

Duncan Phillips— A Guiding Force

FOR MY GENERATION Duncan Phillips was a guiding force, a man of knowledge, grace, and unswerving integrity, a man who understood that art, like history, has no final boundaries. Though admittedly his collection stresses modern and contemporary works, it also includes their roots, sometimes from as far back as the fifteenth century. The museum he established in Washington makes clear the meaning of interrelationships, but it does more than that; it offers us an art collection of engrossing interest. Indeed, I can recall no other gallery that combines such total independence of choice with such resolutely high standards.

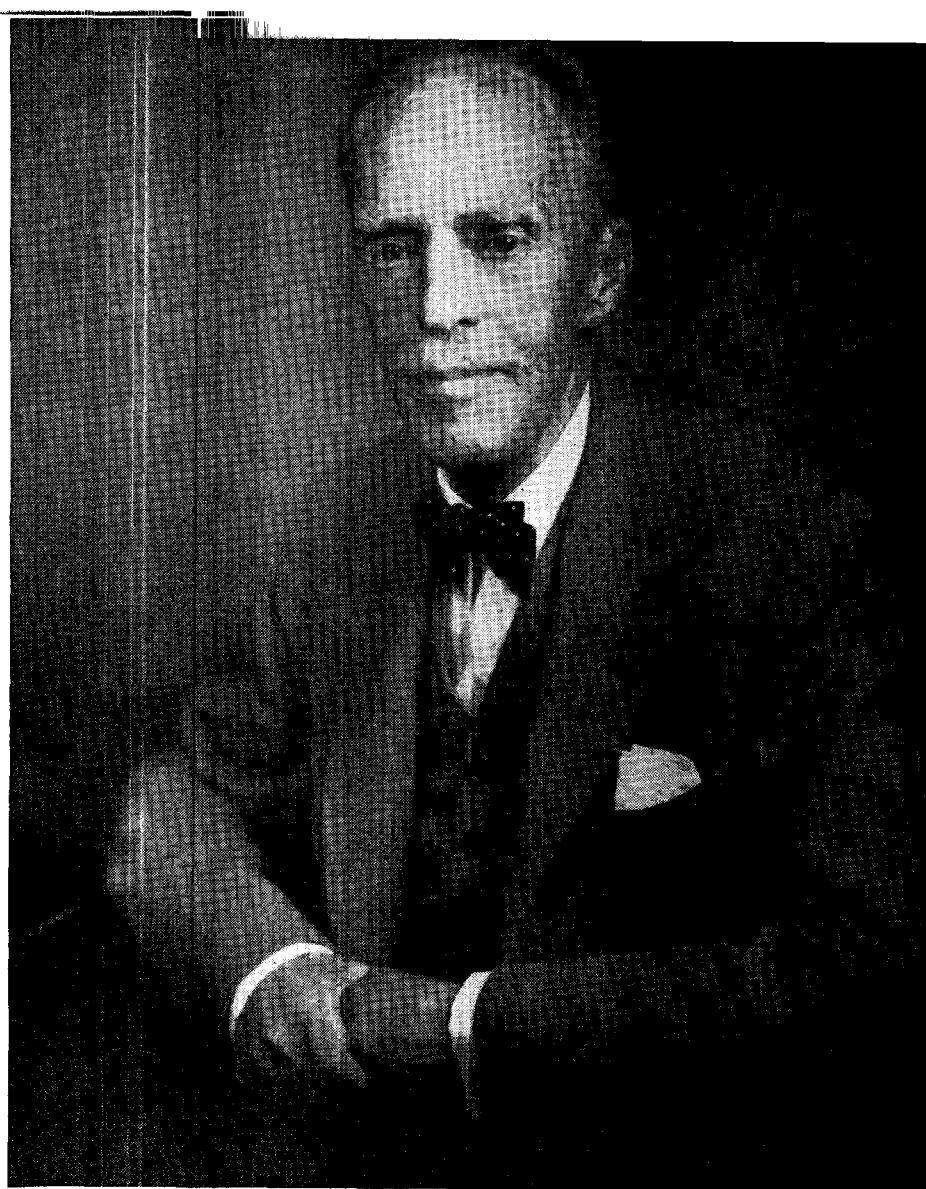
Mr. Phillips's recent death came not as a shock (he had been frail for some time) but as a grievous loss. There is no one, unequivocally no one, to take his place.

As founder and director of The Phillips Collection, a gallery that today comprises about 1,500 works ranging from El Greco to Rothko, he already had started to write about and acquire art in 1908 just after graduating from Yale. Ten years later The Phillips Collection was incorporated as an educational institution, thus becoming the earliest museum of modern art in the United States. Both he and his wife, the painter Marjorie Phillips, often referred to the gallery as "a museum of modern art and its sources."

Originally Mr. Phillips's interest focused chiefly on American painting, but as the years passed his horizons broadened to include diverse works from numerous countries. As he himself said, "Centuries and nationalities are mixed in our gallery so that old and modern paintings can be brought together to be relevant and significant in some new context, some new contrast or analogy."

At first the collection was housed in the Phillips's private home. It is still there, for rather than move the paintings from this intimate setting, the Phillipses themselves moved. The building has recently been enlarged but still maintains a sense of privacy rare in public institutions.

For me and no doubt for many others, the gallery has always been an oasis of delight, a place to see incomparable works of art under ideal conditions. Mr. Phillips never allowed the walls to be-



—Harris & Ewing.

Duncan Phillips: "The collector can only be true to himself."

come cluttered. Wisely, he rotated his large collection so that each time one visited the museum an entirely new experience unfolded. To go there is to embark on a tour of discovery, because astutely interrelated juxtapositions present familiar works in fresh context.

An outstanding feature of The Phillips Collection is its emphasis on concentrations. Often, multiple pictures by a favorite artist reveal the man's total development. Described by Duncan Phillips as "exhibition units," these compilations are especially strong in such key painters as Paul Klee, Arthur Dove, Georges Braque, John Marin, Pierre Bonnard, Honoré Daumier, and Albert Pinkham Ryder. The three latter are more fully and perceptively represented here than anywhere else in the country. In addition, the greatest Renoir in America, the famous *Luncheon of the Boating Party*, hangs in this gallery.

In describing some of these artists, Mr. Phillips unconsciously told us as much about himself as about them:

"Ryder the visionary—and the poet

painter of night skies and lonely voyagers."

"Bonnard the enchanter, the ever young at heart. . ."

"Klee the poet, sage and wit."

"Marin the calligrapher of the elements."

Mr. Phillips once noted, "The collector can only be true to himself," and this he was. He avoided all the evils that beset the art world—undue publicity, emphasis on monetary values, hasty novelties and fashions, noisy opinions, self-aggrandizement, compromise, and the exploitation of art for ulterior motives. He followed his own judgment with scrupulous independence, a judgment that has already proved to be virtually clairvoyant. In a radio talk a number of years ago he said, "I believe I have used the word enjoy more than once and that is as it has to be, if I am to introduce this collection made with enjoyment for the enjoyment of others."

Everyone claims to love art; Duncan Phillips really did—and what is more he knew why.

KATHARINE KUIH.

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No Dollar Wall

THE DILEMMA of the chronic balance of payments deficits which have plagued the U.S. Treasury Department under three Presidents is very real. It has thus far defied solutions compatible with our nation's foreign policy and overseas commitments, and it has threatened to set off an international financial crisis because of the dollar's central role in the world's monetary system.

At the same time, the intractable nature of this payments dilemma has bred an odd, troubling temptation in Washington that is as dangerous as it is illusory. This temptation is to try to reduce the U.S. gold drain by restricting Americans' travel abroad. This risky therapy has its disciples among officials in Washington charged with stanching the steady bleeding of U.S. gold reserves—more than \$9 billion worth since 1958.

We live in the greatest age of personal travel. Paradoxically, we also live at a time when vast numbers of men are trapped behind national boundaries. Americans, fortunately, have by and large enjoyed exemption from such confinement. They have become the most far-ranging voyagers in history.

So vastly significant are the possibilities of modern mobility that the United Nations has proclaimed 1967 as International Tourist Year. The announced goals of ITY are to dramatize travel as the "passport to peace," to emphasize its socio-economic role as the largest single item in world trade—\$11.5 billion last year—and to celebrate its unique cultural function as a great convener of the earth's peoples.

Yet the very size of this international movement has compounded the balance of payments dilemma for President Johnson's economic advisors.

More than 14,000,000 U.S. citizens spent \$3.6 billion on foreign travel last year. The result was a so-called "travel gap" of \$1.8 billion, a gap that for the first time was not only larger than the total balance of payments deficit of \$1.3 billion, but was half-a-billion dollars larger. The 1965 travel gap arose even though the United States was the Number 1 host country in the world last year. More foreigners—7,637,000—visited our country, and spent more money here—\$1.3 billion—than travelers have ever before in the history of any country. The "problem" was that our citizens spent so much more on their travels abroad.

The result in recent years has been a fierce annual debate within the White House and the Cabinet over the wisdom and necessity of overtly restraining Americans from going abroad. Methods proposed and considered behind the scenes during the past several weeks have included a \$100 head tax on outbound tourists, a tax of \$10 for each day a traveler remains outside the country, and a \$50 fee for passports.

ONLY a few days ago the debate reportedly subsided again for this year, and the principle of freedom of travel, eloquently advocated by Vice President Humphrey, once again prevailed over restrictions. But it is important to understand that the debate has merely recessed, not ended. For the travel gap

promises to total or exceed \$2 billion during 1966 as Americans pour overseas in record-breaking numbers. The total payments deficit has also begun to rise. This is despite the White House-sponsored "Discover America" program, behind which an impressive cross-section of U. S. industry has mobilized to persuade Americans to travel at home instead of abroad, and despite the U.S. Travel Service's well-executed campaign to promote more travel to this country from abroad.

Consequently, those who hold that the economics of our dollar deficit must not constrain our free concourse with the world must keep reiterating a simple economic truth that too easily tends to get obscured in official debate: U. S. tourist dollars spent abroad help finance the world's trade with the United States. Even with an income of more than \$1 billion from U. S. tourists last year Europe still had a trade deficit with the United States of \$2.4 billion. Thus any restrictions on outbound travel by Americans would inevitably breed political repercussions and economic reprisals.

Travel is a delicate and vulnerable part of the mechanism of world trade. Restrictive moves by the United States undoubtedly would have a shattering impact not only on the U. S. travel industry—the third largest industry in the nation—but on our allies abroad, to most of whom our tourist expenditures are economically and psychologically vital.

Yet the absence of restraints is neither a policy, nor a full or final answer to the dilemma of the travel gap or the payments deficit. The Administration must recognize the true stature of international travel. It must strengthen its present positive two-way travel policy by firmly urging the Congress to give the U. S. Travel Service the minimal budget of \$4,700,000 requested—and required—to promote more travel to the United States from abroad. It must eventually convince the Congress that the U. S. Travel Service needs and deserves at least \$10,000,000 to promote sufficient travel here to make a real dent on the basic payments deficit. It must recognize that this positive approach is truly in the national interest; that travel is not really a "gap" but a powerful generating force for trade and understanding.

It must do this now—and the travel industry must help—because by the end of the year the debate over the travel gap and the payments deficit will be resumed more bitterly than ever, and if there is no positive strategy to cope with inevitable negative pressures in Washington, then we may finally succumb to temptation and permit a dollar wall to seal America off from the rational kind of world we are struggling to build. This must not be allowed to happen.

—WILLIAM D. PATTERSON.