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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.11

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53RD STREET
TELEPHONE: CIRCULAR 8-8989
CASIER: HUNTERMAN, NEW YORK

OFFICE OF THE DIRECTOR
ALFRED H. BARR, JR.

120 East End Avenue May 1, 1940
New York City
May 3, 1940

Dear Mr. Sweeney:

Mr. Barr has asked me to send you the name
of Warren T. Roseman, head of the Sculpture Depart-
ment of the Minneapolis School of Art, 200 East 25
Street, Minneapolis - sculpture à la Brancusi, Moore
and Archipenko, as Mr. Barr says
Roseman.

Sincerely,
Yours very truly,

Elizabeth Litchfield
Assistant to the Director

James Johnson Sweeney

James Johnson Sweeney, Esq.
Miss Elizabeth Litchfield
120 East End Avenue
New York, N. Y.
The Museum of Modern Art
11 West 53rd Street
New York City

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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

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

OFFICE OF THE DIRECTOR
ALFRED H. BARR, JR.

May 1, 1940

Dear Mr. Sweeney:

Mr. Barr has asked me to send you the name of Warren T. Mosman, head of the Sculpture Department of the Minneapolis School of Art, 200 East 25 Street, Minneapolis - sculpture à la Brancusi, Moore and Archipenko, as Mr. Barr says!

Sincerely,

Elizabeth Litchfield
Assistant to the Director

James Johnson Sweeney, Esq.
120 East End Avenue
New York, N. Y.

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THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53RD STREET
TELEPHONE: CIRCLE 2-4700
CABLE: MUSEMART, NEW YORK

OFFICE OF THE DIRECTOR
ALFRED H. BARR, JR.

120 East End Avenue
New York City

March 25, 1940

March 26, 1940

Dear Jim:

Dear Alfred, By the time this letter reaches you, you should have received my note. Thank you for your note. Glad to hear you are back. Give me a ring sometime you are free for luncheon. happy All best. the show here in Chicago.

Sincerely,

The exhibition was, I believe, a great success, thanks to the generous cooperation of such lenders as yourself who made it possible for us to present Picasso in his many phases and at his best. The President and Trustees of the Museum join me in expressing our appreciation.

11 West 53rd Street
New York City

Sincerely



James J. Sweeney, Esq.
120 East End Avenue
New York, N. Y.

P.S. Will you please sign and return the enclosed receipt for our records? &

P.P.S. Just got back. Hope to see you soon.

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THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

OFFICE OF THE DIRECTOR
ALFRED H. BARR, JR.

March 25, 1940

Dear Jim:

By the time this letter reaches you, you should have received the two Picassos, Woman in an Armchair and Head, which you were good enough to lend to our exhibition, and I want to tell you how happy we were to have been able to include them in the show here and in Chicago.

The exhibition was, I believe, a great success, thanks to the generous cooperation of such lenders as yourself who made it possible for us to present Picasso in his many phases and at his best. The President and Trustees of the Museum join me in expressing our appreciation.

Sincerely



James J. Sweeney, Esq.
120 East End Avenue
New York, N. Y.

P.S. Will you please sign and return the enclosed receipt for our records? *a.*

P.P.S. Just got back. Hope to see you soon
a.

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THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53RD STREET
TELEPHONE: CIRCLE 5-8000
CABLES: MODERNART, NEW YORK

OFFICE OF THE PRESIDENT
NELSON A. ROCKEFELLER

120 East End Avenue
New York City

November 9, 1939

November 13, 1939

Mr. James Johnson Sweeney
Dear Mr. Rockefeller,
120 East End Avenue
New York, New York

I will be very pleased

Dear Mr. Rockefeller:
to become a member of the Committee at the

The Trustees of the Museum will give a special Reception for Artists in connection with the opening of our Picasso exhibition on the evening of Wednesday, November 15, from 8 to 10:30 o'clock. Several hundred artists have been invited to attend and I am forming a Committee of Members of the Museum for the occasion.

Thanking you for your

note, I want to express our appreciation of your important loan to the Picasso exhibition. In addition, it seemed particularly appropriate to ask you, as a member of the Museum of Modern Art, to serve as a member of the Committee for our party to the artists. I sincerely hope you will be able to accept. Your acceptance, however, does not oblige you to be present that night.

Sincerely yours,
James Johnson Sweeney

I shall appreciate it greatly if you will indicate on the enclosed postcard whether you will become a member of the Committee and whether or not you will be able to be present at the Museum's party for the

Mr. Nelson Rockefeller

With sincere appreciation for your already important contribution to the success of the Museum's Picasso exhibition, I am

Museum of Modern Art
11 West 53rd Street

Very sincerely yours,

New York City

Nelson Rockefeller

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THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

OFFICE OF THE PRESIDENT
NELSON A. ROCKEFELLER

November 9, 1939

Mr. James Johnson Sweeney
120 East End Avenue
New York, New York

Dear Mr. Sweeney:

The Trustees of the Museum will give a special Reception for Artists in connection with the opening of our Picasso exhibition on the evenings of Wednesday, November 15, from 8 to 10:30 o'clock. Several hundred artists have been invited to attend and I am forming a Committee of Members of the Museum for the occasion.

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With sincere appreciation for your already important contribution to the success of the Museum's Picasso exhibition, I am

Very sincerely yours,

Nelson A. Rockefeller

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THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

OFFICE OF THE SECRETARY
JULIAN STREET, JR.

November 27, 1939

Mr. James Johnson Sweeney
Sweeney & Johnson
1775 Broadway
New York City

Dear Mr. Sweeney:

We are delighted that you are going to speak at the
Museum on Wednesday and Thursday evenings, December 13th and 14th,
and I am pleased to enclose herewith six tickets for each evening
which you may care to distribute to friends.

Very sincerely yours,

Julian Street Jr

Secretary

JS:ma
Encl.

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THE MUSEUM OF MODERN ART
NEW YORK

120 East End Avenue

New York City

December 4, 1939

OFFICE OF THE REGISTRAR
DOROTHY DUDLEY

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

January 10, 1940

Dear Mr. Sweeney:
Dear Mr. Street:

This is to advise you that we are arranging to have Hahn Brothers collect the Picasso, "Stade" enclosing your letter of November 22nd enclosing six tickets for the lectures on December 13th and Friday, January 19th.

Would you be so good as to let me know as soon as possible as to the most convenient time of day to have them call to pick it up?

Yours very cordially,

Sincerely yours,

James Johnson Sweeney

Registrar

Mr. James J. Sweeney
Mr. Julian Street, Jr.
New York, N.Y.
Museum of Modern Art

11 West 53rd Street

New York City

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THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

OFFICE OF THE REGISTRAR
DOROTHY DUDLEY

January 10, 1940

Dear Mr. Sweeney:

This is to advise you that we are arranging to have Hahn Brothers collect the Picasso, "Studio" on Friday, January 19th.

Would you be so good as to let me know as soon as possible as to the most convenient time of day to have them call to pick it up?

Sincerely yours,

Dorothy H. Dudley
Registrar

Mr. James. J. Sweeney
120 East End Avenue
New York, N.Y.

:M

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THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE
ALFRED H. BARR, JR., CURATOR
DOROTHY C. MILLER, ASSISTANT CURATOR

December 22, 1939

Mr. James Johnson Sweeney
120 East End Avenue
New York City

Dear Mr. Sweeney:

We are collecting the paintings for the next exhibition on January 15th but would be glad to make a later trip, say about January 19th, to get your Picasso, since I know you want to keep it until the last possible moment. Will that be satisfactory? We will insure the painting for \$15,000.

1074
Sincerely yours,

Dorothy C. Miller
Dorothy C. Miller

DCM:evh

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

14 West 49th Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

January 31st, 1938

Trustees

President:

A. Conger Goodyear

1st Vice-President:

John Hay Whitney

2nd Vice-President:

Samuel A. Lewisohn

Treasurer:

Nelson A. Rockefeller

Cornelius N. Bliss

Mrs. Robert Woods Bliss

Stephen C. Clark

Mrs. W. Murray Crane

The Lord Duveen of Millbank

Marshall Field

Edsel B. Ford

Phillip Goodwin

William S. Paley

Mrs. Charles S. Payson

Mrs. Stanley Resor

Mrs. John D. Rockefeller, Jr.

Beardsley Ruml

Paul J. Sachs

Mrs. John S. Sheppard

Edward M. M. Warburg

Director:

Alfred H. Barr, Jr.

Secretary and

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

Dear Mr. Sweeney:

Mr. Barr tells me that you have consented to lend a Calder "Mobile" to the exhibition the Museum is sending to Paris. As this "Mobile" has never been at the Museum, I am afraid I shall have to pester you for some catalog information (on the enclosed blank), and also for the insurance valuation. Has it ever been photographed; if so may we order prints directly from your photographer?

Sincerely yours,

Dorothy C. Miller

Dorothy C. Miller
Assistant Curator of Painting
and Sculpture

Mr. James Johnson Sweeney
120 East End Avenue
New York City

*Terribly sorry to bother you
with these grain details -
D.*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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120 East End Avenue
New York, N. Y.
February 4, 1938

Dear Miss Miller:

I am enclosing the information
form relative to the Calder mobile.

With all best regards,

Sincerely,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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120 East End Avenue
New York, New York
January 29, 1938

120 East End Avenue
New York, N. Y.
January 29, 1938

Mr. Alfred Barr
11 West 49th Street
New York, New York.

Dear Alfred:

Dear Mr. Newhall: Thanks for your note regarding

Today I received the two photographs of pictures
by Peter Blume and Joseph Stella which the
library ordered for the "Cahiers d'Art" from Juley.

Many thanks for these and for the prints I took
with me the other day.

With all best,

Sincerely,

JJS/d

Mr. Beaumont Newhall
Museum of Modern Art
14 West 49th Street
New York, N. Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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120 East End Avenue
New York, New York
January 2, 1937

Mr. Alfred Barr
11 West 53rd Street
New York, New York.

Dear Alfred:

Many thanks for your note regarding Dana's coming lecture at the New School. I am very anxious to hear him on the Russian Theatre and would never have heard about the lecture in time but for your note.

I also have your letter of December 30th regarding Giacometti's "Disagreeable Object" and the Miro. And while I would like very much to let them go with the exhibition on tour, I am frankly a little afraid for their sakes.

You are very kind to put it as you do. I appreciate it and hope that you will understand.

Sincerely,

James Johnson Sweeney

JJS-G

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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120 East End Avenue,
New York, N. Y.
July 22, 1937

Miss Dorothy H. Dudley,
Registrar, Museum of Modern Art
14 West 49th Street
New York, N. Y.

Dear Miss Dudley:

I am enclosing the signed receipt of delivery
covering two items loaned to the exhibition
of Cubism and Abstract Art.

Very truly yours,

jjs/d

James Johnson Sweeney

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The Museum of Modern Art

14 West 49th Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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President:

A. Conger Goodyear

1st Vice-President:

John Hay Whitney

2nd Vice-President:

Samuel A. Lewisohn

Treasurer:

Nelson A. Rockefeller

Cornelius N. Bliss

Mrs. Robert Woods Bliss

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The Lord Duveen of Millbank

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Philip Goodwin

William S. Paley

Mrs. Charles S. Payson

Mrs. Stanley Resor

Mrs. John D. Rockefeller, Jr.

Beardsley Ruml

Paul J. Sachs

Mrs. John S. Sheppard

Edward M. M. Warburg

Director:

Alfred H. Barr, Jr.

Secretary and

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

July 21, 1937

Dear Mr. Sweeney:

Tomorrow we are returning to you the loan you so kindly made to our exhibition of Cubism and Abstract Art.

When you have received and checked it will you please sign and return to us the enclosed receipt.

Very truly yours,

Dorothy H. Dudley

Dorothy H. Dudley,
Registrar.

Mr. James J. Sweeney
120 East End Avenue
New York, New York

DHD:fhl
enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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120 East End Avenue
New York, N. Y.
August 4, 1937

Dear Mr. Newhall:

Thank you for your note of July 27th referring
to the two slides which you returned to me.

With all best regards,

Sincerely,

Jjs/d

Mr. Beaumont Newhall
Museum of Modern Art
14 West 49th St.
New York, N. Y.

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The Museum of Modern Art

14 West 49th Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

Trustees

President:

A. Conger Goodyear

1st Vice-President:

John Hay Whitney

2nd Vice-President:

Samuel A. Lewisohn

Treasurer:

Nelson A. Rockefeller

Cornelius N. Bliss

Mrs. Robert Woods Bliss

Stephen C. Clark

Mrs W. Murray Crane

The Lord Duveen of Millbank

Marshall Field

Edsel B. Ford

Phillip Goodwin

William S. Paley

Mrs. Charles S. Payson

Mrs. Stanley Resor

Mrs. John D. Rockefeller, Jr.

Beardsley Ruml

Paul J. Sachs

Mrs. John S. Sheppard

Edward M. M. Warburg

Director:

Alfred H. Barr, Jr.

Secretary and

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

July 27, 1937

Mr. J. J. Sweeney
120 East End Ave.
New York City

Dear Mr. Sweeney:

In checking through the slides which you returned to us some time ago, I have found two which do not belong to our collection. I am consequently returning them to you under separate cover.

Sincerely,

B. N.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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120 East End Avenue
New York, N. Y.
May 26, 1937

Dear Alfred:

It would seem your reminder or Marga's to N. Y. U. stimulated something in that quarter, as I received the enclosed this morning.

This "contribution" did not emanate from me. It would seem Dr. Goldwater is intent on having it included. So I feel that Walker Evans' five hundred photographs might get some recognition as well as Miss Miller's modest contribution if Goldwater insists on signalling his historic effort.

I am suggesting the enclosed insertion in place of the one proposed. I wish you would make any corrections you feel it requires and post it in the enclosed envelope to N. Y. U.

I am sorry to trouble you with this. The whole thing is ridiculous. But since Goldwater is so grimly intent I think the monument should be properly and authentically inscribed.

All best,

jjs/d

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 17th, 1935.

Dear Miss Miller:

I am enclosing all the letters which I find in my files here.

Unfortunately, I can see no trace of a letter from Brummer regarding the Derain matter. I was sure I never brought it home.

Yours very truly,

Jam

Miss Dorothy Miller,
Museum of Modern Art,
11 West 53rd St.
New York City.

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

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

December 30, 1936

Trustees

President:

A. Conger Goodyear

1st Vice-President:

Nelson A. Rockefeller

2nd Vice President:

Mrs. John S. Sheppard

Treasurer:

Samuel A. Lewisohn

Cornelius N. Bliss

Mrs. Robert Woods Bliss

Stephen C. Clark

Mrs. W. Murray Crane

The Lord Duveen of Millbank

Marshall Field

Edsel B. Ford

Philip Goodwin

Mrs. Charles S. Payson

Mrs. Stanley Resor

Mrs. John D. Rockefeller, Jr.

Beardsley Ruml

Paul J. Sachs

Edward M. M. Warburg

John Hay Whitney

Director:

Alfred H. Barr, Jr.

Secretary and

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

Dear Jim:

Would you be willing to have us include your Giacometti Disagreeable Object and your Miro on the tour of the Fantastic-Surrealist show? The exhibition will be shown in Philadelphia, Boston, San Francisco and probably Pittsburgh.

Please don't feel that we are urging you to do this if you don't care to, but both the painting and the object are important to the exhibition so that I feel that I must ask you for them. Won't you let me know?

Sincerely,



James John Sweeney, Esq.
120 East End Avenue
New York, New York

AHB:EH

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The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

March 25, 1936

Trustees

President:

A. Conger Goodyear

1st Vice-President:

Nelson A. Rockefeller

2nd Vice-President:

Mrs. John S. Sheppard

Treasurer:

Samuel A. Lewisohn

Cornelius N. Bliss

Mrs. Robert Woods Bliss

Stephen C. Clark

Mrs. W. Murray Crane

The Lord Duveen of Millbank

Marshall Field

Edsel B. Ford

Raymond B. Fosdick

Philip Goodwin

Mrs. Charles S. Payson

Mrs. Stanley Resor

Mrs. John D. Rockefeller, Jr.

Beardaley Ruml

Paul J. Sachs

Edward M. M. Warburg

John Hay Whitney

Director:

Alfred H. Barr, Jr.

Secretary and

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

Dear Jim:

I quite sympathize with you about the Mondrian. As it happens there is a lithograph reproduction of a Mondrian of almost the same period. We will include it in the show. I am planning to have an outer shadow box frame made for whatever later Mondrians we succeed in borrowing. The paintings can then be removed from the frames just before they are finally put on the wall.

I am delighted to know that we may have the papier collé and the Moholy-Nagy both of which are glazed and, I think, will travel safely.

As soon as I return to the city I want very much to see you. I hope then to be a little less harassed and fed up.

Sincerely,

P.S. I look forward very much to seeing the new transition.

James J. Sweeney, Esq.
120 East End Avenue
New York City

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

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

Trustees

President:

W. Conger Goodyear

1st Vice-President:

Nelson A. Rockefeller

2nd Vice President:

Mrs. John S. Sheppard

Treasurer:

Samuel A. Lewisohn

Cornelius N. Bliss

Mrs. Robert Woods Bliss

Stephen C. Clark

Mrs. W. Murray Crane

The Lord Duvéen of Millbank

Marshall Field

Isaac B. Ford

Phillip Goodwin

Mrs. Charles S. Payson

Mrs. Stanley Resor

Mrs. John D. Rockefeller, Jr.

Leedsley Ruml

Paul J. Sachs

Edward M. M. Warburg

John Hay Whitney

Director:

Alfred H. Barr, Jr.

Secretary and

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

October 12, 1936

Dear Jim:

Tom Mabry tells me the Corpus of African Art is finally finished, and that he is about to send you your copy with an "official" letter.

I am sorry it has taken so long to put the Corpus together. We did not ask for nearly enough money from the Rockefeller Foundation to pay for clerical help, so as a result our staff has had to work on it in its spare time thereby postponing the date of completion. This you probably know about already.

What I really want to say is to repeat what I have said before, and what Mr. Goodyear has written you, that we don't forget the months of hard, devoted work that you put in the exhibition. The Photographic Corpus is an inadequate monument. It will always remain one of our best shows, and we shall always remain in your debt.

I have tried to 'phone you twice, but gather from the silence that you have not yet come back to New York. We must meet as soon as you return. Marga and I have lots of stories to tell you from the Paris front, and look forward to seeing you both.

Sincerely,

James Johnson Sweeney, Esq.
120 East End Avenue
New York, N.Y.



AHB/k

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	1.11

120 East End Avenue
New York City
June 30, 1936

Mr. Beaumont Newhall
Museum of Modern Art
New York City

Dear Mr. Newhall:

In reply to your letter of June 29th,
I regret that Mr. Sweeney is out of
town at present. However, he plans to
return by Friday, perhaps Thursday,
and I will bring your letter to his at-
tention at once.

Your figures regarding the slides delivered
seem to be correct, to my knowledge. However,
Mr. Sweeney will be able to give you definite
advice regarding the number of the slides
and the billing of same.

Yours very truly,

Ruth de Verry
Secretary

d

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	1.11

The Museum of Modern Art

Trustees

11 W

Telephone: Circle 7-7470

Cable Address: Modernart

10 VII

THE CH RABOO

West End Presby
ce. Dr.

TREASURE ON COGOS

of Their Republic.

Size, China's Minister to Washington.

Associated Press Photo.



INDEPENDENCE DAY.

NEW YORK TIMES, TUE

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N.Y. TIMES

TUESDAY, OCTOBER 11,

ART

Persian Frescoes to Be Shown.

By EDWARD ALDEN JEWELL.

Seventeenth-century Persian frescoes, as "reconstructed" by Sarkis Katchadourian, constitute an exhibition at the Museum of Modern Art, which will open today to members and tomorrow to the public. These paintings will be on view (in the fourth-floor galleries) until Nov. 19, after which they will begin a tour of the country, circulated by the American Institute for Persian Art and Archaeology, under whose auspices they were brought to America.

Acknowledging that these Persian frescoes do not represent "the greatest mural painting the world has known," Arthur Upham Pope, in his illuminating catalogue foreword, asks: "Is there any other of such ineffable charm?" Certainly no art more enchanting has been shown in New York. And one may venture to suggest that some of the work (unless "sublimity" of subject be counted an indispensable attribute) measures up to the loftiest mural standards we have.

More detailed comment, together with discussion of the "modern" flavor (appreciated, of course, by means of using the art of our own century as a mirror), must be reserved for another writing. In this place a few words may be said about the originals and about Mr. Katchadourian's task of preserving them in this form.

In the sixteenth and seventeenth centuries there were hundreds of lavishly decorated palaces in Tabriz and Ispahan. Among the few extant survivors are the Chahil Sutan, or Palace of Forty Columns, and the palace of All Kapu, or Sublime Porte, in Ispahan, which contain the frescoes which we are here concerned.

In the palaces were built by Shah Abbas. Most of the paintings in the Chahil Sutan, Mr. Pope tells us, have been clumsily repainted in the last decade; those in the All Kapu, on the other hand, "have escaped the devastating hand of the restorer," although time and mishap have damaged them considerably.

For the frescoes, Mawiana Muzaffar 'Ali seems to have been largely responsible. Iskandar Munshi, who wrote a history of the Safavid monarchs (1501-1629), relates that "the pictures in the royal palace and in the assembly hall of the Chahil Sutan were designed by him and for the most part were the work of his golden painting." Plainly, he had assistance, and Mr. Pope, who thinks it probable that Muzaffar 'Ali was the head of a great atelier, says there is good reason to believe that his chief assistant in this work was Riza Abbasi, well known as a painter of Persian miniatures.

Every one who is familiar with Persian miniatures will recognize at once (as Mr. Pope points out) that the fresco color schemes differ saliently from those employed in most of the characteristic manuscript decorations. The hues are generally lighter, running into variations, often, of the most astonishing and delicious subtlety.

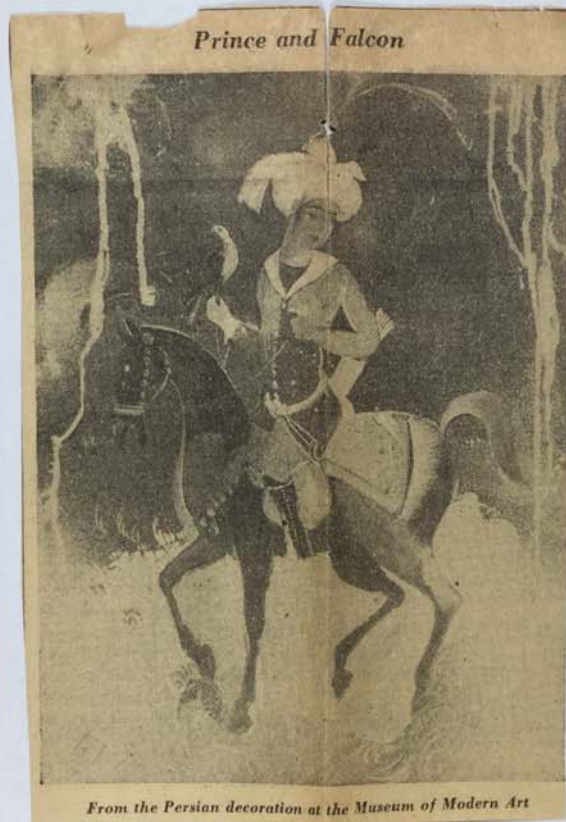
Has the modern artist, in making his tempera copies, at all times faithfully reported the originals as they appear today? The freshness of his color tends to make this seem at times almost incredible; but Mr. Pope assures us that "a study of the originals and the comparison of photographs of some of the panels with Mr. Katchadourian's facsimiles show that he has been faithful to an extraordinary degree. If one sets some of these facsimiles beside the originals, it is true that the copy appears in some cases a little more fresh and brilliant; but if the original dampened in oil, or if it be attentively examined without any cleaning, there will be found there the exact colors which Mr. Katchadourian has employed."

This is one of the most fascinating exhibitions held thus far at the Museum of Modern Art. The paintings have been tastefully arranged on the walls by James Johnson Sweeney, a member of the museum's advisory committee.

Exhibition of Baroque Paintings.

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VII

NEW YORK

THE CHARACTER AND STATUS OF BAROQUE PAINTING IN ITALY

By ROYAL CORTISSOZ

A Neglected Epoch

Last January there was an interesting exhibition of baroque painting at the Durlacher gallery. It was interesting because it was the first of its kind to be made in New York, drawing attention to Caravaggio, Guido Reni, Guercino, Salvator Rosa and the like. Their period has been inevitably overshadowed by the great days of the renaissance. The show made out a fair case for the seventeenth century in Italy, emphasizing the fact that it was not quite as arid as it is often assumed to be. Such opportunities for reevaluation are always welcome, and it is good, therefore, that the subject has been revived at the Kleinberger gallery. There the College Art Association has assembled a miscellaneous collection of paintings and drawings, stretching all the way from Luca Cambiaso in the sixteenth century to Tiepolo in the eighteenth. It is mildly attractive in itself, and it is a little more provocative in its reopening of a field of discussion. Like its predecessor, it would have been strengthened by the inclusion of some examples of architecture and sculpture, shown in photographs. The architecture would have been particularly useful, for it isolates even more effectively than the painting what is specifically meant by the term baroque. Commentators vary in their interpretation of it, and sometimes they lump under one head types obviously divergent, ascribing the solidarity of a period to artists untouched by the central mood in question. Thus Wener Weisbach, in his voluminous compendium, thinks nothing of placing Velasquez (!), with his restrained and lucent realism, side by side with El Greco, all mysticism and deliberate distortion. Occasionally, too, you will observe a failure to distinguish between the essential Italian baroque of the seventeenth century and the infinitely lighter, daintier rococo of Louis Quinze and eighteenth century France. The root of the matter is perceptible in a certain great baroque

ment of the problem through a confusion about ideas, maintaining a conservative indifference toward a new "language of painting," a "new vision." It was never anything as complicated as that. Besides the filip that Bernini gave to a rhetorical mode of fashioning a work of art—a filip behind which there lay the easily misapprehended terribilita of Michael Angelo—the element in the situation that was inim-

icely illustrates the polished art of that pupil of Canaletto's. Along with these things there are divers paintings that are quite negligible. The small group of drawings is uniformly satisfactory. On the whole, those who set Italian baroque in a correct perspective and see it for what it is actually worth, will be glad that the College Art Association has made this display of it.

Head of a Youth



From the painting by Caravaggio, at the Kleinberger Gallery

ical to the durability of the baroque was the minor character of most of the artists active in that era. Perhaps it is a little difficult for that simple and really quite inescapable fact to get itself accepted, particularly in view of the circumstance that now and then a baroque master would do something extraordinarily fine, like Guido painting his lovely "Aurora" at the Rosapigliosi. The fundamental truth, nevertheless, requires to be kept firmly in mind that if baroque art was not great art because it was unduly tinged by empty rhetoric, it also failed because

Persian Decoration

It is an enchanting group of pictures that introduces Persian motifs into the Museum of Modern Art just now. There is an exhibition at that place of paintings brought over by the American Institute of Persian Art and Archaeology, paintings in which Mr. Sarkis Katchadourian reproduces certain seventeenth century frescoes in a palace at Isfahan. "Reconstructions," they are called, from which it is to be inferred—as the paintings themselves obviously enough indicate—that the pressure of time has told upon the originals. But never have I seen pictures from old works of art that more persuasively than these exerted the appeal imaginatively to be attributed to the originals. It is diverting to come to them straight from the baroque Italians, from academic ideas to the delicately stylized realism of these decorations. They are governed by no formal principles of balance such as we know in our Western World. Convention determines their character to some extent, notably in the treatment of form and the delineation of a physiognomy. But in contrast to European modes of design these panels are spontaneously itself. One can see the figures exhalting from the walls, as though by some process of improvisation. The sameness that threatens to cloud their interest is counterbalanced by the painter's ingenuity in the suggestion of movement and then the final touch is given to the magic of the spectacle by the veil of pale, exquisite color that is flung over it. Amongst the titles in the catalogue there is more than one quotation from the "Rubaiyat." Again

and again, in the attitude and expression of a single figure or in the arrangement of a group, a note of romance is struck. But it is of neither life nor poetry that the decorations seem really to speak. Their quality is that of something merely graceful, sensuous, addressed to the eye instead of to the mind. The human interest is there, but it is subordinate to the beauty of a wall surface decoratively treated.

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THE REALM OF ART: TWO EXOTIC EARLY

PERSIAN ART

Color of the East in "Reconstructions"

By EDWARD ALDEN JEWELL.

FOR pure delight the exhibition that opens last week at the Museum of Modern Art scores up into high altitude. These Persian frescoes, in facsimile, are the most joyous works of art seen hereabouts in a long, long while. Delicious color plays with contagious light-heartedness into the rhythms of line and space. Often the arabesques are subtle—the Persians, at least those who were attached to the royal entourage, could be subtle, no end. But there is these weaving poems a fundamental simplicity, too, that sharpens the esprit into substantial comedy. It is a kind of elegant, disarming dignity and, purely in regards design, keeps motifs flowing with serene grace, seldom permitting a pivotal impact to lose force through overcomplicated or scattered detail.

Most of us are more or less familiar with Persian miniatures, but few of us (only here and there a fortunate traveler) have ever seen examples of Persian fresco painting.

Arthur Upham Pope records in his admirable catalogue foreword that "a whole corridor of mural paintings of the late Parthian period (220 B. C.—221 A. D.) was discovered and not long ago in Southeast Persia, showing how highly developed the art was then." He further relates that "the colossal palace which Choresos built for his beautiful consort Shirin, just where the great wall of the Persian Mountains merges into the Mesopotamian plain, was, as Dabestan's finds show, adorned with mural ornament of the greatest interest, while last season's expedition of the University Museum and the Pennsylvania Museum of Art at Daughan has recovered fragments which show that the walls of the lovely palace were once flowered with magnificent hunting scenes that recall the figures on the gold and silver plates." Some tenth and twelfth century fragments were included in the great Persian exhibition at Burlington House two years ago.

These frescoes in the palaces of Shah Abbas in Ispahan, are much later. They were painted in the seventeenth century by Mawlana Musaffar 'Ali, assisted by that eminent miniaturist, Riza Abbasi, and no doubt by skillful members of Musaffar 'Ali's atelier. At least strong evidence points to such authorship.

Although it might be shrewdly argued that the paintings themselves are authentic, the "reconstructions" we know far less about. This supposedly principal artist than we know about "that eccentric genius," Riza Abbasi. A brief, delightfully scented and embellished reference to Musaffar 'Ali appears, however, in a volume by Iskandar Munshi, the Persian historian, who declares:

"Of all the painters of his art who after the death of his Majesty adorned the pages of the age, the first one, incompatible in his time and unique in his period, was Mawlana Musaffar 'Ali, who with a hair-splitting brush painted the portraits of models of justice and was a pupil of Master Bihzad and had learned his craft in his service and made progress to the height of perfection; all the incompetent masters, eminent portrait painters acknowledged him (Musaffar 'Ali) to be unrivaled in that art; he was a fine painter and a matchless draftsman. The pictures in the Pugal palace and the assembly hall of the Chahli Sultan were designed by him and for the most part were the work of his golden painting. After the grievous death of his Majesty, the account more temperately concludes, 'he himself passed away.'"

If we are to attribute the astonishing beauty of these frescoes in substantial measure to the "matchlessness" of Musaffar 'Ali's brush, it is quite possible that a great deal of the piquancy was indicated by Riza Abbasi. Of course he, too, was technically beyond approach, as artists had to be, in those days in Persia, who hoped to secure the fairest commission possible. But, turning to Mr. Pope's pages in the catalogue, we learn that "there was more than elegance to commend his work."

For "He was an odd character with a robust and independent personality, who divided his time between the humdrum of the court and the contrasted assembly of beggars, dervishes, dancers and sundry uncouth roustabouts whom he portrayed with nerve and literalness and who offered the sharpest possible contrast to the refined and sophisti-

"BETTER BE JOYOUS WITH THE FRUITFUL GRAPE THAN SADDEN"



Three Persian Murals, as "Reconstructed" by Sarkis Katchadourian. Left—"The Offering of Fruits." Center—"Festivity." Right—"The Offering of Wine."

like the poet's seaborne sand between fingers powerless to stem the sad diminishing.

Italian baroque, only less than baroque in general, is a mighty theme. It calls for the most fruitful resources and could perhaps be illustrated, with approximate success, only on the scale of a great exhibition at Burlington House. I do not propose to attempt any elaborate survey of the glorious baroque examples such illustration would make requisite. To compile such a list might call for months or years of patient research. But the point is this: having prepared a scenario of the requirements, it would remain to manoeuvre the loans themselves—a task of appalling magnitude and doomed, even with the best of luck, to a percentage of disappointment.

Is the Exhibition Farrant at the Museum of Modern Art. Brought to This Country by the American Institute of Persian Art and Archaeology.

ervation of the spirit of the originals. And that spirit, so precious and so fragile, has nothing to do with the smoke and dust of impartial time; nothing to do with fire brigades, leaky roofs or man's reprehensible vandalism.

The exquisitely developed themes are many, but in essence they may be said to reduce themselves to a compass indicated by the poet, Omar Khayyam, in his immortal bouquet, "A Jug of Wine, a Loaf of Bread, and Thou."

The inexhaustible "djeuner sur l'herbe" device recurs again and again. This mood of care-free girth is summed up in the three pictures reproduced along with our text today. Those that come offering fruit and those that come offering wine bend their steps toward what, if you like, may be considered a very epitome, even a kind of abstraction, of the festival hour.

As for love, it becomes objectified in numerous charming lyrics. The titles, so quintessentially Persian, are often telling and beautiful indices. Here a maiden waits, and is called "Loveliness." Coily the "Blossom" hints for a new chain that will broken her approach. Sometimes a sequence conducts the eye series of summery idylls: "While the Rose Blows on the River Bank," "Ah, My Be the Cup"; "While You Live for Once Dead, You Never turn."

However, damaging inroads do not often mar the delight these lovely murals afford. As regards color, that employed in the frescoes is quite unlike that to which we are accustomed in the familiar miniatures. It is lighter, more subtle in its gradations, often related, in its soft, warm richness, to pastel.

No wonder a French critic at the thought of Marie Laurencin. Calligraphically the work also brings before us Matisse, who has often been credited with having gone to Persian sources. You will encounter, indeed, ever so many of our best and some of our most fashionable moderns here.

It was an over-ambitious attempt.

It is a pity that the exhibition, while it contains some of the individual works of art (and some that are frankly terrible), does not get far with the tale it sets out to relate. What it amounts to, all said and done, is just an assortment of pictures by artists who lived and worked in the midst of the baroque movement in Italy. Now and then a leader is touched off; but for the most part one gropes in the dark. The round completed, one emerges feeling that a resplendent story remains to be told.

At least that was one visitor's experience.

He has proceeded in the happy task of these panels on the Museum of Modern Art, is likely to run into some puzzling mysteries. The picture, for example, "The Garden," these are not Persians? coming upon eyebrows shaped, you are brought to seek. Like all the civilizations, the Persians impossible to resist force. With Far Eastern intimacy bygone centuries concern ourselves. But that in the age of Shah of the local painters were supplemented by that artists, visiting or resident.

Myron Henson Smith that problems having European influence in deserves detailed study, writing from Ispahan in the "The Garden of

These facsimiles were a howling success.

These facsimiles were a howling success.

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June 29, 1936

Dear Mr. Sweeney:

I am very sorry that we have not been able to get together for the luncheon we have been planning these many weeks. I am off for my vacation now, but will be back at the end of August. Perhaps we can get together at that time.

Before sending you a bill for the lantern slides which you ordered in April, I should appreciate it if you could check my figures. According to my notes 47 slides were delivered on May 5th and 4 on May 6th, making a total of 51.

Yours sincerely,

Beaumont Newhall
k.
Beaumont Newhall
Librarian

Mr. James Johnson Sweeney
120 East End Avenue
New York, N.Y.

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120 East End Avenue
New York City
March 18, 1936

Miss Beatrice Reinfeld
Secretary, Publications Dept.
Museum of Modern Art
New York City

Dear Miss Reinfeld:

Enclosed please find the check sent to
me with your letter of March 18th. I
have endorsed the check in accordance with
your request.

Very sincerely yours,

jjs/d

James Johnson Sweeney

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Mr. James Johnson Sweeney
120 East End Avenue
New York, N. Y.

Dear Mr. Sweeney:

Enclosed I am sending the check which you returned to us, and which is payment for a catalog sent to Monsieur Lavachery. Will you be good enough to endorse it and return it in the enclosed stamped, self-addressed envelope, so that it may be deposited and credited to Monsieur Lavachery's account.

Thanking you for your prompt attention in this matter, I am

Very sincerely yours,

Beatrice Reinfeld
Beatrice Reinfeld, Secretary
Publications Department

Encs.

Dear Mrs

Reinfeld

Enclosed please find 26

Very Sincerely yours

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John Hay Whitney

July 30, 1935.

Cincinnati, O.

August 13, 1935

Dear Jim:

Alfred has written me to tell you that he is sending over at Léger's request a large canvas called "Le Grand Dejeuner" from the collection of Paul Rosenberg. The dates for the exhibition are from September 23rd to October 30th.

Dear Tom: Forgive my delay in replying to your letter of July 30th.

I am glad to hear that Alfred succeeded in getting Legers "Grand Dejeuner" from Rosenberg. That with the others he has borrowed should make an interesting group. I look forward to seeing it.

Thank you for your note and the list.

You probably know already what pictures compose the Léger show. (Although I don't remember anyone having told me, I am under the impression that it was you, indeed, who assembled the collection.) At any rate, I am enclosing a copy of the list should you care to have it.

Sincerely,

Sincerely,

Tom Mabry

Thomas Dabney Mabry, Esq.,
The Museum of Modern Art,
#11 West 53rd St.,
New York, N.Y.
130 East 42nd Avenue,
New York, N. Y.

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Thomas Dabney Mabry, Jr.

July 30, 1935.

Dear Jim:

Alfred has written me to tell you that he is sending over at Léger's request a large canvas called "Le Grand Dejeuner" from the collection of Paul Rosenberg to be included in the Léger exhibition next fall. The dates for the exhibition are from September 23rd to October 20th.

What do you think of adding other canvases to the exhibition? I should rather like to see several more good ones shown in addition to the ten which Billy Eisendrath is sending from the Renaissance Society. I haven't had Alfred's opinion on this yet but I should like to know what you think of the idea.

You probably know already what pictures compose the Léger show. (Although I cannot remember anyone having told me, I am under the impression that it was you, indeed, who assembled the collection.) At any rate, I am enclosing a copy of the list should you care to have it.

Sincerely,

Tom Mabry

Mr. James Johnson Sweeney,
120 East End Avenue,
New York, N. Y.

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Pictures in the Leger Collection

"La Ville"	7'6 $\frac{1}{2}$ " x 9' 9 $\frac{1}{8}$ "
"Les Disques"	7'10 $\frac{3}{4}$ " x 71"
"Femme et Fleurs"	51 $\frac{1}{4}$ " x 38 $\frac{1}{4}$ "
"Nature-Morte"	51 $\frac{1}{4}$ " x 38 $\frac{1}{4}$ "
"Composition Jaune et Noire"	63 $\frac{7}{8}$ " x 51 $\frac{1}{2}$ "
"Le Mecanicien"	34 $\frac{1}{2}$ " x 45 $\frac{1}{2}$ "
"Composition No. 1, Peinture Murale"	58" x 51"
"Composition au Deux Profils"	38" x 50 $\frac{1}{2}$ "
"Composition a L'Profil"	57" x 38"
"Composition a L'Aloes"	50 $\frac{3}{4}$ " x 31 $\frac{1}{2}$ "

also Le Grand Déjeuner

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Thomas Dabney Mabry, Jr.

November 21, 1935.

Dear Jim:

I am writing to explain to you the delay in our delivery of the African Negro Art Photographic Corpus. We hope to have the work finished within the next few weeks so that we may send your set to you early in January, perhaps sooner. Walker Evans has spent months on these photographs and the result, I hope, will please you.

Sincerely,

Strom Thurmond

Mr. James Johnson Sweeney,
120 East End Avenue,
New York, N.Y.

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The Museum of Modern Art

120 East End Avenue
New York, N. Y.
January 17, 1936.

Mr. Thomas Dabney Mabry, Jr.
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Tom:

Thank you very much for the copies of the new edition of the African catalogue which you sent me yesterday on behalf of the Museum.

I am very grateful for your thought in the matter.

Sincerely yours,

jjs/d

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Director:

Alfred H. Barr, Jr.

Executive Director:

Thomas Dahney Mabry, Jr.

Director of Film Library:

John E. Abbott

January 15th, 1936.

Dear Jim:

We have just printed a second edition of the African catalogue and I had ten extra copies run off for you.

I hope you will accept them with the compliments of the Museum.

Yours,

Tom

Mr. James Johnson Sweeney,
120 East End Avenue,
New York City.

Enclosures
TDM:lf

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The Museum of Modern Art

120 East End Avenue
New York, N. Y.
January 16, 1936.

Mr. Thomas Dabney Mabry, Jr.
Museum of Modern Art
11 West 53rd Street
New York City

Dear Tom:

Forgive me another tardiness in writing. I was in Cincinnati but am back long enough to have written before this.

I am extremely grateful for your kind note of January 7th and deeply appreciate the Museum's courtesy in extending me an associate membership.

The Wednesday evening series of film programs will be perfectly satisfactory. It was only my plan to leave for the west last Wednesday afternoon that made last Tuesday more desirable.

With all best,

Sincerely yours,

Tom Mabry

JJS/d

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The Museum of Modern Art

11 West 53rd Street New York N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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John Hay Whitney

Director:

Alfred H. Barr, Jr.

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

January 7, 1936.

Dear Jim:

A note from Dick Abbott asks me to issue you two cards of admission for the Tuesday series of film programs. I believe you have already been sent tickets for the Wednesday series. We should be delighted, of course, to send you tickets for either day you prefer. If Wednesday is not convenient for you let me know.

I am returning your check, which I understand you gave to the Film Library for membership. I have always assumed that you had been made a member of the Museum long ago as a token, if but a slight one, of the Museum's gratitude for all you have done for it. On checking up the records, however, I find that this is not the case and I am enclosing a membership card which, I hope, you will accept however belatedly it comes. This Associate membership automatically assures you of catalogues and notices of the various little festivities at the Museum.

Very truly yours,

Tom Mabry

Mr. James Johnson Sweeney,
120 East End Avenue,
New York City.

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120 East End Avenue,
New York City, N.Y.
April 17, 1935.

Miss Barry,
Museum of Modern Art,
11 West 53rd Street,
New York City.

Dear Miss Barry:

I am herewith returning
the four slides which I advised you in a
recent letter that I was withholding. They
are as follows:

Cézanne - Landscape
" - Gardanne
Derain - -----
Friesz - Figure Composition.

This takes care of the slides
which had not been returned.

Thanking you, I am

Yours very truly,

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Philip Goodwin

Mrs. Charles S. Payson

Duncan Phillips

Nelson A. Rockefeller

Paul J. Sachs

Mrs. John S. Sheppard

Edward M. M. Warburg

John Hay Whitney

Director:

Alfred H. Barr, Jr.

Executive Director

Thomas Dabney Mabry, Jr.

May 29, 1935

Acknowledged

Dear Mr. Sweeney:

Mr. Barr asked me to send you these twelve photographs of installation of the African Negro Art show with his compliments.

Very sincerely yours,

Alice Kalleth
Registrar

Mr. James J. Sweeney
120 East End Avenue
New York City

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John Hay Whitney

Director:

Alfred H. Barr, Jr.

Executive Director

Thomas Dabney Mabry, Jr.

May 31, 1935.

Dear Jim:

Will you please let me know whether you want your set of African photographs mounted or unmounted? Walker has not yet decided just what form the mounting will take and it occurred to me that you might not want yours mounted at all.

Please let me know about this within the next month.

Yours,

Tom

Mr. James Johnson Sweeney,
120 East End Ave.,
New York, N. Y.

TDM:lf

Thanks for the review, just come.

Dear Tom:

Thank you for your note of May 31st regarding the set of African photographs. I feel that the photographs would probably be more useful mounted - many cost more desirable. I would be delighted to have them finished just as the other sets will be. With best regards

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11 West 53rd Street, New York, N. Y.

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Edward M. M. Warburg

John Hay Whitney

Director:

Alfred H. Barr, Jr.

Executive Director

Thomas Dabney Mabry, Jr.

June 8, 1935.

Dear Jim:

This note is to thank you for your kindness in writing the review for us and to tell you, quite simply, that I hope I was not altogether an insistent bore about it.

I should like also to apologize for two sentences which I find Miss Fantl omitted from your review on account of lack of space. I do not think the omission spoils the review, but I want you to know that it was not an editorial question but merely a physical one. The two sentences I refer to come at the end of your first paragraph and are: "Ample data are furnished regarding both their beginnings and aims. And it is doubtful if, in their case, any sequel will be required." Personally, I particularly regret the omission of the last sentence as it summed the whole business up pretty thoroughly.

Yours,

Tom Mabry

Mr. James Johnson Sweeney,
120 East End Avenue,
New York, N. Y.

TDM:lf

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

570 Lexington Avenue,
November 11th, 1932.

Mr. James J. Sweeney,
326 West Adams Street,
Chicago, Ill.

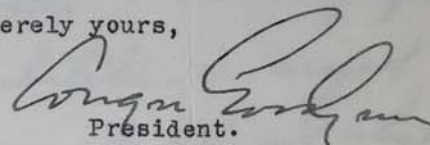
Dear Mr. Sweeney:

I want to formally thank you for your generosity in loaning to us the five pictures and the ceremonial mask from your collection for our Summer Exhibition.

I felt that the Chagall was a particularly fine example of his work, and Klee's "Mrs.R.in the South" has been one of my particular delights ever since I first saw it.

Our summer shows I think have been well conceived and very interesting to the public. We count on your cooperation as we have always had it in the past.

Sincerely yours,


President.

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RT

STREET
W YORK
E 7-7471
ODERNART

Dear Mr. Goodyear,

I would like very much to take charge of the French Exhibition which the Museum plans to put on next spring. I think it should offer a unique opportunity. And, if I did not feel so strongly about the possibilities of such a show individually handled, I probably would not hesitate to agree to the conditions the Trustees propose. However, with these possibilities in mind and in justice to my own ideals of what a Modern Museum ^{Exhibition} should be, I do not feel I could honestly accept the arrangement as suggested by the Committee.

I am sorry. I would like to put the show on. I am confident you understand.

BOA
A. C.
WILI
FRA

PAUL J. SACHS

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JOHN T. SPAULDING

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My difficulty merely remains as to explaining
to you before

In any case I heartily enjoyed our
conversation in your apartment the afternoon
of my departure from New York. And it
was very ^{of your} ^{in past} ^{part} ^{of} ^{the} ^{question}
before the other trustees for me.

With my best wishes

Sincerely yours

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET

NEW YORK

TELEPHONE: CIRCLE 7-7471

CABLE ADDRESS: MODERNART

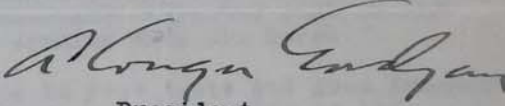
570 Lexington Ave.,
October 24th, 1932.

Mr. James J. Sweeney,
326 West Adams street,
Chicago, Ill.

Dear Mr. Sweeney:

I am very sorry to have your letter of the 21st and note that you do not feel willing to take over the handling of our French exhibition. I am sorry not only because you would have brought together a very fine show for us, but also I am not to have the pleasure of working with you in a matter of this kind. I hope that some time in the future it may be possible to arrange for several "one man" exhibitions.

Sincerely yours,


President.

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

570 Lexington Avenue,
October 18th, 1932.

Mr. James J. Sweeney,
326 West Adams Street,
Chicago, Ill.

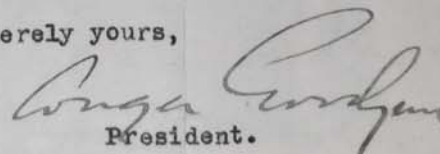
Dear Mr. Sweeney:

I have discussed with the other members of our Exhibition Committee the plans for the French Exhibition of which we have asked you to take charge, and more particularly the conversation I had with you about this proposal. We feel that this exhibition should be handled in the same way as used for our other exhibitions when Mr. Barr was here. In other words, you would take Mr. Barr's place working with the Exhibition Committee, and in case of any differences of opinion as to what pictures or artists should be included, I feel sure that these differences could be reasonably adjusted just as they always have been adjusted in working with Mr. Barr.

I have the greatest confidence in your taste and good judgment. I believe in following the advice and leadership of the individual placed in charge of any project. I hope very much that you will be willing to go on with the exhibition on this understanding.

I am very much delighted with the way in which you have hung the exhibition of Persian murals. When I looked at them unframed, I was very much discouraged as to their possible effect, but as they are framed and hung, they look so much better that I am almost willing to go to the lengths of Mr. Jewell in their praise. Certainly you have done everything possible for them.

Sincerely yours,


President.

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Dear Mr. Goodyear,

I am ^{say} sorry that I will not be able
to see you before your departure; But I trust you
will be back long before the French Expedition.
As to the ^{Shaw} ~~Memoranda~~ ^{the} ~~Memoranda~~ ^{from} ~~the~~ ^{the} ~~Shaw~~
I received from you today, ^{however} everything seems
rather thoroughly covered already. I will keep in touch
with Mr. Blackburn and arrange to come on to
New York when ^{suggested} ~~desirable~~ ^{it desirable}. ~~My~~ ~~regards~~ ~~to~~ ~~you~~
~~and~~ ~~as~~ ~~you~~ ~~suggest~~. Should any
matter come up that requires the trustee's decision.
I will bring it to Mr. Lewin's attention as you propose.
And I would be glad to have any further suggestion
you care to make. ^{P.} With best wishes for
pleasant trip

By truly yours.

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

570 Lexington Ave.,

August 24th, 1932.

Mr. James J. Sweeney,
326 West Adams Street,
Chicago, Ill.

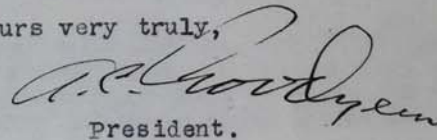
Dear Mr. Sweeney:

Supplementing my letter to you of the 23rd in further reference to the Persian exhibition, I am attaching hereto copy of a memorandum which I have just received from Mr. Blackburn, with a copy of my comments.

I hope that these arrangements will be satisfactory to you. If not, please do not hesitate to say so.

As I am sailing for Europe on Monday next, I am asking Mr. Blackburn to write you direct on any further matters that may develop in connection with this exhibition.

Yours very truly,



President.

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1. All the negatives, which total 138, will be stored at the Museum up to the time the show starts on its itinerary. The negatives will be fringed immediately by Mr. Smith, and the 50 which you have at 570 Lexington Ave., separately.
August 24th, 1932.

2. Photographs of the 50 negatives will be labeled immediately for publication, and will be distributed to magazines.

Mr. Alan R. Blackburn, is as follows:
Executive Secretary,
Museum of Modern Art,
New York City.

Dear Mr. Blackburn:

Thank you for yours of the 23rd, enclosing the very clear memorandum with plans for the Persian Show. I think your plans are excellent.

As to the questions which you raise:

6. Personally I am opposed to the Museum taking a commission upon any sales. I think, however, that this is a question that should be settled by the trustees. I would suggest that the matter be left open until the next meeting, which will be held I assume some time after the opening of the exhibition, probably in late October.

7. I should prefer to have the exhibition on the first floor, as this will give it much more prominence. I assume that some of the sculpture in the big November show will be shown on the ground floor, but the Persian show could be transferred to the Fourth Floor at that time.

8. Mr. Sweeney will be in complete charge of the exhibition as soon as he can be here to give it the necessary attention.

9. I do not think that there is any hurry about sending Mr. Sweeney photographs, etc., and this can well wait until the summary of facts, which Mr. Smith is preparing, is completed.

I am writing to Mr. Sweeney as per copy of letter attached.

Yours very truly,
President.

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Aug. 23, 1932.

MEMORANDUM TO MR. GOODYEAR.

Re: Persian Show.

1. All the frescoes, which total 108, will be stored at the Museum up to the time the show starts on its itinerary. The frescoes will be framed immediately by Mr. Smith, and the 60 which you selected will be stored separately.

2. Photographs of the 60 frescoes will be labeled immediately for publicity, and will be distributed to magazines.

The publicity schedule is as follows:

(a) Mr. Smith will label all photographs and prepare a master set of facts about the show. These can be broken down into regular releases and feature articles here at the office.

The releases can be OK'd by Mr. Sweeney, or if he is still in Chicago, by Mr. Smith.

(b) Newspaper publicity to start about Sunday, September 11th, by which time major critics will have returned.

(c) Advance stories to out of town as well as to local Editors.

(d) Notices announcing the opening of the show to be sent as usual to critics and magazines.

(e) Feature stories.

3. The show is scheduled for the opening early in October and should open on Monday, October 10th to the critics, to the members on Tuesday 11th, and to the public on Wednesday 12th. Mr. Cahill suggests that the show might run for 6 weeks to Saturday, November 19th, when it would give place to the American Primitive show.

4. Mr. Smith understands that the Museum will not be responsible for any of the expenses of this exhibition.

5. Mr. Smith will give us a dummy of the catalogue as soon as possible; we shall cooperate with him in estimating the possible number of sales, to determine how elaborate this catalogue can be.

6. Mr. Smith explains that the frescoes are for sale. The Persian Institute will receive 10 per-cent on all sales and offers to the Museum 30 per-cent on all sales. This raises a question of policy, on which I should like your decision.

7. The selection of 60 pictures is planned to fill the four rooms of the fourth floor. You may wish to consider the first floor for two reasons: one, it gives the exhibition more prominence; two, when the second and third floors of the Museum are closed for the American Show, the first floor can still be left open. If the Persian Show were on the fourth floor the three lower floors may have to be closed during the hanging.

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Memorandum to Mr. Goodyear.

- (8) In regard to Mr. Sweeney's request about "character of the arrangements of the Persian Institute", Mr. Smith understands that Mr. Sweeney will "handle" the show, which means I assume, that Mr. Sweeney will be in complete charge.
- (9) As to Mr. Sweeney's request about the nature of the Persian exhibits, I believe it best to delay a little while longer when we can send him the summary of facts which Mr. Smith is at present preparing. If you feel, however, that Mr. Sweeney should wish this question answered immediately, I can ask Mr. Smith to send him a letter and we can enclose some of the photographs.
- (10) In view of the fact that Mr. Sweeney does not plan to return to New York permanently before October, might it not be well to ask him to take over the show on about October 3d, which will give him a week to do the hanging, and take care of other details? In this way Mr. Sweeney could clear up the show, avoiding an early trip to New York which may be unnecessary in view of the work which Mr. Smith is doing.

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

570 Lexington Avenue,
August 23rd, 1932.

Mr. James J. Sweeney,
326 West Adams Street,
Chicago, Ill.

Dear Mr. Sweeney:

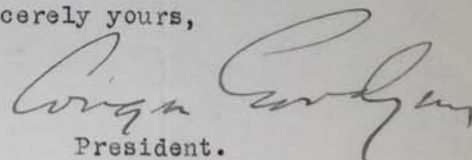
I was very glad, indeed, to have your letter of August 11th. I have delayed replying until I could get some of the information that you asked for from Mr. Blackburn. As the Persian Institute people seemed very anxious for us to make a selection of the reproductions that they had offered us, I personally went to the Museum and picked out sixty of these reproductions which seemed to me to be the best and most interesting, and from this lot, or from this lot with the others which I tentatively put aside, you can make your ultimate choice.

I will write you further when I get the information that I asked Blackburn to get me.

I am very glad that you will undertake to handle both this exhibition and the French Exhibition that we will have later in the winter. I am sailing for Europe on August 30th. Mr. Lewisohn, however, will be back in New York from his vacation after Labor Day, and any matters that you want to take up, you can take up with him.

With best Wishes, I am,

Sincerely yours,


President.

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SAMUEL A. LEWISOHN, SECRETARY

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

19 August, 1932

Mr. James J. Sweeney,
326 West Adams Street,
Chicago, Illinois.

My dear Mr. Sweeney:

I am very glad to hear, through Mr. Goodyear, that you are going to help us with the Persian Exhibition as well as with the French Show later in the year.

The frescos have arrived safely and Mr. Goodyear looked them over this morning. In a few days, we shall have the details of our arrangements with the Persian Institute clearly defined and I will then write you more at length about this matter.

Yours very sincerely,

Alan R. Blackburn, Jr.

Executive Secretary

ARB/EM

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
7-7471
BERNART

326 West Adams St

Dear Mr. Goodyear,

I found your letter of the 6th here ^{today} ~~yesterday~~ on my return from Cincinnati. I will be glad to help you in any way I can on both the Persian and French Exhibitions for the coming season.

Alfred Barr did speak in a general way of the French Exhibition. I understand the circumstances. Despite them I am confident something genuinely stimulating can be provided.

Regarding the Persian Show I had heard nothing. I do not even know the nature of the fresco - speech or character, and would like to hear something more. However

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from your letter I gather that practically every thing is to be taken care of by the Persian Institute - catalogue expenses etc - all save the selection and hanging. I had not planned returning ^{permanently} to New York before October, but can arrange matters for a trip east beforehand and take care of these features.

There is only one point in Mr. Blackburn's ~~written~~ ^{written} advice on which I am not clear - paragraph # 2 - the nature of the publicity to be released after the selection of the exhibits.

The French Show I imagine will entail more extensive preparations - catalogue etc. But if it, as I understand, is not scheduled to open until early December there will be ample time.

As I said I will be very glad

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to assist in any way I can

I would however appreciate some more information on the nature of the Persian exhibits and the character of the arrangements with the Persian I. Exhibits. Perhaps Mr. Blackburn could advise me? Also ^{on} ~~when~~ ^{the arrival of} ~~the exhibits arrive?~~ ^{the period,}

And I will be happy to hear from you on any further points in which I will be able to ~~assist~~

^{on any further} ~~assist~~ ^{points in which I may be able} ~~to help~~ ^{to help} ~~with kindest regards~~

Truly Yours
[Signature]

August eleventh.

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CABLE ADDRESS: MODERNART

570 Lexington Ave.,
August 6th, 1932.

Mr. James J. Sweeney,
326 West Adams St.,
Chicago, Ill.

Dear Mr. Sweeney:

As I think you know, we are planning to hold an exhibition of Persian frescos brought over by the Persian Institute, beginning the first week in October, or possibly a little earlier, and continuing until we need the exhibition room for our November exhibition of American paintings and sculpture.

I do not know if Barr spoke to you about this exhibition before he left. We had hoped that you would take charge of it, make the selection of the works to be shown, arrange for the hanging, etc., using the Museum staff for such assistance as you might require.

Mr. Blackburn says that he has received the following information from Mr. Smith of the Persian Institute:

1. The frescos left France ten days ago and should arrive in this country almost any day now. There are about 160 of them. Mr. Smith will notify us immediately upon their arrival.
2. Mr. Smith wants us to handle all publicity and will supply all photographs. Publicity in magazines can be started as soon as the frescos arrive and the selection has been decided.
3. The show is scheduled, according to Mr. Barr's correspondence, to open at the Museum the first week in October. Mr. Smith is willing to have the show run as long as we wish.
4. Mr. Smith will prepare the catalogue, consisting of reproductions, an essay by himself, and essay by Professor Pope, and material from the Paris catalogue.
5. I understand that the Museum will not be responsible for any of the expenses of this exhibition.

The frescos will be delivered to the Persian Institute where they can be unpacked for selection.

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Page 2.

I think you know too that we are planning to hold an exhibition of French art later in the winter. This exhibition we plan to include the best pictures owned by Trustees of the Museum, with some additions from other sources, our borrowing from the outside being dependent very largely upon whether or not the lenders will be willing to bear the cost of insurance. Our funds are very limited this year, and we will have to be governed partly by the amounts we have available for this and other exhibitions.

I think that even with the restriction to a collection from Trustees, we could have a very fine exhibition, but of course, there will be others who will be willing to land and carry the insurance.

I would appreciate your advising me on these two matters as soon as you can, and if you are to be in New York in the near future, I would like to talk them over with you.

I hope very much that you can undertake these two shows for us.

Sincerely yours,

A. Conger Goodyear
President.

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730 FIFTH AVENUE
NEW YORK CITY

Avenue,
2.

*The Lowell
Twenty-Eight East 67th Street*

Dear Mr. Goodyear,

Forgive me for
^{having replied}
~~not replying~~ earlier to your letter
of Thursday evening.

I ~~am~~ ^{am} greatly gratified by your
interest and ~~deeply~~ ^{gratefully} appreciated
the note.

Very truly yours

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[Handwritten signature]

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A. CONGER GOODYEAR, PRESIDENT

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570 Lexington Avenue,
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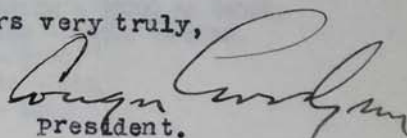
Mr. James S. Sweeney,
Hotel Lowell,
28 East 63rd Street,
New York City.

Dear Mr. Sweeney:

Your article in the current "Creative Art" says something that needed saying and says it forcefully and delightfully. I don't know that I entirely agree that the Museum has "wasted" a major exhibition. It seems to me that the Museum has performed a real service in holding this exhibition, even though there are very few indications of potential achievement in the work shown.

The chief trouble with American art to my mind is its rather solemn self-satisfaction. If our artists can once be made to see that they really are not doing anything worth while, they should be in a fair way to correct their shortcomings.

Yours very truly,


President.

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 Mr. Albert Rothbart
 Mr. John T. Spaulding
 Mrs. Charles Sprague-Smith
 Dr. Joseph Stransky
 Miss Louise Veltin
 Mrs. Arnold Whitridge
 Mr. Joseph Winterbotham

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	JJS	I.11

After 5 days, return to

A. Barr, Jr.

GREENSBORO, VERMONT.

Please forward to New York address.



James Sweeney, Esq

~~Hotel Howell~~
~~11 W. 53rd Street~~
~~New York~~
~~2 East 63 St~~
~~New York~~

*326 West Adams St
Chicago, Ill.*

[Faint, mostly illegible handwriting on a piece of paper]



Peter North enthusiast in action of their em after him.

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ROCKY PASTURE
GREENSBORO
VERMONT

Dear Jim

Here are some letters
from Marga on the
Picasso show. Thought
you and Laura might
find some amusement
in them if they are not
too difficult to read.

Please be sure to return
them to me.

Should you hear of
the dates of the Picasso
show in Zurich I would
much appreciate your
telling me so.

With best wishes to Laura

Alfred Barr

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Dear Alice,

It just struck me that you are probably sailing Tuesday or Wednesday. I had completely forgotten the time of year. Now I remember ~~as~~ you ~~had~~ mentioned Sept 18th as the approximate date of your departure.

So I must apologize for not returning Margaret's letters more promptly. I was holding them up until I got back my copy of the Cahiers d'Art. I hope ^{this will come} ~~it~~ will catch you before sailing time.

They were fine. Almost a bit too exciting for "the loop" particularly with little immediate prospect of leaving the drab monotone of Chicago's interior ~~to the~~ ~~play~~ ~~of~~ ~~the~~ ~~city~~.
But Sprague Caswell.

Laura and I were delighted with them. I have a copy. Particularly here and now with its little prospect of immediate release.

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---------------------------------------	--------------------	------------------------

Gossip and all the rest. I am sure it shortened
any possibility of staying here by months. I was
very good of you to send them. And thanks they
are for us ~~for us~~.

Also you must thank her for remembering
us ~~with the~~ ^{with} the catalogue. ^(Persian) It
arrived in perfect condition yesterday.

~~Further (forget the breathless of the piece)~~
I had a letter ^{I had a letter} some days ago from Mr. Goodyear
asking if I would care to help with a Persian
show and the French show for the coming year.
I wrote him I would be glad to help what I could.
I had no notion what type of exhibits would
constitute the Persian. Nor have I yet. However
from letters from Mr. Goodyear and Alan Black-
burn it would seem most of the preparation are
to be undertaken by the Persian Institute.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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more need to be drawn from the collection of T. Masters
 I take it to be that which you

Mr. Goodyear tells me he is sailing for Europe Monday. However, I presume he will be back long before the French show.

Forgive the breathlessness of one of this Alfred; but I do want to get it to you before your departure. And to wish you a pleasant stay. Also to send ^{both} Laura's and my best to Margaret through you.

Write me if you get a moment resting tranquil on some A. G. ^{or otherwise}. I think of these when in Zurich and a half-dozen other places ~~we should~~ ^{should be} instead of here..

And with best to both of you again

Yours

Too I a
 Again
 P.S.
 know

grateful for the note on croquet.
 incident

But understand this Best

is untempered related skills to help through

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After 5 days, return to

at Barr

GREENSBORO, VERMONT.



*Please forward to
New York address*

*326 West Adams St.
90 Sweeney + Johnson
Chicago Ill.*

James Sweeney

~~*H. W. 53rd St*~~

~~*Hotel Lowell
25 East 63 St.*~~

*New York
New York*

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Have you ever in your studies
of the persistence of ancient cults
examined the frieze of figures
along the lower part of the cover
of Punch — ?
Who'd have thought it of the
English!

over

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Hope I can see you Sept 28, or 9
Miss Hallett will phone you.
By mail to Laura

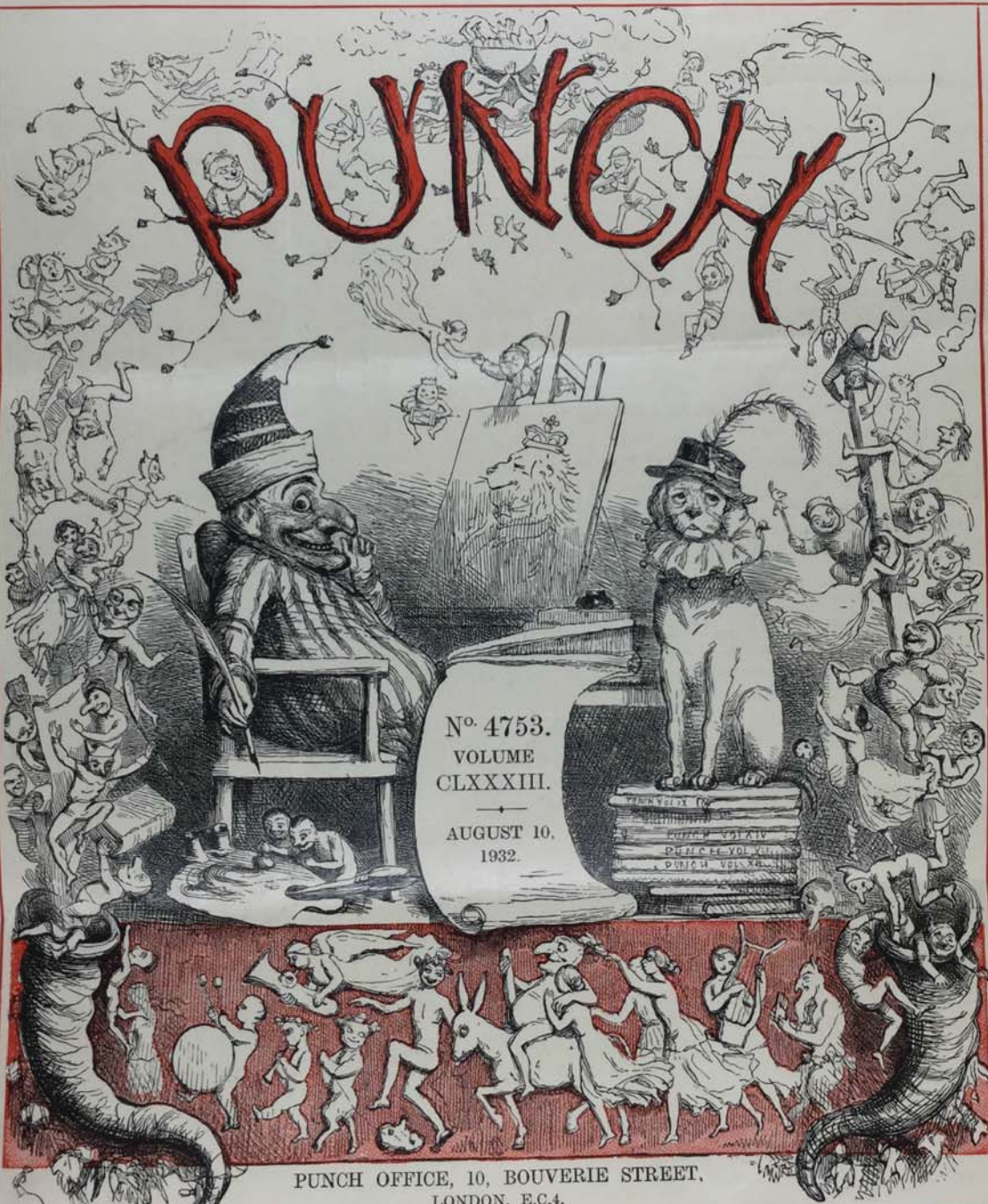
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PUNCH, OR THE LONDON CHARIVARI, August 10, 1932

Registered at the General Post Office as a Newspaper

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PUNCH OFFICE, 10, BOUVERIE STREET,
 LONDON, E.C.4.

See it has **Triplex** ^{Regd} throughout every **Buick** has!

Postage of this Issue—United Kingdom and Ireland, 1d. Canada, 1d. Elsewhere Overseas, 1d.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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326 West Adams St.
Chicago, Ill.

Dear Alfred,

I am sorry for being so late in getting this reply to you. I hope it may still catch you in New York.

As for the Punch thing, I am I wish and malicious enough to go the whole hog with Freud rather than leave some a possibly loop-hole with Adler or Jung.

I am sorry not to be able to see you this week. When are you sailing?

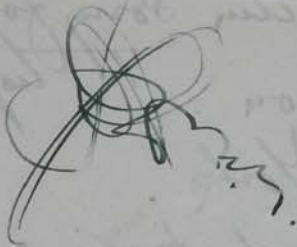
I have had notes from Alan Blochbaum also from Smith of the Persian Institute regarding the show to open October 8th. I'm not entirely clear on it yet. Still he did say however he was making me a portfolio and photographs early this week.

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Let us hear if you are to be any length
of time in New York. If you are sailing give
our best to Margaret. To yourself also

Yours



back.

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120 East End Avenue
New York City
March 24, 1936

Dear Alfred:

Forgive my delay in acknowledging your letter of Thursday. You are welcome to the Picasso papier colle and the Moholy-Nagy fotogram for the traveling exhibition.

However, I am rather hesitant about the Mondrian. As you know, the difficulty with the Mondrian lies always in the fact that there is no protecting frame and I am reluctant to see it risk a year on the road.

I hope you will understand and forgive my reluctance on this point.

Thank you for your note. I imagine things are still pretty crowded but I hope to see you before you leave for the South.

Sincerely,

Alfred H. Barr, Jr., Esq.
Museum of Modern Art
New York City

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The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

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John Hay Whitney

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Alfred H. Barr, Jr.

Secretary and

Executive Director:

Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

March 17, 1936

Dear Jim:

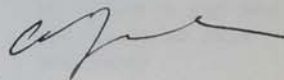
I want to thank you again for generously lending us so many things for our exhibition. Margaret tells me you have forgiven me for not showing the Giacometti and the Picasso collage. I withheld the Giacometti really because I felt it belonged in the Sur-realist show rather more than in this one.

There has been so much interest in the show on the part of other museums that we are arranging a tour of a large number of the loans. I am not even going to ask you about the two Picasso oils but if you could possibly spare them we would very much appreciate having the Maholy-Nagy, the Picasso collage and the Mondrian.

The tour is planned for a year; that is, until May 1937. Of course we will maintain insurance on whatever you feel you can lend.

I want to thank you for your many ways in which you helped us, with catalogs, photographs, information and other indispensable aids. Especially I want to thank you for your sympathetic attitude (which was a welcome contrast to the latently hostile and critical atmosphere provided by some of our other friends).

Sincerely yours,



Director

James J. Sweeney, Esq.
120 East End Avenue
New York, New York

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR

730 FIFTH AVENUE
NEW YORK CITY


5 Street
1932

June 2, 1932

Dear Mr. Sweeney.

Here is the card. I see with horror that it is good only from June 6 to June 24. I would advise you if possible to have the card renewed in definitely as by instructions on back. Because in the winter months the library exhibits in the glass cases which now contain Mrs. 2 I editions of Byron, Thackeray etc. the most

Sincerely,



James J. Sweeney, Esq.
Hotel Lowell
28 East 63 Street
New York City

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR

730 FIFTH AVENUE
NEW YORK CITY

set

marvellous & unimaginable.
Besides which so far as I know
the Morgan Libr. is the only
one in N.Y. that gives its
readers free access to the
shelves.

Please remember me to Mrs.
Sweeney & give her our
congratulations & best
wishes - Hoping to see you
both very soon -

Sincerely

Margaret Barr

Sincerely,



James J. Sweeney, Esq.
Hotel Lowell
28 East 63 Street
New York City

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR

730 FIFTH AVENUE
NEW YORK CITY

11 West 53 Street
May 26, 1932

Dear Jim,

Here is the list of paintings which I hope you will be good enough to lend the Museum for the Summer Exhibition. I venture to add one picture, the Paul Klee "Figure" (preserving the other Klee for a more important exhibition). (!)

Kisling, "Garden"
Léger, "Woman Combing Hair"
Chagall, "Rabbi"
Derain, "Landscape"
Picasso, Negro period
Klee, "Figure"

How shall I credit these pictures on our labels? Some lenders like Mr. and Mrs., some like Mr. only, and some like no name.

I understand that you are going to bring to the Museum the Derain, the Kisling, and the Chagall some time before June second. Shall I have Budworth and Son call for the other pictures at your apartment on June first or would you prefer to bring them here?

As I explained to you, we are asking the lenders to our Summer Exhibition whether they will continue to maintain their insurance on their pictures. This should involve no expense to you. I hope you have got in touch with Mr. Farjeon about your insurance. I am sure he could save you money.

It is certainly kind of you to lend us so much for our Show.

Sincerely,



James J. Sweeney, Esq.
Hotel Lowell
28 East 63 Street
New York City

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
CARY ROSS, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

February
Eighteenth
1932

26/2/32

Mr. James Sweeney,
20 Montgomery Place,
Brooklyn, New York.

Dear James:

the Trustees

A line to let you know that ~~we~~ we have decided to postpone the Picasso Exhibition. The fact that our funds are very much restricted next year will prevent our importing an important exhibition from Europe. The trustees feel also that they have not done enough for American painting this year and have decided to open next season with an Exhibition of American Painters.

I understand that Picasso is going ahead with ~~Signou~~ any way, so that the world will have a chance to see Picasso adequately shown. We have recommended in writing to Picasso that he should not hold a large retrospective exhibition next year in this country because of present financial conditions.

Personally, I am very much disappointed that we are not to have the Picasso Exhibition, although I confess to a certain relief in not having to continue the very unpleasant intrigues of last year.

With best wishes to Mrs. Sweeney and yourself, I am

Very sincerely yours,

Alfred Barr

AHB/HM

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS L. P. BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISOHN, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNSHIELD, CHESTER DALE, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, MRS. CHARLES C. RUMSEY, ARTHUR SACHS, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

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The Museum of Modern Art

11 West 53 Street, New York, N. Y.

Telephone: Circle 7-7470

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Frank Crowninshield
Duncan Phillips
Nelson A. Rockefeller
Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

Dear Jim

Many thanks for your
cordial letter. I feared
you wouldn't be available.
I'll ask George Morris
Delighted to know
Laura and the children are
taking Ireland. Sean
will come back chatting
jaelie.

Forgive brevity - I
have 14 letters to answer
long hand in one mail.
It will be good to
see you again
A. Barr

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

120 East End Avenue,
New York City, N.Y.
May 22nd, 1935.

My dear Mr. Whitney:

During the past school year, the Museum was very fortunate to have had one of a kind in a number of colleges and universities. I believe you will agree, after reading the enclosed report that this project of the Picture Exhibitions has proved extremely successful this year and that there exists a very real need for continuing such a program.

My dear Mr. Whitney:

Forgive me my delay in replying to your recent letter in regard to the One Picture Exhibition for the season of 1935-1936.

I had thought at first I might be able to be of some assistance along the lines you suggested. Unfortunately, I had already offered for a potential exhibition next season the only Legers I possess which would be of any interest to you. And I feel I am not quite at liberty now to alter this arrangement.

Regretting my inability to assist you in this, I am,

Yours very sincerely,

John Hay Whitney, Esq.,
Chairman, Extension Committee,
Museum of Modern Art,
11 West 53rd Street,
New York City.

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Frank Crowninshield
The Lord Duveen of Millbank
Philip Goodwin
Mrs. Charles S. Payson
Duncan Phillips
Nelson A. Rockefeller
Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

Extension Committee: John Hay Whitney, *Chairman*
Mrs. John D. Rockefeller, Jr.
Mrs. Charles H. Sabin
Paul J. Sachs

May tenth, 1935

My dear Mr. Sweeney:

During the past school year, the Museum sent three important paintings one at a time to a number of colleges and universities. I believe you will agree, after reading the enclosed report that this project of One Picture Exhibitions has proved eminently successful this year and that there exists a very real need for continuing such a program.

As you will note, 138 applications for these exhibitions were received, only 16 of which could be filled this year. I am enclosing also an application form which each of the colleges filled out and returned for our records. Applications which did not meet the requirements were rejected as ineligible for One Picture Exhibitions. The sixteen colleges displaying the three paintings this year have proved that institutions which do meet the strict conditions for exhibiting valuable paintings can adequately handle such material. Approximately 100 of the colleges applying have the facilities to exhibit these paintings. At least two thirds of these colleges have anxiously written us several times in the hope that we will continue the service.

We are therefore most anxious to expand the program next year and hope that we may count on your cooperation. We should like very much to send one of your large Leger canvases with two other paintings to a group of eighteen colleges.

A most important feature of this project is the low cost at which we can offer the pictures to colleges. As you may know, budgets of educational institutions have been so drastically cut that they do not include funds for temporary exhibitions.

The only means of keeping the cost of the One Picture Exhibitions at a reasonable figure is in eliminating the charges for insurance. Should you consent to lend us your picture, would you then be willing to assume the expense of insurance for the period October 1, 1935 to June 15, 1936? Mr. Goodyear, Mr. Lewisohn and I made these arrangements when we sent our pictures for circulation this year.

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

-2-

May 10, 1935

The pictures would be most carefully packed at the Museum. Full packing instructions are sent to each college so that no risk of damage in transit is liable to occur.

I shall appreciate it if you will let me know at your earliest convenience whether or not you can send one of your Legers on tour.

Yours very sincerely,

John Hay Whitney

Chairman, Extension Committee
et c.

James Johnson Sweeney, Esquire
120 East End Avenue
New York, N. Y.

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- 2 -

"I consider this the greatest opportunity that has yet come to the college museums."

Mrs. Hazel B. King, Curator,
The Dudley Peter Allen Memorial Art Museum, Oberlin
College, Oberlin, Ohio

"Please keep our request prominent before you, and remember that this section is very poor in art of such importance. And if you have some plan of consolation, we shall be very pleased."

Glendinning Keeble, Chairman of
the Faculty College of Fine Arts, Carnegie Institute of
Technology, Pittsburgh, Pennsylvania

"We are very much disappointed to be advised that so many applicants must be temporarily frustrated. It is sincerely hoped that some scheme may be evolved that will substantially meet this popular demand."

A.B. Wright, Art Department,
University of Utah, Salt Lake City, Utah

"Such a program is an answer to a need felt by every curator of a college gallery, namely, that it would be more worth while to exhibit one fine example of an artist's work than to show fifty mediocre examples of the work of artists of established reputation but of no great importance. I hope that the offer made by your committee will find sufficient response to justify you in continuing the project next year."

Mrs. Halley Savery, Curator, Henry
Art Gallery, University of Washington, Seattle, Washington

"Having these paintings would mean a great deal to our students, many of whom have been able to study the work of these artists only through reproductions. I think it is a most generous offer on the part of the Extension Committee. It will be a valuable and far reaching influence in colleges and universities remote from art centers."

Beatrice B. Williams, Art Department
Florida State College for Women, Tallahassee, Florida

II. ITINERARY 1934-1935

The three paintings:

Le Moulin de la Galette by Pierre-Auguste Renoir - John Hay
Whitney Collection, New York

Portrait of Mme. Cézanne by Paul Cézanne - The Adolph
Lewisohn Collection, New York

Tahitian Idyl by Paul Gauguin - Collection A. Conger Goodyear,
New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 3 -

were this year sent to the following Eastern colleges, each painting having been exhibited for ten days.

Amherst College, Amherst, Massachusetts
Bowdoin College, Brunswick, Maine
Brown University, Providence, Rhode Island
Colgate University, Hamilton, New York
Dartmouth College, Hanover, New Hampshire
Gaucher College, Baltimore, Maryland
Harvard University, Cambridge, Massachusetts
Lehigh University, Bethlehem, Pennsylvania
Middlebury College, Middlebury, Vermont
Princeton University, Princeton, New Jersey
University of Pennsylvania, Philadelphia, Pennsylvania
University of Vermont, Burlington, Vermont
Vassar College, Poughkeepsie, New York
Wellesley College, Wellesley, Massachusetts
Wells College, Aurora, New York
Williams College, Williamstown, Massachusetts

As evidence for the unusual educational values and keen appreciation of the One Picture Exhibitions at these sixteen colleges, we quote from the most interesting letters.

"It is probably difficult for you who live in the metropolitan center to know what an event an original is in this part of the world. Many of the students at Middlebury have never seen an original of any kind, and when they have the opportunity of studying carefully not a confusing mass of pictures, but one picture at a time, the results are, I assure you, most interesting and informing. I hope that a similar arrangement may be effected next year. In the last few years music has been made available to our students by the radio, etc., but there is no possibility of any satisfactory education along artistic lines except by such exhibitions as you have sent out.

Dean H.G. Owen, Middlebury College,
Middlebury, Vermont.

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- 4 -

"The picture has been enjoyed by a very large number of students, faculty and townspeople and has given a decided impetus to popular interest in the painting of recent years. The accompanying frame with information about the picture seems to me a masterpiece, telling what one needs to know so concisely and in orderly presentation.

This is just the kind of traveling exhibition that seems to me to be worthwhile. It shows something really good and otherwise unavailable to the small or remote museums at a cost within its means. It fills a need which I have long felt, but have not known how to meet."

Professor Myrtila Avery, Chairman,
Department of Art, Wellesley College, Wellesley, Mass.

"It is one of the most valuable contributions which have been made to our art teaching program in years."

Artemas Packard, Chairman, Department
of Art, Dartmouth College, Hanover, New Hampshire

"There has been a great deal of interest in these exhibitions, and I hope that next year, and in the years to come, the Museum of Modern Art will continue this policy of sending single pictures for exhibition at a minimum expense to the colleges.

Being so near New York and Philadelphia, as we are at Princeton, our students have opportunities to see quantities of pictures, if they choose to do so. But even though they have the opportunities denied to students in more remote places, they appreciate having pictures here which they can see and study day after day, as they come and go to classes. I was much impressed by the extraordinary interest shown in the Renoir "Le Moulin de la Galette". It made me wish that we could show them a great many really fine pictures, - a succession of them throughout the year."

Professor Peter Teigen, Department
of Art and Archeology, Princeton University, Princeton,
New Jersey

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APPLICATION

FOR THE ONE PICTURE EXHIBITIONS OF THE MUSEUM OF MODERN ART

Name of Institution

Name of person who will be in charge of the paintings:
.....

Address to which the paintings should be shipped:
Care of:
Street
City State.....

Is the building in which the paintings will be exhibited fireproof?
.....

Will a guard be on duty in the gallery where the picture is hung?
.....

Have you a night watchman on duty in the building?
.....

Is the superintendent at the building familiar with the packing and handling of valuable paintings?
.....

On what dates (between November 1, 1934 and June 15, 1935) would you not be able to exhibit these paintings?
.....
.....

Can you agree to pay total express charges on all three paintings not to exceed \$25.00?
.....

Please return this application AT ONCE to:

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.11

My dear Mr. Whitney,

Forgive me my delay in

replying to your recent letter in regard to the

"One Picture" Exhibition of the Season of 1935-36.

I had thought it might be able to do of some assistance along the lines you suggested.

Unfortunately, I had already ^{offered} the only ^{pieces} which would be of any interest to you for a potential

exhibition next season.

~~As~~ I ~~am~~ ^{am} ^{not} quite at liberty, now, to alter the arrangements

Regretting my inability to assist you in this ~~case~~

Yours very sincerely,

John D. Seward

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120 East End Avenue,
New York City, N.Y.
May 22nd, 1935.

Dear Alfred:

I would like to see my way to lending the African pieces for the circulating show. But, as I explained to you when you asked me a few afternoons ago, I cannot.

Besides their fragility and the difficulty of replacing them, selfishly, we would like to have them back now after their three months absence.

With best regards,

Sincerely,

Mr. Alfred H. Barr,
The Museum of Modern Art,
11 West 53rd St.,
New York City.

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120 East End Avenue,
New York City, N.Y.
March 27th, 1935.

Dear Alfred:

I am enclosing the only letters which I find addressed to Carré and from Carré, in my file.

The letter of February 7th, as you will see, has mainly to do with the point which we discussed during the installation - of his desire not to have us exhibit the objects out of their new cases. I see no reference in this letter to his having abandoned a Benin show on our account.

Sincerely,

Mr. Alfred E. Barr,
11 West 53rd Street,
New York City.

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120 East End Avenue,
New York City, N.Y.
January 21st, 1935.

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

Dear Alfred:

The following is the reference which I mentioned to you and which may have some bearing on the date of the small Seurat oil that belongs to Mr. Rothbart and is hanging in the present exhibition.

In the catalogue of the first exhibition of the series "Les Etapes de l'Art Contemporain" arranged by La Gazette des Beaux-Arts at 140 rue due Faubourg-Saint-Honore, Paris (Catalogue #6), a drawing (evidently a study in oil for the Museum) is illustrated. It is described as

#84 "L'Invalide devant le dome
des Invalides" -1884 e dessin
au crayon (0.28 x 0.15) --
Collection J. Rodrigues
Henriques.

If I am not mistaken, this J. Rodrigues Henriques is a dealer who has a shop in the rue Bonaparte and was a brother-in-law, I believe, of the late Felix Vallotton.

With best,

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212 W. Adams St.,
Chicago, Ill.,
July 19, 1934

Alfred Barr

July 22
1934

ROCKY PASTURE
GREENSBORO
VERMONT

Dear Jim

many thanks for the
additional data on Renaissance
I think we can get it in

I haven't seen the
Vn-1 Pa. photos.

Am wrestling with
Bliss proof - oh! how many
errors and omissions will
be discovered!

Hope the Renaissance at
the weather cool
but to Laura

Alfred

lvania

you

ess.

st

Alfred Barr, Esq.,
11 West 53rd St.,
New York City

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I.11

212 W. Adams St.,
Chicago, Ill.,
July 19, 1934

Dear Alfred,

Perhaps you have not yet departed for Vermont. Also perhaps it is not yet too late to add a little more information to the Rousseau notes.

This morning I received a letter from Leonce Rosenberg in which he tells me that he bought the Lizzie Bliss Rousseau from W. Uhde in 1910 in Paris. He paid 200 francs for it at that time. He claims that the next step was to Villard in 1920, who in turn sold it in 1926 to the - Hessel - Paul Guillaume - Barbazanges "combine".

This history omits a few of the steps that Paul mentioned. Particularly his own possession of the picture - which can be readily understood. Personally I think I would put more dependance on Leonce's story.

I received the 16 photographs from the University of Pennsylvania which you probably saw. The eskimo mask looked good as ever.

Forgive the haste of this note. I would like to get it to you as early as possible in case the Bliss catalog has not yet gone to press.

Laura's and my best to you. When you have a moment free, let me hear from you.

Sincerely,

Alfred Barr, Esq.,
11 West 53rd St.,
New York City

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GERMAN GRAPHIC ART.

UNIVERSITY COLLEGE LECTURE.

So much interest has been aroused by Professor Panofsky's lectures on mediaeval German religious art that the Physics Theatre, University College, Dublin, was again crowded yesterday when the Hamburg professor devoted himself especially to German graphic art and Albrecht Dürer.

Dr. Coffey, President of the College, presided, and amongst those present were:—The German Minister, Monsignor Riberi, Secretary to the Papal Nunciature; Mrs. James McNeil, the American Consul-General and Mrs. Balch, Mr. Denby, Secretary to the American Ministry; Professor Chauviré, the Very Rev. Dr. Boylan, Vice-President of St. Patrick's College, Maynooth; Mrs. Oldham, Mrs. Braise, Mrs. Priedger, Professor Mary Macken, Professor Conway, Professor Bacon, Mlle. Henry, Dr. T. Bodkin, Director National Gallery; the Rev. Professor Shine.

THE LECTURE.

Professor Panofsky said they could easily conceive that the German painters were predestined to excel in the graphic arts developing during the 15th and 16th centuries. The graphic techniques agreed with both the German craving for expressional intensity (which naturally led to an emphasis of the linear values) and the German individualism, for the engravers, as well as the woodcut designers, could give free course to their creative imagination, while pictures and sculptures were usually made to order. Thus the great 15th and 16th century painters of Germany entrusted to the graphic media the very flower of their artistic conceptions, so as to disseminate their individual ideas and their personal style all over the world.

The world-wide influence of Albrecht Dürer, too, was chiefly based on his engravings and woodcuts. He learned drawing while an apprentice in the goldsmith's workshop of his father (1484-86), and woodcut-designing while an apprentice in the painter's workshop of Michael Wohlgemuth (1486-90). But he was not satisfied with what he could be taught at Nürnberg, and assimilated both the masterful style of engraving developed by Martin Schongauer, the master-engraver of Europe, and the plastic energy, emotional pathos and scientific attainments of the great Italian renaissance masters with whom he came in touch on two journeys to Italy (1494-95 and 1505-07). Thus Dürer's mentality was characterised by a creative tension between northern and southern tendencies, from which resulted a grandiose *synthesis* of qualities hitherto regarded as incompatible.

A VISIONARY.

He was at the same time an enraptured visionary, capable of "realising" the phantasmagorias of the "Apocalypse" (1498), and a theoretician of human proportions, perspective and geometry—a pursuer of classical beauty and a faithful observer of humble herbs and beetles. He was capable of using the scientific rules of perspective for filling the study of St. Jerome (1514) with that indefinable atmosphere called "Stimmung," with an untranslatable

with Piano Music by Debussy, Falla and Mozzy Programme of Dance Music, relayed from the Café de Paris.

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SureShield

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Disinfectant Throat Tablets



They have the effect of a prolonged gargle.

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FROM ALL CHEMISTS.

German word, and could surround the paradigms of classical beauty (both human and animal) with a Northern fairy-tale forest, as in the case with the famous engravings, "Adam and Eve" (1504) and "The Knight with Death and Devil" (1513).

During his last period Dürer, profoundly stirred by the religious spasms of those days and infected with the seeds of death, renounced both the visionary excitement and the pictorial enthusiasm for beauty and for Nature's inexhaustible multifariousness in favour of a stern austerity, entirely concentrated upon the fundamental essence of Christian religion: passion and faith. In the two famous panels called "The Four Apostles" (1526) he visualised nothing but the essential possibilities of faith, regardless of dramatic action and even individuality. His last drawings and his theoretical work are devoted to an ultimate rendition of the Passion of Christ, in which the intensity of repeated forms and actions gives way to the intensity of purely interior emotions. He does not even shrink from representing the Last Supper without Judas (1523), so that the participants are no longer concentrated upon the question: "Who is the traitor?" but remain in a state of brooding sorrow and faithful resignation, powerful, like Fate. Dürer's world-renowned self-portrait of 1500, preserved in the Munich Gallery, is obviously assimilated to the hieratic icons of the Saviour. In his last self-portrait, executed 22 years later, he reverted to this idea; now, however, he represented himself as the "Man of Sorrows."

VOTE OF THANKS.

A vote of thanks was proposed to Professor Panofsky by Professor Mary Macken, and seconded by Professor Bodkin, National Gallery of Art. It was supported by the Rev. Professor Shine, and

Dr. Coffey, in putting the motion, which was carried with acclamation, said that particular thanks were due to the German Minister, who kept in such close touch with University College, and had brought over to Ireland many learned German scholars, and was greatly strengthening in this way the cultural bonds between the two countries. (Applause.)

The fourth fatal accident since work on the Paignton, Devon, sewerage scheme began at Northfield, near Brixham, occurred yesterday. While men were at work in a tunnel 100 feet long there was a serious explosion, as a result one man is dead, another is seriously injured, and three others had miraculous escapes.

STRAL

held in the Town under the auspices of the band, the order fifteen years ago. Daniel Kelly, a member of Liszt's band, accompanied by the conductor, relayed to-night.

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Mr. George O'Connor (instructed by the Treasury Solicitor) referred to the case of the Presentation Convent at Durrow, known as Durrow Castle. An appeal by the Commissioner of Valuation against a decision of Circuit Judge Gleeson exempting this building from assessment for rating purposes, on the ground that it was used for charitable purposes, was dismissed the previous day by Mr. Justice Hanna and Mr. Justice O'Byrne. The Commissioner attached a good deal of importance to the case, and had instructed him to apply for a certificate allowing an appeal to the Supreme Court.

Mr. Justice O'Byrne said that Mr. O'Connor would have to make the application to himself and Mr. Justice Hanna when they again sat together.

**DUBLIN CIRCUIT COURT.
DAMAGES FOR INJURY.**

(BEFORE JUDGE MOONAN.)

Michael Kelly, Marine Park Villas, Malahide road, sued James Dolan, Shamrock place, North Strand, to recover damages, which were laid at £50, for injuries sustained by his horse and milk-cart when a collision occurred between that vehicle and the defendant's motor bus at the junction of Malahide road and Griffith avenue on the 11th of January, 1932, through the alleged negligence of the defendant's driver.

The defendant denied negligence, and pleaded contributory negligence on the part of the plaintiff's driver.

After hearing evidence, the Judge held that the accident was due to the negligence of the defendant's driver in going round a corner at the wrong side of the road, and he made a decree in favour of the plaintiff for £31 15s. and costs.

Mr. Ernest M. Wood (instructed by Mr. Noyk) appeared for the plaintiff.

Mr. William Black (instructed by Mr. James Fagan) appeared for the defendant.

**DUBLIN PORT AND
DOCKS BOARD.**

At yesterday's meeting of the Dublin Port and Docks Board the Chairman, Mr. Baird, referring to the statement which he made at the last meeting of the Board, said that he quite forgot to mention the very valuable help that he, both as Chairman and Vice-Chairman, had always received from the officials. It would be difficult to find a Board staffed with able officials than they had in Mr. Bailey, their Secretary, and Mr. Mallagh, their Engineer, and Capt. Webb as Harbour Master. (Hear, hear.)

The Chairman, Vice-Chairman, and Mr. Hewat, were appointed to represent the Board at the annual meeting of the Dock and Harbour Authorities Association, to be held on the 15th February in London.

CHURCH SERVICES.

ST. PATRICK'S CATHEDRAL.—Morning Service at 10 o'clock. Psalm, 102. Jubilate, 53. Litany, Hymn, 467. Evening Service at 4 o'clock. Unaccompanied Service, Magnificat, Nunc Dimittis. Kempton in B flat. Anthem, "Thou wilt keep him." Williams, 914.

CHRIST CHURCH CATHEDRAL.—Morning Prayer at 8 o'clock. Jubilate, Litany. Psalm, "Thou knowest, Lord." Purcell.

ing the costs, Mr. Justice Sullivan said the appellant did not go into the witness-box in the Circuit Court to give evidence in support of the contention that Mr. Cremen's claim was excessive. There was no set-off or counter-claim, and the Circuit Judge, after going into the account, came to the conclusion that £33 would fairly represent what was due to Mr. Cremen. The Circuit Judge had not given any figures to show how he arrived at that estimate, but the Court could see no reason for interfering with it.

**LIABILITIES OF A
SOCIETY.**

THE TAKING OF ACCOUNTS.

(BEFORE MR. JUSTICE JOHNSTON.)

A motion came before the Court on a ruling of the Examiner relating to accounts in the matter of an action of the Munster and Leinster Assurance Company, Ltd., Upper O'Connell street, Dublin, against Lorcan O'Toole and Seamus O'Brennan, trustees of the Irish Peoples' Assurance Collecting Society, which was an action for the specific performance of a contract by which the plaintiffs stated, the property, money and funds of the Collecting Society were to be transferred to them, they to take over the liabilities of the Collecting Society. The plaintiffs also claimed damages for alleged breach of contract, and an account. The defendants alleged that the plaintiffs had not carried out a term of the contract that provided for the taking over of the employees of the Collecting Society. They also stated that the Collecting Society had ceased to exist, and did not hold any of the properties mentioned by the plaintiffs.

The Court had directed that the trustees and their solicitor should lodge an account. The Examiner had disallowed all payments made by the trustees of the Collecting Society after the date of cancellation of the registry of the Society, amounting to £524; sums amounting to £557 10s. as arrears of salaries which the officials of the Society left undrawn, and a claim by the plaintiffs for £353 2s. 9d., representing sums in the hands of the trustees of the Collecting Society.

Mr. Fausitt, who, with Mr. Gavan Duffy, K.C. (instructed by Messrs. Lynch and Deering), appeared for the plaintiffs, submitted that the trustees of the Collecting Society should not be allowed credit for the payments made by them after the date of cancellation of the registration of the Society, and that on and from the date of cancellation of registration the funds in the hands of the former Irish Peoples' Collecting Society became vested in the plaintiff company, and were held as from that date by the trustees as trustees for the plaintiff company.

Mr. A. E. Wood, K.C., who, with Mr. John O'Leary (instructed by Mr. J. H. Dixon), appeared for the defendants, submitted that the payments were legally made as the contracts of the officials had not been determined, and further that there was no consideration for the voluntary relinquishment of portion of their salaries by the officials for purposes of economy.

Mr. Justice Johnston referred the matter back to the Examiner for further inquiries.

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Colours

The is the with fl fluentia determi The modiste towards the fresh use of giraffe. vival in colours.

There known of daisy from the ragged, immense long, w black but There a even now, ing over versions are Some mill brim of some scarlet waxer poppies. I straw—straw in advance of bunch of red.

Eve

**Prote
Crocus**

GARDEN more t proach should now b tion of spart black cotton primroses with slugs, and div and Creeping



freasias and tomato should be soaked in hours before sowing in the text have ll germination.

Other tasks in U fumigate cinerarias at pick off seed pots free and to prepare boxes ing of dahlias.

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

September 16th, 1932

Dear Jim:

The Persian show need cause you no worry. It is not a very exciting affair but will, I think, make an agreeable minor exhibition. The catalog has been written by Arthur Upham Pope and will be published under the supervision of the Persian Institute, so you need not worry about that.

What we do need is your help in selecting and hanging the exhibition. I should suppose that not more than forty or fifty pictures at the most should be hung and perhaps fewer, as in quantity they are fairly monotonous.

If you do see any not too specious resemblance between these pictures and such great modern artists as Marie Laurencin or Matisse, I am sure our publicity agents would appreciate it. I think that Mr. Smith has collected some enthusiastic comments by French painters.

You will have to be more explicit about Adler and Jung in relation to croquet. Do you think the ancient game of paille-maille was played with nine wickets?

Reverently yours,



Mr. James Sweeney
326 West Adams Street
Chicago

AHB/f

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answered

Dear Jim May 18, 1933

Philip Johnson

wrote that you were about to write - but no letters come - so I venture to enclose a small item from one of your several almost matrices. I notice by the Times Lit Review (London) that Mr T. Bodkin has published a book on Hugh Lane admitting that legally his pictures belong to the Tate but that morally they should go to Dublin since that was clearly Lane's wish before he died. The reviewer suggests ingeniously that Dublin give up its claim in return for a semi permanent

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3
Have heard that McBride
has resigned from Creative
Art - hope you'll be appointed
Editor - you should be.

What are you writing and
thinking about?

Are you much disgusted
with the museum of modern
art?

How's the big skindig (Irish)
international at the Rock
center?

How's Lincoln's film
Society?

Accidentally Panowsky
enjoyed his Irish adventures
immensely. He's a very
interesting man - you
might like him.

- Write me a line - or
several yours

Alfred Barr
"lad. o. nine tails" = baseball bat?

2
or indefinite loan of the
pictures to the Irish National
Gallery.

Are you going to Panowsky's
lecture on Italian baroque
at the Met? I think both
Klein and Philip attend. I
wish I could.

Philip writes that you
like his Chicago show;
which pleases him - and
me.

Our Pension lady here
has some very interesting
letters to her father from
Czarna and other friends
1864-68. Harya and I are
going over them and may
publish something - nothing
of much importance.

Part written 2 & 2 (see Summary of Allen's letters)

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Georgia O'Keeffe



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Mr. Sweeney.

(O'Keeffe Installation
P. Walker)

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

730 FIFTH AVENUE
NEW YORK CITY

April 24, 1930

James J. Sweeney, Esq.
20 Montgomery Place
Brooklyn, New York

My dear Mr. Sweeney:

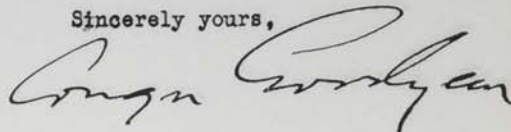
The Trustees of the Museum have decided to appoint an advisory committee which shall be limited to twenty-one in number, and you are invited to be a member of this committee.

It is believed that such a committee can be of great assistance in many ways. The Trustees of the Museum realize that the fulfillment of their basic purpose - to keep the Museum constantly abreast of the time - can only be realized by maintaining the interest and inviting the participation of younger persons. It will be within the province of the advisory committee to make suggestions as to exhibitions, purchases and other features of the Museum management.

If the committee develops as it is hoped it will, from its number would naturally be selected members of the Board of Trustees as vacancies may occur. This invitation is being sent to sixteen (16) persons. Those who accept the invitation will be asked to select enough additional members of the committee to bring the total up to twenty-one (21).

As soon as replies can be received from those who are being invited, a meeting will be called for further explanation of duties of the committee.

Sincerely yours,



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THE MUSEUM OF MODERN ART

730 FIFTH AVENUE
NEW YORK CITY

A. CONGER GOODYEAR, PRESIDENT

April 24, 1930

James J. Sweeney, Esq.
20 Montgomery Place
Brooklyn, New York

My dear Mr. Sweeney:

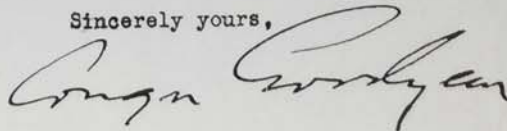
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As soon as replies can be received from those who are being invited, a meeting will be called for further explanation of duties of the committee.

Sincerely yours,



TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS LIZZIE BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, FRANK CROWNSHIELD, SECRETARY, WILLIAM T. ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, CHESTER DALE, SAM LEWISOHN, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN