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# THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

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The Museum of Modern Art, 11 West 53 Street, announces that two additional floors of its Summer Exhibition will open to the public Tuesday, June 18. On the fourth floor will be shown Picasso's Composition (1928) and Bracque's Pink Table-cloth (1933) from the collection of Walter P. Chrysler, Jr.; Peter Blume's South of Scranton, which won first prize in the 1934 Carnegie International Exhibition, and Salvador Dali's Enigmatic Elements in Landscape, from the collection of Cyrus L. Sulzberger, II, which received honorable mention in the same exhibition; The Old Actress (1926) by Max Beckmann; and a number of paintings from the Lillie P. Bliss and Permanent Collections of the Museum.

On the second floor two of the one-picture exhibitions circulated by the Museum during the past season to sixteen colleges will be added to the paintings now on display. These are Cézanne's Portrait of Mme. Cézanne from the Adolph Lewisohn Collection, and Gauguin's Tahitian Idyl from a private collection.

On the first floor of the Museum three groups of sculpture will be shown: figures in bronze and plaster by Maillol and Lehmbruck; sculpture in wood from the African Negro Art Exhibition held at the Museum during the Spring; and a room of American folk sculpture in wood and metal.

In the architecture room on the fourth floor the model of a project for a house in Pinchurst, North Carolina, by J. J. P. Oud, the Dutch architect, and plans and enlarged photographs of houses he has built in Holland will be shown. These were first exhibited in the International Exhibition of Modern Architecture held at the Museum in February 1932 and since that time shown throughout the country.

The Summer Exhibition will remain on view daily and Sunday until September 1, the only exception being July 4, when the Museum will be closed.

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Two of the outstanding pieces in the American folk sculpture shown are old weather-vanes in the form of roosters: one, which was found near Portsmouth, New Hampshire, is of poly-

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chromed wood; the other, in cast iron with a cut-out tail, was found in Boston. Many such weather-vanes have been and still are being used on churches, as well as on other buildings. For eighty-five years a metal rooster above the steeple of the Marble Collegiate Church in New York, at Fifth Avenue and 29th Street, has indicated the wind, while a gilded rooster above St. Patrick's Cathedral in Newark, New Jersey, performs a like service. Throughout the country there are doubtless hundreds of similar weather-vanes.

Mr. Henry-Russell Hitchcock, Jr., Professor of Architecture at Wesleyan University in Middletown, Conn., a recent visitor to the Museum of Modern Art, was questioned as to the frequent use of the rooster weather-vane on churches. Professor Hitchcock stated that its use in ecclesiastical architecture was ancient and was thought to symbolize the story of St. Peter who, after denying his Lord three times, was recalled to a sense of loyalty by the crowing of a cock.