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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

Moholy-Nagy

LABEL

L. Moholy-Nagy was one of the Hungarian Ma group

of constructivist artists. In his canvas

Landman 7-29

THE MUSEUM OF MODERN ART

Date July 29, 1946

To: Mr. Sweeney

Re: Attached letter

From: L. Amber

(Miss Ulrich's
office)

The attached letter came with Dr. Landman's Check for \$24.69.

For packing
his collection

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Moholy-Nagy

LABEL

L. Moholy-Nagy was one of the Hungarian Ma group

of constructivist artists. In his canvas

Varialide of an R H Picture

we have an adaptation of constructivism research in three

dimensional relationships translated into a two dimensional

expression. The simplified form relations we see here and

the suggestion of space are intimately related to the work

of the Hungarian and Russian constructivists during and

shortly after the first world war.

Given Jane Sabersky 2/8/46

Mr. L. Moholy-Nagy
2901 Lawrence Avenue
Chicago 14, Illinois

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SCHWITTERS

MOHOLY-NAGY ✓

cc: Miss Dudley ~~Miss P. Miller~~

June 7, 1946

August 7, 1946

Dear Moholy,

Some weeks ago I received a packet of photographs and collages from Kurt Schwitters which he asked me to propose to the Committee on Exhibitions in the hope of a one man show at the Museum. For the time being it was impossible to find an opening, and Schwitters asked me to send them on to you.

I would like to see a Schwitters show at the Museum. I understand it is still possible for him to reconstruct his Merzbau, and I have heard funds might be made available for the realization of this.

I hope Sibyl and you are both well. And I am sure the school is flourishing.

All Laura's and my best to you both.

As ever,

Yours very truly,

Mr. L. Moholy-Nagy
2622 Lakeview Avenue
Chicago 14, Illinois

JJS:ja

Mrs. Abby Ledy
46-01 Britton Avenue
Hickory, Long Island, N.Y.

JJS:ja

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Landy

cc: Miss D. Miller

June 3, 1946

Dear Mrs. Landy,

I do not see that there is any reason your husband should not feel free to copy the work of a modern master any more than an old master. Many students train themselves in this work. The only point I can see where an infringement of rights or a misrepresentation might be involved would be in the signature of the painting with the original artist's name and its sale on that basis. Whereas I do not imagine your husband would contemplate any such step, I do not see why he should deny himself what pleasure he may derive from copying such modern work as Leger's Three Women at Breakfast or Dali's Persistence of Memory.

With regard to publications, the shortage of paper has been the principal reason for the delay in reprinting many of the early catalogs, the supply of which is exhausted. It is hoped that in the near future the most important of them will be reissued.

Yours very truly,

Mrs. Libby Landy
82-01 Britton Avenue
Elmhurst, Long Island, N.Y.

JJS:ja

*The Museum of Modern Art
11 West 53 Street
New York 19, N.Y.
He is the
I would appreciate
following matter
Copies of several
at the Museum
Leger's "Three Women
much sale with
Salvador Dali. These were originally painted
at we could enjoy seeing them in our own
home. I would like to have an opportunity
to sell the Dali and Leger, and we would
like to have some of the
copyrights, and we
I will reply from me in connection with
this matter will be greatly appreciated.
May I take this opportunity to compliment
you upon the excellence of the Museum's*

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A. Leger

cc: W. Martin

MAY 2 1946

LIBBY LANDY

82-01 BRITTON AVENUE

ELMHURST, LONG ISLAND, N. Y.

April 30, 1946

The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Gentlemen:

I would appreciate your advice on the following matter. My husband has painted copies of several well known modern paintings in the Museum of Modern Art, among them Leger's "Three Women at Breakfast" and a much enlarged "Persistence of Memory" by Salvador Dali. These were originally painted so we could enjoy seeing them in our own home. However, he now has an opportunity to sell the Dali and Leger, and we would like to know if there are any legal obstacles (copyrights, laws, etc) to prevent his doing so. An early reply from you in connection with this matter will be greatly appreciated.

May I take this opportunity to compliment you upon the excellence of the Museum's

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A. Degler

cc: W. Martin

publications. We have purchased as many as we could obtain, and they are a constant source of pleasure to us. Do you think there is a chance that some of the very early ones will be reprinted?

Sincerely yours,
Libby R. Landy

JJS:ja

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A. Leger

cc: M. G. Martin

June 12, 1946

October 11, 1946

Bollingen Foundation
41 Washington Square South
New York 12, New York

Gentlemen,

Permit me to express my deep appreciation of your consideration of my letter proposing Mr. Alexis St. Leger Leger for a Bollingen Fellowship and of your generosity in granting him one.

I am confident that the work he will produce for publication in your series will do honor to your perspicacity of choice and will be a worthy addition to the list which is steadily enhancing the repute of your patronage.

Respectfully yours,

I am interested in the Bollingen series as a publisher of the Bollingen series, but should an extension of the Bollingen series be considered Mr. Leger has at present an unpublished manuscript of a long poem in French, *Les Vies*, which I have had access to it. James Johnson Sweeney, your authorized English translator of his recent poems, *Les Vies*, and *Les Vies* are also available for publication in your series.

James Johnson Sweeney

Should there be any further information which I might be able to supply in connection with this proposal which I have taken the liberty to send I will be glad to do so.

JJS:ja

Respectfully yours,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Alexis Leger

June 12, 1946

Dear Mr. Bellin,

Bollingen Foundation
 41 Washington Square South
 New York 12, New York

Gentlemen,

May I take the liberty of proposing at the suggestion of several of his friends the eminent French poet and diplomat Alexis St. Leger as a candidate for a Bollingen fellowship for research in connection with a projected prose work which is to take the character of a discussion of the ethical and spiritual problems of the time.

I do not need to emphasize Mr. Leger's achievements in the field of poetry. His reputation is sufficient to justify Mr. T. S. Eliot in describing him as "the greatest living poet", and to permit Mr. Somerset Maugham recently at the Congressional Library in Washington to describe him as "one of the greatest living men of letters".

As I understand it the Bollingen Press is primarily interested in the publication of prose works in connection with its fellowships, but should an extension of its patronage to other fields be considered Mr. Leger has at present an unpublished manuscript of a long poem in French, Vents, which critics who have had access to it regard as his greatest work to date. Four authorized English translations of his recent poems, Neiges, Pluies, Exils, and Poeme a l'Etrangere, are also available for publication in book form.

Should there be any further information which I might be able to supply in connection with this proposal which I have taken the liberty to make I will be glad to do so.

I am

Respectfully yours,

JJS:ja

cc: Mr. Martin
 C. Clark

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Alexis Leger,

June 8, 1946

Dear Mr. Mollon,

I am taking the liberty as a friend of the late Mansfield Forbes of Clare College, Cambridge, of writing you on a subject which I sincerely believe justifies this freedom.

I refer to the proposal of the well known French poet Alexis St. Leger Leger for a Bollingen Fellowship. I am sure you are acquainted with the name Leger who writes under the nom de plume Saint-Jean Perse, both for his published work Anabase and the other long poems and with his name as a diplomat in the Orient and elsewhere.

Since the occupation of France Alexis Leger has been in Washington doing research work on a fellowship at the Congressional Library. As I understand it he has preferred for reasons of political conscience to give up his diplomatic career rather than to have anything to do with the governments which have succeeded the Third Republic in France. During the war the Nazis destroyed five important manuscripts of Leger's poetry in Paris, but recently I understand that Leger has completed what critics who have seen it regard as his finest poem to date, Vents. I am also told that approved English translations of his four long poems, Neiges, Fluies, Exils, and Poeme a l'etrangere which have never been given to an American publisher are now ready for publication.

I believe that it was in connection with this that Mr. Leger's name has been proposed to the Bollingen Press as a candidate for a fellowship which would permit him to continue to write without the necessity of resuming diplomatic work under a ministry with which he is not in sympathy. I feel it is a great opportunity for the Bollingen Press to give its impress to a major work of a man who has the international esteem of the leading artists of today. I am sure you are familiar with T. S. Eliot's translation of Leger's Anabase and Eliot's declared esteem for Leger as "the greatest living poet." Also with the similar statement made recently by Somerset Maugham in Washington describing Leger as "one of the greatest living men of letters."

As an undergraduate of Jesus College I met Manny Forbes, and after leaving Cambridge he remained one of my closest friends until his death. In fact the last time I saw Manny Forbes I was

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his guest at a Shrove Tuesday feast at Clare and during your undergraduate days he frequently spoke to me of you. I am taking this liberty in the confidence that Marny Forbes himself would sympathise with my suggestion and my reference to him in this connection. I will appreciate any consideration you can give Mr. Leger.

July 9, 1949

I am

Very sincerely yours,

Leger Galleries
13, Old Bond Street
London, W.1., England

Mr. Paul Mellon
125 East 70th Street
New York 21, N.Y.

JJS:ja

I enclose by the list several items by
Georges Leger. I am personally interested in
Georges Leger's early drawing and water colors,
and if you still have any available I would
appreciate a quotation of prices and description -
and even possibly photographs.

Very sincerely yours,

James Johnson Sweeney, Director
Department of Painting & Sculpture

JJS:ja

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Leger
Gae

September 30, 1946

Dear Mr. Sweeney,

July 8, 1946

Before you left for Belgium I requested you
to send me whatever catalogues and photographs of work by
Leger Galleries and thought right informed us.
13, Old Bond Street
London, W.1., England
Gentlemen,

I am grateful to you for the catalog
of your exhibition of water colors and drawings
shown in February and March.

I notice in the list several items by
Samuel Palmer. I am personally interested in
Samuel Palmer's early drawings and water colors,
and if you still have any available I would
appreciate a quotation of prices and description -
and even possibly photographs.

Very sincerely yours,

James Johnson Sweeney, Director
Department of Painting & Sculpture

JJS:ja

Mr. Marie Levesque
17 Washington Place
New York City

JJS:ja

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Leirens

THE MUSEUM OF MODERN ART

cc: Miss Ulrich

Date: September 30, 1946

To: Miss Ulrich
From: Mr. [unclear]

September 30, 1946

Dear Mr. Leirens,

Before you left for Belgium I requested you to send us whatever catalogues and photographs of work by contemporary artists you thought might interest us.

You very kindly sent some extremely interesting photographs and catalogues after your Paris visit, but you have never sent me a statement of expenditures in this direction on our behalf - or for cables in connection with the Chagall loans earlier in the year.

I will appreciate it very much if you will send us such a statement for settlement. You should not be out-of-pocket because of your service to the Museum.

I hope we may be able to see each other very shortly.

With all kind regards,

Sincerely,

Mr. Charles Leirens
77 Washington Place
New York City

JJS:ja

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THE MUSEUM OF MODERN ART

Date January 30, 1946

To: Miss M. Miller
Miss Muller
Miss Ulrich

Re: Charles Leirens

From: Mr. Sweeney

For Your Information:

Charles Leirens, formerly director of the Palais des Beaux Arts, Brussels, a refugee in this country during the war, is sailing back to Brussels to resume his activities as director of the Brussels Chamber Music Orchestra. Mr. Jan Albert-Goris of the Belgian Information Service suggested that he might be of assistance to us in connection with Chagall loans.

Mr. Leirens cabled his secretary to communicate with three parties in Brussels and offered to follow the matter up on his arrival. Mr. Leirens also offered his assistance in any other matters which might come up of the same sort. I asked him to keep us in touch with developments in Brussels by periodic letters. Also to send us catalogs and periodicals which might interest us, and to write me should he hear of any Belgian paintings or sculpture on the market of sufficient note and desirability for our acquisition.

I suggested also that he should keep a record of any minor expenditures made in cabling us and posting such materials and that we would reimburse him.

He agreed to all these suggestions.

He also mentioned that he had a large collection of photographs of contemporary artists - sculptors and writers, Belgian, French and English, which we might care to draw on. He also suggested that should we need photographs of living artists he would be glad to have this as an excuse to go to Paris, or in the case of Belgians would be glad to make them for us. Leirens is a first rate photographer, as is evidenced by his portrait of Chagall which he left us and the portrait to be published shortly in Vogue.

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Leirens

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Leirens

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Miss Muller
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From: Mr. Sweeney

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FOR THE RECORD

January 30, 1946

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He agreed to all these suggestions

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January 31, 1946

Dear Mr. Leirens,

It was very good of you to permit us to cable your secretary on Wednesday in connection with our Chagall exhibition. We deeply appreciate your courtesy.

I am also happy that I have someone in Brussels aware of our interests and as sympathetic to them as you are.

With all kind regards, and best wishes for your trip,

Very sincerely yours,

Mrs. Richard Henry Lee
340 East 57th Street
New York City

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Leirens

cc: Mr. Abbott

September 23, 1946

Dear Mrs. Dana,

Last year we spoke of the possibility of music programs at the Museum of Modern Art. I wonder if you would still be interested in helping us along this line. Shortly after our luncheon Mr. John Abbott brought a similar suggestion to a meeting. While nothing definite was decided, the idea was welcomed. Perhaps this might not be a congenial task for you, but if it would we at the Museum would be greatly appreciative of any help you could give us.

Since talking the matter over I had some correspondence with a Belgian acquaintance of mine who went back to Brussels. Possibly you know him - Mr. Charles Leirens. Before he left I asked him to look into some picture matters for me, and he at the time suggested that he might also outline a few programs of music of a sort which American audiences rarely have a chance to hear. I am enclosing a transcript from his letter outlining some of his proposals. I have told him that I would show them to you.

I do not know what we can do in this field at the Museum. But I sincerely hope something can be done this winter.

With all kind regards,

Sincerely,

Mrs. Richard Henry Dana
340 East 72nd Street
New York City

JJS:ja

Encl.

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Leslie

August 2, 1935

Dear Mrs. [Name]

FRANK H. LESLIE
c/o Leslie & Co.
39 Thomas Street
New York City
WO 2-6995

I hope you will find a quick and reliable service
and look forward to seeing you in your shop in the
fall.

With all kind regards,

Sincerely,

Mrs. [Name]
[Address]
[City, State]

1935

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lewisohn

cc: Miss Courter

Just

✓

August 2, 1946

Dear Mrs. Lewisohn,

I was sorry to have missed you at the Museum when you called on Wednesday.

Miss Elodie Courter and Rene D'Harnoncourt in collaboration arranged the exhibition of Modern Jewelry. I took up the matter of Kramer with the Circulating Department and I understand that they had looked at Kramer's work while arranging the show. I understand the list was completed before Rene D'Harnoncourt's departure for Europe.

I hope you will have a quiet and restful vacation and look forward to seeing both of you on your return in the fall.

With all kind regards,

Sincerely,

Mrs. Samuel A. Lewisohn
Twin Ponds Camp
Malone, New York

JJS:ja

on exhibition of modern jewelry at the Museum of Modern Art

From Mrs. Samuel A. Lewisohn

MODERN ART

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Muller 6-6
Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re:

From: Hannah Muller

Library

THE MUSEUM OF MODERN ART

July 31st

To:
From:

Cordially
Margaret
Lewisohn

Sunnyfield
Barlow Lane, Harrison
New York

From Mr. Sweeney -

I hear there is to be an exhibition of modern jewelry at the Museum & wonder if Sam Kramer - whom we think does

to see
New York
6-6-46

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Muller 6-6
Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Library

THE MUSEUM OF MODERN ART

To:
From:

Very fine & original work is to be included. He is in the phone book & his studio is at 29 W 8 St. if you, or whoever is arranging the show, ^{should be} interested.

We leave tomorrow for Twin Ponds Camp Malone N.Y. but hope to see you both in the fall.

Muller
New York
6-6-46

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THE MUSEUM OF MODERN ART

Muller 6-6
Library

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

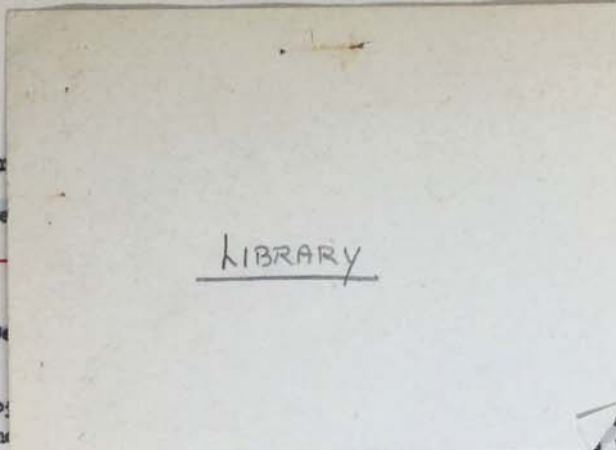
THE MUSEUM OF MODERN ART

Library

15, 1946

To: Mr. Kar

From: Mr. Swe



LIBRARY

ments

De

P:

m

li

to me (almost \$10 per item). Still, these are pretty rare birds.

ments which
ld you let
y would be
pretty steep

1 Linien

90
Muller
Newark
6-6-46

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THE MUSEUM OF MODERN ART

Muller 6-6
Library

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

THE MUSEUM OF MODERN ART

Library

Date October 15, 1946

To: Mr. Karpel

Documents
Re: Dada books

From: Mr. Sweeney

Dear Mr. Karpel,

I am attaching a list of Dada documents which Pierre de Massot (?) is offering for \$300.00. Could you let me know at your earliest convenience if the Library would be interested in buying them at that figure. Seems pretty steep to me (almost \$10 per item). Still, these are pretty rare birds.

96
Muller
Newark
6-6-46
OK

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THE MUSEUM OF MODERN ART

Muller 6-6
Library

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

THE MUSEUM OF MODERN ART

Library

Date September 30, 1946

To: Mr. Karpel

Re: Bjerk-Peterson

From: Miss Anderson

Dear Mr. Karpel,

Here are two more that belong to the
B-P gift:

1 Konkrektion

1 Linien

*90
200
Removal
6-6-46
O*

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Muller 6-6
Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Library B. Petersen

THE MUSEUM OF MODERN ART

Date September 30, 1946

To: Mr. Karpel

Re: Bjerke-Petersen

From: Miss Anderson

sent

Attached publications were brought to the museum sometime ago by Mr. Bjerke-Petersen. They are a gift to the Library. I believe he first delivered them to Mr. Lieberman, who sent them up here for Mr. Sweeney to see. Bill asked me to return them to the Library after Mr. Sweeney had examined them.

I will send you Mr. B-P's address.

	3 issues	Konkretion
	1 issue	Surrealismens Billedverden
ja	1 "	Symboler i abstrakt kunst
	1 "	Surrealismen
	1 "	International Nutidskunst
	1 "	mindernes virksomhed
	1 "	International kunststilling

90
200
Remarks
6-6, -
04

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Muller 6-6 Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Library - Masson

THE MUSEUM OF MODERN ART

Date September 30, 1946

6/25/46

To: Mr. Karpel

Re: _____

From: Mr. Sweeney's Office

sent to Library? Did you have a chance to look at them

Dear Mr. Karpel,

Attached catalogs were left by Mr. Costelli in April, together with five

watercolors, which we picked up on a visit to Mr. Sweeney in

at \$100, Mr. Sweeney said "I do not think we should afford it now."

ja

Sent to Library 6-26

*900
M
Remark
6-6-46
Oa*

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	EMH	IV.39.b

Muller 6-6
Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Library - Castelli

THE MUSEUM OF MODERN ART

Date _____

6/26/46

To: Mr. Sweeney,

Re: _____

From: May these be sent to Library? _____
Did you have a chance to look at them
when they first came in? _____

ja

Attached catalogs were left by Mr. Castelli in April, together with five watercolors, which he picked up on a visit to Mr. Sweeney in June.

Send to Library 6-26

*90
M
Remark
6-6-46
Oa*

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Muller 6-6
Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Gifts of
Castell: (?)
Grey - Tib -
Brown - Print
1100
par Francis Ponge
et
Jean Dubuffet
les lithographies à l'école
ou
Matériau et mémoire

a gift by Jean Delmas.

Polignes o
Blasons
Le Jet d'É

To:
From:

THE MUSEUM OF MODERN ART

90
Remarques
6-6-46

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Muller 6-6
Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

THE MUSEUM OF MODERN ART

Date _____

To:

Re: _____

From: For Agenda. LIBRARY

Le Jet d'Eau by Maurice Toesca Offered as a gift by Jean Delmas.

Blasons by Maurice Sceve " " " " " " "

Eclogues of Virgil With illustrations by Maillol.

Muller
6-6
OK

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Muller 6-6
Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

THE MUSEUM OF MODERN ART

c/c: Mr. Wheeler

Date March 23, 1946

To: Mr. Sweeney ✓

Re: Fougeron Illustrations

From: Mr. Barr

Dear Jim,

Herewith is a copy of Le Jet d'Eau by Maurice Toesca with illustrations by Andre Fougeron offered to the Museum by Jean Delmas through his wife, Madame Gladys Delmas. Their address is 6 bis rue Galvani, Paris 17. *(for thanks)*

I would be for accepting this gift.

Madame Delmas also spoke of another book, illustrated by Pignon, which she thinks she left with Mr. Wheeler for the Museum Library. Perhaps this can come up before the Committee at the same time.

G.

90
M.
Remarks
6-6-46
OK

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Muller 6-6
Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Library 7-9

THE MUSEUM OF MODERN ART

c/c Mr. Sweeney ✓

Date February 8, 1946

Re: _____

To: Mr. Wheeler

Re: Vieillard Illustrations

Alfred H. Barr, Jr.

From: _____

Dear Monroe,

In spite of the drop in price I still think that seventy dollars is too much to pay for the Vieillard illustrations to Rimbaud. They seem to me interesting principally as illustrations of over-literal visualization of poetic metaphor of no great importance or quality.

Muller

9a
Muller
Remarks
6-6-46

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Muller 6-6
Library
THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Library
THE MUSEUM OF MODERN ART

Date January 31, 1946

To: MR. BARR
MR. SWEENEY

Re: HOMAGE A RIMBAUD

From: Mr. Wheeler

In view of the exchange situation Roger Viellard now offers us the Rimbaud poems illustrated by his etchings at \$70 instead of \$140.

Do you think we should acquire it for this price?

*90
the
Rimbaud
6-6, -
02*

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Muller 6-6
Library
THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Library
THE MUSEUM OF MODERN ART

Date Oct. 5, 1946

To: Mr. Sweeney

Re: Kroniek ✓

From: Mr. Karpel

I have entered a subscription to KROMEK VANKUNST.. and will send along copies when received - perhaps within a month.

*9a
M
Remark
6-6, -
02*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Muller 6-6
Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Library

THE MUSEUM OF MODERN ART

Date 10/7/46

To: Mr. Karpel

Re: _____

From: Mr. Sweeney's office

Dear Mr. Karpel,

Miss Anderson saw Mr. Sweeney today, and Mr. Sweeney said that the Library might keep the catalogues which Mr. Sweeney sent down to you.

Miss Anderson

90
Mr. Sweeney
Remarks
6-6, -
OK

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Muller 6-6
Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Library

THE MUSEUM OF MODERN ART

Date July 30, 1946

To: Mr. Karpel

Re: Miss Richter

From: Mr. Sweeney

Dear Mr. Karpel,

Miss Gigi Richter is going to Paris in about a week. It struck me that perhaps she could arrange the purchase of certain French books which you had in mind and turn them over to a shipper such as Poinet. Perhaps we might be able to give Miss Richter a money order or cash which would facilitate purchase of these books?

Le Fran Point
London - RA-4-5250

90
Mu.
Newark
6-6-46

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Muller 6-6
Library

THE MUSEUM OF MODERN ART

Date June 5, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Mr. Lerner of Raymond & Raymond thinks that the following O'Keeffes will not make good color slides or will be equally effective in black and white:

- Black* Black Abstraction. 1927 *same as 90*
- * Do Lake George Window. 1927 *same as 90*
- Do Jack in the Pulpit. no. 6. 1930 *at least. color or not at all. -*
- Blue and Red Hills. 1945. *up to them. No good black & white. - color or not at all...*

He has also suggested that we eliminate the following Chagalls

- Portrait of My Fiancee in Black Gloves. 1909. *Burning House. - J. To*
- The Praying Jew. 1913 *art book. -*
- J. To* Candles in the Dark Street. 1908 *Switz.*

If you have any special feelings about these, or if you think we should make substitutions, please let me know as soon as possible because Mr. Lerner is working on the group now.

Thank you

Hannah H. Muller
Mr. Sweeney's
Remarks by phone
6-6-46

BM

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THE MUSEUM OF MODERN ART

Date March 6, 1946

To: Mr. Sweeney

Re: Books acquired by the Library since last list sent to you

From: Hannah Muller

THE MUSEUM OF MODERN ART

Date July 12, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Dear Mr. Sweeney

Have you ever heard anything concerning the set of Sic which we ordered last December? To date, the magazines have not reached us, and we have had no word.

Mr. Sweeney,

Do you recall to whom you wrote.

Wm. (?)

da

- Domela, Cesar: Domela...preface de Vassily Kandinsky. n.p.,n.d.
- Valentiner, W.R.: Origins of modern sculpture. New York, Wittenborn, 1946
- Alexander Archipenko: retrospektive ausstellung. Potsdam, Kiepenheuer, 1921
- Huyghe, Rene: La peinture francaise: la peinture actuelle. Paris, Bibliotheque del'Atlas des arts, 1945
- Georges-Michel, Michel: Chefs d'oeuvre de peintres contemporains. New York, Editions de la Maison francaise, 1945
- Chicago. Art institute: Drawings old & new, comp. by Carl O. Schniewind. 1946

Library 7-13

UBM

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THE MUSEUM OF MODERN ART

Date March 6, 1946

To: Mr. Sweeney

Books acquired by the Library
since last list sent to you

Re: _____

From: Hannah Muller

THE MUSEUM OF MODERN ART

Date Aug. 6~~2~~, 1946

To: Mr. Sweeney

Re: Miss Richter

From: Mr. Karpel

Dear Mr. Sweeney:

Many thanks for your kind thought as well as to Miss Richter for the proposal to act for the Library in Paris. However, a friend of mine, who is overseas as a Guggenheim and Belgian Foundation scholar, has been buying for us since June. He is having loads of things sent us, based on our desiderata list as well as his own good judgment, and promises to use up the \$300 just forwarded besides the \$300 provided him in June.

As soon as the books arrive, I shall see you are informed. Would a preliminary checklist be of some present value?

BK

Domela, Cesar: Domela...preface de Vassily Kandinsky. n.p.,n.d.
Valentiner, W.R.: Origins of modern sculpture. New York, Wittenborn, 1946
Alexander Archipenko: retrospektive ausstellung. Potsdam, Kiepenheuer, 1921
Huyghe, Rene: La peinture francaise: la peinture actuelle. Paris, Bibliotheque del'Atlas des arts, 1945
Georges-Michel, Michel: Chefs d'oeuvre de peintres contemporains. New York, Editions de la Maison francaise, 1945
Chicago. Art institute: Drawings old & new, comp. by Carl O. Schniewind. 1946

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THE MUSEUM OF MODERN ART

Date March 6, 1946

To: Mr. Sweeney

Books acquired by the Library
since last list sent to you

Re: _____

From: Hannah Muller

THE MUSEUM OF MODERN ART

Date April 20, 1946

To: Mr. Sweeney

Re: _____

From: Hannah Muller

Dear Mr. Sweeney

We already have the trade edition of Eluard's A Pablo Picasso which we obtained from Wittenborn a few weeks ago. The Swiss franc being worth about 23¢, the de luxe edition with the original etching by Picasso at 225 francs would be a bit too expensive for the library to acquire.

Thank you for sending down the sample copies of the Norwegian periodicals. We shall subscribe to Bonytt, as you suggest, or try to get it on exchange thru the Kunstmuseum in Oslo.

Library *U.V.V.*

JOBM

Domela, Cesar: Domela...preface de Vassily Kandinsky. n.p.,n.d.
Valentiner, W.R.: Origins of modern sculpture. New York, Wittenborn, 1946
Alexander Archipenko: retrospektive ausstellung. Potsdam, Kiepenheuer, 1921
Huyghe, Rene: La peinture francaise: la peinture actuelle. Paris, Bibliotheque
del'Atlas des arts, 1945
Georges-Michel, Michel: Chefs d'oeuvre de peintres contemporains. New York,
Editions de la Maison francaise, 1945
Chicago. Art institute: Drawings old & new, comp. by Carl O. Schniewind. 1946

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THE MUSEUM OF MODERN ART

Date March 6, 1946

To: Mr. Sweeney

Books acquired by the Library
since last list sent to you

Re: _____

From: Hannah Muller

Library

THE MUSEUM OF MODERN ART

Date April 17, 1946

To: Miss H. Muller

Re: _____
Norwegian Periodicals.

From: Mr. Sweeney

Dear Miss Muller,

I am sending down a selection of samples of Norwegian magazines which I requested the Norwegian Information Office to have sent us. I think it might be worth subscribing to BONYTT in order to keep us in touch with what is happening in that part of the world, as I understand there is a rather lively movement of young painters and architects with its center in Oslo.

Attach.-3 Magazines.

Domela, Cesar: Domela...preface de Vassily Kandinsky. n.p.,n.d.
Valentiner, W.R.: Origins of modern sculpture. New York, Wittenborn, 1946
Alexander Archipenko: retrospektive ausstellung. Potsdam, Kiepenheuer, 1921
Huyghe, Rene: La peinture francaise: la peinture actuelle. Paris, Bibliotheque
del'Atlas des arts, 1945
Georges-Michel, Michel: Chefs d'oeuvre de peintres contemporains. New York,
Editions de la Maison francaise, 1945
Chicago. Art institute: Drawings old & new, comp. by Carl O. Schniewind. 1946

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THE MUSEUM OF MODERN ART

Date March 6, 1946

To: Mr. Sweeney

Re: Books acquired by the Library since last list sent to you

From: Hannah Muller

Library

THE MUSEUM OF MODERN ART

Date April 17, 1946

To: Miss H. Muller

Re: A Pablo Picasso by Eluard.

From: Mr. Sweeney

Dear Miss Muller,

Have we a copy of Paul Eluard's A Pablo Picasso sold through Gerald Cramer, 6, Ad. Fabri, Geneve, Switzerland - 25 examples on Verge Hollande van Gelder selling at 300 francs, and 65 numbered examples from 26 to 90 on Velin du Marais selling at 225 francs with an original etching with each example? I think it is worth acquiring.

Send them up whenever you have a chance. Perhaps you could rather not have them all out at once.

Picasso, Pablo: *James Incey*. Paris, Editions Les Editions de la Plume, 1946
 Huyghe, Rene: *La peinture française: la peinture actuelle*. Paris, Bibliothèque del'Atlas des arts, 1945
 Les Nouveaux: *Emile Bernard*. Paris, La Revue d'Art et d'Architecture, 1935
 Le livre: *Les plus beaux exemplaires de la Bibliothèque nationale*. Paris, Editions du Centre, 1945
 Gignola, L.: *La sculpture en France depuis 1848*. Paris, 1945

Dombia, Oscar: *Dombia...preface de Vassily Kandinsky*. n.p.,n.d.
 Valentiner, W.R.: *Origins of modern sculpture*. New York, Wittenborn, 1946
 Alexander Archipenko: *retrospektive ausstellung*. Potsdam, Kiepenheuer, 1921
 Huyghe, Rene: *La peinture française: la peinture actuelle*. Paris, Bibliothèque del'Atlas des arts, 1945
 Georges-Michel, Michel: *Chefs d'oeuvre de peintres contemporains*. New York, Editions de la Maison française, 1945
 Chicago. Art institute: *Drawings old & new, comp. by Carl O. Schniewind*. 1946

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THE MUSEUM OF MODERN ART

Date March 6, 1946

To: Mr. Sweeney

Books acquired by the Library
since last list sent to you

Re: _____

From: Hannah Muller

THE MUSEUM OF MODERN ART

Date March 13, 1946

To: Miss H. Muller

Re: _____

From: Miss Anderson

Dear Miss Muller,

There's no hurry about this. Mr. Sweeney would like to see the following books which were listed in your memorandum of March 6th:

Send them up whenever you have a chance. Perhaps you would rather not have them all out at once.

Courthion, Pierre: Bonnard: peintre du merveilleux. Lausanne, Marguerat, 1945

Fierens, Paul: James Ensor. Paris, Editions Hyperion, 1945

Huyghe, Rene: La peinture francaise: la peinture actuelle. Paris, Bibliotheque del'Atlas des arts, 1945

Les Renovateurs: Emile Bernard. Paris, La Renovation esthetique, 1933

Le livre: les plus beaux exemplaires de la Bibliotheque nationale. Paris, Editions du Chene, 1942

Gischia, L.: LA sculpture en France depuis Rodin. Paris, 1945

Domela, Cesar: Domela...preface de Vassily Kandinsky. n.p.,n.d.

Valentiner, W.R.: Origins of modern sculpture. New York, Wittenborn, 1946

Alexander Archipenko: retrospektive ausstellung. Potsdam, Kiepenheuer, 1921

Huyghe, Rene: La peinture francaise: la peinture actuelle. Paris, Bibliotheque del'Atlas des arts, 1945

Georges-Michel, Michel: Chefs d'oeuvre de peintres contemporains. New York, Editions de la Maison francaise, 1945

Chicago. Art institute: Drawings old & new, comp. by Carl O. Schniewind. 1946

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THE MUSEUM OF MODERN ART

Date March 6, 1946

To: Mr. Sweeney
From: Hannah Muller

Re: Books acquired by the Library since last list sent to you

THE MUSEUM OF MODERN ART

Date March 5, 1946

To: Miss H. Muller
From: Mr. Sweeney

Re: _____

Dear Miss Muller,

I am very grateful to you for your list of books acquired by the Library dated March 6th. Many thanks.

*Goodwin
Arnold
Hugh
Cuthbert
Fennell*

- Domela, Cesar: Domela...preface de Vassily Kandinsky. n.p.,n.d.
- Valentiner, W.R.: Origins of modern sculpture. New York, Wittenborn, 1946
- Alexander Archipenko: retrospektive ausstellung. Potsdam, Kiepenheuer, 1921
- Huyghe, Rene: La peinture francaise: la peinture actuelle. Paris, Bibliotheque del'Atlas des arts, 1945
- Georges-Michel, Michel: Chefs d'oeuvre de peintres contemporains. New York, Editions de la Maison francaise, 1945
- Chicago. Art institute: Drawings old & new, comp. by Carl O. Schniewind. 1946

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THE MUSEUM OF MODERN ART

Date March 6, 1946

Books acquired by the Library
since last list sent to you

To: Mr. Sweeney

Re: _____

From: Hannah Muller

- Courthion, Pierre: Bonnard: peintre du merveilleux. Lausanne, Marguerat, 1945
 Janneau, Guillaume: Au chevet de l'art moderne. Paris, Alcan, 1923
 Chicago. Art institute: George Bellows: paintings, drawings and prints.
 Chicago, 1946
 Klee, Paul: Uber die moderne kunst. Bern-Bumpliz, Verlag Benteli, 1945
 Miller, Henry: Echolalia: reproductions of water colors by Henry Miller.
 Berkeley, Bern Porter, 1945
 The happy rock: a book about Henry Miller. Berkeley, Bern Porter, 1945
 Bertocchi, Nino: Luigi Bartolini. Torino, Chiantore, n.d.
 Scheiwiller, Giovanni: Giorgio Merandi. Torino, Chiantore, n.d.
 Moholy-Nagy, Laszlo: The new vision...and Abstract of an artist. New York,
 Wittenborn, 1946
 Lydis, Mariette: Mariette Lydis. Buenos Aires, Viau, 1945
 Adriani, Bruno: Pegot Waring, stone sculptures. New York, Nierendorf, 1945
 Robinson, Ione: A wall to paint on. New York, E. P. Dutton, 1946
 Ramuz, C. F.: Rene Auberjonois. Lausanne, Mermod, 1943
 Cavalleris, Vincenzo: Aldo Patocchi. Neuchatel, Editions de La Baconniere, 1941
 Contini, Gianfranco: Vingt sculptures de Marino Marini. Lugano, Collana di
 Lugano, 1944
 Fosca, Francois: Histoire de la peinture suisse. Geneve, Editions Rhone, 1945
 Official directory of American advertising artists and illustrators, 1946
 MacGreevy, Thomas: Jack B. Yeats. Dublin, V. Waddington publications, 1945
 Graber, Hans: Auguste Renoir nach eigenen und fremden zeugnissen. Basel,
 Benno Schwabe & co., 1943
 Letourneur, Rene: La sculpture francaise contemporaine. Monaco, Les Documents
 d'art, 1944
 Eekman. Paris, 1943
 Bedel, Maurice: Eekman. Paris, Editions Art et technique, 1943
 Parrot, Louis: Jean Duvuffet. Paris, Galerie Rene Drouin, Pierre Seghers, 1944.
 Fierens, Paul: James Ensor. Paris, Editions Hyperion, 1943
 Domela, Cesar: Domela...preface de Vassily Kandinsky. n.p.,n.d.
 Valentiner, W.R.: Origins of modern sculpture. New York, Wittenborn, 1946
 Alexander Archipenko: retrospektive ausstellung. Potsdam, Kiepenheuer, 1921
 Huyghe, Rene: La peinture francaise: la peinture actuelle. Paris, Bibliotheque
 del'Atlas des arts, 1945
 Georges-Michel, Michel: Chefs d'oeuvre de peintres contemporains. New York,
 Editions de la Maison francaise, 1945
 Chicago. Art institute: Drawings old & new, comp. by Carl O. Schniewind. 1946

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THE MUSEUM OF MODERN ART

Date _____

To: _____

Re: _____

From: _____

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- Charpentier, Galerie, Paris: Emile Bernard...la jeune sculpture française. Paris, 1943
- Les Renovateurs: Emile Bernard. Paris, La Renovation esthetique, 1933
- Serrano Plaja, Arturo: Manuel Angeles Ortiz. Buenos Aires, Editorial Poseidon, 1945
- Payro, Julio E.: Emilio Pettoruti, Buenos Aires, Poseidon, 1945
- Brughetti, Romualdo: Ramon Gomez Cornet. Buenos Aires, Poseidon, 1945
- Dorival, Geo: Jorge Larco. Buenos Aires, Editorial Poseidon, 1945
- Sceve, Maurice: Blasons: lithographes de Edouard Pignon. Paris, Jean Delmas, 1945
- Crane, Aimee, ed.: Portrait of America. New York, The Hyperion press, c1945
- Ford, Charles Henri, ed.: A night with Jupiter and other fantastic stories. New York, View editions, c1945
- Masereel, Frans: La terre sous le signe de Saturne. Berne, H. Lang, c1944
- Pool, Phoebe, comp.: Poems of death...with original lithographs by Michael Ayrton. London, F. Muller, 1945
- Bourdelle, Pierre: War. New York and London, American Studio books, 1945
- Graber, Hans: Paul Gauguin. Basel, Benno Schwabe, 1946
- Hill, Adrian: Art versus illness. London, Allen and Unwin, 1945
- Montevideo. Salon nacional de bellas artes: Exposicion Pedro Figari...agosto-septiembre de 1945. Montevideo, 1945
- Campos, Jules: Jose de Creeft. New York, Erich S. Herrmann, 1945
- Fernandez, Justino: Litografos y grabadores mexicanos contemporaneos. Mexico, Delfin, 1944
- Bill, Max: Arp: 11 configurations. Zurich, Allianz verlag, c1945
- Orozco, J. C.: 20 dibujos de Jose Clemente Orozco de la exposicion de agosto de 1945. Mexico, 1945
- Rouault, Georges: Divertissement. Paris, Teriade, 1943
- Le livre: les plus beaux exemplaires de la Bibliotheque nationale. Paris, Editions du Chene, 1942
- McEacharn, Neil: Contemporary Australian art. Sydney, Ure Smith, 1945
- Loukomski, George K.: History of modern Russian painting. 1945
- Vordenberg-Gildwart: Millimeter und geraden. 1940
- Burgi, Sandro: Jeu et sincerite dans l'art. 1943.
- Groth, John: Studio: Europe. 1945
- Masereel, Frans: Destins 1939-1940-1941-1942. c1943.
- Amsterdam. Stedelijk museum: Vincent van Gogh... 1945
- Cossio del Pomar, F.: La rebellion de los pintores. Mexico, Editorial Leyenda, c1945
- Duthuit, Georges: Le serpent dans la galere. c1945
- Jedlicka, G.: Edouard Manet. c1941
- Severini, Cino: Matisse. Roma, 1944
- Prampolini, Enrico: Picasso, scultore. Roma, 1943
- Leuppi, Leo: 10 compositionen. Zurich, Allianz-verlag, 1943
- Soby, J. T.: The prints of Paul Klee. 1945

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THE MUSEUM OF MODERN ART

Date _____

To: _____

Re: _____

From: _____

-3-

- Hartley, Marsden: Selected poems, New York, 1945
 Taeuber-Arp, Sophie: Les derniers 9 dessins de Sophie Taeuber-Arp. Zurich, Allianz-verlag, 1943
 Arp, Hans: 1924, 1925, 1926, 1943. Bern-Bumpliz, Benteli, 1944
 Lafargue, Marc: Aspects de Maillol. Albi, Editions du Languedoc, 1945
 Lyall, M.M.: The cubies' ABC. New York, Putnam, 1913
 Newton, Eric: War through artists' eyes. London, 1945
 Goldwater, Robert: Artists on art. New York, 1945
 Breton, Andre: Le surrealism et la peinture. New York, 1945
 Giedion-Welcker, Carola: Die neue realitat bei Guillaume Apollinaire. Bern, 1945
 Maples-Arce, Manuel: Modern Mexican art. London, 1945
 Rouault, Georges: Soliloques, Neuchatel, 1944
 Pierard, Louis: La peinture belge contemporaine. Paris, 1928
 Paris. Musee des arts decoratifs: Exposition des artistes du livre et de l'imprimerie. Paris, 1944
 Smith, Bernard: Place, taste and tradition: a study of Australian art since 1788. Sydney, 1945
 Rosengart, Galerie, Lucerne: Paul Klee zum gedachtnis. Luzern, 1945
 Paris. Musee d'art moderne de la ville de Paris: Henri Rousseau: le douanier. Paris, 1944
 Gischia, L.: La sculpture en France depuis Rodin. Paris, 1945
 Gramantieri, Tullio: Il caso Manet. Roma, 1944
 Moro, Cesar: Lettre d'amour...Alice Paalen. 1944
 Severini, Gino: Arte indipendente, arte borghese, arte sociale. Roma, Danesi, 1944
 Bilbo, Jack: The moderns: past-present-future. London, The Modern art gallery 1945
 Hiler, Hilaire: Why abstract? New York, 1945
 Courthion, Pierre; Henri Matisse. Paris, Rieder, 1934
 Council for the encouragement of music and the arts, London: An exhibition of French book illustration, 1895-1945. London, 1945

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THE MUSEUM OF MODERN ART

Date July 11, 1945

To: Mr. Sweeney

Re: _____

From: Hannah Muller

THE MUSEUM OF MODERN ART

Date January 5, 1946

To: Miss Hannah Muller

Re: Suggested Book Purchases

From: Mr. Sweeney's Office

Dear Miss Muller,

Mr. Sweeney has asked me to pass along the names of the following books which he suggests you purchase for the Museum Library:

James Ensor by Paul Fierens (Paris Editions Hyperion)

L'Ecole de Laethem Saint Martin by Paul Haesaerts

(Editions Formes Bruxelles
1945)

jean anderson

*inexpensive. But don't let this interfere with you
if you have any reason for getting them for
the library.*

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

Date July 11, 1945

To: Mr. Sweeney

Re: _____

From: Hannah Muller

LIBRARY

THE MUSEUM OF MODERN ART

Date July 16, 1945

To: Miss Hannah Muller

Re: _____

From: Mr. Sweeney

Dear Miss Muller:

I do not feel that the Engraved Woodblock prints by Ian Hugo are interesting enough to acquire for the print collection, or with the Church fund. From the point of view of the Dept. of Painting and Sculpture, I feel the price could be much better invested. But don't let this interfere with you if you have any reason for getting them for the Library.

to acquire for the print collection, or through Church fund
But don't let this interfere with you if you have any reason for getting them for the library.

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THE MUSEUM OF MODERN ART

Date July 11, 1945

To: Mr. Sweeney

Re: _____

From: Hannah Muller

I have received on approval from Wittenborn "5 Engraved Woodblock Color Prints Hand-Pulled On Chinese Rice Paper, by Ian Hugo, with preface to This Hunger... which these prints illustrate...". It is priced at \$18.00. Because they are original prints, I am wondering whether you are considering them for purchase. On the other hand, they are also book illustrations, and may be justifiably purchased from Library or Church funds. In any case, I should like to know if you think they are important enough to consider at all, and we can then make further arrangements.

HM

Miss Muller,

I do not feel they are interesting enough
to acquire for the print collection, or ~~for~~ ^{with} Church fund.
From our prof dept of P.S.
I feel price could be much better invested
in ~~inexpensive~~ ^{inexpensive}. But don't let this interfere with you
if you have any reason for getting them for
the library.

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THE MUSEUM OF MODERN ART

Date July 16, 1945

To: Mr. Sweeney

Re: _____

From: Hannah Muller

THE MUSEUM OF MODERN ART

Date August 14, 1945

To: Miss Hannah B. Muller

cc: Mr. Liebermann

Re: _____

From: Mrs. Catlin

Dear Hannah:

In a recent letter to Mr. Sweeney Sandy Calder wrote that he had "just had word that the Mercury Fountain is still extant, though dismantled."

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THE MUSEUM OF MODERN ART

Date July 16, 1945

To: Mr. Sweeney

Re: _____

From: Hannah Muller

In checking material for Mr. Schniewind I discovered that in 1942 or 1943 there was published by VVV a group of original prints in a limited edition (not more than 50 copies). The purpose of this publication was to raise funds so that VVV might be continued. Artists represented were Breton, Calder, Carrington, Chagall, Ernst, Hare, Masson, Matta, Motherwell, Seligmann, Tanguy. The Museum does not own this portfolio. Wittenborn tells me he has a copy available for sale, but he has yet to ascertain the price he wants for it. Are you interested?

bbm

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Lipchitz

THE MUSEUM OF MODERN ART

Date November 27, 1945

To: Miss Barry

Re: Half Tones of

From: Mr. Sweeney

Strand's Film.

Dear Iris:

I don't know whether these are of any use to you -
half tones of Strand's film which were reproduced in Transition.
If they are, please keep them. If they are of no use, dispose
of them.

M. Jacques Lipchitz
9 allée des Pins
Boulogne-sur-Seine
France

JJS:ja

Encl.

Jean Sweeney, Director
Department of Exhibiting & Lectures

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Lipchitz

THE MUSEUM OF MODERN ART

Date October 2, 1945

To: Staff *M. Sweeney*

Re: New Library Hours

From: Mr. Porter

Beginning October 7th, the library will be closed every Sunday and new week day hours will go into effect October 8th. Henceforth, the library will be open from 10:00 A.M. to 5:30 P.M. including Saturdays.

M. Jacques Lipchitz
9 allée des Pins
Boulogne-sur-Seine
France

JJS:ja

Encl.

Miss Jeanne Sweeney, Director
Department of Exhibiting & Lectures

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Lipchitz

THE MUSEUM OF MODERN ART

Date July 17, 1945

To: Miss Miller

Re: _____

From: Mr. Sweeney

Dear Miss Miller:

Many thanks for bringing the VVV Chagall print to my attention. Before calling Wittenborn I think we might get in touch with Bernard Reis who backed VVV. I will call him today to see whether he has some still in his hands.

JJS:tk

M. Jacques Lipchitz
9 allée des Pins
Boulogne-sur-Seine
France

JJS:ja

Encl.

Miss Sweeney, Director
Department of Exhibitions & Publications

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Lipchitz

Lipchitz

THE MUSEUM OF MODERN ART

Date September 30, 1946

To: Miss D. Miller cc: Miss Dudley Re: Lipchitz Benediction.
From: Mr. Sweeney

Dear Dorothy,

I do not remember hearing that the two coats of wax were ever put on the Lipchitz figure in the garden. Perhaps they were. But if not will you please ask Mr. Warren to have it done.

M. Jacques Lipchitz
9 allée des Pins
Boulogne-sur-Seine
France

JJS:ja

Encl.

James Johnson Sweeney, Director
Department of Painting & Sculpture

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Lipchitz

September 28, 1946

October 9, 1946

His Excellency the Right Honorable Jefferson Caffery
United States Embassy
Paris, France

Dear Lipchitz,

In Jane Sabersky's absence Mrs. Buck took the liberty of showing me the letter you wrote her regarding your difficulty in getting passage.

I hope this letter may be of use.

I am delighted to hear you are practically on your way back to our part of the world.

With all best greetings to Madame Lipchitz and you,

Sincerely,

James Johnson Sweeney

M. Jacques Lipchitz
9 allée des Pins
Boulogne-sur-Seine
France

JJS:ja

Encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lipchitz

September 20, 1946

October 9, 1946

The Secretary The Right Honorable Jefferson Caffery
United States Embassy
Paris, France

Dear Lipchitz,

In Jane Sabersky's absence Mrs. Buck took the liberty of showing me the letter you wrote her regarding your difficulty in getting passage.

I hope this letter may be of use.

I am delighted to hear you are practically on your way back to our part of the world.

With all best greetings to Madame Lipchitz and you,

Sincerely,

James Johnson Sweeney

M. Jacques Lipchitz
9 allée des Pins
Boulogne-sur-Seine
France

JJS:ja

Encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
NEW YORK

September 30, 1946

His Excellency the Right Honorable Jefferson Caffery
United States Embassy
Paris, France

Dear Mr. Ambassador:

I understand that the sculptor Jacques Lipchitz is anxious to return to the United States to resume work here. Mr. Lipchitz established himself in this city five years ago and returned to France in the spring of 1946 to straighten out his affairs.

During his five years in New York Mr. Lipchitz made a valuable contribution to sculptural expression in this country and has established himself as one of the major influences in the field.

I understand that Mr. Lipchitz's papers are all in order. Anything, therefore, that can be done to expedite his return to the United States will be a valuable service to art in this country.

I am

Respectfully yours,

James Johnson Sweeney, Director
Department of Painting & Sculpture

JJS:ja

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THE MUSEUM OF MODERN ART
NEW YORK

5th Floor

and Miss Sweeney's Office
11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK
as June 25th.

Straight Wire

Charge to Mr. Sweeney personally

Mr. and Mrs. Jacques Lipchitz
John Erickson
Swedish American Line
Pier 95 North River

September 30, 1946

BOUYAYAGE BEST WISHES AND EARLY RETURN

JAMES JOHNSON SWEENEY

His Excellency the Right Honorable Jefferson Caffery
United States Embassy
Paris, France

Dear Mr. Ambassador:

I understand that the sculptor Jacques Lipchitz is anxious to return to the United States to resume work here. Mr. Lipchitz established himself in this city five years ago and returned to France in the spring of 1946 to straighten out his affairs.

During his five years in New York Mr. Lipchitz made a valuable contribution to sculptural expression in this country and has established himself as one of the major influences in the field.

I understand that Mr. Lipchitz's papers are all in order. Anything, therefore, that can be done to expedite his return to the United States will be a valuable service to art in this country.

I am

Respectfully yours,

James Johnson Sweeney, Director
Department of Painting & Sculpture

JJS:ja

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lipchitz

For 5th Floor Desk

copy

and Miss Ulrich's Office:

The following telegram was phoned to Western Union afterhours on June 6th.

Charge to Mr. Sweeney personally.
ja

Straight Wire

Mr. and Mrs. Jacques Lipchitz
John Erickson
Swedish American Line
Pier 95 North River

BONVOYAGE BEST WISHES AND EARLY RETURN

JAMES SWEENEY

THE MUSEUM OF MODERN ART

To: _____
 From: _____

Dear Mr. Sweeney,

Lipchitz is sailing on Friday at 10:00. If possible I would like to have the sculpture from the 1930s moved out to the garden in order that he may see it in place before he leaves. It will require a higher pedestal and of course I will have the dimensions to you tomorrow. Would it be possible to take the wire, which should be for last, sometime Wednesday? I would like it placed near where the Jackson-Willson is at present, centered to the left and toward the right. I will indicate the exact spot to you before the wire is undertaken.

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Copy to: Mr. Warren
Mr. Sweeney
Miss D. Miller

February 28, 1946 *Lipchitz*

THE MUSEUM OF MODERN ART

Date June 3, 1946

Dear Mr. Warren,

To: Mr. Warren
cc: Miss D. Miller
From: Mr. Sweeney

Re: Lipchitz Benediction.
Miss Dudley

Dear Mr. Warren, *Order No. 15186 covering this work will be mailed*

Lipchitz is sailing for France on Friday. If possible I would like to have the sculpture from the lobby moved out to the garden in order that he may see it in place before he leaves. It will require a higher pedestal out of doors. I will have the dimensions to you tomorrow. Would it be possible to make the move, which should be its last, sometime Wednesday? I would like it placed near where the Duchamp-Villon is at present, somewhat to the left and nearer to the trees. I will indicate the exact spot to you before the move is undertaken.

Very Sincerely,
Alexander H. Sweeney
221 West 100th Street,
New York 25, N.Y.

DD:gr

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Copy to: Mr. Warren
Mr. Sweeney
Miss D. Miller

February 19, 1946

Dear Mr. Hahn:

On Monday morning, February 25th, will you please have your men move the large bronze by Lipchitz from the 3rd floor to the Museum garden and place it on a pedestal. This is the same sculpture which you collected from the Modern Art Foundry and delivered to us a few weeks ago.

Our Order No. 15182 covering this work will be mailed to you shortly.

Sincerely yours,

Registrar

Hahn Brothers,
Attention: Mr. Fred G. Hahn,
231 East 55th Street,
New York 22, N.Y.

DD:gr

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Lipchitz

BUCHHOLZ GALLERY

cc: Miss Dudley

CURT VALENTIN

32 East 57th Street, New York 22, N.Y. Miss D. Miller

TELEPHONE: PLAZA 5-1100 - CABLE: BUCHVALETOT

October 9, 1946

October 9, 1946

Mr. James J.weeney, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Jim:

Dear Curt,

Jacques Lipchitz has written me that he is
desperate. Lipchitz wrote Jane Saberski a note about
his present troubles and Mrs. Buck took the liberty of
showing his request to me. I replied by letter to
The American Embassy stating that his prospect
return to I am enclosing a carbon of the letter I wrote.
Do you think you could write this letter?

I note also that you have sent the Museum on
approval Severini's "Restless Dancer".

Many thanks,

Curt
Sincerely,

3,000
guilders

Mr. Curt Valentin
Buchholz Gallery
32 East 57th Street
New York 22, N.Y.

JJS:ja

Encl.

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BUCHHOLZ GALLERY
CURT VALENTIN

32 East 57th Street, New York 22, N.Y.

TELEPHONE: PLAZA 5-9320 CABLE: BUCHVALENT

October 8, 1946

Mr. James J. Sweeney, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Jim:

Jacques Lipchitz has written me that he is desperately trying to get reservations back to the States and that it would be helpful if you would write an official letter to the American Embassy stating that his prompt return to this country would be desirable. Do you think you could write this letter?

Sincerely,

CV

CV:mm

reine loch

eb

*in
art "*

*long
in*

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Joeb

6-11-45

✓
 Cher ami,

J'ai reçu votre lettre du 2 et suis content de savoir que vous avez rencontré Silvia.

Vous savez comme elle comprend bien la peinture!

Voulez-vous me faire parvenir d'urgence, de l'Edition du Musée, le Miroir et le Discours "40 years of his art"

Ce serait bien que vous me le fassiez apporter par quelqu'un qui vient car par la poste ce serait bien long! Mon livre - que j'ai beaucoup retravaillé - paraîtra ici.

J'envoie le nouveau manuscrit à Silvia pour qu'elle vous le montre.

J'ouvre le 21 avec une exposition extraordinaire du sculpteur Prunier, et ensuite, j'expose Lam puis Giacometti, puis Bräuner.

Quand viendrez-vous à Paris? bientôt je l'espère.

En attendant, rappelez-moi au bon souvenir de votre femme et croyez, cher ami, à mes sentiments les plus cordiaux et à mes meilleurs vœux.

Bonne nuit aux amis.

Urie

Pierre Joeb

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Maria

cc: Miss D. Miller

Miss Dudley

January 10, 1946

October 10, 1946

Dear Maria,

I understand that you are planning to remove L'Implacable from the Valentine Gallery.

The Museum would be very glad to incorporate it in the winter rearrangement of the sculpture exhibit in the garden which it is planning now if this would be agreeable to you. If the figure were properly waxed I feel certain the surface would not suffer.

The only problem is that the exhibition space will be again rearranged with the restoration of the restaurant in the spring. And it will probably be necessary to withdraw it at that time.

But I hope you can see your way to allowing it to be placed in the garden for the winter.

With all kind regards and many thanks,

Sincerely yours,

Mr. Samuel A. Mace
525 North Michigan Avenue
Chicago 1, Illinois

Mme. Maria Martins
Brazilian Embassy
Massachusetts Avenue
Washington, D.C.

P.S. I am enclosing a Registrar's form merely for the sake of the insurance question. Could you fill it in and return it to Miss Dudley.

JJS:ja

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Marx

cc: ~~XXXXXXXXXX~~

Miss Ulrich

August 23, 1946
January 10, 1946

Dear Mr. Marx,

I am deeply appreciative of Mrs. Marx's and your continued support of the Museum of Modern Art.

Permit me to thank you on the part of the Trustees, and the Department of Painting and Sculpture in particular, for your generosity.

With all kindest personal regards to Mrs. Marx and to you,

Sincerely,

Mr. Samuel A. Marx
333 North Michigan Avenue
Chicago 1, Illinois

JJS:ja

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Metropolitan

August 23, 1946

THE METROPOLITAN MUSEUM OF ART
1000 MUSEUM AVENUE
NEW YORK 28, N. Y.

9 January '46

Dear Mr. Sweeney

Thank you very much for sending

Dear Francis,

me the contents of the correspondence catalogue.

I read in last Sunday's Times of your recent embarrassing bequest from Gertrude Stein. Should you feel too burdened by it at any time, we will gladly relieve you.

after having from the last way to travel.

Some time you have an evening free let us have dinner together. The Century is dark, still and empty.

As always,

to you for making the arrangements

Very sincerely

A. Hyatt Mayor

Mr. Francis Henry Taylor, Director
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, N. Y.

JJS:LL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Miraviles

Metropolitan File Mayor

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.
DEPARTMENT OF PRINTS

9 January '46

file

Dear Mr. Sweeney:

Thank you very much for sending me the carbons of the further correspondence about Mr. Colman's catalogue. Since I wrote him just after hearing from you, I dare say the book may already have started on its travels. We are all very grateful to you for making the arrangements.

Very sincerely

A. Hyatt Mayor

Jean -

TH

To: Mr

From:

Jim:
In any p
Modigli
ing the
is equal
\$400.00

Weller, R.

RT

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Miraviles

Jean - Want to put this in your file? Dm.

Miller, R.

THE MUSEUM OF MODERN ART

Date January 15, 1946

To: Mr. Sweeney

Re: _____

From: *→* Dorothy C. Miller

Jim:

In any possible exchanges of ~~frames~~ pictures which may be arranged, such as the Modigliani or Picasso "Coiffure", we might bear in mind the possibility of keeping the rather valuable antique frames, that is unless what we get in exchange is equally well framed, as you know frames of this kind involve from \$200.00 to \$400.00 .

Dcm.



Mr. Georges F. Keller
Vice President
Bignou Gallery, Inc.
Rolls-Royce Building
32 East 57th Street
New York 22, N.Y.

JJS:ja

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Miraviles

December 11, 1945

Dear Mr. Keller:

I am in receipt of your letter enclosing the information concerning Mr. Miraviles.

His background sounds very interesting. The exhibition he organized in Paris at the Musée de Jeu de Paume, Art Catalan, was for me one of the high points of my visit to Paris that year. I also enjoyed his volume in collaboration with Zervos on Catalan Art.

I will be very happy to see him. Please ask him to phone my secretary.

As you request, I will keep the information you have submitted confidential.

With all kind personal regards,

Sincerely,

Mr. Georges F. Keller
Vice President
Bignou Gallery, Inc.
Rolls-Royce Building
32 East 57th Street
New York 22, N.Y.

JJS:ja

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BIGNOU GALLERY, INC.

ROLLS-ROYCE BUILDING
32 EAST 57TH STREET

BUSCAN MACDONALD, Manager
GEORGES F. KELLER, Vice President

NEW YORK 22, N. Y.

CABLE ADDRESS: BIGNOU
TELEPHONE PLAZA 3-4700

December 10th, 1945

December 11, 1945

Mr. James J. Secordy
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Keller:

I am in receipt of your letter enclosing the information concerning Mr. Miraviles.

His background sounds very interesting. The exhibition he organized in Paris at the Musée de Jeu de Paume, Art Catalan, was for me one of the high points of my visit to Paris that year. I also enjoyed his volume in collaboration with Zervos on Catalan Art. I will be very happy to see him. Please ask him to phone my secretary.

As you request, I will keep the information you have submitted confidential.

With all kind personal regards,

Sincerely,

Very sincerely yours,

G. Keller
George Keller

Mr. Georges F. Keller
Vice President
Bignou Gallery, Inc.
Rolls-Royce Building
32 East 57th Street
New York 22, N.Y.

JJS:ja

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BIGNOU GALLERY, Inc.

ROLLS-ROYCE BUILDING
32 EAST 57TH STREET

DUNCAN MACDONALD, PRESIDENT
GEORGES F. KELLER, VICE PRESIDENT

NEW YORK 22, N. Y.

CABLE ADDRESS "ETIBIGNOU"
TELEPHONE-PLAZA 3-2568

December 10th, 1945

Mr. James J. Sweeney
The Museum of Modern Art
11 West 53rd Street
New York City

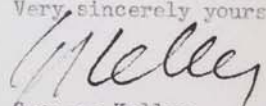
Dear Mr. Sweeney:

I am enclosing herewith the information concerning Mr. Miraviles, of whom I spoke to you today. As I told you, he has a job now with the Belgian Information Center. I understand this organization would like to use his knowledge in Belgium and that they desire him to go to Europe in the near future. However, he is very keen about the United States and would be interested in finding an occupation which would keep him in this country. He mentioned to me, by the way, that Mr. Nelson Rockefeller knows him well. Would you mind letting me know if you are interested enough to give him an interview, so that I can, in turn, inform him. Meanwhile, may I ask you to keep the information, which I give you, confidential.

May I also ask you to let me know, by the 15th, the Museum's decision on the Miro painting, as I cannot extend the option on this picture beyond that date.

With kindest personal regards,

Very sincerely yours,


Georges Keller

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Moir

THE UNIVERSITY OF WISCONSIN
THE SCHOOL OF EDUCATION
MADISON

cc: Miss D. Miller

DEPARTMENT OF RESEARCH
ART EDUCATION COURSES

February 2, 1946

January 28, 1946

DRAFT

L. Moholy-Nagy was one of the Hungarian Ma group
of constructivist artists. In his canvas

Varialide of an R H Picture

we have an adaptation of constructivism research in three
dimensional relationships translated into a two dimensional
expression. The simplified form relations we see here and
the suggestion of space are intimately related to the work
of the Hungarian ~~Ma group of 1917~~ ^{and} ~~and of the Russian~~
constructivists during and shortly after the first world
war.

*catalogue for the University of Wisconsin
in the library of the Graduate Center of Arts, and a recent
edition of drawings published in the Helmut Goltz*

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Moir

THE UNIVERSITY OF WISCONSIN
THE SCHOOL OF EDUCATION
MADISON

cc: Miss D. Miller

DEPARTMENT OF ART EDUCATION
ART EDUCATION BUILDING

February 2, 1946

January 25, 1946

Mr. Louis Blau
Museum of Modern Art
New York

Dear Mr. Moir,

In reply to your letter of inquiry of
January 28th, Mr. Jacques Lipchitz' address is
2 East 23rd Street, New York 10.

Dear Mr. Moir
Particular
figure of
was in

I don't believe that Mr. Lipchitz intends
to return to Paris immediately. With regard to his
activities in this country during the war, the
Museum is planning to publish a bulletin recording
interviews with various Paris artists who have
spent that time in New York, and lists of their
work and activities. Lipchitz will be among those
represented.

the New
great sculptor

particularly in relationship
reading it very much

Very sincerely yours,

Since perhaps for the army I have been
appointed at the University of Wisconsin
For the past few years I have had little opportunity to see
any of the new work of Lipchitz, except photographs in a
catalogue for the Broadway Gallery in 1944 which I found
in the library of the Wendell Readey of Arts, and a recent
collection of drawings published in the Valentine Gallery

Mr. Robert Moir
Department of Art Education
Art Education Building
The University of Wisconsin
Madison, Wisconsin

JJS:ja

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THE UNIVERSITY OF WISCONSIN
THE SCHOOL OF EDUCATION
MADISON

DEPARTMENT OF ART EDUCATION
ART EDUCATION BUILDING

January 28, 1946

Mr. James Johnson Secretary
Modern Museum of Art,
New York, N. Y.

Dear Mr. Secretary,

Your article in the recent issue of the *New Partisan Review*, the discussion with the great sculptor, Jacques Lipchitz is of particular interest to me. You have so clearly stated Mr. Lipchitz's ideas on sculpture, particularly in relationship to architecture, that I enjoyed reading it very much.

Since my discharge from the army I have been appointed instructor of sculpture at the University of Wisconsin. For the past four years I have had little opportunity to see any of the new work of Lipchitz, except photographs in a catalogue from the Buschholz Gallery in 1944 which I found in the library of the Honolulu Academy of Arts, and a recent collection of drawings published by the Valentine Gallery.

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THE UNIVERSITY OF WISCONSIN
THE SCHOOL OF EDUCATION
MADISON

DEPARTMENT OF ART EDUCATION
ART EDUCATION BUILDING

I have heard indirectly that Mr. Lipschitz may give some talks at Maholy-Nagy school in Chicago.

I am writing you to ask if you can send me Mr. Lipschitz address in New York so that I may contact him and so arrange to meet him on his visit to Chicago.

There was some nostalgic reference in your article made by Mr. Lipschitz to Paris and of his friends there, this leads me to speculate that he is contemplating returning to France, I sincerely hope that I may meet him before he leaves this country.

If there is any information you can send me concerning Mr. Lipschitz I would be most grateful.

Sincerely,

Robert Moir

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x-file Mongan
Reder

Mongan

May 20, 1946

Dear Betty,

My proposal to Mr. Stern was not very fruitful, though he did respond graciously and generously.

Mr. Stern at the moment of my writing felt he was not in a position to contribute the balance required for Mr. Reder, but without even seeing Mr. Reder's work offered to contribute \$100. against the needed balance.

I had hoped to find some other donor, but so far without luck. However I will continue to keep the matter in mind and will let you know promptly of any encouraging developments.

Sincerely,

Miss Elizabeth Mongan
National Gallery of Art
Smithsonian Institution
Washington 25, D.C.

JJS:ja

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Geo. Morris

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date January 23, 1946

From Mr. Sweeney ✓

Department Painting and Sculpture

For Painting and Sculpture

PRINTS

NEW PHOTOGRAPHS

Please supply 1 black and white
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<u>Mondrian</u> <u>Broadway Boogie Woogie</u>	<u>Sunani 4692</u>	<u>1</u>
SEND TO GEORGE L. K. MORRIS		

ed to _____

Amount _____

Date Billed _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

Collection

MUSEUM COLLECTION (including Painting and Sculpture Study Collection and group of paintings, sculpture, drawings, etc. which are acquired for sale or exchange.)

Works acquired for this collection are approved by the Museum Committee and are then accessioned by the Registration Department. Records are filed in the master file of the Museum Collection in the Registrar's office.

*Painting and Sculpture

THE MUSEUM OF MODERN ART

To:

From:

Date _____

Re: _____

*Sumner
4697 -*

George L. H. Morris

Black and white photograph Boogie Woogie .

If not, lend him the master print. Wants to reproduce. Will return it.

*NOTE: Because of the value and nature of the material the Painting and Sculpture Study Collection is approved by the Museum Committee and is accessioned with the rest of the works in the Museum Collection. It is not listed in printed catalogs of the collection.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

Collection

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Works acquired for this collection are approved by the Museum Committee and are then accessioned by the Registration Department. Records are filed in the master file of the Museum Collection in the Registrar's office.

*Painting and Sculpture
Prints
Posters
Photography
Dance and Theatre Design (only works approved by Committee)
Industrial Design
Manual Industry

DEPARTMENT COLLECTIONS (not officially approved by Museum Committee and not recorded by the Registration Department.)

Photography.

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DEPARTMENT ~~OF~~ COLLECTIONS OF NON-ORIGINAL MATERIAL (not listed in M.C. and not recorded by Reg. Dep't.)

Architecture (Models and enlarged photographs)

Color Reproductions (recorded by Circ. Dep't.)

*NOTE: Because of the value and nature of the material the Painting and Sculpture Study Collection is approved by the Museum Committee and is accessioned with the rest of the works in the Museum Collection. It is not listed in printed catalogs of the collection.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

Collection

MUSEUM COLLECTION (including Painting and Sculpture Study Collection and group of paintings, sculpture, drawings, etc. which are acquired for sale or exchange.)

Works acquired for this collection are approved by the Museum Committee and are then accessioned by the Registration Department. Records are filed in the master file of the Museum Collection in the Registrar's office.

*Painting and Sculpture

Prints

Posters

Photography

Dance and Theatre Design (only works approved by Committee)

Industrial Design

Manual Industry

DEPARTMENT COLLECTIONS (not officially approved by Museum Committee and not recorded by the Registration Department.)

Photography.

Chiefly collateral and documentary material, examples of techniques, early work, source material (such as scientific photography), fine reproductions, etc.

Industrial Design.

Study collection of objects which are not suitable for Museum Collection.

Dance and Theatre Design.

Non-original material such as programs, etc., photographs, engravings, etc.

Original sketches which do not have enough artistic value to be included in the Museum Collection.

DEPARTMENT ~~OF~~ COLLECTIONS OF NON-ORIGINAL MATERIAL (not listed in M.C. and not recorded by Reg. Dep't.)

Architecture (Models and enlarged photographs)

Color Reproductions (recorded by Circ. Dep't.)

*NOTE: Because of the value and nature of the material the Painting and Sculpture Study Collection is approved by the Museum Committee and is accessioned with the rest of the works in the Museum Collection. It is not listed in printed catalogs of the collection.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

Collection

THE MUSEUM OF MODERN ART

cc: Mr. Sweeney ✓
 Mr. Amberg
 Mr. Kaufmann
 Mr. Abbott
 Miss Ulrich
To: Mr. Goodwin
 Mr. Warren
From: Miss Dudley

Date: August 5, 1946

Re: Collections now stored at
 681 Fifth Avenue

I have Mr. Warren's memorandum of July 31 in reference to the storerooms at 681 Fifth Avenue and would like to advise you of a few of our storage problems.

Museum Collection of watercolors and drawings

It has been a great handicap to this department and to the Department of Painting and Sculpture to have this collection stored at 681. I hope that it can be stored at 21 West 53rd Street when it is moved and not moved to a temporary storeroom at Manhattan.

Every time we move a storeroom it is costly not only because of packing, trucking, etc., but because of time consumed in this department in checking, listing, etc. - time which we cannot afford to spend because of our heavy schedule. Also if storage space is not in the building or adjacent to it constant trips back and forth by truck or by foot are necessary to collect and return pictures needed for exhibitions, for loan to other museums and for curators who wish to study them or present them to committees, etc. We would need extra help to take care of the work involved.

Museum Print Collection

I understand that this collection will eventually be stored in the Print Department so that it will be available for study as well as for exhibition.

Theatre Collection

This collection should be available for study purposes and probably should be stored in the Theatre Department just as prints will be stored in the Print Department. If this is not possible it should be stored at 21 in a separate room for the Theatre Department's use.

Industrial Design Collection

I believe Mr. Kaufmann would like to have this collection as available as possible. I don't believe it is used as much as the watercolor and drawing collection at present. He may have plans for the future use of the collection and should, I believe, be consulted before a storage space is planned.

Poster Collection

I believe the Trustees have considered raising funds for the sorting and cataloging of this collection. If funds are raised for this work, work space as well as storage space would need to be provided - not connected with any other storerooms. If nothing is to be done at present the collection might be sent to dead storage or disposed of since it will become practically useless and will become disintegrated if not taken care of soon.

Handwritten notes:
 - Have not seen
 7/21/46

✓

✓

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

Collection

THE MUSEUM OF MODERN ART

Date: ~~August 5, 1948~~

To: Miss Dorothy Miller

Re: ~~Collections now stored at~~

From: Mr.weeney

~~Mr. Dudley~~

~~651 Fifth Avenue~~

-2-

Architecture Models and Enlarged Photographs

I don't believe the models are used as much as the other collections now stored at 681. The Photographs are probably used more often. Probably Mr. Johnson should be consulted about the future use of this collection.

vacation.

The Lipshitz base should have been enlarged on its ^{DD} left side to match the width from the foot on the right. I had mentioned this at the time of installation but did not go any further in the possibility that we might later move the Lipshitz.

Korach and Desplan should be moved, or the fence behind Korach heightened as we planned, should we decide to put the Lipshitz there.

Could the Calder be made to move more freely? I haven't noticed any movement in it all summer. I think we could risk taking the pin out of the top.

I was looking at the new Miro after Alfred hung it. I am afraid that we haven't yet hit on the right frame for it. In studying it I was even tempted to think that a small baguette might help to give the form in the painting more importance - ?

I was thinking that before you left we were talking about the frame on the cubist Picasso and we mentioned the possibility that a gold line around the inside of the Duchamp might help.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Collection

THE MUSEUM OF MODERN ART

Date ~~August 2, 1946~~

To: Miss Dorothy Miller

Re: ~~Museum Garden.~~

From: Mr. Sweeney

cc: Miss Dudley

Dear Dorothy,

Here are a few points about the garden which I think we might look to as soon as you are free from your page proofs. ~~They~~ Attention to them was originally postponed on account of Mr. Warren's vacation.

The Lipchitz base should have been enlarged on its left side to match the width from the foot on the right. I had mentioned this at the time of installation but did not go any further in the possibility that we might later move the Lipchitz.

Zerach and Desplau should be moved, or the fence behind Zerach heightened as we planned, should we decide to put the Lipchitz there.

Could the Calder be made to move more freely? I haven't noticed any movement in it all summer. I think we could risk taking the pin out of the top.

I was looking at the new Miro after Alfred hung it. I am afraid that we haven't yet hit on the right frame for it. In studying it I was even tempted to think that a small baguette might help to give the forms in the painting more importance - ?

I was thinking that before you left we were talking about the frame on the cubist Picasso and we mentioned the possibility that a gold line around the inside of the Duchamp might help.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39. b

Collection ✓

THE MUSEUM OF MODERN ART

cc. Miss Dudley

Mr. Barr
cc. Mr. Sweeney ✓
Miss D. Miller

Date July 17, 1946

To: MISS NEUMEYER

Re: Museum Collection statistics

From: MISS DUDLEY

for Mr. Crowninshield

The following are statistics concerning the Museum Collection which Mr. Dorothy Dudley and I need clarification as to the status of the Crowninshield has requested; works which were not listed in the Supplement to the Collection checklist printed last May. If these works are definitely to be withdrawn from the Collection, does it require

- U.S. - Oils.....162
- Watercolors.....146
- Sculpture..... 69
- France- Oils.....135
- Watercolors..... 45
- Sculpture..... 50
- Latin America - Oils..... 86
- Watercolors.. 35
- Sculpture.... 4

Total Museum Collection (not including Study Collection, items for sale or exchange, children's paintings, Folk Art which is not listed in catalog, etc., etc.

- Oils..... 422
- Watercolors..... 267
- Sculpture..... 154

I understand that Mr. Crowninshield wants round figures and so these figures have not been checked down to each list figure, but they are generally correct.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

*Collections File
(categories)*

THE MUSEUM OF MODERN ART

cc. Miss Dudley

Date: February 14, 1946

To: Mr. Sweeney

Re: Museum Collection

From: Dorothy C. Miller

Dorothy Dudley and I need clarification as to the status of the Latin-American and other works which were not listed in the Supplement to the Collection checklist printed last May. If these works are definitely to be withdrawn from the Collection, does it require action by the Committee on the Museum Collections, as in the case of the Montenegro recently?

You remember we spoke of transferring the Latin-American works to the Study Collection. Possibly this will be the solution for the other works which were eliminated from the list, although some might be placed in the category of "works held for sale or exchange".

The matter comes up whenever a request is made to borrow or reproduce any one of these items and we need to know how it should be credited. The Registrar needs the final information to bring the accession cards up to date.

Attached is a list of the works in question, with the Latin-Americans separate from the rest.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

WORKS OMITTED FROM SUPPLEMENTARY LIST, JULY 1942 - APRIL 1945, OF
"PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART".

Latin American

- ANHALZER-FISCH, Olga: Indian Girl. Gouache and India ink. Inter-American Fund. 630.42
- ARIZA, Gonzalo: Bogota. (1941.) Oil on canvas. Inter-American Fund. 632.42
- BADI, Aquiles: Moroccan Café. 1935. Tempera. Inter-American Fund. 637.42A
- BADI, Aquiles: School Tableau - San Martin's Birthday. (1935.) Tempera Inter-American Fund. 636.42
- BADI, Aquiles: Spanish Café. 1937. Tempera. Inter-American Fund. 635.42
- BALLESTER PEÑA, Juan Antonio: Epiphany. (1940.) Watercolor and ink. Inter-American Fund. 639.42
- BASALDUA, Hector: The Ball. 1932. Tempera. Inter-American Fund. 640.42
- BASALDUA, Hector: Expreso Villalonga. 1937. Tempera. Inter-American Fund. 641.42
- BEN-ZION: In Memory of the Massacred Jews of Nazi Europe. (1943.) Gouache. Given anonymously. 3.44
- BERNI, Antonio: New Chicago Athletic Club. (1937.) Oil on canvas. Inter-American Fund. 645.42
- BERNI, Antonio: Seated Boy. (1940-42.) Oil on canvas. Inter-American Fund. 646.42
- BORGES DE TORRE, Norah: Children. 1933. Tempera. Inter-American Fund. 798.42
- BORGES DE TORRE, Norah: Holy Week. 1935. Tempera. Inter-American Fund. 797.42
- BUTLER, Horacio A.: Orpheus. (1939.) Design for scenery, gouache. Gift of Lincoln Kirstein. 9.43
- BUTLER, Horacio A.: El Camelote: Tigre. (1941.) Oil on canvas. Inter-American Fund. 653.42
- ENRIQUEZ, Carlos: Landscape with Wild Horses. 1941. Oil on composition board. Gift of Dr. C. M. Ramirez Corria. 604.42
- FORNER, Raquel: Desolation. 1942. Oil on canvas. Inter-American Fund. 697.42
- GOMEZ CORNET, Ramon: Head of a Boy. 1942. Oil on canvas. Inter-American Fund. 698.42

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- GUIGNARD, Alberto de Veiga: Ouro Preto. 1942. Tempera on board. Commissioned through Inter-American Fund. 10.43
- HEREDIA, Luis Alberto: Plaza at Pomasqui. Oil on canvas. Commissioned through Inter-American Fund. 705.42
- HERRERA GUEVARA, Luis: Self Portrait. 1933. Oil on cardboard. Inter-American Fund. 7.43
- HERRERA GUEVARA, Luis: Snow Storm at the University. 1941. Oil on canvas. Inter-American Fund. 707.42
- KRAUS, Erwin: Ravine. 1942. Watercolor. Inter-American Fund. ~~744.42~~ 708.42
- MONTENEGRO, Julio: Field. Pen and watercolor. Inter-American Fund. 743.42
- MONTENEGRO, Julio: To Work Is to Pray. Pen and watercolor. Inter-American Fund. 744.42
- PACENZA, Onofrio A.: Street Corner of San Telmo. 1934. Oil on canvas. Inter-American Fund. 764.42
- PAREDES, Diogenes: Threshers. 1942. Tempera. Inter-American Fund. 766.42
- PETTORUTI, Emilio: The Verdigris Goblet. 1934. Oil on canvas. Inter-American Fund. 4.43
- PINET, Georgette: Academia Parreiras. 1938. Oil on cardboard. Inter-American Fund. 770.42
- RAMIREZ FAJARDO, Alfonso: Landscape. 1942. Watercolor. Inter-American Fund. 775.42
- RAMIREZ FAJARDO, Alfonso: Fiesta. 1942. Watercolor. Inter-American Fund. 774.42
- RAMOS BLANCO, Teodoro: Old Negro Woman. Wood. Inter-American Fund. 776.42
- REBOLLO GONSALES, Francisco: Suburb of Sao Paulo. 1941. Oil on composition board. Inter-American Fund. 777.42
- REYES FERREIRA, Jesus: Angel. Tempera. Gift of Mrs. Edgar J. Kaufmann. 607.42
- REYER FERREIRA, Jesus: Clown. Tempera. Gift of Mrs. Edgar J. Kaufmann. 608.42
- ROA, Israel: The Painter's Birthday. Oil on canvas. Inter-American Fund. 213.42
- ROSSI OSIR, Paulo Claudio: Lemon. 1939. Oil on wood. Gift of Lincoln Kirstein. 615.42
- ROSSI OSIR, Paulo Claudio: Fruta Do Conde. 1939. Oil on wood. Gift of Lincoln Kirstein. 614.42
- SOLDI, Paul: Street in San Martin. 1940. Tempera. Inter-American Fund. 789.42

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3.

- SORIANO, Juan: Child with Bird. 1941. Gouache. Inter-American Fund. 792.42
- SPILIMBERGO, Lino Eneas: Seated Woman. 1932. Tempera on burlap. Inter-American Fund. 794.42
- ZUÑIGA, Francisco: Totonac Boy. 1936. Cast stone. Inter-American Fund. 820.42

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WORKS OTHER THAN LATIN-AMERICAN

- EURICH, Richard: The New Forest. 1939. Oil on canvas. Gift of the American Academy and National Institute of Arts and Letters Fund. 584.42
- KOPF, Maxim: Tahitian Widow. (1942.) Oil on canvas. Given anonymously. 71.43
- MORGAN, Maud: Musical Squash. (1942.) Oil on canvas. Gift of Mrs. Kenneth Simpson. 593.42
- MORTELLITO, Domenico: Electricity and Grease. (1942.) Various lacquers and plastics on linoleum. Given anonymously. 76.43
- PAO CH'I-CHUAN: The Common People Bombed by the Japs. (c. 1940.) Watercolor) Given anonymously. 577.42
- ROBINSON, Boardman: Serbia. Color crayon and gouache. Mrs. Simon Guggenheim Fund. 342.42
- SEGONZAC, André Dunoyer de: Bather. (c. 1922.) Oil on canvas. Gift of Frank Crowninshield. 624.43

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(Musc-) Collection

THE MUSEUM OF MODERN ART

Date January 22, 1946

To: MR. BARR
MR. SWEENEY
MISS DOROTHY MILLER

Re: COLLECTION FAVORITES

From: Mr. Wheeler

During the South Seas show while we are able to have so few pictures from the Permanent Collection on view I am naturally anxious that the public should not be too disappointed by the absence of certain pictures that have become favorites.

I asked Mrs. Clark which pictures were most frequently asked for by visitors to the Museum. She is continually being asked the whereabouts of the popular pictures and for color reproductions of those people like best.

Her recollection of pictures most enquired about is as follows:

- 1) Blume ETERNAL CITY
- 2) Tchelitchew HIDE AND SEEK
- 3) "the Cézannes" (plural)
- 4) "the van Goghs" (meaning STARRY NIGHT)
- 5) Hirsch TWO MEN ?
- 6) Orozco ZAPATISTAS ?

Can you arrange to fit these favorites among the third floor pictures? On account of the new color reproductions it would also be desirable to have Picasso's THREE MUSICIANS on the landing and the Utrillo RUE DE CRIMEE in one of the galleries.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

Collection

THE MUSEUM OF MODERN ART

Jim: You copy of the list with records of deletions made **Date** April 17, 1945

To: Mr. Sweeney

Re: _____

Collection

THE MUSEUM OF MODERN ART

Date February 2, 1946

To: Mr. Wheeler

Re: COLLECTION FAVORITES

From: Mr. Sweeney

cc: Mr. Barr
Miss D. Miller

Dear Monroe,

Thank you for your suggestion regarding Collection favorites. When the Museum Collection is being rehung on the third floor I will take up ~~the~~ your note with Alfred.

Collection of the Museum of Modern Art (through extended length)
2. Items formerly in the Collection which have been sold or disposed of for technical, scientific and historical purposes
3. Reference to the 14 major historical objects of the 1945 collection

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

Collection

THE MUSEUM OF MODERN ART

Jim: You copy of the list with records of deletions made. **Date** April 17, 1945

To: Mr. Sweeney

Re: _____

From: Miss D. Miller

PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART: SUPPLEMENT

This list contains:

1. All works acquired since the 1942 printed checklist, EXCEPT:
 - A. Drawings and prints
 - B. Works acquired for Study Collection
 - C. Works designated for future sale or exchange
2. Paintings and sculpture already listed in "The Latin-American Collection of the Museum of Modern Art" (except Extended Loans).
3. Items formerly in the Collection which have been sold or exchanged, for instance, Despiau and Lipchitz.
4. References to the 14 items listed as Addenda in the 1942 checklist.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART

Supplementary list, July 1942 through April 1945

Edited by James Johnson Sweeney

This list supplements the check list, Painting and Sculpture in the Museum of Modern Art, which was published in November 1942 and which listed works acquired up to July 1942. Works bearing the following numbers in that check list have since been sold or exchanged for other works: 59, 84, 86, 87, 88, 91, 94, 101, 102, 159, 268, 280, 372, 419, 491, 495, 516. For an index of artists in this supplement and a list of Museum publications referred to in ^{the} text, see pages xx - xx.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SUPPLEMENT TO CHECKLIST OF PAINTING AND SCULPTURE
IN THE MUSEUM COLLECTION INCLUDING LATIN AMERICANS

FINAL

ADMIRAL, Virginia. American, born 1915. T

691 OK Composition. 1942. Oil on canvas, 36 x 34".
Purchase Fund. 66.44.

ANGUIANO, Raúl. Mexican, born 1909.

692 OK La Llorona. 1942. Oil on canvas, 23 5/8 x 29 5/8". (Study)
Inter-American Fund. 622.42. *Repr. Latin Amer. Coll., p. 76*

Also, prints, posters and broadsides.

ANHALZER-FISCH, Olga. Born Hungary 1900. Ecuador, since 1939.

C OUT Indian Girl. Gouache and India ink, 25 5/8 x 19 5/8".
Inter-American Fund. 630.42.

ARCHIPENKO, Alexander. American, born Russia 1887.

* 693 OK Woman Combing Her Hair. (1915.) Bronze, 13 3/4" high.
Acquired through the Lillie P. Bliss Bequest. 581.43. *Repr. Art In Progress, p. 134*

ARIZA, Gonzalo. Colombian, born 1912.

OUT Bogotá. (1941.) Oil on canvas, 31 5/8 x 39 1/2".
Inter-American Fund. 632.42. *Repr. Latin Amer. Coll., p. 76*

694 OK Savanna. (1942.) Oil on canvas, 19 3/8 x 19 1/4". (Study)
Inter-American Fund. 633.42.

BADI, Aquiles. Argentine, born 1894.

OUT Moroccan Café. 1935. Tempera, 12 x 15 3/8".
Inter-American Fund. 637.42A.

OUT School Tableau--San Martín's Birthday. (1935.) Tempera,
11 7/8 x 16 1/4". Inter-American Fund. 636.42. *Repr. Latin Amer. Coll., p. 30*

OUT Spanish Café. 1937. Tempera, 15 3/8 x 20 7/8".
Inter-American Fund. 635.42.

Also, a drawing.

BALLESTER PEÑA, Juan Antonio. Argentine, born 1895.

OUT Epiphany. (1940.) Watercolor and ink, 17 5/8 x 16". Illustration
for the book El Niño Dios. Inter-American Fund. 639.42.

Also, book illustration.

BALTHUS (Balthasar Klossowsky). French, born of Polish parentage 1910.

695 OK Portrait of André Derain. 1936. Oil on wood, 44 3/8 x 28 1/2".
Acquired through the Lillie P. Bliss Bequest. 67.44. *Repr. 20th C. Portraits, p. 100*

BARNES, Matthew. American, born Scotland 1880.

OK High Peak. 1936. Oil on canvas, 36 1/2 x 42 1/4". Acquired
through the Lillie P. Bliss Bequest. 745.43. *Repr. Romantic Art, p. 111*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BASALDUA, Héctor. Argentine, born 1900.

OUT The Ball. 1932. Tempera, 14 x 20". Inter-American Fund. 640.42.

OUT Expreso Villalonga. 1937. Tempera, 12 1/4 x 18 3/4". Inter-American Fund. 641.42. Repr. Latin-Amer. Coll., p. 30
also, book illustrations, born 1876. Lives in Paris.

BEN-ZION. American, born Ukraine 1897.

697
100T **10K** In Memory of the Massacred Jews of Nazi Europe. (1943.) Two One gouaches from a portfolio of 14, 24 x 19". Given anonymously. 2.44, 3.44.

BERARD, Christian. French, born 1902.

Promenade. 1928. Oil on canvas, 16 1/8 x 10 5/8".
Mrs. Simon Guggenheim Fund. 194.42.

BENJAMIN, Paul. American, born 1880.

BERMAN, Eugene. American, born Russia 1899. Worked in Paris.

698 **OK** Dormeurs, Statue, Campanile. 1932. Oil on canvas, 36 1/4 x 28 3/4".
Gift of Philip L. Goodwin. 120.45.

BETLE, Horacio A. Argentine, born 1897.

BERMUDEZ, Cundo. Cuban, born 1914.

699 **OK** The Balcony. (1941.) Oil on canvas, 29 x 23 1/8".
Gift of Edgar J. Kaufmann, Jr. 644.42. Repr. Latin-Amer. Coll., p. 53.

700 **OK** Barber Shop. 1942. Oil on canvas, 25 1/8 x 21 1/8".
Inter-American Fund. 68.44. Repr. in color, Cuban Ptgs., opp. p. 148.

BERNI, Antonio. Argentine, born 1905.

707 **OUT** New Chicago Athletic Club. (1937.) Oil on canvas, 6'3/4" x 9'10 1/4".
Inter-American Fund. 645.42. Repr. Latin-Amer. Coll., p. 28.

701 **OUT** Seated Boy. (1940-42.) Oil on canvas, 37 x 22 3/4".
Inter-American Fund. 646.42.

Also, prints. Tempered silver, circumference 27".

BERTOIA, Harry. American, born Italy 1915.

701 **OK** Monoprint. (1944.) Oil on paper printed with movable forms,
19 x 24 7/8". Purchase Fund. 255.44. Repr. Art in Progress, p. 86.

BLOOM, Hyman. American, born Latvia 1913.

*** 702** **OK** The Synagogue. (c.1940.) Oil on canvas, 65 1/4 x 46 3/4".
Acquired through the Lillie P. Bliss Bequest. 611.43. Repr. Bulletin, VII, No. 4.

BLUME, Peter. American, born Russia 1906.

703 **OK** The Eternal City. 1934-37. Oil on composition board, 34 x 47 7/8".
Mrs. Simon Guggenheim Fund. 574.42. Repr. Art in Progress, p. 39. Also, two drawings and an oil (S.C.), studies for the above.

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3.

BORGES DE TORRE, Norah. Argentine, born 1903.

OUT Children. 1933. Tempera, 19 x 19". Inter-American Fund. 798.42.

OUT Holy Week. 1935. Tempera, 20 x 15 3/4". Inter-American Fund. 797.42. *Repr. Latin Amer. Coll., p. 25*
Also, book illustrations.

BRANCUSI, Constantin. Rumanian, born 1876. Lives in Paris.

704 OK The New-born. (1915.) Bronze (1920), 8 1/4" long, 5 3/4" high.
Acquired through the Lillie P. Bliss Bequest. 605.43. *Repr. Art In Progress, p. 136*

BRAQUE, Georges. French, born 1881.

705 OK Road near Estaque. (1908.) Oil on canvas, 23 1/2 x 19 1/2".
Acquired by exchange. 103.43.
Also, a print.

BURLIN, Paul. American, born 1886.

706 OK Fallen Angel. (1943.) Oil on canvas, 13 x 16 1/8".
Purchase Fund. 104.43. *Repr. Bulletin, Vol. II, no. 4*

BUTLER, Horacio A. Argentine, born 1897.

OUT Orpheus. (1939.) Design for scenery for the play by Jean Cocteau
at La Cortina Theater, Buenos Aires. Gouache, 11 3/4 x 17 3/4".
Gift of Lincoln Kirstein. 9.43.

OUT El Camelote: Tigre. (1941.) Oil on canvas, 32 x 29".
Inter-American Fund. 653.42. *Repr. Latin Amer. Coll., p. 26*
also, book illustrations.

CALDER, Alexander. American, born 1898.

707 OK The Horse. (1928.) Boxwood, 34 3/4" long. Acquired through
the Lillie P. Bliss Bequest. 747.43. *Repr. Calder, p. 18*

708 OK Sow. (1928.) Wire construction, 17" long. Gift of the artist.
5.44.

709 OK Necklace. (1941.) Hammered silver, circumference 27".
Purchase Fund. 748.43.

* 710 OK Constellation with Red Object. (1943.) Wood and steel rods,
25 1/2" high. Purchase Fund. 746.43. *Repr. Calder, p. 57*
Also, book illustrations and a print.

GALLERY, Mary. American, born 1903.

711 OK Horse. (1944.) Bronze, 50" high. Purchase Fund. 256.44.

CARDOSO JUNIOR, José Bernardo. Brazilian, born Portugal 1861.

712 OK Still Life with View of the Bay of Guanabara. 1937. Oil on paper,
21 1/4 x 29 1/2". Inter-American Fund. 656.42. *Repr. Latin Amer. Coll., p. 40*

OK (now Calder mobile)

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4.

CARREÑO, Mario. Cuban, born 1913. Now in U.S.A.

712 OK Tornado. 1941. Oil on canvas, 31 x 41". *7/8 x 29 7/8" x*
Inter-American Fund. 657.42. *Repr. Latin-Amer. Coll., p. 51*

714 OK Vase of Flowers. 1943. Duco on composition board, 41 x 31".
Inter-American Fund. 70.44.
Also, a drawing.

GARTER, Clarence H. American, born 1904. *Gift of Frank Crowninshield.*

716 OK Jane Reed and Dora Hunt. 1941. Oil on canvas, 36 x 45".
Mrs. Simon Guggenheim Fund. 334.42. *Gift of Frank Crowninshield.*

CASTELLANOS, Julio. Mexican, born 1905.

715 OK The Aunts. (1933.) Oil on canvas, 60 7/8 x 48 3/4".
Inter-American Fund. 1.43. *Repr. Latin-Amer. Coll., p. 74.*

716 OK The Angel Kidnappers (Los Robachicos). (1943.) Oil on canvas,
22 5/8 x 37 3/8". Inter-American Fund. 6.44. *Repr. Art In Progress, p. 102*
Also, prints.

CHAGALL, Marc. Born Russia 1887. Worked in Paris. Now in U.S.A.

717 OK Land and Village

718 OK Homage to Gogol. 1917. Watercolor, 15 1/2 x 19 3/4". Acquired
through the Lillie P. Bliss Bequest. 71.44.

719 OK Time is a River without Banks. 1930-39. Oil on canvas,
39 3/8 x 32". Given anonymously. 612.43. *OK Aleko*
Also, a print.

CHAVEZ MORADO, Jose. Mexican, born 1909. *Repr. Bulletin, vol. XI, no. 4, p. 102.*

720 OK Procession. 1940. Oil on canvas, 23 5/8 x 33 1/2".
Inter-American Fund. 665.42. *Repr. Latin-Amer. Coll., p. 77*
Also, prints, posters and broadsides.

CRISTOFANETTI, Francesco. American, born Italy 1901.

721 OK Festival. (1942.) Oil on canvas, 45 1/8 x 75". Gift of the
Advisory Committee. 749.43. *Repr. Bulletin, vol. XI, no. 4, p. 102.*

DAVIS, James E. American, born 1901.

721 OK Transparency. 1944. Transparent pigment on cellulose-acetate, 14 x 20 1/8" each.
2 sheets of
sheeting, 20 x 30". Purchase Fund. 2.45.

DAVIS, Stuart. American, born 1894.

* 722 OK Egg Beater No. 5. 1930. Oil on canvas, 50 1/8 x 32 1/4".
Purchase Fund. 122.45.

723 OK New York Waterfront. (1938.) Gouache, 12 x 15 7/8".
Given anonymously, 583.42.

Also, a rug (designed by the artist).

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5.

DEMUTH, Charles. American, 1883-1935.

724 OK ✓ Grapes and Turnips. 1926. Watercolor, 13 7/8 x 19 7/8".
Gift of Philip L. Goodwin. 123.45.

DESPIAU, Charles. French, born 1874.

725 OK Adolescence. (1921?) Bronze 25 1/8" high. Gift of Frank Crowninshield.
615.43. Repr. Bulletin, Vol. II, no. 4.

726 OK Sold 1944: Madame Henry de Waroquier. (1927.) Bronze,
15 3/4" high. Gift of Frank Crowninshield. 616.43.

DIX, Otto. German, born 1891.

727 OK ✓ Two Heads. 1921. Watercolor and pencil, 20 x 16 1/8".
Purchase Fund. 124.45.
Also, a print.

DOS PRAZERES, Heitor. Brazilian, born 1918.

728 OK St. John's Day. 1942. Oil on canvas, 25 1/2 x 31 3/4".
Inter-American Fund. 773.42. Repr. Latin-Amer. Coll., p. 70.

EGAS, Camilo. Ecuadorian, born 1899. Now in U.S.A.

729 OK ✓ Dream of Ecuador. 1939. Oil on canvas, 20 x 25".
Inter-American Fund. 3.45.

ENRÍQUEZ, Carlos. Cuban, born 1900.

O UT Landscape with Wild Horses. 1941. Oil on composition board,
17 1/2 x 23 5/8". Gift of Dr. C. M. Ramirez Corria. 604.42. Repr. Latin-Amer. Coll., p. 50.

ERNST, Jimmy. German, born 1920. Now in U.S.A.

730 OK ✓ The Flying Dutchman. 1942. Oil on canvas, 20 x 18 1/8".
Purchase Fund. 68.43.
Also, a drawing.

EURICH, Richard. English, born 1903.

O UT ✓ The New Forest. 1939. Oil on canvas, 25 x 30 1/8". Gift of
the American Academy and National Institute of Arts and Letters
Fund. 584.42.

EVERGOOD, Philip. American, born 1901.

731 OK ✓ Don't Cry, Mother. (1938-44.) Oil on canvas, 26 x 18".
Purchase Fund. 120.44. Repr. Art in Progress, p. 65.

FEININGER, Lyonel. American, born 1871.

* 732 OK ✓ Viaduct. 1920. Oil on canvas, 39 3/4 x 33 3/4". Acquired
through the Lillie P. Bliss Bequest. 259.44. Repr. Feininger-Hartley, p. 27.

733 OK ✓ The Steamer "Odin" II. 1927. Oil on canvas, 26 1/2 x 39 1/2".
Acquired through the Lillie P. Bliss Bequest. 751.43. Repr. in color, Feininger-Hartley, p. 32.

734 OK ✓ Glassy Sea. 1934. Watercolor, pen and ink, charcoal, 10 5/8 x 16 3/8".
Given anonymously (by exchange).

Also, comic strips and a print.

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6.

FELIPE ORLANDO. Cuban, born 1911.

735 OK Woman Washing. (1943.) Gouache, 15 3/8 x 11 1/4".
Inter-American Fund. 78.44.

FETT, William. American, born 1918.

736 OK Landscape in Michoacan. 1942. Watercolor, 13 3/4 x 19 7/8".
Gift of James Thrall Soby. 69.43.

FIGARI, Pedro. Uruguayan, 1861-1938.

737 OK Creole Dance. Oil on cardboard, 32 x 20 1/2". Gift of the
Hon. and Mrs. Robert Woods Bliss. 8.43. Repr. Latin-Amer. Coll., p. 84

FORNER, Raquel. Argentine, born 1902.

OUT Desolation. 1942. Oil on canvas, 36 7/8 x 28 7/8".
Inter-American Fund. 697.42. Repr. Latin-Amer. Coll., p. 25

GÓMEZ CORNET, Ramón. Argentine, born 1898.

OUT Head of a Boy. 1942. Oil on canvas, 21 7/8 x 17 3/8".
Inter-American Fund. 698.42. Repr. Latin-Amer. Coll., p. 29

GORKY, Arshile. American, born Russia 1904.

Garden in Sochi. (1941.) Oil on canvas, 44 1/4 x 62 1/4".
Gift of Wolfgang S. Schwabacher (and Purchase Fund). 335.42.

738 OK GRAVES, Morris. American, born 1900. Young Young Pine.

GRIPPE, Peter. American, born 1912.

739 OK The City. (1942.) Terra cotta, 9 1/2" high. Given anonymously.
20.43.

GROSSER, Maurice. American, born 1903.

740 OK The Pushcart. 1942. Oil on canvas, 19 1/8 x 26 1/8".
Gift of Briggs W. Buchanan. 575.43.

GUAYASAMÍN (Oswaldo Guayasamín Calero). Ecuadorian, born 1918.

741 OK My Brother. 1942. Oil on wood, 15 7/8 x 12 3/4".
Inter-American Fund. 699.42. Repr. Latin-Amer. Coll., p. 55
Also, a drawing.

GUERRERO GALVAN, Jesus. Mexican, born 1910.

742 OK The Children. 1939. Oil on canvas, 53 3/4 x 43 1/4".
Inter-American Fund. 2.43. Repr. Latin-Amer. Coll., p. 73

Also, two drawings.

GUIDO, Alfredo. Argentine, born 1892.

743 OK Stevedores Resting. (1938.) Tempera, 21 1/8 x 18 1/8".
Inter-American Fund. 702.42. Repr. Latin-Amer. Coll., p. 22

Also, prints.

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7.

~~GUIGNARD, Alberto de Veiga. Brazilian, born 1896.~~

~~Guo Prato 1942. Tempera on board. Commissioned through the Inter-American Fund. 10.43. Repr. Latin Amer. Coll., p. 38~~

~~Also, a drawing.~~

HARTLEY, Marsden. American, 1877-1943.

*744 OK ✓ Evening Storm, Schoodic, Maine. 1942. Oil on composition board, 30 x 40". Acquired through the Lillie P. Bliss Bequest. 66.43. Repr. Romantic Ptg., p. 93

HELION, Jean. French, born 1904.

See no. 680.

✓ Abstraction. 1934. Oil on canvas, 10 3/4 x 13 3/4".

Mrs. Simon Guggenheim Fund. 389.42.

Also, a print.

HEREDIA, Luis Alberto. Ecuadorian, born 1909.

OUT ✓ Plaza at Pomasqui. Oil on canvas, 35 1/2 x 39 1/2". Commissioned through the Inter-American Fund. 705.42. Repr. Latin Amer. Coll., p. 59

HERRERA GUEVARA, Luis. Chilean, born 1891.

OUT ✓ Self-Portrait. 1933. Oil on cardboard, 16 5/8 x 13". Inter-American Fund. 7.43. or Gift of Lincoln Kirstein?

OUT ✓ Snow Storm at the University. 1941. Oil on canvas, 24 x 27 5/8". Inter-American Fund. 707.42. Repr. Latin Amer. Coll., p. 71

HOPPER, Edward. American, born 1882.

*745 OK ✓ Gas. (1940.) Oil on canvas, 26 1/4 x 40 1/4". Mrs. Simon Guggenheim Fund. 577.43. Repr. in color, Romantic Ptg., opp. p. 38

* JULES, Mervin. American, born 1912.

746 OK ✓ The Little Presser. (1943.) Oil on composition board, 11 1/2 x 11 5/8". Purchase Fund. 617.43. ?

KAHLO, Frida (Frida Kahlo de Rivera). Mexican, born 1910.

*747 OK ✓ Self-Portrait with Cropped Hair. 1940. Oil on canvas, 15 3/4 x 11". Gift of Edgar J. Kaufmann, Jr. 3.43. Repr. Latin Amer. Coll., p. 77

KANDINSKY, Wassily. Russian, 1866-1944. Worked in Germany and France.

*748 OK ✓ Composition VII, Fragment I. (1913.) Oil on canvas, 34 7/8 x 39 5/8". Acquired through the Lillie P. Bliss Bequest. 618.43.

Also, a print.

KLEE, Paul. Swiss, 1879-1940. Worked in Germany.

749 OK ✓ Demon above the Ships. 1916. Watercolor, 9 x 7 7/8". Acquired through the Lillie P. Bliss Bequest. 122.44.

*750 OK ✓ Christian Sectarian. 1920. Watercolor and ink, 10 1/8 x 6 5/8". Purchase Fund. 121.44.

Also, lithographs with watercolor, and other prints.

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8.

KNATHS, Karl. American, born 1891. 1893-c. 1939.

751 OK Still Life with Giorgione Book. (1941.) Oil on canvas, 40 x 20". Gift of John S. Newberry, Jr. 140.44. *Repr. Art in Progress, p. 83*

KOPF, Maxim. Austrian-Czech, born 1892. Now in U.S.A.

OUT Tahitian Widow. (1942.) Oil on canvas, 18 x 21". Given anonymously. 71.43.

KRAUS, Erwin. Colombian, born 1911.

OUT Ravine. 1942. Watercolor, 21 x 17 1/8". Inter-American Fund. 708.42. ✓

KUNIYOSHI, Yasuo. American, born Japan 1893.

*752 OK Upside Down Table and Mask. 1940. Oil on canvas, 60 1/8 x 35 1/2". Acquired through the Lillie P. Bliss Bequest. 125.44. *Repr. Art in Progress, p. 105*

LAM, Wifredo. Cuban, born 1902.

753 OK Satan. 1942. Gouache, 41 7/8 x 34". Inter-American Fund. 710.42. *Repr. Latin Amer. Coll., p. 52*

*754 OK Jungle. Oil on canvas, 44 x 25 1/8". Gift of the *Union Intellectual.* 30.42.

LAZARINI, Gustavo. Uruguayan, born 1918.

OUT Aunt Juliana. 1941. Watercolor, 19 1/4 x 13 1/8". Inter-American Fund. 713.42. *Repr. Latin Amer. Coll., p. 85*

OUT Old Woman. 1942. Oil on wood, 7 7/8 x 5 1/2". Inter-American Fund. 712.42.

LEGER, Fernand. French, born 1881. Now in U.S.A.

755 OK Verdun: The Trench Diggers. 1916. Watercolor, 14 1/8 x 10 3/8". Purchase Fund. 142.44. ✓

*756 Julie. Also, a print. (OK) La Grande Julie. 1945. Oil on canvas.

LEONID., Russian, born 1896. Works in France.

757 OK The Shrimp Fishermen. 1937. Oil on canvas, 21 1/4 x 31 3/4". Gift of Mr. and Mrs. James Thrall Soby. 587.43.

LEVI, Julian. American, born 1900.

*758 OK Portrait of Sube. 1944. Oil on canvas, 28 1/8 x 19 7/8". Purchase Fund (and exchange). 262.44.

LIPCHITZ, Jacques. French, born Lithuania 1891. Now in U.S.A.

759 OK Blossoming. (1941-42.) Bronze, 21 1/2" high. Given anonymously. 619.43. *Repr. Art in Progress, p. 142*

760 OK Exchanged 1943: Barbara. (1942.) Gilded bronze, 15 7/8" high. Gift of Mrs. Stanley Resor. 590.42.

Also, two prints.

LEONID., Russian, born 1896.

Portrait of Sube. 1944. Oil on canvas, 28 1/8 x 19 7/8". Inter-American Fund. 262.44.

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9.

LOPEZ, Jose Dolores. American, c. 1880-c. 1939.

761 OK ✓ Adam and Eve and the Tree of Life. Cottonwood, tree 24 7/8" high.
Gift of Mrs. Meredith Hare. 106.43, 107.43, 108.43a-b. *Repr. Bulletin, vol. X, no. 5-6*

MacIVER, Loren. American, born 1909.

762 OK ✓ Red Votive Lights. (1943.) Oil on wood, 20 x 25 5/8".
Purchase Fund. 4.45. *Worked in Paris.*

MAILLOL, Aristide. French, 1861-1944.

X763 OK ✓ Seated Figure. (c. 1930?) Terra cotta, 9" high. Gift of
Mrs. Saidie A. May. 391.42. *Repr. Art in Progress, p. 122*

MARCKS, Gerhard. German, born 1889.

764 OK ✓ Seated Youth. (1937.) Bronze, 17 5/8" high, including bronze base.
Purchase Fund. 132.45. *Worked in France.*

MARIANO (Mariano Rodriguez). Cuban, born 1912.

765 OK ✓ The Cock. 1941. Oil on canvas, 29 1/4 x 25 1/8". Gift of the
Comision Nacional Cubana de Cooperacion Intelectual. 30.42. *Repr. Latin Amer. Coll. p. 52*

766 OK ✓ Figures in a Landscape. 1942. Watercolor, 23 x 28".
Inter-American Fund. 718.42. *Repr. Cuban Ptg. p. 140*

*767 OK MARIN, John. American, born 1870. Lower Manhattan. 1922. Watercolor ✓
MASSON, André. French, born 1896. Now in U.S.A. *Worked in Ecuador.*

X768 OK ✓ Leonardo da Vinci and Isabella d'Este. 1942. Oil on canvas,
39 7/8 x 50". Given anonymously. 72.43.

769 OK ✓ Werewolf. 1944. Pastel and ink, 18 x 24". Purchase Fund.
126.44.

Also, a drawing, and four drawings on extended loan.

MASTELLER, John. American, born 1913.

OUT Dream of Chicago. Oil on canvas, 18 1/8 x 18". Gift of
Dr. Nathaniel S. Wolff. 592.42.

~~MATISSE, Henri. French, born 1869.~~

~~See no. 684.~~

~~The Bouquet on the Bamboo Table. (1902.) Oil on canvas,
21 1/2 x 18 1/8". Gift of Mrs. Wendell T. Bush. 160.42.
Also, prints.~~

MATTA (Sebastian Antonio Matta Echaurren). Chilean, born 1912. Now in U.S.A.

770 OK ✓ Hanging Man. (1942.) Oil on canvas, 38 1/4 x 51 1/4". Gift of
Charles E. Merrill. 579.43.

771 OK ✓ Le Vertige d'Eros. (1944.) Oil on canvas, 6'5" x 8'3".
Given anonymously. 65.44. *Repr. Art in Progress, p. 98*

Also, a drawing.

MERIDA, Carlos. Mexican, born 1893.

772 OK ✓ Tempo in Red Major. 1942. Crayon, 17 7/8 x 23 7/8". Inter-American Fund. 738.42

Also, prints. *Repr. Latin Amer. Coll. p. 68*

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10.

MEZA, Guillermo. Mexican, born 1917

- 773 OK Demonstration. (1942.) Oil on canvas, 19 3/4 x 39 3/8".
Gift of Samuel A. Lewisohn. 739.42. Repr. Latin Amer. Coll., p. 78
Also, ^{two} drawings.

MIRO, Joan. Spanish, born 1893. Worked in Paris. 76.43.

- * 774 OK The Beautiful Bird Revealing the Unknown to a Pair of Lovers. 1941.
Gouache, 15 x 18". Purchase Fund. 7.45.
Also, prints

MODEL, Evsa. French, born Russian Siberia 1900. Now in U.S.A.

- * Open Door. (1942.) Oil on canvas, 65 1/8 x 43".
Purchase Fund. 390.42.

MODIGLIANI, Amedeo. Italian, 1884-1920. Worked in France.

- * Bride and Groom. (1915-16.) Oil on canvas, 21 3/4 x 18 1/4".
Gift of Frederic Clay Bartlett. 339.42.

MONDRIAN, Piet. Dutch, 1872-1944.

- * 775 OK Broadway Boogie Woogie. 1942-43. Oil on canvas, 50 x 50".
Given anonymously. 73.43. Repr. Art in Congress, p. 77

MONTENEGRO, Julio. Colombian, c.1867-1932. Worked in Ecuador.

- 776 OK Solidarity. Pen and watercolor, 19 5/8 x 22 7/8".
Inter-American Fund. 745.42.

- OUT Field. Pen and watercolor, 17 1/4 x 23 1/8". Inter-American
Fund. 743.42.

- OUT To Work Is To Pray. Pen and watercolor, 17 x 23".
Inter-American Fund. 744.42.

MOORE, Henry. English, born 1898.

- * 777 OK Seated Figures. No. 2. 1942. Colored crayon, wash and ink,
22 5/8 x 18 1/8". Acquired through the Lillie P. Bliss Bequest.
74.43.
Also, a drawing.

MORENO, Rafael. Cuban, born Spain 1887.

- * 778 OK The Farm. (1943.) Oil on canvas, 39 x 78 1/8". Inter-
American Fund. 12.44. Repr. Cuban Rev., p. 194

- 779 OK Paradise. (1943.) Oil on canvas, 39 x 77 1/2". Extended loan
from Henry Church. E.L.44.495. Repr. Bulletin, vol. II, no. 5

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11.

MORGAN, Maud. American, born 1903.

OUT Musical Squash. (1942.) Oil on canvas, 15 7/8 x 26 1/8".
Gift of Mrs. Kenneth Simpson. 593.42. Inter-American Fund.

MORTELLITO, Domenico. American, born 1906.

OUT Electricity and Grease. (1942.) Various lacquers and plastics
on linoleum, 55 1/4 x 36". Given anonymously. 76.43.

MOTHERWELL, Robert. American, born 1915.

780 OK ✓ Pancho Villa, Dead and Alive. 1943. Gouache with collage,
28 x 35 7/8". Purchase Fund. 77.44. *and oil on cardboard*

MUSE, Isaac Lane. American, born 1906.

781 OK ✓ Composition with Bird and Shells. 1941. Watercolor, 12 5/8 x 20".
Gift of Mrs. Wallace M. Scudder. 77.43. ?

O'GORMAN, Juan. Mexican, born 1905.

782 OK ✓ The Sand Mines of Tetelpa. 1942. Tempera on composition board,
22 1/4 x 18". Gift of Edgar J. Kaufmann, Jr. 751.42. Repr. Latin Amer. Coll., p. 71

*783 (6K) OKEEFFE, Georgia. American, born 1897. Lake George Window. 1927. Oil

OROZCO, José. Mexican, born 1883.

784 OK ✓ Self-Portrait. 1940. Tempera on cardboard, 20 1/4 x 23 3/4".
Inter-American Fund. 605.42. Repr. Latin Amer. Coll., p. 61.
Also, two drawings and prints.

OSVER, Arthur. American, born 1912.

See no. 684.
✓ Melancholy of a Rooftop. (1942.) Oil on canvas, 48 x 24".
Mrs. Simon Guggenheim Fund. 340.42.

PACENZA, Onofrio A. Argentine, born 1902.

OUT ✓ Street Corner of San Telmo. 1934. Oil on canvas, 27 1/2 x 31 3/8".
Inter-American Fund. 764.42. Repr. Latin Amer. Coll., p. 27.

785 OK ✓ End of the Street. 1936. Oil on canvas, 33 3/8 x 41 3/8".
Inter-American Fund. 212.42.

PAO CH'I-CHUAN. Chinese.

OUT ✓ The Common People Bombed by the Japs. (c.1940.) Watercolor,
34 3/4 x 18 1/2". Given anonymously. 577.42. (Study)

PAREDES, Diógenes. Ecuadrican, born 1910.

OUT ✓ Threshers. 1942. Tempera, 20 1/2 x 19 5/8".
Inter-American Fund. 766.42. Repr. Latin Amer. Coll., p. 55.

PELÁEZ del Casal, Amelia. Cuban, born 1897.

786 OK ✓ Still Life in Red. 1938. Oil on canvas, 27 1/4 x 33 1/2".
Inter-American Fund. 162.42. Repr. Latin Amer. Coll., p. 47.

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12.

- * 787 OK ✓ Fishes. 1943. Oil on canvas, 45 1/2 x 35 1/8". Inter-American Fund. 80.44. *Repr. Cuban Art, p. 62*
- 788 OK ✓ Girls. 1943. Watercolor, 25 x 27 5/8". Inter-American Fund. 81.44.
- Also, a drawing.
- ~~PEREIRA, I. Rice. American, born 1905. *See no. 665.*~~
- ~~White Lines. 1942. Oil on vellum, 25 7/8 x 21 7/8". Gift of Edgar Kaufmann, Jr. 341.42.~~
- PETTORUTI, Emilio. Argentine, born 1895.
- OUT ✓ The Verdigris Goblet. 1934. Oil on canvas, 21 5/8 x 18 1/8". Inter-American Fund. 4.43. *Repr. Latin-Amer. Coll., p. 24*
- PICASSO, Pablo. Spanish, born 1881. Lives in Paris.
- 789 OK ✓ Fernande. (1908.) Oil on canvas, 24 1/4 x 16 3/4". Extended loan from Henry Church. E.L.44.1562. *Repr. 20th C. Portraits, p. 49*
- * 790 OK ✓ Fruit Dish. (1909.) Oil on canvas, 29 1/4 x 24". Acquired through the Lillie P. Bliss Bequest. 263.44. *Repr. Picasso, p. 67*
- Also, three drawings and prints.
- PICKENS, Alton. American, born 1917.
- 791 OK ✓ The Blue Doll. 1942. Oil on canvas, 42 7/8 x 35". Purchase Fund. 622.43.
- PINET, Georgette. Brazilian, born 1893. *Gift of Mrs. Edgar J. Kaufmann.*
- OUT ✓ Academia Parreiras. 1938. Oil on cardboard, 19 1/2 x 27 3/4". Inter-American Fund. 770.42.
- POLLOCK, Jackson. American, born 1912.
- 792 OK ✓ The She-Wolf. 1943. Oil on canvas, 42 1/4 x 67". Purchase Fund. 82.44. *41 7/8*
- PONCE DE LEÓN, Fidelio. Cuban, born 1895.
- 793 OK ✓ Two Women. 1934. Oil on canvas, 39 x 39". Gift of Dr. C. M. Ramírez Corría. 606.42. *Repr. Latin-Amer. Coll., p. 48*
- Also, two drawings.
- ~~PORTINARI, Cândido. Brazilian, born 1903.~~
- ~~Fishermen. 1940. Oil on paper, 25 3/4 x 19 5/8". Purchase Fund. 354.41.~~
- ~~Girl and Child. 1940. Oil on paper, 25 3/4 x 19 5/8". Gift of Samuel A. Lewisohn. 355.41.~~

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13.

PORTOCARRERO, René. Cuban, born 1912.

794 OK ✓ Angels. 1941. 25 watercolor and ink drawings in sketchbook, 10 x 13 1/2". Inter-American Fund. 771.42.1-25. (1,2) Repr. Latin Amer. Coll. p. 51

RAMÍREZ FAJARDO, Alfonso. Colombian, born 1922.

OUT Landscape. 1942. Watercolor, 17 3/4 x 23 1/8". Inter-American Fund. 775.42.

OUT Fiesta. 1942. Watercolor, 18 1/2 x 24 1/4". Inter-American Fund. 774.42. Repr. Latin Amer. Coll. p. 95

RAMOS BLANCO, Teodoro. Cuban, born 1902.

OUT Old Negro Woman. Wood, 11 1/8" high. Inter-American Fund. 776.42. Repr. Latin Amer. Coll. p. 50

REBOLLO GONSALES, Francisco. Brazilian, born 1902.

OUT Suburb of São Paulo. 1941. Oil on composition board, 15 3/4 x 19 5/8". Inter-American Fund. 777.42.

REDWOOD, Junius. American, born 1917.

795 OK ✓ Night Scene. (1941.) Oil on cardboard, 43 3/8 x 33 3/8". Purchase Fund. 755.43.

REYES FERREIRA, Jesús. Mexican.

OUT Angel. Tempera, 29 1/2 x 19 5/8". Gift of Mrs. Edgar J. Kaufmann. 607.42.

OUT Clown. Tempera, 29 3/8 x 19 1/2". Gift of Mrs. Edgar J. Kaufmann. 608.42.

ROA, Israel. Chilean, born 1909.

OUT ✓ The Painter's Birthday. Oil on canvas, 27 5/8 x 38". Inter-American Fund. 213.42. Repr. Latin Amer. Coll. p. 93

ROBINSON, Boardman. American, born Nova Scotia 1876.

OUT ✓ Serbia. Color crayon and gouache, 18 x 25 3/8". Mrs. Simon Guggenheim Fund. 342.42.

RODRÍGUEZ LOZANO, Manuel. Mexican, born 1896.

796 OK ✓ Beyond Despair. 1940. Oil on canvas, 33 1/2 x 27 1/2". Inter-American Fund. 5.43. Repr. Latin Amer. Coll. p. 72

Also, a drawing.

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14.

ROSSI OSIR, Paulo Claudio. Brazilian, born 1890.

OUT Lemon. 1939. Oil on wood, 8 5/8 x 11 3/4". Gift of Lincoln Kirstein. 615.42.

OUT Fruta Do Conde. 1939. Oil on wood, 8 5/8 x 11". Gift of Lincoln Kirstein. 614.42. Repr. *Latin-Amer. Coll.*, p. 39

RUIZ, Antonio. Mexican, born 1897.

797 OK The New Rich. 1941. Oil on canvas, 12 5/8 x 16 5/8". Inter-American Fund. 6.43. Repr. *Latin-Amer. Coll.*, p. 70

SCARAVAGLIONE, Concetta. American, born 1900.

798 OK Vincent Canadé. (1927?) Bronze, 11" high. Given anonymously (by exchange). 18.43. Repr. *20th C. Portraits*, p. 76

SCHLEMMER, Oskar. German, 1888-1943.

799 OK Bauhaus Stairway. (c.1929.) Oil on canvas, 63 3/4 x 44 3/4". Given anonymously. 597.42. Repr. *Bauhaus*, p. 192

SEGONZAC, André Dunoyer de. French, born 1885.

OUT Bather. (c.1922.) Oil on canvas, 25 5/8 x 18 1/8". Gift of Frank Crowninshield. 624.43.

800 OK Road and Crane. Watercolor, 24 7/8 x 18 7/8". Gift of Frank Crowninshield. 625.43. Also, a drawing.

SHAHN, Ben. American, born Russia 1898.

801 OK Welders. (1944.) Tempera on composition board, 22 x 39 3/4". Purchase Fund. 264.44.

SHARRER, Honoré. American, born 1920.

802 OK Workers and Paintings. 1943. Oil on composition board, 11 5/8 x 37". Gift of Lincoln Kirstein. 17.44.

SMITH, David. American, born 1906.

803 OK Head. 1938. Cast iron, 19 3/4" high. Gift of Charles E. Merrill. 110.43. ?

SOLDI, Raúl. Argentine, born 1905.

OUT Street in San Martín. 1940. Tempera, 33 3/8 x 21 3/4". Inter-American Fund. 789.42. Repr. *Latin-Amer. Coll.*, p. 31

SORIANO, Juan. Mexican, born 1920.

OUT Child with Bird. 1941. Gouache, 25 1/2 x 19 5/8". Inter-American Fund. 792.42. Repr. *Latin-Amer. Coll.*, p. 72

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15.

SPILIMBERGO, Lino Eneas. Argentine, born 1896.

OUT ✓ Seated Woman. 1932. Tempera on burlap, 45 x 29 5/8".
Inter-American Fund. 794.42. *Repr. Latin Amer. Coll., p. 23*

Also, a print.

STELLA, Joseph. American, born Italy 1880.

* 804 OK ✓ Factories. 1918. Oil on burlap, 56 x 46". Acquired through
the Lillie P. Bliss Bequest. 756.43. *Repr. Bulletin, Vol. II, No. 4*

SPREAT, Thelma Johnson. American, born 1912.

See no 686.

✓ Rabbit Man. 1941. Gouache, 6 5/8 x 4 7/8".
Mrs. Simon Guggenheim Fund. 216.42.

STUEMPFIG, Walter. American, born 1914.

805 OK ✓ Cape May. (1943.) Oil on canvas, 28 x 35". Acquired through
the Lillie P. Bliss Bequest. 757.43. *Repr. Romantic Ptg. p. 124*

TAMAYO, Rufino. Mexican, born 1899. Now in U.S.A.

* 806 OK ✓ Woman with Pineapple. 1941. Oil on canvas, 40 x 30". Gift
of friends of the artist. 79.43.

TANGUY, Yves. French, born 1900. Now in U.S.A.

* 807 OK ✓ Slowly toward the North. 1942. Oil on canvas, 42 x 36".
Gift of Philip Johnson. 627.43.
Also, prints.

TCHELITCHEN, Pavel. Russian, born 1898. Now in U.S.A.

808 OK ✓ Fallen Rider. 1930. Oil on canvas, 21 1/4 x 28 3/4". Gift
of Bernard Davis. 600.42. *Repr. Tchelitchev, p. 49*

~~Leaf Children. 1939. Gouache, 25 1/4 x 19 3/4".
Mrs. Simon Guggenheim Fund. 219.42.~~

~~Tree into Hand and Foot (study for Hide-and-Seek). 1939. Watercolor
and ink, 14 x 9 3/4". Mrs. Simon Guggenheim Fund. 348.42.~~

✓ ~~The Dandelion (study for Hide-and-Seek). 1939. Gouache and watercolor,
11 x 8 1/2". Mrs. Simon Guggenheim Fund. 351.42.~~

809 OK ✓ Autumn Leaf (study for Hide-and-Seek). 1939. Gouache,
10 1/2 x 8 1/4". Mrs. Simon Guggenheim Fund. 598.42.

810 OK ✓ Study for Hide-and-Seek. 1940. Watercolor and ink, 13 7/8 x 16 3/4".
Mrs. Simon Guggenheim Fund. 686.42.

~~Hide-and-Seek. ustrade: design for costume for the ballet produced by the
Mrs. Simon Guggenheim Fund. 137.44.
Let Russe. 1941. Gouache, 16 x 8 5/8". Gift of the artist.~~

Also, *see 612* Pas de Trois, costume design. Gouache, 14 3/8 x 11 3/8". Gift of
Lincoln Kirstein. 25.43.

811 } *Full 813* Apollon Musagete: 2 designs for scenery for the ballet. 1942.
812 }
813 } Gouache, 14 x 25". Gift of Lincoln Kirstein. 24.43.1-2.

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15.

SPILIMBERGO, Lino Eneas. Argentine, born 1896.

OUT ✓ Seated Woman. 1932. Tempera on burlap, 45 x 29 5/8".
Inter-American Fund. 794.42. Repr. Latin Amer. Coll., p. 23

Also, a print.

STELLA, Joseph. American, born Italy 1880.

* 804 OK ✓ Factories. 1918. Oil on burlap, 56 x 46". Acquired through
the Lillie P. Bliss Bequest. 756.43. Repr. Bulletin, Vol. II, No. 4

STREAT, Thelma Johnson. American, born 1912.

~~See no. 686.~~✓ Rabbit Man. 1941. Gouache, 6 5/8 x 4 7/8".

Mrs. Simon Guggenheim Fund. 216.42.

STUEMPFIG, Walter. American, born 1914.

805 OK ✓ Cape May. (1943.) Oil on canvas, 28 x 35". Acquired through
the Lillie P. Bliss Bequest. 757.43. Repr. Romantic Ptg. p. 124

TAMAYO, Rufino. Mexican, born 1899. Now in U.S.A.

* 806 OK ✓ Woman with Pineapple. 1941. Oil on canvas, 40 x 30". Gift
of friends of the artist. 79.43.

TANGUY, Yves. French, born 1900. Now in U.S.A.

* 807 OK ✓ Slowly toward the North. 1942. Oil on canvas, 42 x 36".
Gift of Philip Johnson. 627.43.

Also, prints.

TCHELITCHEN, Pavel. Russian, born 1898. Now in U.S.A.

808 OK ✓ Fallen Rider. 1930. Oil on canvas, 21 1/4 x 28 3/4". Gift
of Bernard Davis. 600.42. Repr. Tchelitchev, p. 49

~~Leaf Children. 1939. Gouache, 25 1/4 x 19 3/4".
Mrs. Simon Guggenheim Fund. 219.42.~~

~~Tree into Hand and Foot (study for Hide-and-Seek). 1939. Watercolor
and ink, 14 x 9 3/4". Mrs. Simon Guggenheim Fund. 348.42.~~

~~The Dandelion (study for Hide-and-Seek). 1939. Gouache and watercolor,
11 x 8 1/2". Mrs. Simon Guggenheim Fund. 351.42.~~

809 OK ✓ Autumn Leaf (study for Hide-and-Seek). 1939. Gouache,
10 1/2 x 8 1/4". Mrs. Simon Guggenheim Fund. 598.42.

810 OK ✓ Study for Hide-and-Seek. 1940. Watercolor and ink, 13 7/8 x 16 3/4".
Mrs. Simon Guggenheim Fund. 599.42. Repr. Tchelitchev, p. 86

~~Hide-and-Seek (Cache-cache). 1940-42. Oil on canvas, 78 1/2 x 84 3/4".
Mrs. Simon Guggenheim Fund. 344.42.~~

two
Also, drawings.

See also nos. 687-690.

811
812
813

Pallet

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16.

TEBO (Angel Torres Jaramillo). Mexican, born 1916.

814 OK ✓ Portrait of My Mother. 1937. Oil on cardboard, 9 1/8 x 6 1/8".
Gift of Samuel A. Lewisohn (by exchange). 796.42. Repr. Latin Amer. Coll., p. 72

TOBEY, Mark. American, born 1890.

815 OK ✓ Threading Light. 1942. Tempera on cardboard, 29 3/8 x 19 1/2". +
Purchase Fund. 86.44.

TORRES GARCÍA, Joaquín. Uruguayan, born 1874.

*816 OK ✓ Composition. 1932. Oil on canvas, 28 1/4 x 19 3/4".
Gift of Dr. Roman Fresnedo Siri. 611.42. Repr. Latin Amer. Coll., p. 76

817 OK ✓ The Port. 1942. Oil on cardboard, 31 3/8 x 39 7/8".
Inter-American Fund. 801.42. Repr. Latin Amer. Coll., p. 86

TUNNARD, John. English, born 1900.

*818 OK ✓ Fugue. 1938. Oil on composition board, 24 x 34 1/8". Acquired
through the Lillie P. Bliss Bequest. 1943.

URTEAGA, Mario. Peruvian, born 1875.

819 OK ✓ Burial of an Illustrious Man. 1936. Oil on canvas, 23 x 32 1/2".
Inter-American Fund. 806.42. Repr. Latin Amer. Coll., p. 83

UTRILLO, Maurice. French, born 1883.

820 OK ✓ Rue de Crimée, Paris. (c.1910) Oil on canvas, 28 7/8 x 39 3/8".
Extended loan from Henry Church E.L.43.2383. Repr. MMA Color Print, no. 11; also
Art in Progress, p. 73

VARGAS, Raúl. Chilean, born 1908.

821 OK ✓ The Dancer, Ines Pizarro. 1941. Terra cotta, 11 1/2" high.
Inter-American Fund. 220.42. Repr. Latin Amer. Coll., p. 42

VINCENT, René. Haitian, born 1911.

822 OK ✓ Cock Fight. 1940. Oil on canvas, 18 x 26". Inter-American
Fund. 150.44.

WEBER, Max. American, born Russia 1881.

823 OK ✓ The Geranium. 1911. Oil on canvas, 39 7/8 x 32 1/4". Acquired
through the Lillie P. Bliss Bequest. 18.44. Repr. Art in Progress, p. 52

*824 OK ✓ The Two Musicians. (1917.) Oil on canvas, 40 1/8 x 30 1/8".
Bequest of Richard D. Brixey (by exchange). 19.44. Repr. Weber, no. 45

825 OK ✓ The River. (1926.) Oil on canvas, 25 x 31". Bequest of
Richard D. Brixey. 120.43. Repr. Weber, no. 23

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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17.

THE MUSEUM OF MODERN ART

826 OK ✓ Interior with Figures. 1918. Gouache, 4 3/4 x 4 1/2".
 Bequest of Richard D. Brixey. 116.43. Date: Dec. 18, 1944

ZALCE, Alfredo. Mexican, born 1908.

827 OK ✓ Piruli. 1939. Oil on wood, 15 x 21 7/8".
 Inter-American Fund. 810.42. Repr. Latin-Amer. Coll., p. 76. ?

Also, prints, posters and broadsides.

ZUNIGA, Francisco. Born Costa Rica 1913. Mexico since 1936.

OUT ✓ Totonac Boy. 1936. Cast stone, 12 3/8" high.
 Inter-American Fund. 820.42. Repr. Latin-Amer. Coll., p. 69.

Could you arrange for us to have a typist for two days next week: Dec. 20 and 21, or Dec. 21 and 22, to type lists of the Museum Collection to be moved to Lincoln Warehouse. We will need to know what is being eliminated a day before the typist comes (or half a day before) so that we can get the card file ready for the typist to use. If we have check lists prepared in advance we can save the collection in less time. Figuring closely I believe we can move and check the collection after it arrives on the following day:

- Thurs. Jan. 4 (all day) Paintings (3rd floor storeroom)
- Jan. 5 (all day) Watercolors, drawings (5th Ave. storeroom)
- Jan. 6 (A.M.) Watercolors, drawings (3rd Ave. storeroom)
- Jan. 6 (P.M.) Check at Lincoln
- Jan. 7 Finish checking at Lincoln, as if outdone on Jan. 6
- Jan. 8 (A.M.) Sculpture
- Jan. 8 (P.M.) Finish checking at Lincoln

The return of the collection to the Museum and to 5th Ave. could probably be completed in three days, Jan. 10-12. We will need the help of one or two of our volunteers and the help of the staff on Feb. 2 and 3 (check-out lists) to check the collection after it arrives in the warehouse. The storage will be delayed until Feb. 2, the collection will not be checked until Feb. 3.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Coll. —

THE MUSEUM OF MODERN ART

copies to Mr. Barr
Miss Miller and Miss Lytle

Date: Dec. 16, 1944

To: Mr. Soby **Re:** Moving Mus. Coll'n

From: Miss Dudley

Dear Jim:

Could you arrange for us to have a typist for two days next week, Dec. 20 and 21, or Dec. 21 and 22, to type lists of the Museum Collection to be moved to Lincoln Warehouse. We will need to know what is being eliminated a day before the typist comes (or half a day before) so that we can get the card file ready for the typist to use. If we have check lists prepared in advance we can move the collection in less time. Figuring closely I believe we can move and check the collection after it arrives on the following days:

*Jim S.
19 Jan 4*

- Thurs. Jan. 4 (all day) Paintings (3rd floor storeroom)
- Jan. 5 (all day) Watercolors, drawings (5th Ave. storeroom)
- Sat. Jan. 6 (A.M.) Watercolors, drawings (5th Ave. storeroom)
- Jan. 6 (P.M.) Check at Lincoln
- Sun. Jan. 7 Finish checkkng at Lincoln if notdone on Sat
- Mon. Jan. 8 (A.M.) Sculpture
- Jan. 8 (P.M.) Finish checking at Lincoln

The return of the collection to the Museum and to 5th Ave. could probably be managed in three days, Jan. 20 - 31. We will need the help of one or two of Mr. Warren's men (Tom Ryan and Alex) on Feb. 1 and 2 (perhaps longer) to store the collection again after it arrives. in Otherwise the stoarge will be delayed and, as you know, the collection will not be availabe for use.

I believe we should use the Lincoln truckmen for the moving, do you?

10.10.

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Collection
file

Letter to Jimmy

Dec. 16, 1944

Dear Jim:

At the meeting of the Executive Committee of the Trustees on Dec. 14, it was voted to arrange a showing of the Museum Collection at the Lincoln warehouse in the special room rented for the purpose. The room has been rented for four weeks beginning Jan. 4, 1945. The showing will include all of the Collection which is not now installed on the third floor of the Museum or out on tour in Circulating Exhibitions or out on loan to another institution, with the following additional exceptions: no prints from the Collection will be included; work falling in such special categories as "rugs and tapestries," and certain Extended Loans will probably not be included.

The entire arrangement of the exhibition of the Collection, including whatever labels, notes and explanatory material may be decided upon by the members of the Departmental Committee on Painting and Sculpture (sub-committee of the Committee on the Museum Collections), has been turned over to the Departmental Committee consisting of you, Alfred and myself. I very much hope that you will be willing to help out with this important job and that it will be possible for you to meet with us on Monday for lunch to discuss plans. I'll phone you over the weekend.

The main purpose of the exhibition will be to determine which items will be retained in the Collection. The Board of Trustees has been invited to see the pictures at Lincoln Warehouse during the last two weeks of the four weeks (it is to be open to them during certain hours probably). At the meeting of the Executive Committee, Mr. Clark said that he felt the Trustees should be guided in their decisions by the opinion of the Departmental Committee and that recommendations should be made on each item by the Committee. The present plan is that all interested Trustees will assemble for a final judging late in January, first reviewing the material now installed on the third floor in the Museum and afterwards going to Lincoln Warehouse.

I'm sure there will be many questions you will want to ask, and I hope you can join Alfred, Dorothy and me for lunch on Monday.

Best regards,

Sincerely,

JW

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Nat'l Arts Club

June 3, 1940

a *Collection*

THE MUSEUM OF MODERN ART

Date February 1, 1945

To: MR. BARR
MR. SWEENEY
MISS DOROTHY MILLER

Re: Photographs of Painting
and Sculpture in the
Collection

From: Mr. Wheeler

Ansel Adams has offered to photograph while he is here painting and sculpture in the permanent collection at \$5. per negative. Will you please let him have as soon as possible a list of major works of which we should have better photographs than now exist. I told Mr. Adams that we could guarantee him twenty such shots.

These photographs can be used for some new postcards we would like to make of painting and sculpture in the Museum collection.

MW

Mrs. Bjarne Klaussen
NATIONAL ARTS CLUB
15 Grameroy Park
New York City

JJS:ja

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Nat'l Arts Club

June 3, 1946

June 8, 1946

Dear Mrs. Klaussen,

I was very sorry to have been in Washington the week of May 22nd and I must apologize to you for not having replied more promptly to your kind invitation to become a member of the committee being formed to honor Milton Avery by publishing a portfolio of his most important paintings.

As you undoubtedly know I respect Mr. Avery's work as I like him personally, and though I was not able to attend the meeting I would be very glad to take advantage of your alternate invitation to join the committee.

Very sincerely yours,

Mrs. Bjarne Klaussen
NATIONAL ARTS CLUB
15 Grameroy Park
New York City

JJS:ja

THE MUSEUM OF MODERN ART

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Nelson

cc: Mr. Wheeler

cc: Miss Nease

June 3, 1946

THE MUSEUM OF MODERN ART

Date May 24, 1946

artist
To: Mr. Porter

Re: National Arts Club Committee

From: Mr. Sweeney

on Milton Avery.

Dear Allen,

This is the letter I referred to the other day inviting me to become a member of the committee being formed to publish a portfolio of Milton Avery's work. As I mentioned to you, I like Avery and like his work. I would be very glad to serve on such a committee if in your opinion it does not involve the Museum or the Department in any embarrassment in any way.

Attach.-Letr.

(B¹A)

(Signature)

news from him before this arrives. Please give Laura's and my warmest to Francine, and the same to you,

Department of Painting
As ever,

M. Paul Nelson
98 Blvd. Auguste-Blanqui
Paris XIIIe, France

JJS:ja

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Nelson

cc: Mr. Wheeler

cc: Miss Neuberger

June 3, 1946

June 21, 1946

Dear Paul,

I have not written you earlier for two reasons: first there was considerable time after the receipt of your letter before the Exhibitions Committee decided on your proposal of "L'Art et la Resistance" exhibition for October and November, and afterwards I did not feel any temptation to write you the adverse decision.

I felt from the list that the representation seemed much too catholic in its embrace to show the development of French art to its best advantage from the point of view of quality. I certainly may be wrong in this, but I would have much preferred to have had a smaller selection of men, each represented by several paintings. In fact, a strictly selected group in my opinion would give a fairer view of the achievement of French painting during those years than a more democratic cross section. I know this was not the grounds on which the exhibition in question was chosen, but I felt the Museum should endeavor to find a scrupulously chosen offering for their introduction of the American public to the painting in France during the war years. Perhaps you have some suggestions toward such a show. I would be very grateful to hear them.

I imagine things have cleared up considerably since the late winter and life is more in its old stride in Paris. This morning Sandy Calder took wings from La Guardia for the left bank, and I imagine you will have had all the news from him before this arrives. Please give Laura's and my warmest to Francine, and the same to you,

As ever,

M. Paul Nelson
98 Blvd. Auguste-Blanqui
Paris XIIIe, France

JJS:ja

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Netherlands

cc: Miss Newmeyer

June 21, 1946

The Minister of Education,
Arts and Sciences.
The Hague, Netherlands.

Dear Sir,

I understand from your letter of some weeks ago that Mr. T. Koot of Amsterdam, Dr. R. v. Luttervelt of Utrecht and Mr. D. F. Lunsigh Scheurleer of The Hague are planning a visit to the United States with the intention of studying the museums of this country.

I will be personally very happy to meet these gentlemen and to introduce them to our Museum. It will be extremely gratifying to us if there is anything within our power we can do to assist them in their research during their stay in this city.

Very sincerely yours,

James Johnson Sweeney
Director
Department of Painting
and Sculpture

JJS:ja

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MAY 17 1946

Netherlands

To the Presidents of the museums
to be visited in the United States
and Canada.

DIENST

Ministerie van Onderwijs,
Kunsten en Wetenschappen

Mr. Sweeney

Museum of Modern Art,

14 W. 49 Str.

NEW YORK.

581

Ministerie van
Onderwijs, Kunsten en
Wetenschappen.

Ⓜ 10219-45

are especially interested in the...
exploitation of your museum, the...
objects and also in the publications and...
your museum.

After your... that the three
gentlemen will enter... on their
arrival in the USA. Needless to say that any suggestions on
your part will be greatly appreciated. Please address your
letters to the Information Bureau, 10 Rockefeller

JJS:ja

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

MAY 17 1946

Netherlands

To the Presidents of the muses
to be visited in the United States
and Canada.

MAY 12 1946

The Hague, 4 April 1946.

On the kind invitation of the Rockefeller Foundation three officials out of the Netherlands museum world will make a study tour to the USA and CANADA.

The Minister of Education, Arts and Sciences has designated for this visit Mr. T. Koot of Amsterdam, Dr. R. v. Luttervelt of Utrecht and Mr. D. P. Lunsigh Scheurleer of The Hague. They will probably arrive in New York in May next already and visit the most important muses with this town as a starting-point.

In view of the great importance this study tour may have for the museum life in the Netherlands I have the honour to introduce the above mentioned gentlemen to you herewith and I express the hope, that this contact may lead to an intensification of the cultural relations between your museum and the Netherlands.

I should like to add that the above gentlemen are especially interested in the organization and exploitation of your museum, the conservation of the objects and also in the publications and propaganda of your museum.

After your favourable reply I trust that the three gentlemen will enter into communication with you on their arrival in the USA. Needless to say that any suggestions on your part will be greatly appreciated. Please address your letters to: The Netherlands Information Bureau, 10 Rockefeller Plaza, New York, N.Y. 20.

The Minister of Education,
Arts and Sciences,

J. J. J. J.

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Neuberger

THE MUSEUM OF MODERN ART

April 22, 1946

Mr. Roy Neuberger
22 East 88th Street
New York 28, New York

April 22, 1946

It seems to me that it might be very fitting to include in the Stillman exhibition the wonderful wall coverings which were presented to the Museum of Modern Art. This is certainly Clarence's handiwork and one has so well-remembered paintings by many modern artists.

Dear Mr. Neuberger,

Permit me to take a liberty. There is a young

painter named Saleme from whom the Museum has recently purchased an oil. I find his work is very interesting.

My reason for writing this note is that Saleme has recently lost the job on which he depended for a living. The Museum is not in a position to purchase anything of his at this time. Perhaps you know his work, and it does not appeal. But I am only writing this in the off-chance that you might not have seen his most recent products, and might care to look at them.

Sincerely,

Mr. Roy Neuberger
22 East 88th Street
New York 28, N.Y.

JJS:ja

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Newmeyer

THE MUSEUM OF MODERN ART

cur. Miss D. Miller

Date September 13, 1946

To: Mr. Wheeler
cc. Mr. Sweeney ✓
From: S. Newmeyer

Re: _____

June 3, 1946

It occurs to me that it might be very fitting to include in the Stettheimer exhibition the wonderful doll house which her sister presented to the Museum of the City of New York. This is certainly Florine's handiwork and it has, in addition, offerings from many of the artists she knew so well--sculpture by Lachaise, Arp and, I think, Duchamp; paintings by many modern artists.

The doll house is absolutely fascinating and is a work of art which carries with it the aura of the artist as much as her paintings do. Naturally the doll house would make a tremendous hit with the public.

contrast arrangements with artists. Our undertaking is primarily educational, and engaged in the exhibition of contemporary works of art for the general education of the public.

Very sincerely yours,

Mr. G. Sivert
8 quai de la Seine - 8
Paris 12, France

JWS:je

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Nivert

cc: Miss D. Miller

June 3, 1946

Dear Mr. Nivert,

I have your note of April 29th with reference to your work. The Museum, as you understand, does not make any contract arrangements with artists. Our undertaking is primarily educational, and engaged in the exhibition of contemporary works of art for the general education of the public.

Very sincerely yours,

Mr. G. Nivert
8 quai de la Rapee - 8
Paris 12, France

JJS:ja

Nivert
8 quai de la Rapee
Paris 12

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Paris - 29 April 1946. J-3

Sweeney ✓

MAY 3 1946

Monsieur,

Jusqu'à maintenant, j'étais lié par un contrat d'exclusivité avec une grande galerie parisiennne qui absorbait toute ma production.

Ayant repris ma liberté, je viens vous prier d'envisager la possibilité de travailler avec moi. Je suis spécialisé dans le nu (très charte), les danseuses (Hutus et French-canaan), maternités, natures mortes, portraits.

J'appon aux Tuileries, salon d'automne, nationale (où j'ai actuellement 2 tableaux).

Espérant avoir le plaisir de vous lire par un très prochain courrier, je vous prie Monsieur de croire à mes remerciements, ainsi qu'à mes sentiments les meilleurs.

G. Nivert

G. Nivert-

8. quai de la Rapée - 8.

Paris (12^e)

France

Miss Dorothy Jordan
124 East 70th Street
New York 24, N. Y.

cc: James Johnson Sweeney ✓

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NORMAN

C
O
P
Y

September 17, 1946

Dear Miss Norman,

Thank you for your letter of September 12. I shall see what I can find of interest in our files in relation to Stieglitz and his letters. May I suggest that you write Mr. Sweeney too, for I think he may have some correspondence in connection with the O'Keefe exhibition - unless you have already done so.

Sincerely,

Alfred H. Barr, Jr.

P.S.: Congratulations on the contents of the October Twice a Year.

AHB

Miss Dorothy Norman
124 East 70th Street
New York 24, N. Y.

AHB/ob

cc: James Johnson Sweeney ✓

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Norman

Miss F. Miller

July 30, 1946

January 18, 1946

Dear Dorothy,

I will be very proud to contribute something - such as able to - to the special Stieglitz issue of "Twice a Year".

I hope I may see you sometime very shortly on the Cape. Possibly we can then talk over your plans. I hope I may be able to do something at least a little worthy of my esteem for Stieglitz.

Sincerely,

Miss Dorothy Norman
Woods Hole
Massachusetts

Very sincerely yours,

JJS:ja

William F. C. Oddy, Esq.
Berkeley Galleries
20, Davison Street
Berkeley Square
London W. 1
England

2/1/46

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Ohly

cc: Miss D. Miller

August 5, 1946

January 28, 1946

Dear Georgia,

Dear Mr. Ohly,

I am very grateful to you for the photographs of Graham Sutherland's work which you sent me in your letter of January 3rd. Also for your catalog of your present exhibition of Tibetan Art.

I have communicated with Curt Valentin of the Buchholz Gallery, and at present have two Graham Sutherland's under consideration by our committee.

Very sincerely yours,

William F. C. Ohly, Esq.
Berkeley Galleries
20, Davies Street
Berkeley Square
London W. 1
England

JJS:ja

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O'Keeffe

cc: Miss Dudley

Miss D. Miller

August 5, 1946

Dear Georgia,

Homer Saint-Gaudens has written me a letter asking me to help him to find a recent painting by you. He did not suggest that I ask you to lend. I wonder if I could tell him some private collector who owns a painting dated in that period. I do not want to trouble you with such a matter, but if you could make a suggestion I would be glad to write to Saint-Gaudens suggesting he get directly in touch with the owner.

With all best,

As ever,

With regard to your offer to help me find the right community with the best location of Fort Washington, New York, who was the one in 1946, he has now spoken with him about the possibility of it, but he says you would find him cooperative.

I assure you the situation you give for the largest size water color painting is a very good one. I have seen the painting and it is a very fine one. I have seen the painting and it is a very fine one. I have seen the painting and it is a very fine one.

JJS:ja

Very sincerely yours,

Miss Jane Marvin
Assistant Director
Museum of Modern Art
125 West 53rd Street
New York 19, N.Y.

JJS:ja

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Pittsburgh
Outlines
cc: Miss Dudley

Miss D. Miller

February 13, 1948

April 20, 1948

Dear Miss Morin,

The Museum will be glad to cooperate with you in your exhibition as far as we are able. Unfortunately we have already promised to lend our largest Stuart Davis's. The only recent oil which is still free is Study for Hot Still-escape of 1940, (9 x 12"). If it can be of any use to you we will gladly send it on.

In accordance with our usual procedure, we would insure the picture and bill you for the premium. You could arrange to have Budworth collect it from the Museum, letting our Registrar, Miss Dorothy Dudley, know a few days ahead when pickup would be made.

With regard to other oils, may we suggest that you might communicate with Mr. Harry Solomon of Port Washington, New York, who owns Cape Ann Landscape, 1938. We have not spoken with him about the possibility, but I am sure you would find him cooperative.

I assume from the dimensions you give for the largest size picture you can hang, namely 30 x 40", that our Stuart Davis rug, the Flying Carpet, would be too large for your wall. The rug naturally would have to be hung.

I am sorry that we cannot offer more at the moment. But I wish you all success in your enterprise, and good luck in the development of Outlines which can do a great service for Pittsburgh.

Very sincerely yours,

Miss Jane Morin
Assistant Director
Outlines
222 Craft Avenue
Pittsburgh 13, Pa.

JJS:ja

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Paalen

April 30, 1946

Dear Paalen, Leifvare-Point

I am sorry not to have got this letter off to you earlier. Nevertheless I trust it will reach you in good time.

With all best,
Sincerely,
their households and personal effects and their art collection.

I will be very grateful to you if

Mr. Wolfgang Paalen - Museum, in the name of
c/o Sekvla
399 Park Avenue
New York 22, N.Y.

Encl.

JJS:ja

In the

I am

Very sincerely yours,

JJS:ja

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Maison
Lucien Lefebvre-Pointet
19 Rue Vavin
Paris

April 30, 1946

J'appréhends que vous êtes chargés
par Mr. et Mme WOLFGANG PAALEN
de leur collection
personnelle de leurs objets
de leur collection.

Maison Lucien Lefebvre-Pointet
19 Rue Vavin
Paris, France

Gentlemen,

Je vous remercie
bien vouloir
me faire
de votre
partir
permettre
dans une
préparation.

I understand that you have been
requested by Mr. and Mrs. Wolfgang Paalen to
take charge of the packing and shipment of
their household and personal effects and their
art collection.

Comptant
je vous
l'expression
de tout
votre
fidélité

I will be very grateful to you if
you could ship to the Museum, in the name of
Mr. Paalen, a portion of their collection in
order that we might be able to exhibit it at
the Museum.

I trust I may count on your assistance
in this.

I am

Very sincerely yours,

2 Original
1 Duplicate
JJS:ja

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Maison
Lucien Lefebvre-Foinet
19(?) Rue Vadin,
Paris

J'apprends que vous êtes chargés
par Mr. et Mme. WOLFGANG PAALEN
du déménagement de leurs objets
personnels et de leur collection.
Je vous serais reconnaissant de
bien vouloir nous envoyer d'avance
une partie de leur collection en
déménagement partiel pour nous
permettre d'inclure cette collection
dans une manifestation que nous
préparons.

Comptant sur votre obligeance,
je vous prie d'agréer, Monsieur,
l'expression de mes sentiments
distingués

2 Originals
1 Duplicate

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4-8
Pasadena

PASADENA ART INSTITUTE
46 NORTH LOS ROBLES AVENUE
PASADENA 1. CALIFORNIA

April 2, 1946

WOLFGANG PAALEN
c/o SEKULA
399 Park Avenue
N.Y.

Claire Milker (Mrs. H. P., Jr.)
Secretary to the Director

Enc. ck.

cc: Mr. Jimmy Ernst
327 East 58 Street
New York 22, N. Y.

✓ Mr. James Johnson Sweeney
Director of Painting and Sculpture
Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

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4-8
Pasadena

PASADENA ART INSTITUTE
46 NORTH LOS ROBLES AVENUE
PASADENA 1. CALIFORNIA

April 2, 1946

Norlyst Gallery
59 West 56 Street
New York, N. Y.

Gentlemen:

We are enclosing our check, made out to Jimmy Ernst, in the amount of four hundred dollars (\$400.00), the fourth purchase award for his painting, "East of the Dark" in the first Pasadena National exhibition.

The Pasadena Art Institute deeply appreciates the opportunity of adding this painting to its permanent collection.

Sincerely yours,

Claire Milker (Mrs. H. P., Jr.)
Secretary to the Director

Enc. ck.

cc: Mr. Jimmy Ernst
327 East 58 Street
New York 22, N. Y.

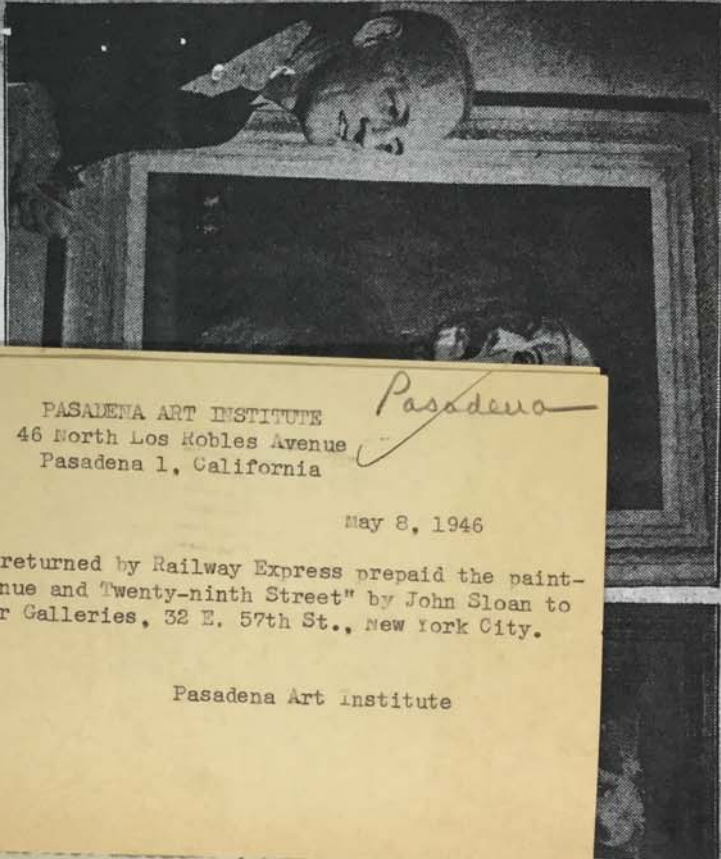
✓
Mr. James Johnson Sweeney
Director of Painting and Sculpture
Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

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Pasadena

Left—This "Self Portrait as a Clown" is the title of this painting reviewed last night at Art Institute a prize was the Harry G. Stead Prize. Standing by the painting is the title of this painting



THESE PAINTINGS WON Top Ho

Pasadena
PASADENA ART INSTITUTE
46 North Los Robles Avenue
Pasadena 1, California

May 8, 1946

We have returned by Railway Express prepaid the painting "Sixth Avenue and Twenty-ninth Street" by John Sloan to C. W. Kraushaar Galleries, 32 E. 57th St., New York City.

Pasadena Art Institute

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Pasadena

Left—This "Self Portrait as a Clown" was the top \$1000 award in the Pasadena Art Institute last night at Art Institute and the first prize was the Harry G. Steele Award. Standing by the painting is the title of this painting.



THESE PAINTINGS WON Top Ho

PASADENA
MAY 8
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1946
CALIF



THIS SIDE OF CARD IS FOR ADDRESS

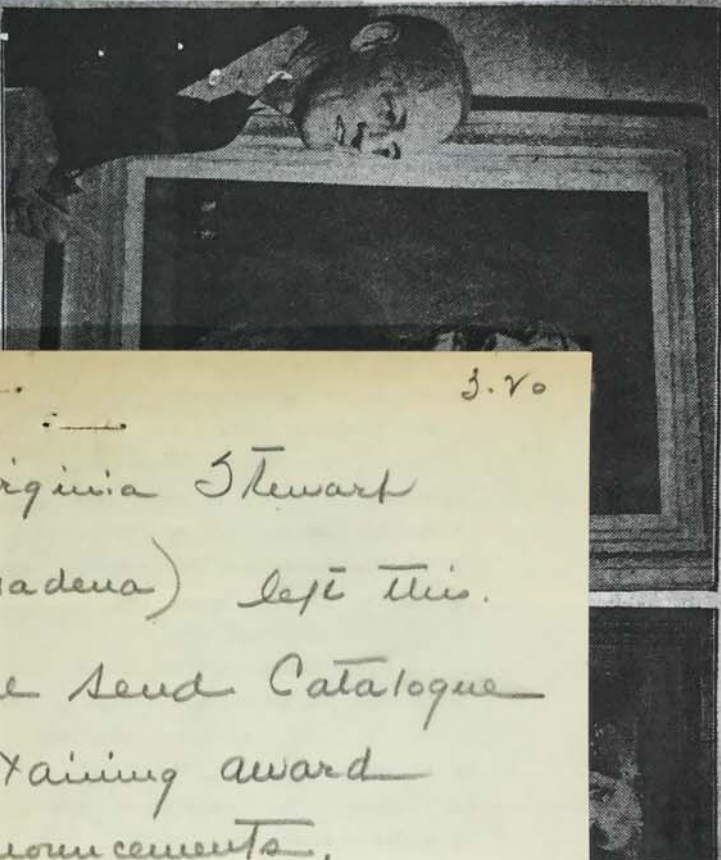
James Johnson Sweeney, Dir. of Painting & Sculpture
Museum of Modern Art
11 West 53rd St.
New York 19, N. Y.

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Pasadena

Left—This "Self Portrait as a Cleopatra" won the top \$1000 award in the Pasadena Art Institute exhibition last night at Art Institute a first prize was the Harry G. Steels "Self Portrait" is the title of this painting



THESE PAINTINGS WON Top Ho

3.20

Virginia Stewart
(Pasadena) left this.
Will send Catalogue
containing award
announcements.

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THESE PAINTINGS WON Top Honors in Art Exhibit Which OPENS TO PUBLIC TODAY



Left—This "Self Portrait as a Clown" won for Edgar Britton of Colorado the top \$1000 award in the Pasadena National Art Exhibit which was reviewed last night at Art Institute and which opens to the public today. The first prize was the Harry G. Steele Memorial Award, donated by Mrs. G. Steele. Standing by the painting is David E. Finley, judge. Center



for Frde Vidar, New Jersey. The prize, the Ella Brooks Solano Memorial Award, was donated by Mrs. W. Jarvis Barlow. Right—This painting by Le Davis of Arizona, is called "Chuck Wagon on the C Bar" and won fifth prize, a \$250 John W. and Eliza M. Kidwell Memorial Award donated by Miss Anna M. Kidwell. The third prize, a \$500 Edward C. Harwood Memorial Award, donated by Mrs. Edward C. Harwood, was won by Charles Howard



of California for his painting, "Reflection." A picture of this painting will be found in The Star-News Art Editor's column today on Page 22. Fourth prize, the \$400 Hattie Brooks Stevens Memorial Award, donated by Mrs. Walter G. Chard, went to Jimmy Ernst, New York, for his painting "East of the Dark." Scores of paintings, entered by artists all over the United States, were included in the competition.

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Pasadena

January 19, 1946

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WESTERN UNION ¹²⁰¹

A. N. WILLIAMS
PRESIDENT

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 PASADENA CALIF MAR 1 1217P JAMES JOHNSON SWEENEY=
 MUSEUM OF MODERN ART=
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 JIMMY ERNST=
 JARVIS BARLOW DIRECTOR. 345P ..
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THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

art critic of the San Francisco Chronicle, Reginald Poland, director of the San Diego Museum of Fine Arts, Donald Bear, director of the Santa Barbara Museum of Art, and Kenneth Ross, art critic of the Pasadena Star News and Post. Francis de Erdely of Pasadena, professor of fine arts at the University of Southern California, will serve as guest director of the exhibit.

Our objective in arranging an exhibit of this nature is three-fold: to present to the people of California a representative and fair cross-section of the trends in painting throughout our country today; to stimulate and encourage our youth, by means of substantial purchase prizes and national recognition, to enter or continue in the field of fine arts; and to do our part in nurturing American art to a healthy and robust maturity.

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Pasadena

January 19, 1946

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PASADENA CALIF FEB 28 535P JAMES JOHNSON SWEENEY=

MUSEUM OF MODERN ARTS=

MUST HAVE BIOGRAPHICAL DATA ON JIMMY ERNEST BY RETURN

WIRE=JARVIS BARLOW.935A MAR 1.

Handwritten signatures and initials

Handwritten note: To gallery

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

art critic of the San Francisco Chronicle, Reginald Poland, director of the San Diego Museum of Fine Arts, Donald Bear, director of the Santa Barbara Museum of Art, and Kenneth Ross, art critic of the Pasadena Star News and Post. Francis de Erdely of Pasadena, professor of fine arts at the University of Southern California, will serve as guest director of the exhibit.

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Pasadena

January 19, 1946

Mr. Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. Barr:

The Pasadena Art Institute has just completed plans for its first annual exhibition of contemporary American painting, to be designated as the Pasadena National and to open on March 2, and close on April 28, 1946. It is our intention to exhibit two paintings from each of the forty-eight states and the District of Columbia, one to be the work of a painter of established professional standing and the other that of an artist under twenty-five years of age and still in the formative period.

The members of the Jury of Awards are: David E. Finley, Director of the National Gallery of Art; Otto Karl Bach, Director of the Denver Art Museum; Roland J. McKinney, former Director of the Los Angeles County Museum.

Substantial purchase prizes are being offered, in the following sums:

First prize	\$1000
Second prize	750
Third prize	500
Fourth prize	350
Fifth prize	250

In addition there will be a popular vote prize of \$100.

It is expected that prefaces to the catalogue will be prepared by Arthur Millier, art editor of the Los Angeles Times, Alfred Frankenstein, art critic of the San Francisco Chronicle, Reginald Poland, director of the San Diego Museum of Fine Arts, Donald Bear, director of the Santa Barbara Museum of Art, and Kenneth Ross, art critic of the Pasadena Star News and Post. Francis de Erdely of Pasadena, professor of fine arts at the University of Southern California, will serve as guest director of the exhibit.

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FIRST ANNUAL PASADENA NATIONAL

The first annual Pasadena National, an exhibition of contemporary American paintings, will be held at the Pasadena Art Institute from March 3 to April 28 inclusive.

A preview for the membership is scheduled for March 2 Page 2. A group of men and women, distinguished January 19, 1946 Mr. Alfred H. Barr, Jr. officials in the area, have been invited as special guests. Each member may bring a guest for whom they will fill out the enclosed card.

Because we are particularly anxious to have a truly representative exhibit, we are delegating the selection of the two artists to represent each state and the District of Columbia to the director of the foremost museum in that state and District. In the states lacking such a museum, the choice will be made by the head of the art department of the state university. Entries have been sent from forty states, chosen either by the director. We are therefore asking that you select two oil paintings by two living artists to represent your state in our exhibit, bearing in mind the above mentioned conditions and objectives. Entries must be forwarded to us express prepaid by the exhibitor and are due by February 1st, 1946. Work will be returned express prepaid by the Pasadena Art Institute. We sincerely hope you will give this matter your early and considerate attention so that the state of New York may be represented to the best possible advantage in the Pasadena National. Art Gallery in San Marino.

The first prize will be one thousand dollars and the winners of all prizes--\$750.00--\$500.00--\$250.00--will be announced first at the membership preview.

In sponsoring this significant PASADENA ART INSTITUTE Pasadena Art Institute seeks to present to the people of California a true picture of the trend of painting throughout the country; to do its share in nurturing American art to a healthy and robust maturity; and to encourage youth, by means of substantial prizes and national recognition, to enter or continue in the field of fine art.
Jarvis Barlow
Director

JB:cm Francis de Erdely, professor of fine arts at the University of Southern California, will be guest director.

The National will be held in the East Galleries, and in connection with it, Jarvis Barlow, director of the Institute, has arranged new and unusually fine exhibitions for the West Gallery, the Members' Room, the Pasadena Room, the Permanent and Loan Gallery, Gallery of the Americas, and Gallery of Asiatic Arts.

Membership Preview
8 p.m. Saturday, March 2

Pasadena National
Pasadena Art Institute

Come and bring a guest.

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FIRST ANNUAL PASADENA NATIONAL

The first annual Pasadena National, an exhibition of contemporary American paintings, will be held at the Pasadena Art Institute from March 3 to April 28 inclusive.

A preview for the membership is scheduled for March 2 at 8 p.m. A group of men and women, distinguished in the art world, and government officials in the area, have been invited as special guests. Each member may bring a guest for whom they will fill out the enclosed card.

The National is an important event of 1946 and has attracted favorable comment from leaders in the art world throughout the nation. It is unique in art exhibits, since it will show, side by side, from each participating state, the work of an artist of established reputation, and the work of an artist still in the formative period. Entries have been sent from forty states, chosen either by the director of a leading art museum or the head of the art department at the state university.

David E. Finley, director of the National Gallery of Art in Washington, D.C., is making a special trip across the continent to serve on the Jury of Awards. From the middle west will come Paul Parker, director of the Des Moines Art Center and from California, Maurice Bloch, curator of Art Collections, Henry E. Huntington Library and Art Gallery in San Marino.

The first prize will be one thousand dollars and the winners of all prizes--\$750.00--\$500.00--\$400.00--\$250.00-- will be announced first at the membership preview.

In sponsoring this significant exhibition, the Pasadena Art Institute seeks to present to the people of California a true picture of the trend of painting throughout the country; to do its share in nurturing American art to a healthy and robust maturity; and to encourage youth, by means of substantial prizes and national recognition, to enter or continue in the field of fine arts.

Francis de Erdely, professor of fine arts at the University of Southern California, will be guest director.

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* * * * *

Membership Preview
8 p.m. Saturday, March 2

Pasadena National
Pasadena Art Institute

Come and bring a guest.

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JARVIS BARLOW DIRECTOR
PASADENA ART INSTITUTE
46 NORTH LOS ROBLES AVENUE
PASADENA 1 CALIFORNIA

FEBRUARY 20, 1946

ARTISTS AND DEALERS ADVISED STOP BOTH SHIPPING
PICTURES PASADENA NATIONAL TODAY

JAMES SWEENEY
MODERNART

Sent

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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A. N. WILLIAMS
PRESIDENT

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WU B 140 DL PD=PASADENA CALIF FEB 19 1035A

JAMES JOHNSON SWEENEY,

DIRECTOR PAINTING AND SCULPTURE MUSEUM OF MODERN ART=

WILL YOU NOTIFY ARTISTS OF SELECTION AND HAVE THEM OR
DELAERS SEND PAINTINGS PREPAID ANXIOUS TO HAVE PAINTINGS
ARRIVE FOR JURY MEETING FEBRUARY 28TH WILL THIS BE POSSIBLE
EXHIBITION PREVIEW MARCH 2ND APPRECIATE GREATLY YOUR INTEREST
COOPERATION=

JARVIS BARLOW

PASADENA ART INSTITUTE.

2 22P ...

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February 20, 1946

February 20, 1946

Dear Miss Lust,

I am enclosing a carbon copy of the letter addressed by the Pasadena Art Institute to the Museum of Modern Art.

For your information, today we have telegraphed Mr. Barlow as follows:

"ARTISTS AND DEALERS ADVISED STOP BOTH SHIPPING PICTURES PASADENA NATIONAL TODAY"

Thank you for your cooperation.

With all kind regards,

Miss Eleanor Lust
Norlyst Gallery
59 West 56th Street
New York, N.Y.

Encl.

JJS:ja

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 20, 1946

Dear Miss Kraushaar,

I am enclosing a carbon copy of the letter addressed by the Pasadena Art Institute to the Museum of Modern Art.

For your information, today we have telegraphed Mr. Barlow as follows:

"ARTISTS AND DEALERS ADVISED STOP BOTH SHIPPING PICTURES PASADENA NATIONAL TODAY"

Thank you for your cooperation.

With all kind regards,

Miss Antoinette Kraushaar
C. W. Kraushaar Art Galleries
32 East 57th Street
New York 22, N.Y.

Encl.

JJS:ja

Mr. Dennis Barlow, Director
The Pasadena Art Institute
44 North Los Robles Avenue
Pasadena 1, California

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Pasadena
CC: Miss D. Miller

THE PASADENA ART INSTITUTE

46 North Los Robles Avenue
Telephone - Sycamore 3-2167
PASADENA 1 - CALIFORNIA

January 17, 1946

February 13, 1946

Mr. James Johnson Sweeney
Director of Painting and Sculpture
The Museum of Modern Art
New York 17, N.Y.

Dear Mr. Barlow,

In reply to your letter requesting, at the suggestion of Mr. Alfred Barr, that I propose two artists from New York State to represent New York State in the Pasadena National, may I propose the names of John Sloan and Jimmy Ernst. I would select Sloan's Sixth Avenue and Thirtieth Street, and Ernst's East of the Dark. I understand that both of these pictures will be available during the period of your exhibition. You may communicate direct with the respective artists' dealers, the C. W. Kraushaar Galleries, 32 E. 57th Street regarding the Sloan, and the Norlyst Gallery, 59 W. 56th Street regarding the Ernst.

I am very interested in your undertaking. I hope these two suggestions may be agreeable to your plan.

With all best wishes for the success of your undertaking,

Very truly yours,

Mr. Jarvis Barlow, Director
The Pasadena Art Institute
46 North Los Robles Avenue
Pasadena 1, California

JJS:ja

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

THE PASADENA ART INSTITUTE

46 North Los Robles Avenue
Telephone: SYcamore 3-6167
PASADENA I - CALIFORNIA

January 29, 1946

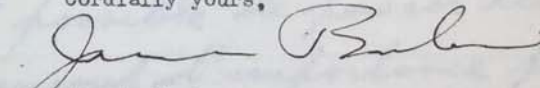
Mr. James Johnson Sweeney
Director of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Sweeney:

I am writing you at the suggestion of Mr. Alfred H. Barr, Jr. to ask if you will be kind enough to make the selection of the two artists to represent New York State in the Pasadena National. I would appreciate enormously if you would give this matter your immediate attention. You will be happy to hear that we have enthusiastic responses already from most of the states.

Enclosed is a copy of the plan as sent to Mr. Barr.

Cordially yours,


Jarvis Barlow
Director

JB:cm
Enc.

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Pellan

Montréal le 10 novembre 1945

Monsieur James Johnson Sweeney
Museum of Modern Art
11 W. 53 St. New-York

File ✓

Cher monsieur

Je ne sais si vous vous souvenez de moi, (je suis un ami de Fernand Léger) c'est pourquoi je me permets de me rappeler à votre bon souvenir.

Je voudrais vous prévenir que j'exposerai une grande toile récente au "Women's International Exhibition of Arts Industries" (section canadienne), au Madison Square Garden de New-York, je serais très honoré s'il vous était possible de passer la voir cette toile a beaucoup d'importance pour

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Pellan

Montréal le 10 novembre 1945

Monsieur James Johnson Sweeney
Museum of Modern Art
11 W. 53 St. New-York

File ✓

Cher monsieur

Je ne sais si vous vous souvenez de moi, (je suis un ami de Fernand Léger) c'est pourquoi je me permets de me rappeler à votre bon souvenir.

Je voudrais vous prévenir que j'exposerai une grande toile récente au "Women's International Exhibition of Arts Industries" (section canadienne), au Madison Square Garden de New-York, je serais très honoré s'il vous était possible de passer la voir, cette toile a beaucoup d'importance pour moi, car elle représente plusieurs de mes recherches actuelles.

Je m'excuse de vous proposer cette démarche et je vous remercie sincèrement à l'avance.

Veuillez agréer, cher monsieur, l'expression de mes meilleurs sentiments et de ma haute considération.

Un peintre canadien,

Alfred Pellan

Alfred Pellan,

3714, Jeanne-Mance,
Montréal, Canada

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Penrose

February 17, 1946

June 12, 1946

Dear Baroness:

Miss Gifford has shown me about your recent letter.

My dear Baroness,

Miss Gifford's visit to the museum to look up the collection will lead to the fact that Mr. Penrose

Mr. Roland Penrose of London, whom you probably know as one of the leading young collectors in Europe, is at present in New York. He is very anxious to visit the collection in the Plaza Hotel. I said I would write you to ask if it might be possible for him to visit it sometime in the near future. I hope this will not cause you any serious inconvenience. I know he will greatly appreciate the opportunity.

I imagine your garden is just as enchanting as ever, even in whatever now seasonal coat it has assumed. Although it is probably hard to find anything to replace the Japanese cherry tree we saw so gorgeously attired earlier.

With all kind regards,

Very sincerely yours,

I remember with interest and pleasure that you were the guest of the artist, William Gallery of Fine Art.

Director of the New York Public Library, Astor Lenox and Tilden Foundations
477 West 57th Street, New York, N.Y.

Baroness Hilla von Rejzay
Solomon R. Guggenheim Foundation
Carnegie Hall, New York, N.Y.

JJS:ja

Mr. Penrose
William Gallery
477 West 57th Street, N. Y.
New York, N. Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Phillips

cc Mr. Sweeney ✓
Miss Dudley
Miss Miller

February 17, 1946

Dear Duncan:

Miss O'Keeffe has phoned me about your recent letter.

She confirms Stieglitz' unwillingness to lend anything, but herself will lend Sunset, Casco Bay, 1919.

Our Lower Manhattan (Composing Derived from Top of Woolworth), 1922, which I suggested, is perhaps our only first rate Marin. For this reason and because of the fragile sewn-on piece Mr. Sweeney does not want to lend.

I am inclined to agree with him, especially in view of Stieglitz' unwillingness to lend.

I would like to propose - and Miss O'Keeffe agrees - that we borrow the Metropolitan's Franconia Range, Mountain Peaks, 1927, or your own Back of Bear Mountain, or, failing both of these, the Fogg Museum's Mount Chocorua, 1926.

For a fifth, why not Philip Goodwin's On Morse Mountain, Small Point, Maine, 1928 (color plate opposite page 22, our catalog).

I remember with interest Red Lightning 1922, from the Howard Collection, Columbus Gallery of Fine Arts.

Either of our other Marins, Camden Mountain across the Bay, 1922, and Buoy, Maine, 1931, would be available.

Sincerely,

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-first Street, N. W.
Washington, D. C.

AHB:m

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H. Read

PHOTOGRAPH REQUISITION

Sept. 23, 1946

To PHOTO SALES DEPT.

Date

From Mr. Sweeney

Department

For Herbert Read - a.m. Addr. Same attached

Charge Mr. Sweeney personally

PRINTS

NEW PHOTOGRAPHS

Please supply 1 ea. (Quantity)

Please have (Photographer)

glossy size

take (Number of shots)

Date of completion

Date of completion

Porter

THE MUSEUM OF MODERN ART

Brooklyn Bridge - 400014

Date September 5, 1946

To: Mr. Sweeney

Re: Saturdays

From: Mr. Porter

The Museum offices and library will continue to be closed on Saturdays through the month of September. Beginning October 5th the library will resume its Saturday schedule of 10:00 to 5:30, and the offices should be covered from 9:30 to 1:00.

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H. Read

PHOTOGRAPH REQUISITION

Sept. 23, 1946

To PHOTO SALES DEPT.

Date

From Mr. Murray

Department

For Herbert Rasmussen
Charge Mr. Murray personally
A.M. Addr. Same attached

PRINTS

NEW PHOTOGRAPHS

Please supply 1 ea.
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Mondrian: <u>Broadway Boogie-Woogie</u>		1 ea.

Forwarded to _____ Amount _____ Date Billed _____

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Read

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date 10/11/46

From Mr. Sweeney *ja* Department Painting & Sculpture

For Mr. Herbert Read (to be added to previous requisition)

PRINTS

NEW PHOTOGRAPHS

Please supply 1
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Graves: Little Known Bird of the Inner Eye.	S-3728	1
Davis: Salt Shaker.		
<i>Kiosk-1944.</i>		
<p>(Attached are two prints, a Rattner and a Roszak, obtained outside the Museum. Would you please include these in the packet you are sending to Mr. Read. Thanks.) <i>ja</i></p>		
	<i>Swage. 1946. Metals.</i>	

Forwarded to _____ Amount _____ Date Billed _____

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cc: Miss D. Miller

October 7, 1946

~~Chas. Howard picture
in State Dept. show was
not photographed. —
Davidson has no negative.~~

Howards work shown in Dorothy Millers
Mex. Group a few years ago

*15 there are
some of the
new pictures
shown in the
Mex. Group*

lection of most magnificent glass when he returns.

Very sincerely yours,

Miss Hilde Prytek
Nierendorf Gallery
53 East 57th Street
New York City

JJS:ja

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	EMH	IV.39.b

cc: Miss D. Miller

October 7, 1946

October 5, 1946

Dear Miss Prytek,

Mr. James Johnson Sweeney, Director
The Museum of Modern Art I am very grateful to you for your
11 West 53rd Street
New York City, New York in regard to the Charles Howard photo

Dear Mr. Sweeney: and your greetings from Mr. Nierendorf.

We received your letter of 5/11 and look forward to his return and am
to a photograph of a work by Charles Howard for Mr.
Herbert Read of Levery, excited by the word of the Klee's he is
the letter we have written to Mr. Read and think that
as Mr. Mr. Howard brings a London (since June, 1946)
this way will be easier and more satisfactory too.

Very truly yours,

Mr. Nierendorf is still in Europe. He asked me to
remember him to you if you should come in some time.
He wrote us that he is bringing along a small col-
lection of most magnificent Klee's when he returns.

Very sincerely yours,

Miss Hilde Prytek
Nierendorf Gallery
53 East 57th Street
New York City

JJS:ja

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NIERENDORF GALLERY · 53 EAST 57TH STREET · NEW YORK CITY

W.C. 4/4
W.C. -
State Dept.
Shows.
H. R. Agency of
Art Trust

October 5, 1946

Mr. James Johnson Sweeney, Director
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Dear Mr. Sweeney:

We received your letter of September 30 with regard to a photograph of a work by Charles Howard for Mr. Herbert Read of London. We are enclosing a copy of the letter we have written to Mr. Read and think that as Mr. Howard resides in London (since June, 1946) this way will be easier and more satisfactory too.

Mr. Nierendorf is still in Europe. He asked me to remember him to you if you should come in some time. He wrote us that he is bringing along a small collection of most magnificent Klees when he returns.

Very sincerely yours,

NIERENDORF GALLERY

Hilde Prytek
Hilde Prytek

PAINTINGS · SCULPTURES · DRAWINGS · GRAPHICS · ART BOOKS

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Nierendorf Gallery
53 East 57 Street
New York City, NY

October 5, 1946

Mr. Herbert Read
Broom House
Seer Green
Beaconsfield, England

Dear Mr. Read:

We received a letter from Mr. Sweeney in which he asks us to send you a photograph of a representative work by Charles Howard. We should be glad to supply you with one, but thought that you might prefer to get in touch with the artist himself who lives in England at present. His address is:

Mr. Charles Howard
c/o F. Marcus
12 Bedford Square
London WC 1, England.

Very sincerely yours,

NIERENDORF GALLERY

Copy!

Hilde Prytek

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date 10/7/46

From Mr. Sweeney Department Painting and Sculpture

For Herbert Read (to be added to larger order sent down for Read)

PRINTS

NEW PHOTOGRAPHS

Please supply 1 (Quantity)

Please have (Photographer)

glossy size

take (Number of shots)

Date of completion

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Shahn: Mother and Child (Owned by J. Soby)	S-6961	

Forwarded to Amount Date Billed

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date October 8, 1946

From Mr. Sweeney

Department Painting & Sculpture

For Herbert Read ADDRESS LABEL ATTACHED

PRINTS

NEW PHOTOGRAPHS

Please supply 1 ea.
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
MacIver: Red Votive Lights.	Print of this attached - which is not very good. Kindly replace with better print, if you have one.	
Calder: Constellation with Red Object.		
Marin: Lower Manhattan.		
Ernst (j.): The Flying Dutchman.		
Matta: Le Vertige d'Eros.		
Austin: Catamount.	<i>In. Mus. Collection</i>	
O'Keeffe: Pelvis with the Distance.	<i>(Photographed for show.)</i>	

Forwarded to _____ Amount _____ Date Billed _____

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date August 5, 1946

From Mr. Sweeney

Department Painting and Sculpture

For

PRINTS

NEW PHOTOGRAPHS

Please supply (Quantity)

Please have (Photographer)

glossy size

take (Number of shots)

Date of completion

Rattner. Water Cities. 1938. S. 2896
 Austin. Catawawut. 1940. S. 3173
 Matta. Le Vertige d'Ors. 1944. S. 5248
 Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Motherwell	Brown - The Ancient Town - S. 3109	
BalcolmGreene	Crust - Flying Dutchman - S. 4697	
Jimmy Ernst	MacIver - Red Toluca Lights - Rainford M3	
MacIver	Berava - Shadows with Painting - S. 3150	
Pereira	Blaser - Joyous Young Pine - S. 6075	
Graves	Kuriyoshi - Upside Down Tower & Mask - Colton 1213-1	
Corby	Davis - Study for Hot Shiltscape - S. 3788	
Guglielmi	Shahn - Welders. 1944 S. 5828	
Kuniyoshi	Spencer - Near Ave. A. 1933 - S. 2003	
Davis	Zorach - Head of Christ. 1940 S. 5114	
Ben Shahn	Blume - Landscape with Poppies. 1939. S. 3142	
Hiles Spencer	Bloom - The Bride. 1941. S. 3790	
Zorach	Burchfield - Railroad Gastry. 1920. S. 156	
Peter Blume	Hopper. Gas. 1940 S. 6079	
Human Bloom	Calder. Constellation w/ Red object. 1943 - S. 4852	
Burchfield	Stella - Factories. 1918. S. 4980	
Hopper	Weber - The River. 1926. 8 July 76	
Calder	Saenger - Steamer Odor II. 1927 S. 456	
Stella	Dove. Williams. 1940 S. 3793	
Weber	O'Keeffe - Late George Hendon. 1927	
Feininger	Marin. Bury, Maine. 1931. S. 847	
Dove		
O'Keeffe		
Marin		
Mondrian		
Broadway Boogie Woogie		

Forwarded to Amount Date Billed

ordered.

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date August 5, 1946

From Mr. Sweeney

Department Painting and Sculpture

For

PRINTS

NEW PHOTOGRAPHS

Please supply (Quantity)

Please have (Photographer)

glossy size

take (Number of shots)

Date of completion

Date of completion *Sept*

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Motherwell	Maudraun	Boogie Woogie
Balcolm Greene	Bore	Portrait Sr.
Jimmy Ernst	Caeder	Octopus
MacIver	Pollock	She-Wolf
Pereira	Pereira	White Lines
Graves	Chas. Howard	Rumor
Gorky <i>see entry B.M.</i>	Chas. Swint	Horizontal Arrangement
Guglielmi	Udora Roszak	Tall Buildings
Kuniyoshi	Rattner	Surge
Davis	Wovis	Kiosk
Ben Shahn	Green	
Niles Spencer		
Zorach		
Peter Blume		
Human Bloom		
Burchfield		
Hopper		
Calder		
Stella		
Weber		
Feininger		
Dove		
O'Keeffe		
Marin		
Mondrian.....		Broadway Boogie Woogie

Forwarded to Amount Date Billed

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Secret

September 20, 1946

Dear Mr. Reid,

Mr. Sweeney is out of town at present. Just before he left he asked me to send you the enclosed photograph of Portrait of Frank Dusenberg by Arthur Dove which he secured from An American Place.

Ralph Dusenberg

The rather large selection of other photographs, including the Mondrian Broadway Boogie-Woogie, which he ordered for you sometime ago, should be received in the near future.

Miss O'Keefe

Very sincerely yours,

*Encl. in
writing of
on photo.*

Secretary to Mr. Sweeney

Herbert Read, Esq.
Broom House
Seer Green
Beaconsfield
England

Encl.

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February 21, 1968

BROOM HOUSE SEER GREEN BEACONSFIELD
BEACONSFIELD 1268

5:8:46

My dear Sweeney:

I expect you are on holiday, and anyhow I hate to bother you again about those photographs, having seen how harrassed and busy you are, and having much fellow-feeling on that account. But the new edition of ART NOW is practically ready for the press, and if I am to include any American artists, I must have them soon. It was stupid of me not to attend to the matter when I was in New York. I did get prints of a few of Peggy's favorites - Pollock, Hare, Motherwell, Seliger, ^{Gutty} but they are hardly representative. From what I saw in USA, and bearing in mind the restricted scope of ART NOW (not contemporary art in general, but art of a distinctly revolutionary character) I would say that I ought to illustrate the following artists:

- ✓Arthur DOVE ✓Georgis O'KEEFE ✓Charels HOWARD ✓Ben SHAHN ✓
- ✓Stuart DAVIS ✓ ✓RATTNER ✓Charles SMITH ✓MATTA
- ✓Morris GRAVES ✓ ✓Darrell AUSTIN ✓G.L.K.MORRIS

That is only ten or eleven, and I dare say you can suggest others. I would have room for about 20 if there are 20 who should be included,

Herbert Read, Esq.
Broom House
Seer Green
Beaconsfield, England

JJS:ja

Encls.

Herbert Read, Esq.
Broom House
Seer Green
Beaconsfield, England
1268

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 8, 1948

July 8, 1948

but there are plenty of candidates from other countries.

I hope Laura got a letter from Ludo thanking her for the kind presents with which she loaded me. I shall never forget your kindness in general, and I should have written to make you conscious of my gratitude long ago. But you know what my life is like, and it has not been any better since I came back. But August is comparatively a delightful month - so many people are away and London is almost as peaceful as a village.

I go to Switzerland for the first fortnight in September - I have some publishing business to transact there, but Ludo is coming with me and we shall make a short holiday of it. I shall be in Paris later, in November for the Unesco Conference - is there any chance of seeing you there?

My affectionate greetings to Laura.

Yours ever

Herbert Read

Herbert Read, Esq.
Broom House
Seer Green
Beaconsfield, England

JJS:ja

Encls.

Herbert Read, Esq.
Broom House
Seer Green
Beaconsfield, England
1948

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 8, 1946

July 8, 1946

My dear Read,

I am enclosing the selection of photographs which you requested before your visit to Yale. You probably have picked up several examples of work by these men over here, but I will be very glad if these will be of some use to you.

I imagine you have already "dug in" once more and the hurly-burly of your frontier life is already a thin memory.

All the more reason to make arrangements to renew your acquaintance with this side of the sea.

All Laura's and my best to you,

As ever,

Herbert Read, Esq.
Broom House
Seer Green
Beaconsfield, England

JJS:ja

Encls.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Read

February 2, 1946

October 11, 1946

My dear Read,

I was delighted to get your note of January 6th with the good news that you will probably be in this country during the Spring. I sincerely hope that everything will be arranged and hope you will make yourself at home with us when you arrive. I look forward with great pleasure to the event.

With regard to photographs of American artists, I have already set about getting a batch of them, including the names you listed and others. I will write you a few details regarding the names you may not be familiar with when I send along the photographs.

I imagine Henry Moore has told you of our projected exhibition of his work for November next. It will be a great privilege to show it in this country, and it is already enthusiastically anticipated.

With regard to the Picasso-Matisse outburst, I am at a complete loss to understand why such a thing should happen now a days. But it is gratifying to hear that a one man Klee exhibition is being held in the National Gallery. Perhaps it is the official housing of these two shows that has stirred up the trouble.

Let me hear from you as soon as you are set to leave.

All our best,

As ever,

Herbert Read, Esq.
Broom House
Seer Green
Beaconsfield, England

JJS:ja

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Read

October 21, 1945

BROOM HOUSE SEER GREEN BEACONSFIELD
BEACONSFIELD 1268

6:1:46

Mr James Johnson Sweeney
Museum of Modern Art, New York.

My dear Sweeney,

My long projected visit to the United States is probably coming off this Spring. Yale University has asked me to give a course of lectures there during four weeks in March-April, and if the necessary financial and travel arrangements can be got through in time, I shall come. I shall, of course, try to stay a week or two in New York, and shall hope to see something of you.

Meanwhile can you help me in the following matter. A new edition of ART NOW has become an urgent matter, and I want to take the opportunity of repairing a serious omission from the earlier editions by including a representation of American artists - not, of course, as Americans, but as significant modern artists. Could you kindly help me to obtain a selection of prints? I reckon I might have room for between 12 and 20 plates. I share the general ignorance here of contemporary American painting, but judging from reproductions the kind of artist I would like to include is represented by the following names: Albright, Darrel Austin, Evergood, Jack Levine, Mitchell Siporin, Matta. Among the older people

Two Lexington Avenue
New York 21, New York

JJS:jk

Miss Florence Walters
Paul Rosenberg & Co.
16 East 57th Street
New York 22, N.Y.

JJS:ja

Encls.

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Read

October 21, 1945

I think I ought to include an example of Max Weber. Could you also supply me with a print of Mondrian's "Boogie-Woogie"?

I am writing also to Peggy Guggenheim and Curt Valentin, but I feel that you are the person who can best help me.

There is a terrible row going on here about the Picasso exhibition (and now the Klee exhibition, which is being held in the National Gallery) It is all very stupid, of course, but after six years repression it is good to see art in the news again.

I spent a week in Paris with Henry Moore in November, and then went on to Switzerland, where I lectured in Geneva, Berne and Zurich. It was an amazing experience to be in a country without any war scars, and with the good things of life on a peace-time scale. Here in some ways things are worse than ever - one's wardrobe reduced to rags, houses falling to pieces, supplies of most necessities shorter than ever.

Please excuse this red letter - the normal ribbon is out of action.

Looking forward to seeing you before long.

Yours as ever

Herbert Read -

Miss Florence Walters
Paul Rosenberg & Co.
16 East 57th Street
New York 22, N.Y.

JJS:ja

Encls.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Read

October 21, 1946

October 11, 1946

Dear Miss Walters,

Thank you very much for the photographs of Abraham Rattner's work which you sent so promptly. I have selected one from the group, Kiosk, to send to Mr. Herbert Read in London for possible reproduction in "Art Now". I am returning herewith the other photos which you so kindly sent.

Sincerely yours,

James Johnson Sweeney

Mr. John Sweeney
790 Lexington Avenue
New York 21, New York

Miss Florence Walters
Paul Rosenberg & Co.
16 East 57th Street
New York 22, N.Y.

JJS:ja

Encls.

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Rewald

October 17, 1946

Dear Mr. Hickey

October 31, 1945

The deed of the Museum of Modern Art has been sent to me by

Dear Mr. Rewald:

I am returning Reder's letter from Maillol and Maillol's introductory letter to Alfred Barr. As soon as I have a moment I will get out to Forest Hills to see Reder's work.

Sincerely,

Mr. John Rewald
796 Lexington Avenue
New York 21, New York

JJS:bk

Your efforts are much appreciated
to
Sincerely
you
Reder

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.39.b

Rede 28-19
August 17, 1946

Dear Mr. Rooney

The check of the Museum of
modern art has been sent to
me by Perwald and this week
the check from Mr. Rosenwald
arrived.

Your efforts are made sincerely
so I want to thank you

Sincerely we are
Yours G. and Breda

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Reder

July 30, 1946

Dear Betty,

The following are the amounts received for Bernard Reder from various donors, bringing the total up to the required \$1,000 to meet Mr. Rosewald's generous proposal.

Mr. Jacob Blaustein \$250.00
American Building
Baltimore, Md.

Mr. S. Ralph Lasrus \$125.00
c/o Benrus Watch Co.
200 Hudson St.
New York, N.Y.

Mr. Jakob Loeb \$400.00
50 West 72nd St.
New York, N.Y.

Mr. Julius Stulman \$125.00
173 West Street
Brooklyn, N.Y.

Mr. Louis E. Stern has promised \$100.00. Mr. Stern is at present in Paris. There is no question but his check will be forwarded immediately on his return.

I am happy that the matter is finally settled to Mr. Bernard Reder's advantage.

With all kind personal regards,

Sincerely,

Miss Elizabeth Mongan
National Gallery of Art
Smithsonian Institution
Washington 25, D.C.

JJS:ja

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Reder

Overseas News Agency, Inc.

July 30, 1946

Mr. James Johnson Sweeney, Director
Museum of Modern Art
11 West 53rd Street
New York.

Dear Mr. Landau,

Dear Mr. Sweeney: I am very grateful to you for your

kindness in forwarding the three checks for the amount of \$1,000.00

Mr. Bernard Reder to be given in bulk to

Mr. Jacob Landau, Managing Director
American Overseas News Agency, Inc.
Mr. Reder.

Mr. S. Ralph Cohen: I have communicated the receipt of these gifts to Mr. Rosenwald through

Miss Elizabeth Mongan of the National Gallery

Mr. Julius Rosenberg
173 West 57th Street
Brooklyn, N.Y.
in Washington.

Very sincerely yours,

These checks were released to Mr. Bernard S. Cohen for whom I understand you are making an effort.

Handwritten signature

Mr. Jacob Landau
Managing Director
Overseas News Agency, Inc.
101 Park Avenue
New York 17, N.Y.

JJS:ja

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June 25, 1946

June 24, 1946

Dear Betty,

Another \$400 toward the thousand needed for Mr. Bernard Reder has been contributed by a Mr. Jakob Loeb. I have received the check and turned it over to Miss Ulrich for deposit. An equivalent check can be made out to Mr. Rosenwald or Mr. Reder whenever necessary.

We have not had very good luck. This has been dragging out unfortunately long. But perhaps Mr. Rosenwald will be interested to hear that we have at least \$5,000 of the needed thousand.

Sincerely,

All best regards,

Sincerely,

Very sincerely yours,

Miss Elizabeth Mongan
National Gallery of Art
Smithsonian Institution
Washington 25, D.C.

JJS:ja

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cc: Miss Ulrich ✓

James Johnson Sawyer, Esq.
50 West 72nd Street
New York 23, N.Y.

June 24, 1946

My dear Mr. Loeb,

I am very grateful to you for your generous expression of esteem for Mr. Bernard Reder's work in the form of the check which will be of great assistance toward obtaining for him Mr. Rosenwald's provisional gift. We will arrange a transfer of this sum to Mr. Rosenwald.

With my deep appreciation for your kindness,

Very sincerely yours,

Mr. Jakob Loeb
50 West 72nd Street
New York 23, N.Y.

JJS:ja

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6.73

Jakob Loeb
50 West 72nd Street
New York 23, N.Y.

New York, June 21st, 1946

James Johnson Sweeney, Esq.
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Mr. Sweeney :

In order to show my high esteem for the works of the Sculptor Bernard Reder I am sending you enclosed a check of \$ 400.-- (fourhundred Dollars) as a share of the sum of \$ 1000.- which is a contribution to Mr. Rosenwald's offer for Bernard Reder.

Please acknowledge receipt of this check

Very truly yours

Jakob Loeb

Encl.: 1 check

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Reder

Reder 7.10



NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C. 25

Reder

THE MUSEUM OF MODERN ART

Date: June 25, 1946

To: Miss Ulrich

Re: Bernard Reder

From: Mr. Sweeney

Dear Miss Ulrich,

I am attaching the check and covering letter which I mentioned to you in the garden a few days ago. You may recall Mr. Rosenwald offered to give Reder the sculptor \$2,500 provided an additional thousand could be raised. Mr. Lewis Stern has promised \$100 of the necessary thousand and this check represents a further contribution of \$400. Could you keep this \$400 until Mr. Reder's friends succeed in raising the remaining \$500? Or at least for a reasonable period? I have written Loeb per the enclosed carbon acknowledging it.

Attach.-Letter w/check encl.

Mr. James Johnson Sweeney,
Director, Museum of Modern Art,
11 West 53rd Street,
New York 19, New York

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NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C. 25

July 9, 1946

Dear James:

Thank you very much for your letter which I found on my arrival here yesterday. It is good news indeed that you have received another \$400 for Bernard Reder. I will send your letter on to Mr. Rosenwald and will let you know later his reaction.

With all good wishes,

Sincerely,

Betty Morgan

Mr. James Johnson Sweeney,
Director, Museum of Modern Art,
11 West 53rd Street,
New York 19, New York

Reder

Reder 7.10

✓

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Reder

x-file Mongan
Reder

LEONARD S. FOREWALD
DEVENTON, PA.

May 17, 1946

May 20, 1946

THE MUSEUM OF MODERN ART

Date June 24, 1946

To: Mr. Rewald

Re: _____

From: Mr. Sweeney

Dear John,

Many thanks for having the Loeb letter revised.
I am sorry to have put you to the trouble. I am sure you
understand the problem.

Sincerely,

Washington 25, D.C.

JJS:ja

Mr. James Johnson Sweeney, Director
The Museum of Modern Art
New York 19, N.Y.

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Reder

x-file Mongan
Reder

LESLIE WOOD HENDERWALD
JENKINTOWN, PA.

May 17, 1946

May 20, 1946

Dear James & Dear Betty,

My proposal to Mr. Stern was not very fruitful, though he did respond graciously and generously. I had hoped to find some other donor, but so far without luck. However I will continue to keep the matter in mind and will let you know promptly of any encouraging developments.

He has asked me to find Mr. Stern at the moment of my writing felt he was not in a position to contribute the balance required for Mr. Reder, but without even seeing Mr. Reder's work offered to contribute \$100. against the needed balance.

I had hoped to find some other donor, but so far without luck. However I will continue to keep the matter in mind and will let you know promptly of any encouraging developments.

Sincerely,

Sincerely,

Miss Elizabeth Mongan
National Gallery of Art
Smithsonian Institution
Washington 25, D.C.

JJS:ja

Mr. James Johnson Eschery, Director
The Museum of Modern Art
New York 19, N.Y.

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Reder 5-17 tek

5-20

LESSING J. ROSENWALD
JENKINTOWN, PA.

May 17, 1946

Dear James Sweeney:

Mr. Rosenwald has just put on my desk your letter to him of April 2nd about Mr. Reder. He has asked me to find out from you if anything ever came of your letter to Mr. Stern. I am sorry to bother you again with this, but there still may be some way to help Mr. Reder.

with all kind regards,

Sincerely,

Betty Mongan
Elizabeth Mongan

Mr. James Johnson Sweeney, Director
The Museum of Modern Art
New York 19, N.Y.

Yours
B Reder

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Reder 5-17
 May 15 1948

Dear Mr Sweeney

Your letter arrived - I want
 to thank you - you did it so
 heartily. It was immediately
 sent to Prague and let us hope
 for a good result - So merci.

Here in our home as always working
 on the block, now so far progressed,
 that in 6 weeks another volume
 will start

With good wishes from my
 wife and me

Yours

A Reder.

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Reder

cc: Mr. Bernard Reder

May 6, 1946

The American Consul
Consulate of The United States of America
Prague, Czechoslovakia

May 6, 1946

Dear Mr. Consul:

Mr. Bernard Reder, the well known and highly
esteemed sculptor, friend of Aristide Maillol,
Dear Mr. Reder,

who has been living and working on Long
Island, during the last few years, has written
you. The letter requested is
enclosed, ready for mailing. I trust
that it will be of help.

I am acquainted with Reder's work as a
sculptor and have a definite esteem for it. Maillol has
written very generously his approval of Reder's work,
and what I have seen amply bears out his praise.

If this information will be of any assistance to
you, I am glad to be of service.

Mr. Bernard Reder
112-25 69th Avenue
Forest Hills, L.I.

Encl.

James Johnson Sweeney
Director
Department of Painting
and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Bernard Reder

May 6, 1946

The American Consul
Consulate of The United States of America
Prague, Czechoslovakia

Dear Mr. Consul:

Mr. Bernard Reder, the well known and highly esteemed Bukowina sculptor and friend of Aristide Maillol, who has been living and working in Forest Hills, Long Island, during the last few years, has asked me to write you.

I am acquainted with Mr. Reder's work as a sculptor and have a definite esteem for it. Maillol has written very generously his appreciation of Reder's work, and what I have seen amply bears out his praise.

If this information will be of any assistance to you, I am glad to have been of service.

Yours very truly,

James Johnson Sweeney
Director
Department of Painting
and Sculpture

Mr. James J. Sweeney,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N. Y.

Very truly yours,
E. W. Sweeney
B. Wellens, Secretary to
Mr. James J. Sweeney
JJS:ja

In Mr. Rosenwald's absence from the city I wish to acknowledge receipt of your letter of April 2nd, regarding Mr. Reder. Mr. Rosenwald will return the early part of next month, at which time your communication will be brought to his attention. I know that he will appreciate your interest in Mr. Reder.

LESLIE J. ROSENWALD
DIRECTOR OF PAINTING AND SCULPTURE

MAY 11 1946

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NATIONAL GALLERY OF ART

Reder 4.9

LESSING J. ROSENWALD
JENKINTOWN, PA.

April 8, 1946

My dear Mr. Sweeney:

In Mr. Rosenwald's absence from the city I wish to acknowledge receipt of your letter of April 2nd, regarding Mr. Reder.

Mr. Rosenwald will return the early part of next month, at which time your communication will be brought to his attention. I know that he will appreciate your interest in Mr. Reder.

Very truly yours,

E. Wellens

E. Wellens, Secretary to
Mr. Lessing J. Rosenwald

Mr. James J. Sweeney,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N. Y.

National Gallery of Art
Smithsonian Institution
Washington, D.C. (25)

Mr. James Johnson JJS:ja, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

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NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C. (25)

April 5, 1946

Dear Jim:

Dear Betty,

I am sorry about the confusion
between Mr. William and Mr. Lessing J. Rosenwald.
However the mistake was caught before the carbon
copy of our letter to Mr. Stern was sent to Mr.
Rosenwald. We forwarded the copy to Jenkintown,
so don't trouble to send him yours.

I hope something may come of it for
Reder.

With all kind regards,

Sincerely,

With best wishes,

Sincerely,

Miss Elizabeth Mongan
National Gallery of Art
Smithsonian Institution
Washington, D.C. (25)

Mr. James Johnson, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

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REIDER

4-6



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C. (25)

April 3, 1946

Dear Jim:

Thank you for your letter. I do hope that your good efforts for Mr. Reder will come to something. There is just one small detail-, it was Lessing J. Rosenwald and not brother William, who made the original offer of \$2,500.00.

Mr. Rosenwald has gone at the invitation of the Navy for a tour of the Pacific and won't be back until the middle of May. I shall show him your letter when he returns.

I hope to see you one day soon.

With best wishes,

Sincerely,

Betty Morgan

Mr. James Johnson Sweeney, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

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REDER
cc: Rosewald

April 2, 1948

April 2, 1948

My dear Mr. Rosewald,

Mr. John Rosewald spoke to me of your interest in the work of a sculptor from Bukowina named Bernard Reder and explained your generous offer to assist him provided the Museum could find another patron.

I called on Mr. Reder a few weeks ago and found his work - particularly his most recent group - very interesting and quite gratifying. On my return from his studio I wrote a collector who I knew was interested in assisting artists of talent or promise named Mr. Louis Stern. I am enclosing a copy of my letter to Mr. Stern.

As yet I have not had a response from him, but I trust he will see his way to contribute to Mr. Reder's assistance.

I am,
141 West 57th Street
New York 20, N.Y.

Very sincerely yours,

Mr. J. Lessing Rosewald
Jenkintown
Pennsylvania

Encl.

JJS:ja

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cc: Rewald

April 3, 1946

Dear Mr. Stern,

Mr. John Rewald told me yesterday of your generous proposal toward helping Reder "sight unseen".

It is very gracious of you. I can understand the requests that must be made of the same sort week in and week out.

I hope you get a chance in any case to call on Reder. I am certain he will appreciate your visit.

Cordially,

Miss Elizabeth Wages
National Gallery of Art
Administrative Institution
Washington 25, D.C.

Mr. Louis E. Stern
444 East 52nd Street
New York 22, N.Y.

JJS:ja

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Reder

March 28, 1946

Dear Betty,

I should have sent you a copy of this letter long ago. As yet I haven't had a reply. I do not know what chance there is of a favorable one, but if nothing develops I will try in some other quarter.

All best,

Miss Elizabeth Mongan
National Gallery of Art
Smithsonian Institution
Washington 25, D.C.

Encl.

JJS:ja

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Le 26 Mars 1946

Cher Mrs Reder

March 28, 1946

Notre visite a laisser des souvenirs plus qu'agréables à vous, toujours prêts d'accepter la suggestion que nous ferois.

Dear Mr. Reder,

I was very glad to get your

suggestion of March 26th regarding

Mr. Edward Warburg.

Quant à la suggestion de vous nommer des personnes à contacter d'intéresser je n'en sais rien.

Since our visit I have written another collector. As yet I have not had a reply from him. If he does not see his way to help, I will write as you suggest.

With all kind regards to

Mrs. Reder and you,

Sincerely,

L. J. Rosenwald et les quelques artistes amis encore de Paris - j'en connais beaucoup. J'est personnellement connu au point de vue des personnes du monde artistique. Mais - je ne rappelle d'une lettre de

Mr. Bernard Reder
112-25 69th Avenue
Forest Hills
Long Island, N.Y.

JJS:ja

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Reder

3-48

Le 26 Mars 1946

Aer M^{rs} Sweeney

Votre visite a laissée des sentiments plus qu'agréables à nous, toujours prêts d'accepter la gentillesse, qu'on nous sert.

Quant à votre si aimable offre, de vous nommer des gens, qui vous pourriez ~~faire~~ tenter d'intéresser pour mon travail, je n'en sais presque rien.

Sauf M^{rs} Sturgis Ingersoll et M^{rs} L. J. Rosenwald et les quelques artistes-amis encore de Paris - pas beaucoup m'est personnellement connu au point de vue des personnalités du monde artistique. Mais - je ne rappelle d'une lettre de

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Reder

Jeu Rudolf Kommer (ami collaborateur
de Max Reinhardt :), dans laquelle il
m'advertisait, qu'un M^r E. M. Warburg
550 Park Avenue N.Y.C. pourrait être
intéressant pour mon travail. En ce
moment - il y a 3 ans maintenant - je n'avais
pas des sculptures dans l'atelier.

Alors hier, je l'ai écrit - C'est bien
possible que vous le connaissez - Il paraît,
qu'il est membre actif du Musée d'art moderne.

Pourriez-vous vous mettre en contact
avec lui ?

Le volume des six femmes progresse bien.

Bien à vous de nous deux

votre B. Reder.

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Reder

Mr. John Rewald can give you very nice details about Reder's background and reputation than I can, and I am sure he will be glad to do so. But of course the main thing is to see his work, and I will appreciate it very much if you could possibly find a moment to drop out there.

March 20, 1946

With all kind regards,

Very truly yours,

Dear Mr. Stern,

Some weeks ago Mr. John Rewald, whom I believe you know, called my attention to a sculptor from Bukowina named Bernard Reder, at present living in Forest Hills, Long Island, whom he had met through Maillol. Maillol had a high opinion of Reder's sculpture to judge by the note of introduction he wrote, and they were close friends, Reder having lived for several years near Maillol in France.

During the war Mr. Alfred Barr arranged Reder's evacuation from France and managed to get him a grant of \$1,500.00. After Reder's arrival in this country a friend gave him a house in Forest Hills and some money was obtained for remodeling a studio in the rear. Reder has been working consistently since his arrival on several stone sculptures and one very large stone group. Mr. Rewald brought Reder's work to the attention of William Rosenwald and Rosenwald offered to donate \$2,500.00 to aid Mr. Reder, provided another donor of \$1,000.00 could be found. Mr. R. Sturgis Ingersoll of Philadelphia visited Mr. Reder some weeks ago and arranged to have all Reder's work in France transported to this country.

Mr. J. H. S. 5/17

About a fortnight ago I called on Reder and found his work extremely interesting, particularly the large group which he estimates will take him about six months to finish.

I do not know how great your interest in sculpture is, but I feel that a visit to Reder's studio - if you could spare the time - would be genuinely rewarding. And if you could in any way be of assistance to him toward the fulfillment of the conditions of Mr. Rosenwald's offer, I feel it would be an important contribution.

Forgive the liberty I am taking in writing you this, but I was genuinely struck by Reder and his latest work and would like to help him.

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Rever

Mr. John Rewald can give you many more details about Reder's background and reputation than I can, and I am sure he will be glad to do so. But of course the main thing would be to see his work, and I will appreciate it very much if you could possibly find a moment to drop out there.

February 15, 1949

With all kind regards,

Very truly yours,

Dear Mr. Reder,

As I explained to Mrs. Reder on

Mr. Louis E. Stern
444 East 52nd Street
New York 22, N.Y.

Friday when I telephoned, Mr. Swersey had to complete the catalog on which he

is working by the date he was to have visited

JJS:ja

you, but it is still in the writing, and

the printer is waiting. I am sure you

understand what this is

Please allow me to convey Mr. Swersey's

apologies, and if I may, I will telephone you

again to get exactly what he can do for us in New

York this month.

Very truly yours,

Secretary to Mr. Swersey

Mr. Bernard Sauer
115-20 65th Avenue
Forest Hills
Long Island, N.Y.

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Reder

February 15, 1946

Dear Mr. Reder,

As I explained to Mrs. Reder on Friday when I telephoned, Mr. Sweeney had hoped to complete the catalog on which he is working by the date he was to have visited you, but it is still in the writing, and the printer is waiting. I am sure you understand such things.

Please allow me to convey Mr. Sweeney's apologies, and if I may, I will telephone your home to set another date as soon as he is free from this work.

Very truly yours,

Secretary to Mr. Sweeney

Mr. Bernard Reder
112-25 69th Avenue
Forest Hills
Long Island, N.Y.

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Reder
cc: Mr. Barr
Mr. Rewald

February 5, 1946
Dear Mr. Rewald

I showed Mrs. Ruder
7-14 explaining why
you could not come
that day. -

II, 31

The
re

Drop him a note?

for

on the
Queens Rd and the 69th Avenue (not Road!)
is on your left and is a dead end Avenue.
Our house is the first on the left side - in
the garden you see 2 sculptures (stone)

With all kind regards
Yours
B. Ruder

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Reder
cc: Mr. Barr
Mr. Rewald

February 5, 1946

Dear Mr. Sweeney

I thank you for your letter of Feb 11, 31
which arrived only yesterday.
The day 14 February is convenient for
me too - You are welcome.

You arrive from N.Y. City on the
Queens B'd and the 69th Avenue (not Road!)
is on your left and is a dead end Avenue.
Our house is the first on the left side - in
the garden you see 2 sculptures (stone)

With all kind regards
Yours
B. Reder

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Reder
cc: Mr. Barr

Mr. Rewald

January 31, 1946

January 31, 1946

Dear Betty,

Alfred showed me a letter this afternoon which you wrote him yesterday, January 30th, with regard to a sculptor named Bernard Reder, a friend of John Rewald's.

Sometime ago John Rewald dropped into my office and asked me if I would care to go out to Forest Hills to look at the sculpture of a friend of his, a man with a highly commendatory from Maillol. Rewald showed me the Maillol letter and explained the terms of Mr. Rosenwald's offer. I said I would go out there sometime when I had an opportunity to do so. There was no urgency indicated. I was unaware from Rewald's conversation that Reder "is desperately in need of funds" to live on. From Rewald I understood the problem was to find Reder money to finance his projects for sculpture.

My promise to Rewald was to visit the studio. I could not have given Rewald any assurances that I would try to raise money to help Reder, since I would not know where to turn to help in this way. I wish I were in a position to make such an offer. I do not know how such a misunderstanding could have arisen.

As I say, I did not realize there was any serious urgency or I would have found a way to go out to Long Island. I will be glad to pay a visit to his studio, and will do so in about ten days.

I am sending a copy of this to John Rewald.

With all best regards,

Miss Elizabeth Mongan
National Gallery of Art
Smithsonian Institution
Washington 25, D.C.

JJS:ja

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cc: Miss D. Miller

(Reder is a sculptor.)

January 31, 1946

Dear Mr. Reder,

I am sorry not to have had a chance to answer your kind invitation of January 15th earlier. I have been, as you probably are aware, working on the text of a catalog for Chagall's exhibition and have not had a great deal of leisure.

Perhaps we might make an appointment - just for a casual visit, about the 14th of February, if that is not postponing it too long. I realize considerable time has passed since Mr. Rewald first spoke to me, but at that time he suggested that I drop in to see you sometime when I might be on the Island.

With all kind regards,

Mr. Bernard Reder
112-25 69th Avenue
Forest Hills
Long Island, N.Y.

JJS:ja

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7-1
Bernard Reder
112-25, 69th Ave.
Forest Hills, L.I.
Boulevard 3-2436

Reiss
to ...
January 15, 1946

Dear Mr Sweeney

By Kayal and Renald I know, that
you will visit me. They informed
you, that Mr J. L. Rosenwald
is willing to give me 2500 Dollars,
to continue my work until my
exhibition and under the condition, that
another 1000 Dollars will come from
an other side. He bought my 74
woodcuts for Rabelais and

Handwritten notes on the right margin:
Hansell Weiss -
very in care

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7-1
 21
 Reiss
 to i d n y z n 1
 for the Apocalypse de St. Jean :)
 Since my visit in the home of Mr
 Rosenwald 5 months passed and I
 would like to answer him.

As I know - your manners are not
 bureaucratic; that encourages me, to
 ask you to advance your visit.

To spare your time, you can choose
 lunch or dinner time and eat with
 us (: my wife and I :)

Sincerely Jan yours
 B. Reder

Handwritten notes on the right margin:
 Margarete
 Margarete
 Margarete

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Reiss 7-1

HENRIETTE REISS

Tel. GR. 7-0912

10 Fifth Avenue, New York 11, N. Y.

June 28

P.S.

Have by now a number
of letters. Trygve Lie, non committed
Herschel Johnson, advisory
John G. Himant: Sympathetic
Slettingus - kind

Newbold Morris: "You have hold of
a thrilling idea!"

Stokowski If I can, I
would like to help - going to
Switzerland soon —

2 a lot of others —
all good! HR

Mrs. J. Greene
Museum of Modern Art
N.Y.C.

Dear Mrs. Greene -
Thanks for your kind note
dated June 18, just come -
I do not want to leave you
under the wrong impression
that the plan I sent you
is one Blanc-fatti drew
up for Lausanne (The Lau-
sanne plan was on national
lines & began with) The plan
I sent is one I drew up
for the Geneva idea -
Very sincerely
Henriette Reiss-

Reiss

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International Art Center

June 18, 1946

Dear Miss Reiss,

I read with interest your typed plan for the organizing and financing of an art center in Lausanne similar to the one you are suggesting at present for Geneva. I am sure that Dr. Giedion will do everything in his power if he feels the time and situation in Switzerland is right for such a project. In Switzerland he is a man of considerable influence in the art world. He is the Swiss representative and former Secretary General of the C.I.A.M., and his scholarship and enthusiasm won him many friends in this country during his recent extended stay.

Very sincerely yours,

Miss Henriette Reiss
 10 Fifth Avenue
 New York 11, N.Y.

JJS:ja

- 1. Bureau: Louis Aragon, 1937
- 2. Clavier: Le Mouvement Moderne, 1937-1938
- 3. Clavier: The Last Days, 1938
- 4. Clavier: The Last Days, 1938
- 5. Clavier: The Last Days, 1938
- 6. Clavier: The Last Days, 1938
- 7. Clavier: The Last Days, 1938
- 8. Clavier: The Last Days, 1938
- 9. Clavier: The Last Days, 1938
- 10. Clavier: The Last Days, 1938
- 11. Clavier: The Last Days, 1938
- 12. Clavier: The Last Days, 1938
- 13. Clavier: The Last Days, 1938
- 14. Clavier: The Last Days, 1938
- 15. Clavier: The Last Days, 1938
- 16. Clavier: The Last Days, 1938
- 17. Clavier: The Last Days, 1938
- 18. Clavier: The Last Days, 1938
- 19. Clavier: The Last Days, 1938
- 20. Clavier: The Last Days, 1938

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HENRIETTE REISS
10 FIFTH AVENUE
NEW YORK 11, NEW YORK
TEL. GR. 7-0912

International Art Center

The Gazette de Lausanne carried a long article and front page editorial

in which it ... February 5, 1946 ... to join the United

Nations but ... it could they offer

instead? I ... er questions might

be an Internat ... tions buildings in

Geneva - an ... ure and painting,

the theater ... ight prove to be the

common denomi ... of the world together

in brotherhoo ... use strife in the po-

litical and e ... by completing and

unifying. ... as follows:

The rough ...

The projec ...

divided into ...

To Finance ...

There would ... (IACF) and individ-

ual National ...

The IACF, would pay for all general expenses, the NACFs would pay for their own individual costs. The IACF would start with a limited pool contributed equally by all countries, each with a vote to elect the manager and do the spending. Out of this fund would be financed the inside architectural changes (such as a tenant might expect from a landlord) for theaters, concert halls, galleries etc., which would be leased to the individual nations and decorated by them. (See World Fairs and the National Swiss Zurich exhibition of 1940 for organization.) Plans would be passed on, no doubt, by a committee.

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HENRIETTE REISS
10 FIFTH AVENUE
NEW YORK 11, NEW YORK
TEL. GR. 7-0912

International Art Center

The Gazette de Lausanne carried a long article, a front page editorial in which it was stated that the Swiss people would like to join the United Nations but not at the price of their neutrality, and what could they offer instead? I believe that the answer of this and many other questions might be an International Art Center in the former League of Nations buildings in Geneva - an art center for all of the arts: music, sculpture and painting, the theater and dance, poetry and architecture. This might prove to be the common denominator that could ethically bind the peoples of the world together in brotherhood; for where national differences seem to cause strife in the political and economic arenas, they enrich the arts, thereby completing and unifying.

The rough organization and financing might be somewhat as follows:

The project would be for an International Art Center which would be subdivided into National Art Centers.

To Finance

There would be a general International Art Center Fund (IACF) and individual National Art Center funds (NACF).

The IACF, would pay for all general expenses, the NACFs would pay for their own individual costs. The IACF would start with a limited pool contributed equally by all countries, each with a vote to elect the manager and do the spending. Out of this fund would be financed the inside architectural changes (such as a tenant might expect from a landlord) for theaters, concert halls, galleries etc., which would be leased to the individual nations and decorated by them. (See World Fairs and the National Swiss Zurich exhibition of 1940 for organization.) Plans would be passed on, no doubt, by a committee.

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Out of the IACF would also come the upkeep of the grounds and the general staff, office and outdoors. (See International Labor Organization in Geneva.)

Money to run the Project

The City of Geneva would collect a head tax on all hotel bills, boarding houses and tourist rooms, two thirds of which would go to the IACF and one third would be kept by the city - if anything.

There would be a small fee at the entrance of the grounds per person, car, buss, etc. (like a bridge toll.)

Revenue also would come from a tax like our Federal amusement tax, on all tickets for performances, and a small sales tax on all food, cigarettes, souvenirs, in fact anything but programs, sold by individual nations in their theaters, concert halls, galleries etc, this tax to be turned over to the IACF.

International Art Gallery

This would consist of one large building subdivided into National Sections. There would be a small entrance fee which would pay for general upkeep, expenditures, etc.

Financially there would be two funds, a general fund known as the General Art Fund (GAF), and a National Art Fund (NAF)

Sale of art works would be on a commission basis; 30 per cent, of which 20 per cent would go to the NAF and 5 per cent to the GAF. 70 per cent would go to the artist, 5 per cent to the IACF as tax such as would be levied on theater, concert tickets etc. And there would be a sales tax on prints, books, etc.,

Art Foundation

At any resale of any picture or other work of art a 3 per cent of the sales

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Tel. G.P. 7-0912
 10 Fifth Avenue New York 11, N.Y.
 HENRIETTE REISS

3

price would be sent to the Art Foundation (AF) with the bill of sale which will then be stamped by the AF, thus insuring the validity of the sale and the authenticity of the work of art, thus enhancing the value of the object as a collector's or dealer's item.

Of the 3 per cent, 1 per cent will go to the artist during his entire lifetime and for the lifetime of his direct heirs (children), after which a 2 per cent will continue ad infinitum to provide money for the Art Foundation and help artists all over the world irrespective of color, race or creed. Thus a picture sold at \$65,000, such as a certain Van Gogh, would provide \$1,300 dollars, one like the Gainsborough Blue Boy, sold at \$1,000,000, would provide \$20,000. This is not counting the intween sales but merely the last one.

Travelling Loan Exhibitions

These would be sent all over the world like films, to museums and national art centers for a nominal fee according to ability to pay (like income taxes)

International Passports

These to be granted to the few who give mankind exceptional service through their creative genius either in the arts, sciences, professions or business.

very sincerely yours,
 Henriette Reiss -

this is the way it should be before we are organized
made a passport any museum could have
words and of a price which is the highest
had one --/-

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Reiss -

6-17

HENRIETTE REISS

Tel. GR. 7-0912

10 Fifth Avenue, New York 11, N. Y.

June 14
1946

Mr. J. J. Greene
Mrs. J. J. Greene
V. J. - C

Dear Mr. Greene -
Thanks for your kind
note concerning the Geneva
Plan idea - Also am
very glad you passed
it on to somebody in
Switzerland - I don't
happen to know Mr. Giedon
but I feel sure that anybody

this has a thought of before in an orga-
nized manner, and I imagine could have
made a lot of money & we could use the left
hands out of St. Francis which is the only
real one ---

very truly yours,

Henriette Reiss -

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Reiss.

one. I thought the art finance plan isn't
 chief for the present as a sample - art
 seems to be the hardest to make pay without
 subsidies, but I think the 'art foundation'
 idea could more than take care of the fi-
 nancial head-ache - after all the pedicree
 is worth more than the dog, & with what America
 can find here been paying for pedicree
 husbands & I've forgotten what not Ruben
 father-in-law paid for the little 'von' - Suits
 a lot - (von 'Thelp' him now) - I sold a dinner my
 father left me in Paris, but if pedicree could
 have sold it for much more - I wonder why

²/₂ Connected with the bus of
 mod art is a live wire &
 here is the name of a man who
 is not only a good artist but
 knows many Swiss ropes -
 Charles Blanc - Jatti
 2 Rue Jurigoy, Lausanne.
 He was director of Montreux
 Color-Film & he, & the for-
 mer director of the St. George
 theatre in Paris, were starting
 an idea for a hall art's
 center in Lausanne before the
 war came & spoiled their plan.
 I have written to some of
 the prominent people there
 with good results. I am
 inclosing a plan for orga-
 nization & finances I was
 asked to draw up - thinking
 you might like to look it

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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2/ Connected with the museum
 had art is a little wire of
 here is the name of a man who
 is not only a good artist but
 knows many Swiss wives -
 Charles Blanc - latter
 2 Rue Turigot, Lausanne.
 He was director of ~~the~~ ^{the} ~~the~~ ^{the}
 Color - Film & ~~the~~ ^{the} ~~the~~ ^{the}
 men director of the St. George
 Theatre in Paris, were starting
 an idea for a hall artist
 Chate, in Lausanne before the
 war came & spoiled their plans.
 I have written to some of
 the prominent people there
 with good results. I am
 in choosing a plan for orga-
 nization & finances. I ~~was~~
 asked to draw up - thinking
 you might like to look it

over. I thought the art finance plan suffi-
 cient for the present as a sample - art
 seems to be the hardest to make pay without
 subsidies, but I think the 'Art Foundation'
 idea would more than take care of the fi-
 nancial head-ache - after all the pedigree
 is worth more than the dog, & look what American
 can girls have been paying for pedigreed
 husbands & I've forgotten what von Ribbentrop's
 father-in-law paid for that little 'von' - quite
 a lot - (won't help him now) - I sold a Girer my
 father left me, in Paris, but if pedigreed could
 have sold it for much more - I wonder why

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6-17

HENRIETTE REISS

Tel. GR. 7-0912
10 Fifth Avenue, New York 11, N. Y.

June 14
846

Mr. J. J. Greene
Mrs. J. J. Greene
N.Y.C.

Dear Mr. Greene -
Thanks for your kind
note concerning the former
Plan idea - Also am
very glad you passed
it on to somebody in
Brighton - I don't
remember to know Mr. Seiden
but I feel sure that anybody

This too is thought of before in an orga-
nized manner, any museum could have
made a lot of money & we would not be left
words out of St. Francis which is the origi-
nal one ---

Very sincerely yours,
Henriette Reiss -

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Reiss -

country. She could prove to be a Mecca of Peace for the East of the world - This would not just be a Festival but an all-the-year-around going affair - (after all, it is the beautiful thing of the East that brings what is the outside the arts & a culture to pass a idea appeals to me there is something I would care to do about the U.N. over the world & come there to be consulted. Certain indications of the might be quite glad.

cc: Miss D. Miller

May 21, 1946

Dear Mrs. Reiss,

I too was sorry that it was not possible to do anything about your paintings. I am very grateful to you for your kind note and I also find your idea of an international art center at Geneva extremely interesting. I will pass your letter on to a friend of mine in Zurich who is very interested in contemporary art from all aspects, Dr. Siegfried Giedion, whose work you possibly know, especially his lectures given through the Charles Eliot Norton Chair at Harvard. On the ground perhaps he would be best able to make use of your suggestion.

*See
S. Giedion*

With all kind regards,

Very sincerely yours,

Mrs. Henriette Reiss
10 Fifth Avenue
New York 11, N.Y.

JJS:ja

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Reiss-

country she could prove to be a Mecca of place for the East of the world - This would not just be a festival but an all-the-year-around going affair - (after all, though the bookshuffling of the East, it brings what is the inside the Arts - a culture to pass a - idea appeals to me there is something old care to do about the U.N. over the world to come this should be consulted. certain indications. might be just a glad. by the way -

cc: Miss D. Miller

May 21, 1946

Dear Mrs. Reiss,

I too was sorry that it was not possible to do anything about your paintings. I am very grateful to you for your kind note and I also find your idea of an international art center at Geneva extremely interesting. I will pass your letter on to a friend of mine in Zurich who is very interested in contemporary art from all aspects, Dr. Siegfried Giedion, whose work you possibly know, especially his lectures given through the Charles Eliot Norton Chair at Harvard. On the ground perhaps he would be best able to make use of your suggestion.

See
S. Giedion

With all kind regards,

Very sincerely yours,

Mrs. Henriette Reiss
10 Fifth Avenue
New York 11, N.Y.

JJS:ja

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Country, she could prove
 to be a Mecca of Peace
 for the rest of the world - This
 would not just be a Festival
 but an all-the-year-around
 going affair - (after all,
 after the reshuffling of the cards
 that war brings what is there
 left outside the arts & a
 certain culture to pass a-
 long?) -
 If this idea appeals to you
 perhaps there is something
 you would care to do about
 it - The U.N. own the
 buildings & of course there
 is Switzerland to be consulted.
 From certain indications I
 gather she might be quite glad.
 very sincerely

Henriette Reiss -

Reiss

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Reiss

cc: Miss D. Miller

Reiss

HENRIETTE REISS

Tel. GR. 7-0912

10 Fifth Avenue, New York 11, N. Y.

May 19 1926

Mr. J. Sweeney
Museum of Modern Art
N. Y. C.

Dear Mr. Sweeney
Thanks for yours of May 15th.
Sorry we can't get to first
base on the paintings. I've
seen them amongst the best
in Paris & finally, they
did 'not' lose out -- one could
have concerts with the Shost
& Bilfrids color organ in
the Auditorium, It will
still happen some place,

Miss Henriette Reiss
10 Fifth Avenue

New York 11, N.Y.

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Reiss

Somewhere, Some Time —
 But this is not what I want
 to write about today —
 A short while ago an idea
 came to me which has become
extremely clear — Perhaps you
 might be interested. The gist
 of the matter is: To establish
 an International Art Center in the
 former League of Nations Bldg
 in Geneva. I have been through
 them — both, some inside
 changes the building could ea-
 sily house all the arts including
 music, theatre, dance, screen,
 radio, telev. etc (2 programs
 broadcast.) U N is not going
 so well, nor is the Paris Committee.
 Such a center might prove to
 be the much-sought-after com-
mon denominator so difficult
 to find in politics & economics,

Miss Henriette Reiss
 10 Fifth Avenue

New York 11, N.Y.

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Reiss

cc: Miss D. Miller

May 16, 1946

Dear Miss Reiss,

I am very interested to see your painting. But as you agreed at the Art Students League forum, it is difficult to find the category into which your work fits comfortably. From the example you sent me I feel the interest is less strictly pictorial than of a mixed character. I can understand your explanation of your musical associations much better after seeing the actual work.

I am afraid, as I explained to you at our meeting, that in view of the demands placed on present space restrictions there is not much opportunity for showing them at the Museum.

I am very grateful to you for having let me study this example of your work. I am returning your letter as you requested, and I am keeping your biographical data for our files.

Very sincerely yours,

Miss Henriette Reiss
10 Fifth Avenue

New York 11, N.Y.

10 50th Avenue, New York 11, N.Y.
May 16, 1946
Miss Reiss
Miss D. Miller

Handwritten notes:
I will remember
overlooked
at St. L.
Did every
bring
I appreciate the
picture is middle sized
fonache. I have Leyer's
smaller, all mediums

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for
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of
to

HENRIETTE REISS

Tel. GR. 7-0912

10 Fifth Avenue, New York 11, N. Y.

May 16
1946

Mr. J. Sweeney
Museum of Modern Art
N. Y. C.

Dear Mr. Sweeney -
Perhaps you will remember
our short conversation at
the Forum (at So. L.)
April 23rd - ?
You were kind enough to
suggest my bringing you
some of my work - which
I greatly appreciated. The
picture is middle sized,
fonache. I have larger &
smaller, all mediums -

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Enclosed find some data, which
may prove helpful —

This particular one and another somewhat larger were shown in the Inter-
later Color Show, by Mr. Tschudy — Outside the music impressions I have nature rhythms, abstract portraits, flower odors & personal impressions of places & sensations — Outside of the 'Art' interest my paintings have a rather decided metaphysical one — Because my work belongs to something as yet uncatalogued & because it does not belong to any sponsored 'group', I have not found a gallery to work with, as I explained — Thanking you for your interest, very sincerely. Henriette Reiss.

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cc. Mr. Sweeney ✓

Reiss 5-4

HENRIETTE REISS

Tel. GR. 7-0912

10 Fifth Avenue, New York 11, N. Y.

Aug 3
1946

Mr. J. Sweeney
Museum of Modern Art
11 West 53rd St.
N. Y. C.

Dear Mr. Sweeney -
You perhaps recall meeting
me at the Art St. L. Forum
meeting April 23rd after
your talk.

You thought you might
like to see some of my work,
& if you have a projector it
would be very easy for me to
bring up some slides -

Had to send off a cablegram
after you had despatched the
packet, but impatience is a

RT

Note Tolson's

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cc. Mr. Sweeney ✓

Other wise, if you could
 make the time (any time
 at your convenience) to come
 to my house, it would be
 very much more satisfac-
 tory than for me to bring up
 a couple of paintings -
 I enclose a copy of the
 letter from the Rochester Art
 Gallery, also some data
 about myself that may
 be useful as an introduction.
 Hoping to hear from you
 at your earliest convenience,
 very sincerely,

Henriette Kellie -

Had to send off a cablegram
 after you had despatched the
 packet, but impatience is a

RT

70 de Toland

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cc. Mr. Sweeney ✓

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Du
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lit
duc
The

From
To:

Reynolds
24, Cheyne Walk,
Chelsea, S.W.3.

7th July 1945.
7/23
45

Dear Mr. Sweeney,

The photographs arrived safely, after a quick passage, this week. I am most pleased with them, and extremely grateful for the care and consideration you have given to their selection, and toward helping me in the completion of my book.

I am sorry my publishers had to send off a cablegram after you had despatched the packet, but impatience is a

THE MUSEUM OF MODERN ART

lenders

Rhode Island

Boxing for ocean shipping
Ocean freight was arranged by the French Government.

850

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cc. Mr. Sweeney ✓

perogative of publishers and
I had no choice but to agree
to their doing so!

I hope to return to
the Victoria + Albert Museum
next month, so the
Geological Museum will no
longer be an address for me.
The above is however my
permanent and private
address.

Once again, thank you
very much for your help.

Yours sincerely
Graham Reynolds.

lenders

Rhode Island

Customs clearance
Boxing for ocean shipping
Ocean freight was arranged by the French
Government.

200
850

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Rhode Island

THE MUSEUM OF MODERN ART

Date January 25, 1946

To: Miss Ulrich

Re: American Exhibition in Paris

From: Mr. Sweeney

in 1937.

Dear Miss Ulrich,

I am very grateful to you for having written Mr. Washburn the details of the European exhibition which he requested.

as follows:

During transit and while in Paris assistance to you.

9 $\frac{3}{4}$ ¢ per hundred per month for paintings, etc.
12 $\frac{3}{4}$ ¢ per hundred per month for sculptures

During period of assembly in New York and dissolution and return to lenders

4¢ per hundred per month interest insurance

At the time we considered insuring with Lloyds but finally decided that it was preferable to insure with a domestic company with whose policy concerning settlement of claims we were familiar. Actually, we had very little damage.

The Painting and Sculpture Section was composed of ^{loan from} 71 individuals, 24 museums, and 22 dealers located all over the United States. The cost of assembly and shipping was as follows:

Packing and shipping to New York and pickups in New York	\$700
Cartage to the packers and to the pier, and customs clearance	260
Boxing for ocean shipping	850
Ocean freight was arranged by the French Government.	

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cc. Mr. Sweeney ✓

January 25, 1946

The cost of dispersal

Customs clearance and cartage to the pier 1200
 Disbursements and expenses in original cost and
 delivery to lenders 700

General expenses, which included all publicity
 securing and commercial photography, January 25, 1946

Dear Mr. Washburn: You are probably aware that the above costs could not be
 estimated with any accuracy. I should estimate that present costs
 would be from 25 to 50% higher than those quoted here. It is also
 possible. At Mr. Sweeney's request I am glad to send you some details
 in connection with the American Exhibition in Paris in 1937.

The Folk Art in this Exhibition was included under the
 Painting and Sculpture Section. This section was composed of:

	<u>Values in round figures</u>
205 paintings	\$765,000.
49 sculptures	41,000.
65 prints	20,000.

The insurance covered all risk except war and confiscation. The total
 insurance cost was \$4,920 for five months transit and the period of
 exhibition and two months for assembly and dispersal. The rates were
 as follows:

- During transit and while in Paris
- 9 3/4¢ per hundred per month for paintings, etc.
 - 12 3/4¢ per hundred per month for sculptures

- During period of assembly in New York and dissolution and return to lenders
- 4¢ per hundred per month

At the time we considered insuring with Lloyds but finally decided that
 it was preferable to insure with a domestic company with whose policy con-
 cerning settlement of claims we were familiar. Actually, we had very
 little damage.

The Painting and Sculpture Section was composed of 71 indivi-
 duals, 24 museums, and 22 dealers located all over the United States.
 The cost of assembly and shipping was as follows:

Packing and shipping to New York and pickups in New York	\$700
Cartage to the packers and to the pier, and customs clearance	260
Boxing for ocean shipping	850
Ocean freight was arranged by the French Government.	

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Mr. Gordon Washburn

January 25, 1946

The costs of

Cu

Un

← Gen

\$200

770

760

*Please phone Bendet's Co
for first name*

ROUCHAUD

Leon Werth "La Penne" etc

Modk

You are probably aware that the above costs could not be duplicated at the present time. I should estimate that present costs would be from 35 - 50% higher than those quoted here. It is also possible that the insurance rates would be higher, but this is something you can ascertain from your insurance company.

Mr. Sweeney said something about the costs of the catalog. The catalog in 1937 was printed in Paris, and we paid for those copies which were sent over here. Proceeds from the sales of catalogs in Paris, as well as admissions, were retained by the Jeu de Paume ~~against~~ against the cost of installation. If you can give us some idea of how large a catalog you had in mind: the number of pages, number of illustrations, amount of text and if it would be bilingual, we could, because of our experience in publishing books here, then give you some idea of what it would cost here in the States. We would have no idea of what it would cost in Paris at the present time or even if it would be possible to get it done. Your Paris collaborator could probably tell you.

I hope this will be of assistance to you.

Sincerely yours,

Assistant Treasurer

Mr. Gordon Washburn, Director
The Museum of Art
Rhode Island School of Design
Providence, R. I.

IU:LS

cc. Mr. Sweeney

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Mr. Gordon Washburn

-2-

January 25, 1946

The costs of dispersal:

Customs clearance and cartage to the packer	\$200
Unpacking and repacking in original boxes and delivery to lenders	770

← General expenses, which included all publicity material and innumerable photographs, amounted to 760

You are probably aware that the above costs could not be duplicated at the present time. I should estimate that present costs would be from 35 - 50% higher than those quoted here. It is also possible that the insurance rates would be higher, but this is something you can ascertain from your insurance company.

Mr. Sweeney said something about the costs of the catalog. The catalog in 1937 was printed in Paris, and we paid for those copies which were sent over here. Proceeds from the sales of catalogs in Paris, as well as admissions, were retained by the Jeu de Paume ~~against~~ against the cost of installation. If you can give us some idea of how large a catalog you had in mind: the number of pages, number of illustrations, amount of text and if it would be bilingual, we could, because of our experience in publishing books here, then give you some idea of what it would cost here in the States. We would have no idea of what it would cost in Paris at the present time or even if it would be possible to get it done. Your Paris collaborator could probably tell you.

I hope this will be of assistance to you.

Sincerely yours,

Assistant Treasurer

Mr. Gordon Washburn, Director
The Museum of Art
Rhode Island School of Design
Providence, R. I.

IU:LS

cc. Mr. Sweeney

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Ridge

Richter

News From London:

London has just tasted one of the first real pleasures of peace. The Victoria and Albert Museum and the National Gallery have in this last month of the old year presented Londoners with four exhibitions: each one remarkable, one highly controversial and all only possible with the end of the war.

At the National Gallery treasures from the National Art Collections Fund and part of the Museum ~~Art~~ collection, long hidden in Wales have been returned for the first time to London. At times the selection has probably been one of expediency rather than of choice, but once again there are assembled under one roof truly incomparable masterpieces. Van Eyck's Portrait of Anolfini and His wife, the colours so mysteriously richly glowing. Leonardo's Madonna of the Rocks, enigmatic in authorship and profoundly moving in its strength and sorrow. The rare half finished Virgin, Saints and Angels by Michelangelo. El Greco's magnificent pair: The Agony in the Garden and The Purification of the Temple. A beautiful Magdalen Reading by Van der Weyden Magnasco and Bellini's very different renderings of The Agony in the Garden, the latter surely one of Bellini's finest paintings. Botticelli's Venus and Mars and last but not least five magnificent portraits by Rembrandt including perhaps his best Self Portrait as an old man. One whole wall in the room devoted to drawings hang a series of colourful watercolours illustrating scenes from Dante by William Blake.

Just before Christmas saw the opening of a very large and comprehensive exhibition of the work of Paul Klee. This is down-

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Ridge

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stairs in the part of the National Gallery where the Tate Gallery now holds its exhibitions since it was too heavily damaged to be open to the public. The majority of the pictures come from Mrs. Klee and have rarely been seen before. There are examples of every type of medium that Klee worked with and one can see how much he experimented with them and used them to suit and express his moods. The exhibition begins with the realistic, romantic portrait of his sister done in 1903 and continues through every phase of Klee's remarkable, imaginative development, to one of the last watercolours done in 1940, the year he died. The only criticism possible is that due to lack of space, there is some unfortunate overcrowding. It is however such a rare pleasure to see such a marvellous collection of the work of one the really great artists of this century, that it is a fault on the good side. That Klee was such a consummate violin player is a valuable key to his work which is indeed full of musical effects and sometimes cannot be judged by the usual visual standards alone.

The Victoria and Albert Museum has courageously housed the most controversial exhibition ever to be shown in London. 4000 people daily have flocked to see the exhibition of work by Picasso and Matisse, organised by the "L'Association Francaise d'action Artistique" and the "British Council". At one end of the room is a retrospective show of the work by Matisse. Beginning with some very early sombre paintings done about 1900 they continue up to the most recent ones done in 1944. The paintings are familiar and there is little change to be noted.

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We once again see the expected still lifes, the window scenes and many of his "femme de luxe". His work still abounds in glorious sun filled colour and delicate line.

The other end of the room is devoted to Picasso work since August 1939. Picasso has developed and changed in mood, and it is perhaps the latter that has caused such a furor in London. In each painting Picasso has expressed his violent and horrific reaction to the war in great strength and power and that is what the people have felt and reacted so violently against and sometimes for. The most beautiful and magical of Picasso's paintings was done in August 1939 just before the outbreak of the holocaust. It is one of the largest canvases and is called "Night Fishing at Antibes". Just as he saw it from his window with the twin towers of the town part of the mysterious night background. The colours are glorious mauves and browns and over all is a glowing yellow moon casting its light over the scene of fishers. One of the fisherman, in white and blue check pantalons is rocking the small boat with one foot on each edge of the boat and through and under the water are the wavy lines of the sea wall. The other paintings, all painted during the war, are the strongest and most powerful expression of Picasso's reaction to the times, as well as a magnificent portrayal of them. One gay and happy day must have been August 5th 1940 when he painted gayly and colourfully the village of Royan. One absolutely superb picture is the "Woman with Mandolin" tremendously developed and simplified from the early cubist style. into simpler planes and created in space with new perspectives.

It was perhaps a not too good idea to have the two leaders of the People of Paris so unfairly represented.

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Ridge

4

Ecole de Paris so unfairly represented. Matisse with a retrospective show, which brought us only more of the same brightly painted rather too chic odalisques. And Picasso's magnificent work of only the last five years, with no clue as to how this development has come about and which the public are now at a complete loss to understand.

The Picasso paintings have caused an unprecedented furor in London. The "Times" was literally full of angry letters written in protest by umbrella waving shocked ART lovers. A respectable book-shop keeper in Grosvenor street, a policeman and a waiter have all told me the same thing, as well as the well educated mass who were not so polite about it, that the pictures were blinking red, the man ought to be locked up and little Willie can do better aged five. In fact the excitement has been even more furious than over a Roosevelt election. The reactions have indeed been violent and passionate, as are the paintings. A few men have been brave enough to call Picasso a genius but whatever the answer is, there has been the most wonderfully strong reaction, a most healthy and encouraging sign. Peculiar not only to the English but also to the French where they have had to be guarded by gendarmes. From India I hear that the exhibition is to go there and be shown in Delhi side by side with contemporary Indian art and it will be interesting to hear what their reactions will be.

Very different in spirit and character is the second exhibition at the Victoria and Albert Museum. For the first time and perhaps the last time the gilt effigies of the kings and queens of England have been removed from their tombs in Westminster Abbey, together with the stone figures from the chantry chapel of Henry 5th and the

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Ridge

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chapel of Henry 7th. During the war they reposed in a safe hiding place, now they have been cleaned and with the removal of the accumulated grime of centuries they can now be seen in all their splendour and glory and truly magnificent they are.

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Rindge

cc: Miss D. Miller

June 4, 1946

THE MUSEUM OF MODERN ART

Date March 18, 1946

To: Bill Lieberman

Re: _____

From: Jean Anderson

Bill,

Mr. Sweeney thought that Mr. Barr might like to read the attached -
which I believe Gigi Richter sent from England.

Miss Agnes Rindge
Vassar College
Poughkeepsie, New York

JJS:ja

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Rindge

cc: Miss D. Miller

June 4, 1946

Dear Agnes,

I do not know whether or not Vassar remains open during the summer and whether you would be interested in an excellent collection of 20th century paintings for exhibit there. Excellent is an understatement. The collection is that of Roland Penrose from London, and I am sure you know many of the fine examples in it of Picasso, Braque - 15 or 20 Chiricos - a dozen Miro's, Tanguys, Klee's, Magrittes, Max Ernst; fine negro mask from the Belgian Congo area, etc. And what is most surprising, it is resting placidly in crates in Poughkeepsie, New York, within the distance of a toss by a Miro personage throwing a stone at your own door.

I know Penrose would be glad to have them on view if you are interested, and I will be glad to pass the word on to him. I suggested that I would write you. Or if you prefer to write him, he is staying at the Shelton Hotel, (Lexington Avenue and 49th Street).

All best,

As ever,

Miss Agnes Rindge
Vassar College
Poughkeepsie, New York

JJS:ja

THE MUSEUM OF MODERN ART

Date: March 25, 1943

Re: Book Springs High School

Mr. Barry and Mr. Kelly

Mr. Greenway

Mr. Barry and Mr. Kelly

Mr. Greenway

Mr. Barry and Mr. Kelly

Mr. Greenway

Mr. Barry and Mr. Kelly

Mr. Greenway

Mr. Barry and Mr. Kelly

Mr. Greenway

Mr. Barry and Mr. Kelly

Mr. Greenway

Mr. Barry and Mr. Kelly

Mr. Greenway

Mr. Barry and Mr. Kelly

Mr. Greenway

Mr. Barry and Mr. Kelly

Mr. Greenway

Mr. Barry and Mr. Kelly

Mr. Greenway

Mr. Barry and Mr. Kelly

Mr. Greenway

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cc: Mr. Barr
Mr. Soby
Miss D. Miller

Rock Springs

THE MUSEUM OF MODERN ART

Date March 28, 1946

To: Mr. Barr and Mr. Soby

Re: Rock Springs High School

From: Mr. Sweeney

War Memorial

cc: Miss D. Miller

Dear Alfred and Jim,

Here is a request for aid in which either of you might be able to help me. I would appreciate any suggestion you may have. It's not an easy one. It's too bad one of Georgia O'Keeffe's better Crosses could not be purchased for this figure.

Mr. Elmer J. Halseth
School Art Project Sponsor
Rock Springs High School
Rock Springs, Wyoming

JJS:ja

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cc: Mr. Barr
Mr. Soby
Miss D. Miller

March 28, 1948

Dear Mr. Halseth,

I am in receipt of your letter of March 14th and will investigate possibilities of an appropriate memorial painting to be purchased by the fund you indicated.

It is a matter to which I would like to give some consideration. But I will let you know as early as I find something worthy of the purpose.

Very sincerely yours,

Mr. Elmer J. Halseth
School Art Project Sponsor
Rock Springs High School
Rock Springs, Wyoming

JJS:ja

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ROCK SPRINGS HIGH SCHOOL

S. M. BOUCHER, PRINCIPAL
LOLA WILSON, DEAN OF GIRLS



ROCK SPRINGS, WYOMING

March 14, 1946

Mr. James Johnson Sweeney
Director, The Museum of Modern Art
11 West 53 Street
New York, 19, New York

Dear Mr. Sweeney,

We have your March 5 reply to our earlier inquiry.

You wanted to know in a round figure how much money we could spend for a memorial painting. To this question I cannot answer definitely, for we plan to gather the needed money after the selection of painting has been made. However, roughly, I'd say anywhere from \$500 to \$1000 and up to perhaps \$2000. When the desired painting is available we can get the money.

We would like to have the artists and galleries indicate what they consider as appropriate for a soldier memorial.

A work of sculpture will not be considered.

Yours truly,

A handwritten signature in cursive script that reads 'E. Halseth'.

E. Halseth

BH:smr

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Rock Springs
Wyoming

ROCK SPRINGS HIGH SCHOOL



cc: Miss D. Miller

ROCK SPRINGS, WYOMING

March 5, 1946

Dear Mr. Halseth,

I would very much like to be able to help you in your planned memorial for Rock Springs High School. I find it somewhat difficult however to make any suggestions without an idea of the amount of money that would be available. If you could suggest a round figure, I will be glad to write you suggestions of some paintings which you might be able to acquire for the available sum. We are not in a position to offer you anything ourselves, but we could indicate certain galleries and artists from whom you might acquire something appropriate for the project.

Very sincerely yours,

Mr. Elmer J. Halseth
School Art Project Sponsor
Rock Springs High School
Rock Springs, Wyoming

JJS:ja

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3-4

ROCK SPRINGS HIGH SCHOOL

MAR 4 1946

S. M. BOUCHER, PRINCIPAL
LOLA WILSON, DEAN OF GIRLS



ROCK SPRINGS, WYOMING

February 27, 1946

The Museum of Modern Art
11 West 53 Street
New York City, 19, New York

Dear Director:

May we herewith inform you that we are in the market for an oil painting of worth. We desire to make the purchase before May 25, 1946.

During World War II we had forty (40) high school boys who didn't come back. It is in their honor that we want to dedicate this painting.

At this time we do not know what price we can pay. Yet, when we find a painting that we want we can arrange for the payment.

If you would give us an idea of what you have for such a project, with descriptions, etc., we shall later make the necessary arrangements for buying the selected painting.

Yours truly,

A large, stylized handwritten signature in dark ink, appearing to read 'Elmer J. Haiseth'.

Elmer J. Haiseth
School Art Project Sponsor

EJH:DCC

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cc: Mr. Wheeler
Miss D. Miller
Miss Dudley

Romero
Rojas

(Re: Request that exhibition of Romero woodcuts
to be held at P A U in Wash. also be held at
MOMA)

October 7, 1946

Dear Mr. Rojas,

Your letter dated August 17th reached us only
today and we hasten to write you in acknowledgement.

We read with interest of the projected exhibition
of Mr. Romero at the Pan American Union regarding which
Mr. Romero himself had written on September 18th. I
personally hope I may have the opportunity of visiting the
exhibition in Washington.

I am enclosing a copy of the reply I have
addressed to Mr. Romero. It would be essential for a
representative of the Department of Painting and Sculpture
of the Museum to see Mr. Romero's work before anything
could be added to this letter.

Very sincerely yours,

James Johnson Sweeney

Mr. Jorge Rojas
Director de Extension Cultural
y Bellas Artes
Ministerio de Educacion Nacional
Republica de Colombia

JJS:ja

Incl.

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Mr. Sweeney

The Pan-American Union, through the channel of Mr. Hernando Chaves Nunez, has invited the Colombian artist, Regulo Romero in order to effectuate an exhibition of his works in Washington. With this motive, taking into account ^{the} very great influence on the artistic centers of the United States, I turn today to you ^(by the best possible recommendation?) for recommendations on ~~the best manner~~ to assist in the realization of the purposes of the artist named.

The works which Mr. Romero will send are about 45 reliefs (raised work?) in wood.

The undersigned knows he owes you all the thanks he is able to give in the event that a fortunate end to this attempt (competition, disputation?) be assured.

Your humble servant

Mr. Sweeney - having only a rudimentary knowledge of Italian and a Spanish dictionary to assist me in making this translation I do not believe it is very accurate. I have tried to follow it as nearly word for word as I can which accounts for the curious English.

AB

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REPUBLICA DE COLOMBIA

MINISTERIO DE EDUCACION NACIONAL

SECCION: EXTENSION CULTURAL
Y BELLAS ARTES.

Al contestar cite este número
y la Sección de procedencia

6/ 23660

Bogotá, 17 AGO 1946

10-7-46


Señor
DIRECTOR DEL MUSEO DE ARTE MODERNO,
2 West 53 St.,
NEW YORK, U.S.A.

La Unión Panamericana, por conducto del señor Hernando Chaves Núñez, ha invitado al artista colombiano Régulo Romero, para que efectúe una exposición de sus obras en Washington. Con tal motivo, y teniendo en cuenta sus valiosísimas influencias en los centros artísticos de los Estados Unidos, me dirijo hoy a usted, recomendándole de manera muy especial, se sirva coadyuvar a la realización de los propósitos del mencionado artista.

Las obras que enviará el señor Romero son alrededor de 45 tallas en madera.

El suscrito sabrá agradecer a usted todo lo que pueda hacer para que dicho certamen alcance un feliz éxito.

Obsecuente servidor,


JORGE ROJAS,
Director de Extensión Cultural
y Bellas Artes.

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Bogotá, Colombia
September 18, 1946

Museum of Modern Art
New York

Dear Sirs:

I would like to know if you have received **September 30, 1946**
the Ministry of National Education of Colombia asking
you about the possibility of having an exhibition in
your museum of wood-cuts. This exhibition will be shown
in Washington first under the auspices of the Pan American
Union.

Dear Mr. Romero,

The works are based on architectural themes from colo-
nial times. The Museum's exhibition schedule for the moment
is extremely crowded and there is very little chance of
an opening for some considerable time to come.

Furthermore it is not our usual practice to
schedule exhibitions which have not been chosen by members
of our own staff or some delegated guest director.

However we will look with interest to the opening
of your exhibition under the auspices of the Pan American
Union in Washington, and should we see any exhibition
possibilities at the time we will communicate with you.

Sincerely,

Samuel Rosenberg

James Johnson Sweeney

Mr. Regulo Romero
Bogotá, Colombia

JJS:ja

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Bogotá, Colombia
September 18, 1946

Museum of Modern Art
New York

Dear Sirs:

I would like to know if you have received a letter from the Ministry of National Education of Colombia asking you about the possibility of having an exhibition in your museum of wood-cuts. This exhibition will be shown in Washington first under the auspices of the Pan American Union.

The works are based on architectural themes from colonial times in Colombia and Ecuador.

I am the artist who did these wood-cuts and there is a possibility that I may go to the States when the exhibition is held.

Hoping to have some information about your decision please address your reply to : Regulo Romero C. Calle 16 No. 16-98, Bogota, Colombia.

Sincerely,

Regulo Romero.

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SEP 24 1946

Bogetá, Septiembre 18 de 1.946

Señores
 Museo de Arte Moderno
 Nueva York.

Miss Dudley
 Miss G. Miller

Estimados sres.:

June 3, 1946

Per la presente ruego a Uds. se sirvan comunicarme si han recibido una carta del Ministerio de Educación Nacional de Colombia, en la cual se solicita de Uds. la posibilidad de realizar una exposición en ese museo, de tallas en madera (relieves) la cual va primero a la ciudad de Washington, donde se exhibirá por conducta de la Unión Panamericana.

Estas obras se basan en motivos Arquitectónicos Coloniales de las repúblicas de Colombia y el Ecuador.

Yo, como autor de estas obras, y en la imposibilidad de ir personalmente con dicha exposición, y como las obras van para su exhibición y venta, ruego a Uds. se sirvan darme además informes al respecto.

En espera de su grata respuesta, la cual puecen dirigirme así: Régulo Romero C. Calle 16 #16-98 Bogetá, Colombia S.A. quedo de Uds. como su

atte. y s.s.

Régulo Romero
 Régulo Romero C.

RR/HR.

Mr. Billy Rose
 22 Madison Place
 New York 22, N.Y.

42243a

*It has been
 in some one else's*

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Rose

cc: Miss Dudley
Miss D. Miller

June 3, 1946

Dear Mr. Rose,

I believe that you are still in possession of a portrait by Modigliani of the French writer Jean Cocteau. You were on one occasion very generous in lending that painting to the Museum. I wonder if it is still in your possession, and if by any chance you would consider parting with it, either by sale or gift to the Museum. It would make a magnificent addition to our representation of Modigliani's work, and we would be very grateful to you for any assistance you could provide toward our acquiring it.

I will appreciate hearing from you at your convenience.

Thanking you in anticipation,

Very truly yours,

Mr. Billy Rose
33 Beekman Place
New York 22, N.Y.

JJS:ja

It has been sold to someone else

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cc: Mr. Barr

Miss D. Miller

Miss Lytle

Rosenberg
(3 Musicians)

June 12, 1946

Dear Mr. Rosenberg,

I am very grateful to you for
your generous request to the Art Institute
of Chicago to return Picasso's

The Three Musicians

to us at the close of their exhibition.

With all kind regards,

Sincerely,

Mr. Paul Rosenberg
Paul Rosenberg & Co.
16 East 57th Street
New York 22, N.Y.

JJS:ja

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Rosenberg -

THE MUSEUM OF MODERN ART

Date June 14, 1946

To: Mr. Barr

Re: _____

From: Mr. Sweeney

Dear Alfred,

Many thanks for your note. When Dan Rich wrote me at your suggestion I assured him I was entirely clear on the matter.

to Budworth to call for it and ship it to you, as you have requested.

Sincerely,

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

JJS:ja

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Rosenberg

THE MUSEUM OF MODERN ART

Date June 8, 1946

To: Mr. Barr

Re: The Three Musicians, Picasso

From: Mr. Sweeney cc: Miss D. Miller
Miss ~~Miller~~ Dudley

Alfred, do we say nothing about insurance, continue carrying the insurance until it gets out there, and they will probably suggest that they insure it at their own account. Today I spoke with Rosenberg over the phone. He said to me of course that The Three Musicians would be returned to the Museum of Modern Art at the conclusion of the exhibition at Chicago. But I suppose that means if Sam Marx does not buy it in the meantime.

From: to Budworth to call for it and ship it to you, as you have requested.

Dear Dorothy,

Sincerely,

Perhaps in view of the fact that the Chicago Art Institute would like to loan to the Chicago Art Institute the insurance - or would prefer to do it otherwise?

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

JJS:ja

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Rosenberg

THE MUSEUM OF MODERN ART

Date June 7, 1946

Miss D. Miller

To: Miss Lytle
From: Mr. Sweeney
cc: Miss D. Miller
Re: Picasso: The Three Musicians
Chicago Loan.

I suggest we say nothing about insurance, continue carrying the insurance until it gets out there, and they will probably suggest that they insure it at their own accord.

Dear Dan,

In spite of our interest in working with
 the picture - Paul Rosenberg's Three Musicians -
 for the summer months, we will be delighted that
 you have it in Chicago. I will call Mr. Rosenberg
 during the summer to give him the

to Budworth to call for it and ship it to you, as
 you have requested.

Dear Dorothy,

Sincerely,

Perhaps if word of the picture had been sent to the Chicago Art Institute
 would like to loan to the Chicago Art Institute. If so, please let me
 know if the Chicago Art Institute agrees to the loan - or would prefer
 to do it otherwise!

Mr. Daniel Catton Rich, Director
 The Art Institute of Chicago
 Chicago 3, Illinois

JJS:ja

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Rosenberg

cc: Miss Dudley

Miss D. Miller

June 7, 1948

Dear Dan,

In spite of our regret at parting with the picture - Paul Rosenberg's Three Musicians - for the summer months, we will be delighted that you have it in Chicago. I will call Mr. Rosenberg tomorrow morning and ask him to give instructions to Budworth to call for it and ship it to you, as you have requested.

Sincerely,

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

JJS:ja

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copy

THE MUSEUM OF MODERN ART

Date June 3, 1946

To: Miss Dudley

cc: Mr. Barr

Re: The Three Musicians.

From: Mr. Sweeney

Miss D. Miller

Dear Dorothy,

Perhaps in view of the value of The Three Musicians which Rosenberg would like to lend to the Chicago Art Institute for the summer, it might be better if the Chicago Art Institute handled the insurance - or would you prefer to do it otherwise? *Rouchaud.*

*I am very grateful to you for your letter
in leasing Leon Werth's La Palatine at 15 rue de Rivoli
apartment. I have enjoyed it very much. In the
past I have ordered a copy for myself. I will
before the 15th at Bandois.*

I assume you are out of town, and envy you
if it is Paris.

With all kind regards,

Sincerely,

Mr. Andri Rouchaud
156 rue de Rivoli
Paris, France

JJS:ja

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Rouchaud

July 24, 1946

Dear Mr. Rouchaud,

I am very grateful to you for your kindness in leaving Leon Werth's La Peinture et la Mode at the apartment. I have enjoyed it very much. In fact I at once ordered a copy for myself. I will leave it before the 15th at Bendels.

I assume you are out of town, and envy you if it is Paris.

With all kind regards,

Sincerely,

Mr. Andri Rouchaud
156 rue de Rivoli
Paris, France

JJS:ja

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J. J. Sweeney
Correspondence
L - ~~TR~~ R