# *Paul B. Moses: Trailblazing Art Historian* Exhibition Text

## Introduction

The extraordinary life of Paul B. Moses (1929–1966) was one defined by barriers overcome. Born to working-class parents, he excelled at school and became the first African-American student to attend Haverford College. There he became a protégé of the art collector and connoisseur Albert Barnes, who nurtured the young man’s interest in nineteenth-century French art. The experience fueled Moses’ determination to pursue a career as an art historian.

Following his graduation from Haverford, Moses served in the United States Army and taught at an international school in Rome. In 1959 he enrolled at Harvard University, earning a Master’s degree two years later and beginning work on his doctoral dissertation, which focused on the etchings and monotypes of the French Impressionist Edgar Degas. He also met and married Alice Johnson, an accomplished and ambitious elementary school teacher. The couple moved to Hyde Park in 1962, when Moses was hired as an instructor in the University of Chicago’s Department of Art. He soon distinguished himself among the students and faculty for his innovative scholarship and empathic teaching style. In addition to his academic pursuits, Moses was also an avid amateur painter. His oils, watercolors, and sketches document his travels and demonstrate the keen observing eye he brought to his surroundings.

Moses met head-on the many challenges faced by a Black man working in a predominantly white field during the Civil Rights era. He risked the offense of his white colleagues when he voiced his critiques of Mark Twain’s *The Adventures of Huckleberry Finn*, calling out the novel’s racist elements and their potentially detrimental effects on students. He was often the only person of color at the lectures he gave and at art-world events he attended around Chicago. He won grants that enabled him to make several more trips to France to continue his research on Degas, where he was offered a book contract. He also curated an exhibition of Degas’ prints, wrote reviews for the arts section of the *Chicago Daily News*, and quickly made a name for himself in the local arts community.

In 1966, at the age of 36, Moses’ life was tragically cut short when he was murdered by two young white men who intended to steal his car. The event devastated his family, friends, colleagues, and students, many of whom wrote letters and tributes that underscored the lasting impact he had on their lives. As this chorus of voices made clear, his groundbreaking scholarship, exemplary teaching, and essential humanity together constituted his greatest legacies. This exhibition seeks to honor those legacies, telling the story of, as one of his many admirers described him, “Paul Moses: the instructor, the critic, and the man.”

## Acknowledgments

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## Early Life and Haverford College [Case 1]

Paul Bell Moses was born on December 9th, 1929, the son of Paul S. Moses, a house painter, and Annie Moses, a laundress. Alongside his four brothers and three sisters, the young Paul grew up in a house on West Spring Avenue in Ardmore, Pennsylvania, just down the street from Haverford College. From an early age, Moses displayed a remarkable talent for painting and drawing, which his art teacher at Ardmore Junior High encouraged. In 1944, he enrolled at the prestigious Lower Merion High School, where he excelled in his classes and joined numerous clubs.

Moses made history when he began his undergraduate education at Haverford College in 1948, becoming the school’s first African-American student. There, as elsewhere, he encountered significant racism––he lived at home during his freshman year because no white student would room with him. Throughout his time at Haverford, Moses continued to develop his related interests in art history and art practice, aided by the college’s connection to the Barnes Foundation in nearby Merion. He led an art appreciation class that centered on the Foundation’s collection and developed a close personal relationship with Albert Barnes, a prominent entrepreneur, self-taught expert of fine art, collector, and philanthropist. A scholarship established by the Foundation enabled Moses to study in France at the Sorbonne and the École de Louvre in his junior year. Barnes personally wrote letters of introduction to curators and collectors in France on Moses’ behalf and offered detailed guidance to his young protégé. The experience would prove formative for Moses’ career ambitions after he graduated magna cum laude from Haverford in 1951.

## Soldier, Teacher, Scholar [Case 2]

Moses served as a private in the United States Army from 1952 to 1954. He distinguished himself during a leadership course and received a “Best Soldier” award. He also made good use of his language skills, serving as an interpreter in France, where he was photographed in uniform in Paris’ Tuileries Gardens in 1953. His experiences abroad seem to have stoked his enthusiasm for European art and culture, for, following his discharge from the army and brief teaching stints at the Barnes Foundation and Lincoln University in Philadelphia, he accepted a position as an instructor at the Overseas School of Rome in 1957. He remained there for two years, taking advantage of the city’s museums and libraries to deepen his knowledge of its art. Ever open to new experiences, he also played a small role in Metro Goldwyn Mayer’s 1959 production of *Ben-Hur*, which was being filmed in Italy at the time.

Moses returned to the United States in 1959 to begin a graduate degree in the fine arts at Harvard University, with a specialization in the study of late nineteenth-century French prints. His admittance to the program was supported by an enthusiastic letter of recommendation written by Violette de Mazia, Director of Education in the Art Department at the Barnes Foundation. Following the completion of his MA the following year, Moses took a position as a teaching fellow at Harvard while beginning his work towards a doctorate.

## New Beginnings [Case 3]

While studying at Harvard, Moses met Alice Johnson, a graduate of Cheyney State Teacher’s College in Pennsylvania with several years’ teaching experience in Asbury Park, New Jersey and Oxford, England. They married in the spring of 1962. Their wedding announcement appeared in April issues of *Jet* magazine and the *New York Times*. Shortly afterward, the couple moved to Hyde Park, where Paul began a new position as an instructor in the Department of Art at the University of Chicago. The birth of their son, Michael, followed at the end of that year. In step with her pathbreaking husband, Alice later became a third- and fourth-grade science teacher at the University of Chicago’s Laboratory Schools. She also served as the first African-American and first woman president of the National Science Teachers Association and advanced her career at the National Science Foundation in Washington, DC.

## A Passion for Art [Case 4]

Throughout his studies and early career, Moses continued to hone his skills and find a meaningful creative outlet in painting and drawing. He filled his sketchbooks and canvases with idyllic city-, sea-, and landscapes, often inspired by his immediate surroundings. His loose, expressive style and luminous palette are reminiscent of the Impressionist painters he studied and admired. Richard Tapp, a longtime family friend, noted that Moses’ affinity for these artists was particularly evident in his handling of cloud formations.

His travels abroad also enabled Moses to begin assembling his own personal art collection. He was particularly enthusiastic about nineteenth-century prints and drawings and purchased, over the course of several trips to Europe, a monotype attributed to Camille Pissarro and numerous caricatures by Honoré Daumier and others.

## Life at the University of Chicago [Case 5]

Moses threw himself into his new position at the University of Chicago when he arrived in the fall of 1962, teaching courses on nineteenth-century French prints and “French Impressionism and its Aftermath.” He also led other classes in the humanities, creating waves among the other instructors when he refused to continue teaching Mark Twain’s classic *The Adventures of Huckleberry Finn* because of the novel’s treatment of race. In his 1988 book *The Company We Keep*,the eminent literary critic Wayne Booth, who began teaching at the university the same year as Moses, recounted the incident. Moses stated that he was deeply troubled by Twain’s portrayal of the character Jim, a Black man fleeing slavery, and argued that the novel’s distorted views of race were damaging to Black and white students alike. Booth acknowledged his initial discomfort with Moses’ (for the time) radical critiques and his later acceptance of their legitimacy, emphasizing the visionary nature of Moses’ interpretation.

In a series of memos to university administrators written in 1964, Harrie Vanderstappen, the acting chair of the Department of Art, enthused that Moses’ research and teaching were “outstanding” and that he had gained the wide respect of professors and students alike. In November 1964, the faculty unanimously voted to promote him to the rank of Assistant Professor of Art and of Humanities. When Moses adopted his new title in December, he joined a small cohort of past and current Black faculty members at the university.

## Research [Case 6]

At the University of Chicago, Moses continued work on his dissertation, which focused on the prints and monotypes of the nineteenth-century French Impressionist artist Edgar Degas. His many pages of meticulous notes attest to the great care with which he catalogued his findings and developed his theories. He also began in-depth studies of several related topics, including the prints of Charles Meyron, the caricatures of Honoré Daumier, and the early history of photography. He received a prestigious Whitney Foundation grant to conduct further research in France in 1963 and an Inland Steel Faculty Fellowship in 1964. While in France in 1963, Moses surveyed numerous private art collections and discovered unpublished etchings and sketches by Degas, which he detailed in enthusiastic letters to his wife and a university colleague. Most exciting of all, in December of that year he received an offer from the French publishing firm Arts et Métiers Graphiques to publish a major *catalogue raisonné* (a comprehensive, annotated catalogue) of Degas’ lithographs, etchings, and monotypes based on his dissertation research. “Needless to say, my spirits are very very high despite the tedium of the voyage,” Moses wrote two days later.

## Curator and Critic [Case 7]

Alongside his research and teaching, Moses further embedded himself in Chicago’s art community through his work curating and reviewing exhibitions. His dissertation formed the basis for an exhibition of Degas’ etchings––the first significant display of the artist’s prints ever shown in the United States––which he organized at the University of Chicago’s Renaissance Society in 1964. Moses wrote all the text for the accompanying catalogue. As evidenced by his annotated copy, he brought the same zeal and eye for detail to his curatorial projects as he did to all his other scholarly endeavors. The show was enthusiastically received in press reviews and lauded for the pioneering perspective it offered on Degas’ work.

Moses himself assumed the role of critic from 1964 to 1965 when he took over the “Panorama” art reviewsection of the *Chicago Daily News*. This new professional outlet enabled him to cultivate relationships within the city’s extensive network of museums and galleries while also solidifying his public profile as a local authority on art. “Happily, history is like heaven; it has many mansions. Surely there is a haven there for Milton Avery. He has pursued his great dream and realized it,” Moses wrote in a review of a 1965 exhibition at the Gray Gallery. In retrospect, these words read as an astute assessment of the article’s ambitious author as well as his artist subject.

## Barriers Overcome [Case 8]

Moses received invitations to lecture at numerous venues throughout Chicago, the United States, and Europe. He also juried art competitions and served as a discussion moderator on academic panels. As evidenced in the photographs of a North Shore Art League art showcase from February 1965, he appears to have often been the only Black person in attendance at these events. Indeed, the museums, galleries, and academies that constituted the primary spaces of the art world were predominantly occupied by white people, and this often-exclusionary environment in many ways endures to this day. Moses understood that his efforts to carve out a place for himself within these institutions had significance beyond his personal experience. As he wrote in a letter to his wife Alice in 1961 while considering a teaching post at Lower Merion High School, where he had graduated a little over a decade earlier (on display in another case), “My being appointed would constitute something of a breakthrough into the higher echelons of Lower Merion’s teaching system, where no Negro has been hired except in one almost exclusively colored elementary school.” The many pamphlets, flyers, invitations, newspaper clippings, and photographs shown here attest to his hard-won success and suggest that much more was certain to follow.

## Art World Friendships [Case 9]

Moses met the painter, printmaker, and art educator Matt Phillips (1927-2017) on a visit to Paris in 1964. The two had much in common, as Phillips had previously studied at the Barnes Foundation as well as the University of Chicago. Just a few years before their fortuitous meeting, Phillips began making monotypes (a printmaking method that results in a single, unique image). His efforts to organize exhibitions of monotypes, as well as his own focus on the medium, helped reintroduce contemporary artists to the technique. This must have been a point of particular interest to Moses, given his extensive study of the monotypes of Impressionist artist Edgar Degas. Moses wrote the introduction to an exhibition of Phillips’ work at the Peter Deitsch Gallery in New York City the following year.

Moses’ and Philips’ abiding friendship is emblematic of the relationships Moses developed with peers at every stage of his education and career. While at Haverford he befriended fellow student William Wixom (1929-2020). They shared a love of art and took classes together at the Barnes Foundation. Wixom went on to study Medieval and Renaissance art and held curatorial positions at the Metropolitan Museum of Art, the Cleveland Museum of Art, and the Met Cloisters in New York. When Moses began his studies at Harvard, he reconnected with William Innes Homer (1929-2012), a former classmate from Lower Merion High School. Homer specialized in nineteenth-century American painting and later became a professor at the University of Delaware. Both men became Moses’ close confidants, to whom he regularly turned for advice and offered his own in return.

## A Life Cut Too Short [Case 10]

Paul Moses’ life came to an abrupt and tragic end in 1966. On the evening of March 24, he attended a dinner party with his wife Alice and later gave the babysitter watching their three-year-old son Michael a ride home. He then drove to the north side of the city, where Patrick Kennedy (20) and Richard Tolowski (16) shot and killed Moses and took his car. They later confessed that they had gone out that evening looking for a car to steal and planned to drive to California.

Reports of Moses’ death and its aftermath filled the pages of newspapers in Chicago, Philadelphia, and New York. Alice collected and saved many of these, including the examples shown here. “One terrible day,” she would later write in a eulogy to her husband, “has ruthlessly taken away from you all the rewards of life…no day will take from our hearts our eternal sorrow.”

## A Lasting Impact [Case 11]

A public outpouring of grief followed the announcement of Moses’ death. Condolence letters, written by friends as well as strangers, began arriving almost immediately at the family’s door. Former and current students shared their memories, emphasizing Moses’ passion for teaching and his compassion toward them. Ray Lechman wrote, “Paul was my teacher in Rome, my friend in Paris. But one has many teachers and many friends; Paul was more than that. He was a man who combined these qualities of guidance and companionship in such a way, and with such basic integrity and zest for life, that he created admiration and love wherever he went. You know this. What you might not know, however, is the influence which Paul has had upon me––and (though I should speak for myself alone) upon all his other students––be it in Rome, Boston, or Chicago.” John Hayward, a university colleague, spoke to the magnitude of emotions shared by many: “Not since President Kennedy’s death have I been so haunted by the loss of a good citizen and a lovable person.”

At the age of 36, Moses had just begun his career as an art historian at the time of his death. The work he had completed for his dissertation and book eventually formed the basis for Jean Adhémar and Françoise Cachin’s *Degas: The Complete Etchings, Lithographs and Monotypes*, published in French in 1973 and in English the following year. Moses was not listed among the catalogue’s authors, but its foreword, written by John Rewald––a scholar of French Impressionism who joined the University of Chicago in 1964––acknowledged that Adhémar’s sections on Degas’ etchings in particular drew heavily on Moses’ research. In 1983, an anonymous donor established the Paul B. Moses Scholarship Fund at Haverford College. It continues to be awarded annually to students “who [exemplify] the character, talent and qualities of Paul Moses.”

## The Instructor, the Critic, and the Man [Case 12]

In the wake of his death, the University of Chicago’s radio station, WUCB, aired a tribute to Moses filled with statements by friends and colleagues. Together, they painted a picture not just of an exemplary scholar, educator, and critic, but also of a man who loved to joke, to play tennis, to cook elaborate meals and serve them with good wine. He admired Shakespeare’s tragedies and often signed letters to his wife as “Othello.” He once surprised a cafeteria worker who scolded him in Italian by responding to her in the same language. For the people interviewed in the radio program, Paul Moses’ achievements were inseparable from his humanity. His close friend Paul Milner put it simply: “He was not a person who should be forgotten.”

# *Paul B. Moses: Trailblazing Art Historian* Item List

## Early Life and Haverford College [Case 1]

2.a.i.

Photograph, 1961

*On loan from Michael A. Moses*

Paul Moses with his mother, Annie Moses, outside the family home in Ardmore, Pennsylvania

2.a.ii.

Senior yearbook, Lower Merion High School, 1948

*On loan from Michael A. Moses*

2.b.i.

Report card from Haverford College

1951

*On loan from Michael A. Moses*

2.b.ii.

Paul Moses

*Nude,* reproduction

*Counterpoint,* Fall 1950

Courtesy of Bryn Mawr College Library

This drawing by Moses appeared in the Fall 1950 issue of *Counterpoint*, a magazine organized by students at Haverford and nearby Bryn Mawr College that featured prose, poetry, art, and photography. The nude figure’s minimal but expressive outlines evince their maker’s growing interest in French Impressionist and Post-Impressionist art.

2.b.iv.

Senior yearbook, Haverford College, 1951

*On loan from Michael A. Moses*

Moses majored in French and Latin, was a member of Haverford’s art committee and French club, and played varsity football. A photograph of the football team from his senior yearbook indicates that he was its only Black player. He apparently also independently organized at least one art exhibition. This wide array of interests caused a classmate to jokingly dub him “the versatile one.”

2.b.v.

Student Identification, Académie de Paris, 1950

*On loan from Michael A. Moses*

From Paul Moses’ college semester abroad

2.b.vi.

Passport

c. 1950

*On loan from Michael A. Moses*

2.c.i.

Letter from Albert Barnes to Paul Moses, 1949

*On loan from Michael A. Moses*

Albert Coombs Barnes (1872–1951) was a doctor, chemist, and entrepreneur who made a fortune developing Argyrol, a popular antiseptic used to treat eye and throat infections. He amassed an impressive collection of French modern painting that formed the basis for the Barnes Foundation in Philadelphia. Paul Moses first met Barnes as an undergraduate while taking art appreciation classes at the Foundation. They shared much in common––both had grown up in working-class families and had toiled to create opportunities for themselves through education. When Moses won a scholarship from the Foundation to study in Paris in his junior year, Barnes arranged meetings with his art-world connections, supplied lists of museums and galleries, and recommended the favorite cafés of local artists. The friendship would last until Barnes died in a car accident while on his way to meet Moses and William Wixom, a Haverford classmate.

## Soldier, Teacher, Scholar [Case 2]

2.d.i.

Photograph, c. 1952/54

*On loan from Michael A. Moses*

Paul Moses in army uniform

2.d.ii.

Newspaper clipping, 1952

*On loan from Michael A. Moses*

Photograph showing Paul Moses among top trainees

2d.iii.

“Best Soldier” bracelet , c. 1952

*On loan from Michael A. Moses*

2.d.iv.

Second Infantry pin, c. 1952/54

*On loan from Michael A. Moses*

2.d.v.

Photographs, 1953

*On loan from Michael A. Moses*

Paul Moses in army uniform at the Tuileries Gardens, Paris

2.d.vi.

Selective Services Classification Card, 1956

*On loan from Michael A. Moses*

2.e.i.

Yearbook dedication page, Overseas School of Rome, 1959

*On loan from Michael A. Moses*

The Overseas School of Rome offered elementary and high school-level classes in English and boasted an international cohort of students and faculty. Moses’ approachable teaching style and wealth of knowledge quickly made him a favorite among his pupils. When he left in 1959, he received a dedication in the school’s yearbook.

2.e.ii.

University of Rome student registration card, 1957

*On loan from Michael A. Moses*

2.e.iii.

Passport, c. 1959

*On loan from Michael A. Moses*

2.f.i.

Letter of recommendation, 1959

*On loan from Michael A. Moses*

Written by Violette de Mazia, Director of Education at the Barnes Foundation

2.f.ii.

Letter to Alice Johnson, 1961

*On loan from Michael A. Moses*

In 1961, while at Harvard, Moses applied for a teaching post at his former high school in Lower Merion, Pennsylvania. He enthusiastically discussed the development in a letter to Alice Johnson, a young woman he had met at a party a few years before and with whom he had recently reconnected. “Although the appointment is by no means assured,” he wrote, “the political advantage and the excellence of the pay, plus one other cogent consideration [presumably its proximity to Johnson’s home in Philadelphia], are sufficient to cause me to cancel my European trip, even with the imminent possibility of losing my entire fare, to bring me back to Philadelphia. Once in the city I hope that I may be permitted to see you again.” Johnson evidently acquiesced, for the two married the following year, and, in place of Lower Merion High School, Moses began a position as an instructor at the University of Chicago.

2.g.i.

Photographs, c. 1956/57

*On loan from Michael A. Moses*

Moses taught Latin at Oakwood School in Poughkeepsie, New York during the 1956-1957 school year. A former student later recalled that he was “perhaps the school’s most popular teacher at that time.” As seen here, he apparently sketched alongside his pupils on occasion.

2.g.ii.

Film stills from *Ben-Hur,* 1959

Metro-Goldwyn-Mayer; directed by William Wyler

Paul Moses served as an extra in the 1959 film *Ben-Hur*. He appears in the scene as a servant who wears a red toga and places armor on Messala, played by Stephen Boyd.

## New Beginnings [Case 3]

3.g.i.

“Philly Nuptials”

*Jet*, vol. 21, no.26 (April 19, 1962): 40

*On loan from Michael A. Moses*

Wedding announcement with photograph

3.g.ii.

Photographs, c. 1964

*On loan from Michael A. Moses*

Paul Moses and his son, Michael Moses, on the Midway Plaisance

[No item number]

Video footage of Paul Moses and Alice Johnson’s wedding, 1962

*Footage courtesy of Michael A. Moses*

## A Passion for Art [Case 4]

3.a.i.

*Thunder Gust – Countryside*, 1956

Oil on canvas

*On loan from Michael A. Moses*

3.a.ii.

*Cityscape*, c. 1956/57

Oil on board

*On loan from Michael A. Moses*

3.a.iii.

*Sailing*, c. 1956

Oil on board

*On loan from Michael A. Moses*

3.a.iv.

*Ice House*, 1956

Oil on board

*On loan from Michael A. Moses*

3.a.v.

*The Crucifixion*, 1956

Oil on canvas

*On loan from Michael A. Moses*

3.a.vi.

*Ice House*, 1956

Pastel and graphite on paper

*On loan from Michael A. Moses*

3.a.vii.

Photograph, c. 1956

*On loan from Michael A. Moses*

Paul Moses next to his painting *Ice House*

3.b.i.

*Sailboats* , no date

Watercolor on paper

*On loan from Michael A. Moses*

3.b.ii.

*Landscape: View of Haverford College Looking toward the Observatory*

1951

Watercolor on paper

*On loan from Andrew Wixom*

Moses gifted this watercolor of the Haverford campus to his good friend and classmate William Wixom the year they graduated. The two initially bonded over their mutual love of art and remained in close contact as they pursued further studies at, respectively, Harvard University and the Institute of Fine Arts, New York University and began parallel careers as art historians.

3.b.iii.

*Panama Street, Philadelphia*, 1957

Watercolor on paper

*On loan from Michael A. Moses*

3.c.i.

Sketchbook, c. 1956

*On loan from Michael A. Moses*

3.c.ii.

Sketchbooks, no date

*On loan from Michael A. Moses*

3.d.i.

Attributed to Camille Pissarro (1830–1903)

*Landscape with Cow in Meadow* (*Paysage avec vache à pré*), c. 1890

Monotype

*On loan from Michael A. Moses*

3.d.ii.

Unknown artist

*English Ladies’ Meeting* (*Réunion des dames Anglaises)*, 19th century

Color print on paper

*On loan from Michael A. Moses*

3.d.iii.

Honoré Daumier (1808–1879)

*One of the Slight Disadvantages of “Macadamisage,* no date

Lithograph on newspaper

*On loan from Michael A. Moses*

Honoré Daumier (1808–1879)

*‘Lolo who do you love more, your papa or your mama?’ Lolo responds: ‘I love meat better.’*

No date

Lithograph on paper

*On loan from Michael A. Moses*

## Life at the University of Chicago [Case 5]

4.a.i.

Mark Twain

*The Adventures of Huckleberry Finn*

Garden City, NY: Dolphin Books, n.d.

*On loan from Michael A. Moses*

Paul Moses’ copy of *The Adventures of Huckleberry Finn* by Mark Twain

4.a.ii.

Wayne C. Booth (1921–2005)

*The Company We Keep: An Ethics of Fiction*

Berkeley: University of California Press, 1988

*On loan from Michael A. Moses*

Wayne Clayson Booth taught English at Haverford College while Paul Moses was an undergraduate there, but the two did not become acquainted until they both transferred to the University of Chicago in 1962. *The Company We Keep* opens with a description of the uproar that resulted among the humanities teaching staff when Moses, its only Black constituent, objected to teaching *The Adventures of Huckleberry Finn*. It quotes Moses’ statement (as Booth remembered it) in full:

It’s hard for me to say this, but I have to say it anyway. I simply can’t teach *Huckleberry Finn* again. The way Mark Twain portrays Jim is so offensive to me that I get angry in class, and I can’t get all those liberal white kids to understand why I am angry. What’s more, I don’t think it’s right to subject students, black or white, to the many distorted views of race on which that book is based. No, it’s not the word “n—” I’m objecting to, it’s the whole range of assumptions about slavery and its consequences, and about how whites should deal with liberated slaves, and how liberated slaves should behave or will behave toward whites, good ones and bad ones. That book is just bad education, and the fact that it’s so cleverly written makes it even more troublesome to me.

Moses’ white colleagues, including Booth, were offended and believed Moses was “violating academic norms of objectivity.” However, in time, Booth came to see the validity of Moses’ arguments. He wrote that his book:

…can perhaps best be described as an effort to discover why that still widespread response to Paul Moses’s sort of complaint will not do. Though I would of course resist anyone who tried to ban the book from *my* classroom, I shall argue here that Paul Moses’s reading of *Huckleberry Finn*, an overt ethical appraisal, is one legitimate form of literary criticism.

Moses’ arguments thus formed the basis for Booth’s theories of ethical criticism, introducing, as Booth put it, “the perspective of a black reader in our time thinking about what that powerful novel has for a hundred years been teaching Americans about race and slavery.”

4.a.iii.

Memo from Harrie Vanderstappen to Robert Streeter about Paul Moses’ promotion to Assistant Professor, 1964

*University of Chicago Department of Art History Records, Box 37, Folder Moses, Paul B., 1962-1967*

The question of Moses’ promotion from Instructor to Assistant Professor seems to have been hastened by a job offer he received from the Department of Prints at the Library of Congress in Washington, DC. In addition to this memo, Harrie Vanderstappen, the acting chair of the Department of Art, wrote another to Associate Dean Norton Ginsburgh. In it he attested that “Mr. Moses is undoubtedly a very promising scholar and his work in the Department has been outstanding,” adding that the loss of this “promising young scholar who has gained the respect of the students as well as of the faculty would at this point be of serious damage to the Department.” His arguments evidently proved successful, for Moses was formally offered the promotion a few weeks later.

4.a.iv.

List of University of Chicago Art Department classes for the 1962–1963 school year

*University of Chicago Department of Art History Records, Box 37, Folder Moses, Paul B., 1962-1967*

## Research [Case 6]

4.b.i.

Letter from Paul Moses to “Mr. Petiet” with an outline of his doctoral dissertation on Degas, no date

*On loan from Michael A. Moses*

4.b.ii.

Postcard from Paul Moses to Alice Moses, 1963

*On loan from Michael A. Moses*

In hurried prose, written to his wife Alice during a trip to Paris, Moses here reports on the recent progress made in his research on Edgar Degas. She and their young son Michael had joined Paul on the first leg of his journey but had returned home due to an illness Alice suffered while in Europe. One can sense the young scholar’s excitement about his new discoveries and his desire to share them with his loved ones.

4.b.iii.

Library pass for the Bibliothèque Nationale de France, c. 1964/65

*On loan from Michael A. Moses*

4.b.iv.

Letter from Paul Moses to “Ed” (Edward Maser)

1963

*University of Chicago Department of Art History Records, Box 37, Folder Moses, Paul B., 1962-1967*

4.b.v.

Letter from Arts et Métiers Graphiques

*University of Chicago Department of Art History Records, Box 37, Folder Moses, Paul B., 1962-1967*

Moses received a formal offer for a book contract from the French publishing firm Arts et Métiers Graphiques at the end of his 1963 research trip to Paris. As detailed in the letter above, the volume, based on Moses’ dissertation research, would catalogue all of Edgar Degas’ lithographs, etchings, and monotypes. As Moses noted in the adjacent letter to his colleague Edward Maser, the book would form part of a series, joining already-published volumes on the artists Francisco Goya and Rembrandt van Rijn and one planned on Henri de Toulouse-Lautrec to be written by Jean Adhémar, the head curator of the print department at the Bibliothèque National de France (National Library of France).

4.b.vi.

Degas research notes, no date

*On loan from Michael A. Moses*

The process of cataloguing all of Degas’ etchings and monotypes must have been grueling, but Moses kept extensive notes, which he carefully copied onto index cards and stored in a dedicated filing cabinet. His drawing skills came in handy, enabling him to make quick sketches of the prints he saw. These must have served as useful references when he began assembling the contents of his dissertation and book.

[No item number]

*Pages from sketchbook*, c. 1956

*On loan from Michael A. Moses*

## Curator and Critic [Case 7]

4.c.i.

Paul Moses’ working copy of *An Exhibition of Etchings by Edgar Degas*

Foreword by John Rewald; introduction and notes by Paul Moses

Chicago: The Renaissance Society at the University of Chicago, 1964

*On loan from Michael A. Moses*

The exhibition and accompanying catalogue of Degas’ etchings organized at the Renaissance Society were the first significant public manifestations of Moses’ research. The show brought together an impressive number of prints in various states, allowing viewers an intimate glimpse of the French artist’s working methods. In the catalogue, Moses wrote authoritatively about techniques and processes, correcting prior misconceptions and offering new interpretations. The exhibition, as noted in reviews, was widely praised for offering a fresh lens on Degas’ practice.

4.c.ii.

Clippings of newspaper articles about *An Exhibition of Etchings by Edgar Degas*

c. 1964

*On loan from Michael A. Moses*

4.e.i., ii., and iii.

Reviews from the “Panorama”section of the *Chicago Daily News*

1964–1965

*On loan from Michael A. Moses*

## Barriers Overcome [Case 8]

4.d.i.

Poster advertising lecture on Matisse for University of Chicago alumni at the Art Institute of Chicago, 1966

*On loan from Michael A. Moses*

4.d.ii.

Photographs, 1966

*On loan from Michael A. Moses*

Photographs from the lecture on Matisse for University of Chicago alumni at the Art Institute of Chicago

4.d.iii.

Invitation, 1966

*On loan from Michael A. Moses*

Invitation to lecture on Matisse for the Winnetka Associates of the Woman’s Board of the Art Institute of Chicago

4.d.iv.

Invitation and program, 1966

*On loan from Michael A. Moses*

Invitation and program for the “Fête d’Été” hosted by the Jewish Federation of Metropolitan Chicago, featuring a lecture by Paul Moses

4.d.v.

Photographs, 1965

*On loan from Michael A. Moses*

Paul Moses jurying an art competition for the North Shore Art League of Winnetka

4.d.vi.

Invitation to lecture on Honoré Daumier at Haverford College

c. 1963

*On loan from Michael A. Moses*

4.d.vii.

Newspaper clipping, no date

*On loan from Michael A. Moses*

Newspaper clipping about upcoming arts panel at Rockford College

4.d.ix.

American College of Paris Daumier lecture announcement

1963

*University of Chicago Department of Art History Records, Box 37, Folder Moses, Paul B., 1962-1967*

## Art World Friendships [Case 9]

4.d.viii.

Exhibition catalogue for *Matt Phillips Monotypes and Other Media*

New York: Peter Deitsch Gallery, 1965

*On loan from Michael A. Moses*

## A Life Cut Too Short [Case 10]

5.a.i., ii., and iii. + 5.d.

Newspapers and clippings related to Paul Moses’ murder and aftermath

1966

*On loan from Michael A. Moses*

## A Lasting Impact [Case 11]

5.b.i, ii., iii., iv., v., vi., and viii.

Condolence letters sent to Alice Moses

1966

*On loan from Michael A. Moses*

6.a.i.

Article announcing the establishment of the Paul B. Moses Scholarship Fund

*Horizons*, Haverford College, 1982

*On loan from Michael A. Moses*

6.a.ii.

Letter, 1983

*On loan from Michael A. Moses*

Letter from Holger Hansen to Emma Johnson (Paul Moses’ mother-in-law)

6.b.i.

Jean Adhémar (1908-1987) and Françoise Cachin (1937-2011)

*Degas: The Complete Etchings, Lithographs, and Monotypes*

New York: Viking Press, 1973

*On loan from Michael A. Moses*

Seven years after Paul Moses’ death, *Degas: The Complete Etchings, Lithographs, and Monotypes* appeared in print. John Rewald, Moses’ former colleague at the University of Chicago who, like Moses, specialized in French Impressionism, contributed a foreword to the volume. It opened with an acknowledgment of the debt owed by authors Jean Adhémar and Françoise Cachin to Moses’ research, which, in addition to other contributions, formed the basis for Adhémar’s sections on Degas’ etchings. Rewald paid tribute to his friend’s tireless efforts to follow up every lead and accurately account for every detail: “Step by step, proof by proof, state by state, Moses explored each stage in Degas’ evolution,” he wrote, thanking the authors for bringing Moses’ work to publication and calling his death “an immense loss, not only for his family but also for Degas scholarship, for the art world and for the rest of us historians, who had such good reasons to expect many significant contributions from him.”

## The Instructor, the Critic, and the Man [Case 12]

5.c.

Eulogy written by Alice Moses

1966

*On loan from Michael A. Moses*

7.a.

“In Memoriam––Paul Moses”

Aired 1966

Chicago: WUCB, 1966

7.b.

Photograph of Paul Moses

*On loan from Michael A. Moses*

7.c.

Michael Moses

*Relentless,* 2022

Was she protecting me or herself?

She wanted me to know.

All that was saved to tell me the story one day.

Over 50 years later, he came back.

He tried to tell me who he was.

He learned, loved, and the legacy became him.

A son, a brother, a husband, a father, a pioneer.

I can only surmise what was.

The story remained in all those boxes.

Why now?

When did she want me to get to know him?

When did he want me to get to know him?

I am now him.

I live his dream.

I know who he is!

—Michael A. Moses

*Note—the item numbers included in this item list are assigned by the curators, and do not correspond to the University of Chicago’s archival numbering system.*