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Museum of Modern Art Library
Alfred Barr Papers

13, 1961.

The New York Times.

THURSDAY, APRIL 13, 1961.

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Group Opens Equal Housing

Group Opens Equal Housing
The New York Times.
NECK, L. I., April 13—A group of 12,000 families in the North Neck community will begin a week-long campaign today to sign a petition that they believe will lead to the passage of a law in housing.
Declaration of Equal Housing, which will be sent to the 12,000 families by the Great Neck Committee for Human Rights, was adopted at a meeting here today to sign if they welcome unrestricted housing in Great Neck.
The committee, formed a year ago, consists of white and Negro residents. Robert L. Cox, an accountant, is chairman.
At a meeting May 24 the date of the campaign will be announced.

SEY'S 'OWNERS' CONVENE TODAY

Sey's 'Owners' Convene Today
The Gloucester tent will be sold today to the Gloucester tent company, which once owned almost two-thirds of New Jersey.

Gloucester Tent to Meet Under Tree to See if it has Any Land to Sell
Special to The New York Times.
GLOUCESTER CITY, N. J., April 12—At noon tomorrow, a sycamore tree on the bank of the Delaware River, the Gloucester tent of the Gloucester tent company will be sold to the Gloucester tent company, which once owned almost two-thirds of New Jersey.

The Gloucester tent will be sold today to the Gloucester tent company, which once owned almost two-thirds of New Jersey. The Gloucester tent will be sold today to the Gloucester tent company, which once owned almost two-thirds of New Jersey.

The proprietors will proceed to elect their representatives to the Council of West Jersey Proprietors. A similar meeting was held Monday by the "Burlington tent" on the sidewalk in Trenton at a bank in Burlington.

On May 2, representatives of the two groups will meet at the proprietors' one-room headquarters in Burlington and consider all land matters on the agenda.

The West Jersey Proprietors' title to the land grew out of a grant from King Charles II. He gave what became the state of New Jersey to two friends, Lord John Berkeley and Sir George Carteret, whose descendants disposed of it.

Part of the area was acquired by the Proprietors of West Jersey and part by the Proprietors of East Jersey.

The East Jersey group, now numbering fifty-nine, will hold its annual meeting May 17 in Perth Amboy. The registrar is George J. Miller of Short Hills, a lawyer.

Neither West nor East Proprietors know exactly how much land they own. Most of the state's land, of course, has long since passed into other hands. But every now and then a title search turns up a fragment or parcel of unclear ownership, and the Proprietors lay claim to it. Occasionally, they sell a piece.

Copies of Prehistoric Rock Paintings From the Libyan Sahara to Be Exhibited Here



Some insight into the civilization of the great desert region of the Sahara between 6000 B. C. and 2000 B. C. is provided by a series of rock paintings and graffiti found in 1955-59 by four Italian expeditions. This vignette is a panel from a mural-like painting that was found on a curved wall at the site. It is presumed to depict a war scene.



The expeditions, led by Dr. Fabrizio Mori, found many representations of oxen of different types with various markings. Most of the horns were lyre-shaped, as in this example. The dominant color of this painting is red.



This group represents perhaps a marriage. The woman on the left is depicted on a slightly smaller scale, showing that the problem of distance was perceived and overcome. The picture was a rare find; although it was on open, unprotected rock, it survived centuries of weathering.



This hunting scene came from a series remarkable for the diverse colors used—red, brown, yellow, black and white. Italian scholars consider it the work of an authentic genius. It is also important for its anthropological information: the human figure, one of many in this series, is "Mediterranean," suggesting a population characterized by a well-defined profile without protruding jaw and with long, smooth, light-colored hair.

Art Exhibition Mirrors a Once-Fruitful Sahara

Rock-Painting Reproductions Are Shown at Columbia

By SANKA KNOX
Art that flourished thousands of years ago on rocks in a once-verdant and peopled Sahara will be shown in reproduced form in this country today at Columbia University's Casa Italiana.
The collection, faithful copies of extraordinary evidence that is opening new pages in the obscure prehistory of the Sahara, portrays rock paintings and carvings—the only documents remaining in the sandy wastes of a fruitful past.

'Sensational' Discovery
The almost inaccessible site of the prehistoric art—the valleys of the Acaous Mountains in Libya, known as the Pezzano—was first explored in 1955 by an Italian archaeological expedition headed by Dr. Fabrizio Mori. During his fourth mission in 1959, Dr. Mori found the paintings and carvings, a discovery that was hailed as "sensational."
Artists who were added to a fifth mission made water-color

reproductions of some of the cliff art, even simulating the color and texture of the craggy easels.
Tentatively scientists have dated the work of the original artists from about 6000 B.C. to perhaps 1500 B.C. After this period, and presumably as the lush region turned to desert, art became extinct; only clumsy and meaningless copies were found to spell the end of a once-flourishing culture.

Activities Depicted
About twenty-five canvases in the collection at Columbia show hunting scenes, mysterious rites, people engaged in a variety of pursuits, battles, such animals as the giraffe, the antelope, the ostrich and the hippopotamus, and some not readily identifiable cats.
A paradise for hunters as the collection shows, the Sahara also abounded in such game as the elephant and rhinoceros.

One of the paintings, considered one of the most important and the earliest in Saharan art, also abounded in such game as the elephant and rhinoceros. One of the paintings, considered one of the most important and the earliest in Saharan art, also abounded in such game as the elephant and rhinoceros. One of the paintings, considered one of the most important and the earliest in Saharan art, also abounded in such game as the elephant and rhinoceros.

Original Collection Estimated to Date to 6000 B.C.

painting archaeologists found a child mummy wrapped in animal skins.

Link to Egypt Studied
It is considered likely that mummification was the usual practice of the Saharans. With other evidence disclosed by the paintings and in excavations, a possible link with Egypt appears likely.

Scientists are exploring the possibility that Egyptian art, which appeared highly developed in its earliest phase, succeeded Saharan art, that the desert people found refuge in the Valley of the Nile.

The exhibition, under the auspices of the Italian Cultural Institute, will be circulated throughout this country by the American Federation of Arts. The showing at the Casa Italiana, on Amsterdam Avenue and 117th Street, will run through April 28. It was installed under the supervision of Piero Guccione, who with Ugo Furlani went into the desert to copy the pictures.

NEW CAR INSURANCE APPROVED IN JERSEY

Special to The New York Times.
TRENTON, April 12—Charles R. Howell, New Jersey Banking Commissioner, today approved a plan whereby safe drivers in the state will pay less for insurance coverage and accident-prone motorists will pay more.

Under the new plan, which will become effective June 1, drivers who have had an unblemished record for three years will be eligible for a 15 per cent premium reduction. However, those with poor records will have to pay up to 150 per cent more than their present base premium.

Mr. Howell said 200 companies affiliated with two major rating organizations would make the premium savings available to thousands of New Jersey motorists.

At the same time, the Commissioner announced he had approved an increase of 2.6 per cent in rates for basic liability insurance coverage on all passenger cars in the state.

Insurance company spokesmen estimated that about 437,000 drivers, or about 70 per cent of the registered motorists, could qualify for the 15 per cent safe-driver discount.
Application for the discount can be made to the companies after June 1. They in turn will have the driver's record checked with the State Motor Vehicle Division.

U. S. Joins New Aid Group
Special to The New York Times.
PARIS, April 12—The United States officially became today a member of the Organization for Economic Cooperation and Development.

The Other News

Man in Space
Russia's astronaut testing was veiled in secrecy. Page 14
Astronaut's fateful day began before dawn. Page 14
Soviet pilot had chance to brake rocket. Page 14
Cuba acclaims Soviet triumph over U. S. Page 15
Soviet releases reporter's account of space feat. Page 15
New Haven line to get 100 new cars. Page 37
Contributor tells of labor. Page 35
Examiner. Page 41

Quotation of the Day

"You have made yourself immortal, because you are the first to penetrate into space."—Premier Khrushchev, to Maj. Yuri Gagarin, Soviet astronaut. [1-8.]

Obituaries

Ludlow Fowler, lawyer and church adviser. Page 35
John A. Miller, ex-president of Penn-Dixie. Page 35
Ex-Gov. Ingram M. Stambaugh of Hawaii. Page 35
Cason Jewell Callaway, Georgia planter. Page 35
Financial and Business stock price. Page 35
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News Summary and Index

THURSDAY, APRIL 13, 1961

The Major Events of the Day

Impressively as the prosecutor stabbed a finger at him and...

NEW HAVEN VOTES TO GET NEW CARS

Stockholders Approve Plan for 100 Coaches for Use on Line to Stamford

ALPERT WINS SYMPATHY

Praised for Keeping Road Out of Bankruptcy—He Foresees Better Days

By ROBERT E. BEDINGFIELD

Special to The New York Times.
NEW HAVEN, April 12—Stockholders of the New Haven Railroad adopted a resolution today commending George Alpert's presidency of the line.
They also empowered the directors to acquire a fleet of 100 new commuter passenger coaches. The first of the cars are expected to be put in service between Grand Central Terminal and Stamford by the end of this year or early 1962. The entire fleet will be for service only between New York and Stamford, and all the cars are expected to be in operation by this time next year.

It is estimated the equipment will cost \$20,000,000. Fifty of the new cars will be leased by the railroad for a twenty-five-year term from the Port of New York Authority. The rest will be purchased from their builder under conventional private financing arrangements.
The Port Authority has agreed to lease fifty cars to the New Haven under a railroad relief bill enacted by the Legislature in 1958.

Adapted Car Is Tested

The railroad began a test today of a car adapted for it by the General Electric Company. The laboratory car, with a new electrical propulsion system, will be coupled to commuter trains each day for the next week. Passengers will not be permitted in this car, however, because of the test system.

Returbished cars also will start appearing on the line between New Haven and Stamford. The railroad has embarked on a program of renovating and cleaning about 100 coaches at the rate of two a week. The first two of the cleaned-up coaches will go into service tomorrow. They have been repainted and repaired inside.

Stockholders devoted only a few minutes to the technicalities of giving the directors the right to lease and buy the 100 new commuter coaches even though today's meeting lasted more than three hours.

A Sympathetic Meeting

The temper of the session was more one of sympathy for Mr. Alpert's problems as chief executive officer and appreciation of his efforts to keep the line out of bankruptcy.

Almost every one of the 100 shareholders who attended the session seemed to be sympathetic of Mr. Alpert's troubles. Their appreciation of his management included a twenty-minute laudatory address by Joshua A. Rich of the New York Stock Exchange firm of Tucher, Anthony & R. L. Day.

"I think the New Haven will survive," Mr. Alpert told the meeting. "I have the fullest faith the corner has been turned to a better, more prosperous railroad."

The New Haven has not issued its March operating results, but Mr. Alpert said "from all indications the result does not appear to be too bad compared with recent months." The New Haven has had only one profitable month of operation in the last sixty-one months.

12 Boston Women In Invasion of...

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Library Programs Face U.S. Fund Cut

By GEORGE GENT

Among the casualties resulting from President Nixon's proposed cut in the Department of Health, Education and Welfare budget will be several highly successful community-service programs for minority and low-income areas operated by the New York, Brooklyn and Queens public library systems.

The programs, which last year cost the Federal Government slightly more than \$1,192,000, provide the communities they serve with more than the traditional library facilities. They reach out into every area of community life and include preschool reading programs, summer lunch programs, community information centers and art and cultural centers for neighborhoods previously without these cultural facilities. Spokesmen for the three library systems estimated that a minimum of 350,000 people were involved in some way in their programs last year and said that plans were under way to expand the programs into other areas.

The programs have all been funded under H.E.W.'s Library Services and Construction Act, which appears headed for oblivion under the Administration's 1974 budget recommendations. Library administrators have already been ordered to cut their present operating budgets in half following President Nixon's veto of the 1973 H.E.W. budget, still to be passed, and the 1974 recommendation calls for the elimination of all aid to libraries, which this year amounted to \$90-million.

Slash in Staff Seen

"Unless Congress restores the full amount in H.E.W.'s budget for the current year," said Edwin S. Holmgren, director of branch libraries of the New York Public Library, "we will have to cut our present program drastically. We've already eliminated six paraprofessionals and we'll have to cut our present staff of 38 in half if the cuts aren't restored. The end of all

Federal funding will mean the end of the program."

Similar fears were voiced by Kenneth Duchac, director of the Brooklyn Public Library, and by Harold W. Tucker, director of the Queens Borough Public Library.

Last year, the New York Public Library program, which covers the South Bronx, Northern Manhattan (Harlem) and the Port Richmond section of Staten Island, received \$488,819 in Library Services and Construction Act funds. Of this, nearly 25 per cent went to the Schomburg Research Center for Black Studies on West 135th Street, one of the world's major libraries for black studies.

Other branches in the South Bronx cater to the Spanish-speaking, providing material about the Caribbean countries many of them recently left behind, Spanish poetry and vocational books and magazines. The Countee Cullen branch in Harlem serves as a community art, information and cultural center, while, in the South Bronx, community liaison workers, who are largely minority-member college graduates and paraprofessionals, bring the library resources directly to the people.

All Kinds of Questions

"Our people have to be flexible, because they never know what will be expected of them," said Lillian Lopez, the New York Public Library's coordinator of special services. "They do much more than inform the people about books and library services. They must be prepared to answer questions about drugs, V.D., Medicaid, Social Security, how to contact city services, almost anything."

In recent months, special service branches offered their facilities overnight to Harlem residents burned out of their homes, and the Hunts Point branch in the South Bronx doubled last summer as a lunch center for children of the community, in cooperation with the United Bronx



Bill Anderson

A youngster at the Countee Cullen branch of the New York Public Library in Harlem. This and other branches are expected to be affected by cuts in Federal aid.

Parents. "We started serving 50 lunches a day and grew to 250 a day," Miss Lopez said with evident satisfaction.

The Brooklyn projects, which received \$290,000 in Federal funds, are in the borough's Brownsville, Bedford-Stuyvesant and East New York sections and include tutorial reading programs preschool storytelling and contact with the community through paraprofessionals.

The Queens projects, which received \$413,576, offer numerous programs in minority areas, including the Hunter's Point section, which is a low-income Italian area. One of the projects is the Langston Hughes Library and Cultural Center of Corona-East Elm-

hurst, which is community controlled and which publishes its own newspaper. It also provides for neighborhood youths a journalism workshop conducted by The New York Times.

"We like to think that we serve not only readers, but the people," Miss Lopez said. "If the program ends, they will be the losers."

Mr. Holmgren agreed. "These programs demonstrated our concern for people who desperately depend upon them for all their informational needs," he said. "If they end, it proves we really do not care about those who need it most desperately—the poor, the elderly, the illiterate, the physically and culturally handicapped."

Lefkowitz Asks Metropolitan to Confer on Sales

By JOHN L. HESS

State Attorney General Louis J. Lefkowitz has asked the Metropolitan Museum of Art not to dispose of any more items from its collection without prior notice to his office.

This was confirmed yesterday as two of his aides, Palmer Wald and Gloria Werner, pursued their investigations into recent sales by the museum.

In Paris, meanwhile, Roland Balay, president of M. Knoedler & Co., emphatically upheld his \$150,000 appraisal of the Modigliani that the museum exchanged at a valuation of \$50,000.

Theodore Rousseau, the museum's curator in chief, had said that at the time of the appraisal, a week or so before the sale last June, Mr. Balay was not aware of the existence of a similar Modigliani in London. He suggested that the Metropolitan's Modigliani was a fake.

Mr. Balay told The New York Times in a telephone interview that he clearly remembered having examined the Modigliani and other paintings at Mr. Rousseau's

request last June and was "perfectly aware" of the near version then on sale in London. "My opinion and my appraisal remain exactly the same today," he said. "The Modigliani I saw at the Metropolitan Museum is genuine and is worth about \$150,000."

"Furthermore, I am sure that if the Metropolitan Museum had been afraid of a fake, they would not have sold it to the Marlborough Gallery."

Modigliani often painted a number of portraits of the same subject, dealers pointed out. The one cited by Mr. Rousseau as having been sold at auction in London last June, a "Redhead" somewhat larger than the Metropolitan's painting, fetched \$293,250.

Mr. Rousseau could not be reached for comment.

In another development, the museum's plan to lend the Unicorn tapestries to the Louvre for an exchange exhibition came under attack. Two Broad Street lawyers, David M. Potts and Abraham Wilson, sent to Mr. Lefkowitz and to The Times copies of a 1944 letter by the donor,

John D. Rockefeller Jr., saying "there never was any question in my mind but that the tapestries were given with the sole intent of their being exhibited for all time in the Cloisters and nowhere else."

Mr. Potts and Mr. Wilson expressed fear that the nearly 500-year-old tapestries might be damaged in the move. It was reported in museum circles, however, that Rockefeller heirs had consented to the loan.

Entertainment Events Today

Films

LAST TANGO IN PARIS, a drama starring Marlon Brando and Maria Schneider, directed by Bernardo Bertolucci, at the Tripp Lux Club, 100 West 47th Street, 9:30.
PRIVATE PARTS, a thriller starring Amy Brenneman, directed by Paul Bartel, at the FUB Art House Screening Room, 100 West 47th Street, 9:30.
THE WORLD'S GREATEST ATHLETE, a comedy directed by William Seidman, at Radio City Music Hall, 12:15.
4 EXPANSIONS IN VISION, a series of short films at the Whitney Museum of American Art, 10:30.

Opera

METROPOLITAN OPERA, Puccini's "La Bohème," 8.
LIGHT OPERA OF MANHATTAN, Joe Raposo, "The Gossamer," Gilbert and Sullivan's "The Gondoliers," 8:30.
PUBLIC OPERA THEATER, Clark Carter, "Y.W.C.A. Ragtime" at 110 Street, Jeannette Murray, "The Marriage Proposal," 8.

Concerts

ST. LOUIS SYMPHONY ORCHESTRA, Carnegie Hall, 8.
GEORGE NEIKRUG, piano, and Marc Neikrug, voice, Tully Hall, 8.

Dance

ARS CAMERALIS ENSEMBLE, Carnegie Recital Hall, 8.
ORPHEUS TRIO, Metropolitan Museum of Art, 7:30.
NEW YORK PHILHARMONIC, Philharmonic Hall, 9:30.
CONVERSATION WITH ODETTA, 100 West 47th Street, 10:30.
GERGE HANCOCK, piano, St. Thomas Church, 40th Avenue at 33d Street, 12:15.
MICHAEL BART, organ, Trinity Church, Broadway at Wall Street, 12:45.

Cabaret

MAISONNETTE, St. Regis-Sheraton, 10:30.
COPACABANA, The Tompkins, local music, The Grand Central.
EL CHERTAK, Eddie Palmieri and Tony.
WILLY'S IN THE VILLAGE, 100 West 10th Street, 8, 9, 10, 11, 12, 13, 14.

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 (12:30 A.M. - 1:45 A.M.) \$2.00 P.L.U. (TAX INCLUSIVE) \$3.00
 DOORS OPEN TODAY 10:30 A.M. - PICTURE AT 11:00, 1:45



Surrealism Lurched Forward From Dada



THE HISTORY OF SURREALISM. By Maurice Nadeau. 351 pp. Macmillan. \$6.95.

By Alan Pryce-Jones

IT HAS taken 20 years for Maurice Nadeau's important book, which was reprinted with an epilogue in 1957, to reach an English-reading public. It does so with an introduction by Roger Shattuck, and in a fluent but not impeccable translation by Richard Howard.

Shattuck makes the essential point that it is a work of history, not an aesthetic evaluation of surrealism. The history is complicated enough—when Shattuck speaks of its sources as "highly conflicting and elusive" he uses mild words—and it has been treated in scholarly fashion, with the essential documents added in appendices. It begins, at Zürich in 1916, with the launching of Dada, it abandons Dada in 1922, enters "a heroic period," becomes fashionable in the 1930s, and dies with the Second World War.

Except that surrealism is only a more or less organized manifestation of a permanent element in human nature. Its ancestors include Sade, Aloysius Bertrand, Nerval, Lautréamont, Rimbaud, Alfred Jarry. A few non-Frenchmen are admitted, such as Jean Paul from Germany and Horace Walpole from England, but most of them would have been astonished to find themselves in the company of Aragon, Breton and the rest of what was in fact a very Parisian group. For surrealism never really took root in the United States or England, in spite of the presence in exile of Duchamp, Max Ernst and André Breton.

Shattuck claims that it has been insufficiently studied as a movement. "Because of an imposing terminology and a certain high seriousness, existentialism has already been coupled to the other coaches of intellectual history, whereas surrealism has been left behind, waving its arms frantically at the disappearing train."

He asserts that it made important contributions to the poetry of love and of laughter. I doubt if M. Nadeau would agree with this limitation. The surrealists themselves set much store by their political and social activities, envisaged as a series of salutary shocks. But those who are old enough to remember may still smile at the "taxi pluvieux" (a cab which filled with water) displayed at the International Exhibition of Surrealism in 1938 when they have no patience with the movement's flirtations with anarchy and communism, and with its endless internal rows.

The value of M. Nadeau's book is therefore likely to be as the possible start of a re-evaluation rather than as the setting in order of long dead controversies. After all, a number of entirely contemporary activities, from John Cage's music to pop and art, and whole acres of more or less automatic writing, derive from surrealist practice. The subconscious is always with us, and it can do no harm to each generation to be told what happened in the arts when their ancestors first became aware of Freud and Jung.

The anecdotes alone have a splendid superior flavor. Picabia signing his work LHOOG (say it out loud in French and see what you get); Jacques Vaché at the premiere of Apollinaire's "Les Mamelles de Tirésias" (threat-

DAILY BOOK REVIEW

ening the audience with a revolver; the defrocked Jesuit whose mistress lost interest in him when he no longer

wore a cassock, who was saved by surrealism from suicide, and finally, pulling himself back towards orthodoxy, declared that "only the love of some passionately desired female saint can transform a surrealist": all these and more prance endearingly through M. Nadeau's otherwise extremely serious pages.

In Chicago, they're saying
"in bed or in hot water,
Modesty is Bond's counter-
part with cleavage... always
ready for a little action."
(How true, Windy City!)

MODESTY BLAISE

by Peter O'Donnell



Ready for a lot of action yourself? Watch **MODESTY BLAISE** do "The Nail" (a startling technique of suddenly entering a room stripped to the waist, to "nail" a roomful of enemies). Now \$4.50 at all booksellers.

Chicago Tribune Soon to be a major film from 20th Century-Fox

"Every lover of wild places will love this book—regardless of age."
FRED GIPSON,
New York Times Book Review

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by Robert Murphy
Illustrated by John Schoenherr
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DUTTON

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THE FICTION BESTSELLER

THE Source
By JAMES A. MICHENER
\$7.95, now at 50¢ less from bookstores
RANDOM HOUSE

The Wizard of ID

LOOK AT ALL THIS FAN MAIL... THEY LOVE ME!

I'M THEIR GREAT LEADER AND THEY KNOW IT!

Penny

VICKY SAYS SHE'S JOINING THE YOUTH CORPS WHEN SHE GRADUATES.

WITH HER GRADES... BY THE TIME SHE GRADUATES... SHE'S

HOW LONG HAVE WE KNOWN EACH OTHER, CURLS P.

A LONG TIME, I GUESS.

HOW WELL DO YOU KNOW ME?

government of... and the... nments of... a and the... Dr. King... pondence... rments, it... to the... gan Act, a... ch says:... the United... may be... rity of the... city or in... s or carries... ence or in... ny foreign... y officer or... n intent to... ssures or... reign gov... y officer or... relation to... ntroversies... tales, or to... rns of the... ll be fined... ,000 or in... than three... at Dr. King... the UN am... the personal... the Presi... ted States... wrong im... justify a... what Dr... in his cor... reign gov... have the... e President... it has a... val, inas... has been... taken to... engage in... by direct... h hostile... Tribune Inc... m that in... and reloca... d he con... shers' As... to close... "far more... an any of... ations... that the... tion is in... the Guild's... contractio... with the... he said, "I... g strike if... occurs. the... will have to... responsibility... has no in... any other... sses agree... mcs."

Artistry of Fischer-Dieskau

By HAROLD C. SCHONBERG

Dietrich Fischer-Dieskau, who has the biggest repertory of any singer who ever lived, who has made more recordings than anybody else in history, who continues to look younger as the years go on, returned to Carnegie Hall on Tuesday evening. With Guenther Weissenborn at the piano, the celebrated baritone sang a program devoted exclusively to the songs of Brahms.

He picked the songs very carefully, for the most part avoiding the better-known ones, trying to cover the expressive gamut of the Brahms lieder. The evening was one of contrasts, with a rhapsodic song such as "Auf dem See" juxtaposed to the hushed lyricism of "Nachtwandler," which in turn was offset by the dramatic sweep of "Wehe, so willst du mich wieder." As song succeeded song, one could revel in the luxurious variety of the material—and also realize that the Brahms songs contain masterpiece after masterpiece.

Mr. Fischer-Dieskau's singing pursued its familiar

The Program

DIETRICH FISCHER-DIESKAU, baritone. Accompanied by Guenther Weissenborn, piano. *See, Nachtwandler, Wehe, so willst du mich wieder, Abendzauber, Mein Herz, Wie tritt ich dich an, Gebirgslied, Wir wandeln, Nachtigall, Liebeslied, Die Tränen sind die Rosen, Herbststille, Reigen, Ständchen, Wie bist du meine Königin, Frühlingssong, Ueberwunden ich*

course. As always with him, it was not so much a question of voice qua voice as it was the way the voice was used. And that of course is where the baritone's supreme artistry entered. He is a master at the long legato line, and at the ability to space out a song, stressing exactly the things that need stressing.

Above all there is his uncanny ability to supply verbal as well as musical coloration. This is not only a matter of clear diction. Mr. Fischer-Dieskau seizes upon certain words in a song and, with subtle inflection and emphases, brings out the music of the poetry itself.

Thus one can ignore a few vocal deficiencies in the singer's equipment—an occasional forced high note, or a series of less than sensuous

sounds. In any case, these did not often happen. Mr. Fischer-Dieskau is too brainy a singer to select material that caters to his technical weaknesses.

And so, for the most part, what Mr. Fischer-Dieskau sang, he sang perfectly. He brought a prevailing quiet, intimate vocal quality to the music, but within this framework there were all kinds of dynamic inflections. Fartissimos were sparsely used, and when they were, they sounded thunderous and that much more meaningful. Mr. Fischer-Dieskau as a recitalist woos rather than assaults.

There was no one song that could be picked out. Everything was on the highest level of artistry, and the essence of every song was captured. Long past are the days when Mr. Fischer-Dieskau could be arch in the lighter songs. Now, as in the "Ständchen" of Op. 106, he captures a light mood without being obvious about it. And when it comes to the nobility of such a song as "Wie bist du, meine Königin," or the intensity of "Botschaft," or the yearning



Dietrich Fischer-Dieskau

quality of "Frühlinglied," Mr. Fischer-Dieskau is the complete interpreter, singing with maturity, style and infinite resource.

As many additional listeners as could be accommodated on the stage of Carnegie Hall supplemented the regular audience. Mr. Weissenborn supplied solid backgrounds at the piano and was rewarded at the end by a hug from the big baritone.

Metropolitan List Reveals Sale of More Major Works

Continued From Page 1, Col. 2 sold to the Newhouse Galleries, and three paintings by Max Beckmann, the late German expressionist, sold to Serge Sabarsky, the dealer.

Ross Newhouse of the Newhouse Galleries said his concern, invited along with other dealers to submit a sealed bid of the Renoir and the Boudin, had substantially topped the nearest bid and "sold the paintings privately at what we thought was a fair markup."

He declined to reveal the prices paid and obtained. But an undated appraisal by the museum estimated the Renoir alone at \$45,000 to \$50,000.

Mr. Sabarsky, a specialist in Beckmanns, indicated that he had paid the museum its asking price, rather than submitting a bid. He, too, declined to specify the price, but said he sold Beckmanns at \$30,000 to \$90,000 each.

Exchange for 6 Moderns One of the pictures, "Sleeping Woman," is on display in the Serge Sabarsky Gallery, 987 Madison Avenue, and featured in its handsome color catalogue.

The six French moderns—a Modigliani, two Juan Gris, a Bonnard, a Renoir and a Picasso—were given by the museum to the Marlborough Gallery in exchange for a steel sculpture by the late David Smith and a painting by Richard Diebenkorn.

Marlborough reported to the Smith estate that it had sold the sculpture for \$225,000, a record price. It priced the Diebenkorn at \$13,500, possibly a record as well. Thus its total price for the two works was \$238,500.

Thomas P. F. Hoving, the museum's director, and Theodore Rousseau, its curator in chief, told The Times last week that they had sought appraisals before disposing of the six French paintings. In Mr. Hoving's absence abroad, Mr. Rousseau gave The Times what he described as three independent appraisals on Tuesday evening.

One, an undated, typewritten table, listed the valuations given by Henry Geldzahler, curator of contemporary arts. At a total of \$240,000, it was only \$1,500 above Marlborough's price.

Another also undated,

was by Harold Diamond, a well-known private dealer who bought 34 minor de Groot paintings on a sealed bid. His estimate for five of the French paintings was \$193,000. A penciled notation in another hand said, "including Renoir, \$209,000."

Reached by telephone yesterday, Mr. Diamond said he had not given the museum an appraisal but had in fact been invited, about 18 months ago, to say what he would pay for the Picassos, the two Gris, the Modigliani and the Bonnard.

The third document was a memorandum by Mr. Rousseau, dated June 8, 1972. It said: "This afternoon Roland Balay [president] of Knoedler Galleries came to look at the paintings recommended for deaccessioning by the Department of Twentieth Century Art and appraised them as follows:

- "BONNARD Nude \$55/60,000
- GRIS Le Gueridon 40,000
- GRIS Harlequin 40,000
- MODIGLIANI Red Head 150,000
- PICASSO Still Life 45,000"

Penciled in in the same hand as the others was the total, "including Renoir—\$346,000-351,000."

Asked to explain the disparity between the Knoedler appraisal for the six paintings and the \$238,500 price put on the two American works swapped for them, Mr.

Rousseau replied: "Knoedler was not aware that there is a near version of the Modigliani."

He showed a photograph of a Modigliani sold at Sotheby's in London last June, the portrait of a redhead. Miss de Groot's Modigliani indeed showed a striking resemblance.

In such a case, Mr. Rousseau said, "You're afraid of a fake."

He repeated that the trade with Marlborough was a straight swap with no money changing hands. "I like that kind of transaction," he explained. "It made it possible for the dealer to fudge his coming down in price."

"All of a sudden," he added ruefully, "you've got this Japanese buying. Consequently, [prices have risen sharply] we look as though we made a bad deal."

David McKee, a vice president of Marlborough, which has heretofore been silent about the deal, telephoned The Times to explain:

"For some time the Metropolitan has been anxious to acquire 'Becca,' one of the key works remaining in the Smith estate. They wanted the Smith and Diebenkorn and they didn't have the funds to pay for it and Marlborough volunteered to help. Whereupon Frank Lloyd [principal figure in Marlborough] looked at those paintings and was interested in acquiring them for an amount equivalent to the

Paintings Sold by Metropolitan

Following are the paintings from the Adelaide M. De Groot Collection sold by the Metropolitan Museum:

- Renoir, "In the Garden at Cagnes," "House at Cagnes," "Roses."
- Boudin, "Market in Brittany."
- Rousseau, "The Tropics."
- Redon, "Char d'Apollon."
- Degas, "Madame Camus."
- Gonzalez, "Terrasse."
- Gulllaumin, "Snow Scene, Crozant."
- Toulouse-Lautrec, "Cafe Scene, Chet."
- Gris, "Harlequin 1918," "Le Gueridon."
- Picasso, "Still Life 1923."
- Modigliani, "Red Head," "Bonnard, 'Nude'."
- Beckmann, "Portrait of the Artist With a Green Scarf," "Sacrificial Meal," "Sleeping Woman."
- Elsheimius, "Central Park."
- Figure, "Imaginative Scene."
- "Landing," "Landscape," "Landscape With Cows," "The Last

- Ray," "Winter Landscape," "Landscape With Dancing Figures."
- Bando, "Puppies," "Self Portrait," "Two Dolls."
- Bombolo, "The Clown Bouticou," "Les Rameurs Dinanchiers."
- Lebuska, "Arab Tent."
- De Chirico, "Still Life," "Figure Composition."
- Dinet, "Desert Scene."
- Budy, "Landscape."
- Foujita, "Femme nue couchée."
- Fresnaye, "Still Life, Apples."
- Gromaire, "Montagnes et Nuages."
- Guerin, "Nature Morte au Violon."
- Lenderau, "Road."
- Ottman, "The Hunter."
- Oudot, "In the Mountains."
- Valadon, "Chien sur Coussin."
- Zak, "Romantic Landscape."
- Lager, "Spring."
- Kane, "Cathedral of Learning."
- "St. Paul's Church."

Hymn ("America"). Among the Morrow selections are "Trumpet Concerto (based on 'Taps' and 'Tattoo' calls) and 'The Birth of the War God' (Arctur). Admission, \$2.50. Information, 349-4310.

COLD NIGHTS AND EMPTY ARMS

"Sometimes a stranger could be far closer than a husband!"

"How does wait a former"

MARK ROBSON PRODUCTION

Women in LIM

Starring **KATE JACKSON, KATHERINE JUSTICE, STUART KATHLEEN NULAN, RUSSELL WIGGINS, ANITA**

Directed by **MARK ROBSON**

STARTS TOMORROW

THE FESTIVAL

Walter Reade Theaters

THE FIRST CIRCLE
12, 2, 4, 6, 8, 10

UP THE SANDBOX
12, 2, 4, 6, 8, 10

THE GETAWAY
12, 2, 10, 4, 20, 6, 30, 8, 40, 10, 50

PETE 'N' TILLIE
12, 2, 4, 6, 8, 10

SLUTH
2, 6, 8, 10

FELLYN'S ROM
12, 2, 4, 6, 8, 10

DISCREET CHARLES BOURGEOIS
12, 2, 4, 6, 8, 10

ACROSS 110TH & THE LANDLORD
12, 50, 4, 25, 8, 05

WAVELY

IMAGINATION HAS GONE TO THE PORNO-VINEYARDS

YOU SIT THERE IN UTTER LIEF

Events Today

- Theater**
- NATIONAL LAMPORN'S LEEHINGS**, directed by John Denda, music by Christopher Guest and Paul Jacoby. Off by Tom Henders and Sam Kelly. At the Village Gate, Bleecker and Thomas Streets, 7.
- Films**
- LIFE STUDY**, a film by Michael Mobbs, at the First Avenue Screening Room.
- FIVE SHORT DRAMAS**, a series of short films in the Whitman Museum of American Art.
- Opera**
- METROPOLITAN OPERA**, Verdi's "Macbeth," 8.
- Light Opera of Manhattan**, Jan. 25, 26, 27, 28, 29, 30, 31.
- Concerts**
- AN EVENING WITH THE TWO CHARLIES**, music by Leo and Charles Morley. 7:30.
- NEW YORK PHILHARMONIC**, Philharmonic Hall, 8:30.
- DONALD GREER**, cello, Carnegie Recital Hall, 8:30.
- JACK JONES**, organ, Trinity Church, Broadway at Wall Street, 12:45.
- JOSEPH PAKALES**, piano, and George Dan Goshorn, cello, Donald Library, 30 West 53rd Street, 7:30.
- Dance**
- LES BALLETS AFRICAINE**, Amphitheater, 7 and 10.
- AMERICAN BALLET THEATER**, City Center, 12:45.
- THE FLAMES OF PARIS**, 8:30.
- NEW YORK CITY BALLET**, New York State Theater, "Ondine," 8.
- Cabaret**
- CHATEAU MADRID**, Lexington Avenue and 48th Street, Marcella's Ball Room.
- CAFE YAFFE**, 435 West 64th Street, Marcella's Ball Room, orchestra, with Carroll Davis, singer.
- Mrs. Johnson** will have scrimshaw on hand, both in actuality and in slides. Admission, free. Information: 349-4310.
- MEDICAL**

GOING OUT
price

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	II.A.45*

Art: Dada Comes of Age



Collection: Mrs. Ernest Zeisler, Chicago

"The Gendarme," by Joan Miró, at Museum of Modern Art

Modern Museum Presents Yesterday's Scamps as Today's Patriarchs

By JOHN CANADAY

EVEN the naughtiest children sometimes grow up to be solid citizens, as is proven by the Museum of Modern Art's new exhibition, "Dada, Surrealism, and Their Heritage," opening today. A full generation ago, late in 1936, the museum's "Fantastic Art, Dada, Surrealism," still seemed wild and irreverent. Even though it was partially a retrospective, it was this country's first full-scaled introduction to a branch of modern art that in this new exhibition is given a sound, solid demonstration of scholarly treatment of the kind that, not long ago, was devoted only to the study of, say, medieval manuscript illumination.

The artists who were scamps when the museum took them under its wing are now presented as the patriarchs that they have become—men such as Marcel Duchamp, Max Ernst and Joan Miró, among others. Their careers, their esthetic theories or antitheories and their contributions to the expression of our time, are now illustrated by the exhibition and discussed in a catalogue that must from now on be the authoritative reference. And the tremendous current influence of the onetime rebels is recognized in the "Heritage" section of the show, where works by some of the young

artists most closely reflecting the half-century-old revolution are exhibited. "Dada, Surrealism, and Their Heritage" is a very fine exhibition. With it and its catalogue, William Rubin, the museum's new curator of painting and sculpture, easily meets the demanding standards that the Museum of Modern Art ideally imposes but has not always met.

Perhaps the major hazard that Mr. Rubin had to face was that of repetitiousness. Dada and Surrealism have been widely explored and much written about. The individual artists who participated in the movements have been widely exhibited and published. Still, a mere gathering and sifting out of the accumulated material could have yielded an exhibition of importance. Mr. Rubin has done something more. He has found quantities of unfamiliar paintings and objects, including major ones, that will make the show something of a revelation even for anyone who is thoroughly familiar with the general ground it covers.

Most admirably, there is no effort to force points of view arbitrarily in order to give Dada and Surrealism a new look. What becomes apparent is that they have taken on a new look of themselves, the look of solid citizenry in the history of art.

New Books

FICTION

- Coward*, by Tom Tieds (Trident Press, \$3.95). A draftee caught up in the fighting in Vietnam.
- DeFord*, by David Shetzline (Random House, \$4.95). Life on New York's Bowery.
- Donkey on a String*, by Joseph Viertel (Trident Press, \$6.95). The tensions and frustrations that beset a Negro on his way to success.
- Murder Scholastic*, by Janet Caird. *The Banker's Bones*, by Margaret Scherf (Doubleday, \$3.95 each). Crime Club detective stories.
- The Imaginocrata*, by George Constable (Harcourt, Brace & World, \$4.50). A spoof on contemporary culture.
- In the Heart of the Heart of the Country and other stories*, by William H. Gass (Harper & Row, \$4.95).
- Night of the Hawk*, by Richard Raine (Harcourt, Brace & World, 4.75). Adventures of a British intelligence agent.
- To Way to Treat a Lady*, by William Goldman (Harcourt, Brace & World, \$4.50). Hardcover edition of a detective story published in 1964 under the author's pseudonym, Harry Longbaugh.
- The Clash of Distant Thunder*, by A. C. Marin (Harcourt, Brace & World, \$3.95). Adventures of an American intelligence agent.
- The Ice-Cream Headache and other stories: The Short Fiction of James Jones* (Delacourt Press, \$5).
- The Private Wound*, by Nicholas Blake (Harper & Row, \$4.95). Suspense set in Ireland.

Hardcover Reprint

- Salt*, by Herbert Gold (Random House, \$5).

GENERAL

- Architecture: A Short History*, by Joseph Watterston, Revised Edition (Norton, \$10).
- A Sculptor's World*, by Isamu Noguchi, foreword by R. Buckminster Fuller (Harper & Row, \$20).
- Asian Drama: An Inquiry into the Poverty of Nations*, by Gunnar Myrdal (Twentieth Century Fund, 3 volumes, boxed, \$25; Pantheon Books, paperback, 3 volumes, boxed, \$8.50).
- Benjamin Harrison, Hoosier President: The White House and*

Merle Miller Disowns His

By HARRY GILROY

Merle Miller, author of 10 books, including the best-seller "Only You, Dick Daring!" has written to reviewers disowning his novel "The Warm Feeling," which Coward-McCann, Inc., will publish under his name April 24.

Mr. Miller said yesterday that he had wanted to revise the book and had notified John J. Geoghegan, president and editor in chief of Coward-McCann, in January that publication was contrary to his wishes.

Mr. Geoghegan, when informed of the letter to reviewers, gave a history of the book and said that his company and the Scott Meredith Literary Agency, Inc., which had acted as agent for Mr. Miller, "deeply regret the recent statements" by the author.

Mr. Miller and Mr. Geoghegan agree that the publisher accepted the original manuscript and that a contract for publication was signed on Nov. 18, 1966.

The Coward-McCann spring catalogue described the book as "a compulsively readable novel about an attractive American divorcee's search for a new life in the Old World."

Mr. Miller's letter to reviewers said, in part:

"I did not edit the manuscript that is being published. To the contrary the revisions I submitted to the publisher were rejected. One of the grounds for rejecting them was that they were late. That is true. My revisions have always been late. I suspect they always will be. Most serious writers work slowly and, thus, miss deadlines, sometimes several deadlines — publisher's deadlines, that is. A serious writer cannot have any deadline but his own."

He said yesterday that last October he had sent changes in his story to the publisher — "a rewrite from Page 1 of the first 100 pages." In November, he said, he got back a message that the publisher thought he had been right about the story in his first version.

Mr. Miller said: "What Mr. Geoghegan is selling is my name. It isn't my book. I have strong feelings about the little old lady in Marshalltown, Iowa, [where Mr. Miller grew up] who plunks down money because she likes something I wrote before."

Mr. Geoghegan said that, at the time of the contract signing, publication was scheduled

- After, 1889-1901*, by Harry J. Sievers (Bobbs-Merrill, \$10).
- Freud and His Early Circle*, by Vincent Brome (Morrow, \$5).
- The pioneers of psychoanalysis, 1910-1914*.
- Here It Comes*, a collection of cartoons by Lee Lorenz (Bobbs-Merrill, \$3.95).
- Living Questions to Dead Gods*, by Jacques Durandeaux, translated by William Whitman, introduction by Gabriel Vahanian (Sheed & Ward, \$3.95). Religious treatise.
- My Name Is Eusebio*, by Eusebio

- da Silva Ferreira, assisted by Fernando F. Garcia, translated by Derrick Low (SportSheff, New Rochelle, N. Y., \$5). The life of the Portuguese soccer player.
- Prescription: Laughter—An Anthology of Medical Merriness* edited by William Adler (Harcourt, Brace & World, \$4.50).
- Race Riot* (Detroit, 1943).
- Alfred McClung Lee and Norrd. Humphrey, with a new introductory essay by Alfred Clung Lee (Octagon Books, Richard Wagner: The Man, Mind and His Music, by Ro

STEVE

are sensational

GOLDEN

Bridge: American Women Will Miss Chance to Play Rixi Markus

Art And Yet, In Spite of Everything . . .

By JOHN CANADAY

EVERYTHING considered, I think that we would be happier thinking of the Siqueiros muralists as a friendly, even placatory, gesture than we are going on by giving the works as an art exhibition. At the age of seventy-two, Mr. Siqueiros is an artist of considerable stature, flamboyant and spectacular though disturbingly erratic record. But in this group of thirty-three paintings from two collections (those of Dr. Alvar Carrillo Gil of Mexico City and Mr. and Mrs. Albert A. Mitchell of New York) the stature is much reduced, the flamboyance a bit lumpy, and the record invisible.

Let me say quickly, however, that I enjoyed the show and would recommend it to anyone who has some knowledge of the rest of Siqueiros' work. The isolation and exposure of the weakest aspects of a strong personality do not necessarily reduce its strength. Rather the opposite, in this case. The ponderous vulgarity of these mural paintings directed toward a polite audience only emphasizes the student effectiveness of Siqueiros' murals directed toward a vulgar one—vulgar in the better sense of the word.

The muralist account for Siqueiros's stature, justify his flamboyance, and do as much as can be done to sweeten the passages of the record that most North Americans, including myself, find unavoyable. As a political activist, Siqueiros has been framed for violence and, in his later years, has given the impression that a penchant for personal theatricalism was more important to him than the social justification of art that made him conspicuous. This got him into trouble in 1960, when he was accused of "social dissolution" and imprisoned as a preventive measure. He was paroled and released in 1964, and since then has been on good behavior. He has also been a good painter of gigantic murals if you are willing, as I am, to accept hard melodrama as a legitimate aesthetic expression when it is performed with appropriate bravado.

Siqueiros' latest murals need not be taken too seriously as documents of social revolution. Turning the volume all the way up, he has continued to play the old themes that seemed so powerful when the Rivera-Oronco-Siqueiros Mexican Renaissance of the '20's and '30's was flourishing—themes that these matchmakers united by wedding Karl Marx to Malraux and by seeing the history of the world (from Genesis on) in terms of the Mexican Revolution.

These were good themes, but they have worn thinner and thinner with repetition, so that where Oronco's passionate declamations still ring true, Siqueiros' "March of Humanity," the huge mural being completed for the "Polyforum Cultural Siqueiros" in Mexico City, promises to offer nothing but stage wind and stage rain. But even so, the sheer presumption of the performance, the undaunted naivete with which Siqueiros pits himself against Michelangelo, the unquestioning cockiness of his conviction of greatness—all these give a life to his murals which makes them as irresistible as a steamroller going at sixty miles an hour. You have to accept the presumption and the braggadocio, the technical carelessness and the stage-manic esthetics, because of his completeness and their momentum; the murals refuse to be denied. You cannot dismiss them. The best you can do if they offend you is get out of their way.

The great trouble with Siqueiros as an easel painter, except in a few early muralist pictures, is that what he really wants all the time is a wall. He seldom puts a picture together in a way indicating that he has any interest in the size and shape of a given picture area or a pool of departure for picture-making. An artist may think of his canvas as an opening into infinity, or as a barrier that may be painted on but not pierced. He may think of it as a segment of a larger area, into which it blends, or as a confined area within which a locally independent and self-sufficient structure must be built.

A blank canvas of a certain size may be thought of as a potential continuation of the space within which the observer must stand or as the academically familiar window onto a world beyond a pane of glass. One way of thinking is as good as the next; the important thing is that the artist must think one way or another, and for the life of me I could not think that Siqueiros thought of the panels in this exhibition (all are composition board

Siqueiros' "All for One," 1962, an exhibition at the Center for Inter-American Relations How can so much minus add up to such plus?

or plywood) as anything more than receptacles for a certain amount of paint applied to create an image that would do just as well, or better, on a panel extended, stretched, broadened, or lengthened, or in pictorial space either deepened, or made more shallow. What he wants is a wall—and even when he gets a wall he doesn't like to recognize its dominance. He paints a continuous picture around corners and has even invented certain perspective distortions to take care of the change of angle.

Because he pays so little attention to the disciplines that normal pictorial space imposes on a painter, Siqueiros in his easel paintings offers no mitigation for shortcomings that exist less obviously in his murals. How unpleasant the texture of his paint—sometimes lumpy, sometimes smeared like cold grease. How careless his approximations of conventional drawing or how obvious his approximations of expressionistic distortions—it is difficult sometimes to tell where the fault lies. How

often he indulges in pointless elaboration of a secondary passage, and how carelessly he will lose off a primary one. Yet here and there in this show—as in the face and arms of Oronco in a portrait that, elsewhere, grows ambiguous—Siqueiros' power is undeniable even at easel scale.

When an artist's ideas demand vast spaces for expression it does not follow that it is because the ideas are big. (A truism. Look at any small Rembrandt.) And perhaps one effect of this exhibition is to reveal by indirect how successfully Siqueiros has filled those large spaces down in Mexico with ideas that are developed and presented neither with great originality nor in much depth. But without question he is the greatest living master of the high decibel count when he has plenty of space to let loose in, and I cannot think of another artist who manages to combine so many faults to produce an illusion of such vitality. And it is the illusion that counts.



Siqueiros

About MOA, The AWC And Political Causes

By HILTON KRAMER

ELSEWHERE on this page today readers will find a letter from representatives of the Art Workers' Coalition commenting on my article of Jan. 18, "Do You Believe in the Principle of Museums?" This letter is important, I believe, in two respects—for what it says about museum politics and for what it fails to say. Because of its importance, I want to deal with some of the issues raised in the letter today.

Before turning to these issues, however, it seems necessary to make one point unmistakably clear. In my opinion, the Art Workers' Coalition is, at the present moment, the only professional art group in this country that is addressing itself to the fundamental social and political problems that currently afflict the visual arts both as a profession and as a cultural enterprise. Other professional groups—the art dealers, the art historians, the art critics, the art educators, the museum directors, the museum memberships, and the older, mostly non-artist organizations of artists—have chosen, for the most part, to remain silent, indifferent, or simply superior in the face of these problems.

For better or worse, it has been left to the AWC to bring these problems into the open by the now familiar means of direct confrontation. One may dislike the method. One may recoil from some of the values that are implicit in the AWC program. One may even deplore that the problems in question can ever be solved in a manner altogether satisfactory to all parties concerned. But it would be folly to suppose that the AWC has somehow "created" these problems. It underscores the point because certain private communication that came in after my Jan. 18 article have left me with the impression that some quite intelligent people, people who are otherwise not conspicuously stupid about the world they live in, have satisfied themselves that this is the case. Nothing could be further from the truth.

Like it or not, the AWC has earned our gratitude for bringing these problems to public notice with the proper sense of urgency. At the very least, it has brought us a vivid reminder of the fact that museums are social institutions with social responsibilities. But whatever our debt may be in this respect—and I think it is a large one—it cannot disguise the woeful deficiencies of the AWC's own ideas and proposals.

In saying all this, I don't want to suggest that the museum situation is hopeless. The Museum of Modern Art or elsewhere, in all sweetness and light. Far from it. Some means must be found to ensure the authority and autonomy of curatorial staffs against the impertinencies of trustees, and to exchange such opportunities for outside political pressures is not my idea of change in the right direction.

The AWC letter today concludes by inviting me to present my own "program for the Museum of Modern Art." This is both flattering and embarrassing for—sure I confess I—have no suggestions to offer. Were I to frame one, however, its first test would be the question of the museum's permanent collection as well as public access to it. The museum's permanent collection is not my idea of change in the right direction.

Today's letter, for example, does not contain a single concrete idea about the way museums should deal with "their permanent collections"—the problem, after all, with which my own article was concerned. A useful distinction is made between "Kunstmuseum (repository of permanent collection)" and "Kunsthalle (temporary exhibition hall)" and the AWC proposes that the Museum of Modern Art should simply abandon its role as Kunstmuseum in order to function solely as a Kunsthalle. This proposal is anything but a solution to the problem. It merely transfers the problem to other physical premises where the care and housing of an endlessly augmented collection," as the AWC letter puts it, would remain the same vague responsibility. I can only conclude that, on this particular question, the AWC has no ideas to offer us.

The political questions raised by the AWC are another matter. The AWC argues that the Museum of Modern Art is already serving political interests—the letter refers to "the present conservative politicization of the museum." There is clearly (though unstated) suggestion here that political motives have been applied in selecting the museum's permanent collection. I have personally observed the museum's selection of art in Boston in some detail. When I have had the opportunity to study in Boston, I shall report on it as fully as I can.

After Nothing Less Than Emotional Profundity

By PETER SCHEIDT

THEODOROS STAMOS, 18 of whose new paintings are now at the Emerich Gallery, arrived on the New York scene earlier and made a bigger splash than did most of the "Second-Generation Abstract Expressionists" in whose ranks he is perhaps inaccurately numbered. He first showed in 1945 at the then incredibly tender age of 22 and soon earned a reputation as a prodigy, the who's-who of the new American painting. It was a reputation that did not stand him in good stead when serious critics, who were compelled to observe that the Master's smuck for which he had been fitted should be several sizes too large. Not that his talent came to be "rejected" exactly—a decade, the 80's, that brought him closer to a number of gifted Second-Generation artists. Stamos prospered, at the Emerich—his sort of critical emerald—until followed by every significant early critic who has persisted to the present, leaving the true character of his work unimpaired.

In Henry Geldzahler's now-famous list of "artists of significance" not included in the grouping of "New York Painting and Sculpture" at the Metropolitan Museum, Stamos is named with the late William de Kooning as one of the "American Revolution" whatever that is. At any rate, it does not seem a highly descriptive term, for the degree of abstraction that has come to be a staple of the "American Revolution" is not shared by all. Many of these artists, lack the "psychic" overtones of Bazilio's misty dreamscapes. They seem so more surrealistic than Adolph Gottlieb's diagrams, with which they share a degree of Oriental inspiration. Stamos has always been committed to effects achieved directly with color, texture and abstract composition, leaving the dynamics of pictorial space to carry the freight of his feelings, which makes him an Abstract Expressionist, if not a leader.

At least half of Geldzahler's epithet is, however, quite strikingly correct. There is a very "American" quality to the innocent ambition of Stamos's particular mysticism, as there is to the mysticism of my Barnett Newman and Clifford Still. All three partake in a view of "great art" as an act of individualistic enterprise and a conveyor of general spiritual uplift—the art as priest or politician, as distributed Newman and Clifford Still. All three partake in a view of "great art" as an act of individualistic enterprise and a conveyor of general spiritual uplift—the art as priest or politician, as distributed Newman and Clifford Still. All three partake in a view of "great art" as an act of individualistic enterprise and a conveyor of general spiritual uplift—the art as priest or politician, as distributed Newman and Clifford Still.

and earth colors, lack the "psychic" overtones of Bazilio's misty dreamscapes. They seem so more surrealistic than Adolph Gottlieb's diagrams, with which they share a degree of Oriental inspiration. Stamos has always been committed to effects achieved directly with color, texture and abstract composition, leaving the dynamics of pictorial space to carry the freight of his feelings, which makes him an Abstract Expressionist, if not a leader.

Stamos's new show continues his "Sun Box" series of recent years, its image a rectangle in a rectangle, the overall effect of a scumbled, glowing color set in a perfectly flat field of a similar hue. The edge of the rectangular area (the rectangle varies from canvas to canvas in size, proportion and placement) is flared a bit in order to tie the spatial ambiguity within

Art Mailbag Why MOMA Is Their Target

TO THE EDITOR: THE eleven demand of the Art Workers' Coalition, as distributed publicly in June, 1960, reads: "The order to contain the Museum of Modern Art, the Museum should follow the general principle of supporting and exhibiting only work which are no more than 30 years old." All other works in the possession, and all those that eventually pass its age limit, should be sold to museums whose collections should be the history of art. The proceeds of such sales should be used for the requirements of the present and the future."

The demand constitutes a somewhat more stringent restriction of an agreement made between the Modern, the Metropolitan and the Whitney in 1947, reauthorized in 1950, in which a distinction was made between "modern art" (defined as work "by a living artist" or "still continuing in the contemporary movements in art") and "classic art" (defined as work "which have become part of the cultural history of art").

Continued on Page 23

the rectangle into the surface-bugging flatness of the field outside. Then a thin, delicately ragged horizontal line, consisting of two complementary colors, or a horizontal bar of some solid color, is added above or below, often producing a very slight optical after-effect that seems in some mysterious way to "comment" on the imbalance of the rectangle, the "sun box." The overall effect of a scumbled, glowing color set in a perfectly flat field of a similar hue. The edge of the rectangular area (the rectangle varies from canvas to canvas in size, proportion and placement) is flared a bit in order to tie the spatial ambiguity within

might seem odd in the case of work done within such a restrictive frame. A remarkably similar image in Robert Motherwell's recent "Open" series, though quite possibly inspired by Stamos's example, asserts a stark, even stoic confidence. It is, in fact, the matter of "presence" that Stamos would seem to differ most widely from the majority of other ambitious American abstracts, and it may be this difference that leads admirably to lump him with the similarly maverick Barnett, "Presence," emphatic and prepossessing, is a trademark of most New York painting of whatever school. It might be simply explained as the viewer's experience of the painting as an object with particular dimensions and with particular surface components (be they neat stripes or messy gestures). Seen in this light, Stamos has clearly continued to "paint pictures" rather than make aesthetic structures. His paintings are marked by an very human formal tendency: one experience, his "sun-box" rectangles less as geometric forms as depicted forms that just happen to have no specific model in nature.

What brings us back to the issues of Stamos's mysticism, since it is upon the contemporary movements in art that the Museum of Modern Art's program is predicated, is not the fact that the Museum of Modern Art is already serving political interests—the letter refers to "the present conservative politicization of the museum." There is clearly (though unstated) suggestion here that political motives have been applied in selecting the museum's permanent collection. I have personally observed the museum's selection of art in Boston in some detail. When I have had the opportunity to study in Boston, I shall report on it as fully as I can.

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THE NEW YORK TIMES, SUNDAY, FEBRUARY 8, 1970

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Art

And Yet, In Spite of Everything . . .

By JOHN CANADAY

EVERYTHING considered, I think that we would be happier thinking of the Siqueiros semi-retrospective at the Center for Inter-American Relations as a friendly, even placatory, gesture than we are going to be by giving it the works as an art exhibition. At the age of seventy-four, Mr. Siqueiros is an artist of considerable stature, flamboyant stance, and spectacular though disturbingly mixed record. But in this group of thirty-three paintings from two collections (those of Dr. Alvar Carrillo Gil of Mexico City and Mr. and Mrs. Albert A. Mitchell of New York) the stature is much reduced, the flamboyance a bit lumpy, and the record invisible.

Let me say quickly, however, that I enjoyed the show and would recommend it to anyone who has some knowledge of the rest of Siqueiros's work. The isolation and exposure of the weakest aspects of a strong personality do not necessarily reduce its strength. Rather the opposite, in this case. The ponderous vulgarity of these easel paintings directed toward a polite audience only emphasizes the strident effectiveness of Siqueiros's murals directed toward a vulgar one—vulgar in the better sense of the word.

The murals account for Siqueiros's stature, justify his flamboyance, and do as much as can be done to sweeten the passages of the record that most North Americans, including myself, find unsavory. As a political activist, Siqueiros has been a friend of violence and, in his later years, has given the impression that a penchant for personal theatricalism was more important to him than the social justification of acts that made him conspicuous. This got him into trouble in 1960, when he was accused of "social dissolution" and imprisoned as a preventive measure. He was pardoned and released in 1964, and since then has been on good behavior. He has also been a good painter of gigantic murals if you are willing, as I am, to accept lurid melodrama as a legitimate esthetic expression when it is performed with appropriate bravado.

Siqueiros's latest murals need not be taken too seriously as documents of social revolution. Turning the volume all the way up, he has continued to play the old themes that seemed so powerful when the Rivera-Orozco-Siqueiros Mexican Renaissance of the '20's and '30's was flourishing—themes that these matchmakers united by wedding Karl Marx to Malinche and by seeing the history of the world (from Genesis on) in terms of the Mexican Revolution.

These were good themes, but they have worn thinner and thinner with repetition, so that where Orozco's passionate declamations still ring true, Siqueiros's "March of Humanity," the huge mural being completed for the "Polyforum Cultural Siqueiros" in Mexico City, promises to offer nothing but stage wind and stage thunder. But even so, the sheer presumptuousness of the performance, the undaunted naivete with which Siqueiros pits himself against Michelangelo, the unquestioning cockiness of his conviction of greatness—all these give a life to his large works that makes them as irresistible as a steamroller going at sixty miles an hour. You have to accept the presumptuousness and the braggadocio, the technical coarseness and the soap-box esthetics, because in their completeness and their momentum the murals refuse to be denied. You cannot dismiss them. The best you can do if they offend you is get out of their way.

The great trouble with Siqueiros as an easel painter, except in a few early surrealist pictures, is that what he really wants all the time is a wall. He seldom puts a picture together in a way indicating that he has any

or plywood) as anything more than receptacles for a certain amount of paint applied to create an image that would sit just as well, or better, on a panel extended, shortened, broadened, or lengthened, or in pictorial space either deepened or made more shallow. What he wants is a wall—and even when he gets a wall he doesn't like to recognize its dimensions. He paints a continuous picture around corners and has even invented certain perspective distortions to take care of the change of angle.

Because he pays so little attention to the disciplines that normal pictorial scale imposes on a painter, Siqueiros in his easel paintings offers no mitigation for shortcomings that exist less obviously in his murals. How unpleasant the texture of his paint—sometimes lumpy, sometimes smeared like cold grease. How careless his approximations of conventional drawing or how obvious his approximations of expressionistic distortions—it is difficult sometimes to tell where the fault lies. How

often he indulges in pointless elaboration of a secondary passage, and how carelessly he will toss off a primary one. Yet here and there in this show—as in the face and arms of Orozco in a portrait that, elsewhere, grows ambiguous—Siqueiros's power is undeniable even at easel scale.

When an artist's ideas demand vast spaces for expression it does not follow that it is because the ideas are big. (A truism. Look at any small Rembrandt.) And perhaps one effect of this exhibition is to reveal by indirection how successfully Siqueiros has filled those large spaces down in Mexico with ideas that are developed and presented neither with great originality nor in much depth. But without question he is the greatest living master of the high decibel count when he has plenty of space to let loose in, and I cannot think of another artist who manages to combine so many faults to produce an illusion of such vitality. And it is the illusion that counts.



About MOMA, The AWC And Political Causes

By HILTON KRAMER

ELSEWHERE on this page today readers will find a letter from representatives of the Art Workers Coalition commenting on my article of Jan. 18, "Do You Believe in the Principle of Museums?" This letter is important, I believe, in two respects—for what it says about museum policy, and for what it fails to say. Because of its importance, I want to deal with some of the issues raised in this letter today.

Before turning to these issues, however, it seems necessary to make one point unmistakably clear. In my opinion, the Art Workers Coalition is, at the present moment, the only professional art group in this country that is addressing itself to the fundamental social and political problems that currently afflict the visual arts both as a profession and as a cultural enterprise. Other professional groups—the art dealers, the art historians, the art critics, the art educationists, the museum directors, the museum memberships, and the older, mostly somnolent organizations of artists—have chosen, for the most part, to remain silent, indifferent, or simply superior in the face of these problems.

For whatever their sins may be, the trustees have not—so far as I know—obliged the museum to serve a political cause, conservative or otherwise. If, because of "the profits of the Vietnam war" etc., their money is politically "tainted," as the AWC claims, from what untainted sources should the necessary funds be drawn? The Federal Government, which is conducting the war in Vietnam? It may in the end come to that. But given the present conservative temper in Washington, would the substitution of Government money for private patronage strengthen or weaken the museum's conservative tendencies? It's a moot question—and still another on which the AWC offers us no ideas.

Now the AWC does, specifically, call upon the museum to serve political causes. What this suggests

these trustees is an economic one. The AWC letter does not persuade me otherwise. The trustees are men of great wealth. Why? Because they are the principal source (direct or indirect) of the museum's funds. That such men are likely to be conservative in their social values; that they are not always disinterested in their decisions, particularly in matters affecting the market value of their own private collections; and that they are known to intervene in areas of museum business where they have no competence—all this, it seems to me, is undeniable as well as distasteful. But does it constitute the politicization of the museum? I don't believe so.

For better or worse, it has been left to the AWC to bring these problems into the open by the now familiar means of direct confrontation. One may dislike the method. One may recoil from some of the values that are implicit in the AWC program. One may even despair that the problems in question can ever be solved in a manner altogether satisfactory to all parties

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interest in the size and shape of a given picture area as a point of departure for picture-making. An artist may think of his canvas as an opening into infinity, or as a barrier that may be painted on but not pierced. He may think of it as a segment of a larger area, into which it blends, or as a confined area within which a totally independent and self-sufficient structure must be built.

A blank canvas of a certain size may be thought of as a potential continuation of the space within which the observer must stand, or as the academician's familiar window onto a world beyond a pane of glass. One way of thinking is as good as the next; the important thing is that the artist must think one way or another, and for the life of me I could not feel that Siqueiros thought of the panels in this exhibition (all are composition board

Siqueiros's "All for One," 1962, on exhibition at the Center for Inter-American Relations
How can so much minus add up to such plus?



After Nothing Less Than Emotional Profundity

By PETER SCHJELDAHL

THEODOROS STAMOS, 18 of whose new paintings are now at the Emmerich Gallery, arrived on the New York scene earlier and made a bigger splash than did most of the "Second-Generation Abstract Expressionists" in whose ranks he is perhaps incorrectly numbered. He first showed with Betty Parsons in 1943 at the then incredibly tender age of 22 and soon earned a reputation as a prodigy, the whiz-kid of the new American painting. It was a reputation that did not stand him in good stead later with serious critics, who were compelled to observe that the Master's smock for which he had been fitted continued to be several sizes too large. Not that his talent came to be "neglected" exactly—in a decade, the 60's, that brought lean times to a number of gifted Second Generation artists, Stamos showed regularly at the ritzy Emmerich—but the sort of critical ennuil that followed his overly sanguine early notices has persisted to the present, leaving the true character of his work mostly uninvestigated.

In Henry Geldzahler's now-famous list of "artists of quality" not included in his pageant of "New York Painting and Sculpture" at the Metropolitan, Stamos is classed with the late William Baziotis as a proponent of "American Surrealism," whatever that is. At any rate, it does not seem a helpful classification. Stamos's paintings, though infused with a degree of mysticism about Nature, expressed through symbolical use of sun, sky

and earth colors, lack the "psychic" overtones of Baziotis's misty dreamscapes. They seem no more surrealist than Adolph Gottlieb's ideograms, with which they share a degree of Oriental inspiration. Stamos has always been committed to effects achieved directly with color, texture and abstract composition, letting the dynamics of paint-on-canvas carry the freight of his feelings, which makes him an Abstract Expressionist, if anyone is.

At least half of Geldzahler's epithet is, however, quite strikingly correct. There is a very "American" quality to the innocent ambitiousness of Stamos's particular mysticism, as there is to the mysticisms of, say Barnett Newman and Clyfford Still. All three partake in a view of "great art" as at once an individualistic enterprise and a conveyor of general spiritual uplift—the artist as priest or prophet. It is a kind of ambition that is bound to get compromised somewhat in its collision with the physical and esthetic exigencies of modern painting, as the artist struggles with the homely business of making a work of art that "works" in purely visual terms. The nature of the compromise, or the reconciliation, becomes the nature of the artist's art.

In different ways, Newman and Still indulged their tastes for the heroic in some radical tinkering with the esthetics of huge scale, all-over surface texture and hieratic composition, trying for big results at the risk of occasionally falling into empty rhetoric. Stamos, on the other hand, has tended to a certain literar-

ness in his visual poetry, experimenting with all sorts of spatial and coloristic effects within a relatively smaller frame. More modest in his goals, he stands less chance of really glaring failure—at worst his paintings teeter on the brink of agreeable interior decoration.

Stamos's new show continues his "Sun Box" series of recent years, its image a rectangle of scumbled, glowing color set in a perfectly flat field of a stolid hue. The edge of the rectangular area (the rectangle varies from canvas to canvas in size, proportions and placement) is fuzzed a bit in order to tie the spatial ambiguity within

the rectangle into the surface-hugging flatness of the field outside. Then a thin, delicately ragged horizontal line, consisting of two complementary colors, or a horizontal bar of some solid color, is added above or below, often producing a very slight optical after-image that seems in some mysterious way to "comment" on the iridescence of the rectangle, the "sun box." The over-all effect is subtle, discreet and very much under control, without seeming in the least "calculated."

Two words that come immediately to mind concerning these paintings are "poetic" and "lyrical," which

might seem odd in the case of work done within such a reductive format. A remarkably similar image in Robert Motherwell's recent "Open" series, though quite possibly inspired by Stamos's example, asserts a stark, even ascetic presence. It is, in fact, in the matter of "presence" that Stamos would seem to differ most widely from the majority of other ambitious American abstractionists, and it may be this difference that leads Geldzahler to lump him with the similarly maverick Baziotis. "Presence," emphatic and prepossessing, is a trademark of most New York painting of whatever school. It might be simply explained as the viewer's experience of the painting as an object with particular dimensions and with particular surface components (be they neat stripes or messy gestures). Seen in this light, Stamos has clearly continued to "paint pictures" rather than make esthetic structures. His paintings are marked by no very intense formal tension; one experiences his "sun-box" rectangles less as geometric than as depicted forms that just happen to have no specific model in nature.

Which brings us back to the issues of Stamos's mysticism, since it is upon the clarity and conviction of the feelings as communicated by his pictures that the success of his art depends. He is after nothing less than emotional profundity. But his medium in this pursuit is the rather questionable one of metaphor, which makes heavy demands on the subjective response of the viewer. The viewer is expected to make some neces-

sary connection that will grant the painting significance—for instance, to gaze into an area of scumbled paint and see, or in some way sense, the Sun as the artist feelingly perceives it.

The trouble with metaphor at this point in art is, partly, the ease with which its thrust is evaded by the viewer. Digging metaphor is something we are only too good at; our experience of the artist's meaning easily slides off at the crucial moment into the stuff of conditioned sentiment—"ah yes, the Sun!" We are then left to contemplate the refinement of the artist's sensibility, a genteel but shallow pleasure. Thus does the intention to be emotionally explicit misfire en route, arriving at a sort of warm, muzzy state which recalls William Carlos Williams's definition of Beauty, "a hole into which we sink decoratively to rest."

When Barnett Newman presented, a few years ago at the Guggenheim Museum, a series of canvases painted with a couple of stripes apiece and titled "The Stations of the Cross," he was putting his mysticism to a direct and definitive test. The result was to be all or nothing, greatness or negligibility, with no comfortable middle ground for himself or his viewer. However one feels about the "Stations," it seems to me impossible not to admire Newman's courage and approve his logic. If the comparison is just, and I think it is, then to say of the "Sun Boxes" that they are charming paintings and of Stamos that he is an excellent minor painter is to say both the most and the least.

concerned. But it would be folly to suppose that the AWC has somehow "created" these problems. I underscore the point because certain private communications that came in after my Jan. 18 article have left me with the impression that some quite intelligent people, people who are otherwise not conspicuously stupid about the world they live in, have satisfied themselves that this is the case. Nothing could be further from the truth.

Like it or not, the AWC has earned our gratitude for bringing these problems to public notice with the proper sense of urgency. At the very least, it has brought us a vivid reminder of the fact that museums are social institutions with social responsibilities. But whatever our debt may be in this respect—and I think it is a large one—it cannot disguise the woeful deficiencies of the AWC's own ideas and proposals.

Today's letter, for example, does not contain a single concrete idea about the way museums should deal with their permanent collections—the problem, after all, with which my own article was concerned. A useful distinction is made between "Kunstmuseum (repository of permanent collection) and Kunsthalle (temporary exhibition hall)," and the AWC proposes that the Museum of Modern Art should simply abandon its role as Kunstmuseum in order to function solely as a Kunsthalle. But this proposal is anything but a solution to the problem. It merely transfers the problem to other physical premises where "the care and housing of an endlessly augmented collection," as the AWC letter puts it, would remain the same vexing responsibility. I can only conclude that, on this particular question, the AWC has no ideas to offer us.

The political questions raised by the AWC are another matter. The AWC argues that the Museum of Modern Art is already serving political interests—its letter refers to "the present conservative politicization of the museum." There is a clear (though unstated) suggestion here that political tests have been applied in the selection of the "men now controlling the Museum of Modern Art." Well, I agree that the museum's Board of Trustees is no band of rebels, but I have always assumed that the primary test applied in the selection of

every organization, every group, and, ultimately, every individual—no matter how politically disinterested their work may be—will be obliged to serve political causes in order to pursue their own professional interests. It suggests a society totally governed by political tests—in other words, a totalitarian society. Does the AWC really believe that such tests advance the cause of political liberty? I doubt it. But the AWC is marvelously cavalier in ignoring the implications of its own demands.

In saying all this, I don't want to suggest that the Museum situation, whether at the Museum of Modern Art or elsewhere, is all sweetness and light. Far from it. Some means must be found to insure the authority and autonomy of curatorial staffs against the importunities of trustees. But to exchange such importunities for outside political pressures is not my idea of a change in the right direction.

The AWC letter today concludes by inviting me to present my own "program for the ills of the Museum of Modern Art." This is both flattering and embarrassing, for—dare I confess it?—I have no such program to offer. Were I to frame one, however, its first tenet would be to guarantee the integrity of the museum's permanent collection as well as public access to as much of that collection as the physical premises permit. If anything, I would like to see the museum keep itself at a greater distance from the current art scene than it now does. Its permanent collection is the greatest of its kind in the world. It seems to me to border on the perverse to suggest its liquidation or transfer simply to provide another temporary exhibition hall. The AWC writes, in my case, as if our New York museums were not already engaged in a frantic competition to mount temporary exhibitions of new work.

On another issue raised by the AWC's proposals—the extension of the museum's museological services to communities that now do not enjoy easy access to them—I hope to write in detail on a later occasion. The most interesting program of this sort which I have personally observed is the one which the Institute of Contemporary Art in Boston is now engaged in. When I have had the opportunity to study it further, I shall report on it at length.

Art Mailbag

Why MOMA Is Their Target

TO THE EDITOR:

THE eleventh demand of the Art Workers' Coalition, as distributed publicly in June, 1969, reads:

"In order to remain a Museum of Modern Art, the Museum should follow the general principle of acquiring and exhibiting only works which are no more than 30 (thirty) years old. All other works in its possession, and also those that eventually pass this age limit, should be sold to museums whose collections record the history of art. The proceeds of such

sales should be used for the requirements of the present and the future."

The demand constitutes a somewhat more stringent restatement of an agreement made between the Modern, the Metropolitan and the Whitney in 1947, rescinded in 1951, in which a distinction was made between "modern art" (defined as work "by a living artist" or "still significant in the contemporary movement in art") and "classic art" (defined as works "which have become part of the cultural history

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Art Mailbag

Why MOMA Is Their Target

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of mankind"). At no point has the AWC made the "capricious proposal" of "scattering the Museum's permanent collection to the winds" or selling it back to private collectors, as stated by Hilton Kramer in his article, "Do You Believe in The Principle of Museums?" Mr. Kramer also accused "the museum's younger, politically inspired critics" (also called "these left-wing critics") of denying "the value of museums in principle," and his article ended with a clarion call "for all of us who believe in the very idea of art museums—in museums free of political pressures... to say loud and clear that we will not stand for the politicalization of art that is now looming as a real possibility."

Such statements reflect the general problem afflicting those who, unwilling to consider seriously the need for museum reform, prefer to dismiss the AWC as a museum-burning, art-defacing, collection-crushing boogie man. On the contrary, the coalition, composed primarily of artists, is probably more concerned with the basic principle of museums (that is, art) than any other group. We would like to believe, but we can't clap our hands just yet, not until we feel the New York museums are indeed what Kramer would have them—"a sign of the democratization of high culture."

The Museum of Modern Art at the moment is not a public museum but a private institution partly supported by tax-exemptions; until last week, when, after 10 months of pressure from the AWC, it finally instituted one free day (Monday, on an experimental basis), the exorbitant entrance fee was \$1.50 at all times.

Kramer ignores the fact that what radical critics are opposed to is the present conservative politicalization of the Museum, which threatens to destroy the modernity of the Modern by retention of those now-historical works with a guaranteed permanent market value. Nor do conservative politicians ever question the propriety of an aesthetic institution which considers negligible the fact that much of its money comes from the profits of the Vietnam war, of South African Apartheid, of Latin American colonization. If the men now controlling the Museum of Modern Art are not politically involved, who the hell is?

If, on the other hand, Kramer means by "the politicalization of art" neither real politics nor art-world politics, but political art, he should be made aware that the AWC has never offered any opinions on the content or form of art, which we consider the concern of individual artists

alone. If Kramer's fear of politicization has to do with the poster protesting the Songmy massacre, "And Babies?", recently printed by the AWC and originally cosponsored by the Museum, he should be made aware that the Coalition is under no illusion that the poster is art—high or low; it is a political poster, a documentary photograph treating an issue that no one, not even the most ivory tower esthetic institution, can ignore in February, 1970. At one point the Museum staff agreed with us on this fact.

The reason the AWC chose MOMA as an initial target was not only because it is the establishment of establishments, but because its members were sufficiently concerned with the Museum's functions and its collections to work hard for change, change that would enable it to continue a valid existence as a museum of international modern art, a virtual impossibility if the major part of its funds and energies continue to be spent on the care and housing of an endlessly augmented collection. Every few years the museum undertakes an all-out fund-raising campaign to keep up with its collection, and every few years later it has to start all over again. It is obvious to every concerned observer as well as to the Museum itself that some superior method of selectivity must be imposed. If two rooms were required to show the current Calder collection and a great many more to show the Museum's abstract expressionist collection last summer, the permanent collection as a whole is doomed to be stashed away no matter how much the real estate is expanded.

The Museum has always prided itself on fulfilling successfully its dual role as Kunstmuseum (repository of permanent collection) and Kunsthalle (temporary exhibition hall). It is increasingly obvious that with the funds now available to American museums, these roles are becoming contradictory, at least in a museum unclear about the degree of its responsibility to either role and unable to make any radical decisions as to its role in the world. The Calder show is a classic example. Based as it is on the haphazard manner in which such a motley collection of one man's work is necessarily assembled, it is a curious way of presenting an artist's oeuvre. And why Calder now, when the Guggenheim just presented a major retrospective? As publicity for the Museum of Modern Art's collection again? Yet that collection turned out to be so sadly lacking in major works from the 1940's and 50's that a desperate move like last year's "First Generation" show was necessary,

in which artists were solicited for donations to the collection to fill embarrassing gaps and make a validly "historical" show.

It should also be pointed out that when the AWC talks about contemporary art we mean the 1950's and 60's as well as "right now." We would prefer less, and longer-lasting major loan exhibitions, and many smaller one-man shows of major contemporary artists per year rather than the one or two, often overblown, blockbusters which only inflate the present star system governing the art world. We think a museum of modern art should be a source of information about the history of modern art, but also a place things can happen out of, not just in; an area not necessarily within reach of the Yale Club or Saks Fifth Avenue, an area with some responsibility to the community at large, some awareness of the modern world's fragmentation; an area where good design is not emphasized over space and accessibility, and where a minimum of hard-found money is spent on publicity and props. As long as "modern" museums continue to concentrate on high-level acquisitiveness (which, incidentally, also serves to retain the blue-chip level of private collections), on social events designed to create still more donors and more space problems, the kind of energy and creativity necessary to find solutions to the prevailing deadlock between new art and museological tradition is being dangerously dissipated. The Art Workers' Coalition would very much like to hear Kramer's program for the ills of the Museum of Modern Art of which he is certainly as aware as we are.

FRAZER DOUGHERTY,
HANS HAACKE,
LUCY LIPPARD,
Art Workers' Coalition
New York City

"HARD TO FORGET"

TO THE EDITOR:

As one of the founders of the Art Workers Coalition, I welcome Grace Glueck's recent article and am particularly happy about her detailed account of the Songmy poster. This is a truly important article appearing at an important time for the art world.

I would, however, like to point out that the reaction of the "Modern" Museum to the Coalition's activities has on the whole been nowhere near so sportsmanlike as she has perhaps been informed, nor has the "Modern" Museum in any sense succeeded in "keeping the police off its turf." A few hours before last spring's big demonstration in the 54th Street garden, MOMA's directors had 30 uniformed policemen smuggled into the basement

storeroom beneath the museum cafeteria. These police were held at the ready for any disturbance (which due to the restraint of the demonstrators never developed), though at least one museum administrator was later criticized because these police were subject to no clear chain of command as to when to go into action, with all the inherent danger to both demonstrators and works of art this might have caused. Police were again called in following the "blood bath" action, and at least six plainclothesmen were present inside the "Modern" Museum (in addition to several uniformed policemen outside) during the Coalition's attempt to reach the trustees on January 8. In all cases these police were supplemented by a large contingent of MOMA's own formidable security force.

It is also hard for some members of the Coalition to forget that only a year ago they were branded by the "Modern" as dangerous vandals and that MOMA even went so far as to suggest that a Chinese-American artist was in fact a Maoist agent. Nor are present relations between the AWC and MOMA helped by the Museum's failure to issue a joint statement with the AWC concerning the "free day" on Mondays, although this represents a great success, as Miss Glueck points out quite correctly, for the campaign begun by the Coalition.

ALEX GROSS

New York City

"ERRONEOUS"

TO THE EDITOR:

The assertion in Grace Glueck's article on the clash between the Art Workers Coalition and The Museum of Modern Art over the Songmy massacre poster that "the project [was] almost unanimously endorsed by the museum's staff" is completely erroneous. The staff of The Museum of Modern Art is over 500 persons. Not only did almost none of us have any knowledge of this poster prior to its publication, but our own Department of Public Information had to issue a release on its history for the benefit of our silent majority.

LYNN H. SCHAFFRAN,
Project Associate,
Department of Exhibitions,
The Museum of Modern Art
New York City

Miss Glueck replies: The sentence should have read, "staff executive committee." It was the museum's executive staff committee that, with one or two exceptions, "almost unanimously endorsed" the Songmy poster. The executive staff committee consists of the heads of departments at the Museum and does not speak for the staff as a whole.

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*Jerusalem Post
Nov 8, 1972*

PAGE SIX

APPRECIATION — ARTHUR LEJWA PARADIGM OF JEWISH FATE

PROFESSOR Arthur Lejwa, a leading biochemist and co-discoverer of the male sex hormone, who died recently in New York at the age of 77 years, will be buried on the Mount of Olives in Jerusalem today.

This colourful and rather unique personality was, in a certain sense, a paradigm of the fate of the Jewish intellectual in our time.

Born in the small Polish-Jewish town of Kielce, as one of 14 children, Lejwa became his father's pride when ordained a rabbi after long and successful Talmudic studies. It was a shock to the father when the son declared one day that he would not be a rabbi but a lay scholar, and would not return home without a doctorate.

After a false start in Warsaw as a law student (he discovered that what he learned was not very different from Talmudic law, but that this latter was more sophisticated and much superior) he turned to biochemistry, studying in France and Germany under Sabatier and Windaus, both Nobel Prize winners, and working in the famous Pasteur Institute. After his return to Poland he was able to show his father not one but two doctorates.

Owing to his research association with Casimir Funk, the discoverer of vitamins, he became an authority on vitamins, hormones, nutritional anaemia, and related problems. In spite of being a Jew, he was appointed Director of the Department of Biochemistry in the State Research Institute of Hygiene and Professor of Nutrition and Endocrinology at the High School of Hygiene. Such was his standing that in 1934,

after the advent of the Nazis, he was offered an appointment at the Kaiser Wilhelm Institute in Dahlem-Berlin, an offer which he angrily declined.

In 1938 during a wave of anti-Semitism he was suddenly dismissed from his numerous official positions. But he proved to be too indispensable to the Polish Government to be denied vital research work on insulin and other endocrinological substances, so he was reinstated — so to say, by the back door — as a research director in a government-affiliated private laboratory. Incidentally this saved his life, because a few days before the outbreak of the war in 1939 he was sent on a scientific mission to North America. His whole family perished in Nazi camps.

New career

Although I was a close friend of Lejwa for 40 years, I never found out why he turned his back on science in the 1950s and embarked on a new career as an art-dealer. I learned this only the other day, after his death. To his horror he discovered that one of his major discoveries, a potent hormone compound, was used by the Nazis in deadly experiments on pregnant women in concentration camps. He was so deeply shocked and disgusted that he felt his academic work forever.

He established, with his wife, Madeleine Chalette, an art-gallery in New York specializing in European masters like Picasso, Arp and Chagall, and in modern experimental art. He discovered art when still a student in Europe, and developed



The late Prof. Lejwa

a rare understanding for painting and sculpture. I remember vividly their six-storey house off Fifth Avenue in New York full from basement to attic of choice works of art ranging from Precolumbian pieces to the latest kinetic and op-art.

At heart, Arthur Lejwa remained all his life the Kielce-born Polish Jew. He remained deeply rooted in Jewish Diaspora culture and passionately devoted to it. He had a command of many languages, but was at home only with Yiddish, his mother tongue. He saw in it and its wonderful literature a major achievement of the Jewish spirit. He used to say: "It is a great thing that Hebrew, considered dead, became a living, thriving language, but why condemn this wonderful living Yiddish to death?"

He was by no means easy-going or easy to live with. He did not care much for the daily amenities of life or for publicity. I am not certain that he would be glad to have this tribute paid to him. But he was adamant on his principles. He was a truly self-made man. In spite of so many obstacles and disappointments — as a penniless student in Warsaw and Paris, as a persecuted scientist in Poland, as a standard refugee in the States — he was never discouraged and never abandoned what he set his heart on. He was both a dreamer and a very practical man. He was generous and gave a lot away, and mostly anonymously.

But one may ask why this man, so deeply rooted in the Diaspora and for so long established in America, should be brought for burial to Jerusalem.

He had scarcely any interest in the political aspect of this once divided and now united town. For him it was dear for its spiritual, cultural and aesthetic values. Already before the war he was an active member of the Board of Polish Friends of the Hebrew University, where our friendship started. After the war he began visiting Jerusalem every few years, and embarked on a project of beautifying it with sculptures by major masters.

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INTERNATIONAL HERALD TRIBUNE, SATURDAY-SUNDAY, DECEMBER 20-21, 1969

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Associated Press.

The Boston Raphael

"Unquestionably a Raphael," is the opinion of Dr. John Shearman, right, of the University of London, considered to be the authority on the Italian high Renaissance. With him is Perry T. Rathbone, director of the Boston (Mass.) Museum of Fine Arts, which acquired the 16th-century portrait of a young Italian girl from "an old European private collection." Mr. Rathbone declined to disclose the purchase price ("Let's call it somewhere in six figures, but not seven.") or the identity of the former owner. If the painting had been sold publicly, art authorities say it would have commanded a price of perhaps \$1.5 million.
 A full-face, half-length portrait on a wood panel, the Raphael portrait is believed to be of Eleonora Gonzaga, the daughter of the Duke of Mantua, at the time of her betrothal to Francesco Maria della Fovere, later the Duke of Urbino. If this is in fact her portrait, she would have been about 12 or 13 at the time of the painting. She was married at 16.

Art in London A Christmas Institut

By Max Wykes-Joyce

LONDON, Dec. 19.—The first London dealer to mount a Christmas exhibition consisting, not of the unsold tat of the past twelve months, but of small drawings and paintings by 19th and 20th-century masters, and small new works by their regular artists was Roland Browne and Delbanco, 19 Cork Street.
 This annual show has now become something of an institution, eagerly awaited by collectors and connoisseurs as well as by last-minute gift shoppers.
 Among the 160 works, I noticed oils of especially good quality by Gwyneth Johnstone, Constant Troyon, Lépine, Alfred Cohen and John Christopherson; and drawings and watercolors by Gustave Moreau, Jean Marchand, Philip Sutton and Keith Grant. Prices range from \$50 for a gouache of a toad by Martin Syrett to \$3,030 for a Lépine oil of a cornfield.



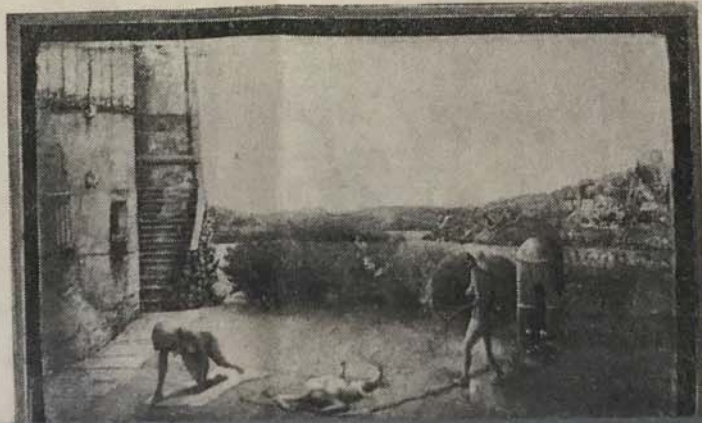
drawings by François (1651-1730) and a brilliant drawing by Charles d. (1636-1716), a pupil Le Brun, who made to England to paint the house of Lord English Ambassador La Fosse later painting in the gallery of Crozat, Rue de Richelieu in which he passed eight years of his life.
 Still in Cork Street Mercury Gallery, the of Albert Houthueser with a show of dry watercolors. As a he is much preoccupied music-hall and the that very many of the

Art in Rome

An American Painter's Intense Reality

By Edith Schloss

ROME, Dec. 19.—Gregory Gillespie, a young American whose paintings are on view at the American Academy in Rome, has a particular approach to reality. In his clear, uncompromising paintings, none of the conventions of placid seeing are taken for granted: surfaces are looked at close, lifted up, probed under. Each painting is a setting furnished with objects and happenings never experienced in ordinary life (or, rather, that we prefer never to let ourselves experience). Obscure drives under known desires are pulled out and made visual.



"Lands"

Gillespie is not afraid to wonder, he opens wounds, picks at feeling, malice, finds mak-

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ed people in unlikely corners; humdrum used things from forgotten corners as holy or unholy as reliquaries — dreary rooming-house walls, dirty tratoria tables, toilet tiles—all are equal, nothing is too humble.

The paradox is that the repugnant and the distasteful, along with the accepted, are all transfigured in the terrible beauty of the paintings. Utterly unrelated elements furnish a scene as saints do in an allegory: Jesus, rolls, a Victorian vase, a pink rug, an oven become a kitchen interior of the hallucinatory clarity of a Bellini.

Bellini and Antonello da Messina are influences, and the gaudy trimmings of popular Italian Catholicism permeate Gillespie's work. But insistence

It is difficult to talk of him without resorting to easy labels—but he is neither realistic nor is he surrealist. His reality is so intense it is better or worse than our own. There is nothing pleasing about his forthright pictures with their unlovely subject matter. But when you stop blinking you are faced with a moment or an eternity which is intangibly beautiful.

Gregory Gillespie, American Academy, Via Masina 5, Rome, to Jan. 1970.

Other exhibitions to see this month in Rome include:

Giorgio De Chirico, Galleria La Medusa, Via del Babuino 124, Rome, through December.

Looking at a mature artist's work, one suddenly understands his early paintings which had seemed uninteresting years before. With De Chirico it is almost the other way around: the memory of the marvelous dream vistas of the twenties suffers under the effect of his recent work. Here the graphics and drawings of the last two years exploit the old "metaphysical" themes again and again, dummies accoutred with triangles embracing men in business suits, bathers rising from a lake of bricks, baroque horses prancing beside classic statues; all have the touch of the old modern master but none of his bite.



Only some landscapes with several suns and a self-portrait are more incisive.

Hans Hartung, Il Collezionista, Via Gregoriana 36, Rome, through December.

In his first show in Rome at a new gallery this Paris-orient ed German painter shows ele-

gant abstractions from 1962 to 1967. His vigorous raking of surfaces, the fast flourishes, are close to the later and more visceral action painting but cannot be confused with it. Furry swirls flow over even grounds, calligraphic strokes flash by like lightning, there are all over fireworks flares. Over the years Hartung's hand has

become very sure. hard to say if all his brilliance hides or de mantic vision.

Gregory Gillespie

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THE NEW YORK TIMES, SUNDAY, FEBRUARY 11, 1973

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Burden Asks Tighter City Control Over Museums

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By **CARTER B. HORSLEY**
City Councilman Carter Burden announced yesterday that he would introduce legislation this week to give the city a greater measure of control of the financial activities of the Metropolitan Museum of Art and other cultural institutions that receive city funds.

Under Mr. Burden's bill, any institution that failed to comply with disclosure requirements would lose its city financial support. He said the legislation was prompted by Metropolitan's "secretive" policy in selling its paintings.

State Attorney General Louis J. Lefkowitz disclosed last month that he had opened an investigation into the legality and prudence of the Metropolitan's recent sales of paintings,

a practice known as deaccessioning.

Councilman Matthew J. Troy Jr., chairman of the Council's Finance Committee, said Mr. Burden's bill "has a good chance of seeing the light of day." "We're interested in the private donations and disclosure," he said.

Under the bill proposed by Mr. Burden, a Manhattan Democrat, the 17 cultural institutions that now receive city subsidies would be required to notify the Administrator of Parks, Recreation and Cultural Affairs and the Council's Finance Committee of any proposed sale or exchange of a work of art 30 days prior to its actual sale or exchange.

The institutions would also

have to submit comprehensive annual financial reports, including any pertinent additional data specifically requested, as well as a detailed statement of proposed capital improvements and how these would be financed, and a list of acquisitions in excess of \$100,000, including the terms and means of financing.

The disclosure requirements, Mr. Burden said, are "to insure a greater degree of public accountability for quasi-private institutions like the Metropolitan, which have been able to enjoy the benefits and avoid the responsibilities attendant to the expenditure of public funds."

Mr. Burden declared that "during the tenure of Thomas P. F. Hoving, the Metropolitan's director, public deceit and

dissimulation have been elevated to the level of official museum policy."

Mr. Hoving said that the Metropolitan "will be delighted to study the bill when prepared."

"Financial accountability to responsible city agencies and legislative bodies will always be carried out," he said. "We don't believe there is any policy or intention as Mr. Burden described as 'deceit,' and the museum is preparing a detailed white paper which will discuss the transactions and the recent disposals."

"For 103 years the Metropolitan has existed and thrived in a healthy partnership with the city. . . . Any intimation that the trustees or the staff of the Metropolitan own the works of art is not intended."

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Mr. Annigoni's 1955 work Continued on Page 39, Column 3

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Mark Rothko, Artist, A Suicide Here at 66

By **GRACE GLUECK**
Mark Rothko, a pioneer of abstract expressionist painting who was widely regarded as one of the greatest artists of his generation, was found dead yesterday, his wrists slashed, at his studio, 157 East 69th Street. He was 66 years old. The Chief Medical Examiner's office listed the death as a suicide.

Mr. Rothko had suffered a heart attack last year, and friends said that he had been despondent in recent months.

Like most American artists of his generation, Mr. Rothko's early career was marked by struggle and was untouched by recognition. His fortunes rose with those of the American brand of painting known as abstract expressionism, in whose

\$2.1 MILLION HERE \$1.3-Million Paid for One Is Peak for the Artist's Work

By **SANKA KNOX**
A painting by Vincent Van Gogh of cypress trees rising from a cornfield into a sky of swirling clouds brought \$1.3-million at auction here last night—the highest price ever paid for a Van Gogh.

The previous auction record for a painting by the artist was \$420,000 for a portrait in 1966.

Last night's sale of Impressionist, post-Impressionist and modern paintings was at the Parke-Bernet Galleries, 980 Madison Avenue.

"Le Cypres et l'Arbre en Fleurs," the big prize of the sale, went to a buyer who asked the galleries not to divulge even his country of residence. Short- Continued on Page 32, Column 1

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Mark Rothko, Abstract Expressionist, Is Suicide in His Studio

Continued From Page 1, Col. 7

development he had played a crucial role, along with Jackson Pollock, Willem de Kooning, Robert Rauschenberg, Adolph Gottlieb and Clyfford Still.

Today, Mr. Rothko's monumental canvases, in which simple rectangles of glowing color seem to float on the canvas, are known and collected throughout the world. Mr. Rothko's significance as a painter was underscored by a retrospective exhibition of his works in 1961 at the Museum of Modern Art, which at the time only gave such shows to living painters of worldwide reputation.

Yesterday, William S. Rubin, chief curator of painting and sculpture at the museum, said: "The loss to modern art is incalculable. One of the pioneers of abstract expressionism, his work was crucial to the establishment of the whole tradition of recent color-field painting and continued to pose challenges right up to his death."

His historical importance was prominently reaffirmed this year in two major New York shows: "New York Painting and Sculpture: 1940-1970," at the Metropolitan Museum of Art, and "The New American Painting and Sculpture: The First Generation," at the Museum of Modern Art.

Mr. Rothko's quiet, contemplative canvases, often described as "painting about the sublime," are in strong contrast to the turbulent imagery of most of his contemporaries. The subdued content of Mr. Rothko's art was described as "empty" by conservative critics; those in favor admire their other-worldly calm.

Baffling and Mysterious
In 1957 the London critic Robert Melville wrote of Mr. Rothko: "He is baffling and mysterious in his simplicity and I know that many people only find it an insult to their intelligence; but if by some miracle Rothko's attitude to painting were to prevail, we should all be on the way to becoming converts to Zen Buddhism."

Twenty-three years ago, when the abstract expressionist movement in American painting was still a long way from winning the nearly universal esteem it now enjoys, Mark Rothko wrote: "The unaffiliability of society to his activity is difficult for the artist to accept." Yet, like many embattled artists before him, Mr. Rothko derived from this public hostility certain spiritual solace.

It was this reason of "experiential experiences" that Mr. Rothko aspired to as an artist. The means he employed to realize this artistic aspiration were, however, devoid of literary suggestions or anything resembling representational images.

For Mr. Rothko, the vocabulary of abstraction lies above all else, a vocabulary of color—color that was exquisite to the eye, yet very simple in the forms it assumed. The characteristic Rothko form became, in the pictures of the sheer physical pleasure that color alone could afford the eye.

Mr. Rothko's art, in any case, was far removed in spirit from the kind of violent expressive gestures that came to be popularized by the abstract expressionists.



Mark Rothko

the art world. He felt that the scene was being occupied by people who were influenced by him — his followers — and yet he felt rejected at the same time. This really consumed him.

Mr. Rothko, whose name was Marcus Rothkovich, was born on Sept. 25, 1903, in Dvinsk, Russia. His father, Jacob, a pharmacist, brought his family to the United States in 1913, and settled in Portland, Ore. Young Rothko, preoccupied with political and social matters, aspired to be a labor leader.

In 1921, he entered Yale, but left the college two years later to work in a shoe store. He returned to Yale in 1925, and enrolled in Max Weber's classes at the Art Students League.

Mr. Rothko started out as a realist, he exhibited in a group show in 1929 at the Opportunity Gallery in New York. Later, with many other New York artists hit by the Depression, he worked on the Federal Arts Project in 1936-37.

By the 1940's, his work, which in the previous decade stressed urban themes, began to absorb the surrealistic influence of Miró, de Chirico and Max Ernst, artists whom Mr. Rothko greatly admired. In his first important one-man show at Peggy Guggenheim's Art of This Century gallery, the surrealistic direction of his work was already apparent.

He joined the Betty Parsons Gallery in 1946, and the surrealistic iconography soon gave way to completely abstract forms. In 1951 a reviewer for The New York Times wrote of the paintings in his final show at the Betty Parsons Gallery.

"They are given no titles and, in the accepted sense of the word, they represent nothing. They are expressions of pure and elementary color-form relationships."

In 1951, Mr. Rothko showed for the first time at the Museum of Modern Art, in a now-famous exhibition called "Abstract Painting and Sculpture in America." Later he was represented in museum shows that traveled abroad, and he gave Europeans their first exposure to his work.

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His Work 'Arrived'
The influential Sidney Jamsky Gallery began to exhibit his work in 1954, thus signaling not only Mr. Rothko's success but also the "arrival" of the abstract expressionist movement.

In 1958, with Mark Tobey, the painter, and David Smith and Seymour Chwast, the sculptors, Mr. Rothko was chosen to represent the United States at the 29th Venice Biennale.

Mr. Rothko also had an important teaching career. From 1929 to 1952, he taught children at the Center Academy in Brooklyn, and during the summers of 1947 and 1949 he taught at the California School of Fine Arts in San Francisco, where he became an important influence on a number of California artists.

He was co-founder and teacher in 1948 of the influential school on East Eighth Street called Subjects of the Artists, a discussion center for the New York School painters.

With Adolph Gottlieb, Mr. Rothko once stated his credo in a letter that was published in The New York Times on June 13, 1943.

"We favor the simple expression of the complex thought. We are for the large shape because it has the impact of the unequivocal. We wish to reassert the picture plane. We are for flat forms because they destroy illusion and reality."

Mr. Rothko, who received an honorary degree from Yale last June, is survived by his wife, the former Mary Alice Beistle, the former Mary Alice Beistle, the former Mary Alice Beistle, the former Mary Alice Beistle.

He also leaves a sister, Sonia Allen, of Portland, and two brothers, Moise Roth of Portland and Albert Roth of Los Angeles.

Conrad Nagel Rites Today
A funeral service for Conrad Nagel, the actor, will be held today at 2 P.M. at Frank E. Campbell's, Madison Avenue and 81st Street. Mr. Nagel was found dead Tuesday in his home at 340 West 57th Street. He was 72 years old.

Deaths
BROWN—Benjamin, wife of the late (deceased) Benjamin Brown, 11414 112th Ave., died Tuesday, Feb. 24, 1970, at the age of 82.

CASTALDO—Pasquale A., the employee and manager of the late (deceased) Pasquale A. Castaldo, died Tuesday, Feb. 24, 1970, at the age of 72.

CHAIKOFF—Joseph J., died Tuesday, Feb. 24, 1970, at the age of 72.

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Deaths

FINCH—Mary Baker, The New York City Theological Society reports the services for her will be held for the life of Mary Baker Eddy, founder of the Christian Science Church, at the First Church of Christ, Scientist, 100 West 11th St., at 11 A.M. on Feb. 26.

FLIK—Emily Borcher, 65, died Feb. 23, 1970, at St. Luke's Hospital, N.Y.C. She was the wife of the late Dr. Paul J. Flik, a prominent physician and surgeon, and the mother of Dr. Robert F. Flik, a prominent physician and surgeon.

FURMAN—James J., beloved husband of Mrs. Mary J. Furman, died Tuesday, Feb. 24, 1970, at the age of 72.

GALLAGHER—Michael James, 65, died Feb. 23, 1970, at the age of 72.

GOLDBERG—Max, 75, died Feb. 23, 1970, at the age of 75.

GOLDMAN—Jack, beloved husband of Mrs. Thelma Goldman, died Tuesday, Feb. 24, 1970, at the age of 72.

GORMAN—Charles, devoted husband of Mrs. Gorman, died Tuesday, Feb. 24, 1970, at the age of 72.

HART—Alfred C., 74, died Feb. 23, 1970, at the age of 74.

ISAAC—Allan H., beloved husband of Helen Isaac, died Tuesday, Feb. 24, 1970, at the age of 72.

Deaths

ABRAMS, Charles, 75, died Feb. 23, 1970, at the age of 75.

ALPERT, Louis H., 75, died Feb. 23, 1970, at the age of 75.

ANDERSON, Walter B., 75, died Feb. 23, 1970, at the age of 75.

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A Pure Abstractionist

Rothko's Work, in Color, Conveyed Luminosity Yet an Extreme Serenity

By HILTON KRAMER

Twenty-three years ago, when the abstract expressionist movement in American painting was still a long way from winning the nearly universal esteem it now enjoys, Mark Rothko wrote: "The unaffiliability of society to his activity is difficult for the artist to accept." Yet, like many embattled artists before him, Mr. Rothko derived from this public hostility certain spiritual solace.

It was this reason of "experiential experiences" that Mr. Rothko aspired to as an artist. The means he employed to realize this artistic aspiration were, however, devoid of literary suggestions or anything resembling representational images.

For Mr. Rothko, the vocabulary of abstraction lies above all else, a vocabulary of color—color that was exquisite to the eye, yet very simple in the forms it assumed. The characteristic Rothko form became, in the pictures of the sheer physical pleasure that color alone could afford the eye.

Mr. Rothko's art, in any case, was far removed in spirit from the kind of violent expressive gestures that came to be popularized by the abstract expressionists.

Mr. Rothko started out as a realist, he exhibited in a group show in 1929 at the Opportunity Gallery in New York. Later, with many other New York artists hit by the Depression, he worked on the Federal Arts Project in 1936-37.

By the 1940's, his work, which in the previous decade stressed urban themes, began to absorb the surrealistic influence of Miró, de Chirico and Max Ernst, artists whom Mr. Rothko greatly admired.

In his first important one-man show at Peggy Guggenheim's Art of This Century gallery, the surrealistic direction of his work was already apparent.

He joined the Betty Parsons Gallery in 1946, and the surrealistic iconography soon gave way to completely abstract forms. In 1951 a reviewer for The New York Times wrote of the paintings in his final show at the Betty Parsons Gallery.

"They are given no titles and, in the accepted sense of the word, they represent nothing. They are expressions of pure and elementary color-form relationships."

In 1951, Mr. Rothko showed for the first time at the Museum of Modern Art, in a now-famous exhibition called "Abstract Painting and Sculpture in America." Later he was represented in museum shows that traveled abroad, and he gave Europeans their first exposure to his work.

His historical importance was prominently reaffirmed this year in two major New York shows: "New York Painting and Sculpture: 1940-1970," at the Metropolitan Museum of Art, and "The New American Painting and Sculpture: The First Generation," at the Museum of Modern Art.

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FREY E. FULLER, X-A.C.L.U. OFFICIAL

Judge Henry W. Edgerton Dies; Former Appeals Court Head, 81

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Continued From Page 1, Col. 3

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Mr. Lefkowitz said he was acting under the statute that makes the Attorney General a representative of the beneficiaries of dispositions for religious, charitable, educational or benevolent purposes.

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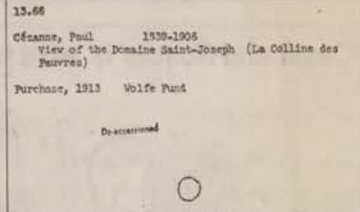
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oped that much of the money had been borrowed from other museum capital funds that had to be replaced.

The fact that the museum was canvassing the art market with offers to sell major French modern works was first disclosed by John Canaday, The Times art critic, last Feb. 27. The following week, Mr. Hoving replied that the Canaday account was "99 per cent inaccurate" and "grossly incorrect."

The Times has now obtained copies of documents concerning some of the paintings mentioned by Mr. Canaday. They show that the pictures were at one point "deaccessioned"—that is, removed from the collection preparatory to sale—and subsequently "reaccessioned."

College Art Association Scores Sales by Metropolitan

By HILTON KRAMER A resolution severely criticizing the director and board of trustees of the Metropolitan Museum of Art for the recent sale and exchange of works of art in its collection was passed yesterday by the board of directors of the College Art Association at its annual meeting.

The association, representing art historians, museum curators and artist-teachers, is the country's leading professional organization in the visual arts. Its current four-day conference at the Americana Hotel is being attended by about 4,000 members.

"This association does not concur in many of the museum administration's recent aesthetic and historical judgments," the resolution stated.

"Whether or not the stewardship of the Trustees has contributed to the financial diminution of the museum's assets," the resolution continued, "might be determined by an appropriate Government agency."

This was the first time a professional organization of art scholars has called for a Government investigation of the

museum's recent "deaccessioning" activities. In addition to distinguished art historians and artists, the 23-member board responsible for the resolution includes top curatorial officials from the following museums: the National Collection of Fine Arts, a division of the Smithsonian Institution in Washington, the Detroit Institute of Arts, the Minneapolis Institute of Arts, and the Walker Art Center in Minneapolis and the Yale University Art Gallery.

Board members met Wednesday with Theodore Rousseau and Ashton Hawkins, vice director and secretary of the museum, respectively, and the resolution was drafted after hearing their views. An earlier board invitation to Thomas P. Hoving, the museum's director, and Douglas Dillon, its president, was never answered, according to an association source.

Wednesday evening, the Metropolitan played host to the association's membership at the opening convocation. Mr. Hoving had been expected to offer some remarks of welcome, but since again his place was taken by Mr. Rousseau, who spoke of the association as "our closest colleagues." The resolution condemning the museum's policies, however, made it clear that a significant difference in professional standards now separates the museum from these colleagues.

"Instances of secretive disposal of art from its collection have seriously tried professional trust in the Metropolitan's directorship," the resolution states. "We believe," it continues, "that the contradictory public statements and the inconsistent administration of deaccessioning by the director have not been in the best interests of the museum or its profession."

Taking "Strong Exception"

"The director's designation of certain paintings as 'duplicates' is questioned by his colleagues in art history," the resolution states further, and goes on to judge judgments about "minor" works, or "works of no importance" have been more widely challenged than supported by leading scholars in the fields involved. Whenever the staff and director do not have established competence in a particular historical area, consultation with recognized scholars on deaccessioning should be not only a matter of principle and prudence, but also of practice."

Upon learning of the association resolution yesterday, Mr. Rousseau issued a statement saying that the museum took "strong exception" to what he characterized as the association's "press release," which, he added, is "also in part based on the misleading and frequently inaccurate reports that have appeared recently."

and complexity," Mr. Rousseau's statement continued, "which involve the interrelationship between the academic and museum worlds, must be discussed in a responsible and professional manner, and should not be a subject of self-righteous and ill-informed rhetoric. It is ironic that at a time when much of our staff is involved in panels at the College Art Association annual meeting, the museum is acting as host to several of these sessions that charge should be made that we 'obstruct the advancement of knowledge.'"

That charge appears in the association's resolution as follows: "Failure to inform scholars of the changed status of works of art is to obstruct the advancement of knowledge."

The last paragraph of the resolution is addressed to the museum's trustees, however, rather than to its director. "The acrimonious but enlightening nature of recent debate and the public character of the Metropolitan Museum, it is hoped, will lead now to the trustees' re-examination of the responsibilities to the public,"

EXAGGERATION MARS COMPARONE RECITAL

Elaine Comparone, a harpsichordist who made a brilliant debut here in 1970 and won further praise with a second New York recital in 1971, made her third local solo appearance on Tuesday night in the "Introductions" series at the Metropolitan Museum of Art.

Something has happened to Miss Comparone's playing since she was heard here, and its name is exaggeration. Since she is clearly an intense, thoughtful and analytical young

woman, she may have elaborate theories to justify her present way of playing. For the listener, however, the results on Tuesday simply sounded too heavy-handed, too labored and to slow too much of the time. By taking the same hard-hitting approach to everything, she made sonatas by C. P. E. Bach, Scarlatti and a prelude and fugue by J. S. Bach all sound pretty much alike, which could hardly have been her intention.

Given Miss Comparone's great talent, she will probably emerge from this period of development a finer artist than ever. Let us hope that emergence comes soon.

ALLEN HUGHES

Mrs. Curtis, Designer, Wed to Richard Cioffi

MENDHAM, N. J., Jan. 25 —Mrs. Eloise Curtis and Richard D. Cioffi were married here this afternoon by Municipal Court Judge J. Branton Wallace in his chambers.

Mrs. Cioffi is a daughter of George D. Curtis of Conway, Ark., and the late Mrs. Curtis. Mr. Cioffi is a son of Mrs. Francisco Cioffi of Bloomfield and the late Mr. Cioffi.

The bride's previous marriage to Thomas G. Watson ended in divorce. A fashion designer, she was until recently vice president and chief designer for Happenstance, Inc., a division of Puritan Fashions.

Mr. Cioffi is president of the Bahama Realty Corporation and vice president of

Notes on People

Moyers Hospital

Bill D. Moyers, White House press secretary under President Lyndon B. Johnson and former publisher of Newsday, was in satisfactory condition in a Washington hospital after suffering chest pains. Mr. Moyers, who was in the capital to attend services for the late President, entered Georgetown University Hospital early Wednesday morning.

The hospital said Mr. Moyers, now a public-television commentator, had not suffered a heart attack but a painful inflammation of the ribs and chest known as Tietze's syndrome. The 38-year-old Mr. Moyers was reported resting comfortably in the hospital's intensive-care unit.

Mrs. William P. Rogers, wife of the Secretary of State was said to be "all right" after collapsing Wednesday during the Capitol Hill services for Mr. Johnson. The collapse was attributed to fatigue.

Agawam seems determined. The Massachusetts town had invited one of its most prominent sons, Gen. Creighton W. Abrams, the Army Chief of Staff, to attend a ceremony to honor the general in May. He declined. Now Agawam is looking into the legality of remaining its Main Street as self to the adjacent

has proposed the state evaders abroad. "Let's come home," he said.

The Vice President's staff member who has suffered a heart attack is identified as Tietze's syndrome. The 38-year-old Mr. Moyers was reported resting comfortably in the hospital's intensive-care unit.

During the ceremony, Secretary of State Rogers said, "I, for myself, and my family, are proud to have served with you."

For the first time since he had the air.

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Nixon O To Find

WASHINGTON President Richard Nixon said he would not run for Vice President in 1976, he said. "I feel very strongly about this," he said. He also said he doubted that Senator Kennedy would ask him.

"I don't want these decorations any longer," said Jerome Riley, a Vietnam veteran, in Boston. "I want you to have them, so you can pin them on all the draft dodgers and antiwar protesters in Canada and Sweden and other places overseas." So saying, Mr. Riley gave his Bronze Star and other decorations to Representative Peter Harrington, a Democratic member of the Massachusetts Legislature, who

REAL ESTATE

Be our guest Winter Ca But it's g

What can you do at the Staten Island Hemlock this weekend through February? You'll have a fashionable and relaxing time at the Hemlock Mountains. You'll have a great view of the mountains and the city.

DINE Overlooking THE U.N. Bibliothéque. One of the prettiest restaurants in New York. International.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	II.A.45*

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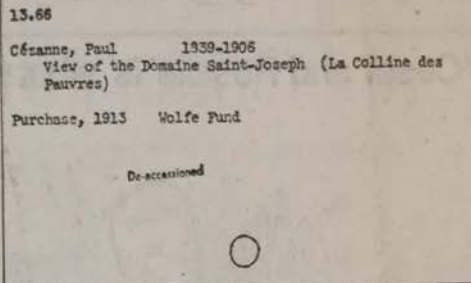
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"I think that becomes something of a campaign against us," he said.

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If Senator Edward M. Kennedy should become the Democratic Presidential candidate in 1976, he will apparently have to look farther than his law-school roommate for a running mate. Senator John V. Tunney of California, who was Senator Kennedy's roommate at the University of Virginia Law School, said he would not run for Vice President with him. "I have no desire to be the Vice President in 1976," Senator Tunney said. "I feel very strongly about this." He also said he doubted that Senator Kennedy would ask him.

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Unusual Repertory For Winds Chosen By Boehm Quintette

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LINDSAY WEIGHING U.S. SENATE RACE

Would Oppose Javits in '74
 —Contests for Mayor and Governor Also Studied

By MURRAY SCHUMACH
 Mayor Lindsay is considering running for the United States Senate next year against the Republican incumbent, Jacob K. Javits.

Although the Mayor has declined to comment on the matter publicly, political intimates with whom he has discussed this plan noted yesterday that he could dramatize national issues from the Senate floor, that he had always been interested in foreign affairs and that he had begun his political career in Congress as a Representative from the so-called Silk Stocking District of Manhattan.

While the Mayor has no specific plans for 1974, the Senate race is one of his options, although he is reluctant to run against Mr. Javits, whom he regards as a friend.

As part of his strategy, the Mayor has made inquiries in the Liberal party on where it would stand in such a Senate race. The party supported Senator Javits in 1968, and it gave Mayor Lindsay the Liberal line in 1969 when he lost the Republican mayoral primary to State Senator John J. Marchi.

The Mayor, however, is keeping open his options to run for re-election this year or to campaign for Governor next year. He is convinced that if he runs for Mayor, even if he wins, he

Continued on Page 18, Column 2

Theaters—disaster strikes! EL COCA-COLA GRANDE boat capsized, 10 Aboard. ADV.

Lefkowitz Opens Inquiry Into Art Sales by the Met

By JOHN L. HESS

State Attorney General Louis J. Lefkowitz has opened an inquiry into the legality and prudence of recent sales of paintings by the Metropolitan Museum of Art.

Members of his staff have called this week on art houses and the museum itself, seeking previously undisclosed data on prices involved in the transactions, it was learned yesterday. Asked about this, Mr. Lefkowitz said yesterday:

"We're concerned primarily about whether the works of art that the museum is disposing of, as reported in The New York Times, were held subject to restrictions against such disposition, and if there were no restrictions, whether the sales were provident, prudent and reasonable."

Meanwhile, directors of the prestigious College Art Association, meeting at the Americana Hotel here adopted a resolution yesterday criticizing the director and trustees of the museum "in connection with the sale and exchange of important works of art in its collection." [Page 41.]

Ashton Hawkins, secretary of the museum, said it was "cooperating fully and giving them [Mr. Lefkowitz's office] everything they ask for." He confirmed that the inquiry concerned the prices received for art but declined again to disclose them.

In reply to a question, Mr. Hawkins said Mr. Lefkowitz's inquiry was "perfectly proper" and "not that unusual."

No prior such investigation of the museum could be recalled. The Metropolitan is chartered as a private corporation. It occupies a city-owned building in Central Park, and the city pays about \$2.4-million of its \$12-million operating expenses. Contributions to it are tax exempt.

Thomas P. F. Hoving, the museum director, had previously defended his reticence about disposal policy with the state-

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Met Appears to Have Traded More Than It Got

By JOHN L. HESS

An inquiry into the art swap between the Metropolitan Museum of Art and the Marlborough galleries has uncovered curious legal and commercial problems.

On the best available information, it would appear that the museum gave paintings valued in the trade at \$400,000 in exchange for works that the gallery put at \$238,000 retail. The museum disputes the \$400,000 figure.

Further, a lawyer for the David Smith estate, involved in the transaction, said he was looking into whether the es-

tate had received its full share.

Thomas P. F. Hoving, the museum's director, and Theodore Rousseau, its curator in chief, confirmed to The New York Times that they had exchanged six modern French masters for two Americans—a David Smith and a Richard Diebenkorn.

Art merchants estimate that the six French paintings were worth in the neighborhood of \$400,000 at the time of the sale last spring and would fetch considerably more today. The six were a Modigliani, two Juan Gris, a Bonnard, a Renoir and a Picasso.

Klaus Perls, a leading dealer,

said he "would have been happy to write out a check of \$100,000" for the Modigliani, and valued the two Gris at \$150,000 then and \$200,000 today. A Bonnard nude and a 1923 Picasso were also valuable, he said.

The Times has learned that Marlborough told Mr. Diebenkorn it had sold his picture for about \$13,000 and took a commission of 40 per cent. This would appear to be a record price for a Diebenkorn of the size involved. The highest auction price that could be ascertained for a Diebenkorn was \$6,000.

Marlborough reported to the Smith estate that it had sold his big stainless steel sculpture, "Becca," for \$225,000. It took a commission of 25 per cent and paid the estate \$168,750. The record auction price for a David Smith is \$80,000. It was paid by the Des Moines Art Center last May, about the time of the museum deal, for a steel sculpture about two-thirds the size of the "Becca."

But Ira Lowe, a lawyer and executor of the Smith estate, said yesterday that Marlborough had sold another piece for \$150,000 to Pepsi-Cola, Inc. This was the record for a private sale, until the museum deal came along.

Unless there were considerations that the museum has not disclosed—and Mr. Rousseau said yesterday there were none—it gave Marlborough the six paintings in exchange for art that cost the gallery about \$175,000, plus handling charges.

Called Exaggerated

Mr. Rousseau said last evening that the \$400,000 value put by art dealers on the six French pictures was "exaggerated" and "a question of opinion."

"We've got a record of outside appraisals," he said.

Donald McKinney, titular head of Marlborough Gallery Inc., the New York branch of the international Marlborough operation, said he was not involved in the deal, had not seen the invoices and did not know what had become of the French pictures.

"They weren't here any time at all," he said. "They left the country the next day."

Mr. McKinney said Frank Lloyd had handled the deal directly. Mr. Lloyd is generally considered as the principal figure in Marlborough, but he is not listed as an officer of Marlborough Gallery, Inc., and Mr. McKinney declined to discuss its ownership.

Mr. Lloyd was also the key figure in Marlborough's purchase last year of a Douanier

Rousseau and a Van Gogh from the Metropolitan for \$1.5-million. Later it was reported that the Rousseau had been resold to a Japanese industrialist for \$2-million.

At least some of the six French paintings are reported to have been sold. But finding out what was paid for them is made difficult by the fact that Mr. Lloyd often operates through Marlborough A. G. of Liechtenstein.

Marlborough Gallery and Marlborough A. G. are defendants in a suit by New York State and the heirs of the artist Mark Rothko alleging a conflict of interest in the handling of the Rothko estate. The secrecy laws of Liechtenstein have been cited in the case.

Mr. Lowe, a New York and Washington lawyer who is one of the three executors of the David Smith estate, said he had learned about the swap between Marlborough and the museum only through last Sunday's Times.

"It was news to me," he said. "If they received more than what I knew, then that is part of the estate, as far as I'm concerned."

Mr. Lowe said he was "looking into it," and would do "whatever is necessary."

Another executor, the artist Robert Motherwell, said he, too, had been told that the Smith sculpture had been sold for cash.

"I was never told it was part of a deal," he said. "I was told it was a very high price. From my standpoint, it was a marvelous deal."

The third executor, the art critic Clement Greenberg, said he would ask Marlborough about the transaction, but "the estate got the money it was asking for."

"I want to give Marlborough a clean bill on this," Mr. Greenberg said. "They behaved very well . . . I was told that a swap was enabling them to give an equivalent of \$225,000. I assume that they received still more items than covered the cost of the Smith. That's none of my business."

He emphasized that it was the executors, with himself as business manager, who set the prices for the David Smiths. These have risen over the years since Smith died in 1965, leaving his two daughters an estate including 425 sculptures.

These were consigned to Marlborough as exclusive agent. Prices the first year averaged a bit less than \$17,000 each. At latest accounting, Mr. Lowe said, 202 of the pieces had been sold, for a total of \$4.5-million, an average of \$22,000.

Space Biologist Sues for Libel Over Article on Monkey Test

Continued From Page 33

udies with a magnifying glass, underlines and annotations, and uses as source material for her bulletins.

was a "U.A.A. Report—Final Edition" entitled "The Case of Bonny" that brought Adey's damage suit.

Adey, a 50-year-old, un-born specialist in research at the University of California at Los Angeles, said the organization

two women with "malicious, defamatory" statements. In the for-ward, he alleges "statements were made with malice, with the purpose of in-terruption and public

defama-tion of the bul-letins. Seiling said the com-

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United Action for Animals gets large contributions from some members, and the \$50-

paid out as a legal fee from a bequest to the organization by a friend of Seiling.

basic premise of the organization is that most experiments are not done, but that they are replaced by more sophisticated methods. Miss Seiling

White want

Dr. Adey also declined to comment on his treatment of Bonny pending the court case. He is being represented by another Washington firm—Carr, Bonner, O'Connell, Kaplan and Scott.

A few days ago Miss Seiling sat at the desk of her office at home—a room carpeted with bright yellow linoleum—lighted a freshly rolled cigarette and told a visitor:

"We don't have a grudge against any particular researcher, but in Bonny's case Adey was so prominently involved we had to use his name in the report."

Her "Adey file," she pointed out with a laugh, was in an old, flat suitcase atop a dresser. The suitcase serves as a bed for Titten Tat, one of two stray cats that she has installed as permanent tenants.

Miss Seiling estimates membership in her organization at 5,000 or 6,000. Although members are supposed to pay \$5 annual dues, "we let 'em drag on for several years," she said.

It has taken several years for Dr. Adey's suit to come to trial, and Miss Seiling estimates that at the time of her report on Bonny in 1969 there were only about 3,500 members on the mailing list.

United Action for Animals gets large contributions from some members, and the \$50-

paid out as a legal fee from a bequest to the organization by a friend of Seiling.

basic premise of the organization is that most experiments are not done, but that they are replaced by more sophisticated methods. Miss Seiling

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LA BOHEME Sold Out

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Monday, January 22 at 8:00-10:20
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UN BALLO IN MASCHERA
 Peter Herman Adler; Cruz-Romo, Robinson, Dallas, T

Wednesday, January 24 at 8:00-11:00
LA TRAVIATA
 Molinari-Predelli; Lorenzar, Goeke, Ma

Thursday, January 25 at 8:00-11:00
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MACBETH
 Molinari-Predelli; Arroyo, Milnes, Tagliavini

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SCHERZO FOR MASSAH JACK (NEW)
 Mathis, Carter, Rodrigues, Horvath,
 Barry, Lewis
GRADUATION BALL (NEW)
 Techerkess, Balogh, Rodriguez

TONIGHT AT 8:00
COPPELLIA
 D'Antonio, Bertoluzzi, Smuin

MAT. TOMORROW AT 2:00
SCHERZO FOR MASSAH JACK (NEW)
 Mathis, Carter, Rodrigues, Horvath,
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LA FILLE MAL GARDEE
 Fracci, Nagy, Prinz

TOMORROW AT 8:00
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Today, 2:00: SWAN LAKE, DIVERTIMENTO from "LE BÉLÉ DE LA FEU", FIREBIRD
 Tonight, 8:00: HARLEQUIN (Two Acts)
 Tom'w, 1:00: SWAN LAKE VIOLIN CONCERTO*, DAN CONCERTANTES*
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Met Guaranteed Traded Painting

By JOHN L. HESS

In the secret exchange of art with the Metropolitan Museum that is now under investigation, Frank Lloyd of Marlborough galleries got an ironclad guarantee.

He obtained Modigliani's "Red Head," which had been valued at \$150,000 at retail, for the equivalent of \$50,000. He also obtained a written commitment that, if the painting proved to be fake, the museum would pay him \$60,000 in cash.

Mr. Lloyd could not lose, and the museum could not win, for if the picture is genuine, it could have been sold for much more, and if it is fake, the museum must take it back.

The Modigliani guarantee was disclosed Saturday by Henry Geldzahler, the Museum's curator of 20th-century art, in a wide-ranging interview at his home near Washington Square.

His account shed new light on the museum's recent art dealings, conflicted at some key points with statements by his superiors and confirmed that he and Everett Fahy, the curator of West European paintings, had resisted the planned sale of some important paintings.

Key Figure in Trade

Mr. Geldzahler was a key figure in the trade last June of six paintings from the de Groot bequest—the Modigliani, two Juan Grises, a Bonnard, a Picasso and a Renoir—for two recent American works from Marlborough, a David Smith and a Richard Diebenkorn.

He defended the trade on the ground that the six French paintings were minor works by major artists—in fact, "trivia"—while the American works were major ones by their artists.

Marlborough priced its offerings at \$238,000. At the time of the deal, the museum had in hand an appraisal by the Knoedler gallery valuing the six pictures at \$46,000 to \$351,000. Asked if he had been

aware of this, Mr. Geldzahler replied:

"Yes, but I was also aware of the discrepancy being based on a much higher estimate of the Modigliani. I've always been frankly embarrassed by that picture. It's no good. I would say it was on the cusp between really, really bad Modigliani and no Modigliani at all."

Asked what would be the market value of a Modigliani so described, he replied that he would stick by his original estimate of \$50,000 to \$60,000. In the museum's records, his written estimate was \$50,000. Knoedler's was \$150,000.

Letter Disclosed

Asked if Marlborough was aware of his suspicion about the Modigliani, Mr. Geldzahler replied: "Yes, I gave Frank Lloyd a letter stating that should it turn out that the Modigliani was indeed a fake, he would be reimbursed to the extent of \$60,000 cash."

In reply to another question, the curator said: "I would think that Frank could get \$85,000 or \$90,000 for this picture, which is a normal dealer's mark-up."

The comment highlighted an objection widely heard in the art world, that in trading with a dealer the museum sells at wholesale prices and buys at retail prices. Thus the museum accepted Marlborough's valuation of \$225,000, by far a record price, for David Smith's steel abstract, "Becca."

Thomas P. F. Hoving, the museum's director, said recently that the value of "Becca" had been much enhanced by the fact that it was featured in the museum's 1969 show, "New York Painting and Sculpture: 1940-1970," mounted by Mr. Geldzahler.

Asked why he had not submitted the six French paintings to an auction, Mr. Geldzahler replied:

"I suppose that, in retrospect, I'm sorry I didn't. But at the time, it was the trade



"Red Head," by Modigliani, was traded last June

I was interested in. To me, the 'Becca' was the most important piece in the estate [of the late David Smith], and I did not want it to go elsewhere."

He acknowledged that there was no immediate threat that the sculpture would be sold, but he said he had been turned down twice in three years when he asked the trustees to buy it.

A stocky, bearded, blue-eyed man, 37 years old, Mr. Geldzahler is a prominent and controversial figure in the New York contemporary art scene.

While clearly not pleased to be discussing hitherto secret museum affairs, he declined to answer only two questions in the two-hour interview: whose idea had it been to raise funds by selling pictures left to the museum by Adelaide Milton de Groot, and how much was received for them?

Mr. Geldzahler said he had been "terrified" to read in The New York Times that

proceeds of the de Groot sales had been applied to the purchase of Carracci's "Coronation of the Virgin." But he said he had since been assured that his share was still being held for acquisitions of contemporary art.

In principle, funds from sales by a department are supposed to be reserved for its own purchases. The most valuable of the de Groot pictures, however, fell under the jurisdiction of Mr. Fahy, the curator of West European paintings.

Mr. Fahy has declined comment, but Mr. Geldzahler confirmed that both curators had protested the planned sale of some of the important pictures from other bequests that were being offered on Madison Avenue a year ago.

He cited Picasso's "Woman in White" and "La Coiffure." They were among many that were "reaccessioned," or restored to the collections, after The Times reported their impending sale.

Mr. Geldzahler said the pictures whose sale he had approved had been in the basement for 20 years and were "not hangable in my galleries." As for scholars, he added, they could study the pictures elsewhere, but he did not know where the pictures had gone.

The curator asserted that he was qualified to appraise the French paintings—"I follow the market," he said—but confirmed that his main interest was in contemporary art. He cast a new light on the reason for the Metropolitan's trading policies, saying:

"The Museum of Modern Art has the most extraordinary collection in the world

Bolet's Fans Jump for Joy, With Reason

JORGE BOLET, pianist. At Hunter College.
Four "Scherzos" Chopin
Three "Petrarch" Sonnets Liszt
"Tannhäuser" Overture Wagner-Liszt

By HAROLD C. SCHONBERG

Jorge Bolet is the current idol of the Romantic revival, and at the end of his Hunter College piano recital yesterday afternoon it was like old times at Carnegie Hall. The audience rushed to the apron of the stage as it used to do at Carnegie in the old days before the police put a stop to that.



music with such color and delicate nuance that this is a quibble. And he was able to bring out the grandeur of the music without pounding.

He played the three "Petrarch" Sonnets of Liszt quietly and songfully, with incredible technical control and an iridescent tonal quality. And listening to the "Tannhäuser" Overture was an experience.

Two generations ago it was a standard work for virtuoso pianists; today it has almost

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The curator asserted that he was qualified to appraise the French paintings—“I follow the market,” he said—but confirmed that his main interest was in contemporary art. He cast a new light on the reason for the Metropolitan's trading policies, saying: “The Museum of Modern Art has the most extraordinary collection in the world of European modern masters. I'd prefer to collect in areas where the MOMA is less strong — for example, art deco.”

Mr. Geldzahler cleared up a minor mystery. Last October, when The Times published the first, partial account of the secret trade with Marlborough, it said a David Smith and a Clyfford Still had reportedly been obtained for the Modigliani and a Juan Gris. In the storm that followed, Mr. Hoving would say only that the museum did not own a Clyfford Still, and that The Times was often wrong.

The curator said he had indeed proposed to buy a Clyfford Still, but Marlborough wanted cash in addition to the six paintings, and the museum administration turned him down.

Bolet's Fans Jump for Joy, With Reason

JORGE BOLET, pianist. At Hunter College.
Four Scherzos Chopin
Three “Petrarch” Sonnets Liszt
“Tannhäuser” Overture Wagner-Liszt

By HAROLD C. SCHONBERG

Jorge Bolet is the current idol of the Romantic revival, and at the end of his Hunter College piano recital yesterday afternoon it was like old times at Carnegie Hall. The audience rushed to the apron of the stage as it used to do at Carnegie in the old days before the police put a stop to that.

Everybody gathered close to be near The Presence, and Mr. Bolet obliged with three encores, one of which was the Verdi-Liszt “Rigoletto” paraphrase. Not bad for a pianist who had just finished the Wagner-Liszt “Tannhäuser” Overture. (The other two encores were the Schumann-Liszt “Widmung” and the Schubert-Liszt “Auf dem Wasser zu singen.”)

In many respects it was an extraordinary concert. Mr. Bolet, who has a technique that ranks with any in the business, played a program that demanded the utmost in technical expertise. And yet, paradoxically, he never seemed anxious to show off. He was interested in other things.

Primarily he seems to be interested in tone, and he has worked on tonal control as much as he has on technical exercises. Here is one pianist who has been studying the secret of the pedals. Mr. Bolet puts his educated hands on the keyboard, and a remarkable sound ensues in any end of the dynamic spectrum.

He has complete finger independence, and that enables him to bring out any kind of chordal voicing he desires. He tries for the long, singing,



Carl Samrock

Jorge Bolet

ter of taste. A slightly faster approach would have made the music more shapely.

Mr. Bolet was determined to emphasize the lyricism in such sections as the D flat of the second Scherzo and the C sharp minor of the fourth. Yet he played the

music with such color and delicate nuance that this is a quibble. And he was able to bring out the grandeur of the music without pounding.

He played the three “Petrarch” Sonnets of Liszt quietly and songfully, with incredible technical control and an iridescent tonal quality. And listening to the “Tannhäuser” Overture was an experience.

Two generations ago it was a standard work for virtuoso pianists; today it has almost disappeared. It is a tour de force, and Mr. Bolet played it as such, yet never neglecting his major aim of tonal control. Piano music does not come any harder than this, but Mr. Bolet made it sound easy.

Later on, completely relaxed in his encores, he achieved wonders in the “Rigoletto” paraphrase, playing it with even more stunning impact than he had done a few years ago at the International Piano Library concert. Just as noteworthy was the finesse he brought to the Liszt song transcriptions by Schumann and Schubert. This was complete mastery.

Jorge Bolet is one of the few pianists around who make one think of the great Romantic artists of a previous generation.

GOING OUT Guide

REELING BACK It is just 10 years that the people from the Young Filmmaker's Foundation (765-5868) started doing the thing that has given them their name—working

entirely absent from the music scene (at the Met last season and coming back for more in June), and she has also been busily en route—Paris Opera, Covent Garden, European recitals and the Montreal Symphony. Tonight she'll do Fauré, Debussy, Ravel, Duparc—none likely to crop up

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SHOW TIMES: 11:15
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Metropolitan Reattributes Paintings

Continued From Page 1, Col. 3

rary scholarship. A few are considered to be much later copies or fakes.

Such paintings as the Velázquez "Portrait of Philip IV," Verrocchio's "Madonna and Child," Rubens's "Madonna and Child," El Greco's "Adoration of the Shepherds" (the smaller of two versions at the Metropolitan) and Rembrandt's "Old Woman Cutting Her Nails" and "Pilate Washing His Hands" are now considered "workshop pictures" by the museum—that is, pictures executed in the studio, but probably by an assistant or follower.

A large "Annunciation" that was formerly attributed to Roger van der Weyden is now given to Hans Memling; "A City on a Rock," formerly assigned to Goya, is now given to Eugenio Lucas, a 19th-century painter much influenced by Goya. "A Portrait of a Man," exhibited as a Giorgione, has been reattributed to Titian. The portrait of Giuliano De'Medici, Duke of Nemours, long shown as a Raphael, is now considered a copy.

Not Many Changes Since '40

Sherman Lee, the director of the Cleveland Museum of Art, said that "scholarship goes through cycles: the permissiveness of the past was commercially inspired, and the constrictivism today is perhaps exaggerated." "Some say labels should be written in pencil," he said.

J. Carter Brown, the director of the National Gallery of Art in Washington, said he was unaware of the Metropolitan's attribution changes. The gallery is not known to have made many changes in attribution since its opening in 1940. Mr. Brown conceded that several paintings at the museum, including a Vermeer, were "under very careful scrutiny and awaiting further scientific evidence."

Horst W. Janson, the chairman of the department of fine arts at New York University, remarked that "nothing can be taken for granted." "There is no such thing as a final word," he said. "We all live on traditional opinions because we can't possibly question everything. The whole discipline of art scholarship is comparatively young, dating to the middle of the 19th century. There is an awful lot of stuff that needs to be cleaned up in the sense that many pictures or statues floated about with dubious attributions, and the genius of [Wilhelm von] Bode, [Bernard] Berenson and [Max] Friedländer had a great merit in initiating this clean-up. But this does not mean that their opinions are valid for all time to come. What you read on a label in a museum hardly ever represents the latest state of scholarship—there is an inevitable time lag, in part not to offend donors, in part not to disillusion the public."

Nicholas Ward-Jackson, the head of the paintings department at Sotheby Parke Bernet, says that an outstanding example of a dubious attribution in a major museum is the "David Playing the Harp Before Saul" in the Mauritshuis in The Hague. "There is no specialist scholar today in Rembrandt who accepts that," says Ward-Jackson. "The Mauritshuis is still sending out postcards, but very, very soon the Mauritshuis is going to have to admit that one of its star attractions is, in fact, by either a pupil or a 19th-century imitator."

Controversies over the attribution of works of art, of course, are not new. The Metropolitan, for example, recently conceded that it might have been wrong when it shocked the art world a few years ago with the announcement that a famous Greek sculpture of a horse



The portrait of Philip IV that the Metropolitan Museum of Art no longer attributes to Velázquez.

How Experts Verify Art

Among the factors that art experts consider in determining the attributions of paintings are age, stylistic analysis of brushstrokes, examination of paint pigments, the scrutiny of signatures and the consideration of documents. Histories of ownership and the opinions of other authorities also play a role.

The magnifying glass is not the art expert's only tool. Technological methods, such as chemical analysis, microphotography and X-rays, are now widely used, but offer only negative proof.

The full-length portrait of Philip IV that the Metropolitan Museum has now attributed to "Workshop of Velázquez" rather than to the master himself is an example of the use of X-rays.

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The most important change, of course, was the reattributions. In 1971, the museum published a catalogue of its Florentine paintings, written by Frederico Zeri. Dr. Zeri's attribution changes were not reflected on the labels in the galleries until late this fall along with the many other changes made by Mr. Fahy and his associate, John Walsh.

The museum's painting collection, according to Mr. Fahy, had "accumulated over the past 100 years, and no one had sifted through them in a systematic way." Perhaps most important to Mr. Fahy was his "realizing the perplexity" of graduate and undergraduate students confronted with attributions at the Metropolitan that did not conform with contemporary scholarship.

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The panels are unquestionably among the greatest treasures at the Metropolitan regardless of the attribution and are on its highly exclusive "bomb list" of first priority items to be removed in time of danger. Some scholars have said that Hubert never existed, although the present consensus, Mr. Fahy said, is that he did, but was not active as a painter.

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"What if all the symphonies of Beethoven," Mr. Fahy asked, "came down to us attributed to Carl Maria von Weber? You'd have a distorted view, and this is precisely the kind of thing I feel we've got to get after. We are really defending their reputations or putting them in their proper place." A wrong attribution of an important work, he said, "represents a misunderstanding, I would say a gross misunderstanding, of the man's creative powers."

Mr. Walsh said that of the museum's 38 Rembrandts, 8 were reattributed at the time of the galleries' rehanging, six have recently been changed, and two others are considered doubtful. "There is," he said, "a contractionist spirit growing to a large extent" on the part of young scholars, and "by and large the older generations of experts took a more permissive view of the matter of attributions than most of us today."

Museums in general have been slow to reattribute paintings for three basic reasons. First, some museums, one curator noted, do not have the expertise. "In some cases," the curator said, "the museum might be the last to learn; it's a struggle to find staffs with scholarly qualifications and the time and energy to really keep tabs on a large collection, and sometimes labels are not changed because the information is not received." Second, curators who have had to "sell" their trustees on an acquisition are not going to be pleased to downgrade it afterward and hurt their "chauvinistic pride." Third, and most important, most institutions for obvious reasons have a general rule of not making waves with their donors or potential donors.

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Metropolitan Reattributes Paintings

Continued From Page 1, Col. 3

rary scholarship. A few are considered to be much later copies or fakes.

Such paintings as the Velázquez "Portrait of Philip IV," Verrocchio's "Madonna and Child," Rubens's "Madonna and Child," El Greco's "Adoration of the Shepherds" (the smaller of two versions at the Metropolitan) and Rembrandt's "Old Woman Cutting Her Nails" and "Pilate Washing His Hands" are now considered "workshop pictures" by the museum—that is, pictures executed in the studio, but probably by an assistant or follower.

A large "Annunciation" that was formerly attributed to Roger van der Weyden is now given to Hans Memling; "A City on a Rock," formerly assigned to Goya, is now given to Eugenio Lucas, a 19th-century painter much influenced by Goya. "A Portrait of a Man," exhibited as a Giorgione, has been reattributed to Titian. The portrait of Giuliano De'Medici, Duke of Nemours, long shown as a Raphael, is now considered a copy.

Not Many Changes Since '40

Sherman Lee, the director of the Cleveland Museum of Art, said that "scholarship goes through cycles: the permissiveness of the past was commercially inspired, and the constrictivism today is perhaps exaggerated." "Some say labels should be written in pencil," he said.

J. Carter Brown, the director of the National Gallery of Art in Washington, said he was unaware of the Metropolitan's attribution changes. The gallery is not known to have made many changes in attribution since its opening in 1940. Mr. Brown conceded that several paintings at the museum, including a Vermeer, were "under very careful scrutiny and awaiting further scientific evidence."

Horst W. Janson, the chairman of the department of fine arts at New York University, remarked that "nothing can be taken for granted." "There is no such thing as a final word," he said. "We all live on traditional opinions because we can't possibly question everything. The whole discipline of art scholarship is comparatively young, dating to the middle of the 19th century. There is an awful lot of stuff that needs to be cleaned up, in the sense that many pictures or statues floated about with dubious attributions, and the genius of [Wilhelm von] Bode, [Bernard] Berenson and [Max] Friedländer had a great merit in initiating this clean-up. But this does not mean that their opinions are valid for all time to come. What you read on a label in a museum hardly ever represents the latest state of scholarship—there is an inevitable time lag, in part not to offend donors, in part not to disillusion the public."

Nicholas Ward Jackson, the head of the paintings department at Sotheby Parke



The portrait of Philip IV that the Metropolitan Museum of Art no longer attributes to Velázquez.

How Experts Verify Art

Among the factors that art experts consider in determining the attributions of paintings are age, stylistic analysis of brushstrokes, examination of paint pigments, the scrutiny of signatures and the consideration of documents. Histories of ownership and the opinions of other authorities also play a role.

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Nicholas Ward - Jackson, the head of the paintings department at Sotheby Parke Bernet, says that an outstanding example of a dubious attribution in a major museum is the "David Playing the Harp Before Saul" in the Mauritshuis in The Hague. "There is no specialist scholar today in Rembrandt who accepts that," says Ward-Jackson. "The Mauritshuis is still sending out postcards, but very, very soon the Mauritshuis is going to have to admit that one of its star attractions is, in fact, by either a pupil or a 19th-century imitator."

Controversies over the attribution of works of art, of course, are not new. The Metropolitan, for example, recently conceded that it might have been wrong when it shocked the art world a few years ago with the announcement that a famous Greek sculpture of a horse

was not genuine. The person most responsible for the attribution changes is Everett Fahy, the museum's 31-year-old curator in charge of the department of European paintings who came to the museum in his present post in 1970. Studying the Metropolitan's paintings, Mr. Fahy decided it was time for a general re-evaluation. "I believe that attributions are like medicine or any field in which knowledge is constantly changing or advancing," he said.

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Cesar

Mr. Gillespie reunites, as ... ler Yeats, directed and cho-



'Cesar and Rosalie' is what love is all about.

—Judith Crist, New York Magazine

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