

LETTERS TO THE EDITOR

PENNIES FOR PEACE

THE "PENNIES FOR PEACE" committee has read with interest N.C.'s editorial "Success Costs Less Than Failure" [SR, Feb. 10].

We agree that U.N. success costs less than failure. The purpose of our "Pennies for Peace" organization is to educate people to the need for universal peace. Toward this goal we have encouraged women of all the United Nations countries to join us in saving pennies as a symbol of peace. Our pennies will be a protest against any further nuclear bomb testing by any country—and a petition for the United Nations under the direction of U Thant to spend our savings on constructive steps toward universal peace.

A certified check for U Thant, United Nations, will be presented to the U.N. on March 21, 1962, the first day of spring—the universal time of hope. Our official savings account at the First National Bank of Chicago already has thousands of pennies on deposit.

If other SIR followers [see SR, Dec. 2] agree that U.N. success is less costly than its failure, we feel sure they will agree with us that pennies are like people—small, but worth saving. We invite all SIR followers to send us a token penny for peace. We want a million pennies from a million people. We invite everybody to join all the families saving pennies for peace. Mail a penny to Pennies for Peace, Inc., Box 1309, Evanston, Illinois.

MRS. RALPH E. DOLKART,
Chairman, Pennies for Peace.
Evanston, Ill.

REPORT FROM THE CONGO

I WANT TO THANK N.C. for his informative "Report from the Congo" [SR, Feb. 3]. I feel, for the first time, that I have some idea of what it is all about.

It occurred to me after reading this article that if the U.N. had done nothing else at all in its sixteen years, it would have paid for itself in the Congo. Another Korea, into which the Congo could certainly have developed, would have cost hundreds of billions of dollars—maybe more, since both sides have expressed willingness to use nuclear weapons—plus untold thousands of human lives. The total cost of the U.N. since its inception has been less than three billion dollars, and the Congo operation itself only a few million. In any man's language—and economy-minded conservatives should take note—this is clearly the greatest bargain in the history of the world.

JAMES W. HURSEY.

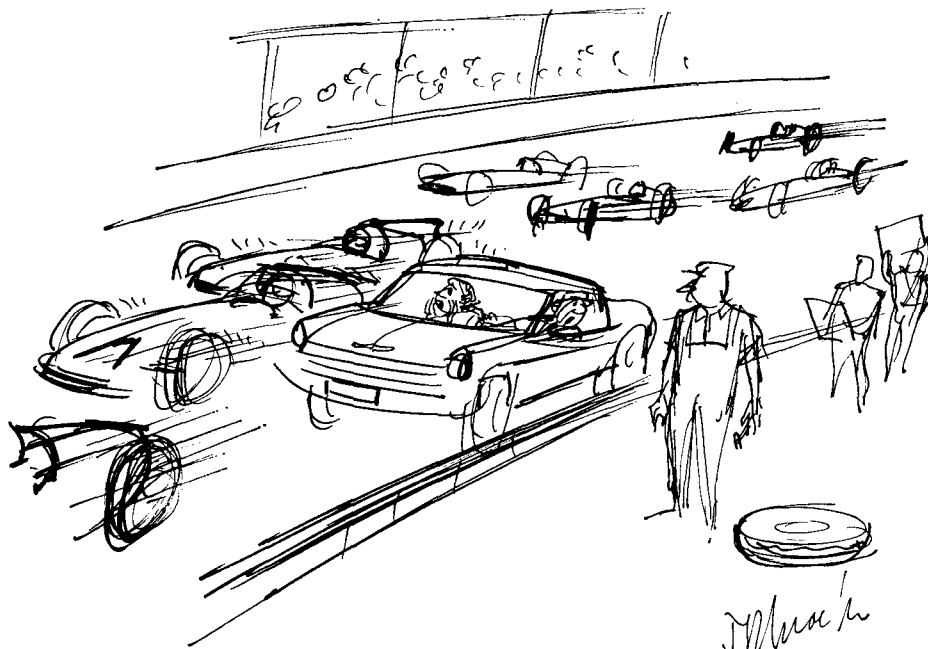
Thornville, O.

WHAT'S IN A NAME?

CLEVELAND AMORY, in his FIRST OF THE MONTH column [SR, Feb. 3], says he suspects that Samuel Eliot Morison does not know Alice Hamilton, though he may know Alexander, Lady, and Edith.

I fail to understand why Mr. Morison

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"For God's sake, how do I get back on Route 6?"

(and considerably more people than "one person in ten thousand," despite Mr. Morison's estimate) should not know Dr. Alice Hamilton, physician, first woman faculty member of Harvard University, author, and pioneer in research on industrial ailments, a career described in her autobiography, "Exploring the Dangerous Trades."

My own "suspicion" is that when Mr. Morison wrote "Alice Hamilton," he meant "Alice Hamilton."

ELISABETH L. SHOEMAKER.
New York, N. Y.

THE RISKS OF FREEDOM

THANK YOU FOR printing Barbara Ward's "A Direction for the West" [SR, Jan 27]. She has eloquently put her finger on the fear which threatens to stagnate the course of our heritage into shallow ponds of little "freedoms." Freedom without a genuine historical context is a shibboleth as destructive in our mouths as in the Russians'. Because history is still "open-ended," real freedoms involve real risks. All this she has said with clarity.

W. THOMAS APPLEBEE.
Manchester, Iowa

IT IS ALWAYS a delight to read an article by Barbara Ward; the combination of her penetrating mind and beautiful use of English is usually irresistible. However, I was shocked that she simply included "expanding population," with no comment, in a list of problems the modern world must face.

Surely it is time for SR to give serious consideration to what may be the number one problem in the world today, i.e., population growth. I suggest that it is the re-

sponsibility of a magazine of the stature of SR to explore this problem in depth for its readers.

ELIZABETH WHITTALL.
Washington, Conn.

EDITOR'S NOTE: See the debate "Too Many People in the World?" in SR's February 17 issue.

BARBARA WARD declares—rightly, it seems to me—that politics goes corrupt most commonly in municipal government and in local trade unions. But her explanation, apathy, needs broadening.

Local elections go askew and civic government goes corrupt precisely because the voters do know the candidates and office holders. They belong to the same Rotary Club and PTA, their youngsters date each other, their wives ring doorbells for the Community Chest together. How can you accuse a friend of corruption? It's not apathy, not that we don't care or don't know—it's that we do care, and we do know those guys too well. We care so much about our wives and kids and jobs that we don't dare run risks against the rascals. It's easier to slay the devil at a distance.

(The Rev.) ROBERT H. HAMILL.
Madison, Wis.

BARBARA WARD's penetrating article should be read by every American who has ever wondered about "national purpose" or where we are headed. It should also, it seems to me, be read by every member of the John Birch Society; it might do some good.

ARTHUR SAMSON.
Los Angeles, Calif.

Why They Came to Buffalo

IN BUFFALO on January 19 an international art audience of distinguished VIPs listened to Governor Nelson Rockefeller dedicate the new wing of the Albright-Knox Art Gallery. Visitors poured into the city from all over the United States, from as far away as California and Texas, from Canada, and even from Europe and Japan, for this was a notable event. Now, with hanging space doubled, a full survey of the Buffalo museum's impressive art collection could be seen for the first time.

Over the years an extraordinary sequence of modern art, interspersed with fine but infrequent earlier works, has been quietly assembled here. The names of two donors immediately come to mind, for without the knowledge, enthusiasm, courage, and generosity of Seymour H. Knox and A. Conger Goodyear the Buffalo museum would be little more than a representative provincial art gallery. Now, on the contrary, it is a dazzling affirmation of Western art during the last hundred years, a "must" for anyone interested in this field.

One is repeatedly impressed by a pageant of outstanding masterpieces, not merely good examples of a man's work but often *the* definitive climax of an entire career. Rarely have I seen a better painting by Arshile Gorky than the ambiguously titled canvas "The Liver is the Cock's Comb," nor a

greater sculpture by Henry Moore than his heroic wood carving, "Internal and External Forms." Where can one find a Motherwell that challenges this somber "Elegy to the Spanish Republic" or paintings by the rarely seen Clyfford Still that more fully express his special brand of reverberating music? And where is there a canvas by de Kooning that better sets the pace for the future than "Gotham News" of 1955? If the future seems to include a host of imitators (some few of whom are unfortunately sprinkled around the walls of the Albright-Knox Art Gallery) this does not mitigate against de Kooning's fine painting or others of similar caliber hanging nearby. The tendency to acquire an example of each young avant-garde artist as he emerges on the New York gallery scene is less disturbing in Buffalo than it would be in a more static institution, for here one senses that re-evaluations are constantly taking place and that a thoughtful weeding-out will eventually follow.

During the past seven years Seymour Knox has given the museum no less than 165 works, almost all of recent date and many of astonishingly high quality. He and his excellent colleague Gordon Smith, director of the Albright-Knox Art Gallery (Mr. Knox has been its president for twenty-four years), have organized a bold and imaginative acquisition program. Working as a team, these two men are willing to

make mistakes, to take chances, to lead rather than follow. That works of the past are overshadowed by the scale and scope of modern acquisitions is undeniable, but lack of balance is a danger that often accompanies specialization. During recent years, in return for the same funds, it would have been virtually impossible for Buffalo to have concentrated as successfully on art of the past, what with current prices and the increasing rarity of old masters. This is not to suggest that the museum limit itself to the present; after all, parents are quite as important as children. And it is true that minor examples are still frequently available in many fields, but what makes the Albright-Knox Gallery unique is its insistence on top works. Typical are three superlative paintings by three lesser cubists: a vast composition by the American Morgan Russell (for my money, the best canvas of his I've ever seen), and equally outstanding works by the Frenchmen Albert Gleizes and Jean Metzinger. At Buffalo, characteristically, all three artists surpass themselves.

When Mr. Knox noted at the dedication that "the glory of a museum is its permanent collection," he was right. And this attitude is not new to Buffalo. Already in 1926 and 1927, A. Conger Goodyear in his capacity as chairman of the trustees' acquisition committee was guiding the gallery with the eyes of a true pioneer, and not always with the full understanding or enthusiastic support of his more conservative fellow trustees. It took courage those days to purchase works by Matisse, Brancusi, and Picasso, to arrange exhibitions by Lachaise, Bourdelle, and Noguchi. Mr. Goodyear not only advised the museum but gave it many of its finest modern European masterworks. Buffalo suffered an irreparable loss when he left for New York, where appropriately he became the first president of the Museum of Modern Art. It is greatly to his credit that few if any mediocre nineteenth- and early twentieth-century paintings are hanging on the Albright's walls, no "charming little" samples to blur our vision or depress our spirits.

Not to be overlooked is the architecture of the new wing, also of the sensitively renovated old building which was originally erected fifty-seven years ago. Without sleek gadgets or banal "modernisms," Gordon Bunshaft of Skidmore, Owings & Merrill has designed a modest, flexible, human addition where works of art are not forced to compete with architecture but live sympathetically in their surroundings. James Johnson Sweeney put this aptly when at one of the opening ceremonies he said, "The new building and auditorium speak in the same provoca-



View of Buffalo's Albright-Knox Art Gallery—"a dazzling affirmation of Western art."
—Ezra Stoller Associates.