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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Philip Johnson Papers	VII.8



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but so beautifully designed that it looks enormous
and the neo-classic series & fountain-type
appliques are wonderfully done. If you are having
trouble with Art. how abt. going how directly to
Nelson. If you don't get the Nadelman's now
they will NEVER be done LATER. If you don't
have them it will be a great disaster.

Disastrously
L.K.

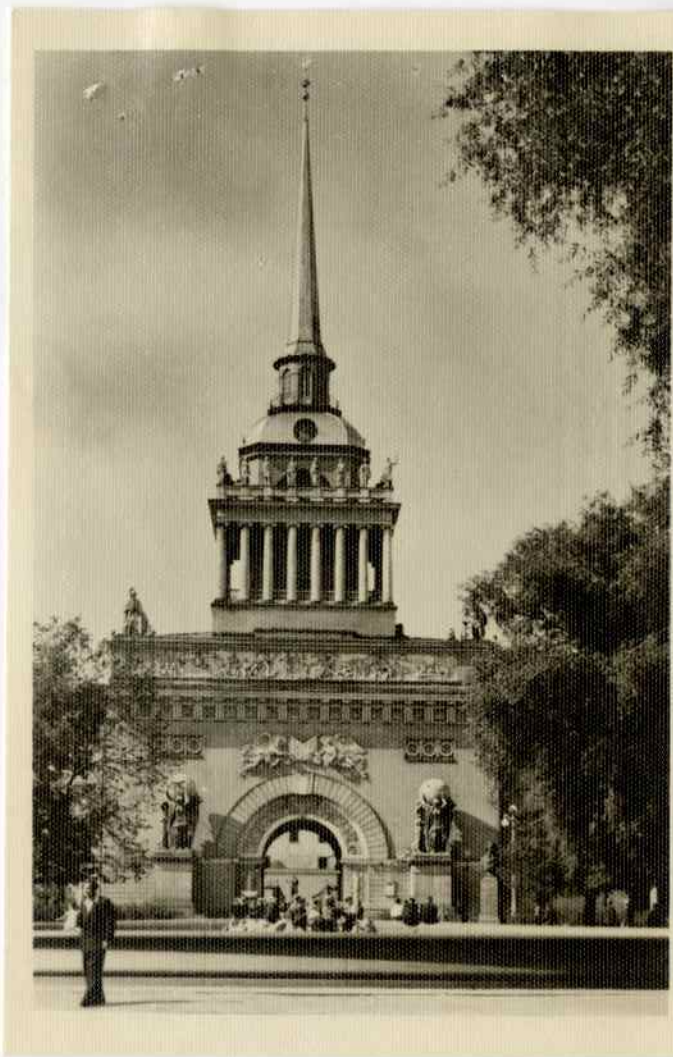
NOV 7 1962

Ленинград. Александровская колонна. д-р. О. Мондлерман
«Ленинскомбинат»
ул. М. Минкевича М-52215 а. 217 т. 50 000 1962 г. п. 8 к.

ОТКРЫТОЕ ПИСЬМО

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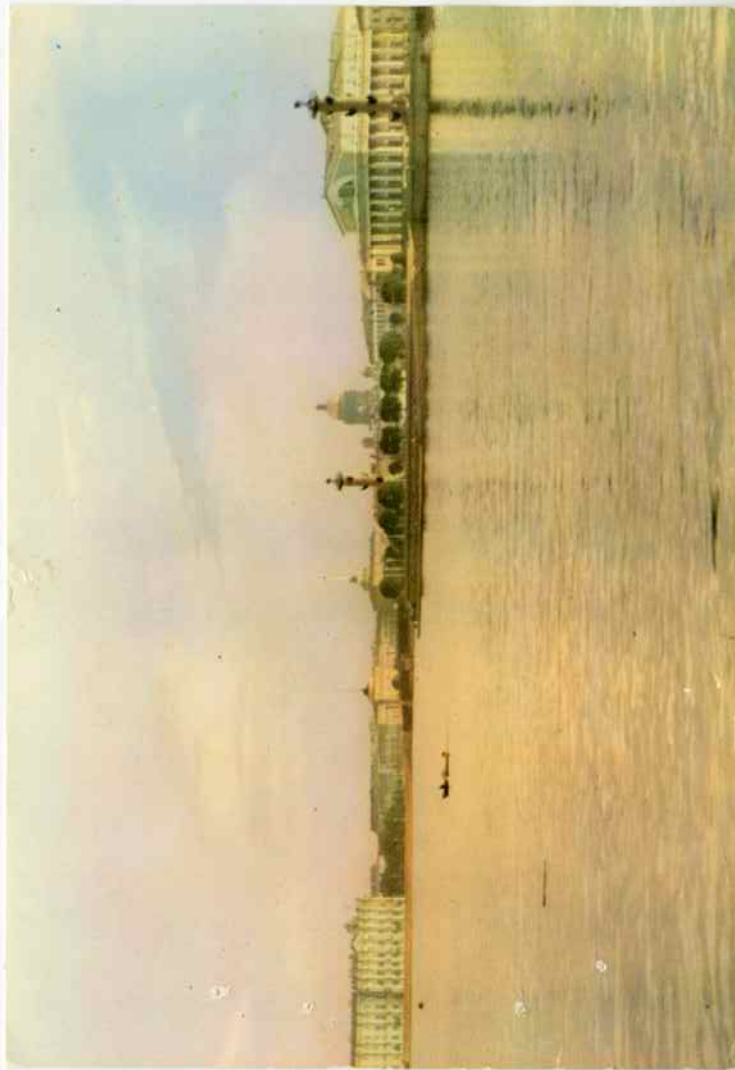


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October 28. Leningrad. Thanks for your letter - Green Room problem and artist-canteen are really important. Star dining Rooms are ridiculous and will cost the management endless trouble in arguments contracts and billing, as if anyone cared. This city fulfills all expectations. It is Saudi in the flesh. But the pale greens, pinks & yellows - grey days and black canals are so beautiful. We have had some nice city days & nights recently but now all seems good for at least 10 days. I am so happy about Branigan. greet him for me. I have decided to go on to Tbilisi and Baku with the company. I will not be in NY before December 5. As far as I can see it makes no difference as long as I have attempted anything with the C. Center. I wish I thought it was because they were only waiting for me. We had a stupendous brewwell at the Bolshoi dry tears favorite theater which has all the graces of a hippo. On the other hand, the Kirov (ancient Maslinsky) is a jewel of finest crystal. Scene - pale blue - 5 balconies, 1700 seats. a pit featuring 100: a crystal chandelier in which a man sits and walks around cleaning it, and a stage with a 50% rake. The kids dance like dreams and we have with Agon & Fauré does made a real break-through. But this is not a fun-spot or a vacation retreat. The scale of building here is at once low & stubby

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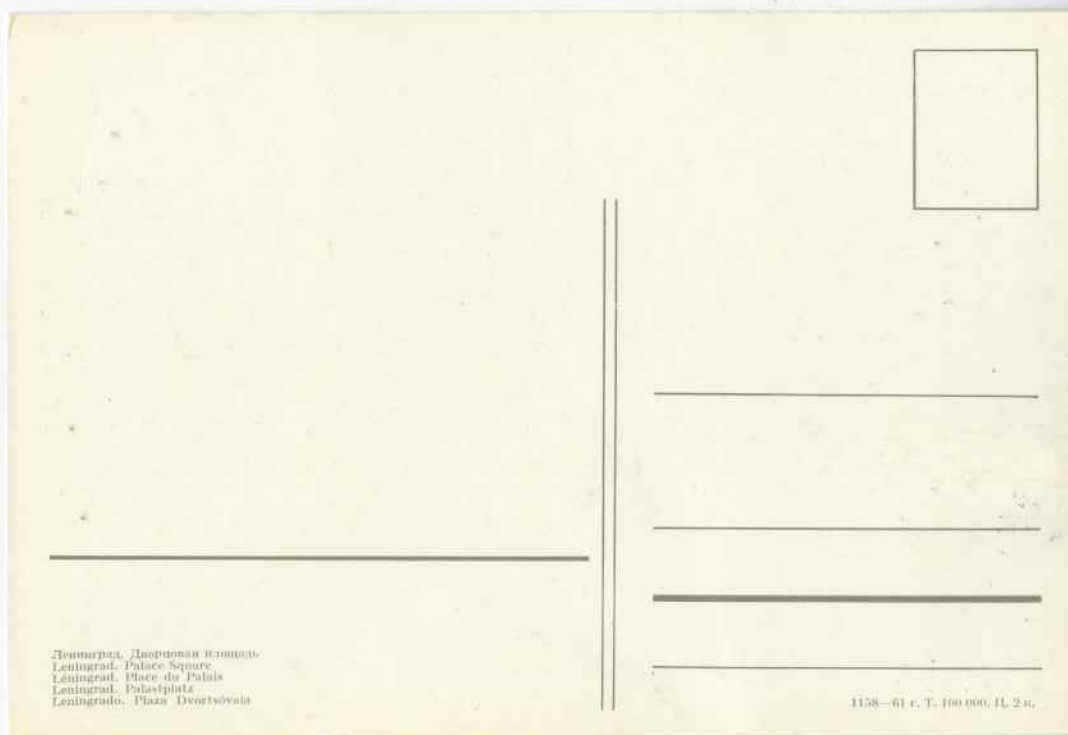
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Ленинград. Дворцовая площадь
Leningrad. Palace Square
Leningrad. Place du Palais
Leningrad. Palastplatz
Leningrad. Place Dwortsowaja

1158-61 c. T. 100 000, IL 2 n.

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	Philip Johnson Papers	VII.96

July 15, 1965

Dear Lincoln:

Mary sent me a copy of your letter to her, which I thought was very tactful. As much as I love her, I think she is a terrible sculptor, and I must say that I was surprised at your enthusiasm for her show.

Your analysis of the art we have collected is accurate, and, maybe, in the course of time we will think of some other pieces. Meanwhile, if there is anything our office can do, in the way of prices, etc., do let us know.

The only thing we are working on right now is firming up the railings on the main stairway. Also, some tentative ideas Lincoln Center has for serving food in the Great Hall. Have you heard of that?

I seem to have the job of doing the three theater groups in Cleveland. It would be fun to get your ideas some day, if you feel so inclined. Ditto, a college theater in Monterey.

As ever,

Philip Johnson

Mr. Lincoln Kirstein
New York State Theater
Broadway at 64th Street
New York, New York 10023

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THE NEW YORK CITY BALLET

A DIVISION OF THE CITY CENTER OF MUSIC AND DRAMA, INC., A NON-PROFIT EDUCATIONAL ORGANIZATION

Directors: Lincoln Kirstein
George Balanchine
General Manager: Betty Cage

July 14, 1965

JUL 15 1965

Dear Philip:

It seems to me that Mary Callery's model is a very poor thing. I cannot think it is a good pendentive to the Bontacou, which both in color, form and shape has some relation to the architecture of the opening through which it might be seen. I like Mary so much, personally, that I hardly know what to say to her. The design seems to me feeble and inappropriate; I told her I would pay for her work in submitting the model, but I cannot bring myself to say how inept I feel it is. I wrote her that we have no lease with Lincoln Center as yet, and I do not know what jurisdiction a twenty-five year leasehold gives us over the art works now placed in the public areas of the theater. I think the Bontecou is a real addition; the Lipschitz looks well, but as for the other pieces, I feel they have merely been placed or stuck there without much reason, and hold no priority by virtue of their intrinsic authority or interest. As you know, I would like to sponsor a program for the incrustation of the theater. I have figures on lamping the proscenium and on a winch for the chandelier to be lowered during intermissions. It is possible we can get these if and when the lease is negotiated. There is no extra good-will on the part of Lincoln Center, and the so-called fight is by no means over.

As ever,

Lincoln

Philip Johnson, Esq.
The Seagram Building
Park Avenue at 52nd st.

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November 23, 1964

Dear Lincoln:

I am sorry to have bothered you about the question of the Nadelmans in Lincoln Center, but you can't blame Ed Young for asking you since I put him up to it. What with the \$20,000 I owe the estate, the whole thing will set me back within a few dollars of \$60,000! !

Mr. Lincoln Kirstein
128 East 19th Street
New York 3, New York

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October 23, 1962

Dear Lincoln,

Thanks for your two great letters from Vienna and the one from Moscow. I must say I wish the deuce I could have come with you, but it is lucky I didn't. We have had crisis after crisis here on the Theater and it seems ironed out for the moment.

Branigan is coming in this Thursday and we are putting him on at \$1,000 for consultation which should lead to employment.

Richard Rodgers' Music Theater, as it is going to be called, is announced for the two summer months, presumably to go on tour afterwards. It seems like a good idea.

They keep telling me there is no money for art for the Theater, but I told them I had to have the answer in a few weeks so that the Nadelmans can be ordered.

On the question of niches and statues I don't know how we can introduce them. Could we not put busts on consoles and spread them all over the east and west walls on the upper floors? No one will walk along these passages anyhow and we can anchor them down. The lighting there will be ideal. Also some walls could be used for memorabilia and photographs and the like.

We do not have a very luxurious green room since our planners have felt that it should be transformable into stars' dressing rooms when necessary. Why don't I add a few thousand dollars right now for later luxuries?

I am glad the Kremlin hall seemed possible although it miniaturized the ballet. It has one thing in common with our hall in that it is wider than it is deep. It should be a good plan.

The house curtain we have looked at and it is divine, done by the little Japanese boy. It is not "art" or "design". It is texture of myriad reflected lights that move gently, reflected from gold mirror-finish spirals. I feel you will approve.

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We are having wonderful weather and the pouring of the balconies is going fast.

Foster and I are still holding the position that we cannot open, but everyone swears to us that everything is in order. We shall see.

The praise here has been marvelous on the Moscow trip and I think it will give the company added status among these dim New Yorkers.

My love to Mina, Balanchine and everyone. Come home soon.

As ever,

Mr. Lincoln Kirstein
c/o Cultural Attache
United States Embassy
Moscow, USSR

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October 12 1962

OCT 22 1962

Dear Phil :

The new theater in the Kremlin, seating 6200, is much better than Philharmonic Hall. It is also better built. The public space is much nobler; the auditorium doubles as a congress-hall, so there is that disadvantage, but oddly enough the ballet was extremely visible although reduced, as in a miniature. The balconies are very broad but not extravagantly deep. The decor is a combination of the UN general assembly and the international modern German opera-house style. The marble walls, and the facings of the interior of the big promenade with some sort of Ural semi-precious marble is magnificent; the marble panelling is bound with gold mosaic; there is a huge mosaic mural over the main entrance lobby of the various insignia of the republics very beautifully executed. The rooms for the artists surpass anything in Europe; a plethora of canteens, green-rooms, baths, showers; a tv set everywhere to see what is happening on stage and when; phones and public address systems; a huge metal fire-curtain a sort of mosaic of brass, tin, lead and iron. I would say that both in lavishness, grandeur and craftsmanship it is much better than Philharmonic Hall. It is also unique, here. I was invited with Georges into the executive rooms of the Bolshoi after our opening there; they are hung in magnificent red damask, with brass trim, like the balusters and stair rail in the Kremlin palace. The furniture is like Schinkel, Russo-Roman and built at the time of the houses opening; designed by an Italian called Gagliardi, rebuilt in 1854, and now magnificently appointed; the entire 6 balcony facings in heavy filigree and gold leaf. The chairs on the floor and indeed all over are individual arm chairs. A very nice canteen and buffet on EACH floor. Same thing in the Kremlin, with enormous space for the public. Of course our real estate would never permit this, but quand meme. I do hope that you can make allowances for these kind of amenities, if still possible; the relaxation of the artists, the green room, food in the house, are so terribly important to the efficiency of the performance; also the public when brought into a ceremonial mood appreciates everything far more, and the grander the urinals are the better the applause will be. Mina is here; enjoying herself hugely and no trouble. So is Burt Martinson, and we have merry times. I do wish you had come as the circumstances of our visit are so favorable. Everyone is absolutely charming, turning themselves inside out for us; the orchestra with AGON, rehearsed 8 hours at a stretch and volunteered more time as they were so enchanted with the score; Arthur has had a personal triumph, like Marilyn Monroe or Leontyne. The (old) pictures are just breathtaking; the coronation cathedral is being restored very well, from what one can see. The environs are still filled with marvelous palaces in pale colors, ca. 1810, some even earlier; domestic architecture rather stubby but with lovely detail; Palladian provincial. I long to hear your news, if possible. I will be in Moscow until the 26th, care of cultural attachee, US Embassy, NYC Ballet mail.

As usual, lk

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September 21, 1959

Dear Lincoln,

Lincoln Center is truly 'snafu' and I really should have gone to Japan. The usual brilliant leadership here has now come up with the ugliest building of all time for the Philharmonic, which is now believed to be "perfectly fine", to put across the way from mine. We need not worry too much perhaps because Max's plans are so indefinite that it is impossible to build from them in any case, so I am making further plans to make my building more elegant and more graceful and I hope you will like it. I even have a new idea for the facade of the Met to try out on you.

Have a good time for me and do look at a little architecture between your archery, if you have time.

As ever,

Philip Johnson

Mr. Lincoln Kirstein
Imperial Hotel
Tokyo, Japan

P.S. By the way, my name is Philip Johnson without a "t" and all mail sent to New Canaan comes to New York anyway.

PJ:mam

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September 9, 1959

Mr. Lincoln Kirstein
Imperial Hotel
Tokyo, Japan

Dear Lincoln:

We miss you here, but nothing terrible seems to be happening so far as I know. I have some lovely drawings of our Theater, showing thirty foot long Rolls Royces and beautiful coiffures, which have just gone off to the Center.

I am still struggling with the "pulled taffy" approach to the design which at the moment seems quite promising.

Wally has not called a meeting of our Plaza yet, but I think sleeping dogs are nice things and should be left asleep.

Will write if anything exciting happens. Am very jealous of you and Mortimer.

As ever,

Philip Johnson

PJ:mam

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LINCOLN KIRSTEIN
128 EAST 19TH STREET
NEW YORK CITY 3

August 9, 1985

Dear Philip:

It is hard for me to express my appreciation of your sentiment in nominating your tower. As an act of friendship, it makes me weep; as an honor, it makes me fear.

I thought you might want to explain the riddle at the top to your biographer, (tel qu'il est) !

THE STONE WHICH THE BUILDER(S) REJECTED HAS BECOME THE KEY-
STONE (Mt. 21:42)

Psalm 118, (v.22) was as familiar to Hebrew ears as ISAIAH(5:7) which Christ clearly quoted. "Keystone" literally signifies "stone of the outside-angle", or pinnacle, or also that stone upon which the pinnacle rests. In the parable of the tenant vine-dressers, (Mt. 21), were all the "men of God", massacred in the prior 800 years of biblical history. The son who was slain was obviously Christ His Self. So too was the 'keystone'. The pinnacle of the Temple is visible today, within the precincts of Haram-ech-Charif.

IT WAS THE LORD WHO DID THIS
AND WE FIND IT MARVELOUS TO BEHOLD...

"For this reason, I tell you, the kingdom of God will be taken away from you and given to a nation that will yield a rich harvest. (THE MAN WHO FALLS UPON THAT STONE WILL BE SMASHED TO BITS: AND HE ON WHOM IT FALLS WILL BE CRUSHED.

When the chief priests and the Pharisees heard these parables they realized he was speaking about them. Although they sought to arrest him, they had reason to fear the crowds who regarded him a prophet."

With thanks and love,

Lincoln
+