MUSEUMS

Departure at the Modern

D'Harnoncourt's dream for the Museum of Primitive Art may have been realized last week, but the successor he groomed as director of the Museum of Modern Art was in trouble. A terse announcement from the museum said that Bates Lowry, 43, had "resigned for personal reasons." Actually, the reasons were not so much personal as mysterious. One put forth by knowledgeable observers was that President William S. Paley had demanded Lowry's resignation because he felt that Lowry had shown insufficient interest in raising funds. That was hardly enough to fire a man outright. An additional motive seemed necessary. The likely one would be that Lowry, who was somewhat brash and arrogant in manner, had managed to antagonize either an influential senior curator or official, or some trustees, or a combination of all three. Perhaps some petty incident triggered the downfall, some minor outrage in a sculpture gallery or hall.

Carrying On. As far as the younger members of the staff were concerned, Lowry's ten months in office had been most salutary. He had reorganized the staff and started a Wednesday meeting session at which heads of departments could hash out their problems. He had promoted an ambitious acquisition program, whose most notable purchase was 47 paintings from the Gertrude Stein collection for $6,500,000. He had hired enterprising young associate curators to put the maturing Modern in touch once again with the artistic underground. Most of the staff thought it a shame that Lowry had to leave almost before he had moved his furniture into the modest co-op on Park Avenue that the museum had obtained for him—even though, contrary to rumors, he had been entertaining staffers, trustees and visiting museum officials there by the score.

The trustees promised that the venturesome building and exhibition program on which Lowry had embarked would be carried on, and the younger curators could only hope that they meant it. It would be unfortunate indeed to have the nation's first and finest museum of contemporary enterprise become what some restless hippies branded it in jest shortly before Lowry took over: the mausoleum of modern art.

Time, May 16, 1969

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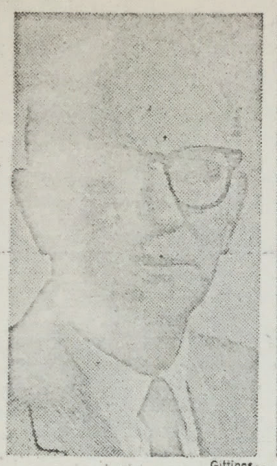

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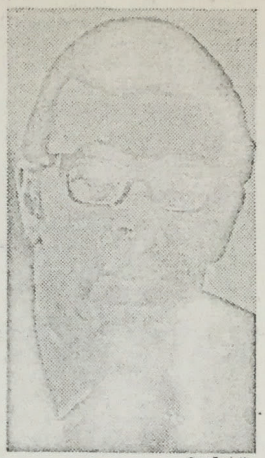

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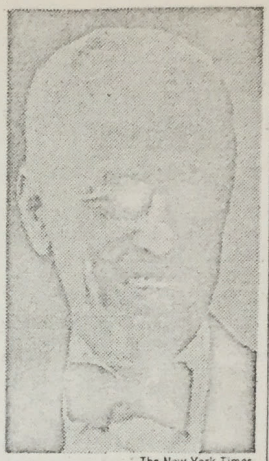

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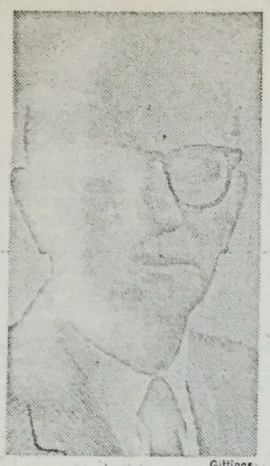

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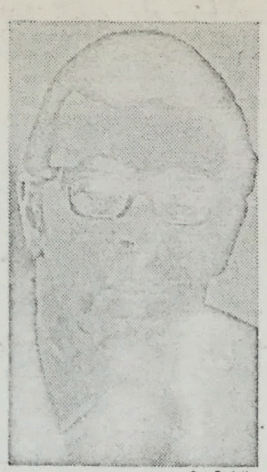

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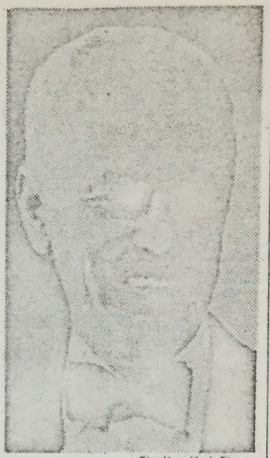

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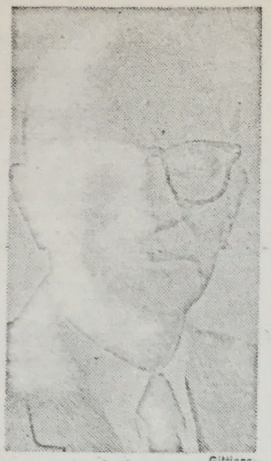

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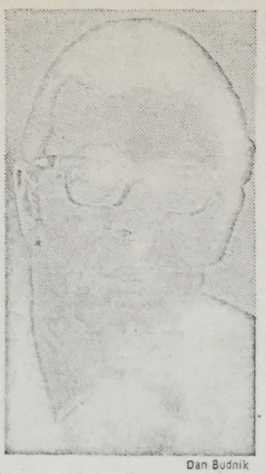

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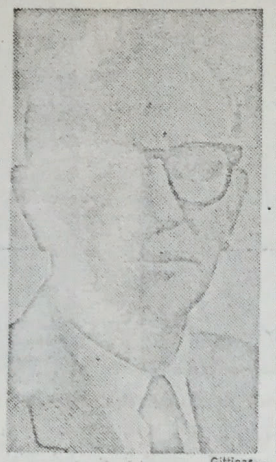

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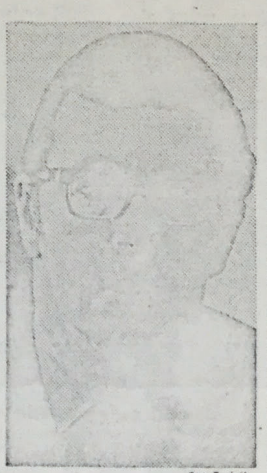

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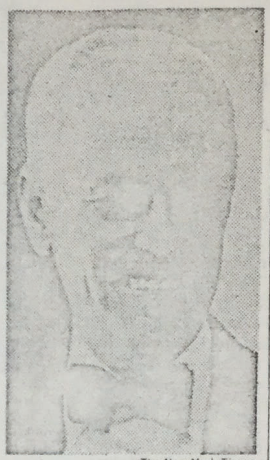

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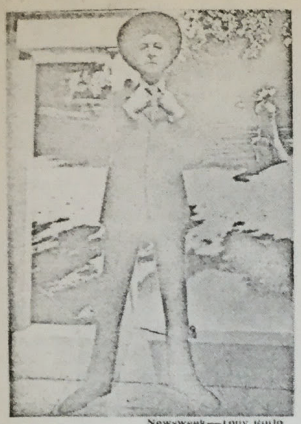


Newsweek—Tony Korda

aits of Marlon Brando and Gertrude Lawrence flank the photographer himself

good a photographer you are, you won't get the plums." The show includes special sections on Beaton "favorites" such as the English royalty, Marilyn Monroe and Pablo Picasso, as well as shots from World War II and recent pictures taken of villagers near his English country home.

Theater: The eminence of Beaton's sitters sometimes seems to overpower his creative vision. His works can be studies of celebrities for celebrity's sake. Although he often excels when he snaps away at high society and arty eccentrics, he doesn't make as penetrating a contact with commoners. His war scenes of a blitzed London and bandaged babies are touching as theater rather than pieces of real life. One professional associate once described Beaton as the "man who took photography out of the laboratory—and put it back in the bordello." What he meant was that Beaton touched up his photographs unrestrainedly, cropping them, darkening to excess his prints, and idealizing his subjects.

But Beaton insists that technique is not his bag. "Mind you," he says, "it's what you take, rather than how you take it that counts. Today's most interesting photography is in the hands of people without any esthetic understanding, people who don't know about composition and pattern, but who have a psychic approach to a person and situation. It all depends on a response to beauty and being able to push that little brass shutter down."

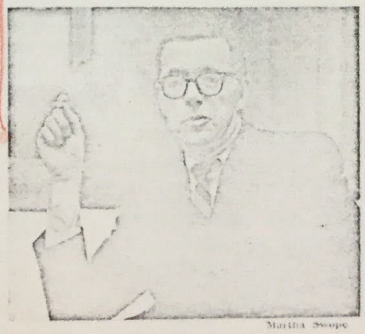
—DAVID L. SHIREY

Parting With a Paragon

Choosing a museum director these days is almost as tricky as picking a college president. Like his counterpart in academe, the museum director should be a scholar, administrator, money raiser, a diplomat keenly aware of the demands of politesse and power. Just a year ago, New York's Museum of Modern Art thought it had found such a paragon in Bates Lowry—then 43 and head of Brown University's art department and of the Committee to Rescue Italian Art—to replace retiring museum chiefs René d'Harnoncourt and Alfred Barr. But last week, MOMA trustees David Rockefeller and William Paley jointly announced that Lowry was resigning—for "personal considerations."

The mysterious edict concealed a mare's nest of personal and personality difficulties that had soured Lowry's brief period of command. Many admired his work, his knack for administrative efficiency and his attempts to communicate with black artists. But, as one high museum official explained: "Bates simply didn't get along with the board of trustees—he didn't like working with them and they didn't like working with him."

Skills: Lowry chose to explain his departure privately as the result of frustration--having to spend too much time running things and too little dealing directly with art. However, he was hired primarily for his proven administrative skills, and proceeded to try to run everything in sight. Insiders claim he insisted on getting for himself both the title of director of the museum and director of the department of painting and sculpture.



Martha Swope

Lowry: Politesse and power

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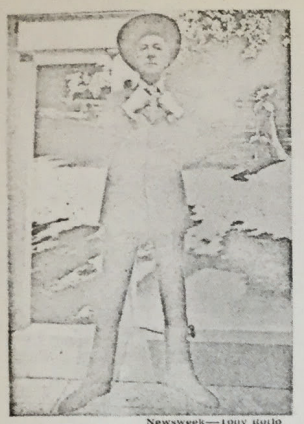
Arthur Ellis—The Washington Post

Walker (left) and Brown: 'Our thing'

ART



Newsweek—Tony Korody

aits of Marlon Brando and Gertrude Lawrence flank the photographer himself

good a photographer you are, you won't get the plums." The show includes special sections on Beaton "favorites" such as the English royalty, Marilyn Monroe and Pablo Picasso, as well as shots from World War II and recent pictures taken of villagers near his English country home.

Theater: The eminence of Beaton's sitters sometimes seems to overpower his creative vision. His works can be studies of celebrities for celebrity's sake. Although he often excels when he snaps away at high society and arty eccentrics, he doesn't make as penetrating a contact with commoners. His war scenes of a blitzed London and bandaged babies are touching as theater rather than pieces of real life. One professional associate once described Beaton as the "man who took photography out of the laboratory—and put it back in the bordello." What he meant was that Beaton touched up his photographs unrestrainedly, cropping them, darkening to excess his prints, and idealizing his subjects.

But Beaton insists that technique is not his bag. "Mind you," he says, "it's what you take, rather than how you take it that counts. Today's most interesting photography is in the hands of people without any esthetic understanding, people who don't know about composition and pattern, but who have a psychic approach to a person and situation. It all depends on a response to beauty and being able to push that little brass shutter down."

—DAVID L. SHIREY

Parting With a Paragon

Choosing a museum director these days is almost as tricky as picking a college president. Like his counterpart in academe, the museum director should be a scholar, administrator, money raiser, a diplomat keenly aware of the demands of politesse and power. Just a year ago, New York's Museum of Modern Art thought it had found such a paragon in Bates Lowry—then 43 and head of Brown University's art department and of the Committee to Rescue Italian Art—to replace retiring museum chiefs René d'Harnoncourt and Alfred Barr. But last week, MOMA trustees David Rockefeller and William Paley jointly announced that Lowry was resigning—for "personal considerations."

The mysterious edict concealed a mare's nest of personal and personality difficulties that had soured Lowry's brief period of command. Many admired his work, his knack for administrative efficiency and his attempts to communicate with black artists. But, as one high museum official explained: "Bates simply didn't get along with the board of trustees—he didn't like working with them and they didn't like working with him."

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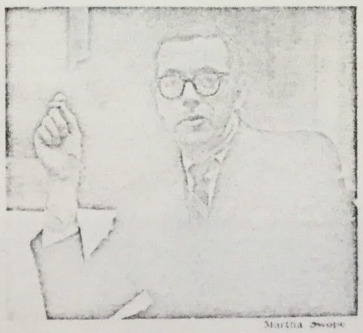

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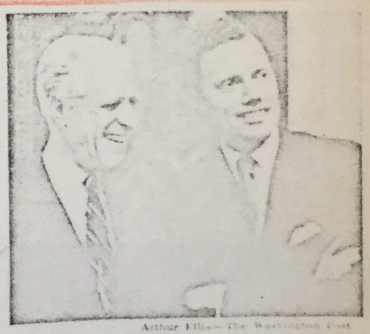
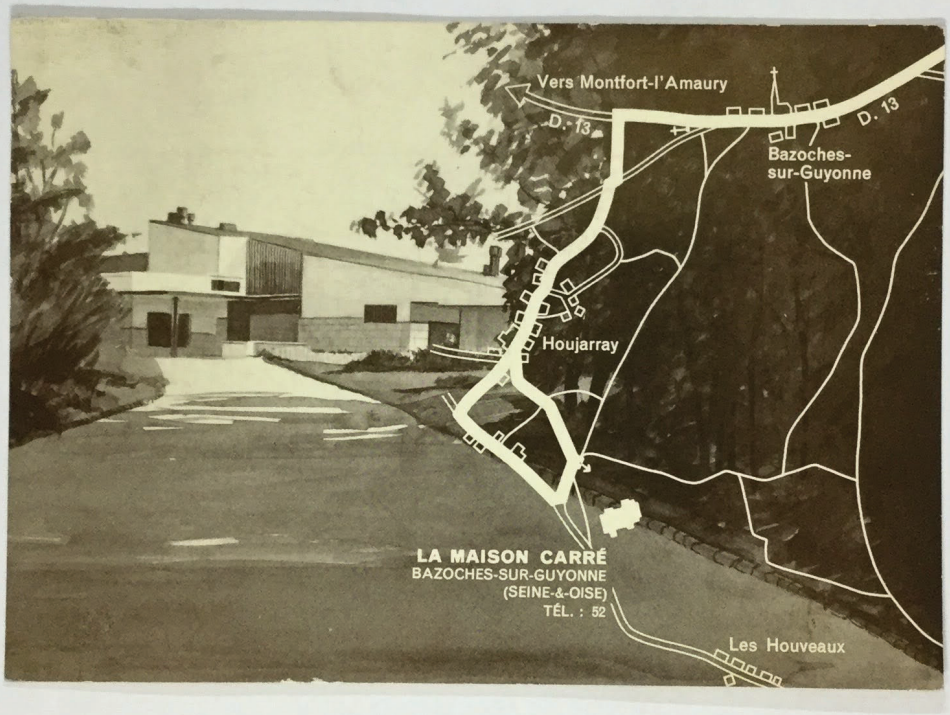


Arthur Ellis—The Washington Post

Walker (left) and Brown: 'Our thing'

May 12, 1969

Newsweek



SHAKER ART

SHAKER ART

An exhibition held at the
University of Oregon
Museum of Art
Eugene, Oregon

APRIL 13 - MAY 1, 1966

Sponsored by
The Friends of the Museum

Photographs by: James A. Reither

NOTICE.

In consequence of the increasing amount of company to which we are at all times subject, it becomes necessary to adopt the following

RULES FOR VISITORS.

First. We wish it to be understood that we do not keep a Public House, and wish to have our Rules attended to as much as any one would the rules of their own private dwelling.

Second. Those who call to see their Friends or Relatives, are to visit them at the Office, and not to go elsewhere, except by permission of those in care at the office.

Third. Those who live near and can call at their own convenience are not expected to stay more than a few hours; but such as live at a great distance, or cannot come often, and have near relatives here, can stay from one to four days, according to circumstances. This we consider sufficient time, as a general rule.

Fourth. All Visitors are requested to rise to take Breakfast at half past Six in the Summer, and half past Seven in the Winter.

Fifth. At the Table we wish all to be as free as at home, but we dislike the wasteful habit of leaving food on the plate. No vice is with us the less ridiculous for being in fashion.

Sixth. Married Persons tarrying with us over night, are respectfully notified that each sex occupy separate sleeping apartments while they remain. This rule will not be departed from under any circumstances.

Seventh. Strangers calling for meals or lodging are expected to pay if accommodated.

UNITED SOCIETY,

Cat. No. 78 "Rules for Visitors"

INTRODUCTION

"The beautiful, as you call it, is absurd and abnormal. It has no business with us." So explained a Shaker to an inquirer in the early 1870's, and his words may stand here to signalize his sect's attitude toward the arts. The speaker was Frederick Evans, an elder of the Shaker community at Mount Lebanon, New York. The inquirer was Charles Nordoff, a visitor collecting data on the Shakers for his Communistic Societies of the United States, an important book which appeared a few years later, in 1875. Elder Frederick's remark was elicited by a discussion of Shaker architecture. Nordoff, it seems, was depressed by what struck him as the tediousness of Mount Lebanon's buildings—"mere factories or human hives," he called them—and asked the elder whether, if they were to rebuild their settlement, the Shakers would not attempt "some architectural effect, some beauty of design." The elder emphatically dismissed the possibility. Beauty, he pointed out, was one of the devil's snares to catch the worldly minded. In building anew, he went on, the Shakers would "take care to have more light, a more equal distribution of heat, and a more general care for protection and comfort, because these things tend to health and long life. But no beauty."

This theme—that an interest in Beauty was as much to be condemned as an interest in the forbidden indulgences of the flesh—pervades nearly all the Shakers' pronouncements, and so, too, does their concern with what we may follow Elder Frederick in calling their "belief in the primacy of utility," with what we would today call "Functionalism." That was indeed a fundamental tenet of their creed. "All things must be made according to their order and use," wrote an early Shaker. They must be "faithfully and well-done, neither too high nor too low, but in a just and temperate medium," wrote another. If "things" were made "too low" they would fall short of the perfection which the Shakers undeviatingly sought, if "too high" they would contain superfluities which would inevitably "shut out the sense of God." And to suggest that the Shakers' "things" did in fact maintain the standards which their principles demanded is one of the purposes of the present exhibition.

The Shakers' achievement has many facets, and this little essay cannot possibly pretend to deal with all of them. Rather, it will simply attempt to point out a few factors which may help to explain the continuity of their work, the story and character of its development. The line which this development has traced strikes me as having a firmness, an absolute certainty of control, as impressive as it is rare. To draw attention to this is the limit of my aim here.

*

The Shakers' roots reach back to eighteenth-century England. But, beyond that, part of their inheritance must be sought in seventeenth-century France, whence a band of inspirés called Les Camisards fled across the Channel to seek refuge from the effects of the revocation of the Edict of Nantes, in 1685. They were a curious band. Sobbing, weeping, laughter, hysteria were commonplaces of their fervor; a lack of restraint which seems to us almost pathological. But they exercised an enormous appeal. Settling mainly in London, they riveted the attention of the city by the ecstatic abandon of their religious exercises, and in a short time these "French Prophets" gained a number of converts, their high hopes respecting Christ's Second Coming leading many Englishmen to believe that they had now in their midst heralds of a new age of the spirit. It was a short-lived enthusiasm, however, and by 1725 the cult had disappeared altogether.

But its memory was not quite erased. In the purlieus of Manchester especially there came into being some twenty years later, a convenicle of dedicated souls who felt an inner response to the Prophets' legacy. Mostly Quakers, they had become convinced that Quakerism had lost its original vigor. Accordingly, they gradually left the Society of Friends, and under the leadership of a tailor and his wife, James and Jane Wardley, adopted a mode of worship wherein they aspired, like the French Prophets, to manifest the outpouring of the spirit through the charismatic gifts associated with the primitive Christian Church. The resulting "Wardley Society" was subjected to a good deal of hostility and ridicule. Its members were derisively called the "Shaking Quakers" and, shortly, "the Shakers."

Inevitably, they were persecuted, and it is doubtful that they would have survived had they not been joined, in 1760, by a vivid young woman named Ann Lee. An illiterate textile worker, she was, her biographers tell us, a person of uncommon ability. Certainly, her determination was unflagging, and establishing herself as the tiny sect's most dynamic member, she continued fervently to proclaim her disillusionment with the Established Church and fearlessly to bear witness to the Shakers' belief in the confession of sin and the imminence of the millennium. It was not an easy role. The Shakers were bitterly persecuted; their meetings were constantly broken up by mobs; and in 1770 Ann Lee was herself imprisoned for "profaning" the Sabbath. That, as it happened, marked a turning point in the Shakers' history. For in prison she underwent a great mystical experience. It was revealed to her that the great sin and source of the world's wrongs was uncontrolled sex, that she was herself the incarnation of Christ's Second Coming, and that she was divinely appointed to carry on the work of redemption which He had begun. On her release Ann spoke unendingly of the presence of Christ as He had been revealed to her, and it was only a matter of time before her fellow Shakers gave their loyalty to her testimony absolutely. Convinced that she was the one chosen by God to be their spiritual leader, the Daughter of God as Jesus was His Son, they referred to her then, as they were to do forever after, as "Mother Ann."

Through her, the Shakers had effected the transition from expectation to fulfillment. They had themselves become in the full sense Believers. But there was little to suggest that others would be amenable to the gospel message, not at least in plebeian Manchester. Over and over again they were the objects of violent outbursts; there was even an attempt to stone Mother Ann to death. Then, she had a "special revelation." She was told that the Shakers' destiny lay not in their own country but in the land of promise across the sea. With this occurrence, the history of Shakerism was closed in England.

Its joint Anglo-French ancestry left its mark on the sect's developed principles and practices, however. From the Quakers came their ideal of spontaneous worship in the Spirit as the proper means to prepare for the work which was yet to come. Like the Quakers, they were pacifists, opposed to the taking of oaths and litigation, and champions of reform and philanthropies, particularly in the issues of slavery and poverty. And like the Quakers they believed in the utmost practical simplicity. While from the French Prophets they derived their mode of worship, their practice of confession of sins, and, most important, their millennial hopes.

With her devoted little group of eight disciples, styling themselves the "Believers in Christ's Second Appearing," Mother Ann Arrived in New York on the eve of the Revolution, in 1774. It was soon apparent that she and her flock had not left their troubles behind them. They were for a while separated. They were suspected of being British spies. And they were persecuted, often as bitterly as they had been in England. Strengthened by their adversities, they were not to be daunted, however, and after two years they were able to secure a swampy tract near Albany, where they established their mission. Now, their patience and their ardor were joined by success. For thanks to the Baptist and Congregational revivalism which flourished in upper New York State and western Massachusetts in the 1780's, they found a responsive audience of sympathetic souls. Hundreds came to behold this Daughter of God preaching in the wilderness, and hundreds left converted.

Mother Ann died in 1784, after only a decade in her adopted country. But her work had been done. Shakerism was firmly implanted in the new Republic.

Success followed success. Under the able leadership of her disciples, there were many more converts to the Shaker cause, and already by 1794 eleven societies had been organized, not only in New York State but also in Massachusetts, Connecticut, New Hampshire, and Maine, while after the turn of the century, as a result of missionary effort in the wake of the Kentucky Revival, seven more were founded west of the Alleghanies, in Ohio, Kentucky, and Indiana.

There were, among all the societies, many similarities. They were all conducted as largely self-sufficient communities in conformity with the Shakers'

beliefs in the communal ownership of property, celibacy (which in practice involved the separation, but also the equality, of the sexes), and withdrawal from the world and all worldly institutions. They were all similar in their internal organization as well, each society being divided into "family" units with its own spiritual and temporal leaders. And they were all to a considerable degree similar in the stylistic character of the arts and crafts which they produced, such regional variations as marked the work of the various communities being wholly subsumed by their overriding consistency.

That it should be so is the result of several conditioning factors. One is the traditional basis of nearly all the Shakers' artifacts. Shaker chairs, for example, declare this with great exactness, for it is discernible at once that they derive, in their diagrammatic basis and their methods of construction, from eighteenth-century vernacular usage. Thus a Shaker straight chair (like No. 14 of the present exhibition) is fundamentally a "World's People's" Ladderback, but infinitely refined, its members made lighter, its proportions slenderer. And, invariably, the piece is rendered more useful by some ingenious Shaker device; in this case by "tilting buttons" affixed to the back legs, allowing the sitter to lean back without tumbling over or marring the floor. Precisely the same dependence on tradition and subsequent refinement is evident in the Shakers' rocking chairs. The earliest of these shown in the exhibition (No. 12) dates from about 1820 and clearly evinces its affinity to the contemporary vernacular. With this one may compare a later rocker (No. 13), made about 1870. Here, the "bare bones" remain much the same; but how much more refined a thing it has become.

The highly specialized purposes for which their artifacts were intended also accounts for the continuity of their design. Shaker chairs were produced not only for their own use but for that of the world as well, and thousands of them were sold. Most of the Shakers' furniture, however, was made exclusively to serve their own needs, and these, rigorously controlled by the order's "Millennial Laws," rarely called for anything in the way of far-reaching alterations in their material possessions. The stylistic qualities of their work owed much, also, to their stringently disciplined regimen. To it must be attributed, for instance, that economy of line and mass which gives so many of their pieces the appearance of extreme fragility. For the Shakers themselves, however, it was nothing of the kind. As one of them wrote: "It is only because the World is blinded by the abundance & embellishments of its works that ours are looked upon as too simple & too frail." And, anyhow, such furniture served their requirements perfectly, its light construction allowing it readily to be moved and to be hung from the ubiquitous peg rails which lined each Shaker room six feet above floor level.

But beyond all else it was their religious tenets which dictated the consistency and continuity of their craftsmanship. "Put your hands to work and your hearts to God," Mother Ann had admonished her children. "Do your work as though you had a thousand years to live, and as you would if you knew you were to die tomorrow." So the Shakers looked upon everything they made as a practical instrument for a spiritual end. As such, it must work, really work, in the most logical and expedient way possible, totally unhampered by mere "abundance & embellishments."

How these principles were carried into practice is well exemplified by Shaker buildings; those "factories or human hives" which Nordoff found so wanting. Like their furniture, these were, in their broad lines, mainly traditional: both in their design and construction they largely depend on eighteenth-century English carpenters' pattern-books. In Shaker hands, however, the prototypes were everywhere re-examined and re-interpreted, their "embellishments" rejected, their "order and use" enhanced; and the resulting buildings, all of them of endearing simplicity, must rank among the most refined "machines for communal living" that have ever been conceived.

On the other hand, though most of their works stemmed from traditional forms and practices, the Shakers were by no means tradition-bound. Far from it. Anything—everything—making the struggle for life a little less tedious, was to be grasped and exploited. Their minds were keenly experimental. The list of their labor saving devices is impressive in itself; it contains such disparate items as the common clothespin, the flat broom, the circular saw, and the mechanized washing machine. But to have merely invented something new was never enough for them: meticulously, it must be reconsidered, redesigned, and, if necessary, ultimately rejected. The Shaker Stove (No. 50) is a case in point. Devised about 1810 to replace the traditional fireplace, which they regarded as dirty and inefficient, it was continually perfected until the 1870's, by which time it had become a superbly efficient apparatus. Then, suddenly, such stoves were abolished. Central heating, the world's invention, had made them obsolete.

*

The two decades prior to the Civil War found the Shakers at their height. There were eighteen communities containing seven thousand Believers. They enjoyed abundant prosperity. The hundreds of products of their fields and shops—their chairs, baskets, and oval boxes, seeds, herbs, and pharmaceuticals—were recognized everywhere for their unexcelled quality, and commanded premium prices. Their spiritual lives flowered correspondingly. Indeed, historians refer to the period as that of the "Shaker Revival," a time characterized by intense revelations as the leaders of the sect waited for a sign for Mother Ann's return to earth. "The windows of heaven and the avenues of the spirit world are set open," one of them wrote. And so it devolved on certain divinely appointed souls among them to record their visions with pen and ink that others might share

them, and these "Inspirational" Drawings (which the Shakers themselves were forbidden to display and allowed merely to circulate among themselves) have come down to us as powerful and moving witnesses of those wondrous days.

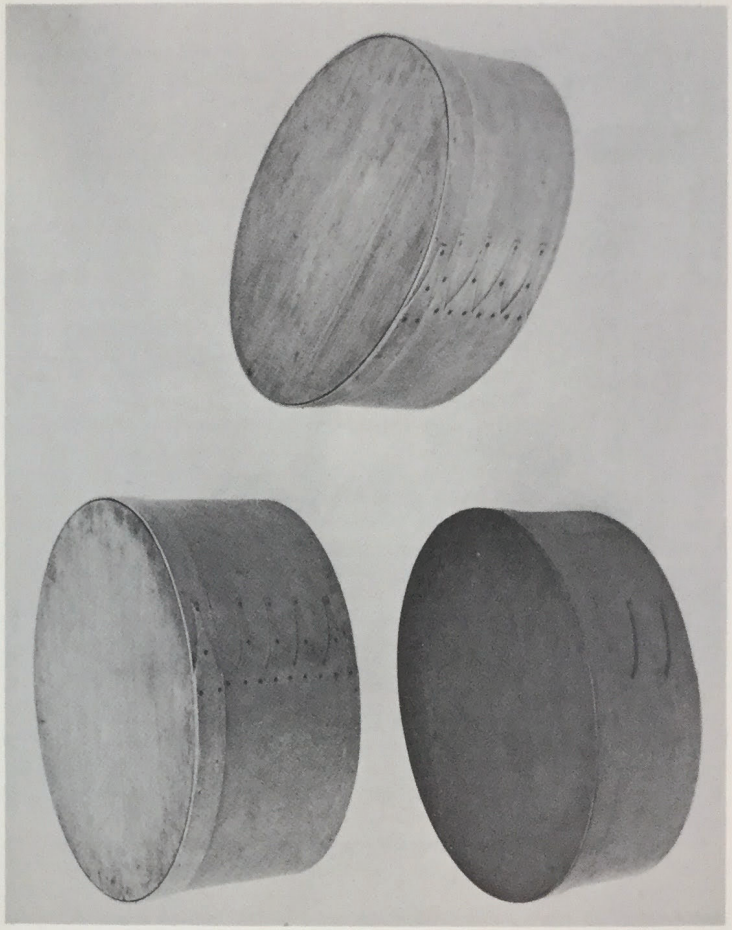
Two kinds of drawings developed. The earliest were cryptic "sacred sheets" in unadorned calligraphy. Slowly and tentatively, decorative devices were added—crowns, harps, roses, drums, stars, and altars, until a second type was evolved, greater in size and complexity, with stylized representations of trees, flowers, and fruits and frequent allusions to the Scriptures and the Shakers' own past.

The last drawing is dated 1859. By then there were many signs that the fire of Shakerism was flickering. Converts had become fewer and old members were dying off; the new industrialism, very different in its techniques from the Shakers' own, was imposing formidable competition in the familiar marketplaces; mismanagement in some communities was leading to a draining of capital resources. Visitors noticed that, one by one, buildings were falling out of use and were being pulled down; sometimes whole communities were being closed.

It could hardly be expected that, with the decline, the Shakers' arts and crafts could retain their vitality; and they did not. Sometimes outward forms remained the same, as in their chairs and boxes, but there was a marked decline in their craftsmanship. And sometimes the forms themselves changed; not as they had, creatively, in the years past but rather for the sake of change. Their buildings took on touches of "Queen Anne" here, Ruskin there; Eastlake invaded their furniture. There was in nearly all their works an alien note of artistic pretentiousness, a lamentable lack of their old convictions.

Today, two inhabited Shaker communities survive, one at Canterbury, New Hampshire, the other at Sabbathday Lake, Maine, with a combined membership of nineteen. Inevitably, their Society will soon be relegated to history. As history, what a remarkable chronicle it will be—this story of the most long-lived and successful of all American experiments in communitarianism. And for the future generations who write it, one chapter will undoubtedly stand out as marking the Shakers' most striking legacy. This, paradoxically, will concern itself with something the Shakers themselves would have heartily deplored—with their contributions to America's art, with those "things" which have in fact already exerted a powerful influence on present-day designers, both in this country and abroad, who have recognized in the Shakers' achievement close analogies to their own artistic ambitions.

Eugene Merrick Dodd
Curator
Hancock Shaker Village



Cat. Nos. 22, 23, 24 Oval Boxes

Cat. No. 9 Round Stand
Cat. No. 12 Rocking Chair
Cat. No. 75 Copy of The Divine Book of Holy and Eternal Wisdom, Revealing the Word of God; out of Whose Mouth Goeth a Sharp Sword

SHAKER ART

Organized for the Museum of Art, University of Oregon, by Eugene Merrick Dodd, Curator, Hancock Shaker Village, Pittsfield, Massachusetts.

CATALOGUE OF THE EXHIBITION

Because of the consistency of their design, it is generally impossible to date Shaker arts and crafts on the basis of their style. In this catalogue items are dated only when there is firm documentary evidence; otherwise it may be assumed that all items were made before 1860 with the exception of Nos. 11, 13, and 16, which were made about 1900. All measurements are given in inches.

"INSPIRATIONAL" DRAWINGS

1. "The Word of the Holy, Alpharine and Omega—April 21st, 1844, Rufus Bishop." Height: 4-3/4, Width: 4-5/8. Heart-shaped blue paper; descriptive writing and drawing; blue ink, recto and verso. Gift of Dr. and Mrs. Edward Deming Andrews.

2. "The Word of the Holy Heavenly Father to a Child of His Delight. James Goodwin." Height: 4, Width: 3-7/8. Heart-shaped pink paper; descriptive writing and drawing; blue ink, recto and verso. Gift of Dr. and Mrs. Edward Deming Andrews.

3. "The Word of the Holy, Heavenly Father to a Daughter of His Love. Sarah Ann Standish, April 15th, 1844." Height: 4, Width: 3-7/8. Heart-shaped pink paper; descriptive writing and drawing; blue ink, recto and verso. Gift of Dr. and Mrs. Edward Deming Andrews.

4. "The Word of the Almighty Father to the Son of his Delight. Benjamin Gates." Height: 2-7/8, Width: 3-7/8. Heart-shaped blue paper; descriptive writing and drawing; blue ink, recto and verso. Gift of Dr. and Mrs. Edward Deming Andrews.

5. "A Type of Mother Hannah's Pocket-Handkerchief, drawn by Father James for Jane (or June) Blanchard, 1851." Height: 16-7/8, Width: 14. Blue-gray paper; descriptive writing, drawing, and painting; blue ink and watercolors. Verso: two hymns by Eunice Wythe: "Copy of a Short Hymn...in 1815 (should be 1851) O beautiful gospel, Heavenly prize..." and "following lines written by...after...meeting at Holy Mount, 1850. O Heavenly Vision, Glorious Sight,..."

FURNITURE

6. Kitchen Piece. Height: 37-3/4, Length: 27, Width: 21. One drawer; one cupboard; high-sided top. From Hancock, Massachusetts.

7. Sewing Cabinet. Height: 27-1/2, Length: 35-5/8, Width: 15-1/2. Width of drop leaf: 8-1/2. Four tapered legs; overhanging top; drop leaf at back; six drawers; maple and pine. From Hancock, Massachusetts. Gift of Dr. and Mrs. Edward Deming Andrews.

8. Peg-Leg Stand. Height: 24, Length: 24-1/2, Width: 16-1/8. Tripod base; cleated ends; one drawer; pine and maple. Gift of Dr. and Mrs. Edward Deming Andrews.

9. Round Stand. Height: 25, Diameter of top: 17-1/2. Tripod base; circular top, cherry. Gift of Dr. and Mrs. Edward Deming Andrews.

10. Table. Height: 26-3/4, Length: 55-1/2, Width: 21. Four turned legs; overhanging top; large drawer. From Sabbathday Lake, Maine.

11. Child's Rocking Chair. Height: 23-1/8, Width: 12-1/2, Depth: 10-3/4. Armed; taped seat and back; stained brown. From Mount Lebanon, N. Y.

12. Rocking Chair. Height: 46-1/2, Width: 21, Depth: 16. Armed; four slats; taped seat; short rockers (one partially missing). From Hancock, Massachusetts.

13. Rocking Chair. Height: 33-1/4, Width: 17-1/4, Depth: 14. Armed; taped seat and back; stained brown. From Mount Lebanon, N. Y.

14. Chair. Height: 42, Width: 19, Depth: 14-1/2. Three slats; taped seat; tilting buttons on back legs (now screwed down; one repaired with metal bank).

15. Dining Chair. Height: 26-1/2, Width: 18-3/4, Depth: 14-1/4. Two slats; splint seat; tilting buttons on back legs. From Hancock, Massachusetts. Gift of Dr. and Mrs. Edward Deming Andrews.

16. Footstool. Height: 9, Width: 12, Depth: 9. Four legs; varnished red-brown; taped seat.

17. Towel Rack. Height: 48, Length: 19-3/4, Width: 1-1/2. Two uprights; shoe feet; three crossbars; pine. From Mount Lebanon, N. Y. Gift of Dr. and Mrs. Edward Deming Andrews.

UTILITARIAN OBJECTS

18. Oval Box. Height: 1-1/16, Length: 3-5/16, Width: 2-1/16. Wood, varnished.

19. Oval Box. Height: 1-3/8, Length: 3-3/8, Width: 2-1/2. Wood, stained red-orange.

20. Oval Box. Height: 2, Length: 4-3/16, Width: 2-7/8. Wood, painted light green.

21. Oval Box. Height; 2, Length: 5-3/4, Width: 3-3/8. Wood, painted dark green.

22. Oval Box. Height: 4-5/8, Length: 12, Width: 8-3/8. Wood, painted green.

23. Oval Box. Height: 5-7/16, Length: 13-3/8, Width: 9-1/4. Wood, varnished.

24. Oval Box. Height 7-5/16, Length: 15, Width: 10-13/16. Wood, stained yellow. Gift of Dr. and Mrs. Edward Deming Andrews.

25. Oval Carrier. Height: 5-3/4, Length: 13-1/2, Width: 9-1/2. Wood, varnished, with handle.

26. Oval Carrier. Height: 2-3/4, Length: 14-1/2, Width: 10-9/16. Wood, varnished, with fixed handle. From Sabbathday Lake, Maine, probably circa 1920.

27. Round Box. Height: 7-1/8, Diameter: 11. Oak, with pine bottom; marked "D. G." in black paint.

28. Dry Measure. Height: 3-3/4, Diameter: 12-1/2. Wood, painted orange-pink. Gift of Dr. and Mrs. Edward Deming Andrews.

29. Milk Bucket. Height: 9, Diameter: 12-1/2. Wood, painted blue, lighter blue inside; with wooden handle; two hoops lapped in.

30. Pail. Height: 5-3/4, Diameter: 9-1/4. Red cedar and sumach, with clear varnish outside, unfinished within; two steel hoops painted black; wire handle with turned wooden carrying handle on top. Made in 1878 at New Lebanon, N. Y., by Brother Rufus Crossman. Gift of Mrs. Edgar Stern.

31. Basket. Height: 10, Length: 25-1/2, Width: 14-7/8. Split black ash, with handle. From Canterbury, N. H.

32. Basket. Height: 9-1/2, Diameter: 21-1/2. Split black ash, with two loop handles; one handle incised "ИF".

33. Basket. Height: 2-1/2, Diameter: 6-3/4. Poplar, with two loop handles. Gift of Dr. and Mrs. Edward Deming Andrews.

34. Basket. Height: 2, Diameter: 4-7/8. Poplar. Gift of Dr. and Mrs. Edward Deming Andrews.

35. Basket. Height: 1-3/4, Diameter: 3. Poplar; open-weave; round, with hexagonal base. Gift of Dr. and Mrs. Edward Deming Andrews.

36. Basket. Height: 1-1/16, Diameter: 2-1/8. Poplar; open-weave bottom; paper binding. Gift of Dr. and Mrs. Edward Deming Andrews.

37. Sieve. Height: 3-1/2, Diameter: 10-1/2. Wood, with horsehair mesh.

38. Mitten Form. Length: 12-1/2, Width: 3-7/8. Wood; incised on handle "1837". Made at Hancock, Massachusetts. Gift of Dr. and Mrs. Edward Deming Andrews.

39. Carpet Beater. Length: 33-5/8, Width: 12-1/2. Wood, with bent-wood loop; brass fittings in handle; handle partially painted red.

40. Whisk Broom. Length: 9-1/2. Turned maple handle, with leather strap; bound with copper wire and cotton thread. Gift of Dr. and Mrs. Edward Deming Andrews.

41. "Close-Pin". Length: 6-1/2. Wood. Probably from New Lebanon, N. Y.

42. Coat Hanger. Length: 16-1/8. Wood.

43. Table Swift. Length: 18-1/2, Diameter (maximum): 20-1/2. Wood, partially varnished, partially stained yellow; turned base. Expanding device for winding yarn. Made at Hancock, Massachusetts.

44. Clock Reel. Height: 29, Length: 15-7/8, Width: 7-5/8. Wood, stained red; three legs; clock face; leather carrying strap. From Mount Lebanon, N. Y.

45. Tape Loom. Height: 13, Length: 20-1/2, Width: 5. Wood, with leather and metal fittings (one roller missing).

46. Lap Board. Length: 28-1/2, Width: 14-1/4. Pine, stained red; hole for hanging on pegboard.

47. Last. Height: 3-1/8, Length: 9, Width: 2-3/4. Wood; incised "2".

48. Kerosene Can. Height: 5, Diameter (at base): 6-1/2. Tin, with handle and angle spout. From Watervliet, N. Y.

49. Maple Sugar Mold. Height: 1, Length: 5-3/8, Width: 3-7/16. Tin.

50. Stove. Height: 21, Length: 27-1/2, Width: 12. Cast iron.

51. Woodbox. Height: 8-1/4, Length: 23, Width: 11-1/2. Wood, with bent-wood handle.

52. Carrying Basket. Height: 3-3/4, Length: 12-1/4, Width: 10-3/4. Wood, with bent-wood handles; brass angles at corners; iron rods in bottom. From Medicine Shop, Mount Lebanon, N. Y.

53. Hay Fork. Length: 82-1/2. Bent oak; three tines, with stabilizing tine above. Gift of Mr. Donald Miller.

54. Seed Box. Height: 3-3/8, Length: 23-3/8, Width: 11-5/8. Wood, stained red and varnished; hinged cover; six compartments; paper label on front "SHAKERS GENUINE GARDEN SEEDS, MOUNT LEBANON, N. Y." Paper label for each compartment.

55. Seed Packet. Height: 4-5/8, Width: 3-1/2. Paper, printed "SHAKERS"/ ROYAL WHITE/BUSH/BEANS.../N.F. New Lebanon, N. Y."

56. Seed Packet. Height: 8-1/4, Width: 5-7/16. Paper, printed "BEET/ WHITE FRENCH SUGAR.../20 cts. D. M./From the Shakers Gardens, New-Lebanon, N. Y."

57. Tin of Summer Savory. Height: 2, Diameter: 2. Tin, with blue paper label "PULVERIZED/SUMMER SAVORY./S. F./Prepared in the United Society,/NEW LEBANON, N. Y." Gift of Dr. and Mrs. Edward Deming Andrews.

58. Assorted Labels for Extracts, Medicines, etc.
    1. Extract of Wild Lettuce
    2. Extract of Yellow Dock
    3. Oil of Peppermint
    4. Wintergreen
    5. Extract of Cow Parsnip
    6. Borage
    7. Syrup of Bitter Bugle
    8. Norwood's Veratrum Viride
    9. Shaker Eye and Ear Balsam
    10. Rose Water
    11. Cologne Water
    12. Treble Distilled Cologne Water

59. Label for Shaker Seed Box. Height: 8-1/2, Width: 14-1/4. Paper, lithographed "SHAKERS CHOICE VEGETABLE/SEEDS./SHAKER SEED CO. D. M. MOUNT LEBANON, N. Y."

60. Label for Apple Box. Height: 6-1/4, Width: 19-1/4. Paper, printed in four colors "FRESH APPLES/Address: D. C. BRAINARD & CO., Mt. Lebanon, Col. Co., N. Y./SHAKER FRUIT/PACKED AT/MOUNT LEBANON/COLUMBIA CO., N. Y."

61. Poster for Shakers' Dried Green Sweet Corn. Height: 14, Width: 11. Posterboard, printed in four colors "SHAKERS"/Dried Green Sweet Corn/ TRADE MARK/Prepared by/D. C. Brainard/SHAKER VILLAGE MOUNT LEBANON/N. Y./Crump Label Press, N. Y. & Chicago.

62. Box of Shaker Vegetable Remedy. Height: 7/8, Length: 2-15/16, Width: 7/8. Pasteboard, with paper label printed in four colors "THE SHAKER VEGETABLE REMEDY/FOR SICK HEADACHE,/CONSTIPATION, TORPID LIVER &c./PREPARED BY THE SOCIETY OF SHAKERS/ADDRESS,/ D. C. BRAINARD, MOUNT LEBANON, COL. CO., N. Y...."

63. Box of Shaker Asthma Cure. Height: 1-3/8, Length: 3-1/2, Width: 1-3/8. Wood, with tin ends; paper label printed in four colors "THE SHAKER/ASTHMA CURE/FOR ASTHMA ONLY/MANUFACTURED BY THE/UNITED SOCIETY OF SHAKERS/ADDRESS/D. C. BRAINARD/ MOUNT LEBANON/Col. Co. N. Y./PRICE/ONE DOLLAR".

COSTUMES AND TEXTILES

64. Cloak. Gold broadcloth; circular cape collar; pleated hood; satin streamer and hood lining. Probably made about 1930. Gift of Dr. and Mrs. Edward Deming Andrews.

65. Bonnet. Straw poke; mauve taffeta ruffle.

66. Winter Bonnet. Machine-quilted brown cotton; monogram on ruffle inside "G. B." Probably made about 1910.

67. Kerchief. Blue cotton triangle; white and blue border stripes; monogram "E.R." in corner. Gift of Dr. and Mrs. Edward Deming Andrews.

68. Kerchief. Gold silk square; beige stripes. Silk from silkworms raised by the Kentucky Shakers. Gift of Dr. and Mrs. Edward Deming Andrews.

69. Kerchief. Pink silk square; blue and purple border stripes. Silk from silkworms raised by the Kentucky Shakers. Gift of Dr. and Mrs. Edward Deming Andrews.

70. Towel. White cotton rectangle; blue stripes. Gift of Dr. and Mrs. Edward Deming Andrews.

71. Assorted Specimens of Shaker Tapes. Eight lengths of wool and cotton tapes woven by the Shakers for their chairs and stools.

SHAKER DOCUMENTS: MANUSCRIPT AND PRINTED.

72. Ms. Recipe for Apple Jelly. Height: 4-3/4, Width: 7-3/4. Ink.

73. Ms Hymn: "The Star of Hope is Beaming." Height: 5-13/16, Width : 5. Ink on lined paper. This and the above manuscript were found in 1823 in a pocketbook belonging to Deacon Stephen Munson, of Mount Lebanon, New York.

74. Copy of Shaker and Shakeress Monthly, Volume IV, No. 3, March 1874.

75. Copy of The Divine Book of Holy and Eternal Wisdom, Revealing the Word of God; out of Whose Mouth Goeth a Sharp Sword. By Paulina Bates, at Watervliet, N. Y.... Published by the United Society Called "Shakers". Canterbury, N. H., 1849.

MISCELLANEOUS ITEMS

76. Three Lengths of Shaker Peg-Rail
    1. Length: 69-1/2, 10 pegs.
    2. Length: 69-1/2, 6 pegs.
    3. Length: 35-1/2, 6 pegs.

    Wood, painted blue. From the original (1791) Meetinghouse at Hancock, Massachusetts.

77. Five Lengths of Stovepipe with Elbow (modern).

78. Facsimile "Rules for Visitors."

79. Facsimile "Advice to Children on Behavior at Table."

80. Facsimile "Inspirational" Drawing: "Your tree is the Tree of Life...City of Peace, July 3rd 1854...Hannah Cohoon". Hancock Shaker Village.

81. Facsimile "Inspirational" Drawing. "A bower of Mulberry Trees...City of Peace by Hannah Cohoon." Hancock Shaker Village.

82. Facsimile "Inspirational" Drawing: "An Emblem of the Heavenly Sphere ...Given Jan 1854. Dictated by the Prophetess Deborah." Hancock

83. Facsimile "Inspirational" Drawing. "Words of Holy Mother Wisdom to Sally Lomise, May 20th, 1847." Hancock Shaker Village.

Cat. No. 14 Chair
Cat. No. 30 Pail
Cat. No. 44 Clock reel

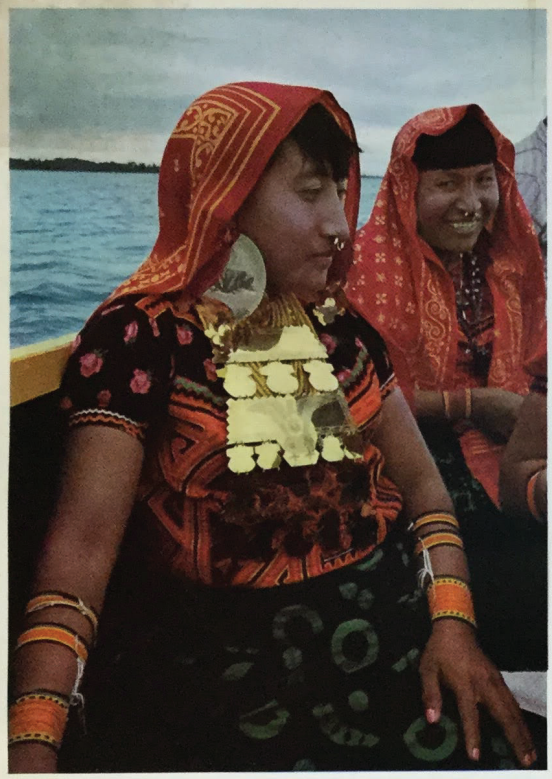
Cat. No. 8 Peg-leg Stand
Cat. No. 13 Rocking Chair
Cat. No. 45 Tape Loom

BIBLIOGRAPHICAL NOTE

There is a large body of literature on the Shakers, but the best full-length works are Edward Deming Andrews, The People Called Shakers: A Search for the Perfect Society, Oxford University Press, New York, 1953 (paperback reprint: Dover Publications, New York, 1963) and Marguerite Fellows Melcher, The Shaker Adventure, Princeton University Press, Princeton, N. J., 1941 (paperback reprint: The Press of Western Reserve University, Cleveland, Ohio, 1960).

Of more specialized studies, the following should be mentioned, all of them by the late Dr. Andrews: The Community Industries of the Shakers (New York State Museum Handbook 15), The University of the State of New York, Albany, 1933; (with Faith Andrews) Shaker Furniture: The Craftsmanship of an American Communal Sect, Yale University Press, New Haven, Conn., 1937 (paperback reprint: Dover Publications, New York, 1950); and The Gift to be Simple: Songs, Dances, and Rituals of the American Shakers, J. J. Augustin, New York, 1940 (paperback reprint: Dover Publications, New York, 1962).

Price: 75 cents



ART OF THE CUNA INDIANS

STAEMPFLI 47 East 77, New York December 10, 1968 – January 4, 1969 Preview December 10, 5–7 P.M.

THE ART OF THE CUNA INDIANS

The geographical location of the San Blas Islands is such that until recently only few people had heard of them. They lie along a two hundred mile stretch of uninhabited dense jungle reaching from the northern end of the Panama Canal to the border of Colombia. They are protected from the open sea by coral reefs, and are accessible only to small Colombian smuggling boats which exchange cotton, rice, sugar and various household items against coconuts. Of three hundred fifty tiny islands, the Cuna Indians inhabit about forty. They have lived there independently and in defensive isolation ever since Balboa and his countrymen killed vast numbers of them for their gold. Their clean, crowded island villages depend on the mainland rivers for fresh water, and the jungle and the sea produce ample food for everybody.

Only in the last years have a few short, haphazard airstrips been hacked out of the underbrush, and it is now possible to fly in from Panama City. Efforts are being made to open the area to the tourist trade, but there are only two or three places where one can stay overnight. By far the most attractive is Islandia, a small resort near Aligandi. Mr. Dennis Barton has created a delightful South Sea island atmosphere complete with palm shaded huts, plumbing, and guided tours to neighboring villages and the mainland jungle.

There are perhaps twenty thousand Cunas left. They have jealously guarded the purity of their race, and the autonomous independence of the San Blas province is guaranteed in the Panamanian Constitution. In spite of forty years of Baptist and Catholic missionary efforts, they have kept to their way of life, to their beliefs and superstitions, and to their tribal administration. Little has been written about them, and there is no concise dictionary of their language. All their history and tradition, songs, laws and property records are transmitted orally. Most of the men speak a bit of Spanish, but only few women understand anything but Cuna. The Cunas have two main artistic outlets: the women sew Molas for their blouses, and some men, usually the witch doctors, carve wooden figures called Uchus. A Mola is a decorated cotton panel, embroidered, appliquéd, and perforated to show underlying colors. Two Molas are made into a blouse by adding shoulder pieces with short sleeves. All Cuna women wear them, with a wrap-around skirt of printed cotton. Because of the tropical climate nothing lasts very long; a Mola might get to be thirty to fifty years old, and a mahogany Uchu perhaps a hundred. But some of the designs used today are very old and show intriguing similarities with ancient African and South American concepts. Mr. F. Louis Hoover, Head of the Department of Art at Illinois State University, whose private collection of Molas is currently being shown at the Center for Inter-American Relations, 680 Park Avenue, New York, has traced certain symbolical designs back to Mesopotamian sources.

Visually, Mola designs can be divided roughly into the following groups: a. linear abstractions; b. abstractions of human or animal figures (often combined with group a.); c. figurative designs based on religious or magic concepts, on superstition, and on tribal lore and customs; d. figurative illustrations of current events. Any and all of these subdivisions may overlap. An airplane, for instance, is a current events subject, but it may be shown, human pilot and all, in the shape of a bird or an insect belonging to group c. Like Mr. Hoover, we include Christian motives under current events, as they have only appeared recently to please the missionaries or to be sold to tourists.

With very few exceptions, the Cuna women who sew Molas (and that means all of them, down to ten or twelve year old girls) have a remarkable, instinctive talent for balanced design and use of color. Though red is dominant (with yellow, black and blue the next most popular colors) the shelves in the trading stores display many shades of colored cotton, all smuggled in from Colombia. Especially successful designs are sometimes borrowed from neighbors or neighboring villages, and there are old women who, after days of fasting

Fertility Symbol Mola

Fertility Symbol Mola, Aligandi Island

Marlin Hunt Mola, Achutupu Island ▷

and special ceremonies, have visions of new designs which they pass on to women of their village. In the current events group appear adaptations of cigarette ads, helicopters, political events, submarines, satellites, tractors, hearts and Madonnas. Until recently the craftsmanship standards were high, but this cannot last much longer. The U. S. Peace Corps is teaching Indian women the use of sewing machines and encourages the adaptation of Molas to modern dresses. Young girls are beginning to resent traditional Mola blouses just as they don't want to wear gold nose rings any more, and refuse to paint the traditional black line on their nose and forehead. In a few years nobody will have the patience to make a good Mola, as it takes anywhere from a week to several months, depending on how many husbands and children have to be fed, and how many trips up the river for fresh water have to be made.

Uchus, usually representing human figures or animal shapes, are carved by men as protectors against spirits. Their value depends entirely on their proven effectiveness in cases of illness or danger. Some of the most powerful Uchus are stones, and there are other medicine objects in use like twisted roots, bones and driftwood. The Indians dislike to sell them, and they are usually destroyed when they have served their purpose.

Late in the 17th Century a group of Scottish missionaries lived for a short time among the Cunas, and distributed several hundred hats to the local dignitaries. Today's tribal chiefs still wear incongruous black hats, and they appear on most of the carved Uchus. It is believed that an Uchu is more powerful if he resembles a strong or famous human being. This explains why many of them look like doctors or missionaries with cutaway coats and top hats, and why there are very few female Uchus. Though nudity is of no great concern to the Cunas (the women often take off their Mola blouses to work), everything to do with sex is treated with restraint, and naked Uchu figures never have genitals.

In emergencies like storms or epidemics, large Uchus are hastily carved to protect houses or whole islands. Unfortunately they lack the careful workmanship of the small personal guardians.

One of the most impressive qualities of both Molas and Uchus is their expression of the Cunas intimate identification with the world they live in. Reality and invention, direct observation and dream, are interwoven and in fact indistinguishable. Stars, birds, the animals of the jungle, trees and flowers, sharks, lobsters and turtles, fruit and seeds, the sky and the sea, all are a projection of individual participation. Every image contains part of the essence of the thing it portrays; this is one reason why many Cunas resent being photographed: they are afraid that a living part of their personality is taken away in the camera. A shark tooth necklace is just as important to them as the painted gunwales of a mahogany dugout; everything is inhabited by good or evil spirits and must be treated accordingly. What a comfort it is to think that this pantheistic oneness with nature still exists today in such happy and unspoiled form. It is reflected by the dazzling variety of Molas and by the quiet and dignified presence of each Uchu.

George W. Stæmpfli

◁ *Carved Uchus, Aligandi and Achutupu Islands*

Catalogue design by Kathleen Haven
Cover photograph by George W. Stæmpfli
Other photographs by John D. Schiff
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Land and Seascape

AS OBSERVED BY THE FOLK ARTIST

An
Exhibition
from the Collection of **BERTRAM K. and NINA FLETCHER LITTLE**

Land and Seascape

AS OBSERVED BY THE FOLK ARTIST

AN EXHIBITION FROM THE COLLECTION OF

Bertram K. and Nina Fletcher Little

Introduction and Catalogue by Nina Fletcher Little

THE ABBY ALDRICH ROCKEFELLER
FOLK ART COLLECTION
WILLIAMSBURG, VIRGINIA

January 13, 1969 to May 11, 1969

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ABBY ALDRICH ROCKEFELLER
FOLK ART COLLECTION
Williamsburg, Virginia

THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

AMERICAN FOLK ART

The Exhibition of 1932

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia ★ January 16–March 3, 1968

AMERICAN FOLK ART

The Exhibition of 1932

American Folk Art

THE EXHIBITION OF 1932

A reassembly of the first exhibition of Abby Aldrich Rockefeller's collection of American folk art held at the Museum of Modern Art from November 30, 1932, until January 15, 1933.

Exhibited 1933–1934

Pennsylvania Museum of Art
Philadelphia, Pennsylvania

Rhode Island School of Design
Providence, Rhode Island

Museum of Fine Arts
Boston, Massachusetts

William Rockhill Nelson Gallery
Kansas City, Missouri

Greenwich Public Library
Greenwich, Connecticut

Westchester County Center
White Plains, New York

ABBY ALDRICH ROCKEFELLER FOLK ART COLLECTION
Williamsburg, Virginia

January 16, 1968–March 3, 1968

THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

The Museum of Modern Art

To Members of the Staff

From Wilder Green

Date June 16, 1969

Walter Bareiss has asked me to distribute to you a copy of the attached press release announcing the new positions and responsibilities of William S. Lieberman and William S. Rubin. These appointments were made by the Trustees at their last meeting on June 12, and an announcement was made to the press immediately because news had already begun to travel around town, and we wanted to be sure the press would hear it directly from our Public Information office. This explains why there was not a general announcement made to the staff before it was released to the press.

It also gives me great pleasure to announce that at their meeting the Trustees approved the appointment of Peter Bunnell as Curator in the Department of Photography, to be effective July 1, 1969.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

No. 82
FOR RELEASE:
Saturday, June 14, 1969

William S. Paley, President of The Museum of Modern Art, announced today that William S. Lieberman has been named Director of the Department of Painting and Sculpture and William S. Rubin, Chief Curator of the Painting and Sculpture Collection with primary responsibility for acquisitions and research on the collection. These appointments follow the retirement of Dorothy C. Miller, Senior Curator of Painting and Sculpture and a member of the Museum staff since 1934, on June 30.

William S. Lieberman, who is 45 years old, has been on the Museum staff since he graduated from Swarthmore College in 1943. He interrupted his career at the Museum once to attend graduate school at Harvard University and to study under Paul J. Sachs. When he returned to the Museum, he was assistant to Alfred H. Barr, Jr., who retired two years ago as Director of the Museum Collections. During his long career at the Museum, Mr. Lieberman has been Director of Drawings and Prints and also Curator of Painting and Sculpture.

William Rubin, 41 years old, joined the Museum staff as Curator of Painting and Sculpture July 1, 1967. He was previously a professor at Sarah Lawrence College and in the graduate school of the City University of New York. He received his BA degree from Columbia University in Italian Language and Literature, studied musicology at the University of Paris, and then received an MA degree in History from Columbia and a Ph.D. in the history of art, working in the latter field largely under Professors Meyer Schapiro and Millard Meiss. He is presently Professor of Art History on an adjunct basis at the Institute of Fine Arts, New York University.

While Mr. Rubin will have primary responsibility for acquisitions and research in painting and sculpture, he will continue to direct exhibitions, including both those drawn from the collection and loan shows. At the same time, Mr. Lieberman will continue to be active in the acquisition of works for the painting and sculpture collection and will also direct exhibitions.

(more)

With the opening of the Abby Aldrich Rockefeller Print Room in 1949, Mr. Lieberman was made Associate Curator of the Print Collection and in 1953 became Curator. When the department expanded in 1960 to include the Museum's collection of drawings, he became Curator of Drawings and Prints and in 1966 was made Director of the department. In 1967 he was also appointed Curator of Painting and Sculpture.

The two departments, Painting and Sculpture, Drawings and Prints, will be reorganized in the coming months. Drawings and watercolors will revert to the painting and sculpture department, as formerly, while prints will revert to a separate activity, also as formerly, with the inclusion of illustrated books, a collection which has expanded in the Museum in the past few years.

During Mr. Rubin's tenure as Curator, he directed a major loan show, "Dada, Surrealism, and Their Heritage," and is director of "The New American Painting and Sculpture: The First Generation," made up of works from the Collection of The Museum of Modern Art including recent acquisitions and promised gifts, which opens June 18. He was largely responsible for the acquisition of the Sidney Janis Collection and other important gifts to the Museum. Mr. Rubin was formerly American Editor of Art International Magazine. His publications include The Church of Assy and Modern Sacred Art, Dada and Surrealist Art (on the fall publication list; H.N. Abrams, Inc.) and numerous articles in American and European periodicals.

Mr. Lieberman has directed and installed more than seventy-five exhibitions of drawings and prints at the Museum, and has organized the graphic sections of many major retrospective shows at the Museum. From the Museum's Theatre Arts Collection, he has directed "Chagall's Aleko" (1966) and "Jim Dine Designs for A Midsummer Night's Dream" (1967). He has also directed large exhibitions of painting and sculpture which include "Amedeo Modigliani" (1951), "Picasso 75th Anniversary Exhibition" (1957, under Alfred H. Barr, Jr.), "Chagall: 75th Anniversary Exhibition" (1958), "Joan Miro" (1959), "Max Ernst" (1961), "The New Japanese Painting and Sculpture" (1966, with Dorothy C. Miller), "Jackson Pollock" (1967), and two smaller exhibitions of the work of "Lyonel Feininger (1963 and 1967). Exhibitions he organized during the past year included: "Jean Dubuffet," "Julio Gonzalez," "Kandinsky Watercolors," and "Tamarind: Homage to Lithography." In addition, he has prepared some seventy exhibitions to travel

(more)

throughout the United States, Canada, Latin America, Europe, Africa and Japan.

Among the books he has written for the Museum are: The Sculptor's Studio: Etchings by Picasso; Picasso: His Graphic Art; Redon: Prints and Drawings; Jacques Villon; Etchings by Matisse; Edvard Munch; Manhattan Observed; Max Ernst; and The New Japanese Painting and Sculpture. His Picasso: Blue and Rose Periods was published in 1954 by Harry Abrams, Inc., and Matisse: 50 Years of his Graphic Art by George Braziller in 1956; Edvard Munch by the Los Angeles County Museum of Art in 1969. His most recent publication for the Museum is Twentieth-Century Art from the Nelson Aldrich Rockefeller Collection, published this month (June, 1969).

* *

Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. 956-7501.

Jan. 24. 1969

LETTERS TO THE EDITORS

PICASSO

Sirs:

As an art lover and admirer of Picasso, I want to say thank you. Your special issue (Dec. 27) is a tour de force—a superb interpretation and portrayal of the life and works of a man who is not only the greatest living painter of our time but also one of the uniquely creative painters of all time.

GOVERNOR NELSON ROCKEFELLER
Albany, N.Y.

Sirs:

This was a great Christmas gift to the nation. I read it word for word, cover to cover.

SENATOR CHARLES H. PERCY
Washington, D.C.

Sirs:

It was most offensive to me. It is common knowledge that Mr. Picasso is an atheist and a Communist. Your timing could not have been worse.

As a male, I do not find nudity in painting offensive. However, the monstrosities you show are not only in extremely bad taste, they are hideous.

ARTHUR K. AUGUSTENSEN
Paramus, N.J.

Sirs:

You have proved it possible to take time out from the ills of the world and devote an entire issue to something good: the inspiring, magnificent art of Picasso. You have chosen an artist with an appreciation of the human body for what it really is—an object unsurpassed in beauty of all God's creations.

JOHN E. RATHBURN SR.
Bellaire, Texas

Sirs:

... ductions, I turned to my love of needlepoint. We now own two of the master's paintings in what I feel is an original form. *Three Musicians* and *The Studio* in petit point and embroidery are proudly displayed in our living room.

FAYE SNOW
Plainview, N.Y.

Sirs:

Any 12-year-old, scribbling at random, could have done as well.

MRS. FRANK TEMPLE
Culver City, Calif.

Sirs:

My 7-year-old grandson can draw better . . .

WILLIAM ROHE
Fort Wayne, Ind.

Sirs:

My 6-year-old granddaughter . . .

MRS. CARL MALMBORG
Cranston, R.I.

Sirs:

. . . a 4-year-old . . .

MRS. CHARLES F. PEEK III
Millville, N.J.

Sirs:

. . . my 3-year-old niece . . .

JEANNE GIESLER
St. Louis, Mo.

Sirs:

. . . my year-old granddaughter . . .

HENRY D. SPALDING
Hollywood, Calif.

Sirs:

LIFE's double issue on Picasso was an extraordinary effort, but it came to

wide effectiveness of LIFE's explanation and handsome apology published in the January 17 issue. Thanks to LIFE.

ALFRED H. BARR JR.
Counselor to the Board of Trustees
Museum of Modern Art
New York, N.Y.

Sirs:

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The esthetic analysis by Leo Steinberg was superb.

ALESSANDRO RIZZO, M.D.
Wilmington, Del.

GUERNICA

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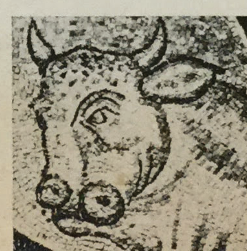
Edward Kern rightly calls the figure of the bull "the most baffling image in *Guernica*." In this connection, your readers may be interested to see the astonishing resemblance between the Seventh Century Ravenna mosaic of the symbol of St. Luke and Picasso's bull's head from a 1938 painting.

HANS UNGER
London, England



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It is extremely doubtful that the city itself was ever bombed at all, as personally I am convinced that only the entrenchments, railway yards and road convoys were actually attacked. The city itself was destroyed by the retreating anarchist forces, among which there were an untold number of "dinamiteros." . . .

MARQUIS DE MERRY DEL VAL
Ambassador of Spain
Washington, D.C.

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Jan. 24. 1969

LETTERS TO THE EDITORS

PICASSO

Sirs:

As an art lover and admirer of Picasso, I want to say thank you. Your special issue (Dec. 27) is a tour de force —a superb interpretation and portrayal of the life and works of a man who is not only the greatest living painter of our time but also one of the uniquely creative painters of all time.

GOVERNOR NELSON ROCKEFELLER
Albany, N.Y.

Sirs:

This was a great Christmas gift to the nation. I read it word for word, cover to cover.

SENATOR CHARLES H. PERCY
Washington, D.C.

Sirs:

It was most offensive to me. It is common knowledge that Mr. Picasso is an atheist and a Communist. Your timing could not have been worse.

As a male, I do not find nudity in painting offensive. However, the monstrosities you show are not only in extremely bad taste, they are hideous.

ARTHUR K. AUGUSTENSEN
Paramus, N.J.

Sirs:

You have proved it possible to take time out from the ills of the world and devote an entire issue to something good: the inspiring, magnificent art of Picasso. You have chosen an artist with an appreciation of the human body for what it really is—an object unsurpassed in beauty of all God's creations.

JOHN E. RATHBURN SR.
Bellaire, Texas

Sirs:

You apparently interpret Picasso's paintings and sculptures as an artistic catharsis of his erotic mental and sexual behavior. His works should be relegated to the outhouse.

WILLIAM M. FUCHS, M.D.
Ridgewood, N.Y.

Sirs:

The United States has better artists than Picasso ever thought of being. Why don't you run a story on an artist I know who lives and paints in Key West, Fla. He is a good, wholesome father who minds his own business and takes good care of his children.

WALTER H. NORMAN
Houston, Texas

Sirs:

It might be art to some folks, but to people like us, and our children, it is just plain naked men and women.

MRS. TROY ALLISON
Fort Worth, Texas

Sirs:

Having long been an admirer of Pablo Picasso but disliking reproductions, I turned to my love of needlepoint. We now own two of the master's paintings in what I feel is an original form. *Three Musicians* and *The Studio* in petit point and embroidery are proudly displayed in our living room.

FAYE SNOW
Plainview, N.Y.

Sirs:

Any 12-year-old, scribbling at random, could have done as well.

MRS. FRANK TEMPLE
Culver City, Calif.

Sirs:

My 7-year-old grandson can draw better . . .

WILLIAM ROHE
Fort Wayne, Ind.

Sirs:

My 6-year-old granddaughter . . .

MRS. CARL MALMBORG
Cranston, R.I.

Sirs:

. . . a 4-year-old . . .

MRS. CHARLES F. PEEK III
Millville, N.J.

Sirs:

. . . my 3-year-old niece . . .

JEANNE GIESLER
St. Louis, Mo.

Sirs:

. . . my year-old granddaughter . . .

HENRY D. SPALDING
Hollywood, Calif.

Sirs:

LIFE's double issue on Picasso was an extraordinary effort, but it came to an unhappy finale. On the last page, in six lines of large type, is a statement by an artist who deprecates himself, derides "the imbecility, the vanity, the cupidity of his contemporaries" and then ends "in bitter confession."

As LIFE stated in its correction last week, the artist is not Picasso and the confession is hokum, one of the imaginary interviews in *Il Libro Nero* ("The Black Book"), concocted by an Italian, Giovanni Papini, in 1951.

Papini's spurious conversation with Picasso was published as if it were genuine in *La Croix*, a right-wing French magazine. French newspapers joined, and then American publications such as *Quick* (1952), the *World Telegram* (1952), *American Mercury* (1957), *Saturday Review* (1965) and at least a dozen more, including, of all places, *The American Scholar* (1967). Some retracted, some did not. A. B. Brodrick's *Mirage of Africa* (1953) has been the source of many misleading reprints, and even sermons, of those who fear modern art.

Art News (1952) and the *New York Times* (1962 and Jan. 5, 1969) exposed the error, but none has approached the wide effectiveness of LIFE's explanation and handsome apology published in the January 17 issue. Thanks to LIFE.

ALFRED H. BARR JR.
Counselor to the Board of Trustees
Museum of Modern Art
New York, N.Y.

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The article "Sleep Watchers" was most intriguing. It shows Picasso at his most powerful, beautiful and touching. Unquestionably, contemplation of sleep is akin to contemplation of death: there is mystery, devotion and respect. Perhaps fear too!

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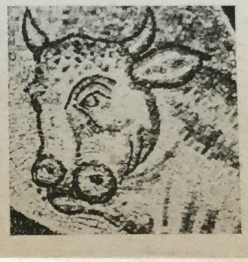

Sirs:

Picasso's painting *Guernica* is my favorite all-time comic cartoon. Old-timers will remember that the dive bombing of this Basque city was deplored in the world press. Few persons except us gun collectors were aware that Guernica's main industry was the firearms manufacturing plant of Unceta y Cia and that most of the inhabitants derived some support from working in the shops or at home in cottage industry making gun parts. The strafing of Guernica was as ordinary a tactical task in war as the bombing of an ammunition dump, for the whole town was an arms factory.

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This account was confirmed by foreign correspondents who visited the town that night and picked up bomb fragments made in Germany.

Nationalist press sources at first denied any responsibility for the bombing and accused Basque incendiaries of having fired the town. The same sources finally admitted that Guernica had been bombed intermittently for three hours but asserted that the planes had belonged to the retreating Loyalists. Some months later, however, a Nationalist staff officer openly referred to the bombing in an interview in the London Times, *and a German air force pilot charged the Condor Legion with the responsibility. In 1946 Hermann Goering admitted that the Nazis had regarded Guernica as a testing ground.*

The small-arms manufacturing plant of Unceta y Cia, just outside the center of the town, was very lightly damaged. There have been recurrent efforts to explain the bombing on the basis that the factory was the real target. After hours of bombing, however, the factory was still intact and continued to function uninterruptedly both before and after Guernica fell to the Nationalists.—ED.

ARC DIRECTIONS 7

Editor's Note: The following article is a corrected verion of the address Professor Schapiro delivered at the 1965 Annual Meeting of ARC held at the Museum of Modern Art in New York City on February 5th. Professor Schapiro was introduced on that occasion by Alfred H. Barr, Jr.

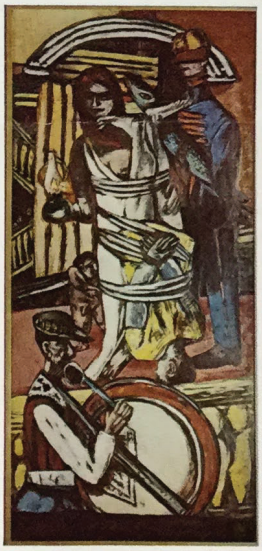
RELIGIOUS IMAGINATION AND THE ARTIST

BY MEYER SCHAPIRO

Barr: When I asked Meyer Schapiro to address this meeting, I had in mind a discussion of the schism between religion and the arts, why the religious establishments ordinarily look with suspicion on the artist and vice versa. Somehow this subject seems sad—indeed tragic. But in the end we agreed that the title of his speech would be "The Religious Imagination of the Modern Artist."

Schapiro: Although I had planned to speak on the religious imagination, after reflecting on it, I've returned

continued on page two



Collection, Museum of Modern Art, New York.

MAX BECKMAN, *DEPARTURE:* **1932-1935. OIL ON CANVAS TRYPTICH.**

VISUAL ARTS AND THE SEMINARY

BY JANE DILLENBERGER

This is a report on a *Survey on the Place of the Visual Arts in Theological Education* conducted in 1967-68 under the auspices of the Society for the Arts, Religion and Contemporary Culture.

Alfred H. Barr, Jr., ARC's first president, urged for many years that such a study be made. A witness to the indifference and ignorance of churchmen to the great Christian art of the past and present, he felt that the opportunity for change lay with the theological seminaries where the ministers and priests and rabbis are trained. The ARC survey was undertaken with the con-

continued on page four

to the problems that Alfred mentioned in introducing me. I shall say something about the religious imagination *of* the artist, but more about the conflicts between the religious institutions and artists—problems involving religious imagination *and* the artist.

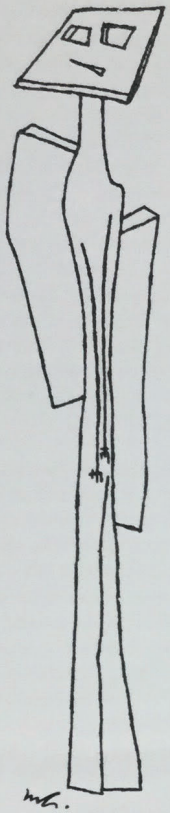
If one were to write a history of religious art of the last hundred years, it would appear that the works of greatest interest today from both an artistic and a religious point of view are works made by artists spontaneously and independently, outside the churches, uncommissioned, entirely for themselves—works which, in general, were rejected by the religious as lacking in some important respect from the point of view of their faith. On the other hand, such work has become so impressive during the last years that many who would formerly have rejected it are now attracted by it and even find in it a confirmation of what they regard as a most important religious insight. I shall refer to a few names. Gauguin painted several pictures of Christ, pictures in which we recognize a projection of his own feelings, an identification with the suffering Christ; they are an attempt to express the state of the artist as that of a sacred victim. That aspect of Gauguin's work was without commitment to a particular church or faith. Yet when we read his writings, we come upon appreciations of primitive religions and arts as well as of folklore and peasant art. In Gauguin's time, Van Gogh and Ensor, and in our own century, Nolde, have produced religious paintings spontaneously, paintings of great intensity with subject matter from the Old and New Testament and the lives of saints. In all these we recognize that the conception of the subjects is not strictly bound to the tradition of religious painting or sculpture in any faith. It is the product of a self-guided religious imagination which selects from the texts or from memories of old pictures those elements which are attractive to a lonely disenchanted mind that feels itself to be outside the established institutions, but identifies with some human content of the religious story. Moreover, in the development of painting and sculpture in the last hundred years, there have been tendencies toward the poetic, the irrational, and primitive, that led the artist, as it led the poets, to appreciate certain aspects of religion which were congenial to their own imagination and art. The existence, then, of this type of religious feeling or—better—religious perception, without a confessional commitment, and the capacity of artists, like the poets, to express it in a fresh way made their religious painting and sculpture appear authentic in a manner one did not find in the accepted religious art of the time. The latter was more bound to tradition; it followed set rules of iconography, and was generally the work of men without originality, men who had not, so to speak, lived the content of their religious subjects.

More recently, attempts have been made to win modern art for one or another religious group. At Assy, in eastern France, a church was constructed and decorated largely through the stimulus of a French Dominican painter, Father Couturier, who knew the artists personally and got them to collaborate in a large enterprise of religious painting and sculpture. That collection of works was created by men who, for the most part, were not observant Christians, and had no strong conviction about religious ideas—traditional or untraditional. They followed their own sense of what was appropriate and produced a whole that has impressed visitors as no more than a museum, an episode in modern art rather than as a church building that owes its unity to a single governing thought, to a program of decoration rooted in a living tradition of consistent religious thinking and art. The idea of winning painters and sculptors, who were not primarily concerned with religious art, for projects of religious decoration and expression met great resistance within the Church itself—I refer, of course, to the Catholic Church in France, but also in Italy and other countries where a similar problem existed. The main objection to this kind of art was not that the men who painted these works were atheists or communists or had only a vague idea of the religious content, but that in a deeper sense they were unable, because of their commitment to a modern style of art, to realize adequately a religious content that had arisen under very different conditions and that had its own values and tradition of representation and symbolism. It was objected that the Christ on the Cross by Germaine Richier suggested nothing of redemption or of the spiritual meaning of Christ's suffering on the Cross. It was said that the work of Rouault was in itself so ugly that it would provoke in the pious observer a disturbing sense of the body and its deformation rather than transmit a spiritual message. It is interesting that Rouault, the one painter of the twentieth century who was a deeply religious man and almost alone among the advanced painters of his time continuously represented religious themes—themes from the life of Christ—received no recognition from his own church except from isolated individuals—a particularly sensitive Dominican or priest. His work was not only criticized as ugly but in a book on modern religious art written by a canon of the Church of Marseilles, with over two hundred pictures of modern religious art, no allusion was made to Rouault. On the other hand, Cézanne, who in the last fifteen years of his life was a faithful church-goer, never undertook a religious theme. We observe on the one side an art with a religious content

ABOUT THE AUTHORS

JANE DILLENBERGER, a Fellow of ARC, is Associate Professor of Christianity and the Arts, San Francisco Theological Seminary, and author of the recently published *Secular Art With Sacred Themes* (Abingdon Press).

MEYER SCHAPIRO is University Professor, Columbia University, New York City. Professor Schapiro has written extensively on medieval and modern art.



ANGEL, DRAWING, MATHIAS GOERITZ.

produced by men who are not identified with the religious institutions; on the other side, the indifference of the religious institutions to members of their own faith who, in a sincere way, undertake to produce works of religious art. One can perhaps account for it by the decline of the role of the churches culturally, by their failure to maintain a living relation with what was new and fertile in the social and cultural life of the time. But I wish to concentrate rather on the question of what kinds of relations were possible under existing conditions. I speak here as an outsider, as an historian and observer to whom any kind of art, whether religious or secular, is of great interest. One can point to the fact that the failure to assimilate the new art is itself a denial of the tradition of the churches and synagogues. For if we turn to the past, we see that the style of church art for nearly two thousand years has been the style of the period; the innovations in architecture, painting, and sculpture became at once the forms or styles of whatever art had to be produced for the churches. However, that argument which is used to justify a more receptive attitude to contemporary art in the religious institutions rests upon a misunderstanding: it ignores the fact that in the older times, for the most part, though not always, the new styles of art, the innovations of which I speak, were themselves produced by artists who developed those styles in tasks of the Church. Gothic architecture arose in the course of constructing churches; a series of new enterprises of church building stimulated the architect to find new forms. These innovations did not come in the building of castles or homes or city halls; it was primarily in church-building that the new styles were created. Hence there was a particular accord of the new styles with the problems of expression and realization of church aims in architecture. Correspondingly, the creation of a new style of sculpture, the Romanesque, was a consequence of new programs of church decoration. It was not in secular art but in religious art that Romanesque sculpture arose, and the same may be said of the art of stained glass. In the nineteenth and twentieth centuries, on the contrary, all the important developments in painting, sculpture and architecture took place outside the religious sphere and for tasks of such a nature that their very existence was a challenge to the primacy of religion in spiritual, moral, and social matters. Hence the Church had to ask: To what extent would the adoption of these new styles of art, created in contexts so foreign to the interests and mode of thinking of the Church, be a counter-infection introducing into religious thinking and feeling secular values and conceptions which were regarded as incompatible with basic religious beliefs? This is the essential problem that distinguishes the crisis, if you wish to call it that, of religious art in the nineteenth and twentieth centuries from the situation in previous centuries.

Of course, I have not given a strict account. One can point to exceptions in older times as well. One can observe that the Jewish synagogues of the Middle Ages were built in the Gothic style, a style that had not been developed for synagogues. In Spain and North Africa, they were designed in a Moslem style. On the other hand, one could answer that, granted the difference of origin, granted that the Jews adopted the local style, wherever they lived, and were happy with it, and commissioned for their own use buildings of a real magnificence and individuality designed by non-Jewish architects, it was the larger community of culture, which included the neighboring associated religions, sometimes in strife, sometimes in harmony, that made possible the use of a common style or language of forms in architecture, painting and decoration even for peoples who had different faiths. One can observe too that in the early Christian period the architecture of the church and its decoration, including painting, mosaic and stone-carving, are often indistinguishable from contemporary pagan art or from the contemporary secular art of the palaces, the imperial court. That is true to such an extent that there exist sarcophagi of the third and fourth centuries A.D. in which it is difficult to say, in spite of their rich sculpture, whether they were made for a Christian or a pagan. Both pagan and Christian sarcophagi are decorated with the symbols of the Good Shepherd, a figure shared by several religions during that period. The presumed unity of style and religious content is not as strict, not as necessary, as has been supposed. But for our own century, at any rate, the problem is of a different order. In our time, much that arises within secular culture on the ground of individual experience and very often connected with a sharply critical attitude to existing society and institutions is bound to raise in the minds of those who are committed to the existing order, and especially to the established religions, some doubt as to the compatibility of that culture with prevailing religious beliefs or the needs of the churches.

A new situation has arisen from the character of contemporary art: the prevailing abstraction, so-called, suggests the possibility of an art for the

churches, without symbols or imagery and therefore without specific doctrinal allusion. Among the different kinds of abstract painting one in particular seems to warrant a place in the temple: the kind that reduces the elements to the fewest, even to a single absorbing note, a visual clang which, through its possession of a large field, even of an entire wall, dominates the space of the room and endows it with the subtle quality of that color and form. By excluding imagery and familiar symbolism and offering to the viewer's eye a concentrated and highly stabilized or persistent essence to contemplate, it induces a serious mood of aesthetic meditation like that evoked by certain works of medieval church music. In divesting itself of all reference to material objects and in striving for simplicity and purity, this art has something of the spirit of *kenosis* in the religious sphere.

It is not for me to say that this art is right for one or another religious group today. It is not in origin an art of a church, though one might discern in it a residue of an older religious attitude, displaced to a personal sphere. It is the work of temperaments which, whatever their religious outlook, are heirs of a tradition of spirituality.

This art at its best is too decided and imposing to be regarded as simply a potential decoration of a church, neutral to the religious concepts like the embellishments of an altar or pulpit. It has some kinship with the occasional austerity of modern architecture that has renounced ornament and that is now accepted as a suitable style for the church and synagogue; but this architecture can also be a shallow cosmetic art no less than some abstract painting. (The line between ornament and expressive painting is not always clear.) Besides, for the religious viewer, even when beauty is the sole criterion, the context of the building as the house of a particular community of belief, a place of preaching, prayer and rite, will impress on its major parts and hence on the paintings on its walls, some allusiveness or connotations which reinforce ideal meanings and goals of that communal use.

In the decision to adopt a new art

DRAWING, ROBERT CHARLES BROWN.

for the church there is implicit a policy with respect to contemporary culture and the ideas and values that sustain it, including the resolutely independent attitude of most artists in setting their own tasks. As that culture is in deep and continuous conflict with itself and its arts show an extraordinary variability at the same moment and from year to year, the choice of an art for the walls and windows of a church or synagogue will be guided by a judgment of the compatibility of the selected art with the outlook of the religious group as well as by a sense of the genuine individuality and beauty of works and of their abiding expressiveness for more than the taste of the moment. Decision will be exposed to the pressures of fashion and competing currents of taste outside the congregations. The churches cannot rely here on a view already set by their traditions and shared by all the members; much, if not everything, depends on the initiative and self-reliance of a particular inspired individual—a minister, priest or layman —whose convictions about art are strong enough to surmount the usual constraints of denominational opinion and the tastes of parishioners. All this is familiar enough and has perhaps been debated and resolved already. I bring it up as a caution against too ready and optimistic a view of the cooperation of advanced contemporary artists and the churches.

VISUAL ARTS continued

viction that if the kind and quality of visual arts education now going on in seminaries could be ascertained, the results could be studied by fine arts educators working with key seminary faculty; and together they could design programs which are tailored to the seminary curriculum and educational policy, yet retain their integrity, and validity regarding the fine arts. The resources needed for such pilot programs—faculty, library, slide collections, traveling exhibitions, lecturers and colloquium—could be funded if such pilot programs were certified by the seminaries in which they were to be conducted; by organizations representing the arts like ARC; and by organizations representing seminary education, like the American Association of Theological Seminaries.

The Background for the Survey

One late spring morning this year, Alfred Barr and I met to discuss the survey. Like most of the art world I had first known Alfred Barr as scholar and author of definitive works on Matisse and Picasso, and as architect of the Museum of Modern Art's collection and policies—policies which have transformed the contemporary conception of what modern art is, and what a museum is. But I had also witnessed his many and continuing efforts to overcome what he calls "the schism between the living creative artist and the church." Reflecting on this prompted the query—What was the origin of Mr. Barr's interest in religious art? What was the source of the sense of urgency which had caused this scholar to use his influence to further visual arts education of the clergy and the church hierarchy?

It was his father, he said, who had interested him first in the relationships between religion and the arts. Alfred Barr, Sr., was a Presbyterian minister and a member of the Board of Trustees of Princeton Seminary. He was invited to McCormick Theological Seminary as Professor of Homiletics at the same time that Alfred Barr, Jr., took his first teaching post at Vassar. Reflecting on this coincidence of father and son both involved in their first professional teaching, Mr. Barr remarked, "And that was the way it began. Both my parents, as cultivated persons born in the late 60's, were interested in art. It was chiefly British art in the

nineteenth century, the Pre-Raphaelites and others. I grew up with this art. But my father, in his teaching, and partly influenced by our discussions, realized how important art is homiletically, how it related to what he was doing. He became very interested in that and asked me to talk to his students. He was extremely able and well-equipped to teach homiletics, with thirty years preaching experience. I obtained for him ten or a dozen of the greatest Christian images by Rembrandt and fifteenth century painters. That seemed simpler than the Baroque paintings which are beautiful but seem to Protestants to be a bit excessive. I had these photos of Rembrandt's and other artists' Christian images blown up, and he hung them on the walls of his study where he received his students. Wonderful images. He claimed they had a great effect on the students."

Thus these conversations with his father, and with his father's students, were instrumental in instilling a lifelong interest in religious art and the relationship of the churches with the art of the past and present.

Addressing the National Council's Commission on Art in 1954, Mr. Barr called for a frontal attack on "the indifference to good Christian art of the past and present," and saw the theological seminaries as the place to reach and influence the young ministers during their professional formative years. Again in 1957 and also in the setting of the National Council, Mr. Barr spoke of the problems of arousing the churches to the neglected possibilities of the visual arts. He acknowledged the improved quality of church music and church architecture, but said that "in the arts of painting, sculpture, and book illustration our churches and churchmen seem both ignorant and blind.

"Our churches do of course use art—but what art! Consider the vulgarity and banality of the pictures of Christ now in general use. 'Gentle Jesus, meek and mild' is translated into art on the level of cosmetic and tonic advertisements. Yet these saccharine and effeminate images are distributed by millions with the tolerance and often the well-intentioned blessing of our churches. They look up to us from bulletins and calendars and Sunday school magazines and down at us from the walls of church houses and parsonages. They corrupt the religious feelings of children and nourish the complacency and sentimentality of their elders. They call for iconoclasm.

"The illustrations in bibles and Christian books are little better. When one thinks of such great Protestant artists as Durer, Rembrandt, William Blake, one finds the feeble drawing, the poverty of vision, the petty historicity of our church-sponsored art not simply unendurable, but incredible.

"What can be done? In the minutes of the meetings of the Commission on Art you will find a number of carefully pondered suggestions. *They involve the education of the clergy, the study and use of the great art of the past, and the patronage of contemporary artists. But these recommendations can have little effect unless they are supported both morally and practically by church leadership.*

"With such support art in the churches can be raised in quality and deepened in meaning. Art might once more resume something of its former importance in forwarding the work of the churches and testifying to God's glory."

The indifference of the National Council leadership to this appeal for moral and practical support of the arts was to be but one in a succession of episodes which demonstrated the unconcern and ignorance of Protestant leaders regarding art for the churches.

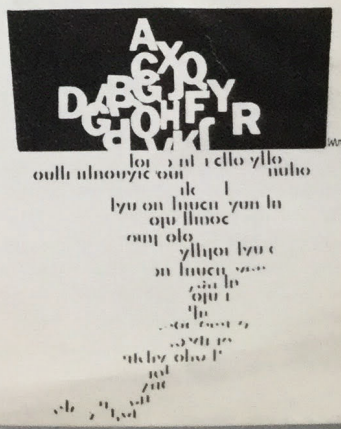
My first conversations with Mr. Barr came the following year when I was asked to serve as Stanley Hopper's co-worker on an advisory committee called by the architects of the Interchurch Center to recommend ways "to enhance the spiritual significance of the building." Clearly a great and profound work of art could achieve this, and I appealed to Alfred Barr and Paul Tillich with the hope that with their assistance a significant commission for this building might be given to one of our great contemporary artists. Mr. Barr replied at once with detailed information on artists, citing previous commissions and even noting their religious backgrounds. His letter was written for distribution to the architects and the heads of each of the Protestant bodies who were part of the Center. It concluded, "I think this is a wonderful chance for the central organization of Protestant churches to make a grand gesture which would do much to reverse its current reputation for Philistinism, ignorance or simple indifference in its patronage of the arts."

Paul Tillich replied at once in a similar vein:

"It would be a catastrophic mistake if in the present period in which the visual arts have shown possibilities of religious expression, unheard of fifty years ago, the churches would not use these achievements and turn back to the sentimental beautifying naturalism which is still rampant in many church publications. In a building like the Protestant Center, space for decoration, paintings and sculptures should be given to first rate contemporary artists only. It would be extremely regrettable if the new building were decorated with works of art which contradict not only the creative powers of our time but also the spirit of religion in the arts. I hope that this terrible mistake will be avoided; and I know that it actually will be avoided if the decisive personalities followed the advice of a man like Alfred Barr of the Museum of Modern Art."

Copies of Barr's and Tillich's letters were sent to "the decisive personalities" to whom Tillich referred—to

CALLIGRAPHY, MARGARET RIGG.



the architects and committee members, and above all to the heads of the Protestant denominations whose offices were to be in the building, and whom the committee members represented.

The architects had called the committee "to enhance the spiritual significance of the building." What they, in fact, wanted was an iconographic program for the carvings and decorative panels which were to be designed by members of their firm. "Spiritual significance" is *not* attained by dictating a Christian theme. Rather it speaks through the work of the great artist, regardless of the choice of specific theme. Several large sums had been given for works of art for the front and rear entrance halls, sums sufficient for commissions to Henry Moore or Manzú, the late Gerhard Marcks or Sir Jacob Epstein. The appeal to the architect and the church leadership failed. The opportunity for Protestant leadership to commission a great artist for this symbolically important building was lost. Instead, the architects employed routine designers to make a series of decorative and banal plaques for the rear entrance hall. The final irony for me was that the quotation which I had suggested be given to a distinguished sculptor or artist as the theme for a great commission was ultimately carved upon the entrance wall where a great work of art should have been located!

Thus the "catastrophic mistake," to use Tillich's words, was made. Protestant leadership failed to act with imagination and courage to seek out the great artists in our midst. In his letter, which had been addressed to me but written for circulation to the church hierarchy, Alfred Barr had added a hand-penned postscript which proved to be predictive, "P. S. The employment of routine academic architectural decorators and sculptors on this project would be deplorable though just what one would expect—alas!"

Why, when ample sums of money were available, and when church leadership was appealed to by internationally recognized experts—the theologian Paul Tillich and an eminent scholar of contemporary art, Alfred Barr—why did the church leadership again fail to exhibit vision and initiative?

Such failures point to the need for more and better visual arts education for those who are the decision-makers in the church. Churchmen must at least be educated to the point where they know what they don't know. They must learn to call upon the experts in the field for advice in artistic matters and to trust their recommendations. Museum directors and curators and art history professors in our universities can provide guidance. Like Mr. Barr they give more fully of their wisdom and their time than any of the decision-making Protestant leadership did in the Interchurch Center episode.

With the possibilities foreclosed at the Interchurch Center, any future hopes for the church and the visual arts seemed to lie with the education of those in the seminaries who were being trained for service in the church. Thus at the same time, in 1958, the first proposal for a survey of the arts in theological education was made to the National Council Commission on Art by Mr. Barr and the late Marvin Halverson. The purpose of the project was to help determine what resources and materials should be prepared for theological seminaries and for the post-seminary education of ministers in the arts. A premise of the proposal was that the support of the ministry is crucial in the rehabilitation of the arts in the churches. At this meeting Mr. Barr stated his strong conviction that this study of the arts is related to the current renewal of Christian thought, liturgy and devotion. In appealing for funds, he said, "We should keep in mind what an enormous advantage this kind of renewal would be to the churches as well as to the culture in general."

Almost another ten years were to pass before the proposed survey was made and then it was initiated, again at Alfred Barr's urging, and with President Stanley Hopper's leadership, under the auspices of the Society for the Arts, Religion and Contemporary Culture. I, too, had been urging such a study. Because my professional experience as an art historian has been wholly within the context of theological seminaries, my experience was deemed helpful and the task fell to my lot. I was able to secure the assistance of the Graduate Theological Union (Berkeley) secretarial staff, and the study began in 1967.

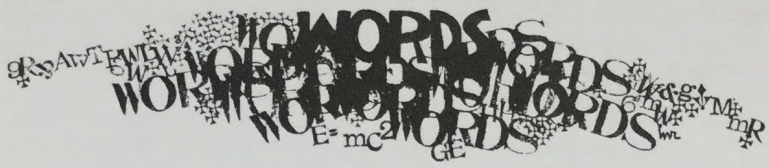
The Survey Questionnaire

A questionnaire was framed which sought information from the seminaries on the following questions:

1. How much and what kind of teaching is now going on? 2. What facilities exist in the seminary, or near enough to the seminary to be used effectively? 3. What are the interests in the study of art on the part of the faculty and students at present? 4. What are their needs for a more effective program in the visual arts?

The questionnaires were sent out to the Deans of the accredited seminaries of the American Association of Theological Schools, to six Jewish seminaries, and to a selection of Catholic seminaries. The replies filtered back slowly. Of the one hundred-ninety-five seminaries who were approached, eighty replied. Among them were most of the largest seminaries in the country. It was a significant group in size and in denominational and geographical spread.

Three points should be kept in mind when studying the information yielded by the eighty respondents. First, they represent the seminary situation and the assessment of a faculty member of that situation of one to two years ago. All educators, indeed the public at large, are aware that the academic year 1968-69 was one of accelerating and revolutionary change. We are not yet able to assess the effects of these changes on seminary education. One rueful observation: If the survey forms had been sent out this past year rather than when it was, it is certain that we would have received far fewer replies. Seminary faculty members like those of other institutions of higher learning have been beleaguered and harassed, and so oc-



cupied by committee and forum meetings, by sit-ins, talk-ins, and be-ins, that all non-essential academic tasks have been left undone.

Second, the survey, though including one fine, detailed self-study by a Jewish theological seminary and several interesting responses from Catholic seminaries, is a study of the theological seminaries accredited by the AATS, a selection which is largely Protestant.

Third, the recent geographical shifts of seminaries and the formation of clusters composed of several schools of diverse denominations, is a phenomenon which began before the survey was initiated. A number of the respondents noted that though they had no visual arts courses, the college or university to which they were about to move had resources in this area: others spoke of the upheaval attendant to such changes as favoring or *not* favoring new programs, as the faculty mood indicated.

Faculty Resources and Curriculum Offerings

The picture regarding faculty was bleak: out of eighty schools, twenty-four had one faculty member who taught courses in some way concerned with the visual arts, but of those twenty-four only four had advanced degrees or theses in the visual arts. The other twenty faculty members do their major teaching in the areas for which they are trained —religious education, church history, psychology, literature, speech— and teach elective courses concerned only partly with the visual arts. Though a fine teacher with the true academic's chariness regarding another discipline than his own, can creatively instruct in the visual arts without distorting or misrepresenting the material, the more profound study—and it is at this level that the relevance to church history and theology becomes the most illuminating—is best accomplished with the guidance of those whose center of interest lies in this area.

Five seminaries reported engaging visiting lecturers, or sponsoring a series of lectures having to do with the visual arts. Though this number seems low statistically, it almost certainly has increased somewhat since the survey was made. A small group of seminaries reported courses dealing with religious art and architecture, or art and aesthetics. Four had seminary courses concerned with the cinema—again a number which undoubtedly has expanded in the past year and a half.

Facilities Available for the Visual Arts

According to the survey, available resources for the study of the visual arts in the seminaries are very meagre. The basic books for the study of art history and adequate collections of slides with classrooms equipped for viewing are seldom found in the seminaries. A number of the respondents suggested that ARC could provide bibliographies to assist seminary librarians in building collections of books in this field. Some noted collections of slides owned by individual faculty members which were used by them in teaching. Though these collections are an adjunct to teaching they seldom are adequate either in quality or coverage for professional use. A number of the questionnaires noted the proximity of the seminary to fine university or college libraries which could be used by their students. However, experience shows that only a few self-directed students benefit from such material if they lack the encouragement of faculty members who themselves make use of the wealth of material available.

The seminary libraries are all too inclined to base purchases of books in the visual arts on book title rather than on content. The result is that many own multiple copies of Cynthia Maus' immense *oeuvre* (not only large in number of volumes but in *avoirdupois* per volume), CHRIST AND THE FINE ARTS, THE OLD TESTAMENT AND THE FINE ARTS, et al. The ten seminaries of the Graduate Theological Union in Berkeley own between them over forty copies of these books with their poorly reproduced, largely *kitsch* art. Yet basic works on the three great Protestant artists to whom Alfred Barr referred—Durer, Rembrandt and Blake—have only recently been acquired.

According to the survey seminary bookstores only occasionally carry books on the visual arts though a vast selection is now available in paper bound editions. Where a shelf is labeled "The Arts" it usually carries books on the contemporary cinema, communications media, or on music, but seldom anything on painting and sculpture, or church architecture and the architectural arts of mosaic, stained glass, and mural painting.

Only a few seminaries reported holding art exhibitions though there are now available fine traveling exhibitions of distinguished art with subject matter which relates to the theological curriculum in ways other than its mirroring the disorders and malaise of contemporary culture. The Museum of Modern Art has a traveling exhibition of original prints by twentieth century masters—lithographs by Picasso, Kollwitz and Kokoschka, color etchings by Rouault, woodcuts by Nolde and Rohlfs and Barlach—all with religious subject matter. Alfred Barr told me of another traveling exhibit the MOMA did on the theme of death, again all original prints by great masters.

The National Gallery in Washington, D.C., also circulates exhibitions of large, good quality reproductions of works from their collection on a variety of themes. Seminaries which are not located near major museums and art galleries could avail themselves of such pre-arranged exhibitions, thus having the opportunity to live with and ponder works of

great art by masters of present and past times.

Assessment of Problems

The questionnaire requested an assessment of the problems which limit seminary visual arts programs from the Dean of the seminary or faculty member responding. Stated succinctly, they were time and money. But it came through quite clearly in a number of the more detailed replies that a serious problem basic to both considerations was the attitude of the faculty. As a Dean of one of our foremost seminaries put it, though his faculty were interested in the visual arts, "Some of the strongest men would question much use of funds in this area." Another attributes the neglect in this area to "an unfortunate legacy of generations of compounded ignorance accompanied by unbecoming defensiveness regarding what are held to be the 'real' issues of theological education." From one of the ivy-league seminaries, lack of time is cited with the comment "Disciplined appreciation and study in the visual arts is considered a 'luxury' by most faculty and students due to an already overloaded schedule."

A church history professor spells out the situation: when the visual arts are brought up "the immediate approach of my colleagues is 1. That requires another person on the faculty, 2. He must have 'courses' to justify his being engaged, 3. We cannot afford the time in the teaching set-up, 4. We cannot afford the money." It is clear that the time and money problem are linked indissolubly: The real question is one of priorities as viewed by the faculty.

Another East Coast seminary professor observes, "Faculty interest in the arts can actually be a handicap if this interest carries with it the basic assumption that art, worthwhile in itself, lies outside of or on the margins of the traditional theological disciplines."

This latter statement reflects the prevalent viewpoint of many of the theologians and church historians teaching today in the Protestant seminaries. It appears that some lack the broader cultural ambience which some seminary professors of previous generations possessed, though in another sense many are perhaps more disciplined and specialized scholars.

It is interesting that very few of the faculty members interpreted the indifference to the visual arts as related to their Protestant heritage. The two exceptions were a theologian who spoke of the thoroughly Calvinist theological orientation of his administration which resulted, not so much in antagonism to the arts as in a lack of imagination, and inevitably, a reluctance to allow funds to be spent on arts faculty or programs. A Baptist professor of education spoke regretfully of "the reaction and illiteracy in the arts common to American fundamentalism and continental pietism, as identified with the sterile state of the church and religious ritual." These are the exceptions. Among the rest of the respondents few recognized that those who regard the study of art as a luxury and those who relegate it to the margins of the traditional theological disciplines assign to art the same role given it by American fundamentalism and continental pietism.

New Directions for the Visual Arts in the Seminaries

The final section of the survey was devoted to the constructive things which could be done within the present seminary settings. What kind of help was needed to bring the visual arts into the life and studies of the seminaries? A Massachusetts seminary professor wrote, "There is a great limitation on what can be done until there are more persons, able and articulate, available to work in this field." Several other respondents referred in a similar vein to the need for faculty trained in the fine arts who could enter into conversation with theologians and seminarians.

One of the most interesting suggestions was made by a southern seminary professor: he suggested that ARC supply "personnel to act in an advisory capacity regarding the use of present resources." His seminary is adjacent to a university with a good art department, and there are additional resources among the artists and galleries of the area. How to draw the artists and art historians into a meaningful relationship with the seminary is the problem, and help is needed in studying the resources and creating ways of making them a part of the seminary program. Six other seminaries also referred to fine museums, or university and college fine arts departments which could be the source of lecturers, exhibitions, and library resources if experienced leadership were available to work out a program. A few such programs could become pilot projects, models which could be adapted to the resources and the needs of a number of our seminaries.

Many of the seminaries requested information on visual arts courses now being given in other seminaries —what the content is, what kind of coverage, what bibliography is used, what kinds of problems the students are interested in, where slides could be purchased. Bibliographies for developing libraries in the visual arts were requested as well as slide bibliographies and sources for their purchase.

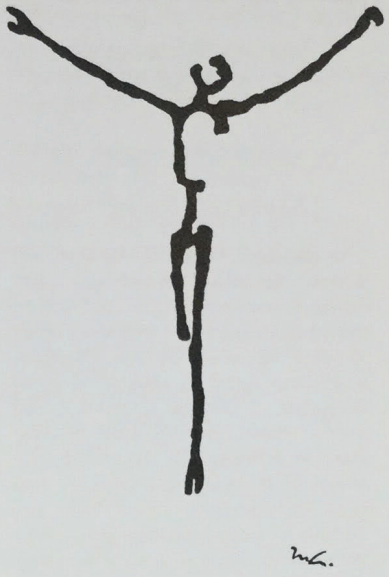
It is a hopeful sign that several faculty members understand that a basic need is for the teaching of art "to be viewed as disciplined perception integrally related to all theological disciplines," and that "the history of Christian art should accompany the core curriculum on the history of theology throughout." But for such an understanding of the place and value of the visual arts to characterize the curricula of our seminaries, the tightly bound time-schedule with required courses taught by each professor will have to yield to a more flexible curricular design. And seminary faculties will have to call upon art historians and critics and artists who are interested in and open to the dialogue between the disciplines.

There are probably very few seminaries where it will be appropriate to have a full-time faculty member professionally trained in the visual arts. But clusters of seminaries who share faculty and libraries may

well be able to invite such persons into their midst. And individual seminaries can follow the pattern suggested by Alfred Barr and his father: a member of the traditional and necessary theological disciplines who feels deeply committed to art as a means of expression in the religious sphere can invite the assistance and viewpoint of the professional art historian, allowing his seminary students the rich experience of the work of art, mediated and made available more immediately to his senses by one whose life-work is dedicated to the study of the visual arts.

It is not every art historian and theologian who can be mutually stimulating and helpful to each other and to their students. A certain openness and sharing of intellectual interests is needed. In the case of the Barrs, Alfred Barr the art scholar had discussed theology with his father and read some of Karl Barth's writings, and his father had had a longtime interest in art: the two of them brought the wealth of their professional knowledge into a relationship which already existed in part—a relationship which by discussion and dialogue, now became alive for them and their students. I had a similar experience with my colleague, Noel Freedman of the San Francisco Theological Seminary's Biblical area, when together we addressed a class as we confronted slides of William Blake's engravings for the BOOK OF JOB. I described the symbols and discussed Wicksteed's interpretation while he gave the Biblical interpretation. The exchange of information led to new insights for each of us and made a fine class session for the students who participated in the excitement of the spontaneous flow of illuminating ideas.

In the period of time since the survey was made, a great deal has happened in the colleges and seminaries of this country. The pressure from students has initiated changes of curriculum, and the increasing pressure continues to cause ferment. The tightly bound programs with requirements abounding are giving way in many schools to *ad hoc* courses and student initiated courses. How this will effect visual arts training in seminaries is still a question. The activist students who are generating the pressure are more interested at present in social and political issues. Recently, however, a program for study of the arts was pushed by a group of seminary students who came from an institution described on the ARC survey of two years ago as being characterized by students with very little background or interest in the arts. If the change in this student body is indicative, there are signposts pointing toward positive future developments.



SAVIOUR, DRAWING, M. GOERITZ.

However, some of the present student demand and certain of the present faculty leadership is in the direction of art as therapy, and art as an adjunct to the psychological and social spheres. The validity of such courses must be determined by the professionals in those areas but it has nothing to do with the visual arts as Barr and Tillich understood them. Nor does such a direction have anything to do with the visual arts as they relate at every level to the life and thought of the Judeo-Christian heritage.

The expanding interest in cinema, TV and communications media also poses problems for those interested in the visual arts. These problems are not related to conflicting educational objectives, for at this level they should be complimentary, but in most seminaries, the allocation of funds is a problem. Both visual arts and communications equipment cannot be funded. The priorities and the funds are more likely to be assigned to the spectacular and "now" oriented area of communications rather than to the study of the visual arts—the "luxury" to be pursued by those who are interested in the arts at the margins of their seminary studies. This view of art as an extramural pursuit may be what prompted Alfred Barr to remark, "My impression, though, is that wives and underlings have more interest in the visual arts than the faculty in general."

The recognition of the place of the visual arts in the seminary and the church has a new urgency today. Though it still has a place homiletically, as Barr so clearly saw, though it still has a claim as an expression of the culture and of the condition of man, as Tillich taught, and though each of these reasons justifies its acceptance into the seminary curriculum today, there are additional reasons for a deepened understanding of an exposure to the visual arts. Theology and theologizing are changing. No longer are the language and structure of philosophy alone appropriate to theological discourse. New analogies are being sought and some of our foremost theologians find these analogies in the arts. Students, reacting to the overly verbal and rational teaching of the past, seek new forms for the expression of ideas. The visual arts, contemporary poetry and contemporary drama provide analogies of form, as well as illuminate new insights and meanings.

The stimulus and leadership of faculty members is critical in this situation. The appetite for change can lead to a too-easy and faddish adoption of the latest student enthusiasm. Great art and great litera-

ture are never easily understood, even when their impact is immediate. To allow a generation of theological students to apprehend art only at the level of the "kick" it delivers or the way it "turns them on," is to betray the complexity and the richness of the work of art. But more than that, this kind of acquaintance with art short circuits the apprehension of the spiritual and religious depths of meaning resident within it. And it is at this deeper level that the case for visual arts studies in theological seminaries is being made.

The seminaries and churches need knowledgeable and impassioned leaders in the visual arts. This is one area where ultimately it is the well-trained, artistically sensitive individual who can transform the attitudes and illumine the understanding, who can push for creative and content-filled courses in the seminaries and for commissions to distinguished artists and architects for the churches. Meyer Schapiro, in his article in this issue, refers to the achievement of Father Couturier, the French Dominican priest who was responsible for the astonishing number of commissions given to France's great artists by mid-twentieth century. Though committees are helpful in educating and awakening interest and awareness on the part of the laity and clergy, they are seldom the source of educational reforms or inspired commissions. It is the continuing labor of individual informed leaders in the seminary and in the church who can carry forward the education of our ministers, rabbis and priests, and transform the quality and character of art and architecture for the church. In such an ambience and with inspired leadership, the churches may seek and accept the gifts of its greatest artists, liberating them to explore the new forms which in this context are seen as a valid expression of the thought of our own day.

Editor's Note: We are grateful to Roger Ortmayer and Lillian Kriete at the Department of Church and Culture, National Council of Churches, for their generous assistance in providing background materials for this article.

Truman B. Douglass

A MEMORIAL TRIBUTE

In the hazardous launching of the Society for the Arts, Religion and Contemporary Culture in 1962 and in the vicissitudes of its existence until recently, the role of Truman Douglass is second only to that of Marvin Halverson. Until that date both had been creatively active in the Department of Worship and the Arts of the National Council of Churches. Truman as Chairman (1955-1962) and Marvin as Executive Director (1952-1962). When Marvin reached the conclusion that there were things that could be better done in the exposed area outside the institutionalized structures of the churches, Truman gave him his full backing. As former Chairman of the Broadcasting and Film Commission of the NCCC (to mention one area) he had recognized how difficult it was to relate the artistic activities and norms of the ecclesiastical bodies to the best aesthetic conscience of the time. He also recognized the major breakthrough that Marvin had effected in associating so many secular artists with his committees on the various arts. Yet these ventures labored under persisting handicaps of incomprehension and limited support.

It is a great tribute to Truman Douglass and a refreshing irony that as a life-long "church bureaucrat" he could wholeheartedly encourage Marvin's creative venture, a break which, moreover, had a further beneficial sequel in the reconstitution of the National Council's department dealing with the arts. But this kind of imaginative boldness characterized all of Truman's activities, notably in his administration of the Board of Homeland Ministries for the United Church and its wide-ranging programs in our changing society. Indeed, it was from this source that an indispensible subsidy was granted annually which enabled ARC to survive until similar support came in from other bodies and from individuals. But Truman also brought his robust personal faith in the task and the collaboration of his friends and associates. On occasions when the prospects of the Society seemed altogether dubious and when it might well have seemed to have lived through its nine lives, his imperturbable lead as Chairman of the Board of Directors kept up the momentum.

His dedication to our Society had its wider context in his sensitive grasp of our modern actuality in all its dimensions. His concern with the arts was fully integrated with his concern for higher education among minority groups and his concern for modern urban culture (note his collaboration with Doxiades on this latter point). As a churchman he was one of the few who never spoke without having something to say, and this was because he knew how to marry his religious commitment to a thoroughly modern realism. The honors accorded to him at his recent retirement testified both to the personal attachment of a host of fellow-workers and to his many-sided and permanent contributions. What he stood for and what he was as a great-hearted friend will remain as a permanent resource of our Society.

A.N.W.

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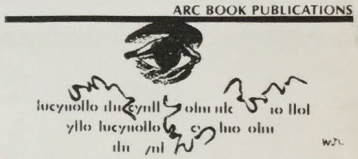

Campbell, Joseph, editor. *Myths, Dreams and Religion*. E. P. Dutton & Co. (January, 1970).

Based upon the 1968 ARC lecture series "Myth and Dream" and with an Introduction by Joseph Campbell, *Myths, Dreams and Religion* includes chapters by Owen Barfield, Norman O. Brown, Stanley R. Hopper, Rollo May, David L. Miller, John Priest, Ira Progoff, Richard A. Underwood, Alan W. Watts and Amos N. Wilder.

(Price not yet available.)

Wilder, Amos N. *The New Voice*. Herder & Herder (October, 1969).

The 1968 Paul Tillich Commemorative Lectures (titled "Modern Reality and the Renewal of the Word") delivered May, 1968, in New Harmony, Indiana, are contained in this volume.

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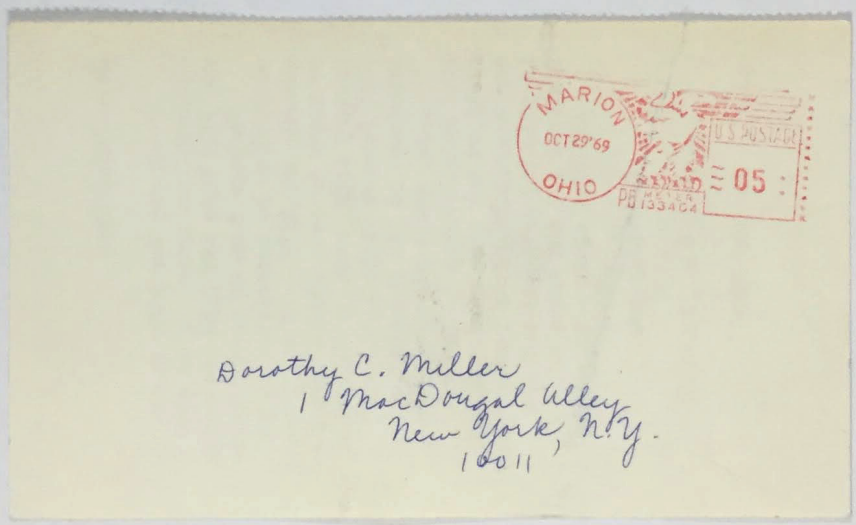
for ART NEWS



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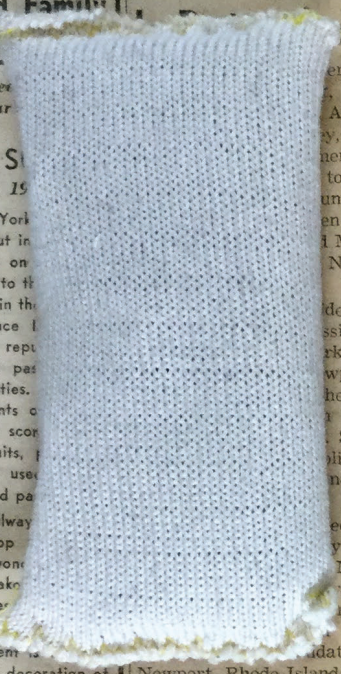

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Newport, Rhode Island. He is now serving as Supply Officer attached to the Brooklyn Navy Yard in Garden City, Long Island. Lt. Hackett had previously served in Iceland for two years.

A December wedding is planned.

Local Art

Harlem Artists '69

By Irene Neuman

Transported from Harlem, "Selections from Harlem Artists 69" will be on display at the Contemporary Arts Gallery of NYU's Loeb Student Center, Washington Square South and La Guardia Place through Wednesday, October 8th. The exhibit is composed of selections from the Studio Museum in Harlem. Thirty-seven Black artists are represented by 40 paintings and sculptures. All the artists consider Harlem their cultural home and the source of their inspiration.

To quote from the Foreword to the Catalogue written by Edward S. Spriggs, the Director, seems to be the best way to give additional information on the background and intent of this unique collection.

'It is with great pleasure that I convey my own appreciation, and that of the Trustees of The Studio Museum, to artists Theodore Gunn and Betty Blayton Taylor, the co-directors or HARLEM ARTISTS 69, to William E. Day who directed the hanging of the snow and especially to the many other artists without whom the show would not have materialized.

The work in the show represents what each artist feels to be his best works. How daring can you be in putting a show together! The HARLEM ARTISTS 69 show testifies to the high level of productivity and quality of work that exist in Black America.

It is a unique exhibition of Black Artists. It is, in itself, the creation of the participating artists — they made their own selections and they hung the show themselves. These artists have given the community a memorable exhibit and they have helped the Studio Museum realize its role in the country."

When I walked into the show, my first impression was that it was aflame with life and high color. Surprisingly, the Catalogue states that although a proportion of the artists, roughly a third of the exhibitors, have attended The Art Students League and other accredited art schools in New York and elsewhere, the majority state that they are self-taught. Equally notable is the fact that very few women are represented. I suspect that this is so, not because they lack creativity, but because they are too busy earning their daily bread in addition to having to care for home and family.

The painting reproduced last week, "118th Street, Harlem 1967" is an oil, 36 inches by 72. It is the only street scene in the show. But this painting by William E. Day is the essence of Harlem.

Above the street level are the New Haven railroad tracks. On top of it and extending on to the top of a building to the left is a huge gray rock. At the summit of the rock two young men and a girl are standing. Across from it is a tenement with wash hanging out the windows. One woman at her window, is observing the scene below. A shade is blowing out another window. On the right a group of three boys are standing on the platform from which a fire escape ladder extends. One couple and single men and women are strolling by at a leisurely pace. In this superbly executed painting Mr. Day has told us everything we can know about Harlem without going on an on-the-spot tour of the area.

Jo Bates has chosen "Model For Larger Work," executed in plexiglass. There is a green line running through the center. This helps to accentuate the flow of rhythm in places. It is the beginning of something taking off into space, which if it kept going, would gather momentum.

Carl R. Smith. "Mother and Child." For me, this is one of the most original, daring and effective pieces in the exhibit. The catalogue describes it as Metal sculpture 25 x 36. The entire work is executed in black nails. A frame of nails, approximately 3 inches wide, surrounds a roughly indicated Mother figure clasping a child to her bosom. Although I cannot be certain, I suspect that in this work Mr. Smith has come up with an entirely new art form.

Charles Earley. "All Twenty-Eight Minus Two." 1969 Acrylics. 40 x 85. This canvas in an eye catcher. Fascinated, but puzzled I studied the canvas for more than ten minutes before the truth dawned on me. In flaming orange, yellow, blue and purple, strong black letters, ranging in size from massive to small, meander across

(Please turn to Page 10)

nin perfect... forties and nineteen-fifties. "Some Kind of Nut," which has little style, not only sounds like something out of Kanin's trunk, it even looks it, in spite of some split-screen stuff and a visit to a Zen den.

There is one particular sequence that dates the film like a carbon-14 test. Van ... life, and, ... you'll also see Dennis King in a small bit as the bank's senile, misogynistic president. He looks older than Sam Jaffe in "Lost Horizon" but is much funnier as he says of women in business: "If I had my way, I'd fire every mother's son of them."

N.Y. TIMES Oct 2, '69

Whitney Museum Plans Show By Black Artists for Next Year

By GRACE GLUECK

After six months of "talking across the table," a group of black artists has won special recognition from the Whitney Museum of American Art. The museum will stage a "major" black artists' exhibition next year, and it has established a fund for the acquisition of works by the younger and lesser-known among them.

"We're taking these steps because we feel that black artists have suffered more handicaps than other artists—particularly in bringing their work to the attention of collectors and dealers," says John I. H. Baur, the Whitney's director. "But our final judgment of what we buy and show will rest on quality."

The museum has been engaged since last April in talks with members of the Black Emergency Cultural Coalition, a loose-knit organization of artists whose co-chairmen are Cliff Joseph, a painter, and Benny Andrews, a painter and sculptor who is also an instructor at Queens College in the City University's SEEK program (Search for Education, Elevation and Knowledge).

Other members of the negotiating group were Reggie Gammon, Mahler Ryder and Henri Ghent, director of the Brooklyn Museum's Community Gallery.

Not Just a Local Effort

The museum's forthcoming exhibition, scheduled for the 1970-71 season, is "designed to assess the contribution that the best black artists are making to the creative life of America today." The museum says that its own curators, as part of their regular nationwide survey, will choose the show, utilizing the advice of Negro art experts "wherever feasible."

The acquisition fund, supported by a promised grant from an anonymous donor, will enable the museum to acquire some of the paintings and sculpture discovered in its survey, as well as works from other sources.

The Whitney projects satisfy two of the coalition's original five "proposals." The other three were for the establishment of at least five annual one-man shows for black artists in the small gallery off the lobby; more black representation in the Whitney Annuals, with black representation on their selection committees, and a black curatorial staff at the Whitney to "coordinate all such endeavors."

One Part of a Whole

Mr. Baur said yesterday that the Whitney would give every consideration to these proposals, but preferred to integrate them into its over-all program "rather than single out black artists as such."

"The Whitney Annual, for instance," he pointed out, "may include black artists, but it will have to stand on its own feet as the best possible survey of what's going on today. I still feel art has nothing to do with color."

He said that the show of black artists' work would be done "in the same way that we did a California show—to document and investigate what a certain group of artists is doing."

Mr. Andrews, acting as spokesman for the coalition, said yesterday: "We feel that this is a good beginning, yet it is only that—a beginning. We now wait to see how the Whitney will execute these plans."

SMITH COLLEGE

Date April 1969

MEMORANDUM

To Miss Miller

From Michael Wentworth

In re

These are the catalogues you wanted to look at. Could you return them when you are through. The xeroxes are for you.

3 catalogs ret'd 12-29-69

MATERIALS on NEGRO ACHIEVEMENT in ART

EXHIBITIONS

ORIGINAL PAINTINGS & SCULPTURE

PHOTOGRAPHS OF—

- Original Art Work
- Art Activities
- African Primitives

PUBLICATIONS

MOTION PICTURES

Also motion pictures on AFRICA—see last page.

LANTERN SLIDES

For study use in CLUBS, CHURCHES, SCHOOLS, MUSEUMS and INTERRACIAL PROGRAMS

HARMON FOUNDATION
Incorporated
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Materials on Art Achievement

OUT OF the Harmon Foundation's several years of activity in Negro creative work, achievement in art has emerged as something that everyone may see, touch, and understand. From the time more than ten years ago when the first few persons, hearing of the Harmon Awards for Distinguished Achievement Among Negroes, sought out those early art pieces at the Foundation offices, interest has become widespread. The momentum has been the productions themselves as a truly representative part of the cultural life of our country.

The Harmon Foundation has been glad to have been associated with this work during its development and to include, as a regular part of its experimental program, the assembling and presentation of these art expressions by Negroes to the general public. Groups in churches, museums, clubs, schools, and other organizations seeking material for study purposes will find opportunities for using **EXHIBITIONS — PUBLICATIONS — MOTION PICTURES — LANTERN SLIDES.**

EXHIBITIONS—

An exhibition is effective for use: Where art as a whole is under consideration; in creating interracial understanding; or in presenting general information on the Negro. It is recommended that showings be held in places available to all persons in the community—the public library, the church, a museum, art gallery, or any public meeting hall.

Helps are furnished as to hanging, publicity, exhibition lists, etc., so that the work may be professionally presented.

E1—ORIGINAL PRODUCTIONS by leading artists include work judged by art critics as noteworthy in art regardless of race or color.

An Exhibit Consists of at Least 15 pieces, and 25 to 30 give a better idea of the art accomplishments of the Negro. It is recommended that for order and effectiveness, exhibits be limited to two or three media at most.

The Period of an Exhibition is normally three weeks and rental prices are fixed on this basis. Two weeks is the minimum time recommended, as one week is usually required to build interest even though a careful program of publicity has been arranged.

The Cost varies with the size of the showing. Paintings, watercolors, and work in black and white may be rented at $1.00 per piece; sculpture at $2.00. This charge is for a period up to three weeks with no reduction for a lesser time. It covers the expense of assembling, handling, packing, clerical work, and general overhead. Exhibiting groups pay transportation costs. Where a travelling circuit is arranged, transportation costs may be reduced.

E2—A SINGLE PAINTING, SCULPTURE OR OTHER CREATIVE ART PRODUCTION may be exhibited. Rental for paintings is $1.00 per month—$10.00 per year; for sculpture $2.00 per month—$15.00 per year. For a yearly rental, transportation east of the Mississippi is paid by the Foundation; for a monthly rental transportation costs are borne by the renting organization.

E3—ORIGINAL BLOCK PRINTS BY ADULTS AND CHILDREN IN VOLUNTARY WORKSHOPS show what is being done by groups previously untrained in art and studying under a director in atelier style. Accompanied by use suggestions the cost, based on a minimum showing of two weeks, is $2.00 plus transportation.

Sales—Exhibiting groups making sales receive a five per cent commission. Where there is interest in purchasing the work of a particular artist, the Foundation is glad to make the contact.

E4-8—PHOTOGRAPHS OF—Original Art Work, Art Activities, and African Primitives may be rented for exhibitions. These are mounted and attractively presented in portfolio or for hanging. The pictures are 11"x15" in size. (African Primitives, 14"x18".) Explanatory material is furnished with each exhibit. All charges are based on a minimum use of three weeks. Exhibits available are.

E4—A Representative Group of 130 Photographs showing art productions from the Foundation exhibitions up to the present time. Rental price—$7.00. Group of 65—$5.00.

E5—Award and Prize Art Pieces from Harmon Foundation Exhibitions, as well as other productions which have had special mention. More than 50 photographs. Rental price—$4.00.

E6—Productions of the Harlem Art Workshop, showing a project under the Harlem Adult Education Committee of the 135th Street Branch, New York Public Library. 24 photographs. Rental price—$3.00.

E7—Negro Artists at Work, showing artists in their studios or with their productions, also the study groups under Negro teachers. 18 photographs. Rental price—$3.00.

E8—Photographs of African Primitives—37 photographs of work from the Belgian Congo and Equatorial Africa, temporarily housed at the 135th Street Branch of the New York Public Library. These are useful in studying the ethnological and cultural background of the Negro and the relationship of the Primitives to modern art expression. Rental price—$10.00.

Sale—Copies of all photographs may be purchased from the Foundation. Publication use is reserved unless by special arrangement and with proper credits given.

Price—8"x10" size, platinum finish mounted—$1.10 each; 8"x10" shiny prints, unmounted—$.60 each; 3¼"x4¼" size, shiny prints, unmounted—$.25.

African Primitives—8"x10" size, platinum finish, mounted—$3.00 each; price per set quoted on request.

Transportation—Renting organizations pay all transportation costs. Where a travelling circuit is arranged these may be reduced.

PUBLICATIONS—

P1-9—ILLUSTRATED REVIEWS of the art exhibits held under the auspices of the Harmon Foundation may be purchased for study and reference information. Fully illustrated, they contain a comprehensive study of past achievement and present day work, with biographical information on the artists themselves. They form the only authoritative step-by-step study of Negro art work.

They contain articles by Dr. Alain Locke, Professor of Philosophy at Howard University; Mr. Alon Bement, formerly Director of the Art Center in New York and of the National Alliance of Art and Industry; Mr. Howard Giles, artist; Mr. Arthur A. Schomburg, Curator of the Negro Division of the 135th Street Branch of the New York Public Library, and others. Artists' biographies are briefly informative on educational attainments, recognitions received in art, and human interest facts.

These Reviews, six in number, paper covered, and of a uniform size (5"x8") may be purchased as an entire group or separately.

Cost—For a complete set—$2.00. Separately it is as follows:

P1—REVIEW OF 1928 EXHIBIT—12 pages—5 illustrations—Brief explanatory statement on the exhibition. Price $.25.

P2—REVIEW OF 1929 EXHIBIT—16 pages—5 illustrations—Short article on the Foundation and its work in the field of art by Negroes. Price $.25.

P3—REVIEW OF 1930 EXHIBIT—16 pages—16 illustrations—Brief foreword on the purpose of the exhibition. Price $.25.

P4—REVIEW OF 1931 EXHIBIT—48 pages—34 illustrations—Several articles on the Negro in Art, including "The African Legacy and the Negro Artist" and "A University Art Service." Price $.35.

P5—REVIEW OF 1933 EXHIBIT—56 pages—36 illustrations—Special articles on "News Happenings in the Field of Negro Art," "The Negro Takes His Place in American Art," 125 thumbnail sketches of artists. Price $.50.

P6—NEGRO ARTISTS—AN ILLUSTRATED REVIEW OF THEIR ACHIEVEMENTS—60 pages—39 illustrations. Published in 1935, it contains complete information on art activities, events, art courses in the schools and universities

art study through the workshops, travelling exhibitions, and a summary of the ten years' work by the Foundation in this field. It also contains a Directory of Negro Artists with full factual information regarding them, and special articles on Sargent Johnson, Richmond Barthé, and the late Malvin Gray Johnson. Price $.75.

P7—REFERENCE INFORMATION ON NEGRO ACHIEVEMENT—A mimeographed publication containing an alphabetical listing of all recipients of the Harmon Awards for Distinguished Achievement Among Negroes, together with biographical studies of these persons. The awards were administered from 1926 to 1931 in the fields of Business and Industry, Education, Fine Arts, Literature, Music, Race Relations, Religious Service, Science and Invention, Farming and Rural Life. Also included are "Some Sidelights on Negro Life," suggested readings, and sources of information on the Negro. Price $.50.

P8—NEGRO EDUCATION IN THE UNITED STATES, by the late Dr. John Hope, President of Atlanta University; a 6-page mimeographed address delivered by Dr. Hope at the Tenth Annual Conference of International Student Service, Mount Holyoke College, 1931. Price $.25.

P9—THE NEGRO AND ART, by Dr. Alain Locke. A 7-page mimeographed address delivered at the Tenth Annual Conference of International Student Service in 1931. It is inspiring and thoughtful in its treatment of the subject matter. Price $.25.

MOTION PICTURES*—

HAMPTON INSTITUTE—Its Program of Education for Life (3 reels), kodachrome $10.00; black and white $4.50. Training available for Negro youth at Hampton and cultural background.

THE NEGRO AND ART (1 reel), $1.50. Based on the Harmon Foundation's 1931 Exhibit. Shows contributions the Negro is making in the field of art.

A STUDY OF NEGRO ARTISTS (4 reels), $4.00. Emphasizes that the Negro must first earn his living and consider his art avocational. Mentions his art study opportunities; shows several artists at work and some Negro productions included in permanent collections.

NEGRO EDUCATION FOR AMERICAN LIVING

Calhoun—The Way to a Better Future (1 reel), $1.50. Documents the work of Calhoun School among the rural Negro peoples of Lowndes County, Alabama.

Xavier University—America's Only Catholic College for Negro Youth (1 reel), $1.50. Surveys in informal journalistic style the range of facilities at Xavier.

Art in the Negro Schools ($1.50 per reel). Indicates the development in training in art expression through dramatics, music, dancing, and the fine arts in several leading Negro schools.

PAINTING IN OIL—As demonstrated in Still Life by Palmer Hayden (1 reel), kodachrome $3.00. Techniques for painting with oil.

Y.W.C.A., HARLEM, NEW YORK (1 reel), $1.50. Shows the Y.W.C.A. program of opportunities to train in occupations and to provide a center for wholesome living.

AFRICA: From the Africa Motion Picture Project: **Children of Africa; A Day in an African Village; Ngono and Her People; Song After Sorrow; The Story of Bamba; How an African Tribe Is Ruled; The Light Shines in Bakubaland; What a Missionary Does in Africa.** Also **Medical Missions in Africa; Christian Education in Africa; The Word of God in Africa; David Livingstone;** and **Africa Joins the World.**

Note—A complete listing of films, showing new subjects as they are added, will be sent on request.

NEGRO ART SLIDES*—

Glass lantern slides in black and white and kodachrome slides may be rented or purchased for use with lecture material on the Negro and Art.

Cost—Rental for glass slides $.05 each, minimum $1.00; 2 x 2 kodachrome slides $.15 each, minimum $1.50.

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140 Nassau Street
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PAINTINGS SCULPTURE by AMERICAN NEGRO ARTISTS

FEBRUARY 18 TO MARCH 7, 1943

THE SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

THE INSTITUTE OF MODERN ART — BOSTON, MASSACHUSETTS

FOREWORD

It is the intention of the Institute of Modern Art and the Smith College Museum of Art, in presenting for the first time in New England a comprehensive showing of the work of American Negro artists, to pay honor to an aspect of American culture already acclaimed elsewhere. The Tanner Art Galleries of Chicago made an exposition of more than three hundred works of art, covering nearly a century of activity, in Chicago in 1940—with the highest awards shared by Fred Flemister, Eldzier Cortor, William Carter, Jacob Lawrence, Charles E. White, Hale Woodruff, Elizabeth Catlett and Richmond Barthé—all of whom are represented here. The day after Pearl Harbor, Mrs. Edith Gregor Halpert of New York opened an exhibition called "American Negro Art, 19th and 20th Centuries," for the benefit of the Negro Art Fund. It was the most successful showing of the season at her Downtown Gallery. Later, in the spring of 1942, Dr. Alain Locke of Howard University sponsored a collection of one hundred oil paintings and water colors at Atlanta University. On that occasion Lois Mailou Jones, Charles H. Alston and Edward L. Loper divided awards with Carter and Flemister.

Prior to those three exhibitions of really national scope, practical patronage had been provided by the Harmon Foundation of New York, under the direction of Miss Mary Brady; by the South Side Community Art Center, Chicago, under the guidance of Mr. Peter J. Pollack; by the Art Institute of Chicago, where Negro artists have been invited to show for many years; and by Mr. Robert Carlen of the Carlen Galleries

in Philadelphia. Many of the artists in the present roster are represented in Museum collections of the first rank. Two of our guest artists, Richmond Barthé and Jacob Lawrence, won substantial prize purchase awards at the "Artists for Victory" exhibition at the Metropolitan Museum last December. It is therefore only locally that we can

AMERICAN NEGRO ARTISTS

An Exhibition arranged
in cooperation with the
Institute of Modern Art
of Boston

Informal Opening, Thursday, February 18
From 4 until 6

1943

SMITH COLLEGE MUSEUM OF ART

MARY BEST
for the Smith College Museum of Art.

in Philadelphia. Many of the artists in the present roster are represented in Museum collections of the first rank. Two of our guest artists, Richmond Barthé and Jacob Lawrence, won substantial prize purchase awards at the "Artists for Victory" exhibition at the Metropolitan Museum last December. It is therefore only locally that we can claim to be breaking ground.

We wish to thank the several artists here represented for their prompt and courteous response to our requests for pictures; and on their behalf we wish to call attention to the fact that many of the paintings and sculptures are for sale. Members of the staff will be glad to quote prices.

We desire also to acknowledge with warmest thanks the indispensable assistance of a number of friendly people: Mr. Lawrence Allen of the Downtown Gallery, who helped us to assemble the New York group; Miss Mary Beatie Brady of the Harmon Foundation; Mrs. Margaret Brown, who regularly shows the work of New England Negro artists at the Grace Horne Galleries; Mr. Robert Carlen, of the Carlen Galleries in Philadelphia, who assisted in the choosing of the Pennsylvania group; Mrs. Edith Gregor Halpert, director of the Downtown Gallery, a kind counsellor; Mr. Peter J. Pollack, whose last care before he joined the Armed Forces was the collection of a Western group; Professor James A. Porter of Howard University, who has written the admirable Introduction; the artist-teacher, Mr. Hale Woodruff of Atlanta University, who has made some of the work of his students and associates available; and the owners and directors of private and Museum collections from which we have been allowed to make generous withdrawals.

MacKINLEY HELM
for the Institute of Modern Art.

MARY BEST
for the Smith College Museum of Art.

CONTEMPORARY NEGRO ART

The story of American Negro art is not sprinkled with golden periods of abundant production. Only recently, in fact, has Negro art as a group expression attained to national recognition. At the beginning of this century the name of Henry O. Tanner was broadcast from European shores like a portent of things to come. Tanner had followed the high road to European culture. His success became at once the hope and the despair of those Negro artists whom he left at home; for though France took him to her heart, recognition in the country of his birth arrived but slowly. Eventually, however, his peculiar art won for him the acclamation of his countrymen. Thus Tanner blazed a trail for other Negro artists desiring acceptance at home.

During the 1920's and 1930's, a few private patrons and philanthropic societies made occasional and special effort to keep the flame of aspiration burning in the artistic sphere of Negro life. The Harmon Foundation, the Rosenwald Fund and the General Education Board were the agencies most concerned with encouraging Negro artists to study and exhibit. But the Depression so far diminished private patronage for both black and white artists that Federal subsidy had to be invoked in order to save American culture from neglect and the artist from starvation.

A new day commenced for the Negro artist. Now he enjoyed opportunities for study and production which hitherto had been denied him. In the words of Booker T. Washington, speaking years ago of

the industrial rehabilitation of the Negro, he "cast down his buckets" where he was. The immediate scene, whether suggestive of some corner of Europe or typically native, became his subject matter. Regionalism and realism for the American artist became interchangeable terms.

In this process of rediscovering America, the racial forms and subjects which heretofore had been kept in the background of Negro art assumed prominent place in the foreground—to the lasting benefit, I believe, of American art. Under the impetus which has come from the continuous effort of the race to improve its cultural opportunities, the horizons of Negro art have expanded; and the artist has felt impelled toward more significant artistic invention. The present generation of Negro painters is further distinguished from the older imitative artists by its greater originality, objectivity, and emotional intensity.

The new Negro artist has given sufficient evidence of his desire to be taken seriously; but I would warn the visitor to this exhibition that many new standards of judgment and appreciation must be applied to it. The most striking characteristics of Negro art today, with its freedom and originality of mood and effect, are sharp transition of value, drastic simplification of forms, and vivid color symbolism.

The Institute of Modern Art in Boston and the Smith College Museum of Art are to be congratulated on assembling this varied and certainly challenging exhibition of Negro Art. There have been other exhibitions of the art of the Negro, but none more objectively probing with regard to the resources of the living, progressive artists. Here, I think, is a fair cross-section of their production. It is an encouraging sign for Negro art when institutions of such prestige give it exposition and publicity.

JAMES A. PORTER
Howard University
Washington, D. C.

PAINTINGS

AVERY, HENRY

b. Margatan, North Carolina, 1906. Self-taught. Now working in Chicago.

Still Life. Tempera 1938.
Lent by Peter J. Pollack

BEARDEN, ROMARE

b. New York City, 1908. Studied Art Student League. Now working in New York.

Sharecroppers. Oil.
Lent by the artist

Symbol of a Good Harvest. Gouache.
Lent by the Downtown Gallery

BROWN, SAMUEL J.

Wilmington, N. C.

Portrait. Water color.
Lent by the Philadelphia Museum of Art

CARTER, WILLIAM

b. St. Louis, Missouri, 1909. Studied University of Illinois and Chicago Art Institute. Now working in Chicago with Illinois Art and Craft Project.

Still Life with Horns. Oil.
Lent by the artist

CATLETT, ELIZABETH

b. Washington, D. C., 1915. Studied Howard University (A.B.) and University of Iowa (A.M. Fine Arts). Formerly Instructor in Art, Dillard University, New Orleans. Now working with her husband, Charles E. White (see below), at Hampton Institute.

Freyer. Water color.
Lent by the artist

CORTOR, ELDZIER

b. Chicago, Illinois, 1915. Studied Chicago Art Institute. Now working in Chicago with Illinois Art and Craft Project.

Southern Landscape. Tempera on gesso.
Lent by the artist

Sense of Loneliness. Oil.
Lent by the artist

COUNTEE, SAMUEL

b. Marshall, Texas, 1909. Studied Museum School, Boston. Now serving with the Armed Forces.

Mosaic, 1942.

Lent by the artist

CRICHLOW, ERNEST

b. New York City, 1914. Studied Art Students League. Now working in New York.

Day Dream, Gouache.

Lent by the artist

The Kitchen, Gouache.

Lent by the artist

CRITE, ALLAN R.

b. Plainfield, New Jersey, 1910. Studied Children's Art Center and Museum School, Boston. Now working in Boston.

Children at Play, Oil.

Lent by the Grace Horne Galleries

Still Life, Oil.

Lent by the Grace Horne Galleries

DAVIS, CHARLES

b. Evanston, Illinois, 1912. Studied Chicago Art Institute. Now working in Chicago.

Victory at Dawn, Oil.

Lent by the artist

DELANEY, BEAUFORD

b. Knoxville, Tennessee, 1904. Studied Massachusetts Normal Art School, Boston. Pupil of John Sloan, Thomas Benton and Don Freeman. Now working in New York.

Café Society, Oil.

Lent by the artist

FLEMISTER, FRED

b. Atlanta, Georgia, 1916. Studied Morehouse College as pupil of Hale Woodruff (see below). Formerly Intsructor in Art, Atlanta University. Now serving with the Armed Forces.

The Plotters, Oil, 1942.

Lent by the artist

JOHNSON, MALVIN GRAY

b. Greensboro, North Carolina, 1896, d. New York City, 1934. Studied National Academy of Design. Dr. Locke calls him the first Negro Modernist.

Masks, Oil.

Lent by the Harmon Foundation

Turkeys, Water color.

Lent by the Harmon Foundation

JONES, LOIS MAILOU

b. Boston, Massachusetts, 1906. Studied Museum School, Boston, Beaux Arts and Academie Julian, Paris. Instructor in Design, Howard University.

Barnum and Bailey Circus. Oil, 1941.
Lent by the artist

Place du Terte. Oil.
Lent by the artist

KEENE, PAUL F.

b. Philadelphia, Pennsylvania, 1920. Studied University of Pennsylvania, Graphic Sketch Club and Industrial Art School, Philadelphia. Now serving with the Armed Forces.

Man with Drum. Oil.
Lent by the Carlen Galleries

LAWRENCE, JACOB

b. Atlantic City, New Jersey, 1917. Studied American Artists School and Harlem Art Workshop. Pupil of Charles Alston (see above). Rosenwald Fellow, 1940.

Harlem. Gouache, 1942.
Lent by MacKinley Helm

Spring Plowing. Gouache, 1942.
Lent by MacKinley Helm

LIPPMAN, ROMEYN V.

b. Sag Harbor, New York, 1892. Studied Tuskegee School of Architecture (A.B.), Cornell and Boston University. Now working in Boston.

Wilderness. Water color, 1936.
Lent by the artist

LOPER, EDWARD L.

b. Wilmington, Delaware, 1916. Studied art in public school. Now working in Wilmington.

Old Shacks. Oil.
Lent by the Carlen Galleries

PIPPIN, HORACE

b. West Chester, Pennsylvania, 1888. Self-taught. Now working in Philadelphia.

The Buffalo Hunt. Oil.
Lent by the Whitney Museum of American Art

Christ Before Pilate. Oil.
Lent by the Downtown Gallery

West Chester. Oil.
Lent by the Downtown Gallery

PORTER, JAMES A.

b. Baltimore, Maryland, 1905. Studied Howard University (A.B. Fine Arts) and New York University (A.M.) Assistant Professor of Art, Howard University.

Cutting Corn, Oil, 1941.
Lent by the artist

Singing Time, Pastel, 1939.
Lent by the artist

SEBREE, CHARLES

b. Madisonville, Kentucky, 1914. Studied Chicago Art Institute. Now serving with the Armed Forces.

Figure Study, Water color.
Lent by the Grace Horne Galleries

Moses, Water color.
Lent by Dr. Alain Locke.

Still Life, Oil.
Lent by the Harmon Foundation

TANNER, HENRY O.

b. Pittsburgh, Pennsylvania, 1859. d. Etaples, Normandy, 1937. Studied Pennsylvania Academy of Fine Arts. Pupil of Thomas Eakins. The first famous American Negro painter.

The Three Marys, Oil, 1912.
Lent by the Art Institute of Chicago

VAUGHN, ALMA

b. Williamsburgh, Virginia, 1922. Studied Spelman College, Atlanta University, as pupil of Hale Woodruff (see below). Now studying and working in Atlanta.

Spring Landscape, Oil.
Lent by the artist

VICTORY, GEORGE M.

b. Savannah, Georgia, 1878. Self-taught. Now working in Philadelphia.

Schuklkill River, Oil.
Lent by the Carlen Galleries

WELLS, ALBERT

b. Charlotte, North Carolina, 1918. Studied Morehouse College, Atlanta University, as pupil of Hale Woodruff. Now working in Springfield, Massachusetts.

Winter in Georgia, Oil.
Lent by the artist

WELLS, JAMES L.

b. Atlanta, Georgia, 1902. Studied Columbia University (A.B. Fine Arts) and National Academy of Design. Instructor in Art, Howard University.

Journey to the Holy Land, Oil.
Lent by the Duncan Phillips Memorial Gallery

Journey to Jerusalem, Oil.
Lent by the Duncan Phillips Memorial Gallery

WHITE, CHARLES

b. Chicago, Illinois, 1918. Studied Chicago Art Institute. Now painting a mural at Hampton Institute on a Rosenwald Fellowship.

Despair, Tempera.
Lent by the Artist

The Embrace, Tempera.
Lent by the Artist

There Were No Crops This Year, Conte crayon.
Lent by the Federal Art Project, Illinois

WOODRUFF, HALE A.

b. Cairo, Illinois, 1900. Studied John Herron Art Institute, Indianapolis; Academie Scandinave and Academie Moderne, Paris. Pupil of Henry O. Tanner (see above). Professor of Art, Spelman College, Atlanta University.

Negro Youth.
Lent by the artist

Nude.
Lent by the artist

SCULPTURE

ARTIS, WILLIAM E.

b. New York City, 1914. Studied Art Students League. Now serving with the Armed Forces.

Little Boy. Plaster.
Lent by Edward B. Alford, Jr.

Portrait Head. Plaster.
Lent by the Grace Horne Galleries

BARTHE, RICHMOND

b. Bay St. Louis, Mississippi, 1901. Studied Chicago Art Institute and Art Students League. Rosenwald Fellow 1930. Guggenheim Fellow 1940. Member of Sculptors Guild.

Benga. Bronze.
Lent by Kenneth McPherson

Mask of a Boy. Bronze.
Lent by the artist

Negro Head. Cast stone.
Lent by the artist

CATLETT, ELIZABETH

(See above).

Mother and Child. Terra Cotta.
Lent by the artist

Portrait Head. Cast stone.
Lent by the artist

Portrait Head. Cast stone.
Lent by the artist

JOHNSON, SARGENT

b. Boston, Massachusetts, 1888. Studied California School of Fine Arts. Now working in Berkeley, California.

Mask. Copper.
Lent by the Harmon Foundation

Pearl. Porcelain.
Lent by the Harmon Foundation

Moses Warns Against 'Hideous' Sculpture

He Assails Officials Who 'Inflict' Their Taste on Public

By MURRAY SCHUMACH

Robert Moses, who in a multitude of public jobs effected enormous changes in the city's appearance, warned the National Sculpture Society last night against allowing any public official "to inflict his personal taste in the selection of works of art to adorn public places."

As a corollary, he told a gathering at the National Arts Club, at 15 Gramercy Park South, that "naming public properties after statesmen is always fraught with danger."

To back his first point, he attacked sculptures of steel and concrete in streets and in parks that he called "hideous," and, then ranging to Henry Moore's statuary at Lincoln Center, said the sculptor "punches holes in the heads of his subjects."

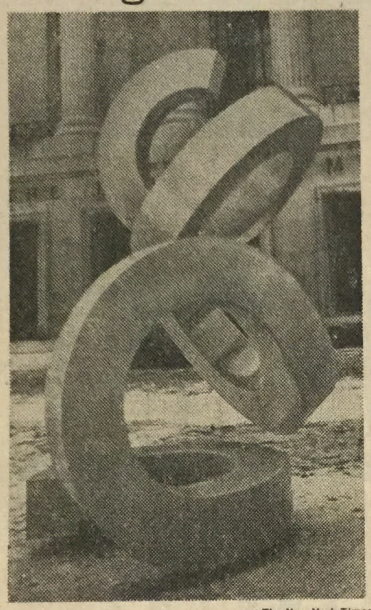
In support of his campaign against deification of public figures, he cited the fact that after a ferryboat had been named for a Borough President, the name was changed to "The Gold Star Mother" when the politician went to jail.

Fate of Wilson Recalled

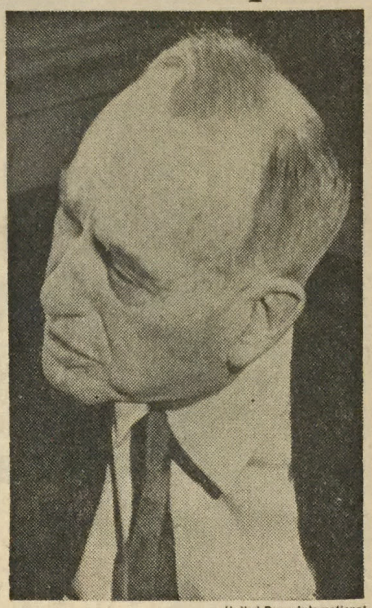
"All over Europe," he reminded the assembled artists, "after World War I, when Woodrow Wilson's fame declined, they were busy taking his name off boulevards, squares and statuary."

Mr. Moses also took swipes at huge corporations that try to pass themselves off as patrons of the arts by decorating buildings with artistic works.

"Our most prestigious banks," he said, "exhibit trembling, shivering mobiles and nonobjective metal riddles in the money centers of the world. There was a time, in Pittsburgh, when an old-fashioned banker ordered his president never to appoint a cashier with a moustache, long hair or sideburns because the public would have no faith in an institution which hired confidence men."



The New York Times



United Press International

Robert Moses called "Number Three," by Buky Schwartz, a "futile steel caterpillar"

He singled out for special mention sculpture endorsed by the city's Parks, Recreation and Cultural Affairs Administration. Mr. Moses is a former City Parks Commissioner.

"One such sculpture," he said, "a huge, contorted steel spiral worm called 'Number Three,' is painted bright orange, is 13 feet high, weighs a ton and is termed beautiful by my friend Commissioner Heckscher.

"This futile steel caterpillar reminds one of the Laocoon family in Virgil, squeezed to death by a huge serpent. When the Romans sculptured a snake, it was a real, honest-to-God sinuous serpent with muscle and oomph, not an amorphous red crawler with no beginning or end."

He had kind words for some park statuary. "Central Park has from time to time," he said, "embraced a starched Civil War soldier in dress uniform; Balto, the Red Cross dog, delivering penicillin."

Mr. Moses also cut loose against beams of steel and blobs of concrete on city streets, calling them "hideous" and "hammered and nailed together out of paving and building material."

A Touch of Sarcasm

Continuing in this vein, he declared: "The possibilities of boosting steel, tin, nickel, aluminum and other metals by avant-garde sculptors on public land have not even been tapped."

Taking off after equestrian sculpture, Mr. Moses said that "a gaudy brochure" could be written about them, noting that "in modern art you are lucky to be able to distinguish the horse and rider."

Private galleries, he observed, "have a right, and it may indeed be their duty, to encourage every effort, no matter how bizarre, iconoclastic or offensive to traditionalists."

In a barb at Eastern cliquism in this country, he said:

"I would warn this audience not to confuse the Eastern Seaboard with the rest of America. Damn little of America is seen from the Appalachians. Ours is a vast hinterland, as yet only lightly brushed by culture, and no concentration of New York sophisticates can speak for it."

STATE SUES CITY TO STOP EVICTIONS

Charges 'Ingenious Scheme' to Vacate Brownstones

By ROBERT E. TOMASS

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DICKLEY IS NAMED | Connecticut School Bans Book on Mayor Daley

SMITH COLLEGE MUSEUM OF ART · NORTHAMPTON · MASSACHUSETTS 01060
(413) 584-2700, ext. 236; 740

January 14, 1972

Miss Dorothy Miller
12 East 8th Street
New York, New York 10003

Dear Miss Miller:

Following my telephone conversation with you on Wednesday evening, I am sending along this note for your reference.

We are very pleased that it will be possible for you to come to the meeting of the Visiting Committee in Northampton on Thursday, January 20th. As Barbara Jakobson has told you, we have arranged for a Carey Cadillac to bring the members from New York to Northampton on that day. The Cadillac will leave from Barbara's home (167 East 74th Street) at 10:00 in the morning. Therefore, could you arrange to arrive at Barbara's home by about 9:45? Possibly you might share a cab with Betsy Jones who lives near you, and with Miss Dudley if she is able to come to the meeting.

We have arranged for you to spend the night at the Autumn Inn, located about one mile from the Smith campus. It is quiet and spacious and I am sure you will be comfortable. Transportation will be provided to and from the Inn, and the other members will also be lodged there. At 10:00 on Friday morning after breakfast the Cadillac will call for the New York members and then will proceed directly to New York, leaving you at Barbara's home.

I hope you will have a pleasant trip. If you should have any questions, please do not hesitate to call me collect, or Barbara at 535-6048 (or the MOMA, 956-6112).

Sincerely yours,

Anne R. Mannarino

(Mrs.) Anne R. Mannarino
Secretary to the Director

SMITH COLLEGE MUSEUM OF ART · NORTHAMPTON · MASSACHUSETTS 01060
(413) 584-2700, ext. 236; 740

December 7, 1971

Mrs. Holger Cahill
12 East 8th Street
New York, New York 10003

Dear Dorothy,

We hope to hold this year's Visiting Committee meeting at Smith College on Thursday, January 20, 1972. Our business will be to discuss all aspects of the inaugural activities, programming and staffing of the new Museum.

The building will be ready for occupancy early next fall. In January we shall be able to tour the building before it will be completely finished. The windows are in, temporary gas heating has been installed; fear of January in Northampton should not deter you.

We hope you can make it. For those who start from or who pass through New York City, we will arrange for a limousine to drive a group to Northampton and return. The program should be as follows:

Thursday, January 20, 1972

10:00	leave New York City in limousine
1:30	arrive in Northampton lunch at Alumnae House
3:00 - 5:00	tour of new building, meeting
5:00 - 7:00	rest and recuperation
7:00	dinner at which President Mendenhall will be guest

Overnight in Northampton

Friday, January 21, 1972

10:00	leave for New York City in limousine

With best wishes,

Sincerely,

Charles

Charles Chetham
Director

CC:wc

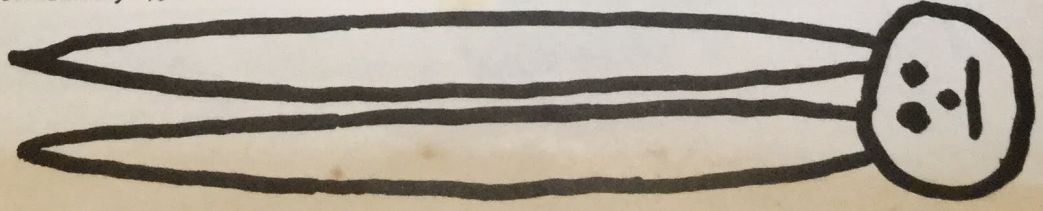
Barbara Jakobson 535-6048

RAY JOHNSON
65 LANDING ROAD
GLEN COVE, N. Y. 11542

Ray Johnson

The New York Correspondance School has been asked to participate in the STILT MEETING to be held on the Central Park Mall (Fifth Avenue and 72nd Street) on October 26th from 2-4 P.M. (canceled if bad weather). You are asked to bring stilts, children on stilts, wear costumes, masks, bring packages, bundles, surprises and envelopes. There will be percussion music. Attach bells to stilts. Bring a post card.

Will Steve Tyson, 1043 Newport Ave., #4, Long Beach, California make the biggest pair of stilts in the world? Will Richard C, 34 Montrose Court, Johnson City, Tennessee 37601 make a fake pair of stilts? Will Harry Soviak, 331 East 89 St., NYC make fur lined stilts for Caterine Milinaire, fashion editor of the New York Magazine? Will Editor Philip Leider put a pair of stilts on the cover of Artforum? Will critic Lawrence Alloway, 330 West 20 St., NYC find that stilts are objectless art? Will Diane Arbus, 120 East 10 St., NYC photograph a midget on a pair of stilts? Will George Ashley, Hertz, 660 Madison Ave., NYC invite Janis Joplin to wear her garters on a pair of stilts? Will Bill Berkson, 124 East 57 St., NYC be the best-dressed man on stilts? Will poet Carol Berge, Hotel Chelsea burn her stilts? Will May Wilson, Grandma of the Underground wear a stilt stilt stilt necklace? Will Mary Bauermeister cover her stilts with drinking straws? Will Little Richard appear on "jubilant tutti-frutti" stilts? Will David Bourdon wear his green shoes with green stilts? Will Robin Richman's from Life stilts cast a shadow? Will Betsy Baker of Art News be the tallest girl on stilts? Will Bill Copley appear on stilts edged in black? Will John Weber wrist hairs Dwan Gallery have hairy stilts? Will John Evans, 101 Ave. B, Apt. 8, NYC tattoo his stilts? Will Dr. Alvin Friedman-Kien, 199 Second Ave., NYC bring stilts with high blood pressure? Will Richard Merkin, 500 West End Ave., NYC make boop boopy doo stilts for his poetic muse Virginia Fritz? Will Grace Glueck send over a giraffe on stilts? Will Flavia Gag, Box 91, Lake Como, Florida 30257 send million of stilts? Will John Wilcock Other Stilts be there? Will Ronald Gross, 355 Eighth Ave., NYC write a poem about stilts? Will Marcia Marcus, 703, East 6 St., NYC do a portrait of Henry Geldzahler on stilts? Will Marcia Herscovitz, 356 West 20 St., NYC bring purple velvet stilts? Will Stuart Horn, Northwest Mounted Valise, 44 Winthrop Road, Short Hills, N.J. bring plastic stilts? Will Ara Ignatius, 137-20th St., Union City, N.J. bring Pucci stilts? Will Charlotte Gilbertson, Iolas Gallery, 15 East 55 St., NYC kiss Harold Stevenson on stilts? Will John Perrault, 242 West 10 St., NYC appear on a pair of mysterious stilts? Will Linda Rosenkrantz, Parke-Bernet Gallery, 980 Madison Ave., NYC walk and talk on stilts? Will Jerry Schatzberg, 333 Park Avenue South, NYC bring Faye Dunaway on stilts? Will Fred McDarrah, 64 Thompson St., NYC photograph Andy Warhol on stilts? Will Multiples, 929 Madison Ave., NYC do an edition of stilts? Will Sam Wiener, 504 La Guardia Place, NYC 10012 bring stilts covered with mirrors? Will Patricia Johanson, c/o Kermin, 234 West 21 St., NYC lay her stilts on the ground? Will Charlotte Moorman, 752 West End Ave., NYC play her cello on a pair of stilts?



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DEPARTMENT OF PARKS
THE ARSENAL, CENTRAL PARK
830 FIFTH AVENUE
NEW YORK, N. Y. 10021

NEW YORK, N.Y.
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8 OCT
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GRAND CENTRAL STATION

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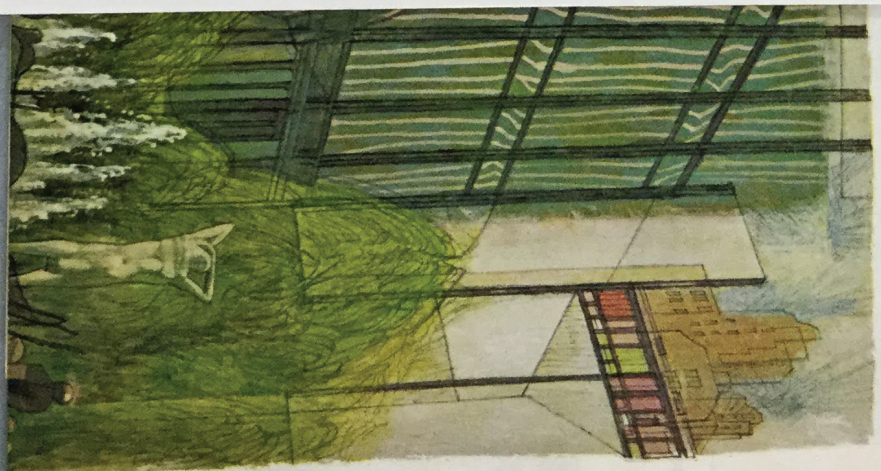
Dorothy Miller
12-14 East 8 St.
NYCity, NY

FOR INFORMATION ON CURRENT PARK EVENTS
DIAL 755-4100



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ILLUSTRATION/DENVER GILLEN

The Museum of Modern Art

by MICHAEL HERR

Michael Herr first visited the Museum of Modern Art as a ten-year-old tourist. A somewhat older New York writer now, he says it is still one of his favorite places.

■ In the Sculpture Garden of the Museum of Modern Art there is a bronze cast of Rodin's *Monument to Balzac*, rising nearly fifteen feet above the pavement. Looking up at it, toward West 53rd Street, you can see the north elevation of Saint Thomas Church. You have the feeling that if the Balzac, in all its colossal hauteur, were faced the other way, toward the church, it would amount to a confrontation, and that within a year either the statue or the wall would begin to crack.

It was September, the first day in New York when autumn was appreciably different from summer, one of the only days in the year when New Yorkers could feel anything remotely seasonal. Because of the day and the common excitement it provoked in the city, the Museum was more crowded than usual. Beyond the hornbeam trees that line the terrace restaurant, the tables were full for the first time in months. There were groups of young couples dressed in Upper and Lower Bohemian styles, junior executives on their lunch hour, a few nuns, matrons taking time out from their shopping, housewives in from the suburbs on their day off, young mothers with their children, and pretty girls, dozens of pretty girls.

It has been suggested that once a year a reunion be held in the Sculpture Garden of all the couples, married or otherwise, who have met here. The art student with the sketch pad who is standing on the upper level of the Garden, watching the action on the terrace, has memories of an encounter with a girl who wore braids, rimless glasses and a trenchcoat. She had been standing alone by Picasso's *She-Goat*, holding a worn copy of Camus's essays, when he first spoke to her. They had stayed together for months.

Today, though, he is not watching the terrace for the girls, but for the possible appearance of someone he might know. It is a matter of form in his set to say that one would not be seen dead at the Museum of Modern Art, yet he comes here at least once a week to sketch the sculpture. (He has drawn *Monument to Balzac* dozens of times, without success.) In fact, he is a dues-paying member of the Museum, one of 38,000, but he is so embarrassed about it that whenever he does come with a friend, he will pay the dollar admission fee rather than show his membership card.

On the upper level the wind moved the giant stilettos of George Rickey's kinetic *Two Lines—Temporal, I,* and they cut terrifying, graceful slices in the air above West 54th Street. The art student watched while a little girl crawled through the steel intricacies of Reuben Nakian's *The Rape of Lucrece,* a work that draws children to it the way a jungle gym would. The girl's mother, afraid that the guards might cause trouble, called to her daughter to get out of the sculpture and behave herself.

"This isn't a playground!"

"That's debatable, lady," the art student said, and walked down the ramp with his sketch pad for another try at the Balzac.

It has never been much like anyone's idea of a museum. Its very creation thirty-seven years ago was an impudence connoisseurs and critics of that period never forgave, and it still seems deficient in reverence. They carry on in the oddest way there, and this apparent lack of seriousness has been condemned by many artists, who from time to time have picketed and issued manifestoes against it. Its popularity, its cherished place in the life of New York, especially during this prevailing culture madness, does not speak well for it, and its friends and sponsors—the very rich and the very powerful—are suspect. What have they to do with art or art with them? Physically, its design and materials exude something smart and a little cold: the institutional Franklin-Gothic typeface on the walls and caption cards; the unpolished gray Vermont marble of the Sculpture Garden; the clinical glass-and-metal façade on 53rd Street; the meticulous, academic sequence of its galleries, laid out like some survey course: *Trends in Modern Art—Rousseau to Rauschenberg.* And what haven't they indulged in, what extravagances haven't they exhibited? Flush valves, an oval wheel, delphiniums, a shoeshine stand, *Mule Train* with Gene Autry and his horse Champion, children's art, postage stamps, selected graffiti, war-maneuver models, clothing styles, a self-annihilating sculpture (Jean Tinguely's *Homage to New York,* which burned and rent itself in a Happening before an invited audience in formal attire), sporting goods (they pitched a tent for that one), subway décor, polio posters, World War II anti-hoarding posters from New York City high schools, lamps, cars, houses, snapshots, and once, in the same exhibition that introduced the fur-lined teacup, a spoon that had been found in a condemned man's cell, broken into four parts and arranged in an interesting fashion.

Today the President of the Board of Trustees of the Museum of Modern Art is Mrs. Elizabeth Bliss Parkinson. She succeeds such men as William A. M. Burden and Nelson A. Rockefeller. Her presidency is appropriate; since the days before its official founding, the Museum has been part of the life of her family.

When Mrs. Parkinson speaks of those early days, her talk has the tone of a personal memoir.

"My aunt, Lizzie P. Bliss (we called her Lillie), was introduced one day to the painter Arthur B. Davies, and she went to his studio to see his paintings. They seem so routine now, so dated, but then—it must have been before 1910—very few people in America had seen anything like them. Lillie began buying pictures, and she supported the Armory Show in 1913. Her own collection became distinguished—Cézannes, Seurats, Degas, Renoirs, Van Goghs. The Metropolitan in those days was contemptuous of the Impressionists, most of whom had been dead for more than thirty years. The taste of this country, such as it was, was mostly borrowed from the French Academy. 'Modernism' hadn't begun to enter our vocabulary.

"In 1928 my aunt and I took a winter trip to the Middle East. We were passing through Jerusalem one day and met Abby Aldrich Rockefeller, and she and my aunt lunched together. I don't know how it came up, but they began talking quite seriously about a museum for modern art in New York.

"Well, that May—it was 1929—Abby Rockefeller gave a small luncheon at her home, on the very spot where the

Sculpture Garden stands today. Lillie was there, and Mrs. Cornelius J. Sullivan, and A. Conger Goodyear. Mr. Goodyear was from Buffalo, where he'd been in banking and lumber and had started the Albright Gallery. The ladies asked him to help them create a gallery for modern painting and sculpture. He agreed, and brought in Frank Crowninshield, the editor of *Vanity Fair*, and Peter Grimm, the real-estate man. By early summer they had a provisional charter, six rented rooms in the old Heckscher Building on Fifth Avenue, and a name—the Museum of Modern Art. Dr. Paul Sachs of Harvard had joined them. It was he who suggested hiring Alfred Barr, Jr. Alfred was only twenty-seven then, teaching at Wellesley, but Doctor Sachs spoke so highly of him that he was hired anyway. So the Museum had a director, and was opened to the public by November."

Thirty-four years later the Museum of Modern Art closed six months for a $7,000,000 remodeling. When it was completed, the Museum's display space would be quadrupled and include small galleries especially for photography, architecture and design, prints and drawings; a prominent part of the Museum collection would be sent on temporary loan to a grateful National Gallery in Washington.

For six months listless crowds hung around the Modern's entrance, stood around, edged around, and left. Hundreds of people who knew that the Museum was closed came by anyway, just to see how it was coming along. For six months the Membership Department received letters from renewing members who said that they knew the Museum was closed, but they wanted their cards mailed anyway, as soon as possible.

This remodeling was possible because the Modern had successfully completed its $25,000,000 Thirtieth Anniversary Fund drive. The Museum had grown so quickly that there was space to show only one eighth of its paintings, one fourth of its sculpture and a negligible fraction of its prints, drawings, photographs and architectural models. The Modern's journalistic function, Special Exhibitions, was increasing in size, scope and frequency to meet public demand. The CBS Foundation, Inc., had given a five-year grant to the Modern's Department of Circulating Exhibitions program, but the requests for these exhibitions were many in number.

These shows had long been crucial to the Museum's cause, its educating ethic. In the beginning they had impressed certain European ideas—most notably the Bauhaus ideal of design as art—on American tastes. Now they were reversing the process; *The New American Painting*, eighty-one pictures by Gorky, Gottlieb, Guston, Kline, DeKooning, Motherwell, Newman, Pollock and Rothko, among others, had introduced the "New York School" of Abstract Expressionists to Europe during its 1958–59 tour of eight major cities.

The Museum's school, directed by Victor D'Amico, was too small for the growing number of applicants. The most complete library in the world on the subject of modern art was housed in cramped quarters, and the galleries themselves could not comfortably accommodate the 750,000 visitors who came every year. To the board of trustees, the deficit was almost a tradition; museum activities had grown, and with them the staff, from five in 1929 to more than 300 in 1963.

In 1959 Alfred Barr, Jr., Director of Museum Collections, had installed a *Bid for Space* exhibition, crowding pictures together so that periods, styles, sizes and frames clashed on undersized gallery walls. It was a bad show to look at, but it was supposed to be. A lot of people were offended by Barr's calculated use of art to solicit money, but as a gesture to open a fund-raising drive it was effective. Of the 3,500 subscriptions, private and corporate, that came in, twenty-five were for more than $100,000 and eight for more than $1,000,000. The total, after expenses, reached $25,262,000. It had not been easy to raise this much money for art, but it had been easier than these things usually are. In 1929 the $50,000 that had been pledged months before the Museum's founding grew to a quarter of a million dollars by the time of the opening. "Money speaks vividly," one of the first publicity releases said. "Let us not be ashamed to listen."

The reopening, in May, 1964, was epochal. Five thousand guests, led by Lady Bird Johnson, filled the Museum's halls and spilled out into the enlarged Sculpture Garden, now named for Abby Aldrich Rockefeller. Of this number, 400 were called on to dine in the Garden Wing. With its high, vaulted ceiling, it looks like the grand salon of a luxury liner, and this was the night of the Captain's Dinner. There had never been anything like it, never a night when so many famous people assembled here at once for an event. Artists, politicians, ambassadors, industrialists, film stars, the prominent, the wealthy, the powerful, the clever, the promising, appeared. While the most elegant kind of havoc ran through the galleries, a group of artists picketed on the sidewalk outside, and fifty policemen, detailed for the opening, watched. The pickets protested the wholesale destruction of loft space in New York. The demonstration was not aimed directly at the Museum of Modern Art, but at the thousands of influential celebrants inside; and of course the Modern was implicated.

All the New York papers were there, as well as correspondents from major newspapers all over the world. AP, UPI, NBC, CBS and ABC, *Time*, *Newsweek*, *Vogue* and *Harper's Bazaar* were there. Dr. Paul Tillich wrote a statement that was read at the ceremonies, and Mrs. Johnson's speech was quoted on the front page of the next day's New York *Times*: "The Museum is an open door for all who seek enrichment of spirit," she said. "Everyone who walks through the Museum can participate in the process of creativity . . . it makes it possible to leave our dailiness, for art is the window to man's soul." She concluded with something about the "must" of the average man and the "thrust" of the artist. A photograph of her, sitting between Alfred Barr and Board Chairman David Rockefeller in front of Matisse's *The Moroccans*, appeared in more than 1,000 newspapers. Barr is the only one looking at the picture.

The pickets, unmolested by the police, dispersed. Then all the guests drifted out, and the glamour ebbed. Champagne glasses were everywhere,

Continued on Page 120

(Not printed at Government expense)

United States of America

Congressional Record

PROCEEDINGS AND DEBATES OF THE 91st CONGRESS, FIRST SESSION

The American Museum of the Future: The Federal Role

SPEECH
OF
HON. JOHN BRADEMAS
OF INDIANA
IN THE HOUSE OF REPRESENTATIVES
Wednesday, June 11, 1969

Mr. BRADEMAS. Mr. Speaker, on May 28, 1969, I had the privilege of delivering an address at the annual banquet of the 64th annual meeting of the American Association of Museums in San Francisco, Calif.

I insert in the RECORD, the text of my address:

ADDRESS BY CONGRESSMAN JOHN BRADEMAS, CHAIRMAN, SELECT EDUCATION SUBCOMMITTEE, HOUSE COMMITTEE ON EDUCATION AND LABOR

I am indeed honored to have been invited to address the 64th annual meeting of the American Association of Museums.

As I rise to speak, I recall what George Bernard Shaw once said to his British publisher to indicate his displeasure with its printing of one of his plays.

Shaw sent a copy of the American edition, which he liked, to the British firm with a note that read: "As the rooster said to the hen as he placed an ostrich egg before her, 'I am not disparaging, I am not criticizing. I merely want to bring to your attention what has been done by others.'"

You who staff and serve and support the museums of America are the custodians of "what has been done by others"—the custodians of those achievements of art and history and science that enable us better to understand what we have been and, hopefully, better to know what we may become.

Although I have never worked for a museum or sat on a museum board, I feel in some ways at home among you—for several reasons. My father is a Greek immigrant, and very early in my childhood, I learned that I was descended from Pericles, Phidias and Praxiteles, and in later years, like most of you, I experienced the joys of Athens and Lindos and Knossos.

Indeed, the first career to which I was tempted, as a sixth grader fascinated by a book on the Mayas, was that of an archaeologist.

The Prado and the Ashmolean, the Heritage and the Hagia Sofia and the Museo de Antropologia in Mexico City as well as the National Gallery of Art and the Smithsonian in Washington and the Northern Indiana Historical Society Museum in South Bend, Indiana are all museums which at one point or another afforded me learning and pleasure.

[illegible]t I now serve in Congress on the [illegible] which deals with education generally, the Subcommittee which handles [illegible] Humanities Foundation programs [illegible] the House Administration Sub-

committee on Libraries and Memorials, which has jurisdiction over the Smithsonian and other museum legislation, and which, by the way, is chaired by my close friend and colleague and one of the original sponsors of the Arts and Humanities legislation, Congressman Frank Thompson, Jr., of New Jersey, means further opportunities to come into touch with museums and what they mean in American life.

So I am especially glad to be here tonight in this lovely city with so many distinguished keepers and builders of the nation's treasures.

MUSEUMS AND THEIR NEEDS

I want to talk with you tonight about museums and their needs—and to do so from the perspective of a Federal legislator.

Much of what I have to say is derived from that superb analysis of American's museums—the Belmont Report—which, as you know, was prepared by a special committee of the American Association of Museums for the Federal Council on the Arts and Humanities, in response to a 1967 request by President Johnson.

The opening words of the Belmont Report constitute, I think, an appropriate theme for my remarks:

"This is a report on a priceless national treasure—the works of art, the historic objects and scientific collections in the custody of American museums.

"In scope and magnitude this treasure is unmatched by that of any great nation, and it has enriched the minds and lives of countless Americans. Once lost, it can never be replaced.

"Today, the institutions which have this treasure in their custody are in serious trouble. The totally unpredicted popular success of American museums has strained their financial resources to the breaking-point, has compelled them to deny service to much of the public and will require many of them, unless help comes, to close their doors.

"Museums have arrived at the point where they can no longer preserve and exhibit the national treasure without substantial national aid."

In effect, the museums of today are victims of their own extraordinary success. Thirty years ago, attendance at America's 6000 museums totalled some 50 million visits a year. That figure has now soared to over 300 million, and is rapidly climbing higher.

The pressures both of an increasing population and the rising interest of Americans of all ages and groups in seeing the works of art, historic objects and scientific collections in American museums mean for them a serious financial crisis.

MUSEUMS AS EDUCATIONAL INSTITUTIONS

What I think particularly striking is the remarkable increase in demand for the services of museums as educational institutions. Hundreds of thousands of schoolchildren periodically come to our large museums. Millions of youngsters and adults attend classes at some of the major museums. To cite one nearby example, the new Oakland Museum, which we shall see tomorrow, includes a lecture hall and classrooms and will afford a variety of educational programs, including a traveling exhibit of California.

In Washington's Anacostia section, a low income, chiefly black area, the Smithsonian, responding to the emerging national consciousness of the shame of poverty in a wealthy land, has recently established a small branch museum.

Museums play an essential role, too, in serving the needs of scholars engaged in research at the college and university level.

And I am sure that all of you can multiply examples from your own experience of the pressures upon museums from within the communities of which they are a part to open their doors for a variety of other purposes such as musical and theatrical performances.

These, then, are but some of the causes of the heightened demands being made upon America's museums.

FINANCIAL PRESSURES

How prepared are our museums to meet these burgeoning pressures? The Belmont Report cites case after case to illustrate the general conclusion that the operating expenses of American museums have risen sharply in the past ten years, and that annual deficits are commonplace.

Increased attendance and increased requests for services—for the kinds of reasons I have suggested—in turn mean increased costs for trained staff, guards, guides, acquisitions, exhibits, buildings, insurance.

You, better than I, are familiar with the extraordinary diversity of museums in the United States—their many sizes, shapes and purposes, as well as with the multiplicity of their bases of financial support.

Big museums, little museums, art museums and history museums, children's museums and university museums, museums supported by public funds, some by private money, many by both, some charging admission fees, others not, but nearly *all* of them, in varying degrees, faced with serious financial problems.

THE FEDERAL ROLE

No one suggests, I think it must be clear, that the Federal government should now assume the burden of supporting American museums. All of you are committed to seeking to encourage the flow of funds into your museums from private sources as well as from local and state governments.

But surely it must be obvious that the mounting demands on the museums of America have so strained their financial resources that it is now time for the Federal government to consider making a significant increase in its present contribution to the support of our museums.

The amount of Federal support to American museums today is tiny; less than one

percent of their operating expenses comes from the Federal government.

Indeed, for too long, now, the Federal government has been following an ABM policy with respect to museums—"Anything But Money!"

Moreover, most of the Federal support for museums has gone for scientific ones only—and even then for research rather than for operating expenses or building—while there has been little Federal help at all for art and history museums.

The National Endowments for the Arts and Humanities have been aware of the needs of museums, but the limited funds available to the Endowments are reflected in their modest allocations to museums last year of $500,000 in all.

Let me here interject that I think all of us and, indeed, all Americans owe a great debt of gratitude to a man whose tenacity and dedication to support of the arts and humanities, especially as a principal champion and leader of the Arts and Humanities Endowments since their inception, has been in large measure responsible for what advances have been made on this front in recent years—Roger L. Stevens.

Museums have benefitted very little from the Elementary and Secondary Education Act. And museum libraries are excluded from the benefits of the Library Services and Construction Act.

And although Congress passed the National Museum Act in 1966 to support a variety of museum activities, Congress has yet to appropriate any funds under the law.

Four years from now, we shall mark the 200th anniversary of the establishment of the first American museum, in Charleston, South Carolina, in 1773. I hope we shall not have to wait for money under the National Museum Act until 1973!

GUNS AND CULTURE

It may seem passing strange to you that at a time when President Nixon has proposed slashing President Johnson's fiscal year 1970 budget for education by nearly $400 million, . . . at a time when the new Administration is pressing for a defense budget of nearly $80 billion . . . and urging on Congress an ABM whose cost seems mysteriously to rise daily—it may seem strange to you that in such an hour, I should be suggesting increasing Federal funds for museums.

But let me make very clear my profound disagreement with those who argue that we cannot afford to support education or the arts or humanities or museums until the Vietnam war is over.

On the contrary, I strongly agree with the view expressed by W. McNeil Lowry of the Ford Foundation in his recent report on the economic crisis in the arts. Mr. Lowry, commenting on the meager funding of the Arts and Humanities programs, noted that:

"Pressures of war and other crises have been freely cited in explanation of this action, but there is no reason to believe that any significant Federal program in the arts can be effectively argued either in Congress or in the public if its justification must be that all other great national questions are in equilibrium. Other governments—democratic, socialist or oligarchic—have proceeded without such a justification . . .

"The arts [should] not always depend upon a contest over priorities . . . There will not exist an effective public policy for the arts until they are treated as important in their own right."

This is the point—that the arts, like education—and like museums—must come to be viewed as "important in their own right".

And with this understanding, there will then become possible "an effective public policy" for museums.

FUTURE SUBCOMMITTEE HEARINGS

In order to contribute to such an understanding and, hopefully, to the development of an effective public policy for museums, I plan to have the subcommittee of which I have the honor to be chairman, as part of its responsibility to oversee the operation of Arts and Humanities Foundation programs, conduct hearings during this Congress on the major problems facing American museums with a view toward appropriate legislative action.

I propose to invite the authors of the Belmont Report and other representatives of the American Association of Museums to testify before the subcommittee on their views on the museum situation in America today.

Such hearings should afford an opportunity for Congress, and the American people generally, to obtain a clearer picture of the kinds of problems I have been discussing with you this evening.

SPECIFIC PROPOSALS

Let me conclude my remarks by offering a number of specific proposals which seem to me must be central to any progress both in the country and in Congress in shaping a sound and intelligent public policy for the support of America's museums.

First, I believe that leaders of the museum community should begin to develop concrete legislative proposals for supporting museums to present to Congress.

This means you. We want to know what you who live with the problems of museums daily think we should do—and what we should not do.

Second, I believe Congress should provide some appropriations to make good on its commitment under the National Museum Act. The Belmont Report suggests $1 million for the first year.

Third, Federal policy-makers should recognize that museums play an important educational role in our society, working with schools, colleges and universities. Qualified museums should, therefore, like these institutions, be recognized as eligible for direct Federal support. To achieve this goal may involve amending existing Federal legislation, such as the several Higher Education Acts, the Elementary and Secondary Education Act, the National Defense Education Act, and others.

This effort should include consideration of support for construction and operating costs of museums perhaps along the lines of the Library Services and Construction Act.

Fourth, there should be increased financial support for museums from those Federal departments and agencies that are already concerned with museums, specifically the National Endowments for the Arts and Humanities, the U.S. Office of Education, and the National Science Foundation.

In this connection, greater attention should be given both to compensating museums more fully for their contributions to certain Federally funded programs such as Head Start and Title I of the Elementary and Secondary Education Act, and others, and to more effective joint planning between schools and other educational institutions and museums as, for example, with programs provided under Title III of ESEA, which authorizes supplementary educational centers and services.

Fifth, the museum community should develop standards of accreditation against which the excellence of individual museums can be measured. Federal support should not be provided to museums which have not reached a level of quality accepted in the museum field. I therefore congratulate you of the American Association of Museums on the adoption this week of a resolution approving the principle of accreditation.

Sixth, more support should be provided for training first-class museum staff through museum internships, fellowships and training courses.

There are, I believe, several other areas of museum activity which deserve careful consideration as appropriate for Federal support, such as research, traveling exhibits, television and other mass media, conservation and restoration—and we should also look at the possibility of developing a computer network for storing and retrieving information about the resources of our museums.

I believe Congress should consider as well changes in the treatment of museums for tax purposes which would enable them to enjoy certain benefits now available to a wide variety of charitable, religious, and educational institutions.

And finally, I think we should take a careful look at the Belmont Report proposal to authorize Federal grants to museums on a matching basis to help them meet the expenses of providing regional and nationwide services.

THE NEED FOR IMMEDIATE ACTION

I do not suggest that this list is exhaustive or that every item in it is of equal importance. What I do suggest, however, is that these questions and others like them are the kinds of proposals for Federal support of our museums that ought to be carefully considered by Congress and the Administration. They are the kinds of questions that I plan to have discussed by the subcommittee which I chair during the 91st Congress.

I should like, however, in closing, to remind you that our capacity in Congress to make progress on such measures depends, in the final analysis, on the kind and degree of public support that people like you in this room can yourselves provide and, just as important, that you can generate and encourage across the country. This means that you must speak up, forcefully and clearly, in your own communities. In particular, it means that you must communicate your convictions about the need for adequate Federal support for education, for the arts and humanities, for museums, to your Senators and Representatives in Congress. As one of them, I can assure you that they will give respectful attention to the voices represented in this room and to other voices like yours across the country.

Ours then is a common task. For you and I know that we live in a time of immense and growing pressures—of rapid urbanization, of war, of racial and social and economic conflict.

In such a time, we need all the more, if we are to make this land what it ought to be, generously to support those institutions that elevate the character and quality of our national life.

And among those institutions surely are the museums of America and the treasures of mind and spirit and history of which they are the keepers.

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U.S. GOVERNMENT PRINTING OFFICE

DCM

Franco Favors the Return Of Picasso and 'Guernica'

Special to The New York Times

MADRID, Oct. 28—General Franco has personally approved negotiations for the return of Pablo Picasso to Spain and for the acquisition of his most famous anti-regime work, "Guernica," a government official has said.

The Spanish Government has already begun construction of a $28.8-million museum of modern art on the campus of the Madrid University, which it hopes will be centered on the Civil War masterpiece.

"Guernica" now hangs in the Museum of Modern Art in New York.

The Spanish director general of fine arts, Florentino Perez Embid, said there would be no conditions placed upon the artist if he accepts the invitation to return to his native land. The government plans to acquire as many Picasso paintings as possible, and to dedicate a large part of the museum to Picasso's work.

Question of Ownership

It will not be easy, he pointed out, to bring "Guernica" back to Spain. It is not even quite clear who actually owns the masterpiece. It was commissioned by the Spanish Republican government for display in Paris in 1937. There is some doubt about whether that government, later overthrown by Franco, ever completed payments on the work.

As far as the museum is concerned, one of its officials is reported to have told a representative of the Spanish Government: "It is in deposit for the artist."

Speaking at a private luncheon, the director general of fine arts explained: "We are not interested in getting involved in a legal dispute over ownership. We only want to bring back this art treasure as a homage to Picasso and as a symbol of the fact that there are no political objections here to its being shown."

He said there would be no conditions placed upon the artist if he accepted the invitation to return to his native land. The determination of the Franco Government to enshrine the works of the Malaga-born artist, who celebrated his 88th birthday on Saturday in Paris, is in line with other recent Government efforts to reclaim Spain's exiled intelligentsia.

One example of this was the awarding of a major Spanish literary prize to the novelist Ramon J. Sender, a Civil War exile now living in the United States.

Another was the announcement that one of Pablo Casal's latest works, "El Retablo," will be performed in the historic Spanish cathedral at Toledo in May under Government sponsorship.

Man and His Work

"Guernica" was brought to New York in 1939 to tour the country for the benefit of a Spanish refugee group. At the end of the tour, it was deposited with the Museum of Modern Art on extended loan, where it has remained ever since.

Picasso has said that he wanted the painting to return to "a free Spain."

There is already a museum of Picasso's works in Spain—the Picasso Museum in Barcelona, which contains 300 of his works. It was established in 1963 through the donation of the artist's lifelong friend, biographer and secretary, the late Jaime Sabartes.

Picasso, who retains his Spanish nationality, has lived most of his life in France since his first extended visit there in 1901. Prior to the outbreak of the Spanish Civil War in 1936, he evinced little interest in politics, but he quickly showed antipathy to the Franco forces and declared himself in support of the Loyalist, or Republican, side.

Picasso designed an anti-Franco brochure that included a long violent poem and which was published under the title of "Dream and Lie of Franco."

The bombing in April, 1937, by German airmen of the ancient Basque capital of Guernica y Luno to learn the effect of mass bombing on civilians inspired "Guernica," which was completed two months later.

The New York Times
October 29, 1969

Brancusi

Art Notes

A Sort Of Distant Star

By GRACE GLUECK

A MAMMOTH Brancusi show, the biggest ever mounted to date, has settled in on the bustling ramp of the Guggenheim Museum (the second stop in a tri-museum tour that includes Philadelphia and Chicago). Boasting over 80 works of marble, bronze and wood, plus drawings by the great Rumanian sculptor, it includes a rather special bonus—a cluster of largely unknown pieces lent for the first time by Rumanian collectors.

The show's scale, and its Rumanian contribution, are largely due to the efforts of Sidney Geist, an American sculptor who (working with Gugg curator Louise Averill Svendsen) served as guest curator. Geist is a Brancusiphile, so much of one, in fact, that somewhat to his own surprise he learned Rumanian four years ago and made the first of several Iron Curtain trips to dig into the master's past. A major result was "Brancusi: A Study of the Sculpture," published last year (Grossman, $10), which has put Geist in the very exclusive club of Brancusi experts.

"I didn't think I'd get so deeply involved," confesses Geist, a tall, bearded fellow who teaches at Vassar and the New York Studio School. "He'd always been sort of a distant star. But I'd been reviewing books about him and one day a friend suggested I write my own. I'd never done scholarly work before —never even taken an art history course. Once I got started, though, there seemed to be no way out."

Though the diminutive

Friedman-Abeles

OFF THE DRAWING BOARD—"I don't like the theater very much," says conceptual sculptor Robert Israel, 30-year-old design director for the Center Opera Company of Minneapolis' Walker Art Center. "But I like what I'm doing." What Israel is doing, along with other artists (Robert Indiana, Nicholas Krushenick, James Wines) commissioned as designers by the experimental company, are some of the most original costumes on the American stage. Scorning the conventional designer's "historical approach," Israel regards the figure as merely a starting point for his sculpturally exaggerated effects. Fifteen of his conceptions, for such far-out Center productions as "The Good Soldier Schweik," "A Midsummer Night's Dream," "The Harpies" and "Horspfal," will be shown at the Kornblee Gallery next Saturday through Thursday.

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Sober, intense and sagelike, Brancusi was nevertheless un homme du monde

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"So many people called and asked where they could buy the emblems that we went ahead and did it," a Met spokesman says, offhandedly. For those who prefer something smaller, the museum is also selling a decorative plaque of the Stella

possibility," but an unclever thief misunderstood and made off with the whole thing.

Last week, Arakawa got a telegram signed by five New Jerseyites unknown to him. "Drawing safe — work completed," it read, and gave a Western Union address in New Brunswick. Feeling that the painting had already "taken on another dimension," Arakawa decided to let it go. He shot back a return wire, reading in part, "Please donate to public institution as 'The Thieves,' with a

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Though the diminutive sculptor, once a pupil of Rodin, spent most of his life in Paris and died there in 1957, Geist's Brancusi quest was farther-flung. It took him first to Bucharest. "At that moment, Rumanian scholars were tremendously excited to see an American artist, and particularly one who'd come to study their culture hero. They didn't realize how deeply he was appreciated abroad because, not being a social realist artist, he wasn't written about in Rumania. People came day and night to my hotel to talk about him, art and America."

Measuring sculptures, photographing documents and gathering reminiscences, Geist moved all over Europe — meeting, in the course of his travels, such Brancusi subjects as the Baroness Renée Frachon (now in her 80's) whose beautiful features were limned by Brancusi in a number of streamlined heads. "Scholarship, which to me had always seemed arcane, turned out to be largely detective work. It became an exciting adventure. For example, I even traveled to the provincial village in France where Rousseau was buried, to photograph a poem by Apollinaire that Brancusi had carved on his tomb." (One document that Geist is still on the track of is an invitation to a Penguin Club dinner, given by artists for Brancusi on his New York visit in 1926. As Geist tells it Brancusi, no party poop, was still rather "appalled" at the way the Penguin Clubbers carried on, especially when painter Louis Bouché caught a grapefruit in the kisser.)

Sober, intense and sagelike, Brancusi was nevertheless an *homme du monde*, Geist reports. "His conversation was witty; he could be sweet and saintly or sharply cutting. He loved flowers in his studio; his cooking, often of Rumanian dishes, was famous. He liked to sit at the cafés of Montparnasse, frequented the music halls and movie houses of the quarter, enjoyed parties and kept abreast of events. He moved through the world with grace and sophistication."

Geist actually met Brancusi once, in 1949 while studying in Paris under the G.I. bill. "I went to visit him with another sculptor friend and Brancusi, who liked both sculptors and Americans, took us very pleasantly around his studio. My friend wanted to show him photographs of his work, but Brancusi waved them aside. "No, no," he said. "Does one shoemaker discuss his trade with another?"

MET MATTERS

Fence art, anyone? You can buy it for $600 at the Metropolitan Museum, which denies that it has let its Centennial celebration go to its head. What it's selling is the gaily colored, 6x6-foot Centennial emblem, designed by Frank Stella and painted on the board fences that surround the museum's façade construction project. Buyers will get a laminated plywood replica, produced in an edition of 100, by a design firm known as The Displayers.

"So many people called and asked where they could buy the emblems that we went ahead and did it," a Met spokesman says, offhandedly. For those who prefer something smaller, the museum is also selling a decorative plaque of the Stella emblem, at a mere $25. Lines form at the right.

While we're on the subject, Met officials will be honored this evening by a dinner at the Union League Club, the organization of tycoons that exactly 100 years ago today grouped to form a committee for drawing up the Met's charter. The gathering was addressed by poet-journalist William Cullen Bryant, who urged that the group consider "establishing a museum of art, a repository of the production of artists of every class, which shall be in some measure worthy of this great metropolis and of the wide empire of which New York is the commercial center." Ah, so.

CHALLENGE

"If possible, steal any one of these drawings including this sentence," read a canvas by the Japanese "conceptual" painter Arakawa in his current show at the Dwan Gallery. Along with the sentence, the canvas, valued at $2,000, contained several ephemeral drawings, hardly susceptible to stealing even with sharp scissors. Arakawa only intended to present an "impossibility," but an unclever thief misunderstood and made off with the whole thing.

Last week, Arakawa got a telegram signed by five New Jerseyites unknown to him. "Drawing safe — work completed," it read, and gave a Western Union address in New Brunswick. Feeling that the painting had already "taken on another dimension," Arakawa decided to let it go. He shot back a return wire, reading in part, "Please donate to public institution as 'The Thieves,' with a documentation of what happened. It has been a great surprise to collaborate with you."

Pressed, Arakawa admits that at first he had been angry, but it didn't last. "That a painting, and particularly a conceptual painting, should generate such passion is beautiful," he said.

COLLAGE

The Studio Museum in Harlem is sponsoring "Bout Us," Harlem's first major festival of black films and filmmakers, on four successive Friday evenings (the first one was Nov. 20) at P.S. 201, Madison Avenue and 127th St., 8 PM sharp. On each agenda: a feature film plus shorts and commentary by a young filmmaker . . . The city of Florence (Italy) will soon have a museum of contemporary art, housed, of course, in a neo-Renaissance villa designed by the 19th century architect Giuseppe Poggi . . . The Galleria Schwarz, famed faroutpost of Milan, is having its first New York exhibition, beginning tomorrow through Dec. 14—at that well-known avant-gardery, Macy's.

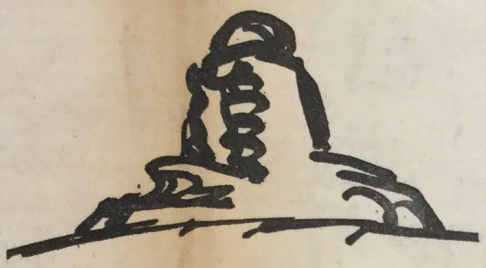
Friedman-Abeles

OFF THE DRAWING BOARD—"I don't like the theater very much," says conceptual sculptor Robert Israel, 30-year-old design director for the Center Opera Company of Minneapolis' Walker Art Center. "But I like what I'm doing." What Israel is doing, along with other artists (Robert Indiana, Nicholas Krushenick, James Wines) commissioned as designers by the experimental company, are some of the most original costumes on the American stage. Scorning the conventional designer's "historical approach," Israel regards the figure as merely a starting point for his sculpturally exaggerated effects. Fifteen of his conceptions, for such far-out Center productions as "The Good Soldier Schweik," "A Midsummer Night's Dream," "The Harpies" and "Horspfal," will be shown at the Kornblee Gallery next Saturday through Thursday.

see over

Architecture

Souvenirs Of a New Age



Vision into reality: Eric Mendelsohn's Einstein Tower, 1919 drawing, at top; and executed building, at right. *Genuine visions of the future*

Cervin Robinson

By ADA LOUISE HUXTABLE

ERIC MENDELSOHN, the man who probably built more "modern architecture" more conspicuously in Europe in the 1920's than any of his fellow pioneers of the modern movement, settled on his style in 1914. "Guided by the conviction that the 20th century ushered in a new age replete with new laws," writes Susan King, "Mendelsohn elected to ignore the prejudices of traditional esthetics by venting his energies on architectural designs for a highly visonary future." These visionary designs, begun as thumbnail sketches of startling fluidity in the trenches of World War I, have become part of the legend and iconography of modern architecture.

Eighty of these drawings, in pencil, ink and crayon, done between 1914 and 1919, can be seen at the Museum of Modern Art through December 28. The exhibition, "Architectural Drawings of Eric Mendelsohn," installed by Ludwig Glaeser, curator of the Department of Architecture and Design, has been culled from a larger show at the University Art Museum at Berkeley, prepared in cooperation with the Graham Foundation for Advanced Studies in the Fine Arts. The quotation is from Miss King's essay in the catalogue that accompanied the California show.

It is a shock to find that the famous drawings are tiny —many of the most dramatic measure only three to six inches—and yet they suggest huge buildings in a few broad, bold strokes. Seen now as calligraphic curiosities, they were then genuine visions of the future. In this remarkable graphic shorthand Mendelsohn offered miniatures of modern monuments: imaginary factories, railroad stations and grain elevators in steel and concrete. It was an architecture of new forms and materials, in flowing contours often packed with power, for a new age and a new art. "Look at my sketch," he has been quoted as saying, "there is everything in it."

The most curious of all these designs was actually built. The Einstein Tower, a solar observatory near Potsdam constructed in 1920-21, brought Mendelsohn immediate fame and numerous commissions. It is pure romantic expressionism, and he never built anything quite like its plastic, sculptural fantasy again. (I have always thought of it as a kind of Art Nouveau illustration for the old woman who lived in a shoe.) But no one who has seen it in pictures or actuality has ever forgotten it, and the building has continued to catch the imagination of architects and historians—used as a rebuke to "functionalists," championed by exponents of "organic architecture," and serving as timeless fuel for polemicists. It is still standing, and still fascinating, as evinced by the recent photograph on this page.

As a result of this instant monument, Mendelsohn built a great many structures, through which the style called "modern" became known to a great many people. More saw his department stores and office buildings in Berlin, Stuttgart and other German cities than were familiar with the scattered work of Mies or Le Corbusier, and the curved facades and ribbon windows that became his almost too facile signature were later run into the ground as "modernistic" clichès.

He was far less successful in the United States, when he came in 1941, after eight years as a refugee in Holland, England and Palestine, and where he died, in 1953. There is an interesting analysis to be made of what happened to the work of such able men as Mendelsohn and Neutra when they were transplanted from the historical moment and the European milieu that nurtured their contributions to the different conditions, requirements and atmosphere of American life and environment. It is not how much they built, or even how well they built that counts; it is the changed significance and relationship of their buildings to the mainstream of history and culture, and even of art. Somehow, they always seem out of context.

But these vital and delicate relationships are not the only factors involved in reputations, or even in immortality. Taste, as is well known, also changes. It has been fashionable to look down on Mendelsohn's obvious style and too easy and early success. According to Wolf Von Eckardt in his sympathetic 1960 Braziller monograph on Mendelsohn, the rational rather than the intuitive architect has been more admired. Today Mendelsohn fits almost uncannily into the preferences of the younger generation, and is probably due for stylish, or campish revival.

Unfortunately, the Modern Museum's exhibition is not the historical exposition and evaluation that would be both desirable and timely. Mendelsohn was a member of "The Ring," the Berlin architectural group of avowed activists that included such disparate talents as Gropius, Mies and Bruno and Max Taut. The 20th-century architectural reformation included other groups, and a wide range of abilities and philosophies within its shared, quasi-religious conviction of the moral and esthetic necessity for a new order. But the tendency, still, is for historians and critics to do rigid "editing" in terms of their own conditioning and preferences. (Mendelsohn is not even mentioned in Sigfried Giedion's classic reference with its equally classic lacunae, Space, Time and Architecture.)

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No institution has been more dogmatic, in this sense, than the Museum of Modern Art. It pursues its severe and absolute standards, measuring each exhibition candidate on an inflexible scale of "greatness" with the tunnel vision of true faith. Many a potentially valuable subject flunks when it is graded by this inexorable single standard and in this frustrating vacuum. However, with history, art and environment increasingly revealed as a many-faceted interlocking of values and relationships, the method becomes more sterile and useless and consistently less revealing of anything except the most dated concepts of art and life. It is, of course, awfully safe. That is a sad commentary on a once-revolutionary institution.

The reality gap at the museum, in fact, is not unlike the reality gap of Mendelsohn's generation. It is even a kind of hangover from it. The new world was to be created in an approved image, and anything else was simply not there. To bring that new world into being it was only necessary to embrace technology and set the mind resolutely free of the baggage of the past. As can be seen in such examples as Le Corbusier's Voisin plan for Paris, these men would have been ruthless with the bulldozer.

I do not write this with cynicism, or lack of appreciation for the achievements of great men, but with half a century of hindsight. The pieces of past and present are only now being understood in terms of the future, and put back together again.

To Mendelsohn and his fellow innovators architecture was simpler then; the artist believed that he was in total control of his art and his universe. What didn't fit was ignored. It seems almost touchingly arrogant. "What dominates the artist in the present is at the same time the medium through which he dominates the future," Mendelsohn wrote from the front in 1917. "And so the world compels him to shape the world."

SMITH COLLEGE MUSEUM OF ART · NORTHAMPTON · MASSACHUSETTS

27 June 1969

Miss Dorothy Miller
12 East 8th Street
New York, New York 10003

Dear Dorothy,

The enclosed is for study. It represents the present stage of planning for the new Art Complex. This is not the final stage. It is not "for publication" but we would be very anxious to hear your comment on it, particularly, as regards practical matters of use of gallery and the intercommunication of parts of the Museum building.

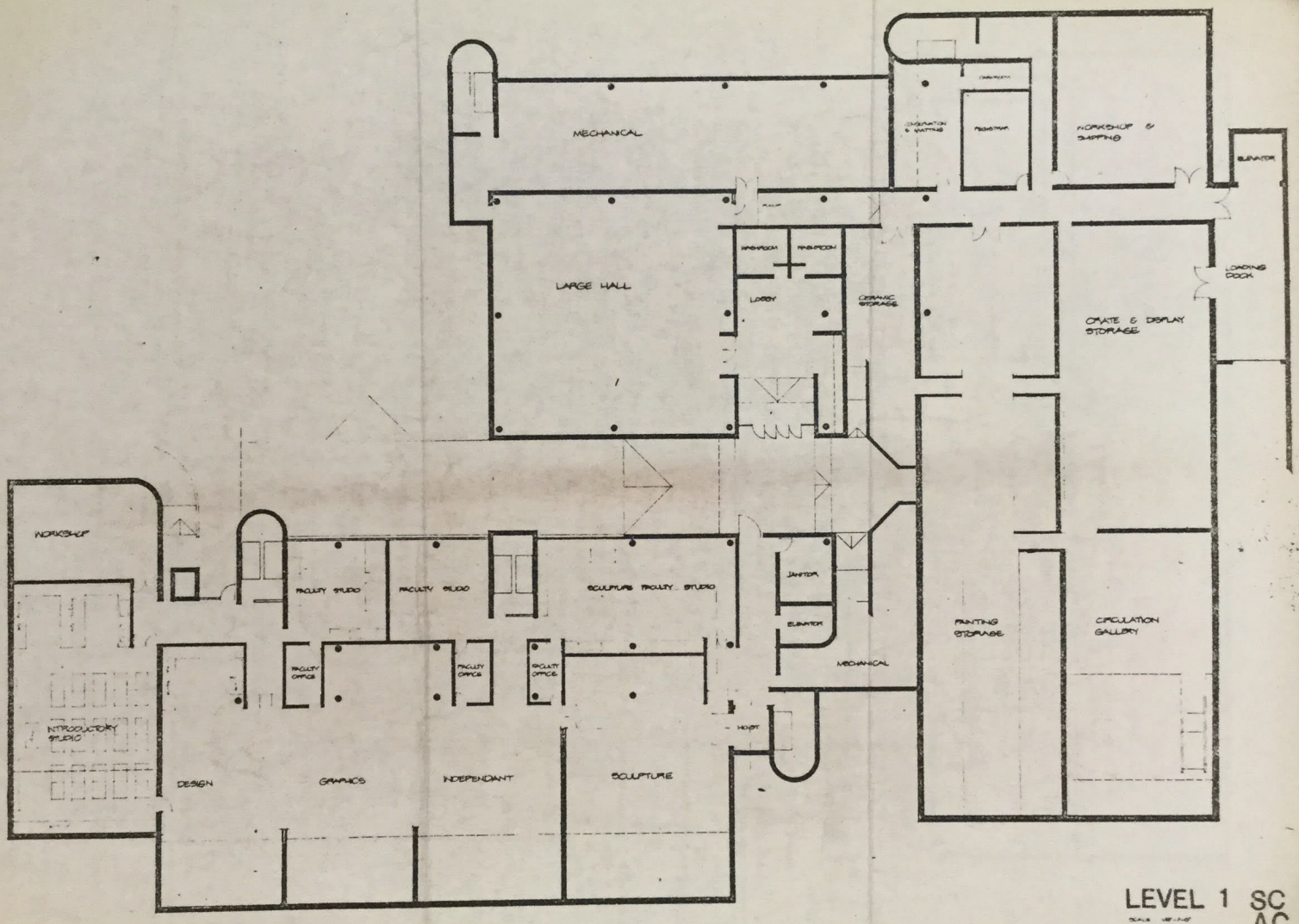
With many good thoughts,

Sincerely,

Charles

Charles Chetham
Director

CSC:es
Enclosure



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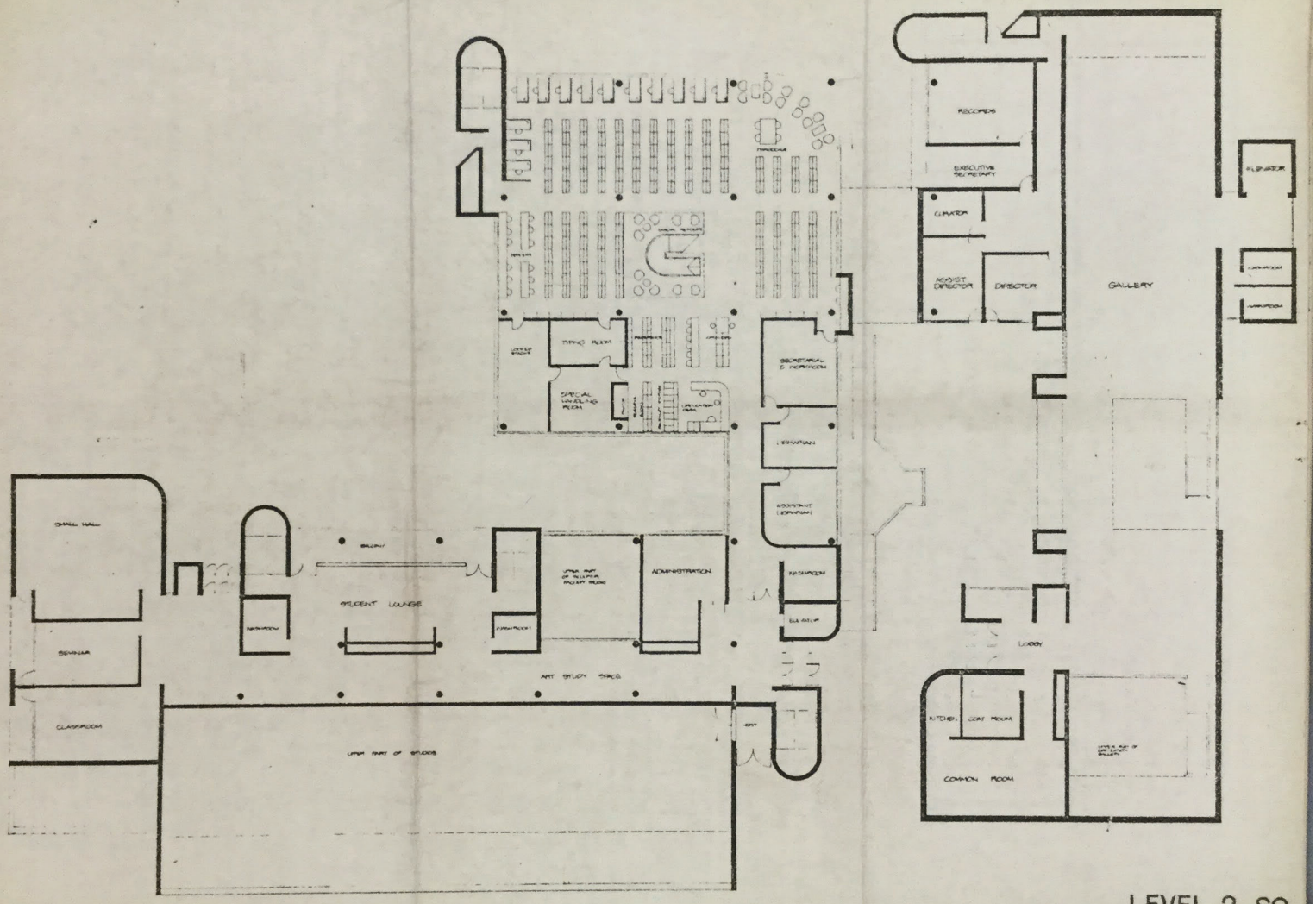

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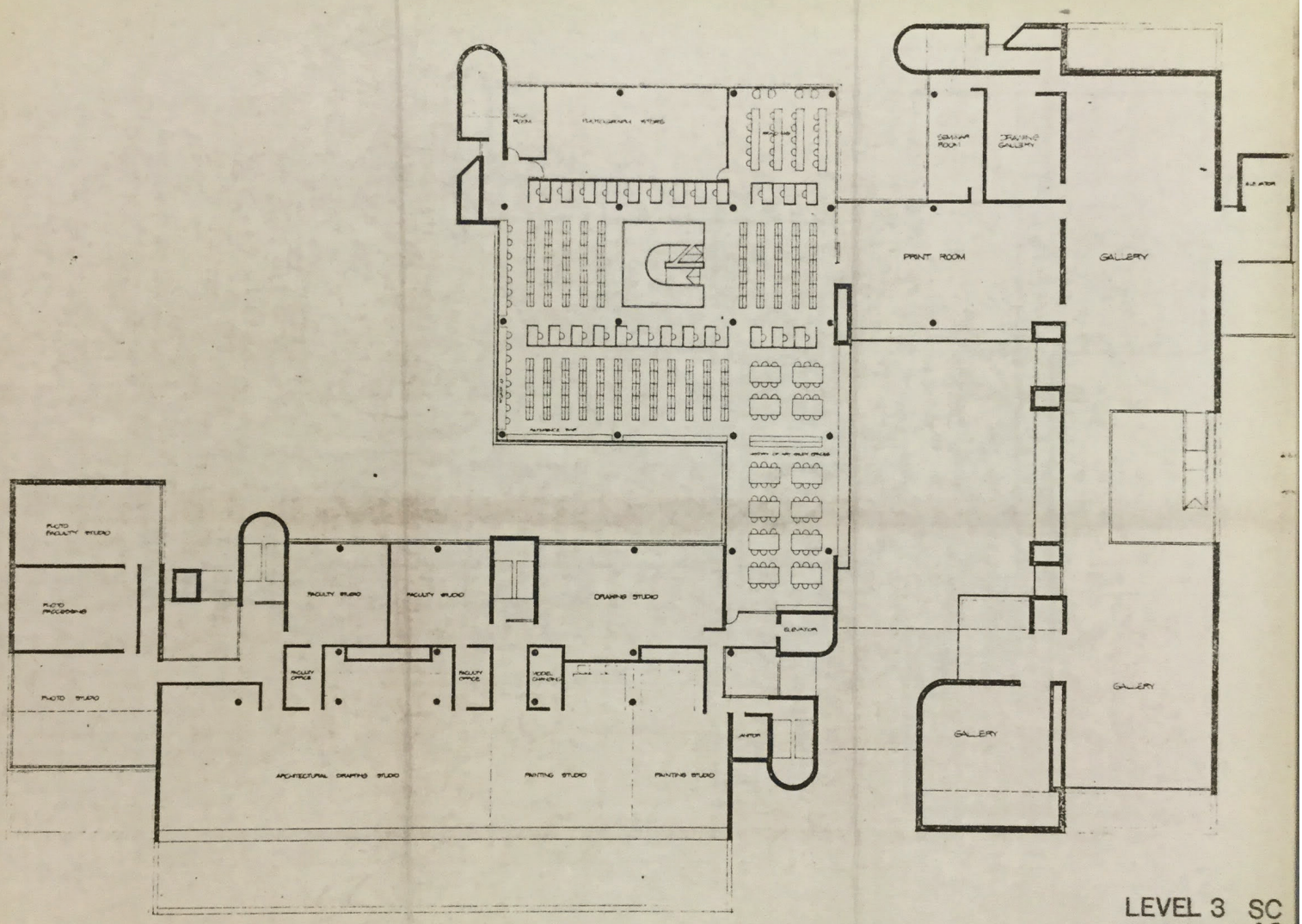

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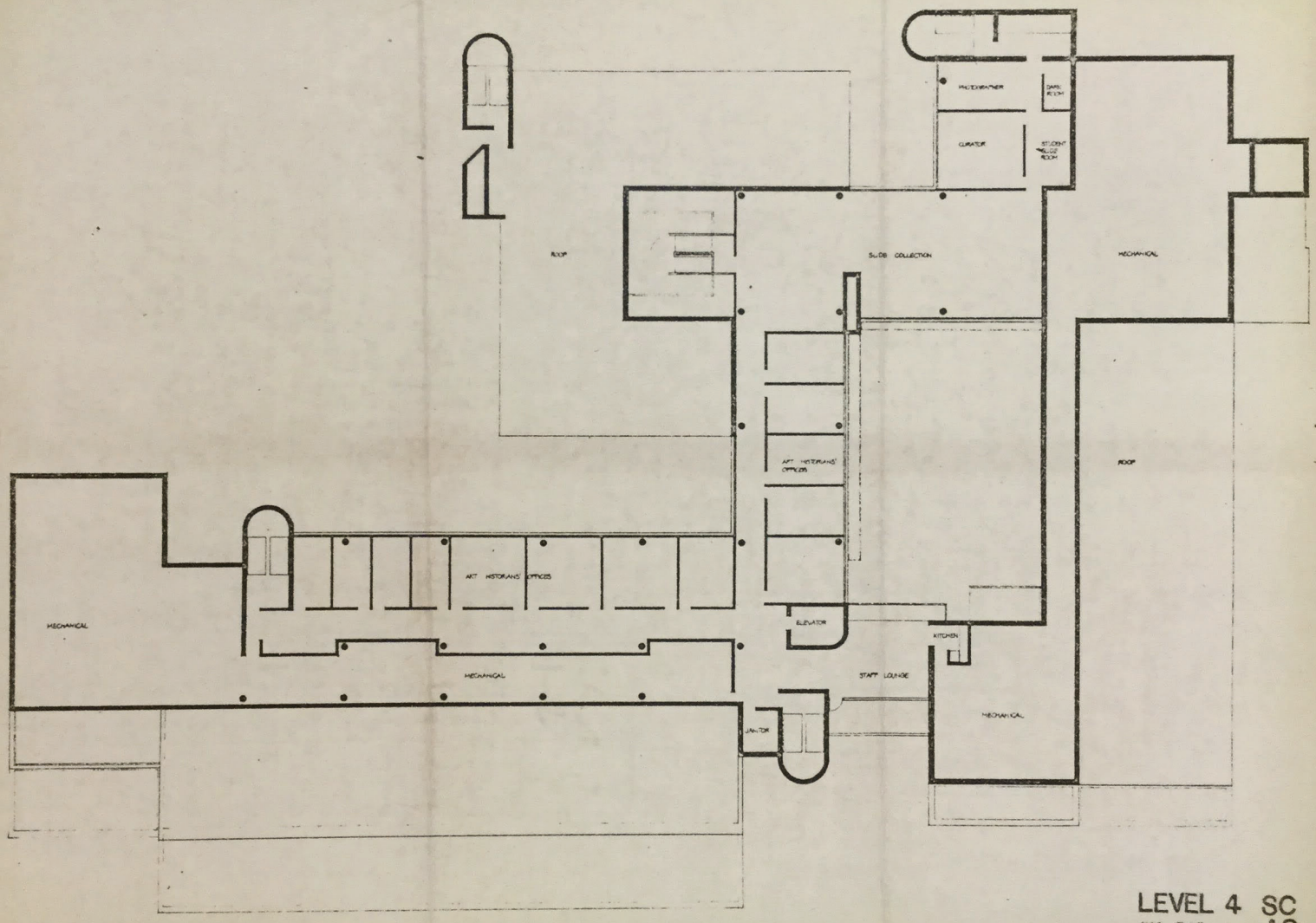

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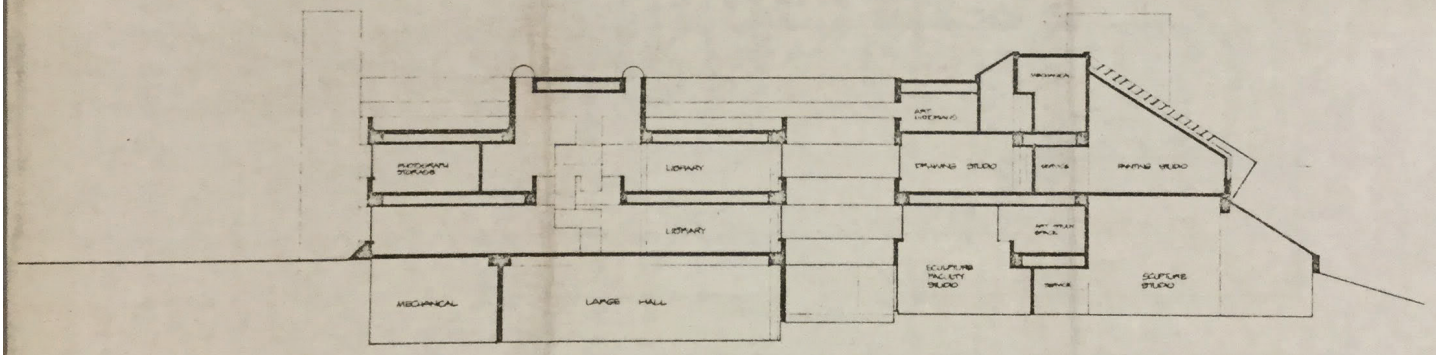

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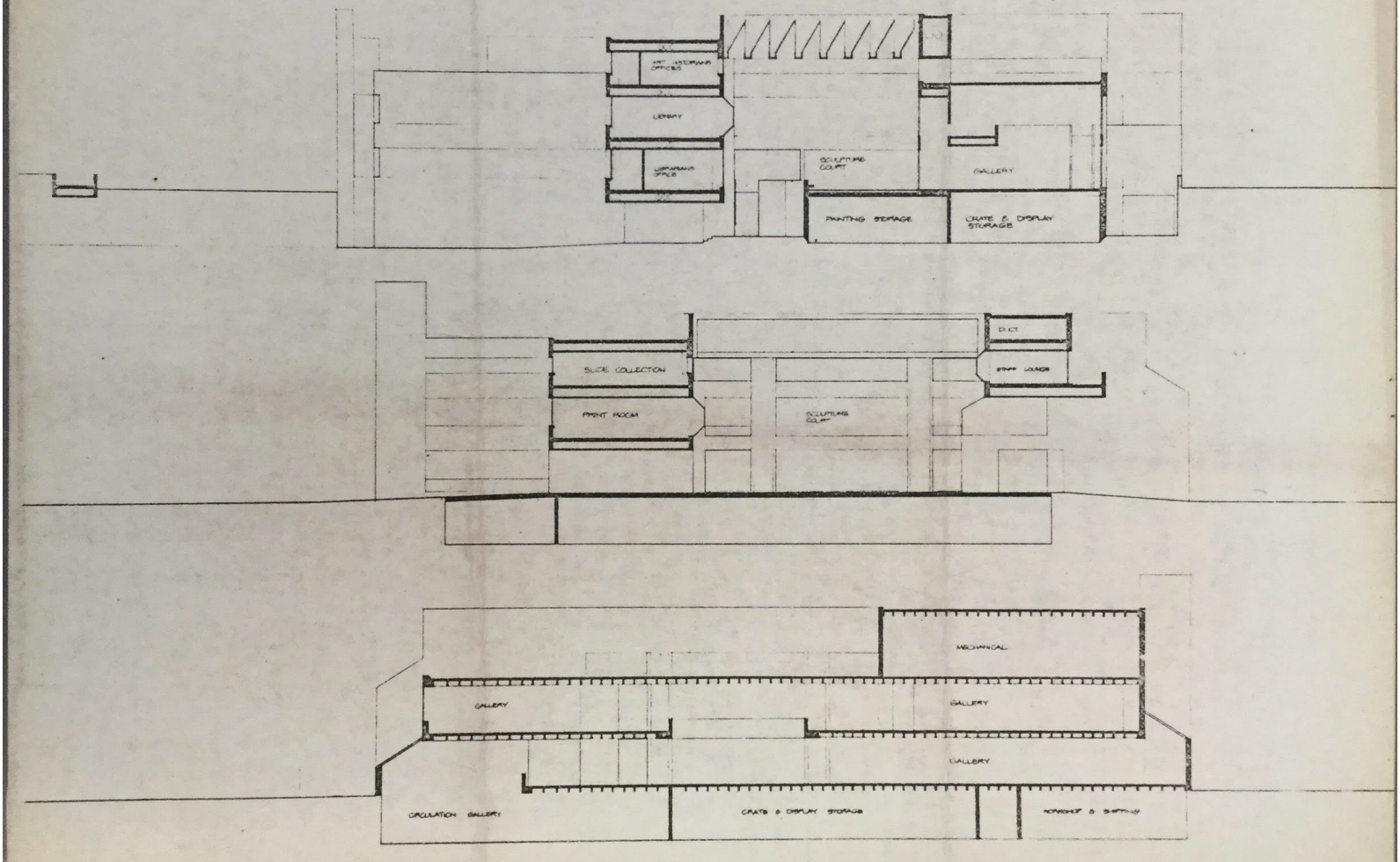

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SUMMARY OF THE PRESENTATION OF THE ARCHITECTURAL MODEL FOR THE SMITH COLLEGE ART COMPLEX, FRIDAY, 17 OCTOBER AND FOR A DISCUSSION MEETING SATURDAY, 18 OCTOBER, 1969.

The following attended the presentation of the three-dimensional model of the ART COMPLEX by John Andrews and/or a discussion meeting the following day.

Museum Visiting Committee: Miss Erving, Miss Mongan, Mrs. Bennett, Mr. Brooke, Mrs. Cunningham, Mrs. Jakobson.

Museum Staff: Charles Chetham, Michael Wentworth, Mira Fabian (Friday only).

Trustees: Mrs. Richard W. Cutler, Mrs. John B. Stevens (Friday only), Mrs. Joseph L. Higginbotham, Mrs. Aubrey N. Morgan, J. Seelye Bixler, Richard G. Leahy.

Art Department: Mrs. Lehmann, Mr. Baskin, Mr. Harris, Mr. Offner, Mr. Cohen, Miss Searing, Miss Vandersall, Mr. Richardson (later), Mr. Batchelder, Mr. Jules (Saturday only).

Art Library: Miss Mausolff.

Administration: President Mendenhall, George Mair, Robert Ellis.

Architects: John Andrews, Edward Galanyk, Brian Hunt (Saturday only).

At Friday's meeting John Andrews spoke about the building and showed slides of floor plans, cross sections and drawings of elevations. The presentation began at 4:15 p.m. and was completed at about 6:00 p.m. There was not much discussion since most of the time was consumed by the presentation. Mrs. Jakobson commended the architects saying it was one of the most interesting and beautiful buildings she has seen in recent years.

On Saturday morning the same group met for discussion. The Museum Committee individually and as a group were strongly in favor of the design. They felt it answered the requirements of the program and was architecturally satisfying.

The art department objected first to the appearance of the building on aesthetic grounds and made adverse comment as to its site. The President again stated that he had chosen the site and that he maintained his choice. Second, they objected to the relationship of museum to art department. They want free access to the museum. The Museum Committee rejected any idea of loose security

and felt that the scheduling of classes within the Museum (it has a seminar room) and the regular encouragement by teachers to have students use it, would ensure sufficient communication. It was pointed out that the Museum should not be considered the property of art majors alone, but of the College and of the region. One person suggested that if an art major could not use the Museum without its having multiple entries from the art department, she should be encouraged to change her major.

No conclusive statement was made. Members of the Visiting Committee believed that the Trustees were favorably impressed. It seemed apparent that the reservations voiced by the art department were of the hair-splitting type. We cannot gather how serious these objections are. The Trustees will discuss the plan formally at their late October meeting. The members of the Visiting Committee who attended the meetings are going to write to the Chairman of the Board of Trustees, Mrs. Aubrey Morgan (Plas Newydd, Lewis River, Ridgefield, Washington 98642), Mr. Mendenhall, and to Mr. Richard G. Leahy, member of the Board of Trustees (Faculty of Arts and Sciences, Harvard University, University Hall 20, Cambridge, Mass. 02138) to give their opinions of the plan. We encourage any of you who have the time to do the same.

Item: according to Mr. Andrews the four month delay caused by the art department's discussion and the lack of a decision on the part of the administration has cost us $50,000 per month. That is $200,000 thus far.

Indian Tribal Audience Boos Talk by Hickel in New Mexico

Meeting of National Congress Jeers Cabinet Official — Agnew Answers Kennedy

Special to The New York Times

ALBUQUERQUE, N. M., Oct. 8—Secretary of the Interior Walter J. Hickel was repeatedly booed and jeered and was barely able to finish a speech today before an all-Indian audience.

The Indians shouted for Mr. Hickel to "shut up" and "go home," and time and time again they called him a "white honky."

Mr. Hickel was forced to stop several times during his speech, and even then he might not have been able to finish had not officers of the National Congress of American Indians made several pleas for order.

Mr. Hickel came here today to address the 26th annual convention of the congress, the largest Indian organization in the country. Officials of the organization say that they represent 105 tribes, or about two-thirds of the nation's 600,000 Indians.

Demonstration Planned

Younger and more militant Indians had indicated before the speech began that they were planning some sort of demonstration. But the Secretary had not been expected to receive such strong verbal abuse.

Although the jeers were predominant, Mr. Hickel did receive some applause. It came mostly at the end of his address but much of it was viewed as being not so much applause for him as a rebuke to the hecklers.

By contrast, Vice President Agnew addressed the convention just a few hours before Mr. Hickel delivered his speech, and the Vice President was applauded politely at the start of his address and warmly at its conclusion.

In his speech, the Vice President conceded that the Federal Government had been "less than effective" in its policies dealing with the problems of American Indians. But he said that the blame lay chiefly with the Democrats, who controlled the Government during the last eight years.

Mr. Agnew told the convention that he had not come here to place the blame. But he said he felt that it had become necessary for him to speak out in view of certain remarks made here yesterday by Senator Edward M. Kennedy.

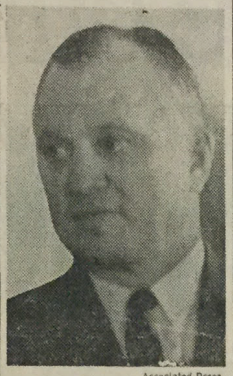
In his speech, the Massachusetts Democrat, who is his party's whip, called the Federal Government's policies where Indians are concerned a "continuing national failure of major proportions."

Mr. Agnew said:

"I must remind you that Senator Kennedy's party presided over those failures for the past eight years—eight years of Democratic control of the White House and a Democratic-controlled Congress."

The Vice President said that he could, however, understand Senator Kennedy when he said that he knew where the blame should be placed.

"Yes," Mr. Agnew said, "we know where the blame lies. It lies in eight years of inaction, crocodile tears, and fancy promises by the same people who now send Senator Kennedy to commiserate with you."



Associated Press

Interior Secretary Walter J. Hickel at the American Indians' conference yesterday.

Although the Vice President offered no new programs during his address, he told the 1,000 delegates that "this Administration recognizes that the time of oratory and tokenism is past."

Mr. Agnew said, "The time for action has come. The time for Indian leadership has come. The time for solution and progress has come."

While a number of delegates expressed private concern over Vice President Agnew's commitment to Indian causes, there were no outbursts during his talk.

But when Secretary Hickel took the microphone, Wendell Chino, the president of the congress, had to come to his aid on several occasions so that he could finish his speech.

"Mr. Hickel is an official of the American Government, and we love America, so let us extend to him the same courtesy we did for Mr. Agnew," Mr. Chino pleaded.

The Indians in opposition to Mr. Hickel basically accuse him of being anti-Indian. They view him as an enemy of conservation and see him as a friend of vested interests.

He has been a target in Indian suspicions and criticism since he said last July 30 that Indians were too dependent on the Federal Government and would have to "cut the cord."

Today, the Secretary said he did not support a policy of "termination of policy."

Boos Grew Louder

At first, the boos and jeers grew louder.

"It is important that we give him due courtesy as an official of this great country of ours," Mr. Chino continued, gesturing with his arms.

Hickel continued with his address, but the heckling resumed after a few minutes. This time, David Cargo, the Governor of New Mexico, came to the microphone and asked that the Secretary be permitted to speak.

The sergeant-at-arms was also asked to take hecklers in hand. A number of those opposing Mr. Hickel could not get into the ballroom and were standing at the rear of the hall. Attempts were made to push them out.

Near the end of the speech they left, saying that they would corner Mr. Hickel outside. However, that confrontation was avoided when the Secretary remained inside the hotel for some private meetings with Indian officials.

The Washington Re

OUR FAR-FLUNG CORRESPONDENTS

THE FALCONS OF MORRO ROCK

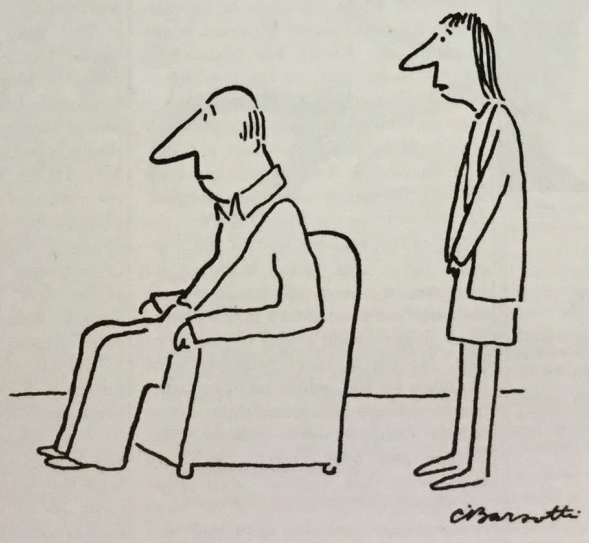
On the central California coast, near the city of Morro Bay, there is a towering rock, almost six hundred feet high, that rises out of the water like a fortress or a castle. It is connected to the mainland by a causeway. There is just enough flat space bordering the base of the rock for an encircling road and a shallow parking lot. Fishermen go there often. Cellophane wrappers and bait cans are scattered around on the gravel. The view toward land is also depressing; docks and industrial chimneys have eaten up the shore. But the rock itself—Morro Rock—is untouched. It stands above the litter with magnificence and faces the open sea, besieged but not yet conquered.

For some years now, Morro Rock has been the scene of a curious struggle. A cleft high up in its face is the nesting place of what may be one of the last pairs of peregrine falcons that will ever nest in the state of California. Each spring, the falcons attempt to raise their young. But young falcons, because they are prized by people who pursue the sport of falconry, are worth a great deal of money, so the nestlings of Morro Rock are in constant danger of being stolen. To protect them, two citizens of Morro Bay, Mr. and Mrs. Vernon Davey, maintain a vigil at the foot of the cliff while the young falcons are in the nest.

Falcons are close relatives of hawks and eagles. Among the many species of falcons, besides the peregrine, are the gyrfalcon, the lanner, the saker, and the merlin. Peregrines are about the size of a large crow, and they have a wingspread of three to four feet. They hunt other birds, swooping through the air at speeds of as much as a hundred and seventy-five miles an hour and catching their prey in flight. Their aerial skill is thrilling to watch. Falconry—the sport of hunting wild quarry with trained falcons, hawks, or eagles—originated in China at least four thousand years ago. From the East, the sport drifted to medieval Europe, where it was practiced mainly by the élite. The Holy Roman Emperor Frederick II, for instance, was an ardent falconer, and he wrote the first treatise on the subject to be published in the West. For centuries, falconry has also flourished in the Middle East. Rich sheikhs offer huge sums—sometimes thousands of dollars—for young birds stolen from nests in the wild. Though many birds of prey can be used in falconry, the peregrine falcon is a favorite with falconers, because of its fierceness and beauty in the chase and its receptiveness to training. Unfortunately, the peregrine is in great danger of becoming extinct in much of the world. Until recently, captive breeding of peregrines was considered impossible. Within the last two years, several peregrines have been reared by a biologist, Dr. Heinz Meng, of the State University of New York, but the feat is so difficult that it cannot repopulate the wild or provide birds for fanciers. Thus, stolen nestlings are the only source of birds for falconers.

Falconry began to take hold in the United States in the nineteen-thirties, when the country still had a healthy population of peregrines. It was practiced by only a few people, who were, for the most part, skilled in the handling of birds and educated in the traditions of the sport. It was a rather precious pastime, associated with the lore of the Middle Ages. The spirit of the sport was captured by the British author T. H. White in his book "The Goshawk," which described his struggle to tame a hawk—an endeavor he saw as a noble contest of wills. Since only a few Americans had ever heard of this esoteric and exacting sport, the effect of falconry on the falcon population in those days was negligible.

In the nineteen-sixties, the United States suddenly became aware of falconry. Sports and pastimes that had once been confined to small, special groups were being discovered by the disseminators of popular culture and turned into mass merchandise. The outdoors, nature, and animals proved to be marketable. Among other things, there was a tremendous demand for wildlife subjects suitable for films. One of those selected, by Walt Disney, was falconry. Walt Disney Productions made two television films dealing with hawks and eagles. Since the T. H. White medieval-mystique approach was hardly likely to go over with a general audience, Disney presented a sentimental picture of the taming of a bird of prey, suggesting that any twelve-year-old boy could turn one into a faithful pal—something like a collie with wings—and practice the sport of sheikhs and princes. These films were shown several times on network television, and they had the same effect on the falcon population that Mrs. Kennedy's leopard coat had on spotted cats. Falconry, or what was thought to be falconry, caught on. Young would-be falconers robbed nests and bought and sold falcons. News that the birds brought prices in the hundreds of dollars inspired nest robbers whose only intent was to make a quick profit. Newspapers carried Sunday feature stories that glamorized falconry as a clean and romantic outdoor sport. Young men were photographed squinting into Marlboro Country with falcons perched on their leather-girt wrists. Because training a falcon to return is a long and difficult task, many of the captive falcons never flew; their owners simply carried them around to attract admiring attention. The birds became a cult emblem. Many falcon owners were unskilled at keeping birds, and many falcons died tethered to dirty perches in suburban back yards. Other birds—including some that were not falcons but had been



"The Doctor said to take two aspirins and not think so much."

mistaken for them by the uninitiated—were brought, half dead, to museums and zoos.

Although the falcon craze has had a serious effect on the peregrine population of the United States, it was not falconry that did the birds in. Rather, it was DDT. This chemical breaks down into a substance known as DDE, which causes a hormone disturbance in birds that prevents the formation of a normal eggshell. The eggs of most species will hatch if their shells are as much as eighty per cent of the normal thickness; any thinner than that, they usually break in the nest. Peregrine falcons were the first birds in this country to reach that fatal level. Owing to their feeding habits, they accumulated DDE more rapidly than other birds. DDE moves up the food chain, being passed along by each organism to the one above, and it becomes increasingly concentrated in the process. Peregrines, preying on other birds, are at the top of the chain. During the nineteen-fifties and early sixties, peregrines gradually vanished from all the agricultural areas of the United States. In addition, they no longer nest on the East Coast and are almost gone from the West Coast. Steven Herman, a naturalist from the University of California at Davis, who searched all known nesting places in California three years ago, found only ten peregrines, including two nesting pairs.

THE Morro Bay falcons came to the attention of biologists in 1967, when Dr. Monte Kirven, of the San Diego Natural History Museum, heard of them. Dr. Kirven has a passionate interest in falconry, on the pre-Disney level, and keeps in touch with people who own birds. He was surreptitiously tipped off by a falconer that a falcon nest on Morro Rock which had been inactive for years was now occupied. Dr. Kirven went to Morro Rock in the spring of that year and spotted two nestlings. Since these young birds seemed to represent one of the few hopes for the survival of peregrines in California, the biologist sought a way to guard the nest. He got in touch with the local Audubon Society, which asked its members to volunteer for guard duty. About twenty came forward—among them Vernon and May Davey, of Morro Bay, who thus entered upon what has turned out to be one of the most extraordinary ordeals, emotional and physical, in the annals of bird-watching. Vernon Davey is a tall, thin man of sixty, not robust, who has retired after a lifetime of working as a marketing consultant for the Pillsbury Company. He is reserved, and seems gentle but resolute. His wife, a tall, pretty woman in her fifties, speaks quickly and openly, sometimes with rushes of feeling. Until they volunteered to help guard the falcons, neither had spent much time with birds; they had only recently joined the Audubon Society.

In 1967, the Morro Bay falcons nested on a ledge about three-quarters of the way up the face of the rock. From the parking lot below, it was possible to see the gleaming, gray-white breast feathers of the birds as they took turns sitting on the nest. The Audubon Society volunteers stationed themselves in the parking lot and watched the nest in shifts, day and night. It takes falcons three months to raise a brood, so the watchers were prepared for a long siege. There was already a state law against robbing a falcon nest, but, as further protection, the watchers succeeded in getting a State Park ordinance passed that prohibited the climbing of Morro Rock for any purpose. (Morro Rock is part of Morro Bay State Park, which was established to preserve the wetlands on that part of the coast.) During the weeks of the vigil, two birds hatched. The watchers turned away several climbers by threatening to call the police. Unhappily, one of the young birds died in the nest, but the other one lived and flew off into the world. All concerned felt that the effort had been worthwhile.

The next spring, the falcons returned and nested again. From their choice of the same nesting site and their appearance and habits, the Daveys assumed that they were the same pair. Again, a guard was organized. Mr. and Mrs. Davey, though they had begun as the novices of the group, became its most devoted members. Both began to have strong feelings about the importance of protecting the nest. What they saw as the birds' brave effort to carry on against overwhelming odds touched them deeply. Dr. Robert Risebrough, a biologist at the University of California at Berkeley, who had also become interested in the fate of the Morro Bay falcons, suggested that they watch the nest with binoculars and keep detailed notes of everything that went on as the birds incubated and then brooded their young. The Daveys found these observations fascinating, and they were stirred by the beauty of the birds. Dr. Risebrough came down

from time to time to look over the notes. He urged the Daveys to keep on, pointing out that since this might be the last chance to observe peregrine falcons in the Western states, the Daveys' records could have future scientific value. Dr. Risebrough told them that there was a chance—a very slim chance—that DDT levels would go down in California in time for peregrines to survive through these birds. The Daveys and their fellow-watchers continued to guard the nest twenty-four hours a day.

In June of 1968, three birds hatched. The Daveys were delighted. One of the young died several weeks after leaving the nest, of unknown causes, but the two remaining birds survived. Once the young were flying, Dr. Risebrough and Dr. Kirven climbed the rock and examined the nest. (The cliff, though it looks formidable, is not difficult for an experienced climber.) The expedition enabled them to solve the mystery of why this particular pair of peregrines was able to produce viable eggs. From the bones scattered on the ledge, they learned that these falcons were subsisting on doves rather than on sea birds. Doves, because they are seed eaters, are less heavily contaminated with pesticides than fish-eating birds, so the peregrines had escaped the level of poisoning that causes fatally thin eggshells.

The next year, the pair of falcons returned to the rock in March and nested in the accustomed spot. The vigil was resumed. Mrs. Davey, in charge of arranging the schedule, found that the other club members were losing interest, and it became easier for her and her husband to do the whole job themselves than to round up others. Late one afternoon, while the eggs were still being laid, a bad storm blew up. Mr. and Mrs. Davey decided that no one would be likely to climb the rock in a gale and went home for the night. The next day, they couldn't get back to the rock. Local contractors had moved in and closed off the causeway. The Daveys learned, with dismay, that the city needed rock rubble to repair a road washout nearby, and the contractors were blasting from the face of the cliff, just below the falcon nest. With the help of searchlights, the blasting went on around the clock. Dr. Isaac Farfel, a retired dentist from New York City, who shared the Daveys' feeling about the birds, complained to the Department of State Parks and Recreation in Sacramento. He got nowhere. From their home, more than a mile from the rock, the Daveys could hear the incessant, rumbling detonations. After

ten days, the contractors took down the barricades and went away. Mr. and Mrs. Davey hurried to the rock. The birds had left the nest and moved to a new site, on the opposite side of the rock. They seemed to be unharmed, and to be nesting again. The Daveys resumed guard duty.

Within a few days, it became clear that the female peregrine was behaving strangely. "I could sense that there was something wrong," Mrs. Davey told a friend recently, recalling the scene. "You watch these birds and they become almost part of you, you know them so well. There was something different in the way the female behaved. I said to my husband, 'That bird isn't well.' The poor tiercel—that's the male—fretted at her. He kept trying to get her to eat, and she wouldn't." A day or two later, on Easter morning, Mrs. Davey arrived to hear the male screaming. She looked up and saw the female lying on the ledge. It was obvious from the way her body was sprawled, with the wind ruffling her feathers, that she was dead. Mrs. Davey wept.

The behavior of the male bird was dramatic, Vernon Davey says. "It seemed as if he didn't know what he was doing. He yelled and screamed and flew around. He attacked the cormorants, who also nest on the rock—something he had never done before, except in play. He would fly out over the ocean and attack gulls. And he kept calling to the female. It was terrible to watch." Davey called Dr. Risebrough, and he and Steven Herman hurried down to Morro Bay, arriving at three-thirty in the morning. At dawn, they all went to the cliff, and found that the dead bird had fallen from the ledge to the foot of the rock. Dr. Risebrough took the body back to his laboratory. An autopsy showed that the falcon had died of a rupture of the oviduct.

The male peregrine hung around the cliff through the fall, and the Daveys checked up on him from time to time. Sometimes he disappeared for a few days, and they surmised that he was searching for another mate—without success. He didn't leave the rock until December. The Daveys hoped that the male would find a female during his winter wandering, but when he reappeared, in the spring of 1970, he was still alone. He stayed at the rock all summer, in futile solitude, and left, according to falcon custom, in the fall.

THE next spring, a pair of peregrines arrived and nested on the cliff. The Daveys were not sure whether it was the original male with a new mate or, perhaps, a pair formed from the young fledged in 1967 and 1968. In any case, the Daveys happily resumed their guard duty. The year before, after the nesting period had ended, they had bought a camper, and now they returned with it to the parking lot at the base of the cliff. They lived there during the week and returned to their house on the weekends, when three college boys from Los Angeles took over the vigil. Guard duty turned out to be very necessary. Although the Daveys had made every effort to keep the nest a secret, it was apparent that news of it was circulating among falconers. Falconry is in a strange twilight situation. It is illegal to capture a peregrine in this country, but it is not illegal to possess one. Falconers in California are registered with the State Fish and Game Department. The birds they keep are presumably taken from some place such as India or Spain, where the species still survives and capture is not illegal. Falconers profess to love falcons, and yet the scarcer they become the more remorselessly the falconers pursue them. Mr. and Mrs. Davey find this hard to understand. As they had in 1967 and 1968, they frustrated a number of attempts to rob the nest. Davey got so he could smell a falconer, he says. Anyone who came and stood around looking up at the cliff was suspect. Davey took to glancing into parked cars. If he saw ropes or climbing gear, he would ask the owner about his intentions. Some climbers admitted what they were up to, and when Davey told them, in his mild way, that he would have to have them arrested, they gave up and went away. Other frustrated nest robbers grew abusive and drove away yelling curses and threats. The Daveys felt that robbers were most likely to strike on moonlit nights or just at dawn. Either Mr. or Mrs. Davey was always dressed and alert at those times.

Thanks to these precautions, the nesting proceeded as it should, and by late May the Daveys knew that there

were three young birds. A visitor to the Daveys' sentry post one day in early June found Davey sitting on a boulder near the camper with a spyglass and a notebook in his lap. He handed over the glass and showed the visitor how to follow the seams in the rock until the nest came into view. Near the top of the cliff, in a shallow, cavelike recess, a bird with a dark head and dark wings could be seen sitting immobile. A strong onshore wind ruffled the silvery breast feathers. "That's the male," Davey said. "The female is off hunting."

Mrs. Davey came out of the camper, where she had been making coffee. "Listen," she said after a minute. "I hear the female. She's coming." Before the bird was visible there was a high, thin, eerie cry—a pure note, very urgent, repeated over and over. The cry became louder, and suddenly the bird was soaring round and round just above the parking lot. It rode the strong wind with terrific speed, gliding along the face of the cliff and then veering off, while continuing to call. After half a dozen passes, it landed on the ledge, and the male took off, launching himself into the wind and sailing away.

"Aren't they beautiful?" Davey asked, smiling proudly.

"I know we must seem like crazy people, sitting here for three months to protect a couple of birds," Mrs. Davey said. "But it seems so urgent. I've always been for the underdog, I guess, but the peregrine is more than that. Rationally, I know that the situation is hopeless. There are just too many things working against them—DDT, falconers, everything. But I can't give up. I think it has to do with my feeling that everything we love, everything beautiful and natural in the world, is being taken away. These birds are so wonderful. It's hard to explain, but anyone who watched them and really got to know them would feel the same. Vernon and I do sometimes think of giving up. Three months in a camper *is* a long time. But then we think of how we'd feel if something happened to them just because we weren't here, and we keep on."

On June 6th, a few days after this visit, the young birds began to fly. The first of them to leave the nest gave the Daveys a bad scare. It fluttered along the cliff face, fell into a crevice, and disappeared. Davey called the Morro Bay State Park headquarters for help. The ranger there said he would be unable to come until the next day. The Daveys spent an unhappy night, but at dawn they found that the bird had somehow extricated itself. It was perching on the ledge, and the parents were feeding it. During the next few days, the two other young falcons launched themselves successfully. The Daveys guarded them for a week or so, while the young falcons gathered strength and daring. At first, the fledglings were clumsy and had to struggle to stay airborne. Their parents continued to feed and encourage them. Soon they were able to do acrobatics in the air and to take food from their parents' talons on the wing.

THIS year, the pair of falcons returned to the rock in the middle of March and began nesting, but things had changed unhappily for the Daveys. Mr. Davey was not well. The all-night watches the year before had been exhausting, and he didn't feel able to take them up again. The Daveys appealed for volunteers to help out, but no one came forward. With many misgivings, they adopted a schedule of watching only during the daylight hours. All went well until Monday, May 8th. By that time, two three-week-old birds were in the nest. The Daveys left the rock about 5 P.M. and went home. A man named Ronald Garret, who knew of the nest, was on the waterfront that evening, and just at dusk he saw a man's figure on top of the rock, silhouetted against the sky. "The man was holding out his arms like a cross, and the birds were swooping in a frenzy around him," Garret said later. Garret called Howard Martin, a Fish and Game Department warden, who called the police. They arrived within a few minutes, and found two young men descending the rock. They were from towns about thirty miles south of Morro Bay. Both denied having touched the falcons. They were charged with illegally climbing the rock and fined a hundred and fifty dollars apiece.

The next morning, Martin and a couple of colleagues climbed the rock to check on the two young birds. The nest was empty. On top of the rock were two climbing pitons and a litter of cigarette butts and candy wrappers. Since the two men descending the rock had been empty-handed when they were caught, the police suspected that a third man had slipped away in the darkness carrying the birds. The Fish and Game Department met with members of the California Hawking Club and asked

them to get word to whoever had the birds that they must be returned. At midnight, the Morro Bay police got an anonymous call informing them that the nestlings could be found in a bag near the rock. Martin and the police went to the rock and, after an hour's search, found the young birds. They brought them to the Daveys at two in the morning. The young birds were in good shape and accepted food. They looked like balls of white fluff with huge dark eyes. Early Wednesday morning, Martin and a Hawking Club member named Bryan Walton climbed the rock and put the two birds back in the nest. The Daveys waited below, wondering whether the parents would accept the young birds. After a few hours, the female brought them a meal, and all seemed well.

Thursday passed uneventfully. The Daveys stayed at their post all day and left at dark. The next morning, the Daveys went to the rock at daybreak and encountered a man leaving the parking lot in a Volkswagen. As the morning wore on, they realized that the parent birds were not bringing food to the nest. They felt dreadfully afraid that something had gone wrong. At nightfall, they alerted Captain Hugh Thomas, the Fish and Game Department's supervisor for the central coast area. He climbed the rock and surprised a young man about to descend with climbing gear and a walkie-talkie. Waiting for him below in a Volkswagen was a friend with a matching walkie-talkie. Again, the nest was empty. The two young men denied having taken the birds. They were, however, charged with having attempted to do so, and with illegal climbing, and were released for a later hearing. In September, they were convicted of illegal climbing but acquitted on the charge of attempting to steal the birds.

This time, the baby peregrines were not returned. The police do not know who took them. In spite of the deep discouragement the Daveys feel, they intend to round up help for a new vigil next spring. They are waiting anxiously for the falcons to nest again.

—FAITH MCNULTY

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OFFICE INSTRUCTION:

The Director of Procurement and Production, Headquarters, SMAMA, has agreed to notify the District Chief of any frictions that are reported to him, which he will encourage.—*Memorandum from the San Francisco Air Force Procurement District, Sacramento Air Materiel Area, AMC.*

Likes plenty of action around the place.

The piece by Dan Cordtz of *Fortune* Magazine may prove of some historical importance, since it was from Mr. Cordtz that former Governor William Scranton got his headlines when he brought back from his fact-finding mission abroad the notion of an "even-handed approach" to Middle East policy. The phrase belongs to *Fortune*—and to time.

For a more rounded understanding of the "impasse," I wholeheartedly recommend Walter Laqueur's book, an easy-to-carry paperback, which contains all the pertinent data, from the Balfour Declaration to the latest threats of the fedayeen—all the UN resolutions, white papers, commission reports and documentation relative to the subject of Arab-Israeli relations. Best of all is an exchange between the universal historian Arnold Toynbee (pro-Arab) and Professor J. L. Talmon of the Hebrew University in Jerusalem, author of that modern classic, *The Origins of Totalitarian Democracy*.

Most of the contributors to these two collections insist that only a durable peace in the Middle East can prevent a major Soviet-American confrontation. Mr. Hodes, born in South Africa and now an Israeli citizen, comes at the problem from a different angle. He belongs to a group in Israel that sees its future developing best as a Middle East state in a Mideast environment, with the Levantine aspect accented rather than the *Yiddishkeit*, especially as that derives from East European Jewry. They want Israel to align herself with the non-aligned nations of the "third world." The author cries peace, peace, peace, as if by sheer repetition of the word some magic would accrue to it and men would know war no more. He cites the Prophets and Psalms for evidence. Meanwhile Israel dickers for more Phantom jets, the refugees multiply, the terror increases, and there is no peace.

Our last author enters upon the scene with a *tour de force* of a book, *The Search for Peace in the Middle East*, subtitled "The Challenge of President Bourguiba." He zeroes in on a two-month journey the Tunisian President made in early 1965, which took him to all the capitals of the Middle East. At the beginning of his hegira, Bourguiba was treated as the conquering hero of Arab nationalism, who had wrested his country from the French, but at the end of the trip he was hooted by the same crowds as a "traitor," with cries of "Death to Bourguiba" ringing in his ears. The reason for this about-face, and the failure of both Arab and Israeli statesmanship to grasp the significance of this journey, are the substance of this exciting and carefully documented work. Says the author: "Bourguiba challenged two of the most deeply and widely inculcated tenets in popular Arab opinion: a) that under no circumstances should one accept the existence of a sovereign state of Israel or enter direct negotiations with it, and b) there is ultimately no other solution to the Palestine problem except war." More, he did this in the very heartlands of Arab nationalism, in Cairo, in Damascus and in Old Jerusalem. Bourguiba warned that constant agitation, inflammatory speeches and terroristic forays into Israeli territory would only lead to counterattacks by a much better trained foe. And, most striking of all, he cautioned against unleashing a "third round" in a war that could only bring defeat to Arab arms, even if such arms bore the insignia "Made in the USSR."

Mr. Merlin, a former member of the Israeli Knesset and now head of the prestigious Institute for Mediterranean Affairs, is critical of both the Arab states and Israel. The burden of his criticism is directed against Israeli leadership for not grasping the outstretched hand of Bourguiba, a respected Arab leader and also president of a Western-oriented Arab state. He is convinced that had Israel seized the moment when it presented itself in 1965, it could have taken the initiative, especially with regard to the Palestinian refugees, who have a direct interest in the dispute. The author drives home this point of view with relentless logic —but is logic the most effective tool to bring to bear on an almost lunatic situation?

Insisting that only Israel and the displaced Arabs can solve the problem ultimately affecting themselves, Mr. Merlin is convinced that peace may not be as far off as some overheated "experts" like to think it is. Here he may be a bit sanguine, what with the sudden emergence of Yasir Arafat as leader of all the Palestine "liberation" forces. Arafat declared from his headquarters in Cairo: "Let the big powers decide what they wish, the Palestinians have made their decision, and that decision springs from the gun." The frightening thing is not the borrowed Maoism nor even the Red Chinese guns which he bragged he had at his disposal, but that President Nasser hailed his speech and offered him "unlimited moral and material support, without reservations or conditions." At the same time Nasser told a *Newsweek* editor he is prepared to sit down and discuss an Israeli settlement of some sort—even if not quite a peace agreement. The situation is lunatic; it is dangerous; it is the Middle East.

Perhaps, as Mr. Laqueur suggests, the best way to reduce the volatility of the area is to stop paying too much attention to it. After all, the Israelis are quite capable of taking care of themselves—and the Russians, for all their bluster and bluff, are not likely to risk a major confrontation at this point. □

ART

HOW MODERN THE MODERN MUSEUM?

RUTH BERENSON

This year marks the fortieth birthday of New York's Museum of Modern Art. Just as a beautiful woman on the threshold of her forties views the future with, to put it gently, misgivings, so MOMA (as it is acronymically, and sometimes acidly, known) is approaching its coming anniversary with mixed feelings: pride in its past accomplishments, coupled with anxiety and doubt as to its future function. Basically, its troubles are defined by its name. How can a forty-year-old, i.e., middle-aged, institution stay "modern" forever?

Of course, time itself has taken its toll. For one thing, the pioneers who started the museum and set forth its guidelines are all either leaving or have left. Alfred H. Barr Jr., founder and long-time Director of Collections, retired two years ago; René d'Harnoncourt, the Director, was tragically killed in a car accident last year just before his retirement was due; and this year Dorothy Miller, discoverer of a host of now famous painters and sculptors, will

also leave—the last of the Old Guard.

It is hard to replace such people; to date, indeed, it has proved impossible. Bates Lowry, the former Brown University art historian who was handpicked to succeed Mr. d'Harnoncourt as Director before the latter's death, has just suddenly resigned—or been ousted—after less than a year at his post. Rumors are rife that he was the victim of "intrigue," that he didn't get along with the trustees and the staff, that he was contemptuous of budgets. With sixteen curatorial departments staffed by some 150 people, with an exhibition program, national and international in scope, which must be planned years in advance, with a budget deficit of over $500,000, directing this mammoth enterprise may well be, as one observer noted, "an impossible job." Of all the explanations given for Mr. Lowry's sudden departure, this probably comes nearest the truth.

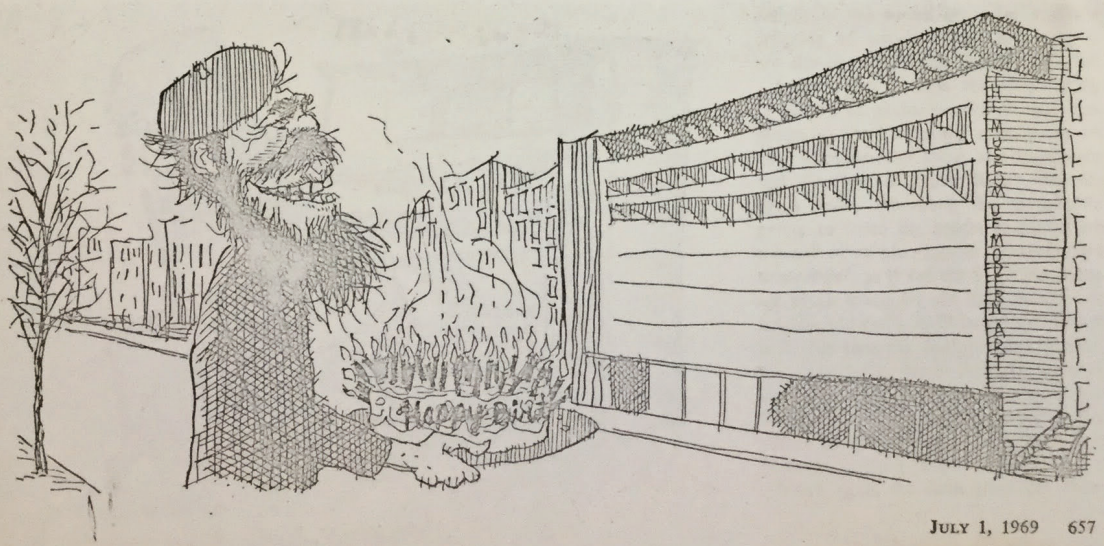
THE LEADERSHIP CRISIS comes at a moment when MOMA is under fire from a variety of sources. This is nothing new; over the years, it has encountered its share of brickbats, especially from those who, for one reason or another, disapproved of its selection policies. It is true that in years past, when art dealers tended to be wary of sponsoring new artists, a hitherto unknown painter or sculptor whose work was displayed in the Museum of Modern Art had received an equivalent of the Good Housekeeping Seal of Approval and instant eminence—to the understandable bitterness of his less fortunate confreres.

During the 1950s MOMA was attacked, with some justification in this writer's view, for giving its accolade to the Abstract Expressionists at the expense of other, more traditional artists and styles; its recent espousal of Minimalism—plain canvases enlivened by a single stripe, chevron or curve—and its alleged neglect of "Pop" and "Multimedia" artists have been similarly condemned. A few weeks ago the Art Workers Coalition, a New Leftish amalgam of artists, writers, filmmakers and critics, zeroed in on MOMA as epitomizing the "art establishment," denouncing it as "fascistic" and accusing it of a wide variety of sins: neglecting multimedia, underground films, black and Puerto Rican artists (for whom a special gallery was demanded), and calling on it to stay open evenings, abolish admission fees (MOMA receives no government support), to establish community branches and to help "liberate" art and artists from the clutches of the "commercial establishment."

But it is not only the art world, underground and Madison Avenue, which is dissatisfied with MOMA these days. The fact is that attendance figures have dropped off during the last couple of years, an ominous development in a field where, as Russell Lynes put it, success is measured by "the magic of the door-count." It is not that the public is less intrigued by modern art; it's that there are so many other places where one can see it. MOMA is no longer alone in the field; it faces stiff competition not just from other museums in New York and elsewhere, but from commercial galleries whose pursuit of new trends and artists is indefatigable.

IF, IN THE EARLY YEARS, MOMA owed its reputation to its crusading zeal for the modern art cause, today its eminence rests on the breadth and quality of its permanent collection. But again, the collection poses problems due to the Museum's name. Obviously, what was "modern" in 1929 or even 1949 is something else—old-fashioned? antique? historical?—in 1969. In the statement which Mr. Barr wrote when the Museum first opened, he tried to anticipate this dilemma by saying that in addition to establishing a collection of "the most important living masters," it would also collect "the immediate ancestors of the modern movement." Inevitably, the passing of time makes even "ancestors" less and less "immediate."

As long ago as 1947, the trustees (recalling how France's Luxembourg Museum serves as a kind of testing ground for the Louvre by passing on to the latter contemporary works which have aged well enough to be accorded "Old Master" status) announced that MOMA's so-called "classical works" would be sold to the Metropolitan Museum which, like the Louvre, was dedicated exclusively to the art of the past. Twenty-six works were thus transferred. By 1953, however, the Metropolitan had itself started buying contemporary art in direct competition with MOMA —which thereupon abandoned the whole idea. Yet the incongruity of a permanent collection of forever-modern art remains. →



That MOMA is becoming more historically-minded is undoubtedly true. Except for this winter's "Art of the Machine" [*NR*, April 22], all its recent shows of painting and sculpture have been devoted to long-established names and styles. Not since 1963 has a group of "new discoveries" been shown. Last year's opening of the International Study Center in the adjoining building formerly occupied by the Whitney Museum seems to confirm the trend; instead of using the additional space to build new galleries where, for instance, electronic and other multimedia projects could be adequately mounted, the Center contains study facilities to attract scholars in the twentieth-century field. True, plans are afoot for another new wing, or perhaps a new skyscraper, which presumably will remedy this situation. Nevertheless, the very size and complexity of the Museum of Modern Art today probably precludes the easy adaptability and openness to new artistic breezes which characterized it in former times.

MOMA'S PROBLEMS on the threshold of middle age should not come as a surprise. Just as inevitably, its many followers and imitators—the Guggenheim and Jewish Museums in New York, the exciting new art centers in Houston, Los Angeles, Atlanta and elsewhere—all will shortly face similar situations. Perhaps the basic trouble is that the art of our time has itself become middle-aged. Like MOMA and the other institutions devoted to modern art, it has lost its ability to shock, and even its newest permutations have a kind of *déjà vu* predictability about them. If this is the case, then the Museum of Modern Art still, despite everything, lives up to its name; it is "modern art" itself which is no longer modern. □

RECORDS

Conlon Nancarrow: Studies for Player Piano
(Columbia Stereo MS 7222)

MUSICA EX MACHINA

WILLIAM F. RICKENBACKER

Nancarrow's achievement is to rediscover the player piano and to grasp, all of a sudden, that you write especially for it. Now there, I assure you, is a discovery that has to be heard to be believed. The player piano was designed to operate on signals punched (like IBM cards) into a roll of paper. The roll unwinds across a sensitive rod that "reads" the signals and sends absolutely accurate instructions to the keys of the piano, which promptly and infallibly plink plink plink the score.

Then the flash of genius. If the player piano reproduces a regular old-fashioned oompah music with deadly accuracy—well, why won't it perform just as brilliantly if you feed it a score whose complexities would baffle a mere human pianist? So Nancarrow has been plotting out on paper player piano rolls a series of "studies" that cannot be performed on anything but a player piano. No human performer could reproduce a rhythmic sequence whose intervals are related as one to the square root of two—but the old nickelodeon, properly programmed, dashes through polyrhythmic patterns a hundred times more complicated and makes it all sound great.

THERE IS, FOR EXAMPLE, the magnificent Study #21, which is given the simple subtitle "X." The chiasma exists: the treble voice begins at a blinding speed in a wildly ricocheting figuration and ever so slowly—ever so mathematically deceleratingly—arrives at its stately, solemn conclusion. Meanwhile the lower voice in this two-part invention (two parts! how's that for basic music?) commences its role as a plangent bonging funereal counterpoint to the madcap coloration above and slowly—with perfect musical calculus—speeds up and whirls around itself until at the end it has conquered the ear with a total, agonizing, preponderation of sound. Somewhere in the middle, for a theoretical, abstract, vanishing fraction of a minor interval of time, the two voices are almost synchronized, but the impression is fleeting and asymptotic, and the ear is teased and flouted because it cannot live up to the mind's conceptions.

To describe such a work is to caricature it. Invariably, when I have played this recording for my friends, it has produced in them the reactions of amusement and joy. Through this most mechanical of musical contrivances, one man has transmitted to his unknown and distant audience a sense of his own delight in the sound of order and the ordering of sound. What is music if not the sharing of an audible delight?

Indeed, just as it is the proud work of poetry to make us rethink our language, so the best music must make us ever question the locus and substance and direction of music itself. Nancarrow's work possesses the irresistible power to force the hearer to reflect on the nature of his musical pleasures and to consider, as if for the first time, what we mean when we say that music is a human and not a mechanical art. For if it is true that the performing machine, digesting instructions that are unintelligible to mere men, can do what ten fingers will never do, then what is the nature of our delight in hearing a fine (though human) instrumentalist?

Then again the flash (and did Nan-