he should, rather than later.

He refuses to commit himself upon the question of a fee, but naturally he is anxious to be paid something and I take it he would rather give a lecture free than to be paid an inconsequential sum, a viewpoint I don't share. I think he should accept what he is offered.

I hope you enjoyed your jury duty!

Sincerely,

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



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Fogg

c. Miss Dudley
Miss Miller

November 3, 1942

Dear Agnes:

Edgar Kaufmann, Jr., who lent us the
"Girl with Dark Hair" by Picasso which you have
in your exhibition at the Fogg, has requested
that it be sent to him at the close of your
exhibition. His address is:

Lt. Edgar J. Kaufmann, Jr.
2917 North Front Street
Harrisburg, Pennsylvania

Would you be good enough to have this
done when your exhibition closes?

Sincerely,

Miss Agnes Mongan
Fogg Museum of Art
Cambridge, Mass.

AHB:ljs

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Sept

1, 1942

WESTERN
UNION

Miss Agnes Mongan
24 Central Street Somerville, Massachusetts

FHH
14/sep

Sunday.

Dear Alfred, Everything came & I am more grateful than I can say. Thanks to you it is a respectable show, if small, + Fernando is not as discouraged as he expected to be. In my own part, I

AND: 138

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Am delighted. I am crazy about
the Lohays. What a picture! It has
all the force of Romanesque Italian things,
such as those at Ravenna — but in
addition an individuality of character,
(both as regards the pct. & the design) that
is astonishing. I wish we owned it.

The Oroyce is very handsome too &
the drawings beautiful.

Many, many, many thanks
Agnes

Miss Agnes Mongan
Fogg Museum
Cambridge, Mass.

AHB:ljs

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Sept

October 21, 1942

Dear Agnes:

I have sent you all the extra photographs we have, post haste. I have enclosed a bill for them at 50¢ apiece, but no charge will be made for them if they are returned in good condition.

We can have extra ones made at a cost of 50¢ apiece but I think these will take care of your purposes for the time being.

Sincerely,

Miss Agnes Mongan
Fogg Museum
Cambridge, Mass.

AHB:ljs

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WESTERN UNION

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Fica

| SYMBOLS | |
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| DL | =Day Letter |
| NT | =Overnight Telegram |
| LC | =Deferred Cable |
| NLT | =Cable Night Letter |
| Ship Radiogram | |

A. N. WILLIAMS
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J. C. WILLEVER
FIRST VICE-PRESIDENT

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NAB71 14=CA CAMBRIDGE MASS 21 1203P

1942 OCT 21 PM 1 04

ALFRED W BARR JR=

DIRECTOR MUSEUM OF MODERN ART 11 WEST 53 ST=

PLEASE SEND FOR PUBLICITY PURPOSES A SELECTION OF
 PHOTOGRAPHS OF WORKS WE ARE BORROWING=

AGNES.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

- above drawings are studies.
- Siqueiros: The Sob (Helm's exhibition)
 - Tamayo: Animals
 - Montenegro: Mayan Women
 - Ficasso: Girl with Dark Hair (Collection Edger J. Kaufmann, Jr.)

In addition the Weyle Gallery will lend three large lithographs by Siqueiros:

- Head
- Lying Nude
- Zapata

We have these three but they are on exhibition.

I assume you will not want the Siqueiros Collective Suicide if you can get the Sob. We would rather not lend Rivera's May Day Sketchbook at the present time since we may use it during the coming month. If you want something from Rivera's Moscow visit I can lend a very good large drawing, #106 our Rivera catalog, which I bought from him in Moscow.

You will receive this letter on Monday morning. Please wire confirmation.

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Fogg

Miss Weyle, Cur.

2.

I am in bed or three more Rivera drawings, studies for murals. Of course you
October 17, 1942

Dear Agnes:

Labels:

Here is how we stand at present on your Mexican exhibition. We are definitely

lending you the following:

Sincerely,

- Grocco: The Subway, 1928 (from Helm's show)
- The Cemetery
- Male Torso
- Feet
- Legs (study for Guadalajara)
- Label showing the frescos for which the Feet and Male Torso are studies.
- Rivera: Child in a Checked Dress
- Flower Festival
- Day of the Dead
- Nude with Braided Hair
- Two Figures
- Woman with Two Children
- The Desert
- Building the Palace of Cortes
- Labels with photographs for frescos for which several of the above drawings are studies.
- Siqueiros: The Sob (Helm's exhibition)
- Tamayo: Animals
- Montenegro: Mayan Women
- Picasso: Girl with Dark Hair (Collection Edger J. Kaufmann, Jr.)

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Miss Mongan, cont.

2.

I put in two or three more Rivera drawings, studies for murals. Of course you can omit them if you want to though they make a rather interesting group with the wall labels.

Sincerely,

Miss Agnes Mongan
Fogg Museum
Cambridge, Mass.

AHB:ljs

P.S. I think we ought to lend you the Rivera Flower Festival and the Orozco Cemetery only if you can ship them back on the 16th so that they will be here in time for the opening of the Pan American Women's Association.

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Mr. Barr

-2-

10/15/42

P.S. I find that nowhere in Boston is there a single Siqueiros print available. Fernandez has just come in to see me and tells me he thinks the Museum of Modern Art has one. Could you part with it for this occasion?

Agnes.

10/16

Rivera - The Girl in a Checked Dress - oil ✓
Day of the Dead - drawing
Woman with Two Children - drawing ✓
The Desert - drawing ✓
Study for Fresco, Cuernavaca - drawing ✓

I didn't say so over the 'phone, but I should also like to have the May Day Sketch Book, if that is possible.

Of the Orozco's, I know we should like to have the two drawings in your list, if available:

The Male Torso
Feet, Number 2.

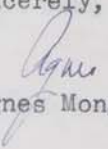
It seems to me that the Feast of Flowers is not at all too large for our purposes, if it is available. I know that we would like the Tamayo, Two Dogs, and I will tell you about the Siqueiros after I have called on Dr. Helm.

In the meantime, I suppose a list is coming from you to me. As you suggested, we sent off a telegram to Edgar Kaufmann, Sr.

Word has just come that Fernandez has already arrived.

A thousand thanks for all your assistance.

Sincerely,


Agnes Mongan

Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
11 W. 53rd Street
New York City

AM:hb

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

October 15, 1942

Dear Alfred:

This is to confirm our telephone conversation of Thursday morning and to speak for the things that I am sure we will want. These are as follows:

Rivera - The Girl in a Checked Dress - oil ✓
Day of the Dead - drawing
Woman with Two Children - drawing ✓
The Desert - drawing ✓
Study for Fresco, Cuernavaca - drawing ✓

I didn't say so over the 'phone, but I should also like to have the May Day Sketch Book, if that is possible.

Of the Orozco's, I know we should like to have the two drawings in your list, if available:

The Male Torso
Feet, Number 2.

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Word has just come that Fernandez has already arrived.

A thousand thanks for all your assistance.

Sincerely,


Agnes Mongan

Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
11 W. 53rd Street
New York City

AM:hb

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hoff

cc Purley Miller

I am afraid this is the best we can do except for such October 15, 1942
 retrospectives of which we have several.

Dear Agnes:

I am afraid we will have to disappoint you a bit because your requests have been made on such short notice. Most unfortunately we lent only a week or so ago one of our big Riveras and one of our best Orozcos to a Women's Convention in Madison Square Garden for one week right in the middle of your period. Most of our other large pictures are also scattered all over the place, but here is what we can do:

Rivera: Child in a Checked Dress, oil
 Day of the Dead, charcoal
 Woman with Two Children, red and black chalk
 (these three you have asked for.)
 Young Man in a Grey Sweater, oil (if you want a Cubist Rivera)
 We can also lend you all the other studies for murals together with our wall labels which show photographs of the original murals, etc. There are two big decorative Riveras which you might be able to borrow, one is the Fiesta Tejuanas, #31, our Rivera catalog, collection Mrs. Ray Murphy, 608 Park Avenue, (or she may be in Cambridge, she was last year) or the Rivals, #44, collection Mrs. David Milton, 1 Beekman Place.

Siqueiros: All three of the smaller Siqueiros are out, one of them, The Sob, in Helm's show. You may have it. This letter will give you authorization. We can lend you the extraordinary Collective Suicide, illustrated in our catalog, Fantastic Art, etc., #577. It is wood and is fairly heavy and fragile, and not a typical subject.

Orozco: All four of our spare oils are out, but one is the early New York picture called Subway, a very good one, in Helm's show. You can have it if it gets back in time, too; also the two Orozco drawings which are both for murals and are also equipped with a label and photographs of the completed job. We could also lend you the magnificent study of legs for the flaming dome figure in the Guadalajara orphan asylum. It would contrast interestingly with the study of feet 20 years before.

Tamayo: Animals, 1941, oil, 30 x 40"
 Montenegro: Mayan Women, p. 155, our catalog 20 Centuries Mexican Art.

| | | |
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| | AHB | I. A. 45 |

2.

I am afraid this is the best we can do except for such things as Rivera watercolors of which we have several.

Let me know what you want. Good luck to you,

Dear Agnes:

I saw Paul for a few minutes and gave him a message for you which he may not have remembered: I phoned the Coordinator's Office in Washington to ask for the money to send the fresco. It took 24 hours to get a reply since they gave the matter a good deal of discussion, but decided - and this is an interesting precedent - that the Coordinator's Office would not ordinarily furnish money for exhibitions, etc., within the United States, though it would be interested in financing the exhibitions to be held in the United States - all this by telephone.

Miss Agnes Mongan
Fogg Museum of Art
Cambridge, Mass.

AHB:ljs

I want to ask you a question, if you can answer frankly and fairly soon: how is Justine doing? We would like to consider giving him a lecture here at the Museum but we have had a lot of bad luck and want to feel fairly sure that we appear in an interesting and effective way for the general public.

That was a very nice note you sent me and was more than enough reward for our trouble, which after all is merely what we are here for.

Sincerely,

Miss Agnes Mongan
Fogg Museum
Cambridge, Mass.

AHB:ljs

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Fogg

October 28, 1942

Dear Agnes:

I saw Paul for a few minutes and gave him a message for you which he may not have remembered: I phoned the Coordinator's Office in Washington to ask for the money to send the fresco. It took 24 hours to get a reply since they gave the matter a good deal of discussion, but decided - and this is an interesting precedent - that the Coordinator's Office would not ordinarily furnish money for exhibitions, etc., within the United States, though it would be interested in financing the exhibitions to be sent outside the United States - all this by telephone.

I want to ask you a question, if you can answer frankly and fairly soon: how is Justino doing? We would like to consider giving him a lecture here at the Museum but we have had a lot of bad luck and want to feel fairly sure that he speaks in an interesting and effective way for the general public.

That was a very nice note you sent me and was more than enough reward for our trouble, which after all is merely what we are here for.

Sincerely,

Miss Agnes Mongan
Fogg Museum
Cambridge, Mass.

AHB:ljs

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

October 24, 1942

10/27

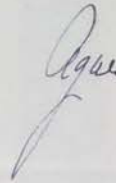
Dear Alfred:

All the photographs came--and at a most opportune moment for they arrived while the Christian Science Monitor's art editor was with me. She has promised us a good notice and I let her make her own selection. It was perforce a curious one because the Monitor will print no picture of sadness and so The Cemetery and all such things were automatically ruled out, but it was possible for her to take some of interest even so.

I will return all those which are in good condition later on.

Again, a thousand thanks.

Affectionately,



Alfred H. Barr, Jr., Esq.
Director
The Museum of Modern Art
11 W. 53rd Street
New York City

AM:hb

Log an

Story
cont

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Uruguay

SEATTLE INN

October 7, 1942

John Kirstein

HARVARD UNIVERSITY
FOOD HOUSE
CAMBRIDGE, MASSACHUSETTS

Dear Agnes:

last letter

October 5, 1942

Thank you for your letters of October 5th and 6th. I have asked Lincoln Kirstein, who has just returned from South America, about the ballet troop

Dear Alfred:

Can you pass

your organization the following question?
A member of the Dance Archives know nothing of it either.
the Pan American Society of Massachusetts has heard about a
Uruguay which is said to be either in this country or about to arrive here.
Have either your South American people or your dance people heard of such an outfit? Could the Dance Archives people tell me who is *Argentina's* manager?

from Uruguay, but he has not heard of it. Our
Dance Archives know nothing of it either.
I am sorry not to be able to help you with
this.

Sincerely,

Always sincerely,

Agnes Morgan
Agnes Morgan

Alfred R. Barr, Jr., Esq., Director
The Museum of Modern Art
11 West 53rd Street
New York City

AE:13

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Adel Kinstler and H.

HARVARD UNIVERSITY
FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

*Send Hawkins
or Edison*

and draft letter

October 5, 1942

10/6

Dear Alfred:

Can you pass on to the proper person in your organization the following question? A member of the executive committee of the Pan American Society of Massachusetts has heard about a ballet troop from Uruguay which is said to be either in this country now or about to arrive here. Have either your South American people or your dance people heard of such an outfit? Could the dance archives people tell me who is Argentinita's manager?

Always sincerely,

Agnes

Agnes Mongan

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

AM:hb

*Call Ed Edison but
he was not in.*

Agnes

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HARVARD UNIVERSITY
FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

October 6, 1942

Dear Alfred:

I am sorry I bothered you about Argentinita. I have just learned that the Pan American Society has already engaged her services here in Boston at the same time that the musical comedy in which she appears will be playing here.

I hope I haven't already wasted someone's valuable time.

Hastily,

Agnes
Agnes Mongan

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

AM:hb

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1201

SYMBOLS

Agnes

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1201

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 NT=Overnight Telegram
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NAB62 19=CA CAMBRIDGE MASS 8 1157A

ALFRED BARR JR., MUSEUM OF MODERN ART=
11 WEST 53 ST=

(28)

10/8

PLEASE WIRE COLLECT IF I MAY SEE YOU TOMORROW ABOUT
 POSSIBILITY BORROWING ONE OR TWO PAINTINGS FOR FOGG
 EXHIBITION=

GEORGE L. STOUT.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

*... you were more to report you'll
 hear again.
 The mountains are marvelous, the weather
 beyond belief.
 Sincerely
 Gues*

IN THE WHITE MOUNTAINS OF NEW HAMPSHIRE

| | | |
|---------------------------------------|-------------|----------------|
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| | AHB | I. A. 45 |

Wangan
~~Spalding~~

SPALDING INN

Mountain View Road

WHITEFIELD, NEW HAMPSHIRE

Sept. 29, 1942.

10/1

Dear Alfred,

I have not been ill & ignored your question — but I'm not having much luck, yet.

To-day I put your question on to my friends the Benedictines of Rhode Island.

They ought to be able to suggest some line of exploration.

When & if I have more to report you'll hear again.

The mountains are treacherous, the weather beyond belief.

Sincerely
 Gues

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Fogg

September 14, 1942

Dear Agnes:

Here is a very special question which you might be able to answer. Lauren Ford has an important commission to do an altar piece for a Catholic church and has asked for an assistant to help her with the painting. The assistant should be a girl, adequately trained in the rather precise drawing and painting technique which Miss Ford uses, and should, I suppose, be Catholic, though this is not stipulated. She will receive \$70. a month and keep, but would live at Bethlehem, Connecticut, in comparative isolation and seclusion.

Six or seven hundred years ago such a young lady would be easy to find and would be glad to work as an apprentice, but today I have to ask you. Are you baffled?

Professor Paul J. Sachs
Fogg Museum of Art
Harvard University
Cambridge, Mass.

Sincerely,

Miss Agnes Mongan
Fogg Museum of Art
Cambridge, Mass.

AHB:ljs

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fogg

RECEIVED UNIVERSITY
MUSEUM OF MODERN ART
CAMBRIDGE, MASSACHUSETTS

August 15, 1942

July 29, 1942

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

Dear Alfred:

We have had a request from
Holt, who teaches at
Guernica. Is it all right
to do this work?

This is just to confirm Miss Van Hook's
letter of July 20th, saying that it will be all
right to have Mr. Holt take color slides of the
Guernica. I hope the Guernica is proving interesting
on its second visit.

With kindest regards,

Very best regards to you,
Sincerely yours,

Paul

Sincerely,

Professor Paul J. Sachs
Fogg Museum of Art
Harvard University
Cambridge, Mass.

AHB:ljs

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HARVARD UNIVERSITY
FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

July 29, 1942

7/30

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

Dear Alfred:

We have had a request from George Holt, who teaches at Bennington College, for permission to have colored slides made of the Guernica. Is it all right for our photographer to do this work?

With kindest regards,

Sincerely yours,

Paul.

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| | AAB | I. A. 45 |

July 30, 1942
July 6, 1942

Dear Professor Sachs:

Your letter to Mr. Barr has been received during his absence from the Museum. Since he is now traveling in Mexico and may not return for another two weeks, it would be difficult to get a prompt reply from him. However, we feel fairly certain that there would be no objection if color slides are made of the Guernica for Mr. Holt, 4th Avenue, New York?

Very thanks.

Sincerely yours,

Sincerely,

Elise Van Hook
Assistant

Professor Paul J. Sachs
Fogg Museum of Art
Harvard University
Cambridge, Massachusetts

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HARVARD UNIVERSITY - FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

Morgan
Fogg

July 3, 1942
July 6, 1942

Dear Alfred:

Under separate cover, I am sending you a print of the Halls drawing to which I referred when we
Dear Agnes:

Thanks for the note and the promised photograph of the drawing. The latter has not arrived, but I appreciate your sending it. I am putting into the mail the book, "The Paintings and Drawings of J.B.C. Corot in the artist's own collection." When you are through will you please return it to the C.W. Kraushaar Art Galleries, 780 Fifth Avenue, New York?

Many thanks.

Alfred
Sincerely,

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

Miss Agnes Morgan
Fogg Museum of Art
Cambridge, Mass.

AHB:ljs

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

July 3, 1942
1/6

Dear Alfred:

Under separate cover, I am sending you a print of the Mollo drawing to which I referred when we were discussing the Theatre Arts show here. Do you remember I said that it was one of my favorite drawings in the whole exhibition and you professed ignorance of the artist and his work.

I know no more about him than that he is Russian and was born in Russia in 1904 and apparently most of his work has been done in England.

We sent you a little catalogue of the exhibition which you may find, I suppose, in your library. In case it has been misplaced, I am sending with the photograph another copy.

Hastily,

Agnes
Agnes Mongan

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

M:b

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File

HARVARD UNIVERSITY - FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

July 1, 1942 July 2, 1942

Dear Alfred:

Are you still planning to send those drawings up to me? Had there been an extra moment the other afternoon I would have telephoned you to say that I looked at the Picasso sale catalogue at the Frick and

I am sorry to say that I cannot give you much information about Nelson Rockefeller's schedule since I am in only occasional contact with him. I think the President of your Society had best write him to find out, since he is likely to have more time if he comes to Boston than if the President went to Washington.

I shall try to get you a copy of the Congressional Committee Report, in which I think Nelson Rockefeller made a magnificent stand against the Philistine Congressmen.

Sincerely,

Miss Agnes Mongan
Fogg Museum of Art
Cambridge, Mass.

AHB:ljs

P.S.

I have lent the Congressional Report to a friend who I think will return it shortly, and I will send it to you as soon as possible.

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

July 1, 1942

TK

Dear Alfred:

Are you still planning to send those drawings up to me? Had there been an extra moment the other afternoon, I would have telephoned you to say that I looked through the Pissaro sale catalogues at the Frick and found nothing that had any connection with the drawings. The CP, by the way, is not only not Pissaro's mark, but not any mark listed in Lught. He might, however, tell us, were we to write him, whose stamp it was, because I understand that he has an additional volume of marks practically ready for publication.

Now, on the Latin American front, may I ask you for a little inside "dope" if you have it? Do you by any chance know Nelson Rockefeller's schedule well enough to know whether he will be passing through Boston any time in the near future? I thought it probable that you might be seeing him before you yourself took off and you would let me know whether he was coming in this direction. The president of our Society wishes to tackle him and she doesn't want to do it in the Washington scene.

Can you also tell me where I can get hold of that testimony before the Congressional Committee? The book which I saw at your house--if I could have the number or the title, I suppose I could write to Congress for it. I wish to circulate the volume among my own committee in order that they may see Rabaut's astonishing manipulation of the English language.

I had a wonderful weekend at Bristol in the company of my two favorite gals. You can imagine what we polished off conversationally. Also for the first time I had the opportunity to watch your charming daughter in action. She's going to be something with those dimples when she's a little older! In my eyes already she's a winner.

Someday you must tell me more about the charming Australian lady who's on such cozy terms with the Queen. I liked her. In fact, I enjoyed the luncheon enormously.

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Mr. Alfred H. Barr, Jr.

P.2

July 1, 1942

I hope you and Edgar have a marvelous time in Mexico
and find lots of worthwhile things.

Affectionately,

Agnes
Agnes Mongan

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

AM:hb

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fogg
x Guernica

HARVARD UNIVERSITY - FOGG MUSEUM OF ART

fogg

HARVARD UNIVERSITY
FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

June 29, 1942

430

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

Dear Alfred:

Many thanks for your kind note saying that we may keep the Guernica here until September fifteenth. We appreciate this very much.

I hope if you are passing through Cambridge during the summer that you will stop here to see how magnificent the picture looks in its severe setting in Warburg Hall. It would also be pleasant to have a talk with you,
at Shang Hill as well.

With kind regards and renewed thanks,

Sincerely yours,

Paul.

Alfred H. Barr, Jr., Esq.
Museum of Modern Art
11 West 53rd Street
New York, New York
Dear Alfred:
Many thanks for your kind note
saying that we may keep the Guernica
here until September fifteenth. We appreciate
this very much.
I hope if you are passing through
Cambridge during the summer that you will stop
here to see how magnificent the picture looks
in its severe setting in Warburg Hall. It
would also be pleasant to have a talk with you,
at Shang Hill as well.
With kind regards and renewed thanks,
Sincerely yours,
Paul.

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fogg
x Guernica

HARVARD UNIVERSITY - FOGG MUSEUM OF ART

HARVARD UNIVERSITY
FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

fogg

June 29, 1942

4/30

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

Dear Alfred:

Many thanks for your kind note saying that we may keep the Guernica here until September fifteenth. We appreciate this very much.

I hope if you are passing through Cambridge during the summer that you will stop here to see how magnificent the picture looks in its severe setting in Warburg Hall. It would also be pleasant to have a talk with you, *at Haguel as well.*

With kind regards and renewed thanks,

Sincerely yours,

Paul.

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Fogg
X Guernica

HARVARD UNIVERSITY - FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

c. Miss Miller
Miss Dudley

June 26, 1942

June 24, 1942

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

Dear Paul:

Dear Alfred:

I am delighted to know that you want to keep the
As you know the ~~Guernica~~ has arrived safely. It hangs
once more in Guernica and that it will be useful to you. Please

do so until September 15th, as you request. To keep it
here for two weeks. You were kind enough to answer that you had
decided not to lend it again except for very important exhibitions,
since it has frayed a good deal and the center is beginning to
wear around the edges. But I would like to make an exception for the
Fogg.
Sincerely,

In view of this and also in view of the fact that Seidler
will see it in the third session of the summer school in connection
with his course and Deane will use it in the second session of the
summer school, I wonder if you would be willing to extend the loan of
this canvas until September fifteenth. We would see that it be back
in your Museum on or about that date. We should certainly appreciate
it very much, and it would be of great help to our students.

Professor Paul J. Sachs
Fogg Art Museum
Cambridge, Mass.
Yours kind regards, and with greetings,
faithfully yours,

AHB:ljs

Paul

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

June 24, 1942

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

Dear Alfred:

As you know the Guernica has arrived safely. It hangs once more in Warburg Hall and looks extremely well.

My original request stated that we should like to keep it here for two weeks. You were kind enough to answer that you had decided "not to lend it again except for very important exhibitions, since it has travelled a good deal and the canvas is beginning to wear around the edges, but I would like to make an exception for the Fogg".

In view of this and also in view of the fact that Koehler will use it in the first session of the summer school in connection with his course and Deknatel will use it in the second session of the summer school, I wonder if you would be willing to extend the loan of this canvas until September fifteenth. We would see that it is back in your Museum on or about that date. We should certainly appreciate it very much, and it would be of great help to our students.

Awaiting the favor of your kind reply, and with greetings,

Faithfully yours,

Paul.

Duplicate sent to Alfred H. Barr, Jr. on 6/25/42

dec

| | | |
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Fogg

HARVARD UNIVERSITY - FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

c. Miss Courter

June 3, 1942

June 1, 1942

CONFIDENTIAL

Dear Agnes:

Dear Alfred:

We are rather confused as to what has happened at the Institute. Elodie Courter tells me that Jim Flaut agreed to take two of our traveling shows, saying that Elodie should write to Nat Saltonstall. When she did so she received a letter from Russell Allen confirming only the Rousseau exhibition and stating that he was counting on it for October, after Elodie had gone to a great deal of trouble in arranging a schedule so that Boston could have the show in November. *ly yours,*

Now, I don't want to involve you in this, but I do want to know just what is happening at the Institute. Is Nat in the Army, and is Allen now definitely in charge? As a member of the Advisory Committee I do not expect to be kept informed, but I think you are a Trustee, and may be able to throw some light on the situation without trouble. *New York City*

Confidentially,

*as usual side
for cabinet
answer.*

Miss Agnes Mongan
Fogg Museum of Art
Cambridge, Mass.

AHB:ljs

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

June 1, 1942

6/2

Dear Alfred:

May I keep the designs from the Dance Archives until the end of this month? We'd like to keep the exhibition open for at least another fortnight.

If this is agreeable to you, I'd appreciate it greatly.

With best regards.

Sincerely yours,

Agnes Mongan

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

b.

see reverse side
for carbon of
answer.

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June 3, 1942

Dear Agnes:

Yes, of course you may keep the Dance Archives designs.

Sincerely,

Miss Agnes Mongan
Fogg Museum of Art
Cambridge, Mass.

AHB:ljs

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Return to Barr

Confidential

*Answer
never leaf*

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

June 5, 1942

Dear Alfred:

Many thanks for saying I may keep the Dance Archives material.

About the other matter, I don't wonder that you don't know what's going on at the Institute. I'm not at all sure that the people at the Institute are very clear about it themselves. Jim Plaut is in Washington waiting for his commission from the Navy. Nat Saltonstall left town on about 48 hours' notice when his commission came through for the Army. Sargent Collier has been sitting on the edge of his chair waiting for his commission to arrive daily.* Thomas Metcalfe and Russell Allen have in the meantime taken over. Inasmuch as neither can be called a business man nor a professional museum man, there will undoubtedly be lapses and errors. I think Miss Courter can be perfectly firm and tell Russell Allen that Jim Plaut had agreed to take two of your shows, that the arrangements have been made and that after a great deal of trouble the Rousseau show was scheduled for Boston in November and it would upset the program unless this arrangement was held to.

Both gentlemen are charming people, delightful hosts and extremely well-informed amateurs, but I doubt if either has the remotest idea of the detail and thought entailed in scheduling a traveling exhibition. That is the reason why I advise you to be firm with them without seeming obtuse, if you can manage it.

You're wrong, honey, in thinking me a trustee. I was until last year, but my contribution in spot cash didn't merit my keeping that august title so I was kicked upstairs to join your committee. We've met just once and as for being informed as to what's going on, I generally learn about the activities when I read them in the paper, so I can't throw very much more light, at this point, on the inner workings than you can yourself. At the one advisory meeting which we had, held in late winter at Dr. Helm's house, I presented a questionnaire, some two or three pages of questions, about the museum, its purpose and its plans, not one of which I felt was satisfactorily or clearly answered. After that I rather washed my hands of the situation.

All of which you may keep to yourself, as I will keep your note to myself.

Sincerely yours,

Agnes
Agnes Mongan

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

AM:hb

** Lydia Evans has just informed me that Uncle Russell has fired Collier & taken all the reins into his own hands, changed the budget & altered the program.*

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June 9, 1942

Dear Agnes:

Thank you very much. Your letter gave us exactly the information we needed, and we shall use it discreetly.

Sincerely,

Miss Agnes Mongan
Fogg Museum of Art
Cambridge, Mass.

AHB:ljs

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HARVARD UNIVERSITY - MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

May 27, 1942

May 21, 1942

Dear Mr. Green: Carr, Jr., Director
Museum of Modern Art
New York, New York
I very much regret that the Rouault, This Will Be the Last,
Little Father, which you had requested for your exhibition in
Cambridge, was returned to the Museum only yesterday. It was
shipped by freight from the west during the first week in May,
but because of priorities and moving of government supplies, has
taken twenty days to reach New York. offering to lend it
to us. Thank you for your several letters and tele-
grams. If you still wish to use the picture in your exhibition,
won't you wire me to that effect and I shall be glad to have it
sent on to you immediately. The dimensions of the etching, which
you had requested, are 23 x 16 $\frac{3}{4}$ " and those of the mat, 36 $\frac{3}{4}$ x 28 $\frac{3}{4}$ ".

I am sorry you have been caused this inconvenience.

Sincerely,

Mr. Samuel Green
Gugg Museum of Art
Cambridge, Mass.

AHB:ljs

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

May 27, 1942

Miss Lytle

Please return

Fogg

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

Dear Mr. Barr:

As the Museum Class show will be taken down Saturday we think it best not to send the Rouault print.

We fully understand the shipping difficulties and appreciate your kindness in offering to lend it to us. Thank you for your several letters and telegrams.

Sincerely yours,

Samuel M. Green

Samuel Green

FM

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

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Fogg

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| NLT | = Cable Night Letter |
| Ship Radiogram | |

A. N. WILLIAMS NEWCOMB CARLTON J. C. WILLEVER
PRESIDENT CHAIRMAN OF THE BOARD FIRST VICE-PRESIDENT

(09)

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ALFRED BARR=

MUSEUM OF MODERN ART 11 WEST 53 ST=

HAS ROUAULT BEEN SENT PLEASE WIRE COLLECT GIVING DIMENSIONS

REGARDS=

SAMUEL GREEN FOGG MUSEUM OF ART.

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

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PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

WANT A REPLY?
"Answer by WESTERN UNION"
or similar phrases may be
included without charge.

APRIL 30, 1952

SAMUEL GREEN
FOGG MUSEUM OF ART
CAMBRIDGE MASS.

ROUAVLT OVERDUE WILL SHIP IMMEDIATELY ON ARRIVAL AND WIRE DIMENSIONS.
REGRETS.

BARR.

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Fogg

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

April 29, 1942

4/30

Dear Alfred:

I am delighted to know that we may borrow all the Dance Archive material for which I asked. I'll see that the proper credit is given on labels. I thought that all requests should come to you but I asked the question in order to be sure.

I, too, wish I could appear in New York oftener. I had a simply superb time and it was good fun to hear the play lecture with its attendant pyrotechnics on my last evening there.

Sincerely,



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

AM:hb

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copy

cc. Miss Miller
Miss Dudley + *Walter*

April 28, 1942

Dear Paul:

Dear Agnes:

I am glad to say that all the Dance Archive material which you ask for is available. We shall send it to you tomorrow. We shall maintain insurance and bill you. The loan should be credited to the Dance Archives, Museum of Modern Art.

All requests for loans should come to me directly.

Miss Courter is concerned with traveling exhibitions.

It was so good to see you. I wish it were oftener.

I appreciate your handwritten *Sincerely,*

Miss Agnes Mongan
Fogg Museum of Art
Cambridge, Mass.

AHB:ljs

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Fogg
x Barnett

Copy to Miss Miller

April 13, 1942

Dear Paul:

Thank you for your letter of April 9th about Will Barnett. I think there has been some misunderstanding about his not having been able to gain an interview with any member of our staff. I find that his work is known to Miss Miller, that she considered his work for a silk screen exhibition in 1940, and that either she or Miss Van Hook saw him at that time. Neither can recall that he has subsequently asked to show his work. Of course we shall be very glad to see it if he will bring it in. I am asking Miss Miller to write him.

I appreciate your having written for we are most eager to avoid misunderstandings of this sort.

Sincerely,

Sincerely yours,
Professor Paul J. Sachs
Fogg Art Museum
Cambridge, Mass.

AHB:ljs

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Fogg Folder

COPY TO MR. F

HARVARD UNIVERSITY
FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

Dear Paul:

April 9, 1942

I hesitate
answer it. A f
in France) John
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Grasset had agre
has wrecked both
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finding a small

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

Dear Alfred:

Here I am pestering you again! I am informed that the Museum of Modern Art is planning an exhibition of a group of New York artists "of lesser renown". No doubt you have thought of Will Barnet who does both prints and paintings. He seems to me definitely one of the more gifted men now at work, and, even though I rarely buy any prints now, I have acquired some of Barnet's.

I have not
discussions of a
generation - wit
material would r

I happen to know that he has in the past tried vainly to gain an interview with members of your staff so that I am wondering whether you would care to speak to the proper person and ask him to have a look at Barnet's work.

Rewald, as
and Zola, and la
well equipped for

With warm greetings from house to house,

Sincerely yours,

Paul.

Because Pi
should do anythin
of asking you whether you would have any suggestions.

My very best to you,

Sincerely,

Professor Paul J. Sachs
Fogg Art Museum
Cambridge, Mass.

P.S. I was so sorry to miss you during the recent weekend in Cambridge when you were in Washington.

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HARVARD UNIVERSITY
FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

COPY TO MR. F

Dear Paul:

April 13, 1942

I hesitate
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notes and so for
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Alfred H. Barr, Jr., Esq.
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred:

Let me say first of all that I
am very sorry indeed that I happened to be
away from Cambridge during the time that
you were here. I shall hope for better luck
the next time.

I have not
discussions of a
generation - wit
material would r

I come now to your interesting
comments about John Rewald. I shall take up
the matter with Dumas Malone of the Harvard
Press at an early day and then communicate
with you again. I do not feel very optimistic
as to what the result will be, but I shall do
all that I can.

With thanks and kind regards,

Sincerely yours,

Paul.

Rewald, as
and Zola, and la
well equipped for

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should do anything

of asking you whether you would have any suggestions.

My very best to you,

Sincerely,

Professor Paul J. Sachs
Fogg Art Museum
Cambridge, Mass.

P.S. I was so sorry to miss you during the recent weekend in Cambridge when you were in Washington.

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Fogg Art Museum
Fogg

MRS. MISS DILLON
MISS COURTER

COPY TO MR. REWALD

April 8, 1942

January 15, 1942

Dear Paul:

I hesitate to bother you with this question but I know of no one better able to answer it. A friend, a distinguished young European scholar, (German by birth, worked in France) John Rewald, has recently come to this country with a typescript of several hundred pages of letters from Pissarro to his son, Lucien, dating from 1883 to 1903. Grasset had agreed to publish these letters in Paris and Cassirer in London, but the war has wrecked both plans. Rewald now wants to find a publisher and, if possible, a grant of \$50.00 a month for six months to cover the expenses of repairing the typescript, with notes and so forth. My guess is that securing a publisher will be more difficult than finding a small subsidy.

I have not read the letters, but Rewald assures me that they are for the most part discussions of art, and as Pissarro was, I think, the most intelligent of the Impressionist generation - with the possible exception of Degas - it seems to me likely that the material would really be very interesting.

Rewald, as you know, got his degree at the Sorbonne with a brilliant study of Cezanne and Zola, and later published Cezanne's letters both in Paris and in London; so that he is well equipped for this job.

Because Pissarro belongs to the Impressionist generation I do not feel that the Museum should do anything about this problem, but as a friend of Rewald's I am taking the liberty of asking you whether you would have any suggestions.

My very best to you,

Sincerely,

Professor Paul J. Sachs
Fogg Art Museum
Cambridge, Mass.

P.S. I was so sorry to miss you during the recent weekend in Cambridge when you were in Washington.

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Fogg Mus.

c.c. MISS DUDLEY
MISS COURTER

January 15, 1942

Alfred

Dear Paul:

Conditions permitting, I think you may count on the Gueraica for the end of June. We have decided not to lend it again except for very important exhibitions, since it has travelled a good deal and the canvas is beginning to wear around the edges. But I would like to make an exception for the Fogg.

Sincerely,

Professor Paul J. Sachs
Fogg Museum of Art
Harvard University
Cambridge, Mass.

ahb:vs

Alfred
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at the

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Fogg Mus.

10/8/41

M OF ART

Alfred :

Querica Reconnaissance
Division checking in.

September 30, 1941

Eliot

Mr. Alfred N. S. ...
Museum of Modern Art
11 East 57th Street
New York, New York

Dear Alfred:

Thank you for your letter about Macgowan

and yours.

The committee is still struggling with various possibilities as possibilities may not be able to do your suggestion.

As the matter is not closed, if you have any other plans, we should be very glad to have them.

With thanks for the trouble you have taken,

Sincerely yours,

Querica is installed in an great hall and looks marvelous! We are all very glad indeed to have it.

J.

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Fogg Mus.

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

September 30, 1941

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

Dear Alfred:

Many thanks for your letter about Macgowan and Ivens.

At the present moment my committee is still struggling with painters and architects as possibilities for our lecture series. Therefore, we may not be able to use your suggestion.

As the matter is not closed, if you have any other ideas, we should be very glad to have them.

With thanks for the trouble you have taken,

Sincerely yours,

Fuchs

P.S. The "Guernica" is installed in an great hall and looks marvelous! We are all very glad indeed to have it.

F.

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fold

SHEEPFOLD BETHLEHEM, CONNECTICUT

12/16

Dear Mr Barr,

I am very ashamed that I did not write you before because I have been very busy on a perfectly huge miniature painting of the Epiphany and it takes all the time so that I am too tired even to keep my mind on mail. The day I saw Phil Stath Miss Janet Robson phoned me and is here with us

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ford

SHEEPFOLD BETHLEHEM, CONNECTICUT

now. The thing Phil forgot was the impossible sounding combination that we hoped to find some young lady qualified to teach the children and have the spare time to work at her own painting either on her own or to help us as I could not teach and paint, and strange to relate that very talented young lady is here now.
I am very sorry to have

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Ford

SHEEPFOLD BETHLEHEM, CONNECTICUT

Caused you this trouble
and I do hope that
this young woman so
very qualified in the
required techniques
finds someone more
worthy with whom to
work than I. I wish
I could get at the
alter soon.

Very Gratefully
Lauren Ford

I have written Miss Titcomb.

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Ford

December 4, 1842

Dear Miss Ford:

It was, I think, Philip Sturgis who first spoke to me about you. Dear Miss Titcomb: I have forwarded your letter to Miss Ford. I hope that you may hear from her and with Father soon shortly. Her address is:

This morning, my Bethlehem, Connecticut I have received the letter from Miss Titcomb which I enclose. I do hope that she may be generous and will be useful to you. What you write next?

Sincerely,

Sincerely,

Miss Elizabeth Titcomb
36 Line Street
Boston, Mass.
ANE:ljs
ANE:ljs

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ford

December 4, 1942

Dear Miss Ford:

It was, I think, Philip Stapp who first spoke to me about your desire to find someone to assist you in painting an important altarpiece. Since then I have been in correspondence with Miss Agnes Mongan of the Fogg Museum and with Father Borgstedt.

This morning, many weeks later, I have received the letter from Miss Titcomb which I enclose. I do hope that she may be someone who will be useful to you. Won't you write her?

Sincerely,

Miss Lauren Ford
Bethlehem
Connecticut

AHB:ljs

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25

FORTSMOUTH PRIORY
FORTSMOUTH, RHODE ISLAND
October 19, 1942

October 8, 1942

Dear Mr. Barr:

While your letter of October 8th, in reply to mine, does not call for a prolongation of our correspondence, I must forbear saying how glad I am that you are interested in furthering the quality of our Bulletin. Perhaps this letter will surprise you since you are here at Fortsmouth Priory and may not even know that I have been trying to find someone in this field to help you. Philip Stepp told me of your desire to find an assistant. I have asked several people for suggestions, among them Miss Agnes Mongan of the Fogg Museum, who consulted Father Borgetedt. He has suggested Miss Joan Cunningham, 10 South Goodman Street, Rochester, New York, and says about her:

I have not communicated with Miss Cunningham and have no idea whether or not she is free or would be willing to take this job. So far as I know she would be competent, although it is difficult to recommend one artist for work with another!

When you finish the altarpiece, which I understand you are at work upon, will you not send me a photograph?

Sincerely,

Miss Lauren Ford
Bethlehem
Connecticut

AHB:ljs

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Borgestest

PORTSMOUTH PRIORY

PORTSMOUTH, RHODE ISLAND

October 19, 1942

10/21

Dear Mr. Barr:

While your letter of October 8th, in reply to mine, does not call for a prolongation of our correspondence, I cannot forbear saying how glad I am to know that you are interested in furthering the quality of Liturgical Art. This cause is very close to the hearts of all of us here at Portsmouth Priory, and we hope some day, in whatever way we can, to make contributions in this field.

Next month, Miss E. Charlton Fortune, Director of the Monterey Guild, (the headquarters of which have been in Monterey, California), will take up residence here at Portsmouth to continue the work of the Guild, with our collaboration.

Thinking that it may interest you, I am sending a copy of the May issue of our Bulletin. The article - "Commodity, Firmness and Delight" In The American Church - will, I think, be of interest to you.

Last winter, Mrs. Porter Chandler told me that the question had been broached of an exhibition of contemporary religious art at the Museum. I sincerely hope something of the kind can be arranged. There are several Catholic artists whose works could be represented; among others, John Howard Benson, Jean Charlot, Joan Cunningham, Ade deBethune, and Miss Fortune. While I do not wish to make any claims as to their merits, perhaps some works of members of this Community would be acceptable. Brother Stephen Reid, a member of St. Anselm's Priory, Brookland, Washington, D.C., is doing some very interesting work, both sculpture and painting. I do not know whether his Superior would allow him to exhibit, but, in case you are interested, I would be glad to speak to the Prior at St. Anselm's about it.

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I hope that all this does not appear to be interfering; I am simply anxious to be of any little assistance in the encouragement of good ecclesiastical art.

Sincerely yours,

Gregory Borgstedt, O.C.B.

Very Rev. Gregory Borgstedt
Prior

GB:mc

Arthur H. Barr, Jr., Esq.
Director
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

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PORTSMOUTH ASSOCIATION BULLETIN

PORTSMOUTH, R. I.

For Private Circulation Only

Published Quarterly by Portsmouth Priory School

REVEREND DOM J. HUGH DIMAN, O.S.B., Headmaster

REV. DOM W. WILFRID BAYNE, O. S. B., Editor

VOL. 11

MAY 1942

No. 2

IN this issue of the "Bulletin" a symposium of opinion and observation on the general topic of the Fine Arts is inaugurated. Dom Richard Flower has written for us an article on the poetry of the Breviary, Dom Hilary Martin a paper on the problem of "well-building" in church architecture, while Dr. Brady has set down for us some thoughts on the place of the Fine Arts in liberal education. This sym-

posium, begun in this issue, will be extended to the next. An article by the editor in two parts will appear serially in the two issues. The views set forth in the various articles are to be understood as expressing the individual opinions of those who are responsible for their authorship.

W. W. B.

SCHOOL NOTES

Visitors who stayed at the School during the Spring Term were Countess Juliette Palffy, and her mother, Baroness M. Wodehouse-Fox of New York City; Mr. and Mrs. Henry Martin of San Jose, California; Miss E. C. Fortune, Director of the Monterey Guild; Mr. Maurice Lavanaux, Secretary of the Liturgical Arts Society; Mr. and Mrs. Robert Watson of Bryn Mawr, Pennsylvania; Mrs. Frank X. Degnen of Philadelphia, Pennsylvania.

Portsmouth Alumni who visited the School during the Spring Term were Richard Palmer, Robert McAnerney, Peter Flanigan, Gordon McShane, Lt. William H. McCall, Jr., Corporal Thomas A. Emmet, U. S. A., Lt. Edward Logan, U. S. A., Private Edmund Oswald, U. S. A., Corporal Arnold Robinson, U. S. A., Ensign

James Sands, U. S. N., Cecil Robinson, Michael McE. Cunningham.

The following movies were shown during the Term: "Charley's Aunt", "Great Guns", "Lady Be Good", "International Squadron", "They Died With Their Boots On", "Suspicion."

On Saturday, May second, a very interesting lecture on "Navigation and Boating" was given by Mr. Raymond T. Hobson, a member of the Narragansett Bay Power Squadron. A lively question and answer period followed the lecture.

On Saturday, May twenty-third, a Violin Concert by Francis Flanagan was given in the Gymnasium, and was very much enjoyed.

NEXT YEAR

IN view of the general sense of uncertainty which, naturally, pervades a country at War, it seems advisable to make a statement of the School's plans for next year.

Owing to the fact that some of our friends have expressed concern about our location, we have sought and obtained the best possible advice. There appears to be no necessity for, nor advantage in, moving to another location. We shall reopen the School as usual on September fifteenth.

The inquiries and applications which have come to us for next September are more numerous than usual at this time of year. There appears to be good reason for expecting approximately the same number of students as we now have.

Like all schools, we shall lose some of our masters, who are called to military service. However, we have already started staffing our

faculty for next year. Plans are being made, which have every chance of success, for supplying our wants in this respect.

Far from admitting the likelihood of any decline during the period of the War, we are determined to improve our standards in every way. We are taking cognizance of the special demands made by prevailing conditions and are adapting ourselves accordingly. At the same time, we shall maintain those fundamentals on which a sound Catholic and Liberal Education are based.

The present situation of the world and of the country is a challenge to all, particularly to Catholic schools. The Community of Monks and the laymen on the Faculty here at Portsmouth will strive humbly but hard to meet that challenge and to fulfill the greater responsibilities placed on their shoulders.

DOM GREGORY BORGSTEDT, PRIOR

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THE RELIGIOUS SIGNIFICANCE OF THE BEAUTIFUL

FROM the remotest periods of the world's history beauty as concentered in the beautiful products of human art, has been made to serve the exigencies of religion. Before the age of Pericles, wherein the Hellenic genius first gave birth to high philosophic speculation, this feeling for the sacred quality of the beautiful, and its appropriateness as a vehicle for religious expression, were apprehended more by instinct than by reasoned analysis. That the beautiful products of human art had about them a religious significance and that the employment of such objects among the accessories of ritual and to enshrine the deity or his representative, seem to have been taken for granted. Certain it is that some, if not most, of the greatest products of ancient art owed their genesis to the inspiration of religion. Witness the temples and tombs of Egypt, the latter erected to honor the remains of hieratic and semi-divine kings. Witness the temple architecture of the semi-hieratic kingdoms of Mesopotamia, the religious painting and sculpture of ancient China and India.

The noblest example, in ancient times, of this dedication of the beautiful in art to the service of religion and the honor of the gods, is the Panathenaic festival which was held at Athens in honor of the titular patroness of the city, Pallas Athene, and its immortalization in the sculptures which once adorned the Parthenon, itself the masterpiece of Hellenic temple architecture. It was while Phidias was at work upon this monument of civic piety, that the thinkers of Athens first turned the searching rays of their speculative genius upon the metaphysical problem of the true, the good and the beautiful. It is difficult to ascertain just what the moralist Socrates thought about the problem of the beautiful, since he left no well defined and highly organized system of philosophic thought and is known only indirectly through his disciples Xenophon and Plato.

It is to the latter that we must look for the first fully conscious attempt to solve the problem of the beautiful, and so profoundly did Plato look into the depths of this problem and so eloquently did he write concerning what he had seen, that the philosophic point of view which bears the stamp of these speculations has ever since borne his name. Plato was a poet as well as a thinker and to the problem of beauty he brought all the ardor of the seer who has glimpsed, beyond the veil of the fleeting and obvious, the breath-taking vision of the eternal and the ineffable. Plato, among pagan philosophers, stands forth as the avowed high priest of this mystery, and that

philosophic mood which tends to see reality "sub specie pulchritudinis", that is under the aspect of the beautiful, has been called ever since his time by the name of Platonism.

Paradoxically enough Plato left no treatise on the beautiful as such. His views as to the nature and significance of beauty have to be gleaned from his dialogues. Of these sources the principal ones are perhaps the famous Symposium and the Phaedrus. The gist of Plato's speculations, and the teaching which he formulated from them is aptly summarized by Michelangelo Buonorrotte in one of his sonnets.

"Lo all the lovely things we find on earth,
Resembles for the soul that rightly sees
That source of bliss divine which gave us
birth

Nor have we first-fruits or remembrances
Of heaven elsewhere."

Michelangelo it must be remembered like many of the thinkers and artists of his day, had come under the influence of the new Platonism which was one of the results of the Italian Renaissance.

Plato's teaching regarding the beautiful is but a logical outgrowth of his general theory concerning the world of ideas. In the Phaedrus he writes concerning the soul that is searching for the ultimate reality that, "by the sight of beauty in this world, the true beauty of the world above is so brought to his remembrance that he begins to recover his plumage," i. e. the wings whereby he may soar at last into the empyrean. For Plato this discovery of the archetypal Beauty reflected in the fleeting loveliness of the corruptible world, has about it something of the nature of a religious experience. He writes, again in the Phaedrus:—"But whenever one who is fresh from those mysteries, who saw much of that heavenly vision, beholds in any godlike face or form a successful copy of original beauty, he first of all feels a shuddering chill, and there creep over him some of those terrors that assailed him in that dire struggle: then, as he continues to gaze, he is inspired with a reverential awe, and did he not fear the repute of exceeding madness, he would offer sacrifice to his beloved as to the image of a god." The metaphysical truth upon which this Platonic cult of the beautiful rests is this truth, as he himself points out in the Symposium, that all contingent loveliness is but a participation in the Supreme Beauty,—"all other things are beautiful through a participation of it." The ethical, and we might venture to say, the religious, teaching which is derived from this pro-

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found mystery, is that through the disciplined love of the beautiful, the soul rising from the contemplation of sensuous beauty to that which is intellectual and moral, purifies itself and makes itself fit to commune with the Supreme Beauty itself. Thus, in the Symposium:—"When any one, ascending from a correct system of Love, begins to contemplate the Supreme Beauty, he already touches the consummation of his labor." And in the same dialogue the prophetess Diotima is made to say:—"Such a life as this my dear Socrates, spent in the contemplation of the beautiful, is the life for men to live." It is essential to remember that what is here meant by a life "spent in the contemplation of the beautiful", is not a life given to that most subtle form of hedonistic vice, aestheticism. The sin of aestheticism lies in this that the aesthete does not so much love beauty as lusts after it. Instead of ascending from beautiful things to the austere presence of Beauty itself, he is content to confine himself to a refined but futile dalliance in the earthly paradise of sensuous impressions. He wallows, albeit he wallows delicately. That Plato was not countenancing aesthetic hedonism is sufficiently evident from such passages as this, also taken from the Symposium:—"For Wisdom is one of the most beautiful of all things: Love is that which thirsts for the beautiful, so that Love is of necessity a philosopher, philosophy being an intermediate state between ignorance and wisdom."

Mr. William Knight in his "Philosophy of the Beautiful" very ably sums up the Platonic point of view. He writes:—"In the Phaedrus,—the Absolute Beauty is recognized as a supersensible essence, discerned by the mind when thrown into ecstasy in its presence. This intellectual vision of Beauty so purifies sensation as almost to transfigure it; while from its non sensuous character, the intuition which we experience here and now is looked on as the reminiscence of a former life. We saw the Beautiful in an ante-natal life. Here we perceive it only 'through a glass darkly,' shining through the apertures of sense: and this explains how its perception fills the soul with a kind of awe, and moves the percipient to reverence. 'Coming to earth, we find her (Beauty) shining in clearness through the doorways of sense.'" How much of this, purged of such palpable dross as the theory of prenatal experience and subsequent reminiscence, is a foreshadowing of the truth as revealed in the Christian revelation. But of that later.

Platonism has had and still has an irresistible appeal for certain souls. It has even left its mark upon some of the mystical outgrowths of Mohammedanism, as witness the Sufi cult,

and the poetry of Hafiz. We have already seen an example of Renaissance Platonism in the fragment from one of Michelangelo's Sonnets quoted above. Examples could be multiplied indefinitely but let the example of the English poet Shelley suffice. In the penultimate stanza of Adonais, his elegy on the death of Keats, we have one of the most exquisite examples of Platonic idealism penned in modern times. I cannot resist the temptation to quote the whole stanza.

"That Light whose smile kindles the Universe,
That Beauty in which all things work and move,
That Benediction which the eclipsing Curse
Of birth can quench not, that sustaining Love
Which through the web of being blindly wove
By man and beast and earth and air and sea,
Burns bright or dim, as each are mirrors of
The fire for which all thirst; now beams on me
Consuming the last clouds of cold mortality."

The early Christians have been accused of plagiarism by the critics and enemies of the Christian religion. Much has been made of the superficial similarities between the Eucharistic rite and the rituals of the mystery cults of pagan Rome. The fact that Buddhists practice austerities very similar to those popular among the fathers of the desert has not been overlooked, nor has the fact that Christianity can claim no monopoly in the matter of incense, votive offerings and prayer beads. It would be surprising therefore to find that certain of the implications of Platonism and neo-Platonism had been overlooked, when they are discovered making their appearance in the Gospel of St. John and the thought of Catholic theologians like Augustine. The "Platonism" of Christianity need not be a source of uneasiness to pious souls, for if we consider, as we are led to do from the book of Wisdom, one of the books of the Old Testament rejected by the Protestant canon, that God is the "first author of all beauty" and Himself more beautiful than any of his creatures, then the cry of St. Augustine, "Too late have I loved Thee, O Beauty, ancient yet ever new," at once is seen, in spite of its Platonic flavor, to be the legitimate enthusiasm of a Christian mystic. It would be an interesting and instructive task to go through the Bible and collect all the passages together in which this attribute of the

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Divine Majesty is brought out. Most of what is true in Platonism is implicit in the Christian revelation, and for obvious reasons. Christianity in "plagearizing" from the treasure house of Greek thought has but taken what was hers already. Platonism reaches its full maturity only in the light of Christian revelation, because in that light the shadows cast by its imperfections vanish, and whatever is light-some in its speculations are transfigured by the mystery of incarnate Deity, and rendered certain by the canon of faith.

It has been said of Virgil that his was a soul naturally Christian, "anima naturaliter Christiana." The same might be said, with certain reservations, of Plato also. The final consummation of Plato's aspirations, the definitive answer to his sublimest speculations, are to be found in the incarnation of the Son of God, in Whom as Man dwelt all the fullness of the Godhead. In Jesus Christ, the "first Author of all beauty" walked visible among the works of his own creative Love, "with whose beauty" if we are delighted, let us reflect that "the Lord of them is more beautiful than they." For God is ineffable Beauty as well as infinite Goodness, and eternal Truth. With the revelation of Divine Beauty in the face of Jesus Christ, Platonic contemplation is caught up and transformed and becomes the mystical communing of the Christian soul with essential loveliness which it now perceives to be a Divine Person. With this discovery the speculation of the philosopher gives place to the enthusiasm of the lover and the saint. Through Grace, Diotima's "life spent in contemplation of the beautiful" becomes for the Christian a life-long communion with incarnate Beauty Himself. It is the beauty of holiness that evokes love. "When anyone, ascending from a correct system of Love, begins to contemplate the supreme beauty, he already touches the consummation of his labor." So Plato sets forth the ultimate end of man, and here again he shows himself to be "anima naturaliter Christiana," for what is our ultimate destiny, in the light of Divine Revelation, if not the contemplation of the Divine Essence, the source and measure of all beauty. "In thy light we shall see light,—I shall be satisfied when thy glory shall appear." In the opening lines of *Endymion*, Keats by one of those intuitive flashes characteristic of the poets, has divined the nature of man's ultimate bliss. "A thing of beauty is a joy forever." These words might easily be mistaken for the words of a Christian mystic, for theology in formularizing the essence of eternal life can find no more fitting terms in which to give voice to the ineffable, than are contained in the simple phrase "Beatific Vision", i. e. the vision that makes blessed,

that fills the soul with delight. What is this vision that is to be the source of our eternal happiness? It is nothing less than the face to face encounter of the soul with the Supreme Beauty, that mysterious effulgence of the Divine Perfections, the dim reflection of which in this world gives delight to the mind contemplating it. Our "joy forever" in the security of heaven will be the loving contemplation of that "thing of beauty" which is the Divine Essence, the source and archetype of all the fleeting loveliness of creatures "Eye hath not seen nor ear heard—what things God has prepared for them that love Him," for, in the words of prophet, Isaiah, we shall "see the king in his beauty."

One might well inquire at this point how these highly metaphysical considerations can be shown to bear upon the problems of personal sanctity and religious education. Some of the more practical implications of "Christian Platonism" have been hinted at already in the body of this article. But it may be useful to recapitulate and draw out more explicitly what has been implied. In man's rational nature there is to be discerned not only an appetite for truth and goodness, but an appetite also for beauty. And this assertion is not compromised by the apparent indifference of a very large number of individuals. To save our souls and arrive at the final term of our aspirations it is not enough to avoid sin, we must love God. We must love Him in Himself and in all His manifestations. Now the ardor of the saint is not set alight by negative prohibitions and by the arid consideration of truth unadorned. Theological formulae are necessary and important but it is significant that the language of the mystics, the language of prayer and praise, is, like the language of human love, poetic. "Love is that which thirsts for the beautiful," and it is when truth clothes itself in this mysterious splendor, that it comes about that not only is the mind illumined but the heart is ravished, for "wisdom is one of the most beautiful of all things." Hence the importance in education, and particularly in Christian liberal education, of awakening the aesthetic sensibilities and guiding them, between the Scylla of "aestheticism" on the one hand, and the Charybdis of utilitarian indifference on the other, into an enlightened appreciation of the beautiful in art and nature, and into a just reverence for these vestiges of Divinity. It is only when we are aware of the sacramental character of beauty that we are safe from the perversions of aestheticism. It is only when we are imbued with a sense of the "beautifulness of Truth" that we are able to rouse ourselves out of the sloth of utilitarian indifference.

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POETRY OF THE BREVIARY

THE pages of the official Prayer Book of the Church are strewn with poetry of a very high order. Each Hour has a metrical hymn, as well for the ferial day-by-day prayer office as for the feasts of the saints. That this should be so is due to the underlying plan of public worship, which consists of reading-singing-prayer. The Hymn is the unit of the Office which is designed for singing, and it has therefore a metrical form. The latter is modeled often after the classical meters, even as for singing certain Greek musical modes were used and adapted. The Breviary is thus, in a sense, an anthology of sacred verse, wherein one recognizes the hand of an inspired writer, whose muse was the Holy Ghost and whose aim was the praise of God's glory.

One recalls other anthologies of sacred verse, golden treasuries of hymns and poems, ancient and modern, all speaking the praises of God and the saints, and yet one feels that they lack something which is found in the Hymnology of the Breviary. There is a unique tone about the latter. First, these are distinguished as being the hymns which the Church, the Bride of Christ, has sealed as her own—"songs of Sion"—and officially stamped for the worship and praise of God. She will allow the faithful to sing many additional hymns and canticles (witness the popular hymnals and the *Cantus Selecti*) but those of the Breviary she has adopted as her very own. She has sung these hymns in her public worship for centuries and in every place where her voice has made itself heard; "the sound of them has gone out into all lands." Therefore they have a distinctly universal significance. Secondly, the Breviary hymns have admittedly an objective quality about them found in the greatest poetry of the past,—call it a classic quality. They are classic in their measure and in their reserve, balanced in their thought, succinct in their wording. Finally, there is a fine note of piety about all these hymns,—taking 'piety' in its ancient sense of reverence to deity. It could scarcely be otherwise, seeing that they all sing the majesty and glory of God—God in His inmost being and God revealed in all His works. Mr. E. I. Watkin has recently shown how the whole Divine Office is naught but the praise of God's glory, and hence the hymns of the Office the acme of that praise. M. Maritain once wrote of poetry as 'the heaven of reason the craftsman', which leads us to say that the poetry of the Breviary is inspired by heaven, reaches to heaven, uplifts the faithful to heaven. The Divine Muse has been at work here, and lo! a golden treasure of in-

spired poetry stands revealed in the hymns of the official prayer book of the Church.

Just as God's essential glory is reflected in the ways and works of nature, from clod to angel, "from China to Peru," so that we saw that there is one glory of science, another glory of philosophy, another of art, another of poetry, and so on; so too in the divinely inspired psalms and hymns and spiritual canticles of Catholic worship. These are all ordained to this glory of the Creator and Redeemer. "The earth declareth the glory of God and the firmament showeth His handiwork," and throughout the whole scale of creation, from humblest to highest, God's glory is reflected. In man this glory becomes articulate; man can and therefore ought to give voice to the inarticulate groanings of brute nature. In him all the mute praise of created things becomes vocal: man gives voice to what would otherwise remain unsaid and unsung. So in his conscious relation and reference to God man projects his mind and his will into speech and song; as the Psalmist declares, "My heart is ready, my heart is ready; I will sing and give praise with the best member that I have." It is in the Hymns of the Breviary that this impulse especially appears; they are the poetic expression of that praise of creation become tangible and vocal. What they say and sing is what we should expect: the wonders of the Lord and His saints. Mr. Watkin has put this so well that his words deserve quoting: "The praise of God's glory extends in hierarchical succession from atoms to souls admitted, above the capacity of any creature, to share the life of God, 'made partakers of the Divine nature.' This is the mighty hymn which is creation, so far as it exists, acts and lives and is not defective. 'Prayer is the world in tune.' Praise is the pith of prayer." (*The praise of Glory*, p. 6).

Most of the Hymns were monastic compositions of the Middle Ages, but some of the best ones date back to the fourth and fifth centuries. Of the latter one may take for example the Hymn for the Feast of the Ascension, *Jesu nostra redemptio*, for it has the qualities so noticeable in most of the Breviary Hymns.

Jesu, Redemption all divine,
Whom here we love, for whom we pine,
God, working out creation's plan,
And in the latter time made man,

What love of thine was that, which led
To take our woes upon thy head,
And pangs and cruel death to bear
To ransom us from death's despair.

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To thee hell's gate gave ready way,
Demanding there his captive prey;
And now in pomp and victor's pride
Thou sittest at thy Father's side.

Let very mercy force thee still
To spare us, conquering all our ill;
And, granting that we ask, on high
With thine own face to satisfy.

Be thou our joy and thou our Guard,
Who art to be our great reward;
Our glory and our boast in thee
For ever and for ever be. Amen.

The theme is the Redemption, from the point of view of the First and Second Advent of Christ. This Advent was for ancients of the Old Testament a *desiderium* (a pining); for us it inspires *amor* (love). God is before all creation (working out creation's plan), but takes His place in time as man (in the latter time made man). In two stanzas the work of the Incarnate is traced, from birth to ascension, and finally with a plea for God's mercy and the grace to persevere unto the heavenly vision, the hymn ends on a note of joy in Christ's present help and in the beatitude to come,—a sort of doxology. In this hymn there are traced the essentials of Redemption, briefly, cogently, and so very joyously. Usually the hymns end with a doxology addressed to the Three Persons of the Holy and Undivided Trinity, just as they begin with an objective rehearsal of some mystery or action of the Godhead. Frequent-

"COMMODITY, FIRMNESS AND DELIGHT" IN THE AMERICAN CHURCH

IN the early years of the Seventeenth Century, when Sir Henry Wotton, that humanist whose learning was surpassed only by his wit, adapted the "Elements of Architecture" of Vitruvius, he phrased the Augustan architect's dictum thus: "Well-building hath three conditions: Commodity, Firmness, and Delight." Of these elements of such innocent appearance is that complex art-science architecture formed and for the purpose of this paper it is well to review briefly their significance. Through the demands of "Firmness" is architecture related to science. Physics, statics and dynamics suggest and control the structural elements and justify their disposition. "Commodity" ties it to human life; architecture satisfies a human need, hence religious, political, social, economic and racial factors become prime elements and must receive their proper expression. "Delight" is the result of the disinterested desire for beauty, a desire that does not culminate in a purely aesthetic result since Commodity has imposed utilitarian demands, but is rather an aesthetic impulse

ly, as in the daily hymns for Lauds and Vespers and the Little Hours, the forces of the cosmos and the details of creation and the functions of cosmic events—the sunrise, waves of the sea, the fall of night, the crowing of the cock, the stars of the firmament,—are made to set forth the justice and the mercy of God. In other hymns of a later date, the more human aspects of Christ and the saints are depicted. Always, however, the stern form of the verse and the economy of language, with no hint of modern sentimentalism, preserve the tone of reverence and objectivity which the public worship of which they are a part demands. The fault with much so-called religious poetry has been that it was the product of feeling and fantasy, without intellectual content; or else it was an intellectual content that was partial or erroneous. The poetry of the Hymns manifests to all who can read between the lines that not even the balance of form and content are adequate to make a great poem, but this is the work of a man, who whilst having his feet on the earth, yields himself and all his powers in obedience to the heavenly vision. The Church puts the Breviary into our hands asking only that we sing unto the Lord with praise. "Nothing therefore could be more timely in these days of anguish and darkness," to quote Wauker, "than the song of praise as it is raised daily by the Church of God" in her most proper work, the *opus divinum*.

DOM RICHARD FLOWER

which effects the metamorphosis of the science into the art. These, then, are the conditions upon which architecture depends, and while it cannot be asserted that there exists a principle of preestablished harmony between them, it should be evident that any serious deordination can only result in a negation of "well-building." The question of the concessions which science must make to art, or art to science and utility can never be answered. It is in the satisfactory solution of the conditions imposed by each, in compromise—that highest achievement of the human genius—that true architecture may be found.

In this country architecture has, at long last, come of age. From the earliest times we have sought on the other side of the Atlantic for the vocabulary with which to express ourselves plastically; all our styles have arrived on this shore completely articulate and if we have made them our own, the indigenous elements with which they have been modified have been accidental not basic. The achievements of men like Louis Sullivan, Frank Lloyd Wright

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and the creators of such complete expressions as the Rockefeller Center in New York leave nothing wanting in the conditions of well-building. In the R. C. A. Building a structure has been produced which is as significant and as expressive of our period as the broad domes of Byzantium and the soaring gothic towers of the Middle Ages were for theirs. In commercial structures particularly has America expressed herself best—best because what is closest to the heart most easily finds expression in art. There is, however, an extraordinary lag between the embodiment of our commercial achievements and that of our faith. Who can point out a contemporary church which so satisfies the requisites of architecture as does the R. C. A. Building? It is this tragic condition that this article would briefly analyse, in order to indicate wherein those who build such superb expressions of commercial achievement fail so pitifully when they turn to construct a house of God. For the error lies in the minds of us all: we think clearly enough when both the immediate and ultimate ends are utilitarian, but when the latter end is of the spirit our wisdom leaves by one window, our knowledge by another and so through all the seven virtues, until there remains but the hollow shell inhabited by a few spectres and taboos which determine wherein we shall worship God.

In turning to contemporary American churches let us once and for all kill the vicious excuse that we are, or were but lately, a missionary country, that the practical problems of our Church were so great that such an "amenity" as architecture could not in justice be expected, or even hoped for. This vampire can be buried at the cross-roads and the essential stake driven quietly through its heart by turning to our Southwest, and California. There in a truly missionary country in the midst of a rude people and with very limited means the Franciscans built churches whose Commodity, Firmness and Delight set standards as yet unsurpassed in this country, Where then do we fail?

We despise Firmness. Our usual church building either denies the contributions of contemporary science which suggests and justifies a contemporary disposition of structural elements or else perverts these achievements calling them in to serve merely in making up for the deficiencies, and in supporting the extravagances of out-moded building methods. Only in an age when a Hollywood is not merely the center of an industry, but threatens to succeed the Academy of Athens, the Universities of Bologna and Padua, of Paris and Oxford as the fount of culture, could a flying-

buttress be constructed of ferro-concrete. It is not coincidence that a baroque mathematics was being developed along with a baroque architecture and that the universalistic point of view of that time should result simultaneously in the integral calculus and in that union of geometry with imagination which characterized the genius of Borromini, of Guarini Balthasar Neumann and the rest. We cannot shun or enfeeble or, still worse, pervert science and produce architecture.

And how do we regard Commodity? How are the social, economic and racial factors reflected in the design of our churches? How accurately is our culture portrayed in these buildings, and how well do they fulfill the utilitarian demands of the Liturgy? A cathedral purporting to be gothic provides a humiliating contrast with the indigenous architecture just across Fifth Avenue. Another employing the vocabulary of Constantinople and Ravenna seeks to express the ethos of the great Mississippi and Missouri River-valleys—but one might continue down almost the whole list of large American Churches. All expression of race disdained, the utilitarian demands are scarcely better satisfied. Too often do the plans of our churches reflect either a liturgical use far beyond the community's powers to carry out, or they go to the other extreme and present a scheme of peculiar liturgical impotency. The choir is in a gallery at the opposite end of the nave from the High Altar which is removed as far as possible from those assisting at the Function which is taking place upon it. The High Altar is subjected to the indignity of having its preeminence threatened by the presence of a number of other altars whose sole function seems to be, in most cases, to act as repositories for candle sticks and flower vases placed before the representations of saints. Seldom is the church itself planned as a part of an integral whole whose various educational and social functions must be maintained if the church is to occupy her proper place in the community.

As for Delight that condition which raises the practical ends and their mechanical solutions to the dignity of an art, in our church buildings it usually founders on the sunken reefs of Romanticism, is inimical to practical, philosophic, and scientific achievement and is, above all, antipathetic to a true conception of plastic forms. Being essentially poetic, its best expression may be found in literature and music, but under its spell the interest in architecture runs to the symbolic, the stylistic, and the antiquarian, detail coming to be regarded as the supreme consideration instead of as the ancillary factor it is. "We must have a Gothic

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church, it's such a spiritual style," or, "Let us return to the builders of the Ages of Faith," are two ways grown-ups have of enjoying what children call "playing house." They will not return to the spirit of the gothic builders, or to that of the builders of any other age but will only nibble at the lotus of Romanticism and sink into that lovely region of make-believe where churches must be Romanesque or Byzantine or Gothic or whatever you like as long as it doesn't belong to today, while the architectural setting of the other six mornings of the week must be in a style that is at least two steps ahead of tomorrow. The result is that our churches at best are not architectural but æsthetic, since the desire for beauty has culminated in a mere artistic effect rather than in an impulse which would have carried forward the solution of the problems of Commodity and Firmness into the realms of creative art.

It may be of some slight consolation, where none it must be admitted is deserved, to observe that this indictment of contemporary church building is, in this country, equally just in respect of the churches erected by those professing creeds other than our own. Mr. Rockefeller, who must share some responsibility in giving us the superb group of structures in New York that bear his name, shows, in turning his hand to the problem of church building, the emotionalism of any contemporary church building committee, and has blotted Riverside Drive with as unhappy an expression of the builder's craft as may be found in that remarkable hunting ground.

THE ARTS AND LIBERAL EDUCATION

THE editor of the "Bulletin" has asked me to add to my series on "Christian Liberal Education" an article on the place of artistic training in liberal education. The article was not included in the series, not because it is unimportant, but because the field of aesthetics is so vast, and, at present, so confused that it would be the height of presumption for an amateur like myself to attempt to treat the matter adequately. So, I have agreed to write merely of the importance of the subject, and to suggest a method of approaching the question.

As to the importance of the subject: We, as Christians, hold that the purpose of man is to know and to worship God. In the purely natural order, we know the Creator through His creatures—all finite truths are limited reflections of the Infinite Truth. But the Divine Essence is apprehended not only as Absolute Truth, but also as the Supreme Beauty: and

The indictment then seems true of American church building in general rather than Catholic church building particularly, when we regard the work of our co-religionists in Central Europe in the period between 1920 and 1935. During those years of reconstruction hundreds of Catholic churches were built many of which can claim to have met the demands of Firmness, Commodity and Delight. From the great industrial cities of the Rhineland to the villages lost in the plains of Hungary and the valleys of Bavaria and Switzerland, have risen churches large and small which share in the scientific zeal for constructive evolution which marked the Gothic period, which share also to some extent in the creative vigor of the Renaissance, and reflect to the fullest our own age and its philosophy. For an architecture must reflect the philosophy of the age in which it is evolved. We have seen that a baroque mathematics was being developed along with a baroque architecture. In an earlier period it was no accident that the invention of perspective, which made possible the architectural conceptions of the Renaissance coincided with the development of individualism as the touch-stone of the new humanism. Does the answer lie in this: that the prevailing philosophy of our people is completely pragmatic that we are capable of transforming the demands of commerce into art but those of religion only into aestheticism? If no negative is forth coming, the American Church had best look to the needs of her people.

DOM HILARY MARTIN

we know the Beauty of God by knowing the beauty of His creatures. So, it seems that, to the Christian, the search for beauty is at least as important as the pursuit of truth.

Why, then, has the subject been neglected in recent times? Some of the reasons seem obvious: One is a fear of material things, and this fear is an aspect of the strange dualism which has been prevalent for the past few centuries. We have looked on finite things not as means to know God, not as gifts of a good and generous Creator to be enjoyed in His name and to be employed in His service, but as snares of the father of evil. Instead of disciplining our wills in the proper use of the gifts of God, we have rejected His bounty.

We have often confused some of the aspects of beauty with beauty itself; we have assumed that beauty is entirely a matter of the senses and the emotions, and so have relegated it to a lower order than that occupied by the ob-

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jects of the rational faculties. This is, of course, very largely a reaction against sensism and romanticism; but we cannot reject these errors by first admitting, even implicitly, their fundamental tenets!

Many of the misconceptions in this field seem to stem from the general neglect of liberal thought of which I have written in previous articles: aesthetics has been conceived of by many as a field entirely separate from all other branches of human knowledge and endeavor. Workers in this field have attempted to evolve, from this domain alone, a complete philosophy of human life, just as many scientists in the tradition of the Nineteenth Century attempted to confine the human mind to the rudimentary science of that period.

We have also seen the other extreme: earnest thinkers with no specialized knowledge and with no skill in the various techniques of the arts have attempted to construct a complete aesthetic from principles of epistemology, or mathematics, or theology.

I have already pointed out that liberal thought is achieved by cultivating a reverence for finite truth and finite beauty, as a way to

the Infinite Truth and Beauty, by seeking specialized knowledge and skill in the various disciplines, and by developing the habit of thinking across the boundaries of the different fields of investigation and activity. Granted that our educational policy is shaped to foster liberal thought, the background is provided for work in any given field. As beauty is as important as truth, instruction in the arts should be provided just as we provide instruction in mathematics, or in history, or in the sciences. We would not expect to produce large numbers of professional artists, just as we do not now expect to produce large numbers of professional mathematicians, or historians, or chemists. But proper training in the arts could contribute at least as much to the total liberal education as training now given in some of the other disciplines.

And finally, if, as we rear the general framework of liberal thought, we make place for Aesthetics, and give our young people the tools they need for beginning the work, we shall someday have a well-developed Aesthetics.

FRANCIS I. BRADY

ALUMNI JOTTINGS

The Annual Alumni Weekend was held on May sixteenth, but, due to so many of our graduates being in the Service of their Country, and owing to the speed-up courses in all the colleges, only three boys could attend—Robert Glennon, Class of 1941, at present attending Amherst College; Joseph V. Gallagher, Jr., Class of 1940, who is at Notre Dame; and Corporal Thomas A. Emmet, Class of 1936, at present in Newport, Rhode Island, with the 207th Regiment, Anti-Aircraft Battery. On Sunday, May seventeenth, the Sung Mass was offered for all Alumni of the School, living and dead.

James Deely, Class of 1939, is Treasurer of the Newman Club at Williams College, Williamstown, Massachusetts.

Charles de la Chapelle, Class of 1941, is now attending the University of Iowa.

Raymond Dennis, one of the first boys to attend the School, is applying for a Commission in the United States Navy, but at this writing we have not heard where he will be stationed.

Corporal Thomas Emmet, U. S. A., Class of 1936, who is at present stationed in Newport, Rhode Island with the 207th Regiment, has visited the School several times.

John Robert Fowler, Class of 1938, has enlisted in the Navy, and we look forward to hearing where he will be stationed.

The announcement of the birth of a daughter to Private and Mrs. Claude Goodwin, (he is of the Class of 1936), was received recently. At present Private Goodwin is at Camp Edwards, Massachusetts.

Maurice E. Harrison, Jr., Class of 1934, is now in the Aircraft Construction Department of Pratt, Whitney Company, in Hartford, Connecticut.

John A. Hart, Jr., Class of 1935, is a Chemist with the Atlas Powder Company, 5560 Pershing Avenue, St. Louis, Missouri.

Henry W. Kelly, Class of 1936, is now associated with the Mene Grande Oil Company, in Caracas, Venezuela.

Lieutenant Edward F. Logan, Class of 1935, now stationed at Camp Edwards, Massachusetts, visited the School on May tenth. The "jeep" he was driving caused quite a bit of excitement, and Father Prior was given the ride of his life, over hills, valleys, etc.

John J. Murphy, Class of 1941, is now with the British Army Delegation, in Washington, D. C.

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Raymond D. O'Brien, Class of 1938, is to be congratulated on the splendid piece of work he completed in March—his Thesis on "INDEMNITY". Father Hugh received a copy of it and was more than pleased with it. O'Brien will receive a commission in the Army when he graduates from Yale in the near future.

James McElroy, Class of 1939, recently passed his examinations for the Naval Reserve, and was sworn in at Cleveland, Ohio. He will be allowed to finish his college course at Notre Dame, and will then be subject to call for training for an ensign's commission at Northwestern University. Andrew McElroy, Class of 1940, is still at Notre Dame University.

Peter Reggio, Class of 1937, is a Private in the United States Army, stationed at Fort Knox, Kentucky.

Edmund Oswald, Class of 1934, has also been a visitor to the School recently, as he is also with the 207th Regiment, stationed in Newport, Rhode Island.

Eric Ridder, Class of 1936, who now resides in St. Paul, Minnesota, expects to receive a commission in the United States Navy, but at this writing has had no definite word.

Cecil Robinson, Class of 1939, was recently sworn into the Air Corps Reserve, and has been deferred until he finishes his Course at Harvard.

Murray Robinson, Class of 1937, is in the Air Corps, receiving recruit training at Headquarters Squadron, Moody Field, Valdosta, Georgia.

James Robinson, Class of 1932, who is an Ensign in the U. S. N. R., has been seriously ill at the Naval Hospital in Bethesda, Maryland, but we are all glad to hear that Father Hugh has recently had a letter from him, in which he stated he is now convalescing at the National Naval Medical Center in Washington, D. C. We all wish him a speedy and complete recovery.

Arnold Robinson, Class of 1933, is a Corporal in the United States Army, and is stationed at Headquarters Air Corps Troops, Quonset Point, Rhode Island. He has visited the School several times when he had leave.

Roger Rudd, Class of 1940, is now Secretary of the Newman Club at Hamilton College, Clinton, New York. Father Hugh recently had a very interesting letter from him. Rudd has enlisted in the Army Air Corps, Ground Training for Officers, on the deferred plan.

Peter W. Salsich, Class of 1932, is associated with the Linda Air Products Company in St. Louis, Missouri.

Ensign James Sands, Class of 1932, visited the School early during the Term. He is now at the U. S. Naval Air Station, Argentia, Newfoundland.

J. Sanford Shanley, Jr., Class of 1940, is now associated with the New York Herald-Tribune in New York City.

Frederick B. Stanton, Class of 1940, is now with the Glenn L. Martin Company in Baltimore, Maryland.

Charles J. Tobin, Class of 1933, is in the Navy, and Edmund B. Tobin, Class of 1938, is finishing his Course at Yale this coming month. He expects to get into some branch of the Service as soon as he completes his course at Sheffield Scientific School.

Cortlandt vanWinkle, is a Private in the United States Army, Co. D, 163rd Infantry, A. P. O. No. 1117, at San Francisco, California.

Lt. Ross O'D. White, Class of 1937, is now located at Dutch Harbor, Alaska.

Frederick A. Williamson, Class of 1938, will be graduated from Georgetown University next month.

Ralph S. Woollett, Class of 1935, who is a Lieutenant in the United States Army, recently returned from England, and wrote Father Prior a most interesting letter. He visited Dr. William H. Cooke, a former master in the School, who is now living in Liverpool. Dr. Cooke related many interesting stories to Lt. Woollett of the bombings in Liverpool, and he also expressed the hope that, if any more of his old boys came to England with the Army, they would look him up. Lt. Woollett is now back at Fort Monmouth, in the Electronics Training Signal Corps Group.

Frank M. Early, Class of 1941, won the All-University Boxing Championship at 118 lbs. at the University of Pennsylvania where he is a Freshman.

Walter T. Ridder, Class of 1934, was drafted three weeks ago, and his present address is Company D, Third Battalion, O. R. T. C., Aberdeen Proving Grounds, Aberdeen, Maryland.

Robert B. Ridder, Class of 1936, is working in St. Paul, Minnesota.

Philip F. MacGuire, Class of 1936, is in the United States Army, and was recently transferred to the Air Corps.

PORTSMOUTH ASSOCIATION BULLETIN

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ALUMNI SERVICE LIST

The following is as complete a list as we have been able to make of our Alumni in the Service of the United States:

- James P. Baker, Class of 1932.
U. S. S. Helm, care of Postmaster, San Francisco, California.
- Peter Stauffer Burnett, Class of 1935.
Sergeant, 20th Pursuit Group, G. H. G. Air Force, Hamilton Field, California.
- Carroll J. Cavanagh, Class of 1932.
Ensign, U. S. N., care of U. S. S. Prairie State, North River, New York City.
- John M. Conway
Private, U. S. A. Intelligence Section, Camp Edwards, Massachusetts.
- Warner G. Cosgrove, Jr., Class of 1935.
4th Co. Officers' Training School Armored Forces, Fort Knox, Kentucky.
- Michael McE. Cunningham, Class of 1939.
Aviation Cadet, U. S. N. R., New York, N. Y.
- Thomas A. Emmet, Class of 1934.
Corporal, U. S. A., with 207th Regiment, Anti-Aircraft Battery, stationed at Newport, Rhode Island.
- Pierre Erhard, Class of 1934.
Enlisted as Private. Now with 82nd Inf. Training Battalion, Camp Lewis, Washington, with the Ski Patrol.
- Cecil Fitch, Jr., Class of 1935.
Flying Cadet, Co. B, A. C. D. T., Oxnard, California.
- John Robert Fowler, Class of 1938.
Has recently enlisted in the Navy. Present address not known.
- Claude Goodwin, Class of 1936.
Private, U. S. A., now stationed at Camp Edwards, Massachusetts.
- Bolling W. Haxall, 3rd., Class of 1935.
Sergeant, U. S. A., B Battery, A. F. A. Pine Camp, New York.
- Peter W. Hogue, Class of 1933.
Ensign, U. S. N., Board of Economic Warfare Export Control 2501 Q Street, N. W. Washington, D. C.
- James Murray Hoy, Class of 1935.
Corporal, U. S. A., 211th C. A. A., Battery D, Crocket, California.
- Morgan O'Brien James, Class of 1936.
Anti-Tank Unit, 34th Inf., Fort Jackson, South Carolina.
- Charles Lathrop, Class of 1938.
Private, U. S. A., 5th Training Battery, C. A. S. D., Fort Monroe, Virginia.
- David Lawless, Class of 1937.
Co. G., U. S. Marine Corps Candidates' Class Training School, Quantico, Virginia.
- Edward L. Leahy, Jr., Class of 1937.
Ensign, U. S. N. R., Raleigh, North Carolina.
- Frank J. Leary, Class of 1938.
Ensign, U. S. N. R., Motor Torpedo Boat Squadron 2, care of Postmaster, New York, N. Y.
- Raymond J. Leary, Class of 1935.
Ensign, U. S. N. R., Motor Torpedo Boat Squadron 2, care of Postmaster, New York, N. Y.
- Shelby C. Leasure, Jr., Class of 1935.
In U. S. Navy, present address not known.
- Edward F. Logan, Class of 1935.
1st Lt., U. S. A., 101st Inf., 26th Division, Camp Edwards, Massachusetts.
- William H. McCall, Jr., Class of 1936.
2nd Lt., U. S. A., Battery A, 103rd F. A., Fort Selby, Mississippi.
- William L. S. O'Brien, Class of 1933.
Pilot Officer, Royal Canadian Air Force.
- Edmund A. Oswald, Class of 1934.
Private, U. S. A., 207th C. A. Battery H, Anti-Aircraft, at present stationed in Newport, R. I.
- William G. Parrott, Class of 1936.
At present in U. S. Naval Reserve, address not known.
- William H. Brace Pratt.
Sergeant, U. S. A., 108th Field Artillery. At Camp Edwards, Massachusetts.
- Peter Reggio, Class of 1937.
Private, U. S. A., Fort Knox, Ky.
- Joseph W. Rice, Class of 1937.
2nd Lt., U. S. A., 79th Field Artillery, Fort Bragg, N. C.
- Cecil Robinson, Class of 1939.
Sworn in to Air Corps Reserve, deferred until he completes his course at Harvard.
- Murray Robinson, Class of 1937.
Receiving Recruit Training at Headquarters Squad, Air Corps, Moody Field, Valdosta, Georgia.
- James Robinson, Class of 1932.
Ensign, U. S. N. R. At present recovering from serious illness at National Naval Medical Center, Washington, D. C.
- Arnold Robinson, Class of 1933.
Corporal, U. S. A. Headquarters, Air Corps Troops, Quonset Point, Rhode Island.
- Edmund Roche, Class of 1937.
2nd Lt. U. S. Army Air Corps, Brooks Field, San Antonio, Texas.
- William F. Sands, Jr.
Ensign, U. S. N., Squadron 11-A, U. S. Naval Air Station, Corpus Christi, Texas.
- James Sands.
Ensign, U. S. N. R., U. S. Naval Air Station, Argentia, Newfoundland.
- Robert J. Sands.
Cadet, U. S. N. R., Bldg. 653, Room 1137, U. S. Naval Air Station, Pensacola, Florida.

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Walter F. Kearns, Jr., Class of 1935.
U. S. A., at Camp Stewart, Savannah,
Georgia.

Charles J. Tobin, Jr., Class of 1933.
Ensign, U. S. N., New York, N. Y.

Cortlandt van Winkle.
Private, U. S. A., Co. D. 163rd Inf. A. P. O.
No. 1117, San Francisco, Cal.

Ross O'Donoghue White, Class of 1937.
2nd. Lt., U. S. A., Coast Artillery, Dutch Har-
bor, Alaska.

Arthur Winslow, 2nd., Class of 1932.
Lt. J. G., U. S. N., U. S. S. Y. P. 62. Care of
Postmaster, New York, N. Y.

Ralph S. Woollett, Class of 1935.
Lt. U. S. A., Electronics Training Group Sig-
nal Corps, Fort Monmouth, New Jersey.

NEEDS

THE value of things is not decided by their size or cost. Little things may be as important as great things. Indeed, they are often more important and more badly wanted.

It is sometimes thought that only "big" gifts are useful to Portsmouth. People forget we have innumerable "little" needs. Many of these are actually quite small in themselves. Others, of course, are small only in comparison with such great needs as a church, dormitory, monastery or gymnasium. We could not, at present, accept such great gifts as these, for their upkeep would be beyond our means, unless endowment funds were given with them. Therefore, without relaxing our hopes for great benefactions to come, we are particularly interested in the more modest things which are also easier for people to give.

The following are brought to the attention of our friends. They may find in the list something they would like to give, or it may suggest other things to them. Some second-hand things, if in good condition, can be most useful. Further suggestions about gifts may be had on request to the Prior.

From \$1.00 to \$100.00:

Church

Vestments (from \$25.00)
Missals (from \$50.00)
Albs (from \$15.00)
Altar linens
Stoles (from \$5.00)
Lectern veils (from \$10.00)
Tabernacle veils (from \$10.00)
Contributions to Flower Fund, for great feasts.
Contributions to Fund for Care of Church,
Vestments, etc.

Library (School and Monastery)

Any contributions toward individual books,
sets of standard works, subscriptions to

periodicals, rebinding, and library equip-
ment.

Farm

Livestock—sheep
Equipment and tools
Household and School
Furniture for Common Rooms
Rugs
Garden
Plant material (trees, shrubs, flowers)
Tools
From \$100.00 and above:

Church

Chalices
Candlesticks

Library

As above

Farm

Livestock—cows, work horses
Mechanical equipment

Household and School

As above

Garden

As above

Most of the things in the first category can be added in the second. For example, though we can get beautiful vestments made for \$25.00 a set, much more can be devoted to a set, depending on quality of material, amount of fine work, etc.

In conclusion, we wish to remind our friends that we have two funds, the second of which can, and we hope will, be increased by gifts great and small. The first is a bequest of \$24,000.00 for a memorial altar or stained glass windows; the second is a building fund for a new monastery, of \$1,100.00.

The above lists by no means exhaust our wants, but they contain some that are outstanding.

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Borgstedt
x Ford

PORTSMOUTH PRIORY SCHOOL
PORTSMOUTH, RHODE ISLAND
October 6, 1942

October 8, 1942

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

Dear Reverend Father:

Miss Agnes M. Many thanks for your letter. I am going
to pass on your suggestion to Miss Ford so that she
can communicate directly with Miss Cunningham if she

has not already found an assistant. It is very good
of you to take the trouble to answer my very round-
about inquiry.

Miss Ford is doing an altarpiece and as

I am very much interested in furthering the quality
of liturgical art I hope to be able to find someone
whom she can use.

Very Rev. Gregory Borgstedt
Rector

Sincerely,

Very Reverend Gregory Borgstedt
Portsmouth Priory School
Portsmouth, Rhode Island

AHB:ljs

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PORTSMOUTH PRIORY SCHOOL
PORTSMOUTH, RHODE ISLAND

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October 6, 1942

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

Dear Mr. Barr:-

Miss Agnes Mongan has asked me to write you concerning an assistant for Lauren Ford. The only person of whom I can think at the moment is Miss Joan Cunningham of 10 South Goodman Street, Rochester, New York.

I have not communicated with Miss Cunningham and have no idea whether or not she is free or would be willing to take this job. So far as I know she would be competent, although it is difficult to recommend one artist for work with another! If I think of someone else, I shall be glad to get in touch with you. I am sorry not to be more helpful.

Very sincerely yours

Gregory Borgstedt

Very Rev. Gregory Borgstedt
Headmaster

GB:hmb

9 New Folder

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55 WEST 42nd STREET
NEW YORK CITY

FREE WORLD

TELEPHONE :
PENNSYLVANIA 6-5493

August 26, 1942.

Mrs. Frances Hawkins, Secretary
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mrs. Hawkins:

Thank you very much for your letter of August 24th.
May I repeat the questions we discussed when we had luncheon.

Every month the Free World magazine publishes a Round Table, which in some cases is reproduced in our South American edition, and excerpts are reproduced in our Chinese edition. We would like to have one of the Round Tables in the November or December issue (which means we would have to hold it between September 25th and 30th for the November issue, or between October 25th and 30th for the December issue) on "Art ~~and~~ War and Peace."

This Round Table, presided over by the Director of the Museum of Modern Art, would bring together eight or ten artists from different continents, if possible, who would discuss the artistic developments in the last few years, and also the destruction of art in the Fascist countries, and the hopes of art in a future free world.

The Round Table would be held at luncheon-time and in the afternoon in the Museum of Modern Art. In our publicity it would be announced that we are very glad to have this Round Table at the Museum, and we would write a certain number of lines regarding the importance of the Museum, etc.

If this is not concrete enough, please let me know, and I will try to give you more complete information.

With kind regards, I am

Yours very sincerely,

Louis Dolivet
Louis Dolivet.

LD:mg

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Freshfield
Priors Barton *5/23*
Winchester
Hants.

25 April.

Dear Mr Barr.

To Museum
I received your letter of 8th April and return your letter signed - I quite understand the position and I am sure you will take care of my Eve Kirk as if it was one of the pictures belonging to the Museum.

Please send it where you like for safety and show it if you want to. In case you did not get my former letter to you by

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seriousness, we have taken space in one of the largest skyscraper warehouses in New York at the heart of the building, on the 5th floor, which is nine floors from the roof. We are storing in this space many valuable works, both from our own collection and from European lenders whose works were stranded here because of the war. It may be, as events develop, that we shall send some of these works out of town.

May I assume that we may handle your picture as seems best in our judgment, treating it as we would a work of equivalent value in our own collection? We cannot, of course, take any responsibility for injury to the picture.

We shall send you shortly a form for your signature, but in the meantime

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Any chance I may say again
that I have got best opinion
as to the price to be asked if
any body wants to purchase.
The price is \$7000. If you had
any offer near this perhaps you
could kindly submit it to me.
Of course I don't know anything
about it but I cannot believe
the risk of really heavy bombing
attacks on New York is very
great!

Yours sincerely
J. W. Deakfield

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AIR MAIL

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To: Colonel J. V. Freshfield

February 25, 1942

Freshfield

c.c. MISS DUDLEY
MISS MILLER

May we ask what price you place upon the picture, in case we have inquiries

by possible purchasers?

February 25, 1942

AIR MAIL

With renewed thanks for your loan, I am

February 25, 1942

Dear Colonel Freshfield:

Sincerely yours,

Your letter was delayed in coming, but I am glad to write you that your painting of Eve Kirk by Augustus John is safe here in the Museum.

On September 15, 1939 I wrote to Mr. Rothenstein, through whom we had borrowed the John. I attach a copy of this letter.

As you will see, we have not maintained insurance on these loans after October 31, 1939, except when they were on exhibition either at our Museum or elsewhere. We did take the liberty to lend your picture to the Detroit Museum.

I may say that we have some hundred works, some of them of great value, here at the Museum under the conditions indicated in the attached letter.

As spring comes near the chances of an air raid are increasing. Though it seems very unlikely that there will be raids approaching those of London in seriousness, we have taken space in one of the largest skyscraper warehouses in New York at the heart of the building, on the 5th floor, which is nine floors from the roof. We are storing in this space many valuable works, both from our own collection and from European lenders whose works were stranded here because of the war. It may be, as events develop, that we shall send some of these works out of town.

May I assume that we may handle your picture as seems best in our judgment, treating it as we would a work of equivalent value in our own collection? We cannot, of course, take any responsibility for injury to the picture.

We shall send you shortly a form for your signature, but in the meantime

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To: Colonel J. W. Freshfield

-2-

February 25, 1942

may we ask what price you place upon the picture, in case we have inquiries by possible purchasers?

With renewed thanks for your loan, I am

Priors Barton Sincerely yours,

Winchester, Hampshire
Hants

Director.

4 Dec.
1941

Dear Sir,

Your address has been given to me by Mr John Rottenstein, the director of the Tate Gallery London. In April 1939 I lent a picture "by Augustus" by Augustus
Winchester
Hampshire, England
arranged by the Museum of
Modern Art New York to coincide
with the New York World's Fair.
The picture went out with two

Colonel J. W. Freshfield
Priors Barton
Winchester

Hampshire, England

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AHB:ys

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picture here - insured
only for exhibition

Priors Barton 12/30
Winchester, Hampshire
Hants. ?

4. Dec.
1941.

Dear Sir.

Your address has been given
to me by Mr John Rothenstein the
director of the Tate Gallery
London. In April 1939 I lent a
picture of "Eve Kirk" by Augustus
John to your exhibition "Masterpieces"
arranged by the Museum of
Modern Art New York to coincide
with the New York World's Fair.

The picture went out with two

Friele

FFAIRS

23, 1942

7/27

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Berent Friele

Berent Friele

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Friele

Friele

COORDINATOR OF INTER-AMERICAN AFFAIRS

pictures lent by the Tate to
the same exhibition at the
Museum of Modern Art.

As I have heard nothing of it for
a long time, and it is a valuable
painting I am venturing to
write to you. I should like to know
where the picture is at present.

Mr. Rotherstein tells me the
Museum is paying the insurance
on the picture, and so I have
no doubt it is at the Museum
of Modern Art and possibly on
exhibition. I shall be so much

obliged if you can give me
information about the picture.
May I say that the picture is
for sale if a reasonable offer
is made. It is well known as
it was exhibited at the last
English Exhibition in Paris, and
I think it was seeing it there
that prompted the Museum to
ask that it should go to their
exhibition of 'Masterpieces' in New
York. It was also exhibited at
the English Exhibition in Amsterdam
in 1936. I hope you will excuse
my writing to you but I should

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Friele
Friele

COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEP
WASHIN

like to know how 'Eve Kerk'
is situated, it is a picture for
which I have a special regard.

Yours sincerely
J.W. Freshfield.

(Encl.) J.W. FRESHFIELD.

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COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

July 23, 1942

7/27

Miss Elise Van Hook
Assistant to Mr. Alfred H. Barr, Director
Museum of Modern Art
Eleven West 53rd Street
New York City

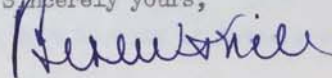
Dear Miss Van Hook:

Thank you for your letter dated the fifteenth. I very much appreciate the interest of Mr. Barr and Mr. Lipchitz in the proposed sculpture for the new building of the Ministry of Education of Brazil.

I shall take this matter up with the Minister, upon my arrival in Rio in the near future, and obtain from the architect the plans and details of the building.

I realize that this information is essential for Mr. Lipchitz before he can proceed with the work.

Sincerely yours,



Berent Friele

Friele

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Friele

EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR EMERGENCY MANAGEMENT
COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCIAL BUREAU BUILDING
WASHINGTON, D. C.

July 15, 1942

Mr. Berent Friele
Executive Office of the President
Office for Emergency Management
Coordinator of Inter-American Affairs
Commerce Department Building
Washington, D. C.

Dear Mr. Friele:

Thank you for your letter of July 9th to Mr. Barr which has been received during his absence from the Museum.

I have spoken to Mr. Lipchitz and he reports that he has written some time ago to the architect in Brazil, Mr. Niemeyer, for plans and details of the building. Until these arrive, he is not certain what kind of a model to make nor what the cost of it would be. He also expressed the opinion that the question of payment for the model is not a primary concern, and that he would probably accept whatever they felt would be appropriate.

We shall let you know as soon as there are further developments.

Sincerely yours,

Elise Van Hook
Assistant

*Prof. Paul Volpert
Lipchitz himself
and if possible from
Lipchitz's return*

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EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR EMERGENCY MANAGEMENT
COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

July 9, 1942

7/13

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

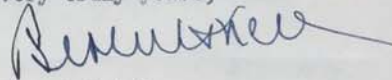
Dear Mr. Barr:

Thank you very much for your kind letter of June 29, informing me that Mr. Lipchitz has consented to do a figure for the new Ministry of Education and Health Building in Rio.

Would you be so kind as to endeavor to obtain an estimate of the cost of making a model as suggested in the letter of Mr. Goodwin, which no doubt would be necessary before further action could be taken. We will probably receive further information from Madame Martins on this project upon her return from Brazil in the near future and we will inform you of this as soon as possible.

Thank you for your assistance in this matter and permit me to express a hope that this project will be consummated shortly.

Very truly yours,



Berent Friele

Fry Kurt Valentin
" Lipchitz himself
and if anxious for news of Mme
Martins's return try Davila
E. S. Chile

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|---------------------------------------|-------------|----------------|
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Friele

June 29, 1942

October 28, 1942

Dear Mr. Friele:

The photographs of the Ministry of Education and Health Building, for which Capanema suggested that Lipchitz do a figure, have arrived, and I am sending them on to Mr. Lipchitz with a letter, a copy of which I enclose.

I also enclose a copy of the cablegram which we sent from my office after you and Mr. Lipchitz had approved it, at our conference of June 18th; and also copies of parts of letters from Mr. Philip Goodwin for your files.

I am not quite sure of the next step, but I am passing on to Lipchitz the suggestion in Mr. Goodwin's recent letter that Lipchitz communicate directly with the architect, Niemeyer.

Let me know if I can be of any further assistance.

Sincerely,

Mr. Berent Friele
420 Lexington Avenue
Room 2210
New York City

AHB:ljs

- Encs: 1. excerpt of letter, Goodwin to Barr, Rio, June 3, 1942
2. copy of cable, Barr to Goodwin, June 18, 1942
3. copy of letter, Goodwin to Barr, Rio, June 18, 1942
4. copy of letter, Barr to Lipchitz, June 26, 1942

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Fry
X Sahl

October 23, 1942

October 23, 1942

October 23, 1942

To Whom It May Concern:

I am very glad to write a letter testifying

Dear Varian:

to my belief in the excellent character and abilities

I owe you an apology for not answering your

letter of last summer about your friend, Dr. Hans

Sahl. I was in Mexico at the time and your letter

was sent down to our Film Library which has returned

it to me recently. Miss Barry hoped that an opening

might develop for Dr. Sahl, but I am sorry to say

it has not. I hope you will forgive my not having

answered this before.

Very truly yours,

Sincerely,

Mr. Varian Fry
56 Irving Place
New York City

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Fry

FIFTY SIX IRVING PLACE
NEW YORK

October 29, 1942

October 27, 1942

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

To Whom It May Concern:

Dear Alfred:

I am very glad to write a letter testifying to my belief in the excellent character and abilities of my friend, Varian Fry.

Thanks for
So as a far
Andrea Decker, an
France. In connection
reference
tify to my

I have known Mr. Fry for over fifteen years and have seen much of him during the past three or four.

Will you write me such a letter?
Thanks a lot.

I believe him to be a trustworthy, dependable and thoroughly patriotic citizen.

Very truly yours,

17/42

AHB:ljs

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FIFTY SIX IRVING PLACE
NEW YORK

October 27, 1942.

10/28

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

Dear Alfred;

Thanks for your note about Hans Sahl. I wonder if you will do me a favor. I am giving an affidavit of support for Andreas Becker, an art critic, and his wife, now both in France. In connection with the affidavit, I need letters of reference from two reputable American citizens "who can certify to my good standing and character."

Will you write me such a letter?

Thanks a lot.

Sincerely,

Varian

VF/AW

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FIFTY-SIX IRVING PLACE
NEW YORK

July 13, 1942

7/14

Mr. Alfred Barr Jr.
Museum of Modern Art
11 West 53rd St.
New York City

Dear Alfred:

I wonder if you can't make good use in the film library of a refugee friend of mine named Hans Sahl. Hans is a poet and art historian (he took his Ph.D at the University of Breslau). Before Hitler he was considered one of the best movie critics in Berlin. After Hitler he moved to Paris and continued to do movie criticisms there, following very closely the movies of the Third Reich.

Sahl is the author of a modern passion play called Jemand. This was produced in Switzerland in 1938 with good success. Recently he has published a volume of poems on France called Die hellen Naechte. I have read them myself and think them one of the best things yet on the whole vast tragedy of the French nation.

It occurred to me that Sahl ought to fit in very well to the Film Library. Shall I send him up to see Mrs. Barry?

My best to you,

Sincerely,

Varian
Varian Fry

VF:jf

P.S. Sahl has also written a movie script about Van Gogh, part of which was published in the Tagebuch (Paris,) in 1938.

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

FILM LIBRARY

Date September 18, 1942

To: Miss Van Hook

Re: April 22, 1942

From: Miss Barry

I held this letter sometime thinking that possibly an opening might come up for Mr. Sahl. Unfortunately, this has not been the case and I really think I will not communicate with him for fear of raising his hopes. I therefore return the letter to you.

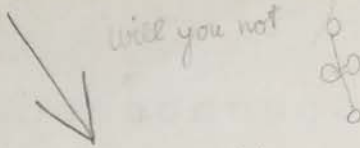
*Padrino
Pina Cospì
Coteza
Costa Rican
Miss Barry*

*Do you want to answer this?
& return to Barr office.
S. Van Hook*

character.
is photographs, I understand that they are very
ne a good deal of work for fashion magazines,
rese Bonney, so that he has at least two strings
this country is concerned.

Sincerely,

| | | |
|---------------------------------------|-------------|----------------|
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Will you not


Miss Barry

Do you want to answer this?
 & return to Barry office.
 S. Van Hook

Fry
 x Doyle
 x Schulze-Wols

Copy to Miss

Dear Eileen

Miss

Schulze-Wol

country as

I sup

that I need

watercolor

He is

or force.

line and, I think, authentic in character.

Although I have not seen his photographs, I understand that they are very good, and notice that he has done a good deal of work for fashion magazines, as well as for Life and for Therese Bonney, so that he has at least two strings to his bow so far as support in this country is concerned.

April 25, 1942

hers, Otto Wolfgang

to help come to this

varied biography, so

based upon some fifty

of great originality

rable charm, color and

Sincerely,

Mrs. Varian Fry
 56 Irving Place
 New York City

AHB:ljs

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Fry
x Boyle
x Schulze-Wols

April 25, 1942

Copy to Miss Boyle

Dear Eileen:

Miss Kay Boyle brought in the work of a friend of hers, Otto Wolfgang Schulze-Wols, a young German painter, whom she wishes to help come to this country as a refugee.

I suppose you have a copy of his interesting and varied biography, so that I need write only my opinion of him as a painter, based upon some fifty watercolors shown me by Miss Boyle.

He is, I think, really talented, but not an artist of great originality or force. He paints surrealist compositions of considerable charm, color and line and, I think, authentic in character.

Although I have not seen his photographs, I understand that they are very good, and notice that he has done a good deal of work for fashion magazines, as well as for Life and for Therese Bonney, so that he has at least two strings to his bow so far as support in this country is concerned.

Sincerely,

Mrs. Varian Fry
56 Irving Place
New York City

AHB:ljs