



Smithsonian  
*Archives of American Art*

A Finding Aid to the John Bernard  
Myers Papers, circa 1940s-1987, bulk  
1970-1987, in the Archives of American Art

Catherine S. Gaines

2001

Archives of American Art  
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Victor Building, Suite 2200  
Washington, D.C. 20001  
<https://www.aaa.si.edu/services/questions>  
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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	John Bernard Myers papers
<b>Identifier:</b>	AAA.myerjohn
<b>Date:</b>	circa 1940s-1987 (bulk 1970-1987)
<b>Extent:</b>	2 Linear feet
<b>Creator:</b>	Myers, John Bernard
<b>Language:</b>	English
<b>Summary:</b>	The John Bernard Myers papers span the period circa 1940s to 1987, bulk 1970-1987. The collection measures 2.0 linear feet and documents Myers's work as a writer, editor, and gallery director, and includes correspondence, writings, printed material, and photographs.

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## Administrative Information

### Provenance

The collection was a gift of the Estate of Ricky Dale Horton, 1990.

### Related Material

Other material relating to John Bernard Myers in the Archives of American Art includes an interview with Myers conducted by Barbara Rose, circa 1969.

### Processing Information

The collection was processed by Catherine S. Gaines in 2001.

### Preferred Citation

John Bernard Myers papers, circa 1940s-1987, bulk 1970-1987. Archives of American Art, Smithsonian Institution.

### Restrictions on Access

The collection is open for research. Use requires an appointment.

### Ownership and Literary Rights

The John Bernard Myers papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

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## Biographical Note

During his youth in Buffalo, New York, John Bernard Myers developed life-long interests in poetry, puppets, and painting. As a teenager, he wrote poetry and established his own marionette theater. He first learned about modern art and became especially interested in Surrealism through reading European magazines and exhibition catalogs in the library of the Albright-Knox Art Gallery. Through helping to edit *Upstate*, an avant garde literary magazine, he met many like-minded friends. Myers was deemed unqualified for military service due to ruptured eardrums, so instead went to work in an airplane factory. But his membership in the Young Communist League and participation in efforts led by a Socialist Workers party colleague to upgrade job assignments and pay for qualified minorities created problems and Myers soon departed. His final two years in Buffalo were spent working in a bookstore.

In 1944, Myers sent issues of *Upstate* to Parker Tyler, editor of *View*, whom he had met a few years earlier through mutual friends involved with the Communist party. A few months later Tyler offered him the position of managing editor of *View*, a magazine devoted to the Neo-Romantics and Surrealists in exile. Myers moved to New York City and remained with the magazine until it ceased publication in 1947. A large portion of his time at *View* was spent selling advertising space. Since this involved calling on gallery owners each month, he came to know many dealers, had the opportunity to study the exhibitions and meet many of the artists. During this period he began attending art history courses taught by Meyer Schapiro at the New School. His responsibilities at *View* also included assisting with editing and layout, and he became well-acquainted with Marcel Duchamp and André Breton when special issues devoted to them were published. His association with the magazine resulted in many invitations; Myers enthusiastically attended parties practically every night of the week, enlarging his already impressive circle of friends and acquaintance in the art and literary worlds.

Puppets were another of Myers' special interests. After *View* ceased publication in 1947, he edited poetry and art publications, but to earn his living he resumed puppeteering. Around 1948 Myers met Tibor de Nagy, a cultured Hungarian immigrant with a background in banking and finance, who, for immigration purposes, needed a business that bore his name. The Tibor de Nagy Marionette Company gave performances at schools in and around New York City and staged elaborate productions for both children and adults at fine hotels. After several years of physically exhausting work with the marionette company and falling profits, the two decided to try another business venture.

Over the years, several of Myers' friends and acquaintances had suggested he open an art gallery. Myers was interested and had many appropriate contacts, but lacked sufficient capital and had no business experience. An old friend, Dwight Ripley, offered to back a gallery and in 1951 the Tibor de Nagy Gallery opened at 219 East 53rd Street with John Bernard Myers as the gallery director. Tibor de Nagy was the gallery's business manager, and at the same time pursued a full-time career in banking. Following the good advice of his friends Jackson Pollock, Lee Krasner, and Clement Greenberg, Myers decided to seek out and promote the artists of his own generation. Artists affiliated with the Tibor de Nagy Gallery included Helen Frankenthaler, Robert Goodnough, Red Grooms, Grace Hartigan, Alfred Leslie, Barnett Newman, Kenneth Noland, Fairfield Porter, and Larry Rivers.

Myers and de Nagy remained partners in the Tibor de Nagy Gallery for 19 years. In 1970 Myers left in to open a gallery which he ran for about five years under his own name. After retiring from the gallery, he was a private dealer and lecturer; he also served as a consultant to the Kouros Gallery. He continued to organize exhibitions including a Joseph Cornell exhibiton at A.C.A. Gallery in 1977, and "Tracking the Marvelous" at the Grey Gallery, New York University in 1981.

For more than thirty years after *View* ceased publication, a number of art and poetry publications benefitted from Myers' editorial skills. Among them were Prospero Pamphlets, a series of chapbooks produced between 1946 and 1948, featuring contemporary poets Wallace Stevens, Charles Henri Ford, Parker Tyler, and Paul Goodman. Brunidor Editions, a portfolio of graphics by Yves Tanguy, Joan Miró,

Kurt Seligmann, Max Ernst, Wilfredo Lam, Matta, and William Stanley Hayter was issued in 1948. From 1953 until 1956, Tibor de Nagy Gallery published *Semi-Colon*, a poets' newsletter edited by Myers. Gallery Editions, a series of pamphlets paired the work of a poet and painter, among them: John Ashbury and Jane Freilicher, Frank O'Hara and Larry Rivers, Kenneth Koch and Nell Blaine, and Barbara Guest and Robert Goodnough. Myers devoted a great deal of time to *Parenthèse*, a magazine of words and pictures, that was published between 1975 and 1979. In addition, he compiled and edited *Poets of the New York School*, an anthology with photographs by Francesco Scuvullo published by the University of Pennsylvania Art Department in 1968.

For much of his life, John Bernard Myers kept a diary recording daily activities and his reactions to an reflections on his experiences. His autobiography, *Tracking the Marvelous: A Life in the New York Art World*, published in 1984, quotes extensively from diaries written as early as 1939. He wrote many book reviews, exhibition reviews, and articles about art and art criticism that were published in *Art in America*, *Arts*, *Artforum*, *Art and Literature*, *Art International*, *Art News*, *Art/World*, *Craft Horizons*, and *Smithsonian*. *Knowing What I Like*, a selection of his own essays and articles that Myers compiled and edited in 1983, remains unpublished. He also wrote poetry and song lyrics.

John Bernard Myers died July 26, 1987.

1919 or 1920	Born, Buffalo, New York
circa 1939	Began puppeteering and eventually established his own puppet theater
circa 1942-1944	Assisted with editing <i>Upstate</i> , an avant garde literary magazine
1942	Rejected from military service due to ear problems; employed in airplane factory, and later at Ulbrich's Bookstore in Buffalo
1944-1947	Managing Editor, <i>View</i> , a magazine devoted to the Neo-Romantic and Surrealist artists in exile
1946-1948	Editor, <i>Prospero Pamphlets</i> , a series of chapbooks featuring Wallace Stevens, Charles Henri Ford, Parker Tyler, and Paul Goodman
1948	Editor, <i>Brunidor Editions</i> , portfolios of graphics featuring Yves Tanguy, Joan Miró, Kurt Seligmann, Max Ernst, Wilfredo Lam, Matta, and William Stanley Hayter; started a professional marionette company with Tibor de Nagy as business manager
1951	Tibor de Nagy Gallery opens at 219 East 53rd Street, backed by Dwight Ripley, with Myers as gallery director and de Nagy its business manager
1953	Tibor de Nagy Gallery moves to 24 East 67th St.
1953-1956	Editor, <i>Semi-Colon</i> , a poets' newsletter emphasizing brief prose and verse
1954-1970	Producer and Artistic Advisor, The Artists' Theater; during this time 36 plays by poets, with appropriate décors and music by modern painters and composers
1959-1970	Editor, <i>Gallery Editions</i> , a series of poetry pamphlets pairing poets and painters (Frank O'Hara and Larry rivers, Kenneth Koch and Nell Blaine, Barbara Guest and Robert Goodnough)
1968-1968	Producer, Southampton Artists' Theatre Festival, Long Island University

1970	Leaves Tibor de Nagy Gallery and opens John Bernard Myers Gallery at 50 West 57th Street
1974	Closes his gallery and in retirement becomes a private dealer
1975-1979	Editor, <i>Parenthèse</i> , a little magazine of words and pictures
1981	Editor, <i>Parenthèse Signatures</i> , each deluxe limited edition portfolios paired an artist and poet
1981	<i>Tracking the Marvelous</i> , exhibition at Grey Gallery, New York University
1984	Publication of <i>Tracking the Marvelous: A Life in the New York Art World</i>
1985-1987	Consultant to Kouros Gallery, New York
1987	Dies July 26, Danbury, Conn.

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## Scope and Content Note

The John Bernard Myers papers, which measure 2.0 linear feet, date from circa 1940s to 1987, bulk 1970-1987, and document his work as a writer, editor, and gallery director.

Personal and professional correspondence consist mainly of incoming letters from colleagues, friends, and admirers. Among the correspondence is business and fan mail concerning *Tracking the Marvelous* and *Parenthèse*, letters from writer and English professor Guy Davenport, and invitations to speak and teach. Also included are letters to *The New York Times* and *Art In America* complaining about critic John Canaday's behavior and comments during a visit to the Tibor de Nagy Gallery.

Myers' published and unpublished writings are the collection's most significant series. These consist of manuscripts for his autobiography, *Tracking the Marvelous*, published in 1984; *Forward and Backward: A Chronicle*, circa 1976, about Mark Rothko's suicide and the subsequent lawsuit brought by his daughter against Marlborough Galleries (a revised version was published later as part three of Myers' autobiography); and *Knowing What I Like*, 1985, an unpublished collection of his own essays and criticism compiled and edited by Myers. Among his other writings are articles, essays, and reviews. Also included are his diaries dated 1969 and 1974-1983. Entries record daily activities and reactions to his experiences, news of friends, and reflections on his life and relationships. Excerpts from much earlier diaries (not part of the John Bernard Myers Papers) are quoted extensively in *Tracking the Marvelous*.

Printed Matter consists of writings by Myers - *Tracking the Marvelous: A Life in the New York Art World*; a selection of articles, essays, and criticism published mainly in art periodicals; and exhibition catalogs. Also included are a few articles about Myers and issues of publications he edited. Other printed matter consists of clippings on art subjects, exhibition catalogs, and miscellaneous publications.

Miscellaneous items are artwork, biographical information, minutes and memoranda of the Ingram Merrill Foundation, and transcripts of interviews conducted by and with Myers. Also included are records of the Southampton Artists' Theatre Festival, produced by John Bernard Myers, consisting of director's notes and notes and music for "Gertrude Stein's 'First Reader.'"

Photographs are of Myers and unidentified friends, interior views of his home in Brewster, N.Y. and one of the back yard. Also included are many photographs of puppets.

## Arrangement

The collection is arranged into 5 series:

- Series 1: Correspondence, 1960-1986, undated (box 1, 6 folders)
  - Series 2: Writings, 1959-1987, undated (boxes 1-2, 1.0 linear ft.)
  - Series 3: Printed Matter, 1951-1987, undated (box 2, 0.5 linear ft.)
  - Series 4: Miscellaneous, circa 1962-1987, undated (box 2, 0.25 linear ft.)
  - Series 5: Photographs, circa 1940s-1985, undated (box 2, 6 folders)
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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Art criticism  
Art critics -- New York (State) -- New York  
Puppet making  
Puppets  
Works of art

Types of Materials:

Color slides  
Color transparencies  
Diaries  
Photographs

Names:

Cady, Arthur  
Canaday, John, 1907-1985  
Davenport, Guy  
Grooms, Red  
Ingram Merrill Foundation  
Marisol, 1930-  
Rothko, Mark, 1903-1970  
Southampton Artists' Theatre Festival  
Spivy-Anderson, C. Alexandra, 1942-  
Sturdevant, Alfred  
Tibor de Nagy Gallery

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## Container Listing

### Series 1: Correspondence, 1960-1986, undated

(box 1, 6 folders)

Correspondence consists mainly of incoming letters that are both personal and professional in nature. Letters are from friends, admirers, and publishers. Among the general correspondence are fan letters, and invitations to lecture and teach. The file concerning John Canaday includes letters to the editors of *The New York Times* and *Art In America* complaining about the critic's unprofessional behavior and comments he made while visiting the Tibor de Nagy Gallery, a letter of apology from Canaday, and letters to friends and supporters alerting them to the upcoming publication of Myers' letter to *The New York Times*. Letters from Guy Davenport - a close friend, English professor, writer, and contributor to *Parenthèse* - are about both personal and professional matters. *Tracking the Marvelous* includes letters from Myers' publisher and editor, along with contracts, fan letters, and his rebuttal to an unflattering review.

General correspondence is arranged chronologically. Other correspondence is organized alphabetically by name of correspondent or subject, and material within each folder is arranged chronologically.

Box 1, Folder 1	General Correspondence, 1973-1987, undated
Box 1, Folder 2	<i>Arts Magazine</i> , 1953
Box 1, Folder 3	Re: Canaday, John, 1960
Box 1, Folder 4	Davenport, Guy, 1975-1977, undated
Box 1, Folder 5	<i>Parenthèse</i> , 1975-1976, undated
Box 1, Folder 6	<i>Tracking the Marvelous</i> , 1983-1985, undated

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## Series 2: Writings, 1959-1987, undated

(boxes 1-2, 1.0 linear ft.)

Writings consist of drafts and final manuscripts of Myers's published and unpublished works. Included are books, articles and essays, miscellaneous writings, and diaries. His autobiography, *Tracking the Marvelous: A Life in the New York Art World*, was published by Random House in 1984. Correspondence with his publisher and fan letters are included with Series 1, and reviews are among the printed matter in Series 3. *Forward and Backward: A Chronicle in Fragments and Episodes* is about Mark Rothko's suicide and his daughter's subsequent lawsuit against Marlborough Galleries; this manuscript forms the basis for part three of *Tracking the Marvelous*. *Knowing What I Like* (unpublished) is a collection of Myers's essays and art criticism selected and edited by him. Among his miscellaneous writings are book and exhibition reviews, poems and song lyrics. Also included are notes, among them a notebook about puppets at the Detroit Institute of Arts.

For much of his life, Myers kept a diary and entries dated 1939-1956 are quoted extensively in *Tracking the Marvelous*. Eleven volumes, 1969 and 1974-1983, record his activities, reactions and reflections on his experiences, and news of literary and artist friends and acquaintances.

Writings by other authors include poems and an article, as well as submissions to *Parenthèse*.

The series is organized into five subseries:

- 2.1: Books, circa 1976-1985
- 2.2: Articles and Essays, 1985, 1989, undated
- 2.3: Miscellaneous Writings, 1975-1987, undated
- 2.4: Diaries, 1969-1983, undated
- 2.5: Writings By Other Authors, circa 1975-1979, undated

### 2.1: Books, circa 1976-1985

Box 1, Folder 7-8	<i>Forward and Backward: A Chronicle in Fragments and Episodes</i> , circa 1976
Box 1, Folder 9	<i>Knowing What I Like</i> , Draft Table of Contents and Introduction, circa 1984-1985
Box 1, Folder 10-11	<i>Knowing What I Like</i> , 1985
Box 1, Folder 12-15	<i>Tracking the Marvelous</i> , circa, 1980-1983
Box 1, Folder 16	<i>Tracking the Marvelous</i> , Additional Text to be Inserted, circa 1983

### 2.2: Articles and Essays, 1985, 1989, undated

Box 1, Folder 17	"Animals In Art," undated
Box 1, Folder 18	"Are You Ready?", undated
Box 1, Folder 19	"Art Criticized by Other Artists," undated

Box 1, Folder 20	"Collecting the Unknown," , undated
Box 1, Folder 21	"Contemplation," , undated
Box 1, Folder 22	"Cornell's 'Erreur d'Ame,'" , undated
Box 1, Folder 23	"Imaginary Interview with Lee Krasner," , undated
Box 1, Folder 24	"In Regards to the Selection of Verse or, Every Painter Should Have His Poet," , undated
Box 1, Folder 25	"Inner Truth," , 1985
Box 1, Folder 26	"Learning from Art Historians" , undated
Box 1, Folder 27	"New York Letter," , undated
Box 1, Folder 28	"New York Painting Since Surrealism," , undated
Box 1, Folder 29	"Newport Beach Museum," , undated
Box 1, Folder 30	"Norman Bluhm," , undated
Box 1, Folder 31	"Outdoors and indoors," , undated
Box 1, Folder 32	"Pennies from Heaven," , undated
Box 1, Folder 33	"A Phase of Portuguese Architecture," , undated
Box 1, Folder 34	"Reflections-A Memory-The Perils of Nostalgia," , undated
Box 1, Folder 35	"The Truth Behind the Story of the Princess and the Pea," , undated
Box 1, Folder 36	"William James," , undated
Box 1, Folder 37	"Wm. Tzvetan Todorov: The Conquest of America," , undated
Box 1, Folder 38	"Words and Pictures, Pictures and Words: Some Notes on Alexander Page and William Carlos Williams," , undated
Box 1, Folder 39	"The Unknowable, the Unworldly, the Unspeakable," , undated
Box 1, Folder 40	Untitled, undated

### 2.3: Miscellaneous Writings, 1975-1987, undated

Box 1, Folder 41	Book Reviews, 1975-1983
Box 1, Folder 42	Exhibition Reviews, 1986
Box 1, Folder 43	Notebook, "Detroit, about Detroit Institute of Arts Puppet Collection and Staff (1 vol.), undated
Box 1, Folder 44	Notes, undated
Box 1, Folder 45	Poems, 1987, undated
Box 1, Folder 46	"Triumphant Chant for R. H.," music by Ned Rorem, words by John Bernard Myers, undated

### 2.4: Diaries, 1969-1983, undated

Box 1, Folder 47	Vol. 1.; July 4, 1969; Sept. Aug. 22, 1974-June 25, 1976
Box 1, Folder 48	Vol. 2.; Dec. 14, 1972-Nov. 15, 1973
Box 1, Folder 49	Vol. 3.; Nov. 15, 1973-Aug. 14, 1974
Box 1, Folder 50	Vol. 4: Interim, A Spring Holiday, April 10-23, 1974
Box 1, Folder 51	Vol. 5: Diary, Oct. 1, 1977-Sept. 4, 1978
Box 2, Folder 1	Vol. 6: Diary, Sept. 7, 1978-Dec. 18, 1979
Box 2, Folder 2	Vol. 7: Lisbon Diary, Dec. 29, 1979-Jan. 16, 1980
Box 2, Folder 3	Vol. 8: Diary, Jan. 20, 1980 [cover incorrectly indicates Jan. 23]-March 29, 1981
Box 2, Folder 4	Vol. 9: Diary, April 1, 1981-June 15, 1982
Box 2, Folder 5	Vol. 10.; June 22-Dec. 26, 1982 [cover incorrectly indicates June 1981-Dec. 1982]
Box 2, Folder 6	Vol. 11: Diary, Jan. 2-July 13, 1983
Box 2, Folder 7	Diary Entries (photocopies), undated

## 2.5: Writings By Other Authors, circa 1975-1979, undated

Box 2, Folder 8            Poems, 1985, undated

Box 2, Folder 9            "Random Thoughts on the Gimmickists," by Tibor de Nagy, undated

Box 2, Folder 10          Submissions to *Parenthèse*, circa 1975-1979

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## Series 3: Printed Matter, 1951-1987, undated

(box 2, 0.5 linear ft.)

Printed matter consists of a book, exhibition catalogs, articles, and book and exhibition reviews written by Myers and a few articles by Myers. Copies of Volumes I and II of *Semi-Colon*, a poets' newsletter edited by Myers and published by the Tibor de Nagy Gallery, 1953-circa 1956, and four issues of *Parenthésé*, a magazine of words and pictures, edited by Myers between 1975 and 1979 are included. Other printed matter consists of exhibition catalogs, clippings on art subjects, and miscellaneous items.

All folders are arranged chronologically.

Box 2, Folder 11	By JBM, <i>Tracking the Marvelous: A Life in the New York Art World</i> , 1984
Box 2, Folder 12	By JBM, Exhibition Catalogs and Announcements, 1977-1987, undated
Box 2, Folder 13	By JBM, Articles, 1964-1983, undated
Box 2, Folder 14	By JBM, Book Reviews and Exhibition Reviews, 1970-1975, undated
Box 2, Folder 15	About JBM, Articles, 1975-1984
Box 2, Folder 16	Edited by JBM, <i>Semi-Colon</i> , 1953-circa 1956
Box 2, Folder 17	Edited by JBM, <i>Parenthésé</i> , 1975, 1979
Box 2, Folder 18	Edited by JBM, <i>Parenthésé</i> Proofs, 1977
Box 2, Folder 19	Edited by JBM, Miscellaneous Printed Matter re: Sea Cliff Editions, 1985-1986
Box 2, Folder 20	Exhibition Catalogs, Announcements, and Invitations, 1960-1986, undated
Box 2, Folder 21	Clippings, Berman, Leonid, 1972-1974
Box 2, Folder 22	Clippings, Hartigan, Grace, 1984
Box 2, Folder 23	Clippings, Rothko, Mark, 1978-1983, undated
Box 2, Folder 24	Clippings, Reviews of <i>Tracking the Marvelous</i> , 1983-1984
Box 2, Folder 25	Miscellaneous Publications, Elegy by Chester Kallman, drawings by Rene Bouche, 1951
Box 2, Folder 26	Miscellaneous Publications, Merrill, James, 1977-1982
Box 2, Folder 27	Miscellaneous Publications, Various Subjects, 1964-1985, undated

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**Series 4: Miscellaneous, circa 1962-1987, undated***(0.25 linear ft.)*

Miscellaneous items consist of a small number of items not properly part of the larger series. Among these documents are artwork and biographical information. Also included are minutes and memoranda of the Ingram Merrill Foundation (most likely established by the family of Myers' friend the poet James Merrill) which gave grants to artists and writers. Myers served as the foundation's secretary. There are transcripts of interviews Myers conducted with Alexandra Anderson, Marisol and Red Grooms, and a transcript of Myers interviewed by Alfred Sturdevant.

Records of the Southampton Artists' Theatre Festival (Herbert Machiz, director, and John Bernard Myers, producer), operated at Long Island University during the summers of 1968 and 1969, consist of notes and music. Its 1969 production "Gertrude Stein's 'First Reader'" was repeated at the Museum of Modern Art and the Metropolitan Museum of Art. Music by Ann Sternberg includes "Sunshine," "Jenny," "How They Do, Do," "Baby Benjamin," "In a Garden," and "The Soldier."

Box 2, Folder 28	Artwork, Collages by Arthur Cady (illustrations for "Another Medici Child" by JBM), undated
Box 2, Folder 29	Artwork, Original for Announcement: "Tibor de Nagy Presents Red Grooms, Featuring Extension Paintings . . .", circa 1962
Box 2, Folder 30	Biographical Material, Résumé, circa 1980
Box 2, Folder 31	Biographical Material, Memorials, 1987
Box 2, Folder 32	Ingram Merrill Foundation, Minutes and Memoranda, 1983-1984
Box 2, Folder 33	Interview Transcripts, John Bernard Myers Interviewed by Alfred Sturdevant, 1985
Box 2, Folder 34	Interview Transcripts, Alexandra Anderson Interviewed by John Bernard Myers, undated
Box 2, Folder 35	Interview Transcripts, "A Conversation with Marisol and Red Grooms," interviewer unidentified, undated
Box 2, Folder 36	Southampton Artists' Theatre Festival, Director's Notes on Second Season (1 vol.), 1969
Box 2, Folder 37	Southampton Artists' Theatre Festival, Music and Notes for 1969 Production of "Gertrude Stein's 'First Reader,'" undated
Box 2, Folder 38	Southampton Artists' Theatre Festival, Music for Other Productions, undated

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## Series 5: Photographs, circa 1940s-1985, undated

*(box 2, 6 folders)*

Photographs (including color slides and transparencies) are of John Bernard Myers, including two of him with puppets; unidentified friends; and the interior of his Brewster, N.Y. home and its backyard. Also, there are many photographs of puppets and one of a painting by Grace Hartigan.

Within each folder, photographs are arranged in rough chronological order.

Box 2, Folder 39	People, Myers, John Bernard, circa 1940s-1980s
Box 2, Folder 40	People, Unidentified Groups, undated
Box 2, Folder 41	Places, Interior of Myer's Home, Brewster, N.Y., 1978, undated
Box 2, Folder 42	Places, Backyard of Myer's Home, Brewster, N.Y., undated
Box 2, Folder 43	Miscellaneous Subjects, "St. George," painting by Grace Hartigan, 1985
Box 2, Folder 44	Miscellaneous Subjects, Puppets, undated

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