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	AHB	I. B. 32

April 9, 1942
Fall of Bataan.

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June 10, 1984

Teach there - Mel Betty
Bartlett 2 marriages
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I'm writing myself
before I can leave.

The grant was less than I had asked for, and will not be enough for my expenses. I had been planning to live on some money which Edgar generously, secretly and very anonymously gave me. The grant had been so difficult to extract, had seemed to be a little grudgingly given, and had involved humbly accepting favors from NR and JEA, - all of which were so distasteful that I had not considered asking for additional funds. If you think that the Moe Committee would willingly give me another thousand to finish the work begun simply because they thought it was worth it, I suppose I had better stop feeling luxuriously injured and go ahead and ask for it. But I will not coax them for it, nor do I want to involve you in a lot more work trying to get it out of them.

Obligations to Harvard consist in showing substantial evidence of work by January 1. In itself, that much is not difficult. But I am seriously worried about the future feasibility of driving all over the country (c8000 miles), to see all the work about which the last part of the ~~work~~ must be written. Without five or six months of travel (seeing the buildings, talking to architects and users of the buildings) I cannot write a book with first-hand knowledge, and without first-hand knowledge the book would be of little value.

Will I be able to do it in a car? Will there be gas? Tires? Train, bus and Taxi would be far too expensive. Everything hinges on the problem of transportation. Perhaps this will be clearer in June than it is now.

Thacher has sent me the first thousand dollars, and naturally I have not touched it.

Another complicating factor, is the feeling that I might perhaps better be doing some sort of war work if there is any at which I would be useful. This, too, is difficult to decide at this time and at this distance.

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April 9, 1942
Fall of Bataan.

Dear Alfred,

Thanks for your letter. It arrived in a magnificent bonanza of letters along with words from Daisy and Edgar.

You ask what my obligations are, how things stand, and what my plans are.

For Moe, I suppose that my obligations are actually discharged in the strictest, or Shylockian sense, for I have come down here, stayed the specified time (and beyond), and have worked on a book with Tom. *That is asked in the letter awarding the grant will, d.v. on. and*

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Alfred ultimately recommended ^{John de Andrade} Wellesley who wants to teach there - Met Betty Bartlett & Marjorie Lee. i've been with the committee/olow's have

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You ask what my obligations are, how things stand, and what my plans are.

For Moe, I suppose that my obligations are actually discharged in the strictest, or Shylockian sense, for I have come down here, stayed the specified time (and beyond), and have worked on a book with Toussaint, which is all that is asked in the letter awarding the grant. But the manuscript of a book is expected, and will, d.v. be produced. This seems to me my most important obligation, and I shall continue to put it before everything else.

Since writing the report to Stevens, I have had nothing but setbacks, - cancellation of important trips, bad health, bad luck. These, and the fact that I shall have to do all the writing myself will probably cause some delay; it may be July before I can leave.

The grant was less than I had asked for, and will not be enough for my expenses. I had been planning to live on some money which Edgar generously, secretly and very anonymously gave me. The grant had been so difficult to extract, had seemed to be a little grudgingly given, and had involved humbly accepting favors from NR and JEA, - all of which were so distasteful that I had not considered asking for additional funds. If you think that the Moe Committee would willingly give me another thousand to finish the work begun simply because they thought it was worth it, I suppose I had better stop feeling luxuriously injured and go ahead and ask for it. But I will not coax them for it, nor do I want to involve you in a lot more work trying to get it out of them.

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I cannot make the Harvard situation any clearer to you because it is not any clearer in my own mind. If anything is going to prevent my fulfilling my obligations; I shall inform Thacher and return the money at the earliest possible moment. Perhaps I am overalarmed and gloomy and everything will clear up. Right now I am pretty troubled about it. If only I had said Modern Architecture in Latin America everything would have been easier.

Thanks for speaking to Pepper. That really was good news.

While I was typing the paragraphs above, your wire about What Is Modern Architecture was delivered. As far as I am concerned, all rights to the ms belong to the Museum and not to me; it was done for the Museum on Museum time, and the Museum can do with it whatever seems best.

I do not know how much of the story of the difficulties of its preparation you know (I am delighted to find that I have forgotten most of them), but have always been afraid that you might have been thinking that I was not doing my job on it. Please believe that I was, despite some quite unpleasant obstacles. I will not pretend that I fought them as belligerently as I might had my heart really been in it, but I did fulfil the obligations of my job. I now induce from the grapevine which has grown all the way down here that there has been trouble with the ms and that a few bucks have been passed posthumously and inaccurately to me. This disturbs me only if it has made work for you.

I hope that revising it has not been long and difficult. The ms surely needed revision, particularly the last section. Under normal conditions, I would not have handed it in without having bothered you for criticism and advice on it.

You are lucky to be 3000 miles away from me now, for I often wish for you desperately to clear up my present writings.

All things considered, wouldn't it be better to publish the booklet without my name, - as a work of the Department of Architecture. Everything we ever did was always a collaboration anyway.

This must sound like a rather sulky and gloomy letter. It would have been far pleasanter to write (and to read) about the really fabulously beautiful spring, or the never-failing engagingness of most Mexicans, or about some of the charms and curiosities of Mexican architecture. What a blessing to be living now in an Elysian country full of pleasant people and good buildings! Don't you think you should really take a vacation in June and come down here? I could receive and deliver you at the border, and could put you and Daisy up in sybaritic style in my apartment, guaranteeing pleasure and economy.

Yours

John

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March 7

Dear Alfred,

Thanks for your letter. Stevens' note arrived after yours; here is a copy of it and a copy of my answer. Communication between Stevens and Moe must be slight, for Stevens does not seem to have been informed of when I got the grant, when I am expected to produce a manuscript, nor does he seem to have seen the report I sent to Moe in December. I think my letter sets the main misunderstandings aright. Moe seemed to like my December report, for he sent back a very affable letter after reading it.

Thank you for writing Loran. The State Legislature did not vote any salary for a new man in the department at Berkeley last fall, and will not consider the matter again until the fall of 1943. Pepper wrote that I was still at the top of the proposed list. However, I am not comforting myself with very solid hopes there.

Brooklyn has not even written me to say that the post has been filled, though Chermayeff told me some time ago that he was being chosen. Not knowing me to be a rival, he asked me to write a letter for him, which I did.

In a few weeks I shall write Norton to remind him of the imminence of my ms, and to find out how its future will be affected by the war.

In some letter to New York, I must have expressed myself very badly indeed about the Fogg Fellowship work. I was merely trying to foresee how it would be affected by the war. Of course it is not yet possible to know what conditions will be in the middle of the summer, but as far as I can guess, every change that affects me will be one for the worse. The book cannot be written unless I travel a great deal and see the buildings I am going to write about. The grant is not big enough to allow me to go all over the country by train, and I do not believe that it is going to be possible to do it by car. War architecture also presents a problem; either I leave it out, and let the book cover only 1931-41, or else I put it in complete, which means that the ms cannot be finished until the war is. But, as conditions are so liable to change before I am able to begin, I am not making up my mind, at least not in Mexico in March. If, for any reason, it is not possible to go ahead with the book, I naturally want to let the Committee know as soon as possible.

Right now what I want to do more than anything else is to crawl into a cabin on the slopes of Popocatepetl and raise beans and corn without having AP and UP dispatches for breakfast.

This year's spring is an invincibly seductive one. I wake up to the songs of the neighbors' choirs of pet birds, and go to sleep to the serenades which spring fever makes their sons offer every night to the prettiest girl in the block. The jacaranda trees outside my window are covered with transparent blue-lavender blossoms, -all flowers, no leaves. Yesterday I drove all day through indescribably fine country, up into the high sierras and down to the tropics by the Gulf. roads were out, and my buildings were inaccessible, but I ended up instead in a lovely town which was giving itself over completely to a flower festival.

yours
John

There is no second fellowship
from Fogg that I know of - it is
only the same one announced
later.

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Liverpool 88
Mexico D F

February 28 1942

Dr David H Stevens
Committee for Inter-American Artistic
and Intellectual Relations
49 West 49 Street
New York

Dear Dr Stevens,

Thank you for your letter which reached me only a few days ago after having been forwarded and censored. I hope the following paragraphs will have the information which you would like to have.

The grant from the Committee to work here on colonial architecture with Professor Manuel Toussaint was awarded, as you know, in the middle of last July. I left New York the day after receiving my letter of credit from Dr Moe, and arrived in Mexico City early in August. I began work about August fifteenth, and have been at it, with minor interruptions for minor ailments, ever since; except for two days in Texas buying a sixth-hand car, I have been in Mexico all the subsequent time.

A precise inventory of my travels here would take several days to prepare and several hours to read, for I have been on about twenty-five study-trips of from one to eight days and on innumerable shorter excursions to places within a few hours of Mexico City. Thus I have been able to look at the outside and inside and even to climb over several hundred buildings in the Federal District and in the States of Hidalgo, Jalisco, Mexico, Michoacan, Morelos, Oaxaca, Puebla, Querétaro, and Tlaxcala, and to do some minor work in Guanajuato, Guerrero, San Luis Potosí and Vera Cruz. I still have several important long trips to make before the rains begin to eliminate roads, - Yucatan, Chiapas, and more Michoacan, Oaxaca and Guanajuata. I can manage the trip to Chiapas, usually very difficult, by joining an archaeological congress and travelling in their special train as a guest of the Governor. I hope to go to the Mixteca Alta in almost roadless northern Oaxaca with the Director of the Architectural School of the University and three advanced students in a specially sturdy car from the Department of Communications. I hope to go to Yucatan with a Yucatecan architect and his wife.

Already I have taken around fifteen hundred photographs in a hundred and three different cities, towns and villages. This may seem an extravagantly high number of pictures, but actually it is quite necessary, for the pictures are constantly needed for study, and few useful ones are to be found in books or (more expensively) at professional photographers. The files of the Department for the Preservation of Colonial Monuments are available as well; though extensive, they are still incomplete: I find it more efficient to work at home where I can have photographs, books, notes, etc all together for reference, comparison, etc. During this month I shall add three or four hundred more photographs to my working collection through exchanges with teachers and students at the Architectural School. Before leaving Mexico, I hope to be able to give Professor

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Toussaint copies of about a third of my pictures for the files of the Instituto de Investigaciones Estéticas, and if I can afford it, make a similar gift to the Department of Colonial Monuments.

Mauricio Campos, Director of the School of Architecture, has offered me the use of any of the plans, sections and other measured drawings in the collections of the University, and I have arranged with him to have others made by skillful needy student-draftsmen. It will be possible also to use plans and sections prepared for the Department of Bienes Nacionales which has charge of all churches, now State property, and has drawings of all the religious edifices in the States of Hidalgo and Campeche, and has begun work on Puebla and a few other states. For my own work, so far I have been principally using my own photographs and sketch plans, and have put off long work in the different archives until the beginning of the rainy season.

Notes taken on the spot and reading notes I have collated, purged, and condensed into 250 typed (single space) 5x8" cards. Many more notes are not yet completed and collated. Together, these finished notes and the photographs constitute the "semi-final" material from which I shall write the final text.

Actually written already are fragments occurring throughout the book, and the main part of two important and difficult chapters. It is my plan to make the notes as complete as possible and then do the finished draught fairly continuously in the hope that it will make the book more consistent, clearer and more easily readable. The sections already written will undoubtedly have to be somewhat revised during this final writing. It is not yet possible to complete many sections, for more trips to examine more buildings are still necessary in order to fill in and connect the material I already have. Some of these trips may be fairly difficult. For example, we are going to the Mixteca Alta armed with letters from the Governor, and from the Bishop's office (there is no Bishop now); at times we shall need guides, horses and perhaps even guardian soldiers. Yet architecturally, this trip is not to the hinterland; it is to the most important surviving group of sixteenth century convents in the Republic. It is unfortunate that the chronological and geographical distributions of my buildings are so awkwardly disparate that I cannot do one period at a time in a few convenient trips, and then start out on the next, but, alas, geography and history are arranged otherwise here. Even my many trips of the last six months have not yet taken me to all the sixteenth century monuments that must be studied for the first two chapters. Each new trip, however, now begins to fill in very substantially the holes remaining in the total work.

I have given one lecture at the University, which you will find marked in red on the enclosed prospectus. I believe that I am about to be made an Investigador Honorario of the Instituto. Four requests for articles have been sent me recently, two from Mexico and two from the States. I plan to accept at least one request from each country, possibly all, believing that the Committee would like to see tangible results from the work being done on its grant as soon as possible, even though preparing the articles will mean some interruption and will delay the book. All the articles are on material which, in altered form will be later incorporated in the book.

A request for articles on modern architecture has come from

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A request for articles on modern architecture has come from Buenos Aires; this I shall postpone or reject. I have been approached for collaboration on an exhibition of modern architecture by a group of architects in Mexico City; this I shall accept if it does not take up too much time.

My living, travelling and photographic expenses have come from the grant. The automobile and some photographic equipment which will, I hope, survive work on this book, I have paid for with my own money. The grant of \$2,000 was, as you know, less than the sum I had computed as necessary, and will not be sufficient for the completion of my work. I can probably manage to obtain funds elsewhere to keep me here until June or July when the manuscript, barring disasters, ought to be complete except for a few references and minor checking in libraries in New York, Cambridge and Austin, Texas. Work on the Fogg Museum Fellowship from Harvard will begin almost as soon as I return.

The work is being done, as planned, in close collaboration with Professor Toussaint, Director of the Instituto de Investigaciones Estéticas de the Universidad Autónoma. Happy collaborations are difficult to analyse. In general, I am doing the writing of the text, after consultation and criticism from don Manuel, following an outline which we prepared together. He is making available to me his great quantity of original unpublished research (the most important in the field) and his broad and matured understanding of the subject. So far the collaboration has worked wonderfully well; we have had no clashes of any kind, and are constantly surprised to find ourselves in complete agreement, even in our unorthodox ideas.

As well as to don Manuel, I am indebted to the entire staff of the Institute and to members of the School of Architecture for help, advice, and the unending succession of courtesies with which Mexicans so abundantly shower their friends. Perhaps I should also include many padres and Presidentes Municipales of various villages who have generously opened their churches and made it possible for me to take photographs. Though perhaps not part of the purpose of my grant, the many pleasant friendships I have made among Mexican professors and students, architects, painters, their families, etc. and inf, have made living here so pleasant, that I feel I ought to thank the Committee for them as well as for the opportunity of work on this project to which I have been looking eagerly forward so many years.

The book is not primarily one of research, but one of presentation of an unfamiliar field. Original research has, of course, been necessary, but never for its own sake, and only as it clarifies and reinforces the scheme which don Manuel and I have laid out together. However, the book will contain a great deal of new matter because the whole field of Mexican architecture has been so imperfectly explored and lamentably misunderstood in work published so far. We shall present quite a few important buildings for the first time (some of them quite astonishing, - we have an unknown Gothic palace in Chiapas!) Also, we shall publish a very substantial amount of new factual material, dates, architects, etc: But more important than any of this, we hope, will be the reasonable presentation of three centuries of Mexican architecture, with the many different styles clearly sorted, analysed, and explained in their relationships to each other, to architecture in Spain, and to the special conditions in Mexico. We want, above all, to show Mexican architecture in its proper place in the history of art.

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This has not been done before, either in Spanish or in English. Once the field is presented in an orderly way, there will appear many subjects for further research. (I am tempted by one or two every week, and reluctantly put them at the bottom of my drawer with the hope that I may work on some of them in a very hypothetical future) The Instituto is carrying out organized research in the field; we hope that scholars from the States will also investigate different aspects of colonial art in Mexico. I have just had a letter from an American graduate student asking for help on a Mexican thesis subject; I hope that more will come, and that their studies can be coordinated into an organized program by the Instituto.

I hope that this letter answers satisfactorily the questions in yours. Never having had a grant before, I am not quite sure what is wanted in reports. If this is not full enough, I shall be glad to send you more information.

I should like to know what travel and what periods of maintenance you wish within the year. I should like also to know what collections have helped you, how much material you have in search, how many publications, and the names of any published work. I would be pleased, too, to get your evaluation of the significance of what you have accomplished, both in editing old text and in uncovering new material significant to the history of your field.

Sincerely,

Cordially yours,

David S. Brown

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Dear Mr McAndrew:

not only am interested to learn that you have secured a second fellowship through the Fogg Museum, but also that you have a year of accomplishment behind you under the grant of the Moe Committee for the Coordinator. I was the Committee member given your material for development. I should like, therefore, to get soon a fairly complete report on what you have done during the year. This is important for our records as well as for any further action on similar requests in the field of art history.

A narrative of travel kind may serve certain purposes. I should like to know what travel and what periods of residence lie within the year. I should like also to know what collaborators have helped you, how much material you have in script, how many photographs, and the names of any published work. It would be helpful, too, to get your evaluation of the significance of what you have accomplished, both in editing old fact and in uncovering new material significant to the history of your field.

With best wishes,

Cordially yours,

David H. Stevens

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Dear Alfred

Thanks for your letter. It came while I was away getting over sinus, stomach and altitude troubles, and getting over them successfully.

Most of what you wanted to know is really answered in Jorge Enciso's last letter. We have not yet raised our money, but everyone who should know says that we can get 50-100,000 pesos very easily right away, and that after our first shows it will be even easier. ^{so far} I am not quite so optimistic as all that, but am persuaded that we shall have enough for a respectable beginning. As everyone in the organization is anxious for us to have an irreproachable reputation among museums and collectors in the States, you may be sure we shall start nothing which we are not fully prepared to pay for. *(this is also going to go to the President and by to get 50,000 pesos)*

Our quarters will probably be those on the Reforma mentioned in Don Jorge's letter. They are unusually attractive. At first, the tenant of the whole building, a Polish-Viennese decorator named Gartenberg, was going to let us have a whole floor for nothing; he was profoundly impressed by our names and the names of our probable patrons, and felt that letting us have a floor in his building would give him more prestige and bring more desirable people close to his shop than any sort of normal advertising campaign. But now his backers are feeling a little pinched, and have suggested that we pay 750 pesos a month in rent. We do not want to, for we can get other free quarters in buildings belonging to art patrons, but as we like Gartenberg's building, we are prepared to pay him a nominal 250. This will all be worked out within the next week.

The other possible quarters are in ~~poor~~ fireproof business buildings I think you would find all of them acceptable. We shall hire armed police to stay with the pictures day and night.

Inés and I will tend to the unpacking and packing, probably with help from Chávez Morado. I did not see Velascos manhandled in Bellas Artes, but have seen astonishing treatment of other things, and would certainly have nothing to do with their workmen. I have a man lined up for us (half-Spanish half-Mex) who seems as good as the Swedes of the MoMA. Fernando Gamboa will have nothing to do with this part. *(I think I wrote you before that he has been a disappointment to us - talks big but does not do much and certainly knows very little).* The Gamboas will be in New York soon, for they got a ride up with Fernando's brother who has just got an award to learn more about broadcasting in London. Fernando got time off from Bellas Artes to study Museums in N Y, and so he and Susanna were able to take advantage of the offered ride. They do not represent the Sociedad de Arte Moderno, for Fernando is technically going up for Bellas Artes, on what might be interpreted as rival business, but you will be able to find out more about the Sociedad from them informally. *(I am acting secretary in Susanna's absence.)*

Your letter to Don Jorge was read at the last meeting of the Exhibitions and Finance Committees and cheered roundly. We are sure that we can do everything necessary on our end, that we were more pleased than I can tell you to hear that you would help on the other end. We shall do our best to try to lure you down for the opening. *Everyone thanks you whole-heartedly.*

The Sociedad has taken a lot of my time, but I am sure that it is worth it.

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Right now I am involved in many other things too. I have been working out a curriculum to train people for work in Mexican museums (existing and future) with a Spanish refugee pupil Gómez Moreno, to be discussed with Toussaint and Caso and quite probably put into action with the new University term beginning in March. Soon I'll translate part of it and send it to you. *It will be more lecturing for me.*

Salvador Toscano, who is about my best friend here (I've been on many trips with him) has just been made Director of the Museum of Popular Art, an important post even though the Museum of Popular Art does not yet exist. He wants me to help him on the installation of six shows at Bellas Artes, and to put on an entire exhibit of costumes by myself.

The Dean of the Architectural School has asked me to give a short course there. In two years and two months I have not been able to figure out any system for courses in any part of the University, so I am not at all sure what a short course is.

The Sociedad de Arquitectos Mexicanos (equivalent of the AIA) wants me to write for their page in the Sunday Paper. They are also publishing a lecture I gave for them. *And I am to work on laws.*

Orozco and Mrs O want me to photograph all his recent work.

Misrachi says that Doubleday-Doran want me to edit a picture-book for travellers to Mexico, made up largely of my own photographs.

Meanwhile, I go plodding along on my book, with more and more interruptions. Perhaps I just do not know how to say no, but most of the requests are things I feel I ought not to refuse (none of them but the Doubleday-Doran project results in any money) and so I go on with my own Good Neighbor work. At any rate I can say that I am well over the hump in my own work on my own book.

My health seems at last really to be better, and I do not think it is going to delay me any more. I do everything the doctor says, and at the first sign of trouble get right out of the altitude. I swim two or three times a week, and walk a great deal for exercise.

I still owe you a letter, but ~~delayed~~ and therefore we are in equilibrium, but I will shatter that soon with a really long letter to both of you. I had intended to write it in Acapulco (which I left last week) but managed to write twenty-six typed pages in Spanish about modern architecture instead.

Have I told you before that Mérida has given me a handsome picture, and that Juan O'Gorman is going to lend me his latest, a Valley of Mexico from the Villa de Guadalupe (Velasco theme) as soon as it is dry and varnished? With my Calder they will form what counts here as a Collection.

How I wish I could see the Calder show. I am going to write Dorothy for installation photos if none come out in the Bulletin.

Is there any chance that you will come down here again? I hope so.

P.S. Paul Westheim is here. How could he be used in connection with a Picasso show? Lectures? Would he be good for some clear writing for the catalogue?

John John

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obviously A. was trying
to get some subsidy for
John McAndrew who
was in Mexico with no
visible means of support after
he had fired him in
1940 (?) Betty McAndrew says

ART

July 19, 1944

Dear John:

I keep wondering whether you ever received Grace Morley's letter. She was to let me know and hasn't and I begin to fear the mails have let us down again - as they must have with my long letter to you of a couple of months ago. (We received yours but it didn't answer our questions.)

We're a bit worried about you - on several counts. We know what a fine and useful job you've done in many different ways, but we just don't know about the book which, to my mind anyway, is the essential thing on which to build the future.

The essential thing particularly if you want to stay and work in Mexico or Latin America. Can't you let us know:

1. When the book will be finished.
2. Whether (and when) as Grace proposes you can submit it or part of it to a Foundation so that funds may be found to enable you to finish it and get it published and then survey new fields to conquer.
3. We're worried, too, and I hope you won't mind my being frank, about your plan to come up here in December. Possibly you can find a job then but it would be a pretty precarious chance. On the other hand it might be well to consider coming to follow up Grace's idea - at least I think so, as far as I can see ahead.

Now, I hope you will answer this letter - in duplicate (as I'm writing this) mailed on different days - giving us just as exact an account of the status and future of the book as you can - and in general what you want to do in the future and how you plan to do it.

I'm writing René to bring back messages from you - talk frankly with him. In fact ask his advice and involve his interest since he is very influential and I think very well inclined - but write, too.

Sincerely - and, all our best,

Alfred H. Barr, Jr.
Advisory Director

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that in Mexico
he worked for the U.S.
Government. I wonder
whether Nelson Rockefeller
oppressed him.

ART

July 19, 1944

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Alfred H. Barr, Jr.
Advisory Director

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THE MUSEUM OF MODERN ART

New York, New York

July 19, 1944

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Alfred H. Barr, Jr.
Advisory Director

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F. S. The other day I looked on the backs of a number of absolutely pedigreed Picassos of the Kahnweiler period (c. 1910-14) and found in pencil K with a number inside a penciled oval. Is Hale's endorsement like that? I do hope you put it in the show - and won't you send me a photo of it?

Crazy to hear about the show! but more interested in the book.

Mr. John McAndrew
 Liverpool, 88
 Mexico, D. F.

AHB:bk

I am writing this to you because I am very glad to hear of your success in the book. It is very nice to hear that you are doing so well. I am writing you to let you know that I am very glad to hear of your success. I am writing you to let you know that I am very glad to hear of your success. I am writing you to let you know that I am very glad to hear of your success.

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Sincerely,

Alfred H. Barr, Jr.
 Director

Mr. John McAndrew
 Liverpool, 88
 Mexico, D. F.

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July 18, 1944

CONFIDENTIAL

Dear Rene:

Friends of John McAndrew have become rather concerned over his future. He has now been in Mexico for some years, but none of us can make out just how far on his book on Mexican architecture is. We do know that he is worried about money and has been unable to secure funds for very valuable services rendered both to Mexican institutions of various sorts and to our own work in the Embassy or other channels. This is partly the result of his own generosity and lack of shrewdness, partly the result of a general willingness to exploit him.

He has been living on private means which will shortly be exhausted forcing his return to this country next fall, unless some sort of fellowship can be secured.

Grace Morley feels that there would be a very good chance of securing such a fellowship if he were able to show tangible results of his stay in Mexico in the form of a manuscript. I think she is right, but I am baffled by not being able to find out just how John and his work stand - as much through the uncertainty of Mexican mails as through his vagueness. - I mean I can't tell whether he is avoiding an answer or whether he never received my letter.

I know that you will bring back with you some general impression about John, but we would very much appreciate just as detailed an account of his present situation as he can give you.

I am writing him asking him to talk with you if he has not already done so. I am sending both this letter and his letter in duplicate, mailing them on different days in the hope that one of them may reach you.

I know how busy you have been in connection with your other work but doubtless you will have some chance to talk with John in connection with the Picasso exhibition.

Sincerely,

Alfred H. Barr, Jr.
Advisory Director

Mr. Rene d'Harnoncourt
c/o Frederick Walter Davis
Calle Amazonas 19
Mexico, D. F.

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*Wellesley
offer*

Liverpool 88
Mexico, D F

November 6, 1944

Reason for sending - I have forgotten to explain it above. It is that John would have doubtly bound by the fact that it would be your money without your knowing it - He would be doubtly obligated to use it as requested to return it.

This is the way I interpret John's attitude towards people with and without money. I think he has a ruthless RobinHood mentality, probably quite unconscious. He thinks it is all right to sponge ^{the} people who have dough or dough "enough" (Agnes Rindge) he is extremely decent with people with less dough such as ourselves. He has repaid me within a very brief interval every cent he has ever borrowed, he has been immensely generous towards me with his own money, he knows very well that I ~~am~~ ^{am} financially ~~unassisted~~ ^{unassisted} and that I keep track fairly closely because I have A. and T. on my ~~mind~~ ^{mind}. He always was a terrific sponger on Edgar and also on John Yeon although JY is only theoretically rich and in truth in prewar years lived on an utter shoe-string.

Now if you and A go ahead on a basis of having every thing nice clean frank and above board, if the money reaches John as from Edgar my prophecy is that John will use the dough pronto to stay in Mex. no matter what the ultimata. Fundamentally John who is a nice sick soul in his own right just does not SEE or FEEL why Edgar should not keep him for the rest of his days. He does not have the slightest sense of obligation to Edgar and never will. If any conditions are attached to the money John will say " Ah Ha here is Edgar trying to MAKE me do this and this " Or "Here is Edgar trying to make me go back to the US and get other money or earn other money because he is too STINGY to give me money himself with all the millions he's got."

If the money comes from me or some one else poor, Anne Hatfield, Janet Henrich, any one with highly limited funds and believe me I don't like to make myself beautiful with a generosity not my own and would love to have someone else send the dough in THEIR name, his attitude would be perhaps, or hopefully- different. He'd say here's that poor old Daisy or Anne or Janet trying to give me a helping hand. Obviously Edgar has dried up and I'd better hurry up and go see what I can get for myself because Daisy or the others are not good for much..

Even in such an unidealistic stand in my interpretation of John I may be doing him too much credit and it may be that he would even use the money of the poor to linger on in Mex. but there is a margin of doubt.

Returning to Edgar and to your many and touching and true words to him. Edgar would have nothing to lose because in this field there are only two solutions: Either John continues his friendship for E. even without money from E. or John's friendship for E is worth nothing. ^{largely, I suppose, on the recommendations of close friends.} the confession of the limits of my preparation and the questioning of the salary will not be badly received, and shall wait eagerly to hear.

Sincerely yours,

John McAndrew

not was feeling obliged to give credit to book

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Liverpool 88
México, D F

November 6, 1944

Prof. Bernard C. Heyl
Department of Art
Wellesley College
Wellesley
Massachusetts

My dear Prof. Heyl

Thank you very much for your letter and for your kind offer. I am returning to the States in December, and would be very much interested in a teaching position until June which would leave me some free time to work on my book on colonial architecture in Mexico. The post at Wellesley would seem to answer this very well. Certain questions come up about the position and about my qualifications.

First, the courses: As Renaissance sculpture is somewhat out of my field, to give it acceptably would demand disproportionate time for preparation, unless it were one of two and not one of four courses. General art history since 1600, on the other hand, would be fairly easy, for I used to cover the ground at Vassar, every year for five years. On Venetian painting I could brush up - with pleasure. About northern painting I am not quite clear: I do not know what its boundaries are at Wellesley. At Vassar it was all non-Italian European painting. Elsewhere, I understand, it is sometimes differently defined. It seems only right to tell you that I am best prepared in French and Spanish painting, then German, and less prepared in Flemish and Dutch. If the course includes all of these, I think I could work up the last two acceptably; in fact I would be happy to do more work on the Low Countries for my own benefit. My major fields, as Alfred has perhaps told you, are architecture, modern art, American and Latin-American art (both pre- and post-Columbian).

Second, the salary: Fifteen hundred dollars seems to me perhaps a little small for four courses. I was receiving more in my last years at Vassar for only three courses, and, of course, more at the Museum of Modern Art. Living expenses, one hears in Mexico, are higher now in the States than they were a few years ago. Forgive my speaking out so frankly. Would it seem presumptuous to suggest \$1500 for three courses (general history, Venetian and northern painting) or \$1200 for the last two?

I am hoping for a grant to enable me to finish my book in Mexico. If it is given, I shall return here in June to stay until the following January. Then I shall look for a permanent teaching position.

Thank you again for the offer. It was doubly appreciated for having been made largely, I suppose, on the recommendations of close friends. I hope the confession of the limits of my preparation and the questioning of the salary will not be badly received, and shall wait eagerly to hear.

Sincerely yours,

John McAndrew

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October 24, 44

Liverpool 88
Mexico D F

Dear Alfred,

I was dismayed to get your last two letters, yesterday and today, for I see you never got the list of extra-book activities I sent you two weeks ago, the day after I got your letter asking for it. Yet it appears as though you had received the letter with which the list was enclosed, because you thank me for writing you about the Picasso show. Can it have been misplaced by the censor? But I have never yet heard of anything thus getting lost at the border; they seem to be very careful. Perhaps it was thrown out with the envelope? Very strange. I ought to have done what you do, and ought to have sent a carbon the next day. Luckily I have two carbons. One is enclosed. I hope this one is still there when you get the letter.

Naturally I am pretty excited about the prospect of what you and René propose doing, and am just about speechless with gratitude. It is hard not to get my hopes up, and to start making plans, a wonderfully pleasant and quite unrealistic habit of mine. Self-squelching just brings a Pirandello-like state of mind, in which I keep right on making them, but do not believe in them. Constantly crossed fingers will be getting into my typing and piano playing.

It probably will arrive too late to do any good, but nevertheless I have begun copying out about 100 pages of manuscript to send you in case it would do anything to make it clearer to Dr Stevens just what I am doing. It is from near the very beginning, where pictures are less important (I am sending it without any photographs at all). If it comes too late for Stevens would you keep it for me, or give it to Daisy to keep. If you have nothing to do some cold rainy Sunday, you might look at part of it, and tell me if you think it interesting or dull, too pedantic or too chatty, too technical or not technical enough, too foot-noted or not respectable, etc, etc. It is a horrid thing to ask you, but frankly there is not anyone whose opinion I value half as much. But please do not make it any kind of burden.

There is no news at all of the Sociedad. As far as I can make out, nothing at all is being done on the mask show. A carpenter has been there for a week to begin work on the installation, but he has not nicked into a single plank nor driven a single nail. Neither Miguel nor Fernando ever seems to be there. I have made them invite Toussaint to be on the committee for the Colonial Painting show, with the power to name two helpers (who will be Toscano or de la Maza or Garcidueñas and probably me) and to invite him to be in charge of the catalogue, as he has a ms nearly complete which he could tailor into a catalogue for us, or rather a book. But he may not accept, as he may not care to be on a committee of which Jorge Enciso is chairman and of which Chucho Reyes is the only other member at present (Justano has refused). It is a mess, born, I am afraid, of light-minded incompetence. Before the Colonial P show, there will be a 3-wk show of all the photographs of Manuel Alvarez Bravo by which he cares to be known. After the C Ptg, it is hoped to arrange a Calder show (which I am to direct), but it is now quite unrealistic to look that far ahead, as we still do not have any money.

I have seen the K's Velasco only once, and that was 4 years ago, when I had not yet seen more than 10 other Velascos. My opinion is therefore not worth much. It was, and is, that the picture was O K (no one would have been faking them then, and it is signed, isn't it?) but that it is not one of the first-rate ones. Did you know that they have another smaller one. I told Henry Clifford about it, and he was asking for both for his show. That will be opening about the time you get this, and

Letter 3 pages
List 1 page
also
1 photograph

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We walked up a hill behind town to glut on smoked veal, Chihuahua cheese (Belp-Port-Salut type) red wine and Sachertorte. We picnicked in the middle of a huge preconquest city, now all melted by the rains. The walls had been all adobe, and now they and the floors undulated crazily, marked by still complete coatings of burnished stucco. Now after the rainy season, the hill had been washed clean of all light matter, and the slope was thick with broken painted potsherds (late Aztec) and broken obsidian knives and spear blades. I have seen a lot of preconquest sites in the last few years, but never one with a third as much archaeological debris scattered all over. We had to brush clear a space to sit and eat. It is hard to understand how there could be so much, and how so much of what there is is all exposed on the surface. Growing out of the ruins all over were rust colored dwarf zinnias only an inch or two high, and cosmos even smaller, growing right next to 4-ft cosmos if there was a pot-hole of soil.

As I have no car any more, I have begun to make train and bus trips. It is much less efficient, as it is hard to get to more than a couple of sites in a day. On a train it is possible to read part of the time, but on a bus even that is impossible. If you ever hear of any way of getting a jeep, let me know, or even get it for me if it is no more than \$300.00. I have 2 people willing to go in with me in buying one.

Eline sent me Agnes M's article, which I thought excellent. It is so hard down here to sense what that whole nastiness was like. I do hope that it has calmed down by now and that nauseous Genauer has been as forgotten as she deserves. Must have made the end of a lovely year for you. The blurb in Newsweek was pretty silly, and really quite unfair, perhaps without meaning it.

Thanks for Henrietta's address; she is a nice girl and I do not want to lose track of her. It is good that Elodie, Janet, Betty and D Miller are still with you. Wish there were a couple like them here.

Best to Daisy and John, and I wish I were about to have dinner with all 3, followed by Old Bushmill's.

Thank you again more than I can tell you.

W. H. O.

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as both the K pictures will presumably be in it, ought to present an ideal opportunity for taking a good look and coming to a conclusion. What a pity Henry does not do more about his catalogues; a good study of Velasco would be worth something right now.

A week ago Sunday I went on a real lulu of a trip with a refugee German architect named Cetto and his Swiss wife. We left just as the sun was rising on the wonderful Veracruz train (same one painted by Velasco) and had breakfast going through the Villa de Guadalupe, and after-breakfast cigarettes on the observation platform to watch the pink light move down over the snow of the volcanoes (I am not blind, and I can see perfectly clearly that they are bigger and clearer this year.) It was quite a super Monet to see them soaring out of the mist above miles and miles of meadows of pink cosmos, all in a pointillist shimmer.

After a couple of hours we got off at a shack-station in the middle of a maguery field so big and so flat that the vistas between the plants, planted in a precise mammoth quincunx, were not four, nor eight, but sixteen, and, if you spun around on your heels, thirty-two. A bus with a home-made pine body, apparently pre-conquest, drove us out between kilometers more of regular magueryes to a hacienda so big that 300 people lived behind its blank 1000-ft walls. The charros in the bus got out there, and we had a chance to see the full swank of their skin-tight gray herringbone pants with 2-inch pink stripe along the seam, and then had a chance to stretch our necks because while they had been in the bus with those sombreros there hadn't been a chance to keep the head straight. (In some parts of Mexico sumptuary decrees were made when busses and trams came in, regulating the diameter of sombreros to be worn on vehicles so that the expected number of passengers could be fitted in.)

Tepeapulco, where we were headed, seemed to be one of the prettiest towns in Mexico. It is on a saddle below two mountain ranges north and south, and above two big flat plains east and west. It still has its XVI century waterworks, working triple now right after the rainy season. A little aqueduct brings a stream into a XVI reservoir, from which two lion's heads squirt it down 20 ft for show, and eight smaller seated lions squirt it into domestic size basins at a convenient level. Below that there is a big pool with 24 pink stone ~~xxx~~ individual lavoirs all around and lots of white ducks in the middle. Most of the streets have clear brooks bubbling down through open channels in the middle.

There is a good XVI monastery on a pre-conquest temple platform 20 ft high, and monastery and huge forecourt are all on a bigger pre-conquest platform about as high, all very lordly. In the monastery was a stone cross with three little men all fastened to the main shaft, and I could not make out whether the extras made up a Trinity or whether they were the thieves. It would be a lovely puzzle for Princeton's Xian Index. In the cloister were three pink passion vines 45 ft high. If you have never seen a pink passion vine, just ask Goldfarb or Max Schling what one blossom is worth. There must have been several hundred here. We admired them so much, that, as we were talking Spanish as we usually do when out in the country, the cura's housekeeper leaned out of the top of the cloister, called for a boy named Hyacinth to fetch a ladder, climb it and get us some of the fruit for seeds. (The owner of the one pink passion vine I have seen before, keeps its value up by refusing seeds even to Dolores del Rio.) But this old lady believed in an economy of such abundance that she called us up into the upper cloister to give us four little plants of it, all wrapped up in pieces of cloth torn from one of the padre's old soutanes. In the upper cloister were several XVI cent frescoes, one an exploded view of the Mass of which I enclose photo so that you can solve all the iconography some rainy Sunday. On axis with the church, tangent to the square apse, was an XVIII century stone bullring.

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Liverpool 88
Mexico DF

5 X 44

Dear Alfred,

Your letter has just come. Naturally I cannot quite make out what is going on, and I do not know how much time and effort you are spending, but I do know that I am tremendously grateful. So much has gone badly here in the past couple of weeks, in the Sociedad and in the Museum, or rather so much has bogged down and not gone at all, that encouragement now is extra welcome.

Enclosed is a list of what I can remember of my non-book activities over the past three years. I have omitted work for Chinese, Ditch and Russian relief as probably not pertinent, and also minor miscellaneous activities like being substitute music critic, etc. Many activities are hard to define, for so much has consisted in just being around at the right time to give encouragement or advice, to listen to troubles, to look at new pictures, to read half-written articles, etc, etc.

Your suspicions of the Picasso "1925" Seated Woman are thoroughly justified. Its history, as I found it out, is this:

The picture was bought in the late 20's by Genaro Estrada, while he was Mexican minister to France. He died soon after in Mexico, and his widow married José Moreno Villa, a Spanish refugee (pupil of Gómez Moreno, and translator of Wölfflin into Spanish, also poet and painter). Picasso had been an acquaintance of Estrada, had dined in his Paris apartment, and had supposedly acknowledged the picture. This made us take it right into our show, as it was an apparently authenticated oil from a famous Mexican collection. No one had seen it but me, and then only in a half-light. There was no question about it in our minds. The only question was the one Inés raised about the Salo Hale picture, which, she insisted, you had pronounced a fake. I had heard you say nothing either before or after asking to see the back of the picture, but Inés seemed to think that it had been a confidence from you to her. The Salo Hale was barred from the show until I made a fuss and called you. (After that Inés said that it was Henry Clifford who had damned it, and soon the whole Hale incident was forgotten.) *It was never known to Mrs. May, Susana and me.*

When the Picassos were delivered, the Moreno Villa picture began to look awfully sad in such good company. I hung it in a really bad light (the only picture in the show insufficiently illuminated by day or night) after I ran across the pastel so like it in Cassou's book. I showed this to Moreno Villa and he immediately wanted to withdraw the picture from the show. He said nothing about its being phoney, but just that he thought it did more harm than good to Picasso's reputation (He too is a personal friend of Picasso). He then began asking around about the picture, and found that Genaro Estrada had bought it not from any dealer, but from someone in Biarritz. Moreno then went to Juan Larrea, who had lived in Biarritz at the time, and found that Larrea had seen it in the studio of a painter named Quintanilla who had painted it frankly as a fake to make some money. Larrea did not say whether he saw any other pictures there. Moreno then found out from his wife that Picasso had never seen the picture, but that one time when he (Picasso) was dining with the Estradas, Estrada had shown him a photograph of it, and Picasso had said "Oh yes, I painted lots of things like that at one time."

Poor Moreno, who is very hard up, had wanted to sell the picture. Now that he knows it to be phoney, he will not foist it off on anyone.

All this, naturally, is just for your secret file, and for no one else.

PS; Carlos Mérida is said on good authority to have a good Picasso drwg. ("oubist" but I have not heard more). He was too modest to tell us he had it. Rodríguez Lozano says Mrs Estrella Boissevain has an "Ingres" Picasso drwg here.

Needn't say, I was pretty sure you had not been so meticulous as to denounce Hale's picture so quickly, and right in his back.

This happened after the show had closed.

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The Sociedad is suffering from pernicious inertia. No one has a real job there except Susana. She is paid for full-time work. We all give our time when we can. But if we do not give it all the time, nothing happens. It takes Susana three weeks to a month to do anything at all. For example, although I asked her four times, at five day intervals, it was over three weeks before I could get her to give me bibliographical data to send to MoMA for the new edition of your Picasso catalogue. Then the data she gave me was that there were no articles worth mentioning. I went through the files (and I am afraid that I very much doubt whether she had) and picked out a few that seemed to deserve a place in your bibliography. Or, as she has refused to call any meetings for the last seven weeks, the catalogue of our next show is going to be no better and probably worse than the Picasso catalogue; no one had been asked to write articles, and when there finally was a meeting last week, people were invited to deliver serious long contributions within two weeks. She had also neglected to call meetings of the Executive and Exhibitions Committees, and repeated pleas fell dead at her apathetic feet. These are minor incidents which represent literally hundreds of similar ones.

Inés seems to have gone over to the Gamboas, for she seems pleased with what little Susana does weeks after it was due, and has become quite a buddy of Fernando's (after saying unrepeatable things about him two months ago) because she got him to help her somehow on the Velasco show for which she seems to be doing a lot of the dirty work for Henry Clifford and Isabel Roberts (I hope they are paying her for it).

Miguel Covarrubias is directing the mask show. It was to open three weeks ago. He has not yet even seen all the masks, nor written his article for the catalogue. Every few weeks he says that the show should be called Pre-Spanish PORTRAITS (!) because what we call masks were not worn as masks. Despite their not being real masks, however, they are to be followed by a section with colonial and modern popular masks (which ARE masks, and are of European descent), a suggestion of Fernando's.

Fernando was to have done the mask installation. I was elected to do it, but thought it more tactful and discreet not to do two shows in a row, also I wanted to get back to my own work after the Picasso interlude. Fernando was to submit an installation scheme before the Picasso show closed, and have his installation prefabricated outside the building in order that it might be moved right in as soon as the Picassos were packed. The Picasso show has been closed a month, and as far as anyone can make out, Fernando has not even designed the installation yet. (Inés says that he has begun something, for several weeks ago she saw several models in his house. But he has been working on the historical museum at Chapultepec, and has not given any more time to us). Now then, one month after the closing of the Picasso show, the mask show has not really been started. It cannot open in less than four weeks more, and four very likely means six. The catalogue has not even been written (and printing is much slower here than in the States).

The last meeting of the Expositions Committee was 40 minutes late in starting and as a result I had to leave early. A disaster followed. They voted to follow the mask show with one of the Masterpieces of Mexican Colonial Painting (like the mask show, originally a suggestion of mine). It is a mistake to put two non-modern shows together, but through Susana's procrastination we had missed the new Orozcos for a show (had she been able to call a meeting we would have had the show, Orozco was dying for us to have it. But as he heard nothing from us, in time, he had to have it at the Colegio Nacional. I hung it for him). But worst of all, with an irresponsibility it is difficult to understand, they chose the following committee: Jorge Enciso, chairman, Justino Fernández and Chucho Reyes. The one man in Mexico who knows ten times (possibly more, but surely ten times) more about colonial painting than anyone else is Manuel Toussaint. He is one of our Asociados. To organize a show of colonial painting without asking him is an out-and-out insult. After him, the next best knowledge is that of Salvador Toscano (also an Asociado, and already sore at the Sociedad) and after him comes

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*He is
Kalous of
Toussaint.*

Justino, who has read more but seen less than Toscano, and is now in some sort of difficult period. Jorge Enciso has unfortunately shown only too well that he does not know the subject by the few articles on Colonial Painting he has published. (I think René may have misrepresented his value to you. He is valuable, but perhaps in other ways). Chicho Reyes has never shown any interest whatsoever in colonial painting. Luckily it was possible to get another meeting of the Exhibitions Committee before the fatal invitations from this one will be sent out.

All I want to do is resign, but feel that it would be cowardly. As it is, my position is intolerable. If I try to point out quietly and pleasantly half of what is going wrong, I make myself seem foreign and fussy; if I put any force into it I seem (for the first time since I have come to Mexico) bad humored; if I just keep quiet, things go to hell. But I suppose I will keep right on hunting for a middle course. Inés' defection is an awful blow. She has not been well, and I think has been having some sort of domestic upheaval (it is rumored that she has divorced her invisible husband, but that is rumored all the time anyway). She is going to Acapulco for three weeks with Mrs Helm (who turns out to be a cousin of mine) and perhaps will be her old self when she gets back.

Sorry to communicate Sociedad news in such a long outburst. Maybe it will be better soon (Incidentally we have no more money.)

Work on my book is going well, not very fast, but otherwise more or less satisfactorily. I am about to give the first 100 pages to Elizabeth Wilder, a very nice and very bright girl down here on a Guggenheim to do something on colonial sculpture, probably just the XVI century. When the rainy season is over, we plan to make some trips, train and bus, as I have had to sell my car. Oh for a jeep, the ideal car for the art historian in Mexico!

Thursday we went out to find an abandoned ruin in a graveyard on the edge of the Federal District. The church turned out to be very important, and good XVI century (Toussaint, who saw it 20 yrs ago had said that it was retardataire XVII). And then we walked through fields of pink cosmos up to our heads or dwarf wild zinnias two inches high, to pits where clay is being dug for a brick factory, and along with it the largest and most important archaic graveyard yet found. We each got a good clay goddess from workmen (II-I cent BC). I hope in two weeks to get off to the northwest, to Aguascalientes, Zacatecas, Durango and nearby towns with an insurance salesman I know who is making the trip on business in his car, but this may easily fall through.

Are you ever going to take any kind of a vacation?

Leslie Switzer was here for a few days on her way back. I was to have tea with her the afternoon before she left, but suddenly her plane was switched, and she left a day early. Tell Daisy that had this not happened, Leslie would have brought her three little yellow and white orchids with brown spots that had just bloomed in my study.

I'll send a non-business letter soon. All matter on the Sociedad is 100% confidential.

*Thank you again
Best
Walter*

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John McAndrew Mexico, 1941-44

Courses:

Las Bellas Artes en los Estados Unidos de Norteamérica - Universidad Nacional
 Museografía (Museum Technique) - Escuela del Instituto Nacional de Antropología y Historia, given in the Museo Nacional

Lectures:

El purismo en el siglo XVI - Universidad Nacional
 La estética de la arquitectura moderna - Sociedad de Arquitectos Mexicanos
 Realismo y surrealismo - Biblioteca Benjamín Franklin
 Medrararähkettutare " "
 XVI century monasteries " "
 Picasso - Sociedad de Arte Moderno

Exhibitions: (installation or similar technical help)

Brasil construye - Palacio de Bellas Artes
 Picasso - Sociedad de Arte Moderno (exhibition largely organized by J MoA)
 José Clemente Orozco - Colegio Nacional
 La Gran Bretaña en guerra - Galería Decoración
 Stanley Cosgrove - Biblioteca Franklin
 Mary Plaisted " "
 Rufino Tamayo - Galería de Arte Mexicano
 Raúl Anguiano " "
 Ricardo Martínez " "
 José Chávez Morado " "
 & other minor shows at this gallery
 Museo Nacional - have begun reinstallation of entire museum
 Art of the North American Indian (supervision of installation designed by René d'Harnoncourt, to be done Nov-Dec 1944)
 Museo Bello, Puebla, consultant (invited by Governor of State of Puebla)
 Museo de Arte Popular (have been asked to help on installations and arrange an exhibition by Director)

Offices held, honors, etc:

Sociedad de Arquitectos Mexicanos, Honorary and Corresponding Member (elected together with José Clemente Orozco)
 Sociedad de Arte Moderno, one of original group of founders, member Board of Directors and of following committees: Executive, Exhibitions, Publications
 Instituto Mexicano-norteamericano de Relaciones Culturales, member of Exhibitions Committee
 Archaeological Congress at Chiapas (attended, invited by Governor of State)

Publications:

Tecali, Zacatlán, and the Renacimiento Purista in Mexico - Art Bulletin (in collaboration with Manuel Toussaint)
 Cronología de Picasso (plus extensive editorial work) - Picasso catalogue of the Sociedad de Arte Moderno
 Articles delivered to the Sociedad de Arquitectos Mexicanos & to a new magazine to be published by the students of the Architectural School of the Academi de San Carlos (neither published yet)
 Articles requested by Art Bulletin, Journal of the American Society of Architectural Historians, Gazette des Beaux-Arts, Magazine of Art, El Hijo Pródigo, Arquitectura, Construcción, ~~several~~ of which I hope to be able to deliver.

Translations:

Unofficially and informally I have translated numerous articles, etc, for Manuel Toussaint, José Moreno Villa, David Alfaro Siqueiros, Inés Amor, Henry Clifford, Rafael Sánchez Ventura.

I have also read, for criticism, large parts of Arte Precolombino de Mexico y Centroamérica by Salvador Tescano (just printed), articles by Rafael Sánchez Ventura and others.

Photographs

File of about 400 of Mexican Colonial architecture (my own negs) now making a selection for Architectural library at Harvard.

New also exchanged some prints with Dirección de Monumentos Coloniales

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Nov 20

Dear Alfred

The enclosed explains itself. It was sent just before your letter came suggesting that I could ask for more money. Three days ago I got a wire from Heyl offering \$1600 for 3 courses (he did not say which), saying letter was on its way, and asking me to telegraph answer. I wired acceptance at once.

If I see clearly from here, 3000 miles away, this is all your doing. It is not possible to tell you how grateful I am.

I shall fly up (now no more costly than train) probably Dec 17, and stay in N Y until Jan 2. Then off to Wellesley to look for a room and to start boning up on what I have no business teaching. I hope the girls learn something: I am sure I shall. Heyl said courses would be only M, T, W and Th. Therefore I shall spend F, Sat & part of Sun in Cambridge in a cubicle in the Widener, or in the libraries of Fogg and Robinson.

Where did you hear that I have a publisher? I do not yet, but finding one is the least of my worries. Doubleday Doran has asked to have first look. You once said that Oxford might be interested and I think I could make a try at Harvard. But I am not going to let myself be bothered by that yet.

The Sociedad de Arte Moderno is, I am afraid, really moribund. There is no money. Susana always says that we will have 25,000 pesos by Friday, but she has been saying it for over 3 months. She also always says that the next show will open in 2 weeks, but it has not opened yet, and the Picasso show closed an embarrassingly long time ago. Although on the exhibitions committee, I am not told what is (or isn't) going on, nor have I yet seen the installation scheme of Fernando for the mask show: this was promised over 2 months ago and some work on it has already been done though the scheme has been shown to no one and approved by no one. Although on the publications committee, I have seen none of the articles going into the catalogue, nor the dummy with layout, etc. Neither have the other members. Quite a few are disgusted, but there seems little likelihood of a housecleaning soon. Others are not disgusted at all; in fact Fernando, Miguel C and Enciso seem perfectly pleased with the way things are going.

My course at the Museo Nacional has been a complete failure. There is quite an interesting story there which I will tell you in N Y if you want to hear it. I understand Rene is on his way down here, though no one in the Museum knows it. Borbolla, who was the main fixer for Rene's show has just resigned.

I am busy as an ant, finishing things up, trying to sublet so that I can leave things here until June, trying to work it to keep my maid and piano, trying to sell a few books I no longer need, trying to get back dozens of books I have lent, trying to figure what I ought to buy here that will be hard to get in the States (a bicycle for that big Wellesley campus?), and trying to get to see a few pesky minor buildings I have been putting off and putting off.

Above, I forget to say that I had decided to try to do just what you suggested about teaching until June, and then spending the summer and the fall semester here. After that back to Wellesley if they want me, and if not, to whomever will take me.

Agreed, more thanks than I can tell you

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THE MUSEUM OF MODERN ART
NEW YORK 19

31 WEST 53rd STREET
TELEPHONE: CIRCUS 2-2000
CABLE: MODERNART NEWYORK

FLORENCE COVETTES
DIRECTOR OF CIRCULATED EXHIBITIONS

May 23, 1945

March 29, 1945

Dear John:

I send you my most ardent apologies for not having replied to your nice letter. I have been deeply involved in the preparation of our annual budget (deficit for this Department) and have had to put aside all correspondence.

Dear John:

Consequently I have not yet had time to reply to you. Let me say again how sorry I was that you had so few people at your lecture after I may have raised your expectations. I know of one fine theatre party that took six of your loyal supporters. There was Jean Charlot's lecture, the symphony and the Chrysler sale. I thought the lecture excellent, though the slides were very poor, both black and white and color. I do not suppose there were better ones available, but surely there should be for such a magnificent subject. Two or three people spoke of this.

Rene is back full of reports on South America, not all encouraging. We spoke of getting some money from foundations for you and after talking it over quite carefully we decided to make the following urgent recommendations to you:

1. As soon as you can, make a precise report on the present status of the book, how much is done, what illustrations are in hand, etc., including not only quantity but proportion.
2. What is your future program in relation to the book? How much research have you to do here, how much, if any, in Mexico, how much final writing, rewriting? Put this in terms of time as well as pages, etc.
3. Why do you feel you have to go back to Mexico? (I ask this because I gather that Stevens thinks you should carry the book through here.)
4. How much money would you need to carry it through here from June to December with necessary expenses of travel, material, etc.?
5. What different possibilities of publishing are there so far as you know?

We feel a bit discouraged about Stevens but Rene has other sources of money in mind though it is far from in the bag. Please let us have an answer to these questions as soon as you can, perhaps in two or three copies.

Sincerely,

Prof. John McAndrew
Wellesley College
Wellesley, Massachusetts

AHB:bk

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

ELODIE COURTER
DIRECTOR OF CIRCULATING EXHIBITIONS

May 25, 1945

Dear John:

I send you my most ardent apologies for not having replied to your nice letter. I have been deeply involved in the preparation of our annual budget (deficit for this Department) and have had to put ~~aside~~ all correspondence.

Consequently I have not yet spoken to Mr. Perls about the O'Gorman pictures and quite frankly I have been thinking it over and believe it might be better to have Aline approach Perls than for me to do so. I am not hedging for I would be very happy to do this but he might perhaps consider it something that we had turned down as not good enough rather than for other reasons which are unknown to me. Let me know what you think and I will do whatever you deem best.

Horrors I just reread your letter and discover that you arrived in New York Tuesday!

I have had no luck in interesting anyone in art in Wellesley. I frankly think the first job to be done is to reinstall the collection so that the few decent things which the museum owns are shown to a really good advantage. At the same time this is done funds should be solicited. Temporary exhibitions should be put on intelligently. It just makes me sick to realize what they have done to the Cuban show. But this seems to be the general Museum practice throughout the country. The Chicago Art Institute did the same thing with the original Picasso exhibition so that it made no sense at all and all of Alfred's wonderful work in tracing the development of Picasso's art went to waste and the labels could not be used.

You can charm Miss Der Necessian off her feet easily. If you think my protest would carry any weight with her (I know she hates modern art and would probably not value my opinion) as to what the Wellesley Museum ought to do, I would be glad to write her. I would put it however on the basis of comparison between Wellesley and the other women's colleges who do so well by their collections and hold such fine temporary exhibitions. They are of course insane not to know this and not to take advantage of your presence but I suppose if Miss Hersey is coming back it would be hard to evict her from her long standing position. What does Bernard ~~He~~ say? Would he think that there would be any point in my writing?

I think all the various items from your ex-nest on 52nd street have been located. I had the beautiful peruvian rug cleaned when we moved last year and because I had no space for it in my present pink boudoir (done before even Sumner Crosby got there, from whom we sublet the apartment) I asked Janet if she would take it. It is now at her place wrapped up and I hope in perfect condition. The little baroque St. Erasmus is also at my apartment and I would be glad to return it to you while you are here in New York. It is too fragile for shipment and if you could put it in your suit case with some soft clothes it would be much better.

We are returning to our Salisbury Acre, at least for our vacation this summer. Nothing else better has turned up and we have now planned to buy a plot and build something really spectacular when it becomes wise to build again.

All the best...

Ernie

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MINUTES OF THE MEETING OF THE EXECUTIVE COMMITTEE OF THE MUSEUM OF MODERN ART
HELD ON WEDNESDAY, JULY 12, 1944, AT 5:00 P.M. IN THE TRUSTEES' ROOM OF THE
MUSEUM

PRESENT: Mr. Clark, Chairman; Mr. Abbott, Mr. Goodwin, Mrs. Levy, Mr. Moe,
Mr. Soby, Mr. Nourse, Counsel. Staff: Miss Hawkins, Miss Ulrich.

ABSENT: Mrs. Rockefeller, Mr. Ruml.

REQUEST FOR THE MUSEUM'S SPONSORSHIP OF ILLUSTRATED CHILDREN'S BOOKS

At the Chairman's request, Mr. Wheeler, Director of Publications, reported on a proposal which Random House had made to the Museum to act as judge of a competition for illustrations of children's books by means of which the publishers wish to interest more artists in the field of illustration. The proposal stipulated that the Museum award the prizes but that Random House would be free to employ as illustrator of the books any artist who entered the competition, whether he were a prize winner or not. As the publishers wished to use the Museum's name as sponsor for the children's books which these artists illustrated, the proposal was rejected because, although the Museum would make the awards, it would have no hand in deciding which artists would be employed to illustrate the books or in controlling the quality of the reproductions.

PROPOSAL FROM MACMILLAN FOR SPONSORING OF AN ILLUSTRATED BOOK ON AMERICAN LANDSCAPES

Mr. Wheeler further reported that the Macmillan Company plans to publish a book of color reproductions of American landscapes and has invited the Metropolitan Museum of Art, the Whitney Museum of American Art, the Brooklyn Museum and the Museum of Modern Art to serve as sponsors and to designate representatives to make recommendations of paintings to be included. Museums outside New York would be represented by the American Art Research Council. Macmillan would consider all suggestions made by the museums, but the final selection of the material for reproduction and of editorial material would be in the publisher's hands. Mr. Wheeler recommended that the Museum cooperate with Macmillan on this publication if the cooperation of the other three New York museums were also obtained. After discussion it was moved by Mr. Moe, seconded by Mr. Goodwin and unanimously voted

THAT the Museum act as a co-sponsor of the publication by Macmillan of reproductions of American landscapes with the reservation that the final list of the illustrations to be included be submitted to the Museum's Director of Publications for approval.

\$250,000 FILM CONTRACT

On June 28th Mr. Abbott was notified by the Office of the Coordinator of Inter-American Affairs that \$250,000 had been appropriated for production by the Museum of Modern Art of a series of documentary films on the American scene and the United States way of life, work on these productions to be started before the end of the fiscal year. The reason for this last-minute action by the Office of the Coordinator was that it had been their intention to handle this contract through Hemisphere Films, a wholly-owned subsidiary of the Museum, incorporated on December 9, 1943. After the incorporation of Hemisphere Films, Inc., it was discovered that the production of films for Government agencies would be facilitated if Hemisphere Films, Inc., were re-organized as a non-profit-making educational institution. A charter was therefore requested from the Board of Regents and was granted on June 18th. Since Hemisphere Films, Inc. was, however, unable to hold an organization meeting between June 18 and the end of the fiscal year, the Office of the Coordinator of Inter-American Affairs requested the Museum itself to begin production under a project authorization and in accordance with the following resolution adopted by the Motion Picture Division of the Office of the Coordinator of Inter-American Affairs, January 18, 1944:

"Authorization is hereby given to provide funds in the amount of \$250,000 for the production by the Museum of Modern Art, through contracts to be entered into for a series of films on the United States scene, for distribution in the other American republics."

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On advice of counsel Mr. Abbott notified the Office of the Coordinator of Inter-American Affairs that the Museum could not enter into any agreement until the form of a contract had been submitted to, and approved by, the Board of Trustees. In answer to this Mr. Abbott received the following letter of intent and was asked to indicate the Museum's acceptance:

"L.I. (OEMer-364)
BMP5-4340

Executive Office of the President
Office for Emergency Management

COORDINATOR OF INTER-AMERICAN AFFAIRS

Commerce Department Building
Washington, D.C.

June 30, 1944

Dear Mr. Abbott:

This will confirm our understanding that the Museum of Modern Art will undertake the production of a series of motion pictures, in Spanish and Portuguese versions, of the American Scene and the United States way of life aggregating forty-two (42) reels in length. Since I have determined that it would be in the best interest of the United States of America that this work not be delayed pending the execution of a formal contract, you are hereby requested to commence immediately to carry out the foregoing work, in furtherance of which you are hereby authorized to expend or obligate not more than Two Hundred and Fifty Thousand (\$250,000) Dollars.

If for any reason this agreement is terminated by the United States of America before any formal contract is executed, the United States of America will reimburse the Museum of Modern Art for any costs incurred in performing the work hereunder or for any non-cancellable commitments which the Museum of Modern Art may have made in this connection, but not to exceed the amount of Two Hundred and Fifty Thousand (\$250,000) Dollars.

It is understood that the production of said motion pictures will be in accordance with the terms and conditions to be included in the formal contract; and all applicable clauses required by Federal law or Executive Order to be included in Government contracts of the kind herein contemplated are incorporated herein by reference and will be issued in the formal contract.

If the foregoing is acceptable to you, kindly so indicate on the enclosed two (2) copies and return them to this Office.

Sincerely,

UNITED STATES OF AMERICA

By John McClintock (Signed)
Acting Coordinator of
Inter-American Affairs

Mr. John E. Abbott
Executive Vice President
Museum of Modern Art
11 West 53rd Street
New York, New York

Mr. Abbott reported that following this letter, on July 11th, he had received from William Philippon of the Legal Division of the Office of the Coordinator of Inter-American Affairs a draft of contract No. OEMer-364 for the production of these films.

Discussion followed in which it was pointed out that at the meeting of the Board of Trustees on December 9th the Trustees had clearly indicated their unwillingness to have the Museum enter a field as foreign to its purpose as the production of non-aesthetic films, and had set up Hemisphere Films, Inc.

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instead to take care of such film production. Consequently it was the consensus that a recommendation of acceptance of the above-mentioned contract would be against the expressed mandate of the Board. On motion made by Mrs. Levy, seconded by Mr. Goodwin and unanimously carried it was voted

THAT, the Executive Committee at this time would not recommend acceptance of contract #OEMer-364 from the Office of the Coordinator of Inter-American Affairs for the production of a series of films on the United States scene; but that the Chairman should appoint a committee consisting of Mr. Moe, Mr. Harrison and Mr. Ruml to consider the matter further and report on it to the Chairman. On the basis of their report the Chairman will refer the matter to the Board of Trustees for discussion.

There being no further business, the meeting was adjourned at 5:50.

Respectfully submitted,

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MINUTES OF THE MEETING OF THE EXHIBITIONS COMMITTEE OF THE MUSEUM OF MODERN ART
HELD ON MONDAY, APRIL 24, 1944, AT 4:00 O'CLOCK IN THE TRUSTEES' ROOM.

PRESENT: Mr. Goodwin, Chairman; Mr. Abbott, Mr. Barr, Miss Hawkins, Mrs. Levy,
Mr. Soby, Mr. Wheeler, Miss Willard.

RECONSIDERATION OF EXHIBITION OF HARTLEY, FEININGER AND EILSHEMIUS

After discussion of Mr. Feininger's objection to being the only living artist in a three-man show and because the proposed exhibition was reconsidered and it was the consensus that the work of Eilshemius might well be excluded, it was moved by Miss Willard, seconded by Mr. Soby, and voted, that the exhibition consist only of the work of Hartley and Feininger. A ground-floor show of the work of Eilshemius will be considered at a later date.

EXHIBITION OF THE WORK OF RUIZ

It was moved by Mrs. Levy, seconded by Mr. Barr, and voted that an exhibition of the paintings of Antonio Ruiz be shown in the second floor gallery during the period of the Hartley and Feininger exhibition. The Ruiz exhibition, however, is to be treated as an independent exhibition with a later opening date.

DATE FOR SHOWING THE MUSEUM'S COLLECTION OF PAINTING AND SCULPTURE

It was debated whether it would be better to have the exhibition of the Museum's Permanent Collection, which had been approved at the previous meeting, shown immediately after the Hartley and Feininger show, or in the summer months. In view of the fact that an exhibition scheduled for the summer months would reach a wider audience because of the many people in New York temporarily during the summer months and because showing the Collection in the summer would not interfere with the winter circulating exhibitions, it was moved by Mrs. Levy, seconded by Mr. Abbott, and voted, that an exhibition of the Museum's Collection of Painting and Sculpture be scheduled for the summer of 1945.

EXPRESSIONIST OR ROUAULT EXHIBITION TO FOLLOW HARTLEY AND FEININGER

The question of whether an exhibition of the paintings of Rouault or of the Expressionist movement should follow the Hartley-Feininger show was discussed. No action was taken and the question was put over for the following meeting by which time Mr. Wheeler would be able to find out which exhibition could best be assembled in the intervening time.

WATERCOLORS BY RUSSIAN CHILDREN

The exhibition of watercolors by Russian children which was proposed by the Russian Embassy was recommended for the Young People's Gallery at a date to be scheduled later. Mrs. Levy suggested that a show of watercolors by American children be scheduled at the same time.

HAYTER AND STUDIO 17

The work of William Hayter and the artists who worked with him first in his Studio 17 in Paris, and now at the New School in New York, is being made into a circulating exhibition by Miss Courter, and it was submitted by Mr. Wheeler for exhibition in the Auditorium Gallery before being circulated. It was moved by Mr. Soby, seconded by Mrs. Levy and voted that a print exhibition entitled "William Hayter and Studio 17" be shown in the Auditorium Gallery during the current summer.

EXHIBITION OF PORTRAITS OF CHILDREN

The Public Education Association, through Mrs. Sam Lewisohn, proposed that an exhibition of 19th and 20th Century portraits of children which they are planning in connection with their 50th anniversary be assembled at the Museum's expense and shown in a Museum gallery. In view of previous commitments in regard to exhibitions, Mr. Wheeler was instructed to inform Mrs. Lewisohn that the Museum regretted its inability to have the exhibition.

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REPORT ON RECENT PAINTINGS BY MIRO

Mr. Goodwin reported that he had received a letter from Mr. Paulo Duarte, formerly of the Museum staff, who is in Portugal, saying that Miro had asked him to send to the Museum for exhibition approximately 20 of his recent works and some ceramics. Mr. Duarte asked Mr. Goodwin to do what he could do to facilitate shipment. The State Department, at Mr. Goodwin's behest, has asked the legation in Portugal to arrange for the shipment of the pictures to the Museum. The date of exhibition of Miro's new works will be discussed when the approximate date of their arrival can be ascertained.

ENGLISH WATERCOLORS

Olin Dows, who is now in England, has written the Museum proposing an exhibition of watercolors by English artists. As there was no urgency about the date of the showing, Mr. Wheeler was instructed to cable Mr. Dows for photographs. The photographs will be submitted and the exhibition discussed at a later meeting.

There being no further business the meeting adjourned at 5:12.

Respectfully submitted,

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I've just been talking to Harry Garman /
Dean of Columbia College, and a member of the
Board of Higher Education - He tells me that
the Brooklyn College Bd. at a full meeting,
unanimously upheld Serge, & gave
all Hell to the man who started
this campaign - What a relief!

310 East 44th Street, New York 17

April 8, 1944

The Editor,
The Brooklyn Eagle,
Brooklyn, New York.

Dear Sir:

I wish to protest in the strongest possible terms
against your smear campaign directed against a dis-
tinguished architect and teacher, Professor Serge
Chermayeff of Brooklyn College. The three grounds on
which this campaign is based are so palpably absurd
as to make a thinking person wonder as to the real
influences which underlie it:

(1) The magazine V.V.V. has been the acknowledged
mouthpiece of the surrealist group of painters, and any
art library of collegiate grade which attempts to
present a picture of art movements in America today
should certainly have it.

(2) The implication that there is something Nazi or
anti-democratic about the system of education developed
by the Bauhaus is a willful misstatement of facts, for
the Bauhaus was one of the first organizations closed
by the Nazis when Hitler came to power. Many of its
founders and important professors are now in this
country in important positions connected with such
institutions as Harvard University and the Armour
Institute of Chicago.

(3) Professor Chermayeff was born in Russia. His
entire education and professional life were, however,
carried on in England, until he came to this country a
number of years ago. Since that time he has been an
ardent supporter of every American effort, and has
developed into one of the important and widely respected
leaders in architecture, industrial design, and art
education. His aim to build in Brooklyn College the

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most vital and creative art department within his power, using what seemed to him the best techniques and methods which the world of art knows, deserves the support of every thinking man interested in the future vitality of American artistic culture.

As an art librarian I can only see in this attack the evidence of a deplorably chauvinistic and reactionary attitude unworthy of a paper with a reputation for forward-looking and high-class journalism like the Brooklyn Eagle. It is an attack alike on academic progress and personal integrity, and one which much more resembles the technique developed in fascist countries than it does the "American" ideas it pretends to uphold.

Sincerely yours,

Talbot Hamlin

Hw

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THE MUSEUM OF MODERN ART

Date August 5, 1943

To: Mrs. Newhall

Re: _____

From: Miss Courter

Dear Nancy:

I talked with Jim yesterday about the Wind that Swept Mexico, and he feels that since this material is so adequately presented in book form, it would be foolish to make enlargements of only a small selection of the photographs. You would lose the continuity of the story which is told in the captions by doing this.

I am inclined to believe this also, although I think the pictures would make a very handsome exhibition. Frankly, I am afraid to take on the expense of making the show at the present time. It seems to me that the places who have indicated interest in the exhibition are mostly those who have never, or at least seldom, paid a fee for a show. I imagine they expect that Mr. Leighton has all the enlargements and that he could simply turn them over to the exhibitors.

6 Aug 43

Told Leighton this decision in telephone conversation 'Udica

Dick round things in the workshop completely at sixes and sevens with Eddie Swenson as the sole arbitrator of what work projects should have priority. It really was a comparatively simple matter for Dick to talk to the department heads and get it straightened out about which project orders could wait. He ~~went~~ went over the business with Eddie and arranged a schedule - completely satisfactory to Eddie and the departments alike - by means of which everything could be done in good time. In view of the fact that it could be arranged to get all the work done on schedule and in order there just didn't seem to be any excuse at all for Douglas' going away without planning his work.

Nobody is very happy about the fact that the change had to be made and the letter written but there was such evidence of gross negligence that Mr. Clark was adamant - he has, moreover, thought for some time that Douglas was not the best man for the job - and insisted that no further time be wasted in asking him to leave. And nobody is under any delusion that there won't be a pretty definite kick-back.

Dick will write you himself but after dictating the letter to Douglas he had to catch a train for the country and he deputized me to let you know what happened until he could return and write you about it.

After all this, it doesn't seem a particularly propitious time to say that although we miss you we are getting along well and everything is going smoothly - but, except for the Baxter episode, it is true. The attendance is keeping ahead of last summer's and the new hours are a definite success.

Sincerely yours

[Handwritten signature]

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Confidential
THE MUSEUM OF MODERN ART
NEW YORK

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

FRANCES HAWKINS, SECRETARY

July 18, 1942

Dear Alfred,

I am enclosing a copy of a letter which Dick had to write to Douglas Baxter. Dick doesn't want to worry you with matters of this kind while you are away, but he thought you ought to know first-hand what happened because ~~there is~~ not a shred of doubt that you will learn about it second-hand; therefore he asked me to copy the letter and send it to you with the enclosed copy of a memorandum which he is sending to the department heads.

It wasn't easy, I can tell you, for Dick either to do the job or to decide on the way to do it. I think he favoured asking Douglas to return and explain the mess - although everyone was pretty well agreed that there was nothing he could say that would justify the way he casually went off on his vacation leaving things in a horrible mess - but Mr. Clark was of the firm opinion that nothing was to be gained by this, and that matters of this kind were best concluded with the least fuss and chance of personal recrimination.

Dick found things in the workshop completely at sixes and sevens with Eddie Swenson as the sole arbitrator of what work projects should have priority. It really was a comparatively simple matter for Dick to talk to the department heads and get it straightened out about which project orders could wait. He ~~went~~ ^{went} over the business with Eddie and arranged a schedule - completely satisfactory to Eddie and the departments alike - by means of which everything could be done in good time. In view of the fact that it could be arranged to get all the work done on schedule and in order there just didn't seem to be any excuse at all for Douglas' going away without planning his work.

Nobody is very happy about the fact that the change had to be made and the letter written but there was such evidence of gross negligence that Mr. Clark was adamant - he has, moreover, thought for some time that Douglas was not the best man for the job - and insisted that no further time be wasted in asking him to leave. And nobody is under any delusion that there won't be a pretty definite kick-back.

Dick will write you himself but after dictating the letter to Douglas he had to catch a train for the country and he deputized me to let you know what happened until he could return and write you about it.

After all this, it doesn't seem a particularly propitious time to say that although we miss you we are getting along well and everything is going smoothly - but, except for the Baxter episode, it is true. The attendance is keeping ahead of last summer's and the new hours are a definite success.

Sincerely yours

Frances Hawkins

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July 20, 1942

Re: Office/staff change

To Department Heads
From John E. Abbott

It has been decided to make a change in the office of the Production Manager and consequently Mr. Baxter will not return to the Museum after his vacation.

Until a successor to his position has been appointed I will assume the responsibility for scheduling the work to be done by the shops and for the other duties of the office of Production Manager.

I shall be very glad to consider any recommendations department heads wish to make, and to discuss with any department head who wishes to do so, the reasons for the change in staff.

In view of the situation, I do not feel that I can continue with Miss Hall as my secretary, and so I must also give her one month's notice as of August 1st.

I do hope that you realize that I feel very badly that affairs are going to change. I am sure that you will agree with me that this definite action is the best course. I am proceeding with the re-organization at once and feel that it will be wiser for you not to return to active work during August. I have instructed Miss Ulrich to mail both your and Miss Hall's checks to your New York address.

Douglas, I hope sincerely that you will realize how much I regret that this unfortunate situation has arisen and how very much I appreciate the work that you and Ruth have done for the Museum, but I am convinced that it is now better to have a change. This has no bearing on my personal feeling for you and I sincerely hope that you will make it possible for me to render you my services in my own way.

Sincerely

John E. Abbott

Mr. Douglas Baxter
Queens Lane Inn
Chelsea
Cape Cod, Massachusetts

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MUSEUM OF MODERN ART

July 16, 1942

Dear Douglas,

I received your memorandum of July 2nd telling me that in the absence of any instructions to the contrary, you took it that all the work of the shop was to await the completion of the five new government contracts. I could not understand either the tone or the intention of your sending me such a memorandum on the eve of your absence from the Museum for a month.

As a result, I have made a thorough investigation of your department and the various division schedules. Frankly, I found a situation that appalled me, including the fact that you had passed on to Eddie Swenson a copy of your memorandum to me, which I consider quite improper and definitely detrimental to the morale of the staff. I found further that you had not arranged any definite work schedule to handle the work to be done during July and August, other than your statement that the previously planned work would have to be postponed in view of the additional work involved on the government contracts. However, after going over all the project orders, I found that a schedule completing all the work in hand, including the government contracts, was possible and, in fact, presented no difficulties whatsoever. After consultation with the various department heads involved, I have put into effect a schedule which assures this result.

In view of the confusion manifest in your department, Mr. Clark and other Trustees are unwilling to have you continue in the post of Production Manager. Therefore, I am compelled to give you one month's notice effective August 1st and am writing this letter to you now in order to give you as much time as possible in obtaining another position.

In view of the situation, I do not feel that I can continue with Miss Hall as my secretary, and so I must also give her one month's notice as of August 1st.

I do hope that you realize that I feel very badly that affairs have gone to this extreme point, but since they have I am sure that you will agree with me that this definite action is the best course. I am proceeding with the re-organization at once and feel that it will be wiser for you not to return to active work during August. I have instructed Miss Ulrich to mail both your and Miss Hall's checks to your New York address.

Douglas, I hope sincerely that you will realize how much I regret that this unfortunate situation has arisen and how very much I appreciate the work that you and Ruth have done for the Museum, but I am convinced that it is now better to have a change. This has no bearing on my personal feeling for you and I sincerely hope that you will make it possible for me to render you any service in my power.

Sincerely

Mr. Douglas Baxter
Queen Anne Inn
Chatham
Cape Cod, Massachusetts

signed John E. Abbott

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THE MUSEUM OF MODERN ART

Date February 15, 1942

To: MR. ABBOTT

Re: _____

From: MR. BARR

CONFIDENTIAL

Dear Dick:

I had a really difficult and embarrassing luncheon with Lopez-Mendez of Caracas. He feels he has been put on the spot and he is sore about it and no amount of "entertaining" is going to help matters a bit.

This is his story as he told it to me, and I pass it on to you - and you only. Marga and Elodie were at the luncheon, which couldn't be helped - and I think he has blown off to Catlin and Grace Morley in a similar vein.

LM says that he and the Minister of Education, to whom he is responsible, received numerous letters during the promotion of the American painting show, assuring them that this was but the first step in reciprocal cultural exchange, and specifically that Venezuelan artists would have a show in America; furthermore in New York; furthermore at the Museum of Modern Art. From the correspondence they believed that you were the Director of the Museum of Modern Art and that your letters promised this exhibition and that this was further confirmed by the Rileys during their stay at Caracas.

LM says that he took these "promises" with a grain of salt, but that the Minister of Education took them seriously and as a result sent him up here to New York to make arrangements, as well as to make certain purchases for the new Caracas museum. After arriving in New York he tried three times to get in touch with you but was, and remains, completely unsatisfied after a stay of some four

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THE MUSEUM OF MODERN ART

Date February 13, 1942

To: MR. ABBOTT

Re: _____

From: MR. BARR

CONFIDENTIAL

COPY

or five weeks. (I did not even know he was here until the middle of last week.) He has already written the Minister that he has had no luck and that just as he said the good neighbor hemisphere solidarity cultural interchange is so much "applesauce" (the phrase he put in his letter).

When I spoke with you about him before you mentioned Portinari. I think there is very little parallel. LM is very much a man of the world, thoroughly cynical, but at the same time genuinely interested in art. He did not strike me as being particularly temperamental, indeed he seemed very decent and intelligent.

He kept repeating that he now no longer expected a favorable answer to the question which has brought him from Venezuela to New York, but that he had to take back some definite reply to his Minister - yes or no, and if yes where and when. He feels that securing this answer is essential to his future in Caracas. He said with resigned politeness that an answer which mentioned two years from now, or three years from now, would be acceptable, even though not entirely satisfactory, for he must have something in writing.

Many months ago I suggested that we hold exhibitions of the art of various Latin American countries in the Fine Arts Gallery on 57th Street under the sponsorship of the Museums represented on your committee, with perhaps the National Academy added. This still seems to me the best way out.

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THE MUSEUM OF MODERN ART

Date ^{December 8, 1941} December 8, 1941

To: MR. ABBOTT

Re: _____

From: MR. BARR

CONFIDENTIAL

Dear Dick:

Now that the war is on us, though at the present hour it is still some 5,000 miles to the west, I want to bring up again the question of the safety of our works of art in case of bombing or civil disturbance, and also the safety of our staff and building fabric.

As you may recall, I have been worried about this, perhaps unduly at the time, as early as the summer of 1940. During the winter we spoke about it some and on May 21st, 1941 I wrote a letter to Mr. Clark summarizing the problem as I saw it. On May 29th I wrote a longer letter to you, enclosing a copy of the Clark letter.

On June 17th Miss Dudley had copies of a talk given at the museums' convention in Columbus shortly before by Mr. Rosegrant sent to you and Mr. Baxter. There are various other pamphlets on technical details of packing, bombproofing, etc., and you will remember Phil Goodwin's memorandum of September 28th on a bomb shelter.

I could find no replies to my letters to you or Clark written in May, but I have a vague impression that you and he felt that nothing need be done at the time.

I am sure that you must have given the matter a good deal of thought, but I would feel very much relieved to know just how we stand on the following points:

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THE MUSEUM OF MODERN ART

December 8, 1941

Date _____

To: MR. ABBOTT

Re: _____

From: MR. BARR

CONFIDENTIAL

-2-

1. What precautions should we take to protect the building - sandbags, reinforcing windows, grilles for lower story, etc.?
2. What should we do about objects in Collection: should we try to send some of the most valuable out of town now; if so, where? Should we depend, instead, upon our own cellar, or a specially constructed bombproof, or should we rent space in the heart of a skyscraper?
3. What should we do about bomb shelters for the staff?
4. What should we do about training the staff in case of air raid, rioting, or panic?

You and the Trustees may still feel that it is better to wait, but having had no definite understanding before this, I would rest easier if we could clear the matter up.

You seemed rather depressed when you friendly exterior the other night. I hope you things come out right.

We must have some discussion re decoration as a word applied to my house. It is to some extent very like Bernini's St. Andrea di Quirinale which after Bernini's San Carlo at Quattro Fontane. The decoration is more "complex" in your phrase but doesn't fit "Baroque" just different. Retardataire things are not only if they back to another style-phase, but what we get still in this one, and there is yet to be said something of complexity which touches even recently the style of young men. Our style has been through the various phases, but I hesitate as yet to assign the house to the various phases. Maybe the next generation will.

As ever,

Hotel Continental

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copy

11/18 [1941]

TEER 5-1990

Philip C Johnson 995 Memorial Drive Cambridge Massachusetts

*11-A
Parkhill Road
London - NW 3 -*

Dear Alfred,

This is a formal note to ask you to send me Henry Moore's address. I really need it to see if I can get a piece for the garden. I still can't think of anyone better.

On the Museum job, neither Hudnut nor George Howe nor I can think of anyone. Hudnut in a sort of last chance mentions a Wallace Sanders that he wants someone to look up. I don't know whether you have the time to do things like that but I pass it on. It would be good to have someone. The universal condemnation of the endersohn show for example could have some concrete person to kick to and things like that. Could you not make our friend the acting curator so that the tenure would not have to be permanent and then keep the committee actively working, especially me, so that cooperation would be perfect??? You see I know that the job can be made terribly important and it would be too bad to get a permanent appointee that we could not then approve of.

There has been great rapprochement between Hudnut and Sachs at Sach's instigation. Isn't that swell? And Hudnut is taking our shows. Maybe the world do move after all.

You seemed rather depressed under your friendly exterior the other night. I hope not. Please make things come out right.

We must have more discussions on reactionary as a word applied to my house. It is no more reactionary than Bernini's St. Andrea al Quirinale coming after Borromini's San Carlo at Quattro Fontane. The Borromini is more "complex" in your phrase but Bernini is not reactionary just different. Retardataire things are bad only if they hark back to another style-phase, but surely we are still in this one, and there is yet to be built something of complexity which touches even remotely the simple things which I wish to point out are still being built and by young men. Our style has room enough for many variations but I hesitate as yet to assign time limits to the various phases. Maybe the next generation can.

As ever,

Philip

Hotel Continental

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PHILIP L. GOODWIN * ARCHITECT * 32 EAST 57 STREET * NEW YORK * VOLUNTEER 5-1990

Conf. File

11/19

November 18, 1941.

Dear Alfred:

I lunched with Eliot Noyes last week, and also had a talk with Monroe Wheeler on the exhibition program of the Architectural Department.

Can we not get Betty Mock on the payroll again and put her at once on the Bridges Exhibition, which has never had anybody to work on it? I understand she has just completed "What is Modern Architecture", and might be free next week.

Would it be a good plan for the Museum as a whole, and for the eventual new head of the Architectural Department, to wait to appoint a new man until this crisis period is over? With Eliot Noyes as titular head of both departments, and with Betty Mock and Janet Henrich as assistant curators, there should be some saving in the expense of the department, and as efficient a way of carrying out such exhibitions as we can have now.

To bring in a new man from outside, and then face him with the situation that the department is limited as to funds, and the period a bad one for new projects, etc., is a pretty tough situation.

Sincerely,

Phil G.

Mr. Alfred H. Barr, Jr.,

The Museum of Modern Art,

11 West 53rd Street,

New York.

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PHILIP L. GOOD

Oct. 23^d 1941

UNTEER 5-1990

Dear Alfred,
If, as I hear, it
may be impossible to
get the funds for the
Housing Show, would it not
be best to go forward with
your idea of the new direc-
tory for the Architecture

I spoke to Stephen Clark about him, but time is going by and work is complicated, and I wonder what, if anything, has been done in the matter.

Dick Abbott says today that we are authorized to hire a specialist in housing to help Noyes with the show, if it is decided upon. This would be for the next three months, but a permanent man would have to be approached and have some time to make his arrangements, and could come in at the beginning of the year.

Sincerely,

Philip L. Good

P.S.

It seems that if we can get Don Hatch alone, or Don Hatch and Dick Bennett together, as special assistants to the Director of the 'No Ghost Town' Show, and if Mrs. Rosenman can guarantee \$15,000, the show is assured. I suggested to Janet that we await satisfactory results on one or both of these points, and then notify the Architecture Committee.

PhLg.

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PHILIP L. GO

DLUNTEER 5-1990

Dept? So that we can get
going on the schedule of
the G. Mendelssohn? The
plan seems to be in line
with the ideas of the Spec-
ulative Com. last Spring
and is, I think a good one
for the present, at any rate.
Sincerely,
Phil Gordon

selection? Have you thought about Geoffrey Baker?
I spoke to Stephen Clark about him, but time is
going by and work is complicated, and I wonder
what, if anything, has been done in the matter.

Dick Abbott says today that we are
authorized to hire a specialist in housing to help
Noyes with the show, if it is decided upon. This
would be for the next three months, but a permanent
man would have to be approached and have some time
to make his arrangements, and could come in at the
beginning of the year.

Sincerely,

Phil G.

P.S. It seems that if we can get Don Hatch alone, or
Don Hatch and Dick Bennett together, as special assistants
to the Director of the No Ghost Town Show, and if
Mrs. Rosenman can guarantee \$15,000, the show is assured.
I suggested to Janet that we await satisfactory results
on one or both of these points, and then notify the
Architecture Committee. Phil G.

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PHILIP L. GOODWIN * ARCHITECT * 32 EAST 57 STREET * NEW YORK * VOLUNTEER 5-1990

October 6, 1941.

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

Dear Alfred:

We are going to get very involved if we can not get a Director of the Architecture Department. Are you progressing at all in the selection? Have you thought about Geoffry Baker? I spoke to Stephen Clark about him, but time is going by and work is complicated, and I wonder what, if anything, has been done in the matter.

Dick Abbott says today that we are authorized to hire a specialist in housing to help Noyes with the show, if it is decided upon. This would be for the next three months, but a permanent man would have to be approached and have some time to make his arrangements, and could come in at the beginning of the year.

Sincerely,

Philip L. G.

P.S.

It seems that if we can get Don Hatch alone, or Don Hatch and Dick Bennett together, as special assistants to the Director of the 'No Ghost Town' Show, and if Mrs. Rosenman can guarantee \$15,000, the show is assured. I suggested to Janet that we await satisfactory results on one or both of these points, and then notify the Architecture Committee.

Phl. G.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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255 East 72
Tel: Rhineclander 4-6448

5-III-41

Dear Barn

I learned yesterday that the Museum is contemplating changing the director of the department of architecture. May I say that I am sorry such should be the case because of my personal feelings for Mac Andrews. However if such is the case, I hope you will permit me to make a suggestion "a tout hazard". I am so doing because the museum is important for all of us who are building for the future and as such its policies can play an important role in aiding us.

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A possible candidate for this job
is the suggestion I would like to
make - in the person of Sert.

Sert, as you know, is a man
of general culture of rare quality
and is a brilliant architect. He
is exceptionally broadminded in
his appreciation of the work of
other architects and in diplomacy
which is rare in any creator. The
fact that he is Spanish should not
during the period of naturalization
be too serious a critic because of
the momentary campaign for Latin
American cultural relations.

Please excuse me should
you think my suggestion out of
place, it is because I am interested
in the development of the Museum
that I dare do so.
With best wishes to you and your wife
Paul Nelson

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THE MUSEUM OF MODERN ART

Date February 5, 1941

To: Mr. Barr

Re: F.A.Gutheim

From: Mrs. Mock

for Arch. Dep't

Shouldn't Fritz Gutheim be seriously considered for the Architecture Department post? With his broad knowledge of the geography and the social, economic and governmental history of the United States, I feel that he would bring to the job a fresh perception of the place of architecture in our civilization.

He has written much architecture criticism for the AMERICAN MAGAZINE OF ART and pamphlets on federal building activity for the Federal Works Agency. He has now edited a collection of FLLW's writings for Duell, Sloane & Pierce.

In addition to the exhibitions which he organized when he was with the USHA, he has arranged other for the WPA. A major achievement of tactfulness and organization was his coordination of various government agencies in a thematic exhibition at the Golden Gate Exposition, and the delegation of the execution to capable modern architects; hitherto each little agency had jealously prepared its own exhibit without relation to the others.

A graduate of Meiklejohn's Experimental School at the University of Wisconsin, he has done a considerable amount of graduate work at the University of Chicago.

Personally - In our 12 year friendship I have found him extraordinarily sympathetic and stimulating. His encouragement was largely responsible for my study at Taliesin, my ventures in architecture criticism, and my application for a job here at the Museum. Other

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people who have worked with him or for him report similar helpfulness.

His general attitude is similar to Mumford's in its emphasis on social interpretation rather than on aesthetics.

EBW

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HARVARD UNIVERSITY
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VISITORS' ENTRANCE: 1703 32ND STREET

ADMINISTRATION, MICHIGAN 3101
LIBRARY STAFF, MICHIGAN 3119
RESEARCH LIBRARY, MICHIGAN 3149

January 18, 1941

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

Dear Alfred:

Personal and Confidential

I have read with close attention your letter of the fourteenth instant about John McAndrews.

I cannot recall who it was that spoke to me about his "resignation", but I think it was Agnes Rindge, whom we met at the meeting of the Carnegie Corporation. I have not spoken about McAndrews to anyone except to Agnes. As you know I speak to her about many things in view of our close and daily cooperation, but you know as well as I do that Agnes considers anything that I say to her as strictly confidential, and never passes on such information to anyone else.

I am, however, making doubly sure in this instance, and I am asking her that such information be kept a secret by her and by me.

You say that if I had still been an active member of the Board you would have told me about the matter earlier and asked for my advice and possible help. I hope that I need not assure you again that even though I am no longer active on the Board, you personally may always count on my active cooperation in any situation that you find difficult or troublesome.

You may be sure that if I hear of a place which McAndrews might fill I shall let you know at once.

As always,

Faithfully yours,

Paul.

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PHILIP L. GOODWIN * ARCHITECT * 32 EAST 57 STREET * NEW YORK * VOLUNTEER 5-1990

November 28, 1940.

Mr. Alfred H. Barr, Jr.,
2 Beekman Place,
New York.

Dear Alfred:

I hate to send this at a moment when you are just recovering from an attack of the grippe, but a letter from the University Club suggests that all members should try to get at least one new member to make use of the rather convenient and complete plant that they have there.

As you may have a little more leisure and opportunity to enjoy such a thing shortly, than you have been able to have in the past, I am bringing up the question of your becoming a member there then. As you know, it was brought up and dropped last year.

The University Club has not got the cliquey atmosphere of the Century Club, and one can have a few friends and many conveniences with all the quiet you want. I recommend particularly the swimming pool, and baths, the barber shop and the library, while the restaurant is very convenient for you. I hope that you will feel like taking the matter up again.

I had a talk with Stephen Clark and Dick Abbott and feel that, due to your efforts, they are giving John McAndrew a more reasonable break. However, I do not see that the plan to change the Curator of the Architectural Department is likely to be modified, and, in fact, if he is as persona non grata as he seems to be with Messrs. Rockefeller and some of the staff, I do not know that it would be desirable to try to force it any further. Apparently there is no idea of abandoning the Architectural Department.

Sincerely,

Philip L.

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November 20, 1940

Dear Nelson:

You once told me to my great satisfaction how you kept a curator in another New York museum from being dismissed. People disliked him and thought him incompetent. But you believed in him and thought his dismissal unnecessary and unjust. You had the skill and power to act on his behalf.

I have neither the skill nor power to prevent the discharge of John McAndrew. But if you can remember how you felt about the curator I have mentioned above - though the cases are not parallel - you will understand why I am asking even at this late hour whether you will reconsider your decision about John McAndrew.

I have discussed the matter with some of the members of the Executive Committee. Mrs. Sheppard alone spoke against McAndrew, saying he did not "have the confidence of our most influential architects". (Knowing her taste in architecture, I cannot consider this a very damning accusation). The others said nothing against him and spoke of his work with praise. I believe that if you gave your consent they would approve his reinstatement for at least a trial period. Without your approval, however, I would not propose to reopen the matter.

I am aware of John's faults. I know he has at times behaved badly. But I am convinced that he has a very special combination of

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-2-

Knowledge, taste, ability and integrity which we are unlikely to find again in one person.

I have asked Dick to give you this letter. Won't you let me know your answer as soon as you can so that I may know that the matter is finally settled.

Sincerely,

Nelson A. Rockefeller, Esq.
State Department
Washington, D. C.

P.S. Although no one but Dick knows that I have written this letter and although the letter is unofficial in tone, I do not want you to feel for a moment that I am making an appeal to you on private or personal grounds. This is purely a Museum matter and whatever you decide I shall of course accept it as an official and not a personal decision. In any case I shall bear no resentment and trust that you will bear none. I want to add that I think Dick's conduct throughout this very difficult matter has been irreproachable.

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PHILIP L. GOODWIN * ARCHITECT * 32 EAST 57 STREET * NEW YORK * VOLUNTEER 5-1990

August 26, 1940.

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

Dear Alfred:

I have read the communications which you sent me on August 7th, while I was in California, regarding the architectural department. I am glad to have an opportunity to see these and understand the situation.

If the matter is indeed settled and nothing can be done about it, at least reasonable conditions for J. McA. can still be had. I told Mrs. Sheppard that I thought the Executive Committee might have consulted with me, as they should have you, before making a radical departmental change. She said that if the Executive Committee did not have the confidence of the Trustees, the only recourse was to change it. Naturally this is impossible, but I only wanted to make the point which I still think is a valid one.

I am fully in sympathy with you about the abrupt and high-handed methods employed in radical changes within the working staff. This I suppose is due to the very "big business" line of so many of the people among the Trustees and, especially, the Executive Committee. At any rate we may have made some point even if not wholly successful.

I am just back from California where I had a delightful two and a half weeks seeing much interesting new work in Los Angeles and California, also running on the traces of Messrs. Howe, Eero Saarinen, Chermayeff, Stone, etc., doing the same thing.

San Francisco

I hope you are away at this time and enjoying a much needed rest.

As ever,

Philip Goodwin

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June 27, 1940

Dear Mrs. Rockefellers:

When you asked why I hadn't put up a longer fight, I was rather taken aback. Looking back on the moment it seems to me that you could not have known what had gone on during the previous two days.

Perhaps I should have turned to you for help as I have several times in past years, but unfortunately you are no longer an officer of the Museum and I do not think Nelson likes me to go over his head to his mother.

As it was, I kept the debate going beyond the patience of everyone, but, actually, this time was wasted so far as any possibility of changing the decision to discharge John McAndrew was concerned. Nelson and the budget committee had already made the decision and were determined not to change their minds. That made already four votes against me. I had no expectation that Harrison would vote against Nelson and even if by some magic eloquence I had been able to persuade you, the case was already lost.

Both the decision and the real fighting had been done before the meeting, but what upset me so much was the fact that whatever fighting I did had to be done after the decision was made. I was given no chance to speak on McAndrew's behalf or debate the wisdom of the decision in the presence of the budget committee which had assumed the real power in the matter, (though why the decision of a budget committee should weigh so heavily in discharging a curator I do not see, since it was quite obvious that economy was not the principal motive.)

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For various reasons, Nelson and Dick persuaded themselves and each other that John had to go "for the good of the Museum organization". The reasons offered by them seemed to me rather intangible and in any case insufficient, for I think that a great deal should be forgiven a man of John's brilliant capacities and achievements, though I cannot prove this.

I sha'nt go over the matter at length for I enclose two memoranda on the subject which I mailed at midnight Wednesday in a final effort to get the budget committee to reconsider. For three years he has worked in the Museum. By the constitution, the ultimate decision in such a matter is of course Nelson's and he did give me a chance to argue the matter with him personally, but only after he and the other officers of the Museum had firmly made up their minds. My position without the stigma of having been discharged.

My position will be impossible unless in the future I can be present at committee meetings, whatever their nature, while such decisions are in the making. You referred yesterday to Dick's and my position on the Board. My own position is pointless if in such critical matters I am not consulted before it is too late. I have taken the matter up and I think it will not occur in the future. I know that the memory of many past campaigns fought

I have, of course, accepted the fact that John McAndrew must go, but I cannot reconcile myself to having him fired fourteen months before he is likely to be able to get a job as a teacher. After the budget was split into two series of six months, it seemed to me entirely reasonable that he should be kept on until January 1st in view of the Wright exhibition which Mrs. John D. Rockefeller, Jr. is now half done. If Nelson cannot endure the thought of his remaining active head of the Architecture Department he might at least retain the title and work outside the office, possibly on a book, Mexican Colonial

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THE MUSEUM OF MODERN ART

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Architecture, for which he has been assembling material for many years.

Nelson has agreed to consider the possibility of John's lecturing in the Museum; but to get a position elsewhere he should if possible be permitted to retain his title here, if, as seems certain, his position is not to be filled by someone else.

John's chief specific error seems to have been a lack of cooperativeness in Mexico. Although there were extenuating circumstances, I think he did behave irresponsibly there. But for three years he has worked in the Museum with energy, intelligence, with absolute integrity of taste and unrelaxed critical acuteness and devotion.

It seems to me that we must do everything we can to make it possible for him to get another position without the stigma of having been discharged. The Museum, if it hopes to secure the services of first rate professional people will have to guard itself against a growing reputation for arbitrary and ruthless treatment of its staff.

I shouldn't have burdened you with such a letter if it had not been for your rather challenging remark. If I have been direct and even blunt in this letter, I know that the memory of many past campaigns fought together will lead you to understand my state of mind.

Sincerely,

Mrs. John D. Rockefeller, Jr.
740 Park Avenue
New York, N. Y.

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THE MUSEUM OF MODERN ART

Date June 26, 1940

To:

Re: Mr. McAndrew

From: Mr. Barr

I have just heard that the four officers of the Museum who have been working on the budget have decided to dismiss John McAndrew, the Curator of Architecture; their decision to be approved by the Executive Committee tomorrow. I had known yesterday that this decision might be made but I have been given no opportunity to discuss the matter with the budget committee before, as I understand it, they had made up their minds.

I understand that it is now too late to reconsider this decision. Nevertheless, I must ask that this be done.

I understand that the budget committee feels that on the whole McAndrew's work in the Museum has been unsatisfactory. I think that I am aware of his faults and of certain occasions in the past when he has not cooperated satisfactorily with other members of the staff, has been thoughtless or egotistic or difficult. These errors I do not deny, but I must say as emphatically as I can that I think his positive qualities and achievements definitely outweigh whatever shortcomings he has from an administrative point of view.

He has, I believe a brilliant mind, an extraordinary ability to clarify the history, theory and esthetics of modern architecture. He has a remarkable flair for anticipating trends in modern architecture and, equally important, wide and scholarly knowledge of the architecture of the past.

I want to make this point which seems to me a vital principle in an

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educational institution such as a museum: such institutions should make every effort to encourage and facilitate the work of the brilliant individual even though his personality may be "difficult" - as it quite frequently is.

In McAndrew's case his really exceptional professional ability seems to me to far outweigh his faults which in any case scarcely seem serious enough to warrant his dismissal.

So far as I know, the committee is taking this action on administrative grounds without having really made an effort to examine his capacities and achievements either from a curatorial or educational point of view. I should like to have had a chance to make some defense before the committee before they had made up their minds. It really makes my position as Director of the Museum impossible if changes in the curatorial staff are to be made without my having an opportunity to express an opinion before the committee which makes these decisions.

A curatorship in our Museum is a unique position. It requires a very special kind of knowledge, integrity, enthusiasm and endurance. Replacing McAndrew would be a very difficult problem.

Postscript: If McAndrew had been notified of his dismissal in January, he might have had a chance to secure a teaching position. This is probably impossible now since colleges make their new appointments for the following year by April at the latest. Universities and most museums customarily give a man a year's warning so that he may find a new job without the stigma of dismissal.

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THE MUSEUM OF MODERN ART

Mr. Clark
Mrs. Sheppard
Mrs. Rockefeller
Mr. Nelson Rockefeller
To: Mr. Abbott
Mr. Goodwin
From: Mr. Barr

Date June 26, 1940

Re: Mr. McAndrew

I have just heard that the four officers of the Museum who have been working on the budget have decided to dismiss John McAndrew, the Curator of Architecture; their decision to be approved by the Executive Committee tomorrow. I had known yesterday that this decision might be made but I have been given no opportunity to discuss the matter with the budget committee before, as I understand it, they had made up their minds.

I understand that it is now too late to reconsider this decision. Nevertheless, I must ask that this be done.

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He has, I believe, a brilliant mind, an extraordinary ability to clarify the history, theory and esthetics of modern architecture. He has a remarkable flair for anticipating trends in modern architecture and, equally important, wide and scholarly knowledge of the architecture of the past.

I want to make this point which seems to me a vital principle in an educational institution such as a museum: such institutions should make every effort to encourage and facilitate the work of the brilliant individual even though his personality may be "difficult" - as it quite frequently is.

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THE MUSEUM OF MODERN ART

Date: June 26, 1940

To: _____
From: Mr. Clark

June 26, 1940

I understand that the Committee was uncertain as to what McAndrew had accomplished, so I append this brief review.

Dear Mr. Clark:

Here are some notes on the dismissal of John McAndrew.

I would like to have had a chance to talk with you about this before you made up your mind.

Sincerely,

1. He had been interested for many years in modern architecture.
2. He had had practical experience in an architect's office.
3. He was an excellent student of the history and criticism of architecture.
4. He was a brilliant and effective teacher.

Stephen C. Clark, Esq.
149 Broadway
New York, N. Y.

Since the very beginning of his career in the Museum his normal departmental routine has been seriously interrupted by other special Museum work. During 1935-6 he worked on the new building, on developing the offices and vestibule and designing the sculpture garden. This current year, the Mexican exhibition took some three months of his time. In spite of these competitive duties he has done, I think, very distinguished work as a member of Architecture. Among the undertakings in which he has had a directing part were:

Competitions & Exhibitions: Harvard College Competition (1939), generally considered one of the most important American competitions since 1877.

Participation in World's Fair, Chicago Under Five Dollars (1936), the first time a million of the kind.

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THE MUSEUM OF MODERN ART

Date June 26, 1940

To:

Re: Mr. McAndrew

From: Mr. Barr

I understand that the Committee was uncertain as to what McAndrew had accomplished, so I append this brief review.

John McAndrew graduated from Harvard and the Harvard Architectural School and worked for several years as a designer in the office of Aymar Embury until the Depression. Before he came to the Museum he had taught for some years at Vassar College. After a good many months of search for a candidate, I finally decided to propose him as curator, principally because of the following qualifications:

1. He had been interested for many years in modern architecture.
2. He had had practical experience in an architect's office.
3. He was an excellent student of the history and criticism of architecture
4. He was a brilliant and effective teacher

McAndrew came to the Museum in the early summer of 1938. Since the very beginning of his career in the Museum his normal departmental routine has been seriously interrupted by other special Museum work. During 1938-9 he worked on the new building, on furnishing the offices and penthouse and designing the sculpture garden. This current year, the Mexican exhibition took some three months of his time. In spite of these competitive duties he has done, I think, very distinguished work as curator of Architecture. Among the undertakings in which he has had a directing part were:

Competition & Exhibition: Wheaton College Competition (1938), generally considered one of the most important American competitions since 1922.

Exhibition: Useful Objects Under Five Dollars (1938), the first show, I believe, of its kind.

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THE MUSEUM OF MODERN ART

Date June 26, 1940

To:

Re: Mr. McAndrew - page 2

From: _____

Circulating Exhibition: What is Modern Architecture (1938)

Circulating Exhibition: Modern American Houses (1938)

Exhibition: Alvar Aalto (1938)

(The Bauhaus Exhibition was scheduled before McAndrew came into the Museum, but a great deal of the work devolved on him.)

Exhibition and Catalog Essay: Three Centuries of American Architecture

Exhibition: Houses and Housing, 1939, in collaboration with the USHA. McAndrew was, however, virtually the director of this important part of Art in Our Time.

A 40-minute film: The Evolution of the Skyscraper (1938-39)

3 lectures to members: The Development of Modern Architecture (1939)

Exhibition: Designs for a National Festival Theatre (1939)

Exhibition and catalog: A New House by Frank Lloyd Wright (1939)

Exhibition: Smithsonian Competition Designs

Preliminary work: Frank Lloyd Wright exhibition for 1940.

Publication: Guide to Modern Architecture in Northeastern United States, (1940), introduction and notes on 250 buildings.

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[1940]
RR

HARVARD UNIVERSITY
CAMBRIDGE

Dear Alfred,

I got the enclosed note from Philip and I hear from Agnes Morgan that there are rumors of John McAndrew's being thrown out. What is this?

I knew that Iris did not like John but really.

Don't those people know that the position of the Museum in the world of architecture is a key one. The Museum could have the place in our architectural development of a Beaux Arts in the good sense. That is, it is not necessary that they give but the minimum space to the display, but merely that the Department exist and have influence. As I wrote to Philip, if such a prize as I intend could be made annual and bigger it could have the influence of a Tribune competition and a Beaux Arts prize rolled into one. Why is not a Museum of Art just the place to be The Institute of Architectural Design Standards. The Museum has the power in its hands of becoming arbiter of the profession. Look at the schools in the last eight years. Look at the magazines. It could not have happened without the Museum.

Is there nothing as yet to be done in public. I know Dean Hudnut would write letters??? I know it doesn't sound helpful, but this is important.

When are you coming up to visit me. The house is empty except for occasional overnight people who stay in my room if you would only come and occupy the guest suite. Such quiet you have never had. I am counting on you.

The boys that I have mentioned the possibility of a competition to are all enthusiasm. I have been down to Tech and they can make models. I saw them. I shall however talk further with them. Dean Hudnut has several very important ideas for us and is terribly enthusiastic. He says, make it a summer problem due on Oct 1 with no time limit. Insist on an affidavit that no faculty member had anything to do with it. etc,etc.

Shall I write a formal letter to John, or what?

As ever your friend,

Philip

[Johnson]

I mean New York respectable Transfers to you!!!

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Harpers

Mr Barr

Found this by accident today.

M.

...TUTIONS.
...The
...as seriously consi-
...the Museum

...with
...ing which
...with

a discussion of a general
policies, past and future, of our country.
A.H.B.

I have been thinking and working on this
but since the end of December when
I received a "very confidential"
telegram from Clark asking for a
short list of future exhibitions to show
Mr Clark that we weren't running
out of ideas. The first long-
draft of the list was completed
in Stratford in March, and revised
this revision was finished on May 27th
I mention these dates because

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POSSIBLE A SMALL EXHIBITION IN CONNECTION WITH OTHER EXHIBITIONS
 The Museum has avoided any such exhibitions. The
 American Society of Painters, Sculptors and Engravers has seriously con-
 sidered but abandoned because the Society could not permit the Museum

Dear Mr. Goodyear

I am sending several suggestions
 This is a development of a list
 for future exhibitions. I have ~~been~~ ^{been} ~~making~~ ^{am making}
 made in January, so that it ~~contains~~ ^{may contain} some anachronisms.
 duplicate copies to Mrs. Rockefeller
 and to Mr. Clark and Alan Blackburn.
 yours sincerely

Dear Mrs. Rockefeller

Here is a list of possible (?) future
 exhibitions. ~~it was what~~ Perhaps it is
 more elaborate ~~than~~ ^{than} what you had in mind
 but it may serve as a basis for
 discussion. I am sending copies to Mr. Goodyear
 and Mr. Clark via Mr. ~~Shoaf~~ ^{Shoaf} this list was I did not
 send you this list as soon as it was
 completed because I was under the
 impression that you were ill, but
 Philip Johnson ~~informs me~~ ^{informs me} seems to think
 you are my ~~best~~ ^{best} ~~friend~~ ^{friend}, in any case

over
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POSSIBLE ANNUAL EXHIBITIONS IN CONNECTION WITH OTHER INSTITUTIONS.

Hitherto the Museum has avoided any such exhibitions. The American Society of Painters, Sculptors and Engravers was seriously considered but abandoned because the Society could not permit the Museum to

P.S.

~~P.S.~~ ^{It} This ~~hint~~ is not to be confused with the analysis of our exhibition policy which I am working on in connection with a discussion of ~~the~~ general ~~policy~~ policies, past and future, of our ~~summit~~.

A.H.B.

I have been thinking and working on this but since ~~of~~ the end of December when I received a "very confidential" telegram from Clara asking for a short list of future exhibitions to show Mr. Clark that we weren't running out of ideas. The first long-draught of the list was completed in Stuttgart in March. ~~and revised~~ This revision was finished on May 27th. I mention these dates because

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~~Private~~
Confidential

(1)

Dear Nelson ^{to my great satisfaction}

You once told me how you
you ~~had~~ ^{felt} a curator
in another ~~was~~ New York
museum from being ^{dismissed} ~~dismissed~~.
The ~~many~~ People disliked him
and ~~they~~ thought him incompetent.
But you ~~believed~~ ~~in~~ him
~~and~~ believed in him ^{and thought} ~~for~~
his ~~proposed~~ dismissal was ~~unwarranted~~
and unjust. You had the ~~power~~
skill and power to act on his behalf

I have neither the skill nor
power to ^{prevent the discharge of} ~~prevent~~ John P. Anderson.

But ~~it is now some months~~
~~since we had spoke of him~~

I think you, if you will can
remember how you felt about
the curator. I have mentioned above
- though ^{the cases are not parallel -} you will understand why I am
asking you ~~for the last time~~ ^{now}
at this late hour whether you
will reconsider your decision
about John P. Anderson.

I have discussed the matter
~~privately~~ with some of the members

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~~Let me say for the last~~
~~time that I am aware of~~

(2)

committee. None of the
Mrs Sheppard alone ~~seems to~~
spoke against ~~John~~ ^{McLendon} saying
he "did not" have the confidence
of ~~some~~ our most influential
architects". (Knowing ^{some things of} ~~the~~ ^{his} ~~case~~ in
^{architecture} ~~in architecture~~ I cannot consider this
a very damning accusation). I
believe ~~in~~ that if you give
you ~~others~~ ^{others} ~~spoke~~ ^{said} with
The others ~~had~~ ^{had} nothing against
him and spoke of his work with praise.
I believe that if you gave
you would ~~they~~ ^{they} would approve
his reinstatement ~~at least~~ ^{at least} a
for at least a trial period.

~~one of our members is present at~~
P.S. Although I have written
~~the letter in a personal~~
~~name~~ Although as one but Dick

Without your approval however I would
not propose it re open the matter.

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(4)

unofficial in tone

knows that I have written this
~~and although~~ ^{and although} ~~letter~~ ^{letter} I do not want you
 to ~~take~~ ^{feel} for a moment that I am
 making ~~any~~ ^a ~~personal~~ ^{personal} appeal to you.
 This would not be fair to
~~you~~ ^{you} ~~concerned~~ ^{concerned} ~~in this~~
~~this is a museum matter:~~ ^{this is a museum matter:} To

try an appeal to you on
 private or personal grounds.

This is purely a museum matter
 and whatever your ^{decision} ~~decision~~
 I ~~shall~~ ^{shall} ~~accept~~ ^{accept} it
 as an official ~~and not personal~~
 I want to add that I do

and not a personal decision and for
 any case I shall bear no resentment
 I ~~would~~ ^{would} want to add that I
 think Dick's conduct throughout
 this ^{very} ~~difficult~~ ^{difficult} matter has been
 irreproachable.

and trust that
 you will bear none.

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~~Confidential~~

Don Elizabeth

Would you type this
with two copies - guard them
well - and give the letter
to Dick in a sealed
~~sealed~~ envelope ^{addressed to him} as soon as
possible. I will sign the letter
after he has seen it and returned it
to you

Use my private phone
if you want to call about this

Confidential

Confidential

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Mr. Nelson A. Rockefeller

November 15, 1941

November 15, 1941

PERSONAL AND CONFIDENTIAL

Dear Nelson:

Dick Abbott has told me that you might be interested in giving the Museum the Christ figure by Madame Martins. He seemed rather uncertain, but Monroe later confirmed the fact that you had this in mind. I expected, therefore, to have some direct word from you about the piece, so that I might bring it before the Acquisitions Committee.

I thought last night you might speak about it, but you were so surrounded that there was little opportunity.

Naturally, I cannot speak for the Acquisitions Committee, which is as unpredictable as ever. I do know that at their last meeting they turned down unanimously a painting by Max Jiménez, the young Costa Rican artist. I thought the picture was original and interesting and recommended it, but to no avail. It had been offered by the Costa Rican Consul. Perhaps the committee was right, but I thought the piece would really be useful to the Museum. At the same time they turned down unanimously Max Beckmann's great triptych, possibly the most important German picture of the last dozen years, and also a very fine Braque. Perhaps it was one of those days of contrary winds.

As to the Martins figure: I must say that I have been prejudiced against her work by the photographs which I saw here at the Museum some months ago, though I cannot remember having seen a photograph of the Christ among them. After Dick mentioned your possible interest, I went in to see her

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To: Mr. Nelson A. Rockefeller

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November 15, 1941

To: Mr. Nelson A. Rockefeller

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November 15, 1941

exhibition at the Corcoran. On the whole my original opinion was confirmed; namely, that her work, though it has a certain ebullience, lacks quality and distinction. The best of her characteristic works seems to me No. 5, the dancer in wood called, I think, Samba. The Christ figure, however, is in no sense typical and seems scarcely by the same artist it is so different in style and feeling. In spite of a certain petulance about the face I thought it a really original and striking conception and would be glad to bring it or the photographs before the committee if you are seriously interested in presenting it to the Museum. The committee may be somewhat disturbed by the size of the piece, which will be bigger than any other sculpture which we have to show indoors. If it were possible to show it outdoors it would certainly add greatly to its desirability, but I suppose the medium would not stand our New York weather. In any case, won't you let me know definitely? I already have the photographs which Dick gave me.

It was good to see you last night and to find that you do not look too worn out. I hear about your work in Washington only through a veil of rumor and argument, but from what I can gather you yourself are the chief moral support of the principle that we should work along the lines of cultural relations as well as political and commercial. I hope that this report is true and that you will not relax your efforts to bring about a long-range cultural understanding which, in the end, will be just as important as buying and selling and air bases, if this hemisphere is really to stick together.

This is a longer letter than I should write to so busy an administrator, but I must tell you that I want to support your work in every way that

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To: Mr. Nelson A. Rockefeller

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November 13, 1941

I conscientiously can.

Sincerely,

Mr. Nelson A. Rockefeller
Coordinator of Inter-American Affairs
Department of Commerce Building
Washington, D.C.

AHE:vs

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Harpers

WORLD OF ART AND MUSIC

Some More Artistic Fluttering And the Current Shows

By Alfred Frankenstein

IT IS A FAIRLY SLIM WEEK when the best thing that turns up is a handful of illustrations for a book. Such was the case last week. The illustrations are by Horacio Butler, the book is W. H. Hudson's "Green Mansions," and the place is the San Francisco Museum of Art.

"Green Mansions" is a novel about Venezuela and Butler (pronounced "Boot-lair") lives in Argentina, but there is more than a vague geographical excuse for his having been commissioned to make these drawings and water colors. He seems to know the jungle country, its heat and its vividness and its strange inhabitants, but he has also absorbed the ecstatic, dream-like atmosphere of Hudson's novel and translated it most effectively into his pictures. There is a delicacy and deftness about them all that one has not seen in the few previous examples of Butler's work which the San Francisco Museum has exhibited. It would be difficult to see how the book could be more ably, unobtrusively and rightly illustrated; unfortunately the few color plates from the volume itself which are to be seen in the gallery do not do full justice to the originals.

The San Francisco Museum also has a show called "Arts in Therapy," which illustrates the uses of art in psychiatry and rehabilitation, and a group of drawings of the war by George Biddle. Biddle was with the army in the African campaign, and his pictures reflect that experience

with the homely, grass-roots sobriety that is characteristic of this artist. Many of the Biddle drawings are far from his best standard, which is likely to be the case with sketches made under fire.

Pleasant atmosphere seems to be the keynote in the smaller galleries. The Penthouse Gallery has a group of paintings of Paris and Normandy by Jules Pascin, reflecting the country of the headlines in a highly polished, slightly romanticizing mirror. Maxwell's are exhibiting some of the well-known mission pictures of the late Will Sparks, and Gumps have a group of the brightly achieved desert scenes of Worden Bethel.

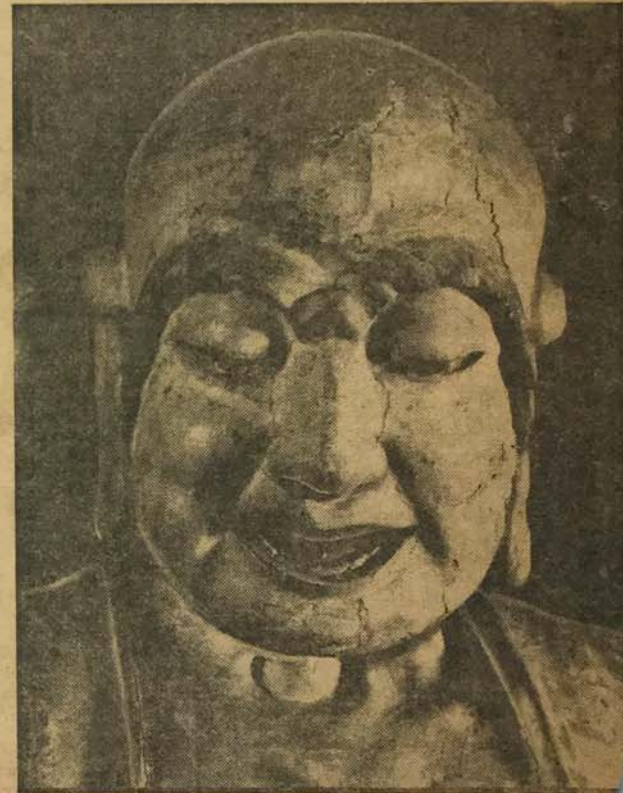
ONE OF THE MAJOR exhibitions of the year is scheduled to go up Wednesday at the San Francisco Museum of Art. This is "Abstract and Surrealist Art in the United States," a collection assembled for the local museum by Sidney Janis of New York. This includes such well known American artists as Stuart Davis, Max Weber, Georgia O'Keeffe, John Marin and Alexander Calder, and a considerable number of younger workers who have yet to gain equal reputations. A special section of paintings by European exiles and refugees includes works of Dalí, Ernst, Masson, Duchamp, etc.

The M. H. de Young Memorial Museum continues its show of Chinese sculpture from the collection of Jan Kleijkamp and Ellis Monroe and has added a group of Chinese pottery and porcelain lent by local collectors. Paintings by Jack G. Young, and oils, water colors and drawings by Etienne Ret on T

day. The California Palace of the Legion of Honor is exhibiting ceramics by Edith Kierstner Heath and a group of Napoleonic broadsides. Paintings by Norman MacLeish are at Raymond & Raymond's.

THE following letter from Ralph Pearson of Nyack, N. Y., was sent to the editor of The Chronicle:

"One of my California students has sent me your recent art page article by Alfred Frankenstein in which he takes up the discussion about the Museum of Modern Art started by Emily Genauer in her article in July Harpers, and in which he quotes my letter of criticism of that museum for its presentation of the Hopper exhibition. Let me say that I am pleased to see these California reverberations—even if the title, 'A Fluttering in the Artistic Dovecotes,' hints somewhat at a dig in the ribs of somebody; perhaps it's just the proverbial tilting match of West vs. East, or East vs. West. However, we in the East are above taking offense at such slight infringements of our dignity; we know they are prompted by geographic jealousy. So, on to the article which treats the whole issue seriously and adequately. Mr. Frankenstein, it seems to me, has done a constructive service to his readers by going into this matter of the fundamentals of modern art and the function of a modern art museum. It is a basic issue today in the art-world, for confusion and misunderstanding are rampant and cultural progress or regression will be the results of the decisions now made in such discussions as this one of his instigation. There are two points in his summary of the argument and in his statement of his own opinion which need answering. He approves the broader and more tolerant vision of Mr. Barr and he says in effect that Pearson's letter is concerned, no one denying the validity or importance of design in the arts; Alfred Barr simply insisted that design was not the whole story; that a theory of esthetics which exalts design above



Detail of a Sung dynasty sculpture in the collection of Jan Kleijkamp and Ellis Monroe now on view at the M. H. de Young Memorial Museum.

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The World of Prince Igor

ONE OF THOSE half-legendary masterpieces about which everyone knows, from which excerpts are frequently heard, but which is on the whole highly mysterious, is scheduled for performance Thursday and Friday nights at the Opera House. This is Borodin's "Prince Igor," to be given by the Russian Opera Association of San Francisco. "Prince Igor" was performed at the Metropolitan in the season of 1915-16, and I have a vague recollection that it was presented by the Philadelphia Grand Opera Company a few years ago, but its American performances have certainly been infrequent. The Polovetsian dances from the second act are, of course, standard concert and ballet ma-



Marie Maximovitch

terial, but the rest of the opera is, for most of us, as new as if it had never been composed yesterday.

Yet there can be little doubt that "Prince Igor" is the foremost work of one of Russia's foremost composers. As is usually the case in nineteenth century Russian music, Vladimir Stasoff plays a major part in its history. Stasoff, the director of the department of fine arts in the imperial library at St. Petersburg, conceived the idea of the opera and selected Borodin to set it. Borodin wrote his own libretto, departing widely from Stasoff's original scenario and from the medieval "Epic of Prince Igor" on which that scenario had been based.

THE STORY of the opera concerns the wars of Igor, prince of Seversk, against the Polovetsi, an Oriental tribe which seems to have been particularly troublesome in Russia in the eleventh century. (The authorities are magnificently vague about the presumed date of the action.) In the prologue of the opera, Prince Igor decides to take up arms against the Polovetsi despite an eclipse of the sun, which is interpreted as an evil omen. Igor departs from his wife, Yaroslava, leaving her brother, Prince Galitsky, to attend to the affairs of the province in his absence. In the first act Galitsky tries to stir up the populace

behind Igor's back, assisted by two comic villains named Skula and Yaroshka. Igor's wife discovers Galitsky's assorted misdeeds. As she upbraids him, a messenger arrives with the news that Igor has been defeated and taken prisoner, and the act ends with preparations for the defense of Igor's citadel.

The second act takes place in the Polovetsi camp, where Igor and his son, Vladimir, are held as princely prisoners by the Polovetsian ruler, Khan Konchak. Konchak entertains his unwilling guests with the famous episode of the Polovetsian dances. It then develops that Igor's son has fallen in love with Konchak's daughter. One of the Polovetsian soldiers offers to assist Igor in escaping, but, having given his word to Konchak, Igor refuses.

In the third act the Polovetsi return to their camp, having sacked and destroyed Igor's town and taken many prisoners. Igor decides to break his parole and return to what may be left of his home. His son, however, is detained by his lady-love, the Konchakovna. In the last act Igor is reunited with his wife, overcomes the machinations of his enemies at home, and apparently looks forward to a serene old age.

This is, of course, only the barest sketch of the plot, and, as is always the case in such outlines, it scarcely mentions most of the highlights of the opera, Igor's aria of lamentation in the second act, Yaroslava's regretful aria at the opening of the fourth, numerous choral episodes of the Russian and Polovetsian folk, the comic operations of Skula and Yaroshka — all these things, and many more, are essentials of "Prince Igor" which cannot be accounted for in a brief synopsis of the story.

FEW operatic scores have had a more complicated history than this one. As everyone knows, Alexander Borodin was professor of chemistry in the imperial Russian Medical School, which was more than a full-time job in itself. He was able to compose only at odd moments between classes; consequently he spent 18 years on "Prince Igor," and when he died in 1887 the work was an unfinished chaos of sketches and finished passages.

(Continued on Page 18)

'formalism' is dated and has been superseded by other values. 'Pearson and Miss Genauer,' he says, 'have fallen into the trap discussed in these columns some weeks ago—that of attempting to erect a universal definition of values. Such definitions always become dogmas and are shortly swept away.'

"Take the last point first: Neither Miss Genauer or I were arguing for 'formalism' in the sense he means it. We were arguing for the organization of all elements in a picture into design—as that word is used by the moderns with an enlarged meaning. And in my books and teaching I have always shown that design is a universal capacity of man which has been basic in all the arts throughout known history (except in a few decadent periods like the late Greek and Roman and our own recent past), and that to be authentic design must be the very opposite of 'formalism'; it must be the result of a feeling or sensing process which is always alert to change, which takes its character from the character of subject, and without which no art expression could be art but would degenerate into chaos—as our recent pictorial naturalism has done.

"If this be dogma and a temporary fad in the field of the visual arts (pictures and sculptures), then it must be the same in all arts and design can then be safely eliminated from them. Will Mr. Frankenstein please report on how he would enjoy music if design were eliminated from it, or drama, or poetry, the novel, and the dance. Design, you see, is universal.

"Tolerance on this point cannot be admitted even though it be a virtue in many times and places.

"May an author add the item that this whole issue is dealt with rather thoroughly in his books, 'The New Art Education' and 'Experiencing American Pictures'."

MR. PEARSON'S interpretation of the phrase "a fluttering in the artistic dove-cotes" is absurdly wide of the mark. I used that phrase to suggest that the controversy under discussion might be of greater interest in professional circles than to the general public. I find it difficult to understand how it can be made to convey the meaning Mr. Pearson discovers in it.

So far as the rest of Mr. Pear-

everything else is inadequate for all situations, and that the exaltation of design was more characteristic of the early part of this century than of later developments.

Most of the arguments which Mr. Pearson ascribes to me were quoted by me from a letter Mr. Barr published 11 years ago in reply to one of Mr. Pearson's. In my recent article I was concerned with Mr. Pearson's ideas only secondarily and incidentally. My main purpose was to show that Miss Genauer had not given Mr. Barr a fair shake. To demonstrate that, while she had adequately quoted Mr. Pearson's thesis, she had not adequately represented Mr. Barr's answer, and that, when Mr. Barr's answer was fully set forth, it was impossible to agree with Miss Genauer's conclusion that Mr. Barr "either didn't know what modern art was or didn't like it."

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