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Gabetti

January 26, 1971

Dear Mr. Gabetti:

Please forgive my long delay in writing you. I was in Florida for a few weeks.

June 14, 1971

The beautiful 1971 Calendar reproducing Mr. and Mrs. Gianluigi Gabetti Chamber Frescoes by 770 Park Avenue will be on my return. New York, New York

It recalls several visits to see and study
Dear Mr. and Mrs. Gabetti:

I want to acknowledge your invitation to Mr. and Mrs. Alfred Barr for June the twenty-second. The Barrs are abroad until the middle of July and so will not be able to attend. I am sure they will regret having missed seeing you and meeting Mr. and Mrs. Alhadeff.

Yours sincerely,

Mr. Gianluigi Gabetti, President
Gabetti Corporation of America
542 Park Avenue
New York, New York 10022

Cora Rosevear

ARH:mar

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Gabetti

January 26, 1971

Dear Mr. Gabetti:

Please forgive my long delay in writing you. I was in Florida for a few weeks.

The beautiful 1971 Calendar reproducing details of the Mantua Marriage Chamber frescoes by Mantegna was on my desk on my return.

It recalls several visits to see and study the marvelous originals.

My wife and I are most grateful to you for your thoughtfulness.

Sincerely,

Alfred H. Barr, Jr.

Mr. Gianluigi Gabetti, President
Olivetti Corporation of America
500 Park Avenue
New York, New York 10022

AHB:mar

The 1967 portable typewriter, Olivetti, is still shown in the design gallery!

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Gabetti

Dep. Painting and Sculpture,
Artists File

*(yellow stamp original letter)
Sand Shkoloff Gabetti*

17 March 1970

22 April 1970

Dear Mrs. Barr:

Dear Mr. Gabetti:

I want to thank you for your gifts and thoughtful note of April 10. The handsome Mattioli Collection catalog and the Boya calendar have arrived and I am delighted to have them.

May I add again that your membership on the Board of Trustees is indeed welcome.

With my good wishes,

Sincerely,

Sincerely,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Mr. Gianluigi Gabetti, President
Olivetti Underwood Corporation
One Park Avenue
New York, New York 10016

AHB:jsw

P.S. The 1947 portable typewriter, Olivetti, is still shown in the design gallery!

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Gee

cc: Dept. Painting and Sculpture,
Artists File

(yellow copy & original letter)
and Schoelkopf catalog

17 March 1970

17 March 1970

Dear Mrs. Gee:

Don Dorothy Miller and I have looked for any of Yun Gee's paintings or prints in the Museum's collection but without success. I do however remember explicitly the handsome painting which Yun Gee did for the Museum's exhibition "Murals by American Painters and Photographers" held early in 1932. I think his was one of the best, and I was glad to see the reproduction of it on the back of the Schoelkopf Gallery catalog to his 1968 show.

With my good wishes,

Sincerely,

Alfred H. Barr, Jr.

Mr. Henry Goldschier
Mrs. Helen Gee
263 West 11 Street
New York, New York 10014

AHB:jsw

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Geldzahler

Henry

MARY A. FOREST HEART

SOUTHMOOR, 801 WEST, FLORIDA

19 March 1970

Dear Henry:

I hadn't noticed your inscription in your catalog for "New York Painting and Sculpture: 1940-1970." It was a grand show and I went three times. Although I felt there were some serious omissions, I forgot them in view of what I saw.

Many thanks!

Sincerely,

Mr. Henry Geldzahler
 Curator of Contemporary Arts
 The Metropolitan Museum of Art
 80th Street and Fifth Avenue
 New York, New York

AHB:jsw

Please forgive this belated answer. It is a lack of thought, I assure you. I started out badly on June 8 "Alma" played havoc with "Southwest" - the third hurricane in three years. She took half the sea wall and all the planting except for the cacti and one or two have souls who survived. It does, ^{not} look so bad now as we the grass came back and the palm trees (except for three or four of the pine ones) lived.

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GEARY

Geary

MARY deFOREST GEARY

SOUTHMOST, KEY WEST, FLORIDA

September 13

rec'd 9/19/66

Dear Alfred:

Thank you so much for your letter and interesting comments on Mary's two documentary movies. It was good of you to take the time to screen these in your very busy life.

Please forgive this belated answer. It is no lack of thought, I assure you but the summer has flown and my desk has suffered considerable neglect.

It started out badly for me. On June 8 "Alma" played havoc with "Southeast" — the third hurricane in three years. She took half the sea wall and all the planting except for the cacti and one or two ^{not} have souls who survived. It does ^{not} look so bad now as all the grass came back and the palm trees (except for three or four of the finer ones) lived.

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GEARY

I shall not re-plant until late October when the threat of further storms will have passed and by the time you get here (for I do hope you plan to re-visit Key West) all should be lovely once more.

I have been north three times for two or three week periods. First I went to Connecticut to visit Mary and Susan - then on to my son and his family in Milton, Massachusetts. My second trip took me to my niece in lovely Bucks County and to the Jersey coast. I have just returned from my third trip. I went to Biquel, Maine which I found charming; then to Milton where I took care of my son and four little children while my daughter-in-law was in the hospital with a new baby.

I plan to take one more trip the end of the month to Philadelphia on business. From there I will go to the suburbs of Chestnut Hill where I was born and see all my old friends. I do this each fall.

Though hot, Key West is lovely. The evenings are cool and

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GEARY

MARY deFOREST GEARY

2.

SOUTHMOST, KEY WEST, FLORIDA

The sunsets dramatic with great
thunderheads piling up lighting
the sky. Many flocks of birds
are migrating which I know would
interest you.

This brings good thoughts
to you from "Southmost" and the
poor says to tell you please to
come back and swim in it this
winter.

Love
Mary

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GEARY

May 12, 1966

Dear Mary:

I had hoped to write you before this but had a very strenuous week. I am writing now briefly to assure you that your letter came with the very interesting data on your Pennsylvania forebears. I have also gone through the index of my ten-volume picture history of the Civil War and find many references to the General.

I have also received two boxes of film which I hope to have screened by next Wednesday. I will write you after I see them.

I have passed on your greetings to Sarah and René.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Mary deForest Geary
Southmost
Key West, Florida

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MARY deFOREST GEARY

SOUTHMOST, KEY WEST, FLORIDA

April 19, 1966

(Rec'd April 28)

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

Dear Alfred:

I am enclosing a clipping which I think will be of interest to you. Patience is a virtue. At last we know.

Under separate cover I am sending you a copy of the Geary genealogy. In that I have had a photo-stated copy made, you need not bother to return it.

I am also forwarding on Mary's two documentary films. I believe that they will both hold personal interest for you in that one portrays the feeling of Key West which I know you captured during your visit here; the other because of your love of birds, animals and nature.

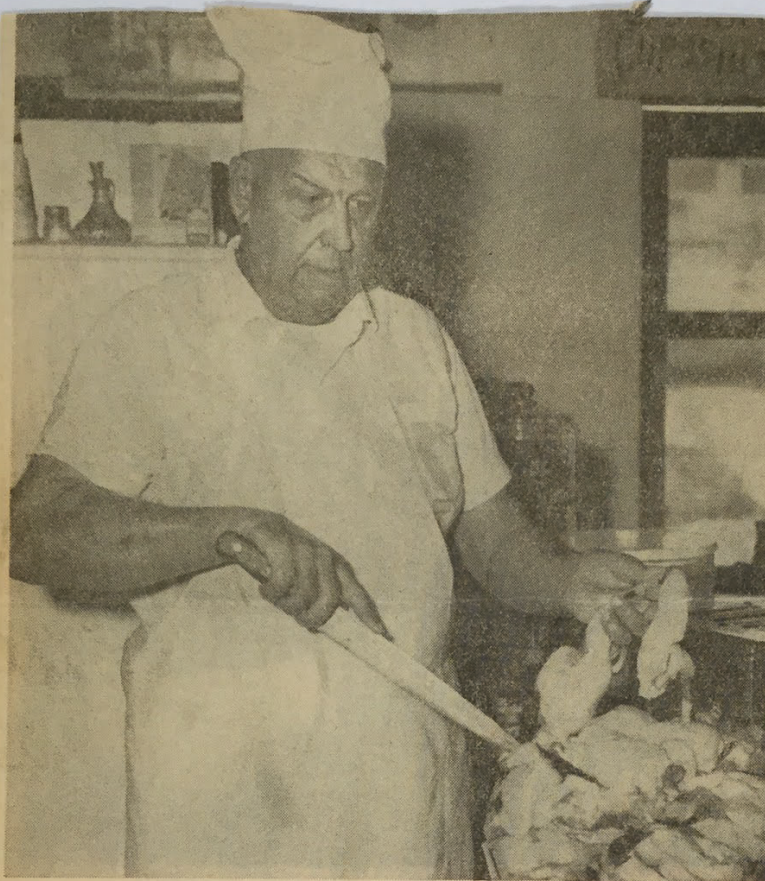
Key West and Southmost send you warm thoughts -- also to Sara and Renee. I hope that one day you will return for a visit.

With every good wish,

Ever,

Mary

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—Herald Photo by ART STICKEL

Chef Works on Ingredients for Famed Conch Chowder
... John Lehman spends hours in its preparation

Conch Chowder Brings Fame to Beach Eatery

By FLORENCE RABON
Herald Correspondent

KEY WEST — Ask almost any conch chowder fancier where to get a bowl with real tantalizing flavor and the inevitable answer will be "down at the South Beach."

The chef? A Pennsylvania Dutchman named John Lehman, who first learned to cook in an Amish farmhouse kitchen as a young lad. It was his family chore and he's never been sorry.

It gives you an idea of John's culinary talents, for Conchs zealously guard the recipes for early-day dishes handed down for more than five generations.

Getting chowder recipes wasn't too difficult for the restaurateur, who numbers descendants of first families among his friends.

"When I decided to specialize in a native dish, I asked six or eight old-timers to give me their directions and

When they're done, he mixes them in an 8-gallon boiler, drops in ground conch and lets it simmer for five minutes more. If cooked any longer, the meat gets tough and hard, he said.

Lehman was born in 1900 and came to Key West in 1935 — on the heels of a great Labor Day hurricane.

"I came in search of good health," said the six-foot three-inch, bald (he shaves his head) 240-pounder.

He retired from a Detroit sales promotion post with General Motors because of his health.

Looking back over the years, Lehman remembered operating a passenger-boat service to historic Fort Jefferson on the Dry Tortugas.

When his health improved, John returned to Detroit and after another brief stay at GM moved on to Bendix Aviation where he handled contracts and inspections of

There's an outside patio where swimmers and sunbathers can sit and enjoy the specialty of the house. Or for the more fastidious, there's a glassed-in section and a larger dining room.

Hand-made signs proclaim his chowder, guava shells and cream cheese, Spanish custard, hot molettes and other taste-teasing delicacies. Tropical juices he prepares are made from papayas, guavas, tamarinds, mangos, and sour-sops.

But it's the chowder that brought him fame. Soup companies have talked with him about it, operators of well-known restaurants have approached him, but they all say the same thing — "Too much work."

That doesn't bother John. He gets orders from local restaurants and for large dinner parties. People buy it for friends as far away as

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Herald Correspondent

KEY WEST — Ask almost any conch chowder fancier where to get a bowl with real tantalizing flavor and the inevitable answer will be "down at the South Beach."

The chef? A Pennsylvania Dutchman named John Lehman, who first learned to cook in an Amish farmhouse kitchen as a young lad. It was his family chore and he's never been sorry.

It gives you an idea of John's culinary talents, for Conchs zealously guard the recipes for early-day dishes handed down for more than five generations.

Getting chowder recipes wasn't too difficult for the restaurateur, who numbers descendants of first families among his friends.

"When I decided to specialize in a native dish, I asked six or eight old-timers to give me their directions and I jotted them down," said John.

All of the recipes had some ingredients in common Lehman said, but some had too much seasoning for his taste and others not enough. He decided to refine them.

He tried them all in different combinations until one day, his formula turned out just right.

The happy secret, he said, lies in cooking one of the ingredients for six hours. But he wouldn't say which one.

He goes about it with five pots, each containing a different portion, cooking on his big stove at the same time.

es them in an 8-gallon boiler, drops in ground conch and lets it simmer for five minutes more. If cooked any longer, the meat gets tough and hard, he said.

Lehman was born in 1900 and came to Key West in 1935 — on the heels of a great Labor Day hurricane.

"I came in search of good health," said the six-foot three-inch, bald (he shaves his head) 240-pounder.

He retired from a Detroit sales promotion post with General Motors because of his health.

Looking back over the years, Lehman remembered operating a passenger-boat service to historic Fort Jefferson on the Dry Tortugas.

When his health improved, John returned to Detroit and after another brief stay at GM moved on to Bendix Aviation where he handled contracts and inspections of B-24 bomber parts.

After the war, he closed his desk, retired and headed for the Florida Keys.

"Before F. C. (Fidel Castro), I operated an airport limousine service," he reminisced. "And when I found myself looking for another job, I turned to the thing I enjoyed best — cooking."

The city-owned beach where he operates his popular eating place, and lives in the apartment upstairs, is not as sophisticated as the larger beaches in the area but the sand is sparkling white and coconut palms sway in the breezes from off the Atlantic.

where swimmers and sunbathers can sit and enjoy the specialty of the house. Or for the more fastidious, there's a glassed-in section and a larger dining room.

Hand-made signs proclaim his chowder, guava shells and cream cheese, Spanish custard, hot molettes and other taste-teasing delicacies. Tropical juices he prepares are made from papayas, guavas, tamarinds, mangos, and sour-sops.

But it's the chowder that brought him fame. Soup companies have talked with him about it, operators of well-known restaurants have approached him, but they all say the same thing — "Too much work."

That doesn't bother John. He gets orders from local restaurants and for large dinner parties. People buy it for friends as far away as Miami. It can be frozen and kept for days.

The largest order he ever filled in one day was for 40 gallons.

Man Dies in Fire

Herald Bureau

IMMOKALEE — Dewey Dewitt Mapp, 68, originally of Zellwood, Fla., died here Saturday morning in a minor house fire.

Mapp's death was attributed to asphyxiation when his mattress caught fire. O. W. Hancock, coroner and justice of the peace, was not available for details.

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P A T E R N A L

*Investigation
36
John White Geary
by his first wife
Margaret Ann Logan*

FATHER:- William Logan Geary, born in San Francisco, California, April 18th, 1849; died Dec. 7th, 1907. Most of his boyhood days were spent in Pennsylvania, his mother having moved East from California during his infancy.

He served for two years on the Northern side in the Civil War, first as a drummer boy and later as a despatch carrier. When mustered out he had been brevetted Captain. Later he attended Chester Military Academy, after which he entered the U.S. Military Academy at West Point graduating with the class of '74. He then joined the 12th Infantry at Angel Island in San Francisco Bay as a 2nd Lieutenant. On June 7th, 1876 he was married to Agnes Edwards Johnson in the Church of the Advent, San Francisco. During ten years of service in the Army he passed through many Indian Campaigns of the West. Resigning from the Army 1884 he settled with his family on a vineyard in Sonoma County, California, residing here but a short time he moved to Ontario, Oregon in 1884 where he was engaged in the mercantile business until 1889. Later in Caldwell, Idaho in the same business. In 1891 he entered the Government service with the Army Engineers at Portland, Oregon. In the same capacity in Seattle from 1896 to 1898. At the outbreak of the Spanish war he joined the 2nd Regiment U.S. Vol. Engineers as a Captain and served in Cuba until some time after the close of the war. He then joined the 35th U.S. Vol. Infantry and served with that Regiment as a Major during the Philippine War. He then was commissioned in the regular service in the Subsistence Department in which he served as Major until the time of his death. At the time he died he was one of five regular officers in the Army having a Civil War record.

GRANDFATHER:- John White Geary, born near Mount Pleasant, Westmoreland Co., Pa. Dec. 30th, 1819; died in Harrisburg, Pa. Feb. 8th, 1873.

He entered Jefferson College, but on account of his father's loss of property and sudden death, was compelled to leave and contribute toward the support of his family. After teaching he studied civil engineering and law. He was admitted to the bar but never practiced that profession. After some employment as a civil engineer in Kentucky, he was appointed assistant superintendent and engineer of the Alleghany Portage Railroad. When war was declared with Mexico in 1846, he became Lt. Col. of the 2nd Reg. of Pennsylvania Volunteers and commanded his regiment at Chapultepec, where he was wounded, but resumed his command the same day at the attack on Bolen Gate. For this service he was made first commander of the City of Mexico and Colonel of the Regiment. He was appointed in 1849 to be first postmaster of San Francisco, with authority to establish the postal service throughout California. He was the first American Alcalde of San Francisco, and a "judge of the first instance". These offices were of Mexican origin, the "Alcalde" combining the authority of sheriff and probate judge with that of mayor, and the judge of the first instance presiding over a Court with civil and criminal as well as admiralty jurisdiction. Col. Geary served until the new constitution abolished these offices.

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In 1850 he became the first Mayor of San Francisco. He took the leading part in the formation of the new constitution of California. In 1852 he retired to his farm in Westmoreland Co. Pa., and remained in private life until 1856 when he was appointed territorial governor of Kansas, which office he held one year. He then retired to Pennsylvania and at the beginning of the Civil War raised the 28th Penn. Volunteers. He commanded in several engagements and won distinction at Bolivar Heights, where he was wounded. He occupied Leesburg, Va., in March 1862 and routed Gen. Hill. On April 25th, 1862 he was commissioned Brigadier general. He was severely wounded in the arm at Cedar Mountain Aug. 9th, 1862 and in consequence could not take place in the battle of Antietam. At the battle of Chancellorsville and Gettysburg he led the second division of the 12th corps. This corps then joined the Army of the Cumberland under Gen. Hooker to aid in repairing the disaster at Chickamauga and he took part in the battles of Wauhatchie and Lookout Mountain, in both of which he was distinguished. He commanded the 24th division of the 20th corps in Sherman's march to the sea, and was the first to enter Savannah after its evacuation Dec. 22nd, 1864. In consideration of his services at Fort Jackson, he was appointed Military Governor of Savannah and in 1865 was promoted to Major General by brevet. He was elected Governor of Pennsylvania in 1866 and held this office two consecutive terms. This was up to within two weeks before his death. Governor Geary possessed great powers of application and perception, force of will and soundness of judgment, and was popular among his troops. The general assembly has erected a monument at his grave in Harrisburg. See "Gov. Geary's Administration in Kansas" by John Soule.

JOHN WHITE GEARY was the fourth son of a family of four boys, ~~James~~ Edward Hatchford, Alexander Hamilton and John White. The first and third of these died in infancy; Edward R. shortly after his mother's death in 1849 moved to Oregon Territory. He was a Presbyterian minister. His works are closely identified with the early history of that State. His family consisted of Martha, who was married to Eugene Perham; Anna, two ^{sons} who died in infancy, John, Lizzie, Ellen and Woodbridge, most all of whom remained in Oregon with the exception of Woodbridge who as an army officer was killed in the Philippine War.

John White Geary married Margaret Ann Logan of Pennsylvania by whom there were three sons, Edward R. Wm. Logan and John. Edward R. was killed in battle of Lookout Mountain * Oct. 28th, 1863. He left the sophomore class in Jefferson College in 1861 to enlist as a private in the 28th Penn. Vol. He became Captain of Hampton battery and later served in Knapp's battery until his death. He was engaged at Cedar Mountain, Antietam, Chancellorsville, Gettysburg and Lookout Mountain. John died in infancy.

His second wife was Mary Church. ^{Henderson} The children of this union were Mary, Margaret, John White and Louise. Mary married Maxwell F. Bonzano; Margaret, Henry Scott; John White, Mary Harrison; Louise first Alex. Wood, second James B. Ludlow.

Father and Mother of Mary de Forest Geary

GRANDMOTHER:--Margaret Ann Logan. Little known except that she was the daughter of James Logan and Margaret Wilson all of Pennsylvania. ^{Elizabeth}

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GREAT GRANDFATHER:-- Richard Geary Jr. Born in Pennsylvania Jan 1st, 1779 and died Feb 22nd, 1834. He was the only surviving child of the union of Richard Geary and Martha Rachford. He married Margaret White of Hagerstown, Penn. in 1808.

"He had a devoted Presbyterian mother. He lost his father in his 16th year, who had given him before his death the opportunities of English education and had commenced to fit him for a classical course in Dickenson College when his death rendered it expedient to abandon the design of a liberal education and he accordingly entered the employ of Mr. Buchanan, father of President Buchanan, near and afterwards in Mercersburg, Pa. In his 22nd year he went to Hagerstown, Md. for a similar position with Col. N.B. Rochester, with whom he remained until the Col. removed to Rochester, N.Y. Afterward he was engaged in the iron manufacture in Maryland and Pennsylvania. Being a fine scholar his last years were spent in educational work, sustaining a high reputation for accuracy and efficiency. His children remember with gratitude the assiduous care of his instructions; their training in English studies was wholly with him. He died in New Alexandria, Pa., Feb. 22nd, 1834 age 55. His wife survived him nearly 15 years, dying Feb. 13th, 1849 age 70, in Fredricksburg, Ohio. Though never a church member, he was devotedly attached to the doctrines and order of the Presbyterian church--that of his mother and ancestors".

GREAT, GREAT GRANDFATHER:--Richard Geary, born in London, died

"He and his brother Thomas were the sons of a highly respectable Englishman, whose ancestors probably came to England from Scotland about the time of the Accession of James 1st to the English throne. These boys, as had been many of their ancestors, were early placed in the navy. Thomas rose to high rank, being in 1766 in command of the British Man-of-War Cumberland, a 64 gun ship when Boscawen was in charge of the fleet in American waters, and afterward an Admiral, distinguished in naval annals of his country. He was on the West India Station during the Revolutionary War.

Richard, our parent, spent many years also in the Navy but never attained anything beyond a subordinate rank. Dissatisfied with the service he left it in 1774 to share in the Colonial troubles. He settled in Pennsylvania and became a zealous whig, although owing to previous connection with the British Navy, could not join the regular colonial military service, and served for a time as drill master for recruits. He married Martha Rachford (the name originally Rochefort, indicating French ancestry, most likely Hugenot stock) who was a native of Londonderry, Ireland. They were married in Chester Co., Pa. and later resided in Franklin County. They had issue, a daughter, who died in infancy, and Richard Jr.

N.B. This is as far as my records take me at this date with the name of Geary. They were originally from Scotland and so far as I can learn now, went to London about the time of the accession of the first James to the English throne.

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GREAT GREAT GRANDMOTHER:--Martha Ratchford (formerly Rochefort) born in Londonderry, Ireland. She, with her brothers came to America before the Revolution. Her brothers were Hugh, Robert (?) or William and Edward. Hugh and William have posterity in this country. Edward lost his first wife and two daughters by the wreck of the "Faithful Steward"- his son George was saved by swimming several miles, and it is thought was later killed by Indians.

Mother of Martha Ratchford was Hamilton.
Said to be of same lineage and near kin to Alexander Hamilton.

GREAT GRANDMOTHER:--Margaret White;- wife of Richard Geary Jr. Born in Hagerstown, Md. May 20th, 1778, died Feb. 13th 1849.

Her second son Edward R. writes of her thus:--
"Mother was a lady who in early life was accustomed to the best society of her day, of courtly mien and handsome in face and person; a fervent Episcopalian, yet of generous catholicity, and evangelical in faith. Afterward became a Presbyterian minister and became settled as a pastor; she made her home with me and without change of sentiment, fell in with all the usages and forms of presbyterianism though unchanged in regard to the church of her ancestors. After the death of my beloved wife, though advanced in years, she had the charge of my orphaned daughters-a mother indeed.

GREAT GREAT GRANDFATHER:--Peter White. He married a Margaret Stull. The issue of this union were John, Sarah, Martha, Peter, Daniel, Susan, Drusilla, Margaret and Isaac. Sarah married John Wagner and resided near Hagerstown, Md. They had one daughter, Margaret, who married John Kennedy; Martha died in infancy; Susan married John Watt; Drusilla, Samson Holt, neither having posterity; Daniel never married. Peter married Nancy Caldwell and left two sons and two daughters. John married Elinor Williams and had a large family. They resided in Logonier Valley, Westmoreland Co., Pa. Isaac married Mary Rench and had a large family many of whom died in infancy; four sons survived, the oldest, Jacob, married a Miss Jane Cowan. Margaret married Richard Geary, Jr.

Peter White in early manhood held a Lieutenants commission in the service of His Majesty King George III. This was prior to the Revolutionary War and just before he came to America. Two of his sons, John and Peter were active participants in the Revolution. John, for a time was a subaltern officer under "Light Horse Harry". Our Grandfather was named for this John White. He rose to high rank. Peter was a Colonel.

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GREAT GREAT GRANDFATHER:- Margaret Stull, was the daughter of John Stull and Martha Jones of Philadelphia, Pa.

In our record it is stated that John Stull was a German, and another adds that he was a Swedish gentleman of good family and ample fortune. He was shipwrecked on the American Coast and remained a resident of Philadelphia, Pa. He married Martha Jones; From this union there was issue Daniel, John, Jacob, Isaac, Abram, Elizabeth, Mary, Catherine, Margaret and Susan.

John Stull, Jr. married Sarah White a daughter of John White and Sarah Leonard, who were the parents of Peter White, who married Margaret Stull. This John Stull, Jr. was a Col. in the Revolution. He had for his second wife Mrs. Mercy Ross, widow of J. Coo. Ross and sister of Gen. Otho Holland Williams. By John Stull Jr. first marriage to Martha White there was issue one son Daniel, a Captain in the Revolution, and three daughters, Martha, Susannah and Letitia. The two last married brothers Mark and Martin Hardin of Kentucky, where their posterity still reside. Martha married William Torrance, a half brother of Hugh Torrance who was the third and last husband of Martha Jones. (By this it would appear that Martha Jones married the half brother of her grand-daughter's husband which I rather question.)

From the second wife of Col. John Stull, Jr. there was issue, Mercy, Matilda, John, Isaac, Otho and Holland. Mercy married James Kendall; Matilda married George Smoot, John Isaac married his first cousin Prudence Williams, residing in Georgetown, Md. He was a gallant officer in the war of 1812. Otho married Letitia Hall residing in Hagerstown, Md. He, though old, was an officer in the late Rebellion. Holland married Dr. Harrison of Martinsburg, Va.

Of the other children of John Stull and Martha Jones, Elizabeth married a Mr. Johnson and moved to South Carolina. She and one of her sons were scalped by the Indians, both survived. Mary married Harmon Greenhouse residing on the Ohio River near Wheeling; their sons were terrible fellows among the Indians, old Harmon was taken prisoner by the Indians, as was also Daniel Stull, son of Col. John Stull, jr., on his way to Kentucky. Daniel married Mary Beaty, daughter of Col. Beaty of Manocacy; Catherine and Susan married brothers, John and Charles Swearinguin and had large families, many of them went to Kentucky; Margaret married Peter White.

Our Martha Jones was a daughter of a Mr. Jones, a native of Sweden, who married a Miss Whaley, and Irish lady, after coming to this country. (Another record states that this Jones was a Welshman and Miss Whaley, English.)

The parents of Peter White, our great great grandfather were John White and Sarah Leonard; both of whom were English. John White was a resident of Throgsbury, N.Y. prior to the Revolution. He was born in England, tracing his ancestry through a long and respectable lineage. Sarah Leonard was an accomplished beautiful and remarkable active woman, born in the province of New Jersey. She was celebrated as a graceful and skillful rider, also as a devoted church woman. She is said to have inherited a fortune. The family estate was called Shrovsbury and is so known on the records of New Jersey. John White, Jr. a son, was sent to England to recover a large estate accumulated by his uncle, William White, at the Cape of Good Hope, who died a bachelor and intestate. The estate was large but was lost to the American Heirs through the mismanagement of the said John White, Jr., who spent quite large sums in dissipation while in Europe.

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The result of this was embarrassment at home and the removal of the family to Maryland where the mother Sarah Leonard White died shortly afterward. Of the union of John White and Sarah Leonard there was issue five sons and four daughters; John, Peter, Leonard, Thomas and James. Abigail, Catherine, Sarah and Ruth.

John married and settled near Boston, Penn. and had a large family; Peter married Margaret Stull, our great great grandparents; Leonard married Mary McCoy and settled in Fayette Co. Pa. His widow married Benjamin Bloomfield. Thomas died unmarried. James married Sarah Clark and settled near Leonard. His widow with one son emigrated to Kentucky. Abigail married first Rev. W. DeButts and later John Furgeson; Catherine married Peter Jones; Sarah married John Stull the brother of Margaret Stull Ruth married Peter Bainbridge, the son of her Aunt Abigail.

The second wife of John White was Martha Stull (nee Jones) widow of John Stull. This marriage was followed by the marriages of Peter White to Margaret Stull and John Stull, Jr. to Margaret Martha White. Thus did father, son and daughter marry mother, daughter and son.

John White had two brothers William and Peter White, neither of whom married, and one sister Abigail, all of whom resided in Shrewsbury, N.J. Abigail married Peter Bainbridge and was the mother of John, Edmund, Peter and Absalom. Absalom married a Miss Phillips and was the father of Commodore William Bainbridge of our Navy.

All the Whites, Leonards and Bainbridges were of English extraction. The Whites are closely connected with the Throckmortons. The Whites Coat of Arms was an emblazonry of a spread eagle and a white horse.

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CC: W. S. Lieberman
rec 1-22-68

56 Wuppertal-Elberfeld
 Postfach 3081
 West Germany
GERLÖTEI

Mr. Alfred H. Barr, Jr.
 Counselor to the Board of Trustees
 The Museum of Modern Art
 New York 19

Dear Mr. Barr:

January 23, 1968

Votre aimable mot m'a fait grand plaisir, je vous en remercie vivement. Je ne pouvais pas réaliser plutôt ma promesse: peut-être suis-je tombé assez malade et d'après les médecins, j'ai dû aller à l'hôpital. L'ajout de ces quelques jours sur son exposition, ce n'est pas à moi de décider. Je vous remercie et vous prie de transmettre mes salutations à votre famille.

Thank you for your letter and therefore I am sorry that I have not been able to do so. I am now retired and therefore I am sorry that I have not been able to do so. I am now retired and therefore I am sorry that I have not been able to do so.

William S. Lieberman
 Prints. Lajos Vajda
 than his paintings
 Dr. E. Gerlöt
 56 Wuppertal
 Postfach 3081
 West Germany

MEMORANDUM
 To: J.W.
 From: ALFRED H. BARR, JR.
 Date:
 Subject:
Overlooked this!
Ask if there is a Gleason has come to ask for a job.
ABH

je vous en remercie vivement. Je ne pouvais pas réaliser plutôt ma promesse: peut-être suis-je tombé assez malade et d'après les médecins, j'ai dû aller à l'hôpital. L'ajout de ces quelques jours sur son exposition, ce n'est pas à moi de décider. Je vous remercie et vous prie de transmettre mes salutations à votre famille.

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In your souhaitant une excellente fête de Noël, je vous prie, Monsieur, de croire à ma très haute considération et mes sentiments très dévoués, Gerlote

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CC: W. S. Lieberman
 rec 1-22-68

56 Wuppertal - Elberfeld
 Postfach 3081
 West Germany
GERLÖTEI

Mr. Alfred H. Barr, Jr.
 Counselor to the Board of Trustees
 The Museum of Modern Art
 New York 19

Dear Mr. Barr:

January 23, 1968

Votre aimable mot m'a fait grand plaisir, je vous en remercie vivement. Je regrette cependant de n'avoir pu réaliser plutôt ma promesse; peu après vous avoir envoyé mes vœux de Noël, je suis tombé assez gravement malade. Heureusement maintenant tout est passé et d'après les informations indirectes, ma documentation concernant Lajos Vajda, anticipant encore toujours 6 à 8 semaines sur son exposition de Paris.

Dear Mr. Gerlőtei:

Thank you for your very nice letter but I have now retired and therefore am passing on your letter and the catalog to William S. Lieberman, Director of the Department of Drawings and Prints. Lajos's drawings seem to me rather more interesting than his paintings.

rec. I

1941 a été toute sa vie très pauvre; c'est la raison pour quoi les dessins faits par lui par le même courrier. De plus Vajda ont ses grands dessins opprimés. Sa intuition se trouva fut emporté à exposer des travaux photos dans l'hiver 1948, et ce fut dans un san aux maladies pulmonaires qu'il trouva sa mort prématurée. Durant sa vie il fut quasiment ignoré à Budapest, dès 1948 il fut refoulé, puis en 1960 environ quelques critiques et l'opinion publique l'ont lentement imposé à la Galerie Nationale "Hongroise" vacillant entre le Parti (impérialiste) et les vœux assez clairement dits des amis des arts, de sorte que quelques expositions mineures lui furent consacrées dans les dernières années, mais rien qu'aux alentours de la capitale. C'est ainsi que l'on "fait" une chose, mais on tempère aussi les échos indésirables. L'exposition à Szentendre, à une trentaine de kilomètres de la capitale, et le folklore hongrois et les icônes slaves) a été un pèlerinage en 1966, et la Gal. Nat. se trouva forcée de consacrer des œuvres majeures de Vajda.

Sincerely,

Dr. E. Gerlőtei
 56 Wuppertal - Elberfeld
 Postfach 3081
 West Germany

AHB:jsw environ la moitié de l'œuvre de Vajda fut annexé il y a une dizaine d'années à l'occident et y fut déposée. Vers 1960 j'ai vu presque tous ces dessins et aquarelles dans la banlieue parisienne. On en exposa quelques-uns après Bruxelles (Palais des Beaux-Arts, janvier 1958) à Paris même dans la petite Galerie Lambert; François Naythay ne manqua pas me dire toute son admiration pour Vajda, ayant visité son exposition. Il y a près de deux ans la veuve, vivante à Budapest m'avisa que les œuvres de Vajda se trouvaient chez Facchetti qui tarde de faire l'exposition Vajda d'aujourd'hui. Lorsque j'y étais il y a un an, je n'ai vu que quelques dessins, le reste était chez l'académicien. Mais l'exposition fut tout le temps remise à une date ultérieure, en vue de l'important catalogue que l'on prépare. De V. il y a tant d'œuvres sélectionnées à l'occident que l'on peut lui faire la place dans les nouveautés internationales qui lui revient.

Vous êtes mieux formé que moi pour la critique et à cela de l'apporter au Museum of Modern Art. En ce moment, je crois, vous êtes peut-être presque prêt à grader Vajda. En trouvant le catalogue, en ce qui concerne le plaisir privé spécialement intéressé à l'artiste, je suis sûr qu'il est possible de ne faire atténuer le plaisir que vous avez éprouvé écrit.

En vous souhaitant une excellente fête de Noël, je vous prie, Monsieur, de croire à ma très haute considération et mes sentiments très dévoués, Gerlőtei

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DR. E. GERLÖTEI
PRIVATDOZENT A. D.
(EHEN. UNIVERSITÄT DEBRECEN)

rec. 1.22.68

Wuppertal, le 16 janvier 1968

56 Wuppertal-Elberfeld
Postfach 3081
West Germany

Mr. Alfred H. Barr, Jr.
Counselor to the Board of Trustees
The Museum of Modern Art
New York 19

Dear Mr. Barr:

Votre aimable mot m'a fait grand plaisir, je vous en remercie vivement. Je regrette cependant de n'avoir pu réaliser plutôt ma promesse; peu après vous avoir envoyé mes voeux de Noël je suis tombé assez gravement malade. Heureusement maintenant tout est passé, et d'après les informations indirectes, ma documentation concernant Lajos (Louis) Vajda, anticipent encore toujours 6 à 8 semaines sur son exposition de Paris.

rec. Ce malheureux artiste, né en 1908 et mort déjà en 1941 a été toute sa vie très pauvre; c'est la raison pourquoi les dessins abondent dans la petite monographie de Stephanie Mandy que je vous fais parvenir par le même courrier, comme imprimé. De plus Vajda était juif, or dans les dernières années de sa vie ses angoisses ont mûri ses grands dessins oppressants. Son intuition se trouva hélas justifiée, en dépit de sa santé défaillante, il fut emporté à exécuter des travaux forcés dans l'hiver 1940, et ce fut dans un sanatorium réservé aux malades pulmonaires qu'il trouva sa mort prématurée. Durant sa vie il fut quasiment ignoré à Budapest, dès 1948 il fut refoulé, puis depuis 1960 environ quelques critiques et l'opinion publique l'ont lentement imposé à la Galerie Nationale "Hongroise" vacillant entre le Parti (impopulaire) et les voeux assez clairement dits des amis des arts, de sorte que quelques expositions mineures lui furent consacrées dans les dernières années, mais rien qu'aux alentours de la capitale. C'est ainsi que l'on "fait quelque chose", mais on tempère aussi les échos indésirables. L'exposition Vajda à Szentendre, à une trentaine de kilomètres de la capitale (où il a connu le folklore hongrois et les icons slaves) a suscité des pèlerinages en 1966, et la Gal. Nat. se trouva forcé d'acquiescer une des oeuvres majeures de Vajda.

Or, environ la moitié de l'oeuvre de Vajda fut amené il y a une dizaine d'années à l'occident et y fut déposée. Vers 1960 j'ai vu presque tous ces dessins et aquarelles dans la banlieue parisienne. On en exposa quelques-uns après Bruxelles (Palais des Beaux-Arts, janvier 1958) à Paris même dans la petite Galerie Lambert; François Mathey ne manqua pas me dire toute son admiration pour Vajda, ayant visité son exposition. Il y a près de deux ans la veuve, vivant à Budapest m'avisait que les oeuvres de Vajda se trouvent chez Facchetti qui tarde de faire l'exposition Vajda d'envergure. Lorsque j'y étais il y a un an, je n'ai vu que quelques dessins, le reste était chez l'encadreur. Mais l'exposition fut tout le temps remis à une date ultérieure, en vue de l'important catalogue que l'on prépare. De V. il y a tant d'oeuvres sélectionnées à l'occident que l'on peut lui en faire la place dans les mouvements internationaux qui lui revient.

Vous êtes mieux formé que moi pour la préciser et à même de l'amener au Museum of Modern Art. En ce moment, je crois, vous disposez encore presque du premier choix. En trouvant le donateur, ou un collectionneur privé spécialement intéressé à l'artiste, vous serez bien aimable de me faire attribuer le finderfee que vous jugez, que mon service mérite.

En attendant le plaisir de vous lire

Sincerely yours

E. Gerlötei

En vous souhaitant une excellente fête de Noël, je vous prie, Monsieur, de croire à ma très haute considération et mes sentiments très dévoués, Gerlötei

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GERLÖTET

Wuppertal, le 6 décembre 1967
56 Wuppertal-Elberfeld
Postfach 3081, West Germany

Monsieur,

Ce fut il y a juste dix ans, qu'après un avis fait
un magnifique cadeau de vos livres et éditions, vous avez
même tenté de me faire attribuer une bourse de
recherche.

December 18, 1967

Dear Professor Gerlötet:

Thank you for your very amiable letter. It was good
to hear from you and to know that all is going well.
My wife was delighted with the book mark. She much
appreciates it. She joins me in wishing you all good cheer
for the coming years.

Sincerely,

Alfred H. Barr, Jr.

Cette année-ci j'ai
Picasso dans la collection américaine (qui me fut
demandé) 56 Wuppertal - Elberfeld
Postfach 3081
West Germany
AHB:jsw
dans la collection américaine, la Belle Trézoune de
Maurice de Nuremberg)
américaines. Ce rythme est à peu près indistinct de celui
des conférences en retournant depuis les années de guerre
en Suisse, chez les mêmes organisateurs. En particulier
de très grand nombre des States, entre les de la remarquable
Exhibition Maurat de Philadelphie, en la matière à travers (dans
ce qui en soit bon) j'ai en regard une recherche concernant
Maurat. Mes recherches morphologiques ont notamment, ont été
de nature à mieux, tant de mieux.

Il m'arrive de me rappeler pas de vos encouragements en faveur de
la documentation concernant l'un des plus importants aspects de
la sculpture tout comme à ceux de la cheville seigneuriale
se trouve à Paris, je suis en mesure de vous en parler.

En vous souhaitant une excellente fête de Noël, je vous
me, Monsieur, de croire à ma très haute considération et
mes sentiments très dévoués, Gerlötet

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E. GERLÓTEI
A. CHARGÉ DE COURS
A L'UNIVERSITÉ DE DEBRECEN

PARIS - Wuppertal, le 6 décembre 1967
56 Wuppertal-Elberfeld
Postfach 3081, West Germany

Monsieur,

Ce fut il y a juste dix ans, qu'après m'avoir fait un magnifique cadeau de vos livres et éditions, vous avez même tenté de me faire attribuer une bourse de recherches Rockefeller. Je vous en suis resté très reconnaissant, et puisque vous avez beaucoup apprécié le Signet de Livre envoyé l'an passé à titre d'hommage respectueux à Mrs Barr, je vous en remet cette fois un autre, fait à l'intention de vous, par ma ex-femme, retée à Budapest, le dragon est un motif qui orne certains travaux d'orfèvrerie des Hongrois à l'époque de la conquête de la Hongrie (1937)

Cette année-ci j'ai élaboré 4 sujets de conférences; Picassos dans les Collections américaines (qui me fut demandé par l'Amérique-Haus de Nuremberg); Manet dans les coll. américaines, la Belle Française de Manet à Madame et Monet dans les Collections américaines. Ce rythme est à peu près inévitable si l'on vit des conférences en retournant presque toujours, de semestre en semestre, chez les mêmes organisateurs. En profitant du très grand nombre des Slides sortis lors de la mémorable Exhibition Manet de Philadelphie, et le achetant tous (hors ce qui en sort hors) j'ai entrepris une recherche concernant Manet. Mes recherches morphologiques vont lentement, mais vont de mieux en mieux, tout de même.

D'ailleurs je ne manquerai pas de vous envoyer ces jours-ci la documentation concernant l'un des plus importants peintres de la Hongrie dont l'oeuvre a connu les chances qu'une partie importante se trouve à Paris; je vous en aviserais avant l'ouverture de l'exposition.

En vous souhaitant une excellente fête de Noël, je vous prie, Monsieur, de croire à ma très haute considération et mes sentiments très dévoués; Gerlótei

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GERLÖTEI

Wuppertal, le 18 dec. 1966
 56 Wuppertal-Elberfeld
 Postfach 3081
 West Germany

Dear Mr. Barr;

March 3, 1967

Dear Doctor Gerlötei:

My wife and I both appreciate your very kind letter. Unfortunately it arrived while I was away. Please forgive my delay in writing you. I was very pleased to have the handsome book mark. I'm delighted to learn that your difficult years are over and that you have had the great enterprise and conviction to create for yourself a new career after your difficulties.

I hope all will go well with you now.

Sincerely,

Dr. E. Gerlötei
 56 Wuppertal-Elberfeld
 Postfach 3081
 West Germany

AHB:jsw

Pilote par le Comité Culturel de l'Ambassade de France vers les Instituts Français, l'Institut ; ai tenu mille mes sujets français (par demandes) en tant que conférences, jusqu'aux Anciennes Coll. fr. de Budapest (qui me fournissent encore de nouveaux avis), et de l'abordement je me suis jeté dans l'étude de la partie française à travers les collections américaines, ayant pu obtenir de ces œuvres des color slides de grande dimension. - Vous m'avez une fois de plus

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repeats thanks for all you have done for me
... acts for nothing

E. GERLÓTEI
A. CHARGÉ DE COURS
À L'UNIVERSITÉ DE DEBRECEN

annonceur that he is sending you as a gift 56 Wuppertal - Elberfeld
a book somehow connected with Hungarian folklore West Germany
Postfach 3081
NC.

Dear Mr. Barr;

À l'approche du Noël et du dixième anniversaire d'avoir quitté la Hongrie je me ressouviens de ceux qui m'ont le plus généreusement aidé dans l'émigration. Comme je vous compte parmi ces messieurs, je me permets de vous prier de transmettre, en signe de ma reconnaissance, le présent signet de livre, rappelant des motifs du folklore de mon pays, avec mes hommages très distingués à Mr. Barr.

Vous avez, certes, remarqué mon étude l'Ancienne Coll. François de Hatreuy dans la Gazette d. B.-A. Ce n'étaient pas des années faciles pendant lesquelles j'ai entrepris à Paris cet essai et l'ai repris en Allemagne où je me suis rendu en 1958 à contre-coeur, en maintenant mon droit d'asile en France jusqu'à son prolongation ne me fut refusé.

Piloté par le Conseiller Culturel de l'Ambassade de France vers les Instituts Français, bientôt j'ai lancé auprès mes sujets hongrois (peu demandés) en tant que conférences, jusqu'aux Anciennes Coll. fr. de Budapest (qui me fourniraient encore de nouveaux essais), et délibérément je me suis jeté dans l'étude de la peinture française à travers les collections américaines, ayant pu obtenir de ces œuvres des color slides de fidélité éblouissante. - Vous m'avez une fois de plus

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E. GERLÓTEI
A. CHANGÉ DE COURS
A L'UNIVERSITÉ DE DEBRECEN

PARIS - Vuppertul, le 18 déc. 1966

rendu un énorme service (comme en 1957 avec tout un lot des publications du MOMA, dont vous me faisiez cadeau); vous me livriez les secrets de Mahse et Picano; j'ai fait durant les dernières années 20 conférences sur Matière. En ce moment je traite une bonne dizaine de thèmes de peinture fr., 1850-1950, illustrés tous par des œuvres peu connues parce qu'elles appartiennent à des coll. publiques et privées américaines, qui me gagnèrent petit à petit, sans appartenir à aucun club, le terrain. Ce qui me réjouit tout particulièrement: depuis ma conférence de transfert sur les Impressionistes fr. ds. les musées américains, les America Houses me prêtent de plus en plus souvent la parole; et celui de Nuremberg m'a même demandé un thème qui ne figure pas encore sur la liste de mes conférences: Chap. d'œuvre de Picano aux États-Unis, y ayant trouvé notés 3 sujets traitant les protagonistes de la p. fr. du XIXe siècle.

J'espère que tout au plus tard en 1967 vous verrez de nouveau une publication de ma plume, en relevant le passé glorieux à Budapest de tel ou tel trésor universellement connu de la p. fr., depuis qu'il est venu aux US. Certes d'autres sujets de peinture et de dessin fr. m'intéressent au même point, qui sont des problèmes européens sous leur aspect international, mais ceux-ci demandent encore plus de maturation. Mes slides m'introduisant de loin ds vos collections, vos publications exemplaires en consultation, mes voyages à travers de l'Allemagne par mes conférences et les voyages d'études faits ds les pays voisins m'y prépareront. En vous priant de dire mes hommages respectueux à Mrs Barr, je vous prie, Dear Mr. Barr, de croire à l'ass. de ma haute considération et à mes

Sentiments
 très
 affectueux
 et
 dévoués,
 votre
 E. Gerlótei

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NEUE PRESSE, Frankfurt, 15. 6. 65.

Der wundervolle Träumer

Eugen Gerlötei sprach über Paul Cézanne

Man hat es schon fast vergessen, daß Deutschland das erste Land war, in dem ein Museum Bilder von Cézanne ankaufte: als Tschudi gegen den Willen des Kaisers und trotz der Haltung des konservativen Bode Werke des Franzosen in die Nationalgalerie einschmuggelte. Von den etwa hundert Ölgemälden, die im Lauf der Jahrzehnte in deutschen Besitz kamen, aber später als „entartete Kunst“ verstoßen wurden, sind wenige zurückgekehrt. Eugen Gerlötei, der ungarische Kunsthistoriker, erinnerte daran, als er im Frankfurter Institut Français über Paul Cézanne sprach.

Gerlötei, in Frankfurt schon bekannt, brachte auch für diesen Vortrag besonders schönes Dia-Material mit, zumeist von Bildern aus amerikanischen Privatsammlungen und Museen. Er machte sein Publikum immer wieder auf Cézannes plastische Darstellungsweise aufmerksam; einen „verlorenen Plastiker“ nannte er ihn, einen „wundervollen Träumer“, der im Gegensatz zu den Impressionisten — mit denen er ja zeitweilig viel zusammen war, mit denen gemeinsam er auch ausstellte — auch seiner inneren Vorstellungswelt Ausdruck gegeben habe.

Cézannes Versuch der Einordnung der Vielfalt in eine alles umfassende Einheit, seine Erkenntnis, daß die innere Stabilität und Größe eines Gemäldes nicht nur von der Gesamtkonzeption,

sondern ebensosehr vom Aufbau der Flächen aus einzelnen Elementen abhängt, wurde deutlich durch die Gegenüberstellung seiner Bilder mit denen der Impressionisten. Cézannes Ziel ist zum Ziel der Kunst überhaupt geworden: Die innere Vision Gestalt werden zu lassen, in der Kunst eine Ordnung zu schaffen, die zwar nicht dieselbe ist wie die Ordnung der Natur, aber ihr doch entspricht. -t.

Ein junger Bariton

In der Städtischen Musikbücherei hörte man den Baßbariton Gerhard Faulstich als Liedinterpret. Bisher vorwiegend als Oratoriensänger hervorgetreten, zeichnet sich seine Stimme durch lyrischen Glanz und Wärme aus. Ihm gelang bei Schubert eine vom Text her wohlgedachte Nachgestaltung, während für Hugo Wolf noch prägnantere Deklamation zu wünschen wäre. Eva Köhler war die konzis musizierende Partnerin am Flügel. G. F.

„Soldaten“ im Rundfunk

Die neue Oper von Bernd Alois Zimmermann, „Die Soldaten“, die seit ihrer Premiere im Februar 1965 in Köln lebhaft Diskussionen auslöste, wird vom Hessischen Rundfunk am Mittwoch, dem 16. Juni, 21.00 bis 23.25-Uhr im 2. Programm (Hörfunk) gesendet.

Kenner werden einige Bilder zum ersten Male gesehen haben. Der Hörerkreis schien mit dem Wesen der Malerei von Manet, Monet, Pissarro, Degas, Renoir, Sisley und Cézanne durchaus vertraut und konnte Gerlöteis undidaktischen Sprüngen von einem Oeuvre ins andere mühelos folgen. Gerlötei mußte sich angesichts der Fülle seines Bildmaterials darauf beschränken, nur einige kennzeichnende Elemente hervorzuheben. Er begann bei Courbet und Corot, führte über die Sonnenuntergangsstimmungen von Daubigny und die Abenddämmerung von Jongkind zu den spanischen Tänzern und Toreros von Manet, an denen die neuen Tendenzen schon klar ablesbar werden: Schatten verdrängen, um Licht zu gewinnen! Farben im Licht erobern! Auf den Strandbildern Boudins („Das sich nähernde Gewitter“) erscheinen die Menschen in den Gruppen nicht

FAZ 20.6.1966

Fr...

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Der O. Sm die Za Franca Direkt A. Pad und d kung l politisc tivität zur Ve takte. liches rung, i französ Museen experte Dr. D durch s Beaux- Malere zeigte denen Formu Thema des fra zierte, Spiel t lande f führen. seums- Hätte

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Frankfurter Allgemeine Zeitung
20. Juni 1966

Aus den Vortragssäulen

Der Direktor des Amerika-Hauses, Dr. O. Smallwood, gab seiner Freude über die Zusammenarbeit mit dem Institut Française lebhaften Ausdruck, und der Direktor des französischen Hauses Dr. A. Padoux fügte seinem Dank die ernste und durch Erfahrung erhärtete Bemerkung hinzu, daß in Zeiten komplizierter politischer Probleme die kulturelle Aktivität um so wichtiger werden könne — zur Verstärkung der menschlichen Kontakte. Gerade dieser Abend sei ein treffliches Beispiel für die Völkerannäherung, in diesem Fall sogar vierfach: über französische Malerei in amerikanischen Museen spreche ein ungarischer Kunstexperte in deutscher Sprache.

→ Dr. Eugen Gerlötei — in Frankreich durch seine Beiträge in der „Gazette des Beaux-Arts“ bekannt, den Lesern dieser Zeitung durch Artikel über ungarische Malerei (F.A.Z. v. 6. 5., 3. 6., 9. 6.) — zeigte vorzügliche Farblichtbilder, mit denen er (zuweilen in etwas saloppen Formulierungen, aber stets von seinem Thema enthusiastisiert) die Entfaltung des französischen Impressionismus skizzierte, wobei ein zusätzlicher Reiz ins Spiel trat: bekannte Meister in hieszulande fast unbekanntem Bildern vorzuführen. In Amerika befindet sich, in Museums- und Privatbesitz, nahezu die Hälfte der Werke dieser Stilphase. Selbst Kenner werden einige Bilder zum ersten Male gesehen haben. Der Hörerkreis schien mit dem Wesen der Malerei von Manet, Monet, Pissarro, Degas, Renoir, Sisley und Cezanne durchaus vertraut und konnte Gerlöteis undidaktischen Sprüngen von einem Oeuvre ins andere mühelos folgen. Gerlötei mußte sich angesichts der Fülle seines Bildmaterials darauf beschränken, nur einige kennzeichnende Elemente hervorzuheben. Er begann bei Courbet und Corot, führte über die Sonnenuntergangsstimmungen von Daubigny und die Abenddämmerung von Jongkind zu den spanischen Tänzern und Toreros von Manet, an denen die neuen Tendenzen schon klar ablesbar werden: Schatten verdrängen, um Licht zu gewinnen! Farben im Licht erobern! Auf den Strandbildern Boudins („Das sich nähernde Gewitter“) erscheinen die Menschen in den Gruppen nicht

FAZ 20.6.1966

mehr individuell von einander abgegrenzt. 1870, vor dem Krieg nach London geflüchtet, nahmen Monet, Sisley und Pissarro Impulse durch Constable und Turner auf. Nebel, Luftfeuchtigkeit, Atmosphäre wird zum bestimmenden Bildfaktor, wie Monets Hydepark-Darstellungen (in Philadelphia und im Museum von Providence) beweisen. Abschließend sei nur noch eines der faszinierendsten Meisterwerke erwähnt: (ehemals aus der Sammlung Max Liebermanns) Manets Bildnis des Freundes George Moore in der durchsonnten grünen Laube von 1879. emd.

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Carpenter Center for the Visual Arts
Harvard University
Cambridge, Massachusetts 02138

Glatman

June 2, 1970

CCIA 6-2-70

Dear Mr. Barr,

one of my students, Mr. David Glatman is applying for a summer job at the Museum of Modern Art. I hope you will forgive me for having told him that he may try to approach you for help in the matter. He is an intelligent and lively kind of person and will do serious work, I think. With warmest regards

yours sincerely

E. F. Sekler

E. F. SEKLER

original letter passed on to Eleanor Keating in Personnel.
Glatman never got in touch with AB, (No summer jobs open.)
J.W. 6 July 1970

now with Personnel Dept.

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Gimbel

MRS. BERNARD F. GIMBEL
CHIEFTANS
GREENWICH, CONNECTICUT 06830

December 26, 1974

Dear Alfred,

Please forgive the typing but I hurt my hand. I am so thrilled with your "50 Years of Picasso and His Art." It is so beautifully put together, such a joy to have. The reproductions are marvelous.

I am writing to you personally to thank but I naturally am proud of the Museum for sending such a remembrance to us all.

My love to you and your wife,

Alva —

GIMCHER

GLINCHER

...ask you on his behalf the following
...willing to be
...Ethical Culture
...is "very, very,
...held back in his

IT'S FAIRLY URGENT OF COURSE.

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GILMCHER

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



GILMCHER

n of Modern Art

ARNOLD GILMCHER asked me to ask you on his behalf the following question which he characterized as "nervy:" would you be willing to be a reference for him in applications he wants to make to Ethical Culture and Dalton schools for his son. It appears that the boy is "very, very, very, very, very smart" and his teacher feels he's being held back in his present school.

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MRS. BERNARD F. GIMBEL
CHIEFTANS
GREENWICH, CONNECTICUT 06830

To Alfred
From Betsy
Date November 17, 1966
Re Arnold Glimcher's boy

Arnold Glimcher asked me to ask you on his behalf the following question which he characterized as "nervy:" would you be willing to be a reference for him in applications he wants to make to Ethical Culture and Dalton schools for his son. It appears that the boy is "very, very, very, very, very smart" and his teacher feels he's being held back in his present school.

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GILMCHER

The Museum of Modern Art

GILMCHER

The Museum of Modern Art

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Goldman

The Museum of Modern Art

To Richard Oldenburg
From Monawee Richards
Date March 30, 1973
Re Attached letter from Dr. Goldman

Dear Dick:

The attached letter arrived yesterday for Alfred. Obviously the writer, Dr. Goldman, is somewhat confused about who is in what position here, but it is certainly nothing Alfred need cope with.

Bill Lieberman tells me you have been talking with Alice Kaplan about this proposal so perhaps you are the person to respond to this letter.

Many thanks,

Monawee

Professor Donald Jordan
Department of Art
Dickinson College
Carlisle, Pennsylvania

Alfred

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GORDON

THE MUSEUM OF MODERN ART
 11 W. 53rd St. New York, N.Y. 10019
 TEL: 212-263-2800
 FAX: 212-263-2801
 WWW: www.moma.org

25 February 1976

Dear Alfred,

6 February 1969

Enclosed is an outline of a project in which I thought you might be interested - a Library of Sacred Art which will be published as a continuous series by Random House & Shambhala. I have been asked to serve as one of the editors.

Dear Donald Gordon:

I meant to write you sooner but I'm involved too with a catalog -- but not approaching the text that you produced. We would very much appreciate

Really, I think your monograph is one of the most useful, and at the same time scholarly, books on a 20th century artist. I was all the more impressed when I followed up the entries of paintings in our collection. It seems to me you've done a more effective study than all the Germans put together.

My congratulations and, again, my thanks.
 Sincerely,

And it is a pleasure to report that my monograph on Hector Guimard that was begun under your encouragement in 1965 is finally coming to a close. The Library of Design is planning to publish it next year. How many times I thought it would never be finished!!! If it were not for the fact that it is your name that is supposed to go on the dedication page, I probably never would have completed it.

Alfred H. Barr, Jr.

Warmest wishes to you and Margaret,

Professor Donald Gordon
 Department of Art
 Dickinson College
 Carlisle, Pennsylvania

AHB:jsw

Alfred H. Barr
 212 263 2800
 11 W 53rd St
 New York City

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THE FINE ARTS
MUSEUMS OF
SAN FRANCISCO

M. H. de YOUNG Golden Gate Park
MEMORIAL San Francisco 94118
MUSEUM 415 558-2887

CALIFORNIA
PALACE OF THE
LEGION OF HONOR

25 February 1976

Dear Alfred,

Enclosed is an outline of a project in which I thought you might be interested - a Library of Sacred Art which will be published as a continuous series by Random House & Shambhala. I have been asked to serve as one of the editors.

One of the most important parts of the editorial program is to publish as many facsimilies as possible in a modest, student-size, price range. We would very much appreciate any thoughts you might have on what titles might be included.

Another project I am involved with on behalf of the Institute for Aesthetic Development is a study we have been asked to do by the new president of the Association of Art Museum Directors. The central question is: "what questions should the curatorial profession be asking itself?" Any suggestions?

And it is a pleasure to report that my monograph on Hector Guimard that was begun under your encouragement in 1965 is finally coming to a close. The Whitney Library of Design is planning to publish it next year. How many times I thought it would never be finished!!! If it were not for the fact that it is your name that is suppose to go on the dedication page, I probably never would have completed it.

Warmest wishes to you and Margaret,

LANIER
F. Lanier Graham
Chief Curator

Alfred H. Barr
c/O MOMA
11 West 53rd
New York City

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Letter, enclosures and
MAR letter sent Marga Barr

THE LIBRARY OF SACRED ART

a series of books devoted
to the visual expression
of all spiritual traditions

Graham

There have been many, multi-volume anthologies of the great literature of the world. Some of the most useful ones, such as the "Harvard Classics" or "Great Books of the Western World," have been truly encyclopedic. However, despite their enormous educational value, such libraries have one distinctive limitation: they are almost exclusively verbal. There certainly is nothing wrong with the word or its printed reflection. But written language is a partial expression of truth. It can indicate

Language is of the kind of understanding that develops in the left or 'linear' side of our brain. In our right hemisphere develops an understanding of the intuitive rather than the intellectual, the psychological rather than the logical. Neither side is superior. We need to become aware of both 'sides' of something to know it fully.

Dear Lanier:
Mr. Barr's mail comes to me and so I have your letter of February 25th. Alfred, unhappily, is not at all well and has been away from the Museum for many months. I am sending your letter on to Marga and she will take it to Alfred when next she sees him.

I know Alfred will be most interested in your projects and delighted that the Guimard book is nearing completion. Alfred's Painting and Sculpture Collection catalogue is finally nearing completion also and we hope to see it in print this summer. It's had so many set-backs that I've often wondered if I'd still be around when it finally became a reality.

Sincerely,
Monawee A. Richards

Such an "open" learning situation has a potential that is even higher than that of a typical classroom textbook. This is particularly true of the kind of book more and more people are requesting: one in which the words and images have been woven together in a way that is both richly attractive and highly informative. The Mythic Image by Joseph Campbell and R. J. Abadie (the 10th and final volume in the extraordinary Bollingen Series of Princeton University Press) is vivid proof of how involving and provocative the visual dimension of an educational experience can be. Although the reader/viewer may never become conscious of it, the visual and verbal dimensions of that book have been intertwined as carefully and completely as the snakes of a cocoon.

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THE LIBRARY OF SACRED ART

a series of books devoted
to the visual expression
of all spiritual traditions

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Language gives us the kind of understanding that develops in the left or 'linear' hemisphere of our brain. In our right hemisphere develops an understanding of the intuitive rather than the intellectual, the psychological rather than the logical. Neither side is superior. We need to become aware of both 'sides' of something to know it fully.

This point-of-view is not widespread in Western Civilization where primary attention has been given to the left or 'linear' side of consciousness for several centuries. But this point-of-view is well accepted in most of the rest of the world and is spreading rapidly through the United States.

Until recently, dictionaries and encyclopedias of mythology and religion have had remarkably few illustrations, even when the topic was a visual symbol! In part, that has been due to the perceptual bias of this culture (which, as a rule, does not associate many visual symbols with current religious practices); and, in part, that has been due to technical limitations. Happily, both sides of the situation are changing. Information-retrieval systems in this country have made the raw material available. As André Malraux has pointed out, the development of 4-color printing since World War II has made it possible to create a "Museum without Walls" -- a picture gallery of almost any subject to carry to school or savor and study at home.

Such an "open" learning situation has a potential that is even higher than that of a typical classroom textbook. This is particularly true of the kind of book more and more people are requesting: one in which the words and images have been woven together in a way that is both richly attractive and highly informative. The Mythic Image by Joseph Campbell and M. J. Abadie (the 10th and final volume in the extraordinary Bollingen Series of Princeton University Press) is vivid proof of how involving and provocative the visual dimension of an educational experience can be. Although the reader/viewer may never become conscious of it, the visual and verbal dimensions of that book have been intertwined as carefully and completely as the snakes of a caduceus.

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Since the beginning of time there have been numerous kinds of sacred art. However, all of the many styles have one important characteristic in common: unlike the ordinary or secular art we meet with every day, an art which tends to be a celebration of the ego, sacred art usually is executed as part of the established discipline of a spiritual path. Such creativity has very little to do with "Formalism" or "Art for Art's sake." Subject-matter is never neglected, as content is crucial for the evolution or involution of awareness. Ultimately, the form and the meaning cannot be separated.

The artists whose work is represented in this series have viewed art as a kind of meditation, a kind of prayer -- a way of transforming themselves and entering into a new relationship with the universe.

During the summer of 1975, Gregory Bateson, the well-known philosopher, was discussing the left-brain/right-brain distinction at the Maropa Institute in Boulder Colorado. The implications of this distinction started to become clear to neurophysiologists several years ago, and to the general public when, in 1972, Dr. Ornstein of San Francisco's Langley Porter Institute published his Psychology of Consciousness. Bateson concluded the discussion by suggesting that "the richest use of the word 'sacred' is that use which will say that what matters is the combination of the two, getting the two together."

Although the words, of course, are different in each language, this definition of the word 'sacred' is consistent with the words associated with the primary allegorical images that were developed in the ancient spiritual traditions around the world. In order to reach Paradise, Enlightenment, Nirvana, Satori or Heaven on Earth, it will be necessary to reconcile the difference between the Left & the Right, the Sun & the Moon, the Yin & the Yang -- the difference between the Operational & the Aesthetic, between how we think & how we feel. If we are to become whole, we must be able to be both at once.

Not too many people have become whole. Those who have we call Saints or Masters -- people who include Buddha, Jesus, Lao Tzu, Mohammed, Moses, Padmasambhava & Zoroaster. Fortunately many of the words they actually spoke have been preserved in one form or another. They have been published many many times, and studied by millions and millions of people. But many of these great Masters and their most intimate disciples also have developed extremely important symbols and symbol systems, indeed entire visual languages, which are looked at by very few people in the 20th century. These great Masters could see the world with an awareness that transcends ordinary consciousness. The art they have created by their own hand, or requested be created for the purposes of visual communication are of infinite importance in helping each one of us understand the universe and our relationship with it.

It is to the visual art of these great teachers and those who have followed in their footsteps that the Library of Sacred Art is dedicated.

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The sacred art of the world may be viewed from many directions. In this library will appear books that look at the subject from several different points of view:

IMPORTANT BOOKS

The Book of Kells
 Dante by Botticelli
 The Book of Job by Blake
 The Rubaiyat by Omar Khayyam
 The Lotus Sutra

MAJOR WORKS OF ART

The "Garden of Earthly Delights" Alterpiece by Bosch
 The "~~Water Temple of Mecca~~" Alterpiece by Grunewald
 The Ronchamp Chapel by Corbusier & Matisse
 The Simon Tanka by Rinpoche
 The Water Temple of Mecca by Meher Baba
 The Sacred Clothing of Black Elk by Rolling Thunder

INDIVIDUALS

The Sacred Art of Matisse
 The Sacred Art of Blake
 The Sacred Art of Botticelli
 The Sacred Art of Suzuki

CULTURES

| | |
|--------------------------|----------------------------|
| The Sacred Art of Persia | The Sacred Art of the Sufi |
| " " Tibet | " " Buddhism |
| " " China | " " Tao |

ERAS

| | |
|---------------------------------|--------------------|
| The Sacred Art of the Stone Age | by Marcia Eliade |
| " " Bronze Age | by Joseph Campbell |
| " " Iron Age | by Robert Graves |

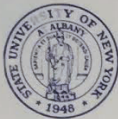
SYMBOLIC THEMES

| |
|-------------------------------|
| The Sacred Art of the Mandala |
| " " Serpent |
| " " Rainbow |

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GREGG



Office of the Vice President
Student Affairs

STATE UNIVERSITY OF NEW YORK AT ALBANY
ALBANY, NEW YORK 12203

March 30, 1966 (Rec'd April 4)

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

Dear Dr. Barr:

On Friday, April 8th, I will be in New York City. On two other occasions I have dropped by hoping to meet you informally and the timing was unfortunate.

Dr. Truman B. Douglass has encouraged me to have a short conference with you,

1. to meet one of his good friends
2. to glean wisdom and advice from your long period of service with the Museum of Modern Art.

I assumed my present position as Associate Dean of Students at the State University of New York at Albany in September, 1965, after six years at Stanford University.

The study of art as an avocation has been rewarding and has led to my latest assignment as Chairman of the Art Coordination Committee for our new campus, designed by Edward Durrell Stone. There has been no provision for art work, and this provides an adventure of great magnitude for those of us interested in the future of the University.

I am leaving tomorrow for Washington, D. C. to attend a conference, and will be returning by way of New York City. There will be no need for a reply to this letter. Friday, April 8th, I will call your office to see if you are in the City and have my name on your calendar. If it isn't convenient at this time, we will work toward another date in the future.

Sincerely yours,

Lois H. Gregg

Lois H. Gregg (Mrs.)
Associate Dean of Students

Mrs. Gregg telephoned 4-7-66

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The Institute of Living,
400 Washington Street,
Hartford, Connecticut
December 27, 1965

GRIFFITH

Dear Alfred:

Your letter warned me, and it's pretty cold here.

I had no idea you'd neen sick, and certainly not that you'd been sick enough to require a couple of months convalescence - which, if I know you, must have required force majeure to put across you. For God's sake for once take advantage and give Florida, for what it's worth, a chance.

I suppose I didn't hear about you because in f my few feeble forays (alliteration unconscious) into the Museum last fall I was mostly hiding from everybody and so did not hear the scuttlebut. I gather you plan to avoid New York weather for most of the winter. Do so; my farmer's almanac says it's going to be a hard one.

The products of what Mrs. Wharton used to call "my manufactory" promise to be numerous. A few years ago Muriel Rukeyser and I tried to look up some anonymous poems and discovered that there is not and apparently never has been an anthology of anonymous poems and we immediately resolved to produce one under the title ANON. Of course we never did, we were both too busy and then Muriel had a stroke and then my troubles began and it all looked hopeless. But when I learned that I was going to be where I am for at least four months, I got cracking, and now am deep into it. It is glorious ~~xxx~~ stuff, not only the endless love lyrics and death lyrics which one expected (and which are of the very highest quality) but also sombre anti-court poems which no one dared sign, and catches, rounds, limericks, including some good dirty limericks I think we might get away with. The editorial problems are numerous and delicious. This will be a book for the pleasure of the general reader, not for scholars, so I firmly resolved to omit all poems in which the English was so archaic as to require a gloss. Having come to this firm resolution I included because I could not help myself a ~~xxxx~~ 14th century poem, "Lines from Love Letters", which is written in Norman French, Middle English, and Latin! So it goes. No doubt Miss Rukeyser, or the eventual publisher, will remove it. We have made no attempt to find a publisher yet: I am resolved never again to ~~xxxx~~ sign a contract or accept an advance on royalties until I am in position to deliver the finished product. And as things are going it looks as if I can put the first draft into Muriel's hands when I get out of here March 15. She will then write a long introduction, and her prestige will at least ensure the book a respectful hearing. As a matter of fact, the word seems to have got out, and we have had inquiries from S & S and from my brother-in-law, Richard Warren, who with Leonard Baskin runs the Gehenna Press which publishes beautiful and expensive books. My own hope, a fond one, is for the paperback trade.

And now comes an offer from Doubleday, to whom I owe a book, or not so much an offer as a suggestion: why do I not collect my old film articles and reviews and make a book out of them? This seemed at first a gesture of purest mercy and compassion, and a fantastic one: what could a new generation make of such a collection of antiquities? But now I think perhaps I see a way. What if I ~~xxxx~~ modeled it

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2)

after the second edition of M. F. K. Fisher's HOW TO COOK A WOLF, with self-contradicting marginalia, an eccentric appendix, and about 100 pages of new matter on reasonably recent films about which I am truly enthusiastic - LA STRADA, WILD STRAWBERRIES, A HARD DAY'S NIGHT, that film about American Indians in the slums of Los Angeles, the ~~wildtrack~~ wildtrack footage shot of Buster Keaton in Canada last year. Unserweiter. It's worth a try. Fortunately, I can do nothing about it until I finish the ~~anonymous~~ anonymous anthology. All my old stuff is filed away at the Museum or at home in Virginia and I must wait until I get out of here to read it through and see whether it could possibly make a book.

Last but not least, modest though it seems, a program note on WESTFRONT 1918. It was my failure to produce this which triggered ^{my} precipitate flight from the Museum and from New York. I was three quarters through the third edition of FILM NOTES when I came to this film, which I know by heart. I nevertheless ordered a screening of it to "determine the sequence of scenes". Then another screening to "steep myself" in it. Then a screening of ALL QUIET "for comparison purposes". All this to try to conceal ~~myself~~ from myself the fact that I could not write a single 'nother word about this film or any other. Eileen has now sent me the background material on WESTFRONT and I am going to produce that note and it is going to be a good one. This is the only way I can rid myself of a gnawing complex which shook my confidence to its foundations.

The name of this institution, an old one, used to be the Hartford Retreat. And that's about the size of it. A place to go and lick the world's wounds. Mine are licked and healing fast, which may be just the trouble. I seem to be repeating the pattern which has plagued me for a year: sudden, deep depression; hospitalization; then quick recuperation, "cure", and fast discharge, only to have the whole thing happen all over again.

Only this time there ain't gonna be no fast discharge. I am going to stay the full course of four months (I have completed less than one) and give myself every chance.

I have detained you too long. It was hard to resist, after the warmth of your note. Entirely ~~between~~ between ourselves: when I left and fled to this place, I wondered seriously whether I would ever be able to live or work in New York again. Now I know that it is my heart's desire to return to my post as curator of the Film Library, and my doctors agree that that is what I should do if I can manage it. But the problems! First, whether the Museum even wants me back, which of course I can't discuss. Second, whether, if I return, I can now avoid those deep troughs of despair which for a year engulfed me and made me useless to the Museum, myself, and everybody else. Third, whether the Film Library budget can stand two salaries like mine and Willard van Dyke's, a nice question. And finally, what would Willard think, after he has sacrificed his career as a film-maker to bail out the Film Library, if I attempt a comeback, even as his pro-consul? All this lies on the knees of the gods, which, as you know, grind exceedingly small. I can't worry about it all now. I just wanted you to know how I felt.

Jim Soby's nephew is here and has been for nine months, poor

LE
MYSTÈRE
PICASSO!

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George
(Korn)

3)

fellow, though I can't think why, he is the cheerfullest of us all. His report on the health of both Jim and Melissa is simply appalling, though no doubt you know all about that. I have no Museum gossip, nor have I heard from Iris, for the excellent reason that I have not been able to ~~writes to her since~~ bear to write to her since my debacle. Rene has, that I know because I asked him to. In the wake of the announcement of my "retirement" (?) in the Times came wonderful letters from Helen Franc and Grace Mayer, as well as more than fifty expressions ~~approx~~ of good will from outsiders, and Eileen keeps in touch. And incidentally, Alfred, when you are back and in your stride, do seek out Willard van Dyke and offer him encouragement. I have it on the unimpeachable authority of Eileen, who is never wrong about anything, that he is with us heart and soul, is giving everything he's got to the cause of the Film Library, and no doubt needs a little moral support which you could easily give him. Remember that he is a pal from way, way back, and is one of the few directors who has always understood exactly what the FL could do and has done through the years for films and film-makers. We are immensely lucky to have him (I never really thought he would take the job) and every time I think of him functioning there (instead of who if might have been) I have an immense sigh of satisfaction and relief.

When shall we two meet again...?

With warmly affectionate regards,

Dick

MUSEUM OF MODERN ART

I told her with Alfred's aid, that it wasn't possible. This was very embarrassing and she writes about the next time.

I had a letter from the FL Dept this afternoon from you. Lots of good news. I think, some cooperation with ART, or maybe with Council of Churches. Also George is the dean of students at the Albany campus of the State University of New York, and has also been selected for an obituary of coordinating the art program at the college. I think she will they have a new set including, or maybe a museum designed by Edward Frank.

Date: Feb. 14, 1966

File: 100-111966

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GREGG

THE MUSEUM OF MODERN ART

Date Feb. 18, 1966

To: ^{Mary} P4E

Re: _____

From: Betsy

Sylvia called on my phone from the 21 Desk this afternoon since 322 was busy about a Miss Lois Gregg who hoped she might meet Alfred. Truman Douglas had suggested she see him. (Douglas has or had, I think, some connection with ARC, or maybe Natl Council of Churches.) Miss Gregg is the Dean of Students at the Albany campus of the State University of New York, and has also been ~~xxxxxx~~ put in charge of coordinating the art program at the college. I think she said they have a new art building, or maybe a museum designed by Edward Stone.

Anyway, she will probably call again in a few months. This time I told her with Alfred's o.k. that it wasn't possible. She was very understanding and may write ahead the next time.

From: RENE D'HARNONCOURT

Date: 5/9

Subject:

Thank you for
writing this nice
cable

Ren

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*GRIS
(Romera)*

MAY 9, 1968

MRS. WILL GROHMANN
BEETHOVEN-STRASSE 39
BERLIN 46 WEST

HIS FRIENDS AT THE MUSEUM OF MODERN ART HAVE LONG ADMIRER WILL GROHMANN'S
ENTHUSIASM, COURAGE AND CONSCIENCE AND SHALL ALWAYS BE GRATEFUL FOR HIS
INDISPENSABLE PUBLICATIONS AND HIS WARM SPIRIT. WE SEND YOU OUR SYMPATHY
AND CONDOLENCES.

*See cons. for ^{under} ~~cons.~~
Romera 12/31*

RENE D'HARNONCOURT

MEMORANDUM

To: *Mr. Barr*
From: RENE D'HARNONCOURT
Date: *5/9*
Subject:

*Thank you for
writing this nice
cable.*

Rene

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Grohmann

MAY 9, 1968

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BERLIN 46 WEST

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RENE D'HARNONCOURT

MEMORANDUM

To: Mr. Barr
From: RENE D'HARNONCOURT
Date: 5/9
Subject:

Thank you for
writing this nice
cable.

René

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AND CONDOLENCES.

RENE D'HARNONCOURT

cc: Mr. Barr ✓
Mr. Glaeser

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To: Mrs. Will Grohmann
 Beethoven-Strasse 39
 Berlin 46 West

HIS 'FRIENDS AT THE MUSEUM OF MODERN ART HAVE LONG ADMIRERD WILL GROHMANN'S ENTHUSIASM, COURAGE AND SCHOLARSHIP AND SHALL ALWAYS BE GRATEFUL FOR HIS INDISPENSABLE PUBLICATIONS AND HIS WARM SPIRIT. WE SEND YOU OUR WARM CONDOLENCES.

SYMPATHY AND

Signed René d'Honnourant

(Drafted by A. H. Barr, Jr. and sent from Dick Koch's office on behalf of the Museum; 9 May 1968)

JAMES P. GORMLEY

Mr. Gormley was a past president of the St. Kevin's Holy Name Society and a former officer of St. Kevin's Ancient Order of Hibernians. He leaves his wife, Mrs. Elizabeth Weisenfeld Gormley; 2 sons, Paul and Philip; 2 daughters, Mrs. Mary Elizabeth Hussey and Miss Pamela Gormley; a brother, 2 sisters and 12 grandchildren.

MRS. JOSEPH ALBORELLI

Mrs. Carmela Alborelli, mother of Anthony Alborelli, the Associated Press reporter assigned to Manhattan police headquarters, died Monday at her home, 162 Sherry Street, East Hemp. L. I. Her age was 83. She was the widow of Joseph Alborelli.

Also surviving are 2 other sons, Nicholas and Joseph; 10 grandchildren and 6 great-grandchildren.

A Correction

"The Andersonville Trial" was a play by Saul Levitt and not a stage adaptation of Max Kinsley Kantor's Civil War novel, "Andersonville," as stated in the obituary of Albert Dekker in The New York Times yesterday.

Other Obituaries, Page 41

Grohmann

Mr. Grohmann was the only director of the German Communist Party in America. For about 10 years he held the title of executive vice president. Then he was named president, with the same duties. Among his many professional affiliations was membership in the American Management Association. He belonged to the City Club and the Sales Executive Club.

Surviving is his widow, the former Ruth Hobby of White Plains. A burial office and requiem will be offered at St. Philip's Episcopal Church, 134th Street west of Seventh Avenue, today at noon.

Dr. Will Grohmann Dead at 80; German Art Critic and Historian

He could no longer work for the Government. Thereupon he founded a Bauhaus-like College of Industrial Design, "but was told that the Russians were taking over the factory."

"He recalls one night in 1947 at a dinner when the Minister of Interior Affairs ('He's dead now—they all are—all the various Russian cabinet officers—sooner or later—killed') said to him, 'I like you very much. You are intelligent and you made the theater and opera. But if you say or do one thing against the Communist party, I will kill you myself within the hour.'"

Dr. Grohmann said he left Dresden the next day "because they do it!" Among Dr. Grohmann's best known books were those on Paul Klee and Wassily Kandinsky. The Klee volume was distributed here in 1954, that on Kandinsky four years later.

Deaths

ALBERT—Albert F., on May 5, 1968, the father of the late Albert F., died at his home, 100 West 10th Street, New York City, aged 83. He was a member of the New York City Police Department and was a member of the New York City Fire Department. He was a member of the New York City Police Department and was a member of the New York City Fire Department.

ANGEL—Mrs. Angela M. ... died at her home, 100 West 10th Street, New York City, aged 83. She was a member of the New York City Police Department and was a member of the New York City Fire Department.

wed. may 8, 1968

U.S. RACE TOW THOUS ASF SAIG FIRE VOL. T.P.

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brothers and two sisters. At the family's request, the funeral service will be held at the auditorium of the Department of Public Safety Headquarters in Austin tomorrow at 10 A.M.

S. Martin Samit, Headed Market Research Agency

S. Martin Samit, president of Consumer Behavior Laboratories, Inc., 516 Fifth Avenue, marketing research consultants, died Saturday at a heart attack. He was 47 years old and lived at 70-68 260th Street, Glen Oaks, Queens.

Mr. Samit was born in Detroit. He received an A.B. degree from Wayne State University in 1944, and later earned an M.A. from Columbia University. He had lectured on consumer motivation at City College's Baruch School of Business and Public Administration.

Surviving are his widow, Mrs. Ruth Potash Samit; a daughter, Elizabeth; a son, Jonathan; his mother, Mrs. Pearl Samit, and a brother, René Samit.

JAMES P. GORMLEY

James P. Gormley, assistant vice president of the Discount Corporation of New York, 58 Pine Street, died on Monday at Lankenau Hospital in Philadelphia. He was 62 years old and lived at 189-41 45th Drive, Flushing, Queens.

Mr. Gormley was a past president of the St. Kevin's Holy Name Society and a former officer of St. Kevin's Ancient Order of Hibernians.

He leaves his wife, Mrs. Elizabeth Weisenfeld Gormley; 2 daughters, Paul and Philip; 2 daughters, Mrs. Mary Elizabeth Hussey, and Miss Pamela Gormley; a brother, 2 sisters and 12 grandchildren.

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Also surviving are 2 other sons, Nicholas and Joseph; 10 grandchildren and 6 great-grandchildren.

A Correction

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ethnic variety of the association's staff, including, for example, tellers from Israel, Panama, the Dominican Republic, Puerto Rico, Curaçao and Trinidad. They could serve customers, Mr. Davis noted, in English, French, Italian, Yiddish, Dutch, Spanish and Norwegian.

Trustee of Hospital

The Carver association's main office is at 75 West 125th Street. Its other branch is at 1273 Fulton Street, near Nostrand Avenue, in the predominantly Negro Bedford-Stuyvesant section of Brooklyn.

Mr. Davis became Knickerbocker Hospital's first Negro trustee in 1963, he was a director of the Legal Defense and Educational Fund of the

refused to accept the position of absence instead.

Mr. Davis was the sole director who took part in the Carver Association's day-to-day operation. For about 10 years, he held the title of executive vice president. Then he was named president, with the same duties.

Among his many professional affiliations was membership in the American Management Association. He belonged to the City Club and the Sales Executive Club.

Surviving is his widow, the former Ruth Hobby of White Plains. A burial office and Requiem will be offered at St. Philip's Episcopal Church, 134th Street west of Seventh Avenue, on Friday at noon.

Dr. Will Grohmann Dead at 80; German Art Critic and Historian

BERLIN, May 7 (UPI)—Prof. Will Grohmann of West Berlin's College of Fine Arts, an internationally known art critic, died of a heart attack yesterday. He was 80 years old.

'Courageous Crusader'

Dr. Grohmann was also an art historian and the author of a number of books on art and artists.

In 1946, he was rector of the College of Industrial Design of Dresden and two years later became professor of art history of Berlin's College of Fine Arts. From 1948 to 1955 he was chief art critic of Neue Zeitung. He retired in 1960.

He had been honorary president of the International Association of Art Critics in Paris and an honorary member of the International Council of the Museum of Modern Art in New York.

He was a member of the German P.E.N. Club and in 1959 received the Viareggio Literature Prize.

Dr. Grohmann was educated at the Universities of Leipzig, Berlin and Paris.

Fourteen years ago, Aline B. Saarinen, then an art critic of The New York Times, listed Dr. Grohmann as "one of the most intelligent" of the "courageous crusaders still in there fighting" for the cause of modern art. She observed that he was "a German who began introducing school of Paris art to his native land almost before the French were aware of it."

Dr. Grohmann recalled in an interview here in 1954 that when he was in Dresden during the Russian occupation from 1945 to 1947 his first job was to restore theatrical and operatic productions, but when he refused to become a Communist party member he was told

he could no longer work for the Government. Thereupon he founded a Bauhaus-like College of Industrial Design, "but was told that was what the Russians were against." The interviewer went on to say of Dr. Grohmann:

"He recalls one night in 1947 at a dinner when the Minister of Interior Affairs (He's dead now—they all are—all the various Russian cabinet officers—sooner or later—killed) said to him, 'I like you very much. You are intelligent and you remade the theater and opera. But if you say or do one thing against the Communist party, I will kill you myself within the hour.'"

Dr. Grohmann said he left Dresden the next day "because they do it."

Among Dr. Grohmann's best known books were those on Paul Klee and Wassily Kandinsky. The Klee volume was distributed here in 1954, that on Kandinsky four years later.

Deaths

ALBERT—Albert F., on May 5, 1968, beloved husband of the late Josephine, dear father of Albert Jr., Eugene, Harold, and Martha Coffey, also survived by 10 grandchildren, loving brother of Emily Baptiste and Katherine Walter, Reposing at Holy Trinity Funeral Home, 5 Ave. at 75 St., Brooklyn, until Thursday, 9:30 A.M. Solemn Requiem Mass Our Lady of Perpetual Help Church, 5th Ave. and 60th St. at 10 A.M.

ANGIER—Helen Cummins, of Marion, Massachusetts, on April 29, 1958, wife of the late Donald Angier. Surviving are her son Albert E. Angier, of Marion, Mass., and daughter Mrs. William Adamson Jr., of Princeton, New Jersey, and her sisters Miss Isabelle Cumming and Mrs. Egbert Driscoll, of Marion, Mass., Mrs. Van R. Halsey, of Rumson, N. J., and her brothers R. W. Cumming, of Summit, N. J., and Peter Cumming, of Rumson, N. J., and five grandchildren, in lieu of flowers contributions to St. Westover School, Middlebury, Connecticut, would be appreciated.

ARICO—Anthony P. Reposing at Williams Funeral Home on Broadway at 232 St. Bronx, until Thursday 9 A.M.

ARONSTEIN—Samuel, beloved husband of Vera, devoted father of Maxwell and Charles, dear brother of Harry, Morris, David & Benjamin, Services "Park West," 115 W. 79 St., Thurs, 10:30 A.M.

father of Funeral of Klages, Fu Brooklyn, Visiting h FAHEY—Ge 1968, Be Ryan, W McKess, J Manos, J Fahy, Sr day, 9:15 7722 4th St. Patric

FAHLAND—the late F Services 80-20 R Friday, 1

FISCHER—May 7, Fischer, Mass of Family, 10 at 1 Burrous

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wed. may 8, 1968

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Gropius

The Museum of Modern Art

To
Ludwig Glasser
From
Alfred Barr
Date
May 28, 1968
Re

May 28, 1968

Dear Walter Gropius:

Dear Thank you ever so much for sending me the very interesting newspaper clippings about the Bauhaus documentation in Stuttgart. I wish I could have been present when you opened the exhibition "50 Jahre Bauhaus". These papers will be very valuable for our archives.

For your entertainment a copy of my letter to
Sincerely,

Walter Gropius.

Sincerely,
Alfred H. Barr, Jr.

Mr. Walter Gropius
46 Brattle Street
Cambridge, Massachusetts 02138

AHB:jsw

P.S. I was amused to find a large reproduction of the Schlemmer "Bauhaustreppe". It was in Stuttgart that I first saw the painting in an exhibition that had just been closed by the Nazis in April 1933. Since the Museum had no money, I cabled Philip Johnson to ask him if he would buy the picture for eventual gift to the Museum. He did.

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The Museum of Modern Art

To
Ludwig Glaeser
From
Alfred Barr
Date
May 29, 1968
Re

Dear Mr. Glaeser:

After you've seen this would you please
send it to our Bauhaus archives. I'm attaching
for your entertainment a copy of my letter to
Walter Gropius.

Sincerely,

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DA

Journal of the American

ubard.

University
02138
St. 481 and 482

Don't know that Graubard ever came to see AHB.

J.W. 17 June 1968

967

Mr. Alfred H. Barr, Jr.
Dear Mr. Graubard:

I'm not at all sure I can be of help to you -- my friend Agnes Mongan exaggerates my capabilities however I'd be very glad to see you in New York at your convenience on Tuesday January 23 or Thursday the 25th.

Sincerely,

Agnes Mongan has been good enough to write to you about my seeing you some time that is convenient for you. As she may have mentioned, the Academy has appointed a committee Alfred H. Barr, Jr. future of intellectual institutions in this country, and I am most anxious to talk to you about museums. I gather that you are not in New York regularly now. Would it be possible for you to let me know what days you are in the city?

Mr. Stephen R. Graubard, Editor
Daedalus
7 Linden Street
Harvard University
Cambridge, Massachusetts 02138

AHB:jsw

Sincerely yours,

Stephen R. Graubard
Editor

SRG:bdk

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Graubard.



DÆDALUS

Journal of the American Academy of Arts and Sciences

7 Linden Street, Harvard University
Cambridge, Massachusetts 02138
Telephone: 868-7600 Ext. 481 and 482

29 December 1967

January 3, 1967

CC-1-2-49

Dear Mr. Graubard:

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Daedalus
7 Linden Street
Harvard University
Cambridge, Massachusetts 02138

AHB:jsw

Sincerely yours,

Stephen R. Graubard
Editor

SRG:bdk

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DÆDALUS

Journal of the American Academy of Arts and Sciences

7 Linden Street, Harvard University
Cambridge, Massachusetts 02138
Telephone: 868 - 7600 Ext. 431 and 482

29 December 1967

rec 1.2.68

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

Dear Mr. Barr:

Agnes Mongan has been good enough to write to you about my seeing you some time that is convenient for you. As she may have mentioned, the Academy has appointed a committee to discuss the future of intellectual institutions in this country, and I am most anxious to talk to you about museums. I gather that you are not in New York regularly now. Would it be possible for you to let me know what days you are in the city? I find that I am required to be there several times in January, and I would try to arrange my visits to see you if you told me the days you will be there.

With many thanks and all good wishes,

Sincerely yours,

Stephen R. Graubard
Editor

SRG:bdk

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Fogg Art Museum

Harvard University - Cambridge - Massachusetts 02138

December 15, 1967

rec. 12-18-67

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

December 20, 1967

Dear Alfred:

Dear Miss Mongan:

At this point I don't know where I should address you, but it seems a safe bet that **In Mr. Barr's absence from New York until early**

January I should like to acknowledge the receipt of your letter. Mr. Barr will of course see it on his return to the Museum.

I am writing because Stephen Graubard would like to talk to you. Stephen Graubard is the Editor of Yedias. I suppose that as a member of the American Academy of Arts and Sciences you receive this publication. I must confess that I rarely read my copy. Mr. Graubard is going to do an issue on the humanities--the current state of the humanities and particularly the arts--and he would like some guide lines from you, if you could be kind enough to talk to him. I know that even though retired, you are extremely busy, but I feel sure that you will enjoy meeting and talking with him.

Sincerely,

When you were here, I failed to mention that I was to see that you had used the Frank **Jane S. Welles**
Secretary to Alfred H. Barr, Jr.

Miss Agnes Mongan
Associate Director
Curator of Drawings
Fogg Art Museum
Harvard University
Cambridge, Massachusetts 02138

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Fogg Art Museum

Harvard University · Cambridge · Massachusetts 02138

December 15, 1967

rec. 12.18.67

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

Dear Alfred:

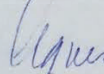
At this point I don't know where I should address you, but it seems a safe bet that something sent to the M.O.M.A. will reach you.

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When you were here, I failed to tell you how amused I was to see that you had used the Frank Lloyd Wright postage stamp with silent comment. Until that moment I had not realized that there was a Wright stamp!

Best wishes,

Affectionately,



Agnes Mongan
Associate Director
Curator of Drawings

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GUNTHER

B.J. - hold

GUNTHER

JOHN GUNTHER - ONE EAST END AVENUE - NEW YORK 21, N. Y.

August 3, 1966

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

Dear Alfred:

Ever best thanks for the little memo about Argentine painting which I got from your office, and I would appreciate it greatly if you would give my thanks to whatever nice person put it together. Truly I am grateful.

Ever,

John Gunther

M.C. gen'l
Statistics

Argentine artists.

John Gunther when I see him
my thanks again

ATB

See in AHB's files -
in Gunther?

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GUNTHER

B.J. - hold

GUNTHER

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August 3, 1966

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Ever,

John Gunther

B.J.

I'll tell John when I see him
- meanwhile my thanks again

ATB

(see Córdoba file)
too

Jane file in AHB's files -
under Gunther?

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GUNTHER

BOSTON UNIVERSITY
cc: AHB, Greenstoro

March 4, 1974

July 8, 1966

Mr. and Mrs. Alfred Barr, Jr.
49 East 96th Street
New York, New York 10028

Dear Mr. Gunther:

Dear Mr. Barr telephoned me from Vermont this morning and asked me to send you the following list of Argentine artists:

You are cordially invited to the opening of the exhibition of new paintings by Antonio Berni. Born Rosario, Santa Fe, 1905. To Paris in 1931. We believe he now maintains homes in both Paris and Buenos Aires. Satirist. Best known now for large prints incorporating collage. Held at the University Art Gallery from 8:45 to 10:00 p.m. on July 13, 1966. Contact Mrs. Rosenberg and Mr. Gunther in room 104 at the same address.

Julio Le Parc. Born Mendoza, 1928. Lives in Paris. One of the founders of Groupe de Recherche d'Art Visuel. Just won the first prize for painting held at the Venice Biennale. Does optical, kinetic constructions.

We look forward to greeting you on this occasion.
Romulo Macció. Born Buenos Aires, 1931. Lives in Paris. Expressionist.

Sincerely yours,

Rogelio Polesello. Born Buenos Aires, 1939. Won a prize at the Esso Salon of Young Artists sponsored by the Pan American Union, Washington, D.C. and Esso, 1965.

Chairman, Division of Art

Shrek Antonio Seguí. Born Córdoba 1931. Included in the show 20 South American Artists, chosen from the II Bienal Americana de Arte, a larger exhibition held at the University of Córdoba in September 1964. 20 South American Artists toured the USA 1965-66.

The older, well-known artists are not included in this group, with the exception of Berni whose current work is radically different from that by which he made his earlier reputation.

Sincerely,

Betsy Jones

Mr. John Gunther
1 East End Avenue
New York, New York

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Guston



BOSTON UNIVERSITY

SCHOOL OF FINE AND APPLIED ARTS

855 Commonwealth Avenue, Boston, Massachusetts 02215

March 4, 1974

Mr. and Mrs. Alfred Barr, Jr.
49 East 96th Street
New York, New York 10028

Dear Mr. and Mrs. Barr:

You are cordially invited to the opening of the exhibition of new paintings by Philip Guston to be held at the Boston University Art Gallery, 855 Commonwealth Ave., on Friday, March 15, from 8:45 to 10:00 p.m. At 8:00 p.m. preceding the opening of the exhibition there will be a panel discussion by Harold Rosenberg and Mr. Guston in room 104 at the same address.

We also request the pleasure of your company at a reception for the artist following the opening. The reception will be held at The Castle, 225 Bay State Rd., from 10:00 to 12:00 p.m.

We look forward to greeting you on this occasion.

Sincerely yours,

Sidney Hurwitz

Sidney Hurwitz
Chairman, Division of Art

SH:ek

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Guzdek

Jerzy Guzdek
LELEWELA 18 - 1 pietro,
30-108 KRAKOW. Poland.

20 September 1976.

October 15, 1976

Very Dear Mr. BARR - Jr.

Mr. Jerzy Guzdek
Lelewela 18 - 1 pietro
30-108 Krakow, Poland

Dear Mr. Guzdek:

Your letter to Mr. Alfred Barr, Jr. has come to me for reply. Mr. Barr has been seriously ill for many months and can no longer come to his office or reply to his mail.

I am sending you under separate cover a paperback copy of Matisse: His Art and His Public as I happen to have an extra personal copy. However, the Museum has no funds for gifts of books and cannot fill the many requests which come to Mr. Barr for copies of his books. I am sorry, therefore, that we cannot send you the Picasso book.

I hope the Matisse book will reach you safely.

Sincerely,

(Mrs.) Monawee A. Richards
Assistant

I am on the "body art" and "body art" etc. and I am not believing in so called "crisis of easel painting" and am not trying to put them by more and more unusual art experiences as "body art" etc.

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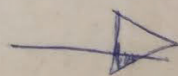
-Mr. JERZY GUZDEK
LELEWELA 18 - Ipietro,
30-108 KRAKOW. Poland.

21st September 1976.

Very Dear Mr. BARR - jr.

I am painter and am
most interested in art achievement
by "Great" artists of XXTH
century - that is Picasso, Matisse,
Miro', Braque.

Despite I am "contemporary"
I base on those old masters
and direct myself to work -
on canvas not believing in so
called "crisis of easel painting"
and am not trying to put
others by more and more
unusual art experiences as
"body art" etc.



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Page 2

Big trouble is that I can't
buy here any literature
about artists I am most
interested in.

I write to you ~~if~~ with very
kindness if you could
send me these 2 your books
(paperbacks): "Matisse: his art
and his public";

"Picasso: fifty years of his art."
both published by "Secker and Warburg";

Maybe you can help my
education and development of
my paintings. And if you
want something from my
country - please let me know.

Best Regards

from

Yours sincerely

Corrode

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rec'd 4-13-70

olivetti underwood corporation

Gianluigi Gabetti, President

One Park Avenue, New York, N.Y. 10016

Dear Mr. Barr,

First of all let me thank you for your personal and kind welcome to the Board of Moma.

Under separate cover we are mailing the 2 catalogs you have requested of our exhibition of the Mattioli collection, as well a special calendar that we are presenting to special people!

Sincerely

G. Gabetti

2 cats
rec'd.

Apr 10th