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THE MUSEUM OF MODERN ART

Date September 27, 1945

To: Mr. Sweeney

Re: Encyclopedia Americana

From: Mrs. Newhall

Here is the report of the Department of Photography, 1945, p. 11

Dear Mr. Sweeney
As per your acknowledgment of the
your favour of January 17th 1945
addressed to me James Sweeney
regarding the Chicago legs
exhibition.
Mr. Sweeney is at present out
of town. However, I will
call upon him to see you
immediately on his
return.
Very yours
Mrs. Newhall

in creative photography or original research in related fields.

Ch

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THE MUSEUM OF MODERN ART

Date September 27, 1945

To: Mr. Sweeney

Re: Encyclopdia Americana

From: Mrs. Newhall



The Department also received a gift of one thousand dollars for a fellowship in creative photography or original research in related fields.

Ch

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THE MUSEUM OF MODERN ART

Date September 27, 1945

To: Mr. Sweeney

Re: Encyclopedia Americana

From: Mrs. Nowhall

Here is the report of the Department of Photography, 1944-1945, for the Encyclopedia Americana:

The most important exhibition of the year was Paul Strand: Photographs, 1915-1945. This exhibition was accompanied by a monograph and inaugurated a series of retrospectives presenting the chief twentieth century photographers. Other exhibitions were Manzanar: Photographs and Text by Ansel Adams of Loyal Japanese-American Relocation Center; French Photographs: Daguerre to Atget, assembled from private and public collections here and in France; and several small exhibitions selected from the Museum Collection. Several loan exhibitions were prepared to meet special demands from schools, colleges and various photographic societies.

Following the lecture program initiated the year before, a comprehensive course including field trips, discussion groups, private consultations and assignments, was conducted by Ansel Adams, one of the foremost American photographers.

An unusually large and active Advisory Committee brought together often for the first time, distinguished representatives from many photographic fields - photographers, editors, publishers, manufacturers, collectors, technical experts and members from museum and library staffs.

The Department also received a gift of one thousand dollars for a fellowship in creative photography or original research in related fields.

Ch

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400 WORDS 1944 article
THE MUSEUM OF MODERN ART

MUSEUM OF MODERN ART

Copy for American Annual - 1945

October 2, 1945

MUSEUM OF MODERN ART: During the year ending June 30, 1944, attendance at the Museum has reached 385,806, an increase of approximately 33 1/3 percent over the previous year. Membership reached 6,412, 25 percent more than last year; membership renewals amounted to 85 percent. Sales of the Museum's publications increased 62 percent. 322 groups from schools, colleges, clubs, art organizations, etc., visited the Museum during the year.

Exhibitions held from Jan. 1 to Aug. 1, 1944 included: "Modern Drawings"; "The American Snapshot"; "Modern Cuban Painters"; "Look at Your Neighborhood"; "Art in Progress" (an exhibition celebrating the Museum's 15th Anniversary which included sections on Architecture, Industrial Design, Educational Services, Circulating Exhibitions, Dance and Theatre Design, Posters, Photography, Films, Painting, Sculpture and Prints).

A Department of Manual Industry has been added to the Museum, with Mr. René d'Harnoncourt as Director.

The Museum Library now contains a reference collection of over 11,000 volumes of books and periodicals representative of the fields of contemporary painting, sculpture, graphic arts, architecture, industrial arts, photography, films, and dance and theatre design. Slide Catalog 43 has been issued, listing over 6,000 black and white slides available for rental and sale; the catalog has been distributed free to over 700 educational institutions. Work has been begun on building up a collection of color slides which will be available for the same purposes. During the past year the Library has supplied over 1,100 photographs to institutions and individuals for study and reproduction purposes.

From July 1, 1943 to June 30, 1944 the Department of Circulating Exhibitions and Educational Services circulated 131 exhibitions of which 54 were Educational Program shows. 577 showings were held in 235 cities. Exhibitors included museums, art galleries, universities, schools, libraries, clubs, department stores, civic organizations, government buildings, hospitals, Army camps, Navy bases, U.S.O. clubs and community groups.

The Museum's Armed Services Program has sponsored a canteen for servicemen, run by the Salvation Army and A Veterans Art Center, under the supervision of the Museum's Educational Department, where veterans of the present war can work at the arts and crafts free of all charge.

The Film Library's reviewing staff continues to review and recommend films for presentation by the Librarian of Congress. The Army's Signal Corps, the Navy Department, O.S.S. and O.W.I. have utilized the archives of the Film Library. Attendance at the daily showings of motion pictures in the Museum auditorium has increased over last year's all-time high.

All the Museum departments have added important material to the Museum Collection during the past year.

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THE MUSEUM OF MODERN ART

Date: October 2, 1945

To: Mr. Sweeney

Re: Library Activities, 1944-1945

From: Hannah Muller

During the past year, over 7,000 people used the Museum Library which contains a reference collection of more than 12,000 volumes of books and periodicals and a valuable file of pamphlets and clippings dealing with contemporary painting, sculpture, graphic arts, photography, architecture, industrial art, film, dance and theatre design. Bibliographies on Hartley, Feininger, Rouault, Strand, Klee and Picasso were prepared for the Museum's publications, and shorter lists of books were supplied, upon request, to various individuals and institutions. Besides current domestic publications, the Library was fortunate in acquiring some significant material published in France, Germany and Italy during the War years.

As additional services, the Library sold 8,000 lantern slides to educational institutions throuth the country, and lent approximately 10,000 to local borrowers. A list of available color slides was prepared and distributed, and 2,821 photographic prints were sold to institutions and individuals for reproduction and study purposes.

HBM

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THE MUSEUM OF MODERN ART

Date: October 1, 1945

To: James Johnson Sweeney

Re: Report for Encyclopedia

From: George Amberg

Americana

The Museum Authorities in recognition of the importance of the Theatre Arts assigned a Permanent Gallery to the Department of Dance and Theatre Design. In the gallery the following exhibitions have been shown:

1. Robert Edmond Jones, about fifty of his drawings covering twenty-five years of his theatrical career.
2. An exhibition of stage projects by the Catalonian painter, Jóan Junyer.
3. An exhibition Costume Carnival demonstrating the principles and examples of modern stage costumes.

An exhibition is to be opened in November which will show the complete set of about seventy drawings by Marc Chagall for the Ballet "Aleko". All these drawings were recently purchased by the Museum.

For the Department of Circulating Exhibitions this Department prepared and exhibition entitled From Sketch to Stage demonstrating the complete working process of ~~the~~ production. In preparation for circulation is an exhibition of recent dance photographs which give a cross section of Dance In America today.

P. a.

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THE MUSEUM OF MODERN ART

Date October 1, 1945

To: MR. SWEENEY

Re: Material for Exyclopedia Americana

From: Mr. Wheeler

EXHIBITIONS AND PUBLICATIONS

The following is a list of Exhibitions, Publications, and Reproductions achieved during the period of August 1, 1944 to August 1, 1945.

EXHIBITIONS opening from August 1, 1944 to August 1, 1945

American Battle Painting
 Paintings by Jacob Lawrence
 Marsden Hartley -- Lyonel Feininger
 Lesson of War Housing
 Are Clothes Modern?
 Power in the Pacific
 Modern American Dance
 Piet Mondrian
 Georges Rouault
 Photographs by Paul Strand
 Tomorrow's Small House
 First General Exhibitions of the Museum's Collection of Painting and Sculpture

PUBLICATIONS appearing from August 1, 1944 to August 1, 1945

Hartley - Feininger
 Georges Rouault
 Paul Strand
 Painting and Sculpture in the Museum of Modern Art, Supplement
 Tomorrow's Small House (special bulletin)

REPRODUCTIONS appearing from August 1, 1944 to August 1, 1945

Starry Night, van Gogh, Collotype process
 Rue de Crimee, Utrillo, Collotype process
 Christ Mocked, Rouault, Silk Screen process
 Blue Window, Matisse, Silk Screen process

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THE MUSEUM OF MODERN ART

Date: September 25, 1945

To: Mr. Sweeney

Re: Encyclopedia Americana

From: Mrs. Wasson-Tucker

Industrial Design Dept. activities

The Department of Industrial Design has continued its program of collecting information, photographs and design data of the work of American designers and American industrial products of the prewar and war periods. Emphasis was laid on information on objects produced during the war that replace critical materials with newly developed materials (plastics, molded plywood, paper laminates, etc.).

The department cooperated with the Department of Architecture on two exhibitions: "INTEGRATED BUILDING" which illustrated the growing movement towards an organic integration of kitchen, bathroom and storage facilities in the architectural structure of the house, and "SMALL HOUSES OF TOMORROW", an exhibition of scale models of post war mass produced houses.

An exhibition of modern textiles was prepared for the Department of Circulating Exhibitions.

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THE MUSEUM OF MODERN ART

Date 9/24/45

To: *Mr. Sweeney*
Miss Courter

From: M. Armstrong

Re: Statistics of E/E for
Encyclopædia Americana

Mr. Sweeney's note of 9/21 asks for information "such as most important exhibitions, acquisitions, statistics, etc. for the first eight months of 1945."

In sending on any of this information to Mr. Sweeney, you might like to mention that the percentage of showings is lower than our reports usually indicate due to (1) period requested (January to September, 1945) includes summer months when our secondary reproduction exhibitions are recalled while schools are closed and for checking and (2) the MOMA summer exhibition of Permanent Collection pictures required the cancellation of all our major painting shows (with a few exceptions) in order to have Collection paintings included in them hung here during the summer.

109 exhibitions were circulated by this department during this period; 24 sets of slides and talks. The figure (109) for exhibitions includes many shows which are no longer circulated (dropped in May, etc.), but does not include seven small shows circulated in Canada, nor does the figure include 16 new exhibitions circulated after August, 1945 and so announced in the new catalog. Many of these new shows cannot be assembled until after the summer show here comes down.

There were 501 showings of the above (109) exhibitions during the period January- (to) September, 1945; 104 showings of the above (24) sets of slides.

Many of the 109 exhibitions and slide talks are now booked through June or July, 1946.

You may wish to tell Mr. Sweeney about the progress in selling multiple exhibitions. My figures indicate, for instance, 89 sales of LOOK AT YOUR NEIGHBORHOOD as of this date (about 37 since last January); these include, besides sales to institutions in the United States, shipments to Canada, Australia, New Zealand, etc.) 87 (sixty-seven) sets of WHAT IS MODERN PAINTING? have been sold to date (about 42 since January), and include shipments Australia, Brazil, England, as well as to the OWI for abroad. Army camps have been especially interested in this branch of our services. *Creative Photography - published in March - 47 copies sold*
41 sets of slide talks have been sold to date (about 26 since January), some of which have been purchased by organizations in Cairo, Canada, Australia, etc.

As soon as shipments can be made more readily by boat, exhibitions can be circulated again to other countries. One small show was sent this summer to Honolulu with great success.

You will probably want to advise Mr. Sweeney about our "most important exhibitions"; probably ARE CLOTHES MODERN? presented the most difficulty for tour.

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Mr. Porter's copy

4/18/45

39

*Return to
Allen Porter*

MUSEUM OF MODERN ART

11 West 53 Street, New York 19, N.Y.

Twenty-one profusely illustrated books of exhibitions and miscellaneous volumes on modern art subjects; numerous lectures. Stephen C. Clark, Chairman of the Board

Irs. John D. Rockefeller, Jr. 1st V. Chm. Sam A. Lewisohn 2nd V. Chm.
John Hay Whitney Pres. Mrs. David M. Levy Treas.

William Defaux; Tchaltchew; The Sculpture of John B. Flanagan; 20th Century Portraits
Frank Bailes; The Arts in Therapy; Executive Staff The Latin-American Collection of the
Museum of Modern Art; Always in Peace; Alexander Calder; Romantic Painting in America;
Modern Design; John E. Abbott, Executive Vice-President, Director of Film Library

Rene d'Harnoncourt, Vice-President in Charge of Foreign Activities,
Faininger-M... Director of Manual Industry
Security; Daily Film Showings; Director of Painting and Sculpture
James Johnson Sweeney, Director of Exhibitions and Publications
Monroe Wheeler, Director of Exhibitions and Publications
Dorothy H. Dudley, Registrar
Ione Ulrich, Assistant Treasurer and Comptroller
Allen Porter, Acting Secretary, Editor of the Bulletin
Dorothy C. Miller, Curator of Painting and Sculpture
Elizabeth B. Mock, Curator of Architecture
Iris Barry, Curator of Film Library
Edward F. Kerns, Technical Director of Film Library
Susanne Wasson-Tucker, Acting Curator of Industrial Design
Hannah B. Muller, Acting Librarian
Elodie Courter, Director of Circulating Exhibitions
Nancy Newhall, Acting Curator of Photography
George Amberg, Curator of Dance and Theatre Design
Sarah Newmeyer, Director of Publicity
Victor E. D'Amico, Director of Educational Program
Lillian W. Clark, Manager of Information and Sales Desk
Rand Warren, Production Manager

Circulating Exhibitions: drawings, sculpture, prints, graphics, and exhibits in colleges, and university exhibitions
Group membership of \$15 annually includes all these educational services.

Non-Resident: Australia, Brazil, Canada, Sweden, and Uruguay.

George B. ... to meet needs of teaching art on secondary classes in a ... Established in 1914 a Chair of Modern Art, was appointed.

Open weekdays, 12 Noon to 7 P.M.; Sundays, 1 to 7 P.M. Admission 25 cents plus Federal Tax; children under 16 years, 10 cents plus Federal Tax; special rates for groups of ten or more. Free at all times to members.

Organized 1929, as an educational corporation formed under the education law of the State of N.Y., to encourage and develop the study of modern art and the application of such art to industrial and practical activities; and to furnish popular instruction. Membership, \$500; dues, \$10 and higher.

Permanent collections include: 400 oils, 265 watercolors and gouaches, 280 drawings, 1,950 prints, 1,200 posters, 140 pieces of sculpture, principally of the twentieth century; nineteenth century American folk art; 1,300 photographs; 13 architectural models and 5,000 architectural photographs; 400 objects of industrial design; Dance and Theatre Design containing 900 original drawings, 1,600 prints, 1,700 books, 3,000 photographs; Film Library containing more than seventeen million feet of film.

Library of 15,000 volumes on modern art, photography and the cinema. Lending collection of 9,000 slides.

Attendance for year ending June 30, 1942, 270,943; 1943, 314,095; 1944, 415,926; 1945 - 473,026

Publishes The Bulletin of the Museum of Modern Art, five times a year; 1941-1945 issued

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MUSEUM OF MODERN ART--Continued

seventy-one profusely illustrated books of exhibitions and miscellaneous volumes on modern art subjects; numerous large and post card color reproductions.

Exhibitions 1941-1945 included: Organic Design in Home Furnishings; Joan Miro; Salvador Dali; Americans 1942; Henri Rousseau; Wartime Housing; Road to Victory; Camouflage for Civilian Defense; Tchelitchev; The Sculpture of John E. Flannagan; 20th Century Portraits; Brazil Builds; The Arts in Therapy; Americans 1943; The Latin-American Collection of the Museum of Modern Art; Airways to Peace; Alexander Calder; Romantic Painting in America; Modern Drawings; Modern Cuban Painters; Art in Progress (15th anniversary exhibition); Feininger--Hartley; Are Clothes Modern?; Power in the Pacific; Piet Mondrian; Georges Rouault; daily film showings tracing the art of the motion picture from 1895 to 1941.

Circulates seventy-five exhibitions annually including paintings, drawings, sculpture, prints, architecture, photography, dance and theatre art, industrial and commercial art, and exhibitions for parents and teachers on art education. Exhibitors include museums, colleges, secondary and elementary schools, teachers colleges, hospitals, clubs, and community organizations. Prepares slide talks for rental and sale; also publishes small exhibitions and teaching portfolios for rental and sale. Group membership of \$15 annually includes discounts on rental fees and sale prices of these educational services.

Has prepared exhibitions for use in other countries including Argentina, Australia, Brazil, Canada, Colombia, Egypt, England, Mexico, Sweden, and Uruguay.

Occasional lectures, concert series. Educational Program to meet needs of teaching art on secondary school level. Organized War Veterans Art Center: Recreational and Pre-vocational Classes in Arts and Crafts; also art classes for children and adults. Established in 1944 a Chair of Modern Painting and Sculpture to which Alfred H. Barr, Jr., was appointed.

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July 7, 1945
Toledo 13, Apt. 301
Mexico D.F.

Dear Mr. Sweeney:

Enclosed a list of trial proofs of "Popol-Vuh" by Carlos Merida.

Your suggestion that I send photographs in all instances seems a little difficult here, and you can see the finished prints at Nierendorf, if you do not have them already.

You could write directly to the artist:

Alvaro Obregon 159 D
Mexico D.F.

I enjoyed having lunch with Calder and you, and hope to find a few nice things for you.

Very sincerely yours,

Jean Charlot
(Jean Charlot)

Mr. James Johnson Sweeney, connected
Though incomplete, this is all the trial material saved by the artist. The pencil sketches (1-10) are especially fine. Merida asks \$450.00 for the set, or \$350.00 without No. 11. If the museum does not own the final portfolio, you could see it at Nierendorff.

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A Set Of Original Sketches And Trial Proofs For "Popol-Vuh", A
Portfolio Of Color Lithographs by Carlos Merida

- 1 to 10. Ten colored pencil sketches for plates. 6 x 5 inches.
11. to 26. Material concerning Plate 6
11. Full size original. Water color and ink. 12 x 10½ inches.
12. Line drawing (pencil) used in tracing
13. Yellow plate. Printed black.
14. " " . Printed yellow.
15. Grey plate . " black.
16. " " . " grey.
17. Green " . " black.
18. " " . " green.
19. Progressive proof: yellow x grey x green.
20. Indian red plate. Printed black.
21. " " " . " Indian red.
22. Progressive proof. yellow x grey x green x I. red.
23. Magenta plate. Printed black.
24. " " . " magenta.
25. Key plate. Printed black.
26. Final.
- 27 to 41. Material concerning Plate 7.
27. Line drawing (pencil) used in tracing.
28. Yellow plate. Printed black.
29. " " . " yellow.
30. Grey plate " black.
31. " " " grey.
32. Green " " black.
33. " " " green.
34. Progressive proof. yellow x grey x green.
35. Indian red Printed black.
36. " " " Indian red.
37. Progressive proof. yellow x grey x green x I. red.
38. Magenta Plate. Printed black.
39. " " " magenta.
40. Key plate. Printed black.
41. Final.

Though incomplete, this is all the trial material saved by the artist. The pencil sketches (1-10) are especially fine. Merida asks \$450.00 for the set, or \$350.00 without No. 11. If the museum does not own the final portfolio, you could see it at Nierendorff.

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THE MUSEUM OF MODERN ART
NEW YORK

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

ALFRED H. BARR, JR., DIRECTOR

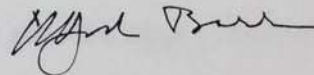
April 16, 1942

Dear Jim:

Here is the formal receipt for the photographs which you recently gave the Museum. As you know, Beaumont Newhall is delighted to have these, and so am I, for they are by photographers which interest me particularly.

We are very grateful to you for your generosity.

Very sincerely,



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

AHB:ljs

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THE MUSEUM
OF MODERN ART
NEW YORK

TO *James Johnson Sweeney Esq.*

The President and the Trustees of the Museum of
Modern Art gratefully accept your generous gift of
*eleven photographs by Berseau,
Brugiere, Moholy-Nagy, Man Ray
and Edward Weston*

and wish me to express their sincere appreciation.

D I R E C T O R

DATE *April 9, 1942*

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THEATRE ARTS MONTHLY

April 1935

NEW FACES

Broadway Freshens Up Its Talent

PREMIERES IN VIENNA

Franz Molnar and Georg Kaiser

THEATRE AND SCHOOL

The Compagnie des Quinze

THE STAGE IN PRINT:

- Gordon Craig: A Check-List
On Publishing Theatre Books
- Reviews of a Season's Output

FIFTY CENTS

Britain 2/6; France 15 fr.

\$5.00 A YEAR

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Theatre Arts MONTHLY

EDITH J. R. ISAACS, *Editor*

STARK YOUNG, *Associate Editor*

ASHLEY DUKES, *English Editor*

B. B. KNUDSEN, *Business Manager*

THEATRE ARTS, INC.

40 EAST 49TH STREET
NEW YORK, NEW YORK

LONDON:

THEATRE ARTS MONTHLY
2 LADBROKE ROAD, W11

PARIS:

W. H. SMITH AND SON
248 RUE DE RIVOLI
1 RUE CAMBON

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2/6; FRANCE, 15 fr.

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Collection Louis Carré, Paris



AFRICAN NEGRO ART from an exhibition at the Museum of Modern Art, New York, March 19 to May 19. Directed for the Museum by James Johnson Sweeney, this exhibition of a form of primitive sculpture that has exerted a profound influence on modern artists includes some of the finest examples of sculpture in wood, bronze and ivory, as well as textiles and weapons from the most famous American and European museums and private collections. The Flute Player, of which the head is illustrated here, shows the extraordinary quality of the bronzes from Benin. Many of the finest Benin pieces, brought back in the sixteenth century, are at the Museum of Ulm in Germany, and there are excellent collections of these rare pieces at the British Museum and the Berlin Museum für Völkerkunde.

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Marc Vaux



Finger drums from Helena Rubenstein's collection. Many forms of musical instruments, and especially a great variety of drums, are a part of every considerable group of African sculptures. (Museum of Modern Art.)

Cameroun is the
such as the figur
of some tragic cl

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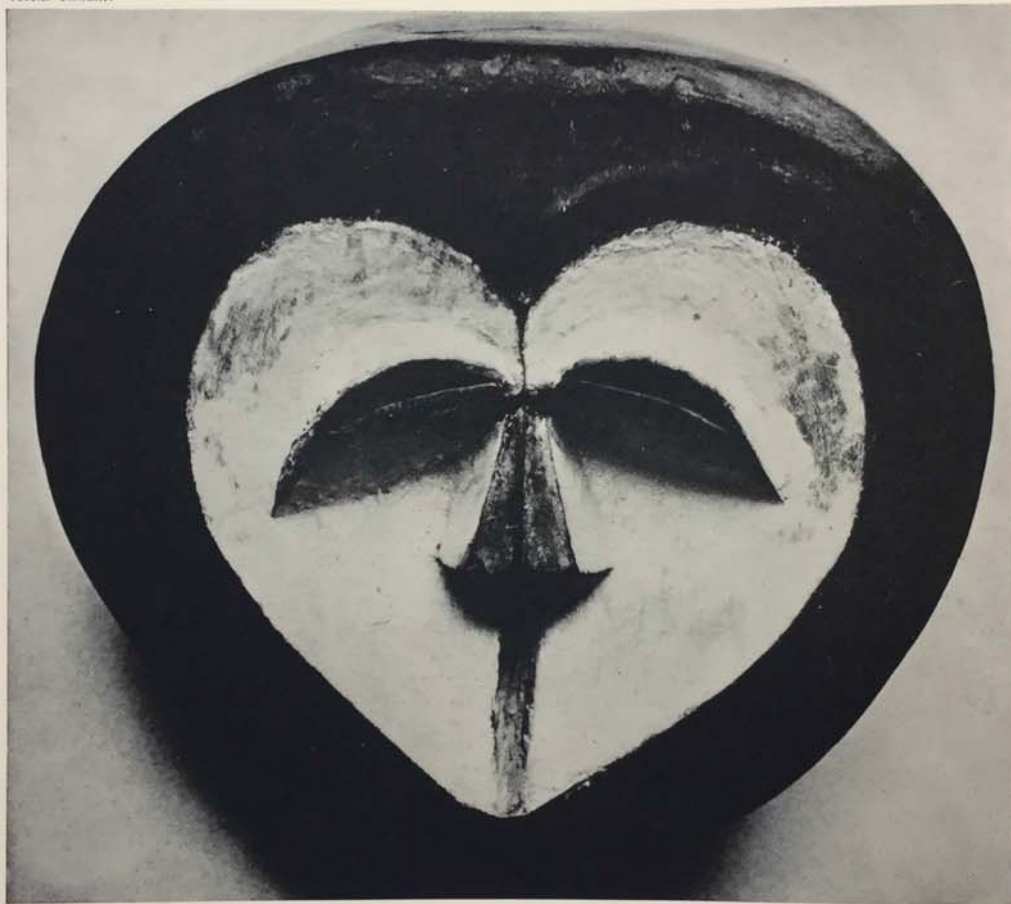
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Cameroun is the source of many extraordinary African carvings in wood, such as the figure of the woman in the pointed bonnet, evidently the singer of some tragic chant. From Helena Rubenstein's collection.

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Soichi Sunami



Both the French and the Belgian Congo have contributed largely to existing examples of African art. The splendid Tervueren Museum, outside of Brussels, contains thousands of beautiful objects for ritual or daily use which make a clear record of the work of Congo artists. Masks in polychromed wood are a familiar feature of Congo antiquities. The heart-shaped mask (from the French Congo), illustrated, is from the collection of Tristan Tzara of Paris. (Museum of Modern Art exhibition.)

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THE REMAINDER OF THIS REPORT HAS NOT BEEN SCANNED.

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COPY

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

My dear

June 7, 1945

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I am informed it has never set aside any fund for the purchase of art.

Dear Mr. Sweeney:

I cannot tell you how grateful I am for your help the other day. I do wish that Vogue were not suffering from the paper shortage, as I originally wrote something about your work at the Museum, but unfortunately, in the proof I had to cut it out for space reasons.

I read with great interest your article on Lipchitz in the Partisan Review and will return it to you within a few days.

Of course, I did not quote you in my article on the Museum.

With many thanks,

Sincerely yours,

Allene Talmey

Allene Talmey
Feature Editor

Mr. James Johnson Sweeney
Museum of Modern Art
11 W. 53rd Street
New York 19, N.Y.

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COPY

VALOUR HOUSE
FERNALD'S POINT
SOUTHWEST HARBOR, MAINE

August 13th, 1945

My dear Mr. Sweeney:

About the middle of July, I was told that Vogue had used a section of Duchamp's "Glass" for its cover to advertise a new dress design, lipstick and jewelry.

Naturally I was shocked beyond measure, but before writing you I wrote Vogue to ask them to send me a copy of their July number and to tell me who had granted them the authority to use the "Big Glass." For my impression was that though I had given permission to have it reproduced, I was protected by a By-Law of the Museum of Modern Art which prevented any loans from being used for commercial purposes.

By return mail I received a very courteous letter from the Feature Editor, Allene Talmey, stating that she was sending me a copy of the July Vogue and writing that - "Everything in this issue which had anything to do with the Museum of Modern Art was done entirely with the permission of the Museum. The Museum executives were delighted to have us work out a whole issue using the museum as background for many of our pages. They cooperate with us in setting aside special hours in which we could photograph. Every page, of course, was closely discussed with the various heads of the Museum's departments. Mr. Sweeney not only knew that we were using the "Big Glass" as a background, but rather felt, as I remember it, that it was important to show this important work."

The copy of Vogue only arrived the day before I came here in August and in reading it I am even more shocked that you, with your full appreciation of Art and ~~your~~ understanding of the actual need of raising the comprehension of the average person to the real function of art, should have advised the Trustees to accept this offer of high-class cheap publicity.

One cannot blame Vogue for they run true to form, but one can only be amazed and shocked that you should advise your Trustees to so flippant and devastating a presentation of important works of art in the collection and loans of the Museum for Commercial purposes. I had hoped when you took charge - knowing you as I do - that the tragic incident of the Van Gogh exhibition would not be repeated. But apparently the desire for notoriety preceeds any reverence for art, otherwise you would have opposed having an issue of Vogue devoted to what appears as a defence of the Museum of Modern Art, but in reality is a commercial exploitation. The question then arises - What is the Museum of Modern Art? A cultural institution or a money making commercial undertaking?

Since I am up here we have had interesting discussions on this subject and the concensus of opinion was, that it was neither.

It is too cold and commercial to give it the warmth of culture and if it were not backed by such great wealth, it would go into bankruptsy. Neither is it an educational factor for though a museum of art, it seems only to exploit art, for as far as I am informed it has never set aside any fund for the purchase of art.

It also seemed strange to me that the Vogue Feature Editor should not know her local art history a little more accurately, for otherwise she could not have written in her article to quote: "From that luncheon came the actual organizing of the Museum of Modern Art, a project that other groups had desired, planned and talked about ever since the historic Armory Show of 1913. No others, however, had worked out a museum." Nor would she have referred to Duchamp's "Glass" - as - Window.

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Please let me know whether I was wrong in thinking that any loans to the Museum of Modern Art were protected by a By-Law of the Museum from being commercially exploited?

And I cannot tell you how I regret this affair.

Sincerely yours,

(Signed) Katherine S. Dreier.

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I understand how you feel. I felt that way, my self.
And as a consequence of the result I have made the
Since rule - do not be surrounded by superior authors
in more photography of women

Let me review the situation as I understand it:

Correll Thursby, next 67.^{PM}

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VALOUR HOUSE
FERNALD'S POINT
SOUTHWEST HARBOR, MAINE

August 13th - 1945.

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- 2 -

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I cannot tell you how I regret this affair.
Sincerely yours.

Katherine S. Dreier

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THE MUSEUM OF MODERN ART

James Johnson Sweeney

Director Exhibition of African Art
The Museum of Modern Art
New York

st 24, 1945

Address American Express Company
3 Unter den Linden
Berlin

from Katherine S.

To: Mr. Sweeney

From: S. Newman

VOGUE July 1945 issue.

Herewith, my rebuttal to some of Miss Dreier's charges.

Paragraph 1. Miss Dreier does not distinguish between advertising and editorial matter. The cover of VOGUE is never an advertising medium, i.e., no advertiser can buy it. Since VOGUE is chiefly a fashion magazine, however, it not only has fashion advertisements, but a great part of its editorial content is devoted to fashion. The front cover is editorial and therefore quite properly includes editorial comment by pictorial means on fashion. The back cover of course is paid advertising space.

Paragraph 2. Contrary to Miss Dreier's impression, there is no ^{Museum} by-law, document, minutes or any other recorded rule that prevents "loans being used for commercial purposes." There is, however, a very strict unwritten law, which has been established by me during the past twelve years, which prevents anything owned or on exhibition in the Museum, or any portion of its premises, to be used in any advertisement or as a background for any advertisement. With but one aborted exception, this rule has never been broken. (For the record and for your own amusement, I append at the end of this memorandum an account of this exception and the way it was aborted.)

To emphasize the Museum's strict position in this regard, I think it only fair to compare it with a different attitude taken by the Metropolitan Museum of Art which has not only permitted its works of art again and again to be used as backgrounds for fashion but has actually allowed some of its masterpieces (one of them a Rembrandt) to be reproduced and used as the focal point of advertisements of whiskey! Such a thing could never happen in connection with the Museum of Modern Art (at least so long as I control its publicity), although we are besieged by advertisers month in and month out to follow the example of the Metropolitan in connection with advertising objects much less questionable than whiskey! advertisements.

Paragraph 3. It was clearly understood by the Art Director of VOGUE and Miss Talmei that any object shown in the galleries should not be moved or displaced for the purpose of being photographed with fashion models. You, yourself, made this perfectly clear and this was perfectly understood by them. It never occurred to us to caution VOGUE not to crop any

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THE MUSEUM OF MODERN ART

Date August 24, 1945

To: Mr. Sweeney

Re: Letter from Katherine S.

From: S. Newmeyer

Dreier re VOGUE July 1945 issue.

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Memorandum to Mr. Sweeney

August 24, 1945

photograph. Therefore since we had not laid down a specific ruling on that, VOGUE was actually within the law. This incident has shown us that it is impossible to protect ourselves in advance from every possible contingency. For that reason we have decided to allow no more fashion photographs.

Paragraph 4. In order to raise "the comprehension of the average person to the real function of art," the first step is to bridge the gap which exists between the comprehension of that average person and the function of art. And, although a bridge can be thrown across a vacuum, it cannot be anchored at either end in a vacuum. Therefore, one end of that bridge must come in contact with the average person's average interests, which do not include a comprehension of the real function of art. In other words, it is necessary to lead from the known into the unknown.

The VOGUE article could not be and did not set out to be a scholarly presentation of the "real function of art." It was intended to be and was a popular presentation of the function of the Museum of Modern Art. The attention of the average person having been directed to the Museum, it is then up to the Museum to carry it further -- to the "real function of art," if it can. By the way, what is the real function of art? Who can authoritatively define it? And will it ever be possible to get two people, including Miss Dreier, to agree on such authority?

Paragraph 5. I have answered the first sentence of this paragraph in the foregoing.

Re the "tragic incident of the van Gogh exhibition," I should be very happy to know what Miss Dreier means. There were no fashion photographs taken in connection with the exhibition. After the exhibition closed at the Museum, Saks put van Gogh reproductions in their windows and fashion people all over the country suddenly became aware of van Gogh and did all sorts of crazy things, but I do not see how in any way the Museum could be considered responsible for this as none of it happened during the period the exhibition was at the Museum; and of course the Museum had no hand at all in encouraging such antics. If she was referring to the newspaper use of the story about van Gogh's ear, well, I can only say that such story in no way emanated from this Museum and was not even mentioned in our publicity. As I have pointed out to other critics of the Museum, however, it is an unfortunate fact but true that newspaper and magazine people do not confine their reading merely to the press releases of this Museum. It

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Memorandum to Mr. Sweeney

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August 24, 1945

would be very nice if we could put them on the exclusive diet of Museum publicity but, alas, we have been unable to accomplish this desideratum.

The answer to Miss Dreier's final question in this paragraph, "Is the Museum of Modern Art a cultural institution or a money-making commercial undertaking?"-- anyone connected with the Museum can vouch for the fact that it doesn't make money; in general, I believe it is considered a cultural institution.

Paragraphs 6 and 7. Miss Dreier and her friends are entitled to their own opinions. They are in the minority, however.

Paragraph 8. Perhaps Miss Talmev was not specific enough; possibly to the words "no others, however, had worked out a Museum," she should have added, "that attained permanent status."

Paragraph 9. Yes, Miss Dreier is wrong.

SINGLE EXCEPTION to Museum's rule of never allowing works owned or shown by it to be used for commercial purposes:

In 1938 when Thomas Mabry was Executive Director, he insisted, despite my protests, that we permit Mrs. Resor's advertising agency to use our Brancusi's Bird in Space for a color advertisement of Pond's Cold Cream. Mrs. Resor was at that time a Trustee of the Museum and my protests were unavailing. Therefore a color photograph was taken of Mrs. Goelet standing in the Museum beside Bird in Space, the purport of the picture being to announce to the world through most of the big national magazines that Mrs. Goelet used Pond's Cleansing Cream. (I think this was a lie, but I am not concerned with the veracity of the advertisement.)

The reason the advertisement was aborted (to my great satisfaction) was that Mrs. Goelet's divorce proceedings were started (or at least came to light) between the time the picture was taken and the time when it was scheduled to appear in full color in national magazines. The advertising agency managed to kill the advertisement in all but one extremely dinky, badly printed motion picture magazine, the readers of which, I am sure, never had heard of Mrs. Goelet and certainly never of Bird in Space.

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THE MUSEUM OF MODERN ART

NOTES ON THE RECEPTION OF THE BAUHAUS EXHIBITION

The Museum put on the current Bauhaus exhibition with two general purposes in mind: (1) to do honor to an institution which was probably the most remarkable design school of our time; (2) to call attention to Bauhaus methods of instruction and the results obtained so that they would be more accessible to American schools.

As the period covered by the exhibition proper closed in 1928 and the Bauhaus itself in 1933, we had little expectation that there would be much controversy about the exhibition. Indeed we were very doubtful whether the exhibition would be a popular success because of the complexity and difficulty of the subject and its comparative lack of popular elements and the fact that circumstances prevented any advance publicity of any kind.

To our surprise we were completely mistaken. We have had a far larger attendance at the exhibition than at any previous show in our present quarters and the controversy aroused has been more violent than almost any exhibition that the Museum has had.

The New York critics were about equally divided. We believe that a fair and objective analysis of criticisms would result in approximately the following table:

A: Concerning the Bauhaus

1. Hostile: The Sun (McBride), the Herald Tribune (Cortissoz)
Parnassus (McCausland)

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2. Non-committal or "half-and-half":

Post (Klein), Journal and American (Breuning),
Art News (Davidson)

3. Favorable: New Yorker (Coates, art critic), Magazine of Art (Cooke), New Republic (Sweeney), Time,
Newsweek

4. Enthusiastic: Times (Jewell), New Yorker (Mumford, architecture critic), Cue (Cox), World Telegram (Genauer), Retailing (Auerbach)

B: Concerning the exhibition itself

1. Hostile: Sun (McBride), Times (Jewell), Art News (Davidson),
Parnassus (McCausland)

2. Unfavorable: Post (Klein)

3. Favorable: Herald Tribune (Cortissoz), Time, Newsweek,
Magazine of Art (Cooke)

4. Enthusiastic: New Yorker (Mumford), Cue (Cox), Retailing (Auerbach)

Certain amusingly contradictory remarks on the part of the critics were published in the recent Museum Bulletin. There were also two sentences from letters to the Times published in the same column, one calling the exhibition "a final danse macabre," the other calling the Bauhaus "the finest thing in existence." Perhaps Royal Cortissoz' fair minded conclusion to his otherwise unfriendly review is worth quoting, "The Modern Museum has never better demonstrated its function as a laboratory for the analysis of latter-

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day experimentation."

One very interesting generalization may be made about the criticisms. Almost all the hostile criticisms were written by the "art critics," that is, those writers who habitually concern themselves with painting and sculpture (though about half of them were more or less favorable). The critics who were somewhat more technically competent to deal with the exhibition were almost without exception favorable and even enthusiastic. I refer especially to the architect and designer, Cox, who writes for Cue; the reviewer for Retailing, who was especially interested in the installation and industrial designs; the architect and designer, Mary Cooke, who wrote for the Magazine of Art; and, above all, the architectural historian and critic, Lewis Mumford, of the New Yorker. Because of his prestige, experience and genuine interest in American education in architecture and design I am enclosing a copy of Mumford's review from the New Yorker, which you may have overlooked.

If time permitted I should like to make an analysis of this sort after each exhibition. I am moved to do so in the case of the Bauhaus because it is my impression, gathered from conversations with several trustees, that they believed that the exhibition had been generally condemned by the critics. In any case, whatever the critical response, the popular response has been most gratifying.

Respectfully,

Alfred H. Barr, Jr.

Enclosure

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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:

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

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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

February 16, 1937

Dear Mr. Sweeney:

Will you please sign and return to us the enclosed receipt for the Giacometti "Disagreeable Object" which we returned to you February 3rd.

We are holding the "Composition" by Miro until we hear from you when you wish to have it returned.

Very truly yours,

Alfred H. Barr, Jr.
Registrar

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

Enclosure

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 7-7471

Release, Sunday, April 30, 1933.

Direct from the ruins of an ancient civilization in the tropical lowlands of Guatemala, from the site of Piedras Negras, which was a great center of Maya culture of central America 1400 years ago, the Museum of Modern Art will receive a large stone stele for its Exhibition of American Sources of Modern Art, opening to the public on ^{May} ~~March~~ 10th. The Stele, one of the best extant examples of ancient American art/ ^{which} has never been seen outside Guatemala before will now be seen by the American public for the first time.

This sculpture, called by Dr. Herbert J. Spinden one of the finest works of the best period of the Maya comes to the Museum of Modern Art through the courtesy of the Pennsylvania University Museum of Philadelphia, which has secured it on extended loan from the government of Guatemala. The stele, which weighs over a ton, represents a Maya sowing corn, probably a priestly figure or a god.

When this stele, called "Number 13" was put in place in the temple of the Mayas, the civilization of this great people artistically, intellectually, and scientifically, had already reached a high level equalled by few civilizations in the world. The Mayas enjoyed extraordinary mastery of the carver's art, a remarkable achievement because, lacking iron, their sculptors worked even in the hardest stone with tools of stone, jadeite, or soft bronze. Despite this handicap they had a perfect control of technique, and were master draftsmen. Their use of perspective and the perfection of a system of mathematics and of a calendar from a study of astronomy, mark a highly developed culture.

Other examples of the art of the Maya will be included in the Exhibition of American Sources of Modern Art, together with work of Aztec, Toltec, Peruvian, and other artists who lived before the coming of Columbus. About two hundred objects, including pottery,

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sculpture, painting, ornaments in gold and jade, textiles, and feather ornaments, from Mexico, Central America, and Peru, will show a mass of material not only modern in spirit but which has had a direct influence on modern art.

The Museum of Modern Art is borrowing for this Exhibition from the following museums: The Peabody Museum of Harvard University, the Pennsylvania University Museum, the American Museum of Natural History, the Museum of the American Indian, Heye Foundation, The United States National Museum, Washington, and the Metropolitan Museum of Art, New York. Private collectors will also contribute.

Some of the pieces will be shown to the public for the first time. The Museum of Modern Art is placing this material on view with emphasis on its significance as art rather than purely as archaeological records. The inspiration which modern art has derived from the work of these ancient artists will be illustrated in the exhibition, which will include examples of the work of modern artists who have sought the inspiration of America's ancient tradition.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 7-7471

Release, Sunday, May 7, 1933

Gold from the sacred Lake of Guatavita, feather mosaics preserving for 1400 years the brilliance of tropical plumage, massive sculpture which, until a few weeks ago lay half buried in jungle growth in Guatamala, will be among the many interesting objects included in the Exhibition of American Sources of Modern Art which opens to the public, at the Museum of Modern Art, 11 West 53d Street, New York, on Wednesday, May 10th, and which will continue on view until the end of June.

Members of the Museum will have an opportunity to see this material in a preview on Tuesday, May 9th.

In the first floor galleries of the Museum of Modern Art, while this exhibition is in progress, will be placed on view works by modern artists which suggest a relationship between antique American art and the art of today. Among the artists represented are Ben Benn, Jean Charlot, John Flannagan, Raoul Hague, Carlos Merida, Diego Rivera, David Alfaro Siqueiros, Marion Walton, Max Weber, Harold Weston, and William Zorach.

"The purpose of the Exhibition," says Mr. Holger Cahill, in his introduction to the illustrated catalogue which, following its custom, the Museum of Modern Art will publish in connection with the show, "has been to bring together examples of the art of the ancient civilizations of America which are to be found in collections in the United States, and to show its relation to the work of modern artists. There is no intention here to insist that ancient American art is a major source of modern art. Nor is it intended to suggest that American artists should turn to it as the source of native expression. It is intended, simply, to show the high quality of ancient American art, and to indicate that its influence is present in modern art in the work of painters and sculptors some of whom have been unconscious of its influence, while others have accepted or sought it quite consciously."

Museums and private collectors have generously aided the Museum of Modern Art by lending objects for this exhibition. From the Peabody Museum of Cambridge comes a particularly fine group of Maya sculpture. Much of this is from the ancient city of Copan, Honduras, one

FOR INFORMATION AFTER MUSEUM HOURS:
MUSEUM OF CAMBRIDGE COMES A PARTICULARLY FINE GROUP OF MAYA SCULPTURE.
TELEPHONE: A. R. BLACKBURN, JR. REGENT 4-5758 OR HELEN F. MCMILLIN: CIRCLE 7-5434

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of the great cities of the Maya in the 6th century. The Head of a Maize God, included in this collection, is considered by some critics one of the finest pieces of sculpture ever produced in the Western hemisphere. Jade carvings, many of them from the sacred lake of Chichen Itza in Yucatan, are also part of the Peabody loan.

The Pennsylvania University Museum of Philadelphia has also loaned examples of the best period of Maya art. Particularly striking is the Stele No. 13, which has never before been placed on exhibition. To transport this piece of massive stone, weighing more than a ton, through the jungles of Guatemala, required about three months. From the same collection the Museum of Modern Art has borrowed carved marble vases of Uloa, Honduras, and a number of fine Maya painted vases. The painted pottery of the Maya remains today our only source of knowledge of the painting of this people. The frescoes they produced have crumbled and disappeared but in these exquisite vases the skillful draftsmanship and the color sense of the ancient painters is still preserved.

Gold ornaments and amulets have also been brought from the Pennsylvania University Museum. These are chiefly from the Chibcha and Quimbaya cultures of Peru. The work of these goldsmiths and the sumptuousness of their products filled their Spanish conquerors with wonder and envy. Among the objects which the Museum of Modern Art will display are a number dredged from the sacred lake of Quimbaya. Gold had an important part in the religious ritual of the Peruvians, great quantities of ornaments and amulets having been cast into the waters of Quimbaya as votive offerings. To the Spaniards the priest who, clothed in robes sprinkled with gold dust, performed these rites gave rise to the mythical El Dorado.

Valuable Mexican material has been secured from the American Museum of Natural History in New York, including fine pieces of Aztec and Totonac sculpture. The Museum of the American Indian, Heye Foundation, has loaned a number of sculptures from Quirigua, notably one, in dark stone, representing the terrible god, Xipe Totec, "The flayed one" wearing the skin of a sacrificial victim. The Museum of Fine Arts in Boston, and the Metropolitan Museum of Art, New York, have both loaned beautiful textiles.

A superb feather mosaic from Peru has been borrowed from Mr. H. A. Ellsberg of New York. Examples of this interesting and individual art are rare due to the deterioration of the materials used in the warm climate. Mr. Ellsberg's mosaic has been called, by such a notable critic as Dr. Philip Ainsworth Means, perhaps the finest extant example. Brilliantly colored feathers fastened to fabric with an

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inset of the cat-demon in three separate panels compose this piece which was once part of a tunic. Mr. Ellsberg has also generously loaned some very fine Nazca textiles.

Mr. Alfred M. Tozzer of Cambridge, has loaned an interesting pottery bowl, covered with a thin coat of gold, a technique which has long puzzled archaeologists. Mrs. Dwight Morrow has loaned a fine example of Toltec sculpture. The Brummer Gallery is sending Peruvian pottery and small sculptures, including figurines made of turquoise.

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THE NEW REPUBLIC

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III; and so on through Rubens and the seventeenth century. After the Far and Middle East, and Peru and Mexico, we return to the Europe of Louis XIV, Louis XV, to Goya in Spain, and finally to the nineteenth century, mostly to the English movement under William Morris, with which the historical outline ends. The excellence of the book, meanwhile, has steadily grown. I can merely hint at the precision and the fine, curious persuasiveness of the account of textile design in Peru, or the subtle fashion in which the esthetic and the social and personal elements in the Louis XIV tapestry are set forth, or the indication of the connection between the forms of such tapestry as Boucher designed for the Pompadour to the houses and social tastes of the French eighteenth century, with the ensuing variation in tapestry motifs, dimensions and even surface texture.

The delineation of Goya's place in tapestry, of Goya's share in the Spanish characteristics, and of Spain in art, is bold, finely planned and very sure and unified in tone. The statement that Spain is the country of the "strikingly second-rate" is followed by a paragraph so concrete and brilliant that I am almost carried past saying that such a statement seems to me to do what many critics do with regard to Spain. The temptation is to compare the Spanish example with what it may derive from. Compared to that, it may rank here or rank there in one's estimation. But in relation to itself (as, so to speak, a free unit that is Spanish) it requires a judgment that acts within an intuition freer from the outside comparison. To say that Spanish art's effect "is won by exaggeration, everything is overdone, facts are not stated but insisted upon," and "instead of reserve there is repression," is to make most searching and effective observations. Such observations may be highly pertinent to the nature of the reactions one discovers in oneself on coming to the art of Spain; but they are not wholly final to the art itself. Since repression can be at times a form of emotion, just as restraint at times can be sterility or emptiness, and since exaggeration can be a relative term as can be the blueness of the sky, the choice may come down to what you feel about the Spanish character. And between those two aspects of the Spanish character of which Miss Ackerman speaks—that actuality and those storms of feeling, the unescapable, factual lucidity of the Latin, implacable, irritated to cynicism, the chaotic excitement exasperated almost to hysteria—there is, I believe, out of a long acquaintance with Spain and Spanish art, another element that must be mentioned: the mystical, between the two others it appears. It is not these two, the factual and emotional elements, for they are qualities of their sun and their country and I can apprehend them; it is the Spanish form of the mystical that is the element in the Spaniard's art that for me remains most foreign.

The account of nineteenth-century tapestry, closing the history, is made, by a most brilliant turn in the book's design, to clinch the main bases of the argument all along, both as to the relation of tapestry to the world in which it appears and as to the integrity of the craft itself. We see the fripperies and reproductions among Continental tapestries and how "the conspicuous exception was England, where William Morris and his associates not only attempted to revive tapestry and clothe it in a new style, but undertook to confront and combat the evils" of the Materi-

alist century that was in progress. "He was inexhaustible, determined, righteous, and he had brains. But they were English brains, so he did the typical English thing. He began to act." The discussion of the worth of Morris' achievement, with its digital conscience that gives the illusion of clarity and with its actual muddling, is made, as I said, to clinch and to coordinate the theses of the book. Taken more generally, as an evaluation and placement of Morris and all that is coupled with his name, this short and somewhat dazzling chapter will remain, for me at least, the last word.

By a happy insight the chapter on the technique and esthetics of tapestry comes only after its history has been finished. Up to that point barely enough has been indicated to provide the history its necessary ground and the reader his assurance of the author's right to speak. This technical and esthetic chapter is homely and plain with thorough knowledge, and is humble and edged by the rare combination of esthetic thinking with that special sense that usually appears only within the experience of a craftsman. The tapestry craft in its organized life is made apparent in the next appendix, on Guild Regulations; and the third appendix on Some Collectors and Collections serves very well the sense of tapestry in relation to prestige, royal ambitions, personalities, the changes of history, and so on. For those who wish to go further in the subject here and there, and in order to relieve the account of the clutter of such accretions, various details, sources and references are separated into the notes at the end of the volume, eighty-seven pages in smaller type, remarkable in their scope and well condensed.

STARK YOUNG.

"American Sources of Modern Art"

Mr. Aldous Huxley, the well known British novelist, who has long been interested in Mayan art and has lately been studying examples of it in Guatemala, happened to be in New York at the time the Exhibition of pre-Columbian Art opened at the Museum of Modern Art.—THE EDITORS.

AS OF all good things, one can have too much of history—particularly where art is concerned. We labor still under the nineteenth-century delusion that the history of a thing provides a sufficient account of that thing. It doesn't. The history of art is not art, any more than the history of religion is religion. The essence of art consists in the individual experience of artist and onlooker. History has nothing to do with our most intimate esthetic satisfactions. All that the study of history can do for us, in so far as we are artists or lovers of art, is to make us familiar with alien conventions and in this way prepare our habit-ridden minds to receive a communication from the far-off artists who worked within those conventions.

The current exhibition at the Museum of Modern Art is nominally historical. Its official title—"American Sources of Modern Art"—is a peg on which one could hang any number of more less learned discourses—but discourses, ultimately, quite beside the point. For the significant thing about a work of art is not its modernness or its American

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primitiveness, but its goodness or badness. (Incidentally, it is very hard to perceive what relation there is supposed to be between the anthology of pre-Columbian art on the upper floors of the Museum and the small, but not select, exhibition of contemporary art below. I tried to get it; but failed completely.) To classify works of art under historical categories is to obscure the real issue. The perfect exhibition would be one, not of Moderns or Primitives, but simply of Art, *sub specie aeternitatis*. It would be an assemblage, from all over space and time, of select specimens of excellence and rubbish. There are many ways of being subtle and aware and many ways of being coarse and insensitive; there are many kinds of vulgarity and of grandeur, of sentimentality and nobility. Such an exhibition as I have described would aim at revealing all those hitherto imagined by the human mind.

The weak, the downright bad and the middling have at all times vastly outnumbered the excellent works of art. Even during the epochs when art was most lavishly encouraged, when tradition was sound, when a happy chance had thrown up an unusual number of men of genius—even at these fortunate moments, good art has been rare and poor art common. Our historical classification tends to mask this supremely important fact. Historically minded people are apt to speak of the artistic production of entire periods and races as though it were all one homogeneous thing. Whereas, in esthetic reality, the art of every time and place is always a great mass of suet with occasional raisins parsimoniously dotted about in the suffocating mass. Sometimes there are no raisins at all, and all is untempered dumpling.

The art of Central and South America has just as little qualitative homogeneity as any other. There has been a tendency, in the recent popular books on the subject, to talk about the Mayas, the Peruvians, the peoples of Mexico, as though they were all nations of artists—as though every work produced in their respective traditions were admirable. This, of course, is entirely ridiculous. No artistic tradition, however excellent, can make up for lack of talent in those who work within it. Against the magnificent stone serpents in the National Museum of Mexico—among them, the most beautiful piece of abstract sculpture I ever saw—one must set the carvings at Teotihuacan, where the snakes have all the vulgar obviousness of theatrical properties. The best of the Peruvian goldsmith's work is superb; but we must not forget that there are also Peruvian toby-jugs that have all the penetrating insensitiveness of the worst sixteenth-century German portraiture. And so on. For every masterpiece of early American art there are dozens, even hundreds, of worthless and uninteresting works. It is inevitable and in the nature of things.

The exhibition at the Museum of Modern Art is a kind of anthology of pre-Columbian sculpture, ceramics and metal work. A small anthology and one on which the historical preoccupations of those who made it has imposed certain limitations. Nevertheless a very interesting anthology. Maya sculpture is represented by several small and very delicate bas-reliefs from Piedras Negras, and by three or four carvings in the round from Copan. Among these last is the celebrated head of the Maize Goddess, loaned by the Peabody Museum, one of the most beautiful pieces of sculpture produced in any great artistic tradition. Less well known, but no less deserving of admiration, is the

terra-cotta figure, from Campeche, of a goddess with a worshipper in her lap. This figure (the like of which I never remember to have seen before in any collection of Maya ceramics) is a miracle of mingled boldness and delicacy, of breadth of treatment and extreme sensitiveness.

For me, the greatest surprise of the exhibition was the statue which stands in the vestibule. It represents a tattooed man and was made by the Guetars (whoever they may have been) in Costa Rica. There is an almost terrifying intensity about this work—the product of a culture of which, I am ashamed to say, I had never even heard until, a few days since, I stumbled upon the cases of Guetar art at the Natural History Museum. I wish space could have been found in the present exhibition for some of the extraordinary terra-cotta heads in those cases.

A more conspicuous absence was that of all specimens of the horrific in Aztec art. This omission was no doubt deliberate. There is no tradition of horribleness in contemporary art and as this exhibition was designed to show the American sources of contemporary art, no examples of horribleness were included. I regret this limitation imposed by the historical framework of the exhibition. No anthology of early American art is complete without at least a few specimens of Aztec frightfulness. And what a frightfulness it is! No people, so far as I know, has ever evolved such an effective tradition for the expression of horror as did the Aztecs. When some good artist uses the tradition, the effect is really blood curdling. Those little death goddesses in the National Museum of Mexico, with their grinning skull-faces and their gesticulating fingers, are about the most appalling objects ever executed by the hand of man. And quite apart from subject matter and associations, there is, in certain Aztec works, a purely formal horribleness, which produces the strongest effect on the mind of the beholder. In the so-called Chac Mool figures, for example, there is no obvious horror. They represent a man lying on his back, his head lifted and turned over one shoulder, his hands crossed on his belly. Nothing horrible about the subject. But the formal treatment of these figures with their strangely flattened planes meeting at sharply defined angles gives them an indescribably sinister and horrible appearance. Why, it is very hard to say. The problem of the psychological effects produced by purely formal relations is one that still remains to be investigated.

ALDOUS HUXLEY.

Poem

At least, and still at lingering last we can
 Console ourselves because this earth is ours,
 Though we could never hurl the hurricane,
 Nor weld a hill, nor soft unlock the showers,
 Nor rivet the diamond under the abyss,
 Nor add the desert up, nor crumble the frost
 Over the flower's side. Remembering this
 The warm security of pride is lost,
 For we are dull mismasters of a huge event
 And cannot think who tutored us to fail,
 We ruin so quick, and hope is nearly spent:
 But faint at intervals, benign and frail
 A courage whispers, just this side of fate,
Cling earthward, inward, do not abdicate!

HILDEGARDE FLANNER.

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THE MUSEUM OF MODERN ART

The Bulletin of The Museum of Modern Art

The Renaissance Society of The University of Chicago

The President and Officers of the Renaissance Society announce an illustrated lecture by Arthur Upham Pope, Ph.D., Director of the American Institute of Persian Art and Archeology, on "General Principles of Persian Art," in the auditorium of the Oriental Institute of the University of Chicago, 1155 East 58th St., on Friday, January 15 at 8:30 P.M.

Members may bring guests.

The Museum of the Oriental Institute will be open to visitors one hour before and after the lecture.

The exhibition of "Drawings by Sculptors and Small Sculpture" in Wieboldt Hall, 1050 East 59th St., will be open from 7:00 to 8 o'clock for this occasion.

The Library

—with a reading list on modern art

6 Volume 3 May 1936

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THE MUSEUM OF MODERN ART

The Bulletin of The Museum of Modern Art



The Library —with a reading list on modern art

6 Volume 3 May 1936

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The Library

What books shall I read about modern architecture? Where was Derain born? Can I borrow slides of modern sculpture from you? What helps have you for one who must discuss Manet and Monet? In what public collections of America can paintings by Van Gogh be seen? How is Van Gogh pronounced? When was African negro art "discovered"? When did Cézanne paint The Card Players? What is de Stijl group?

Questions like these are a natural consequence of a museum of modern art; to answer them and hundreds more which cannot be put in such simple form, the Museum founded in 1932 a library. At present this library contains over two thousand books in all languages dealing exclusively with art since 1870. Over one hundred and ninety titles appear in the list of periodicals, many of them vanguard magazines available in few other collections. While the library cannot boast of complete runs of all these periodicals, the gaps are slowly being closed. To supplement this collection there is a file of ephemeral material. Clippings, gallery guides, exhibition leaflets, portraits of artists, sales catalogs, announcements, photographs—everything which comes the Museum's way and which touches on modern art in any of its aspects—is filed in readily accessible form. This documentation of present-day art-production is considered by the Library Committee as perhaps the most important single function of the library.

Two examples prove the value of saving the ephemeral. The first is a scrapbook assembled by Miss Harriette S. Palmer in 1913 during the famous "Armory Show" and deposited by her in the library on indefinite loan. From contemporary newspapers and magazines Miss Palmer clipped all mention—serious and facetious—of the International Exhibition of Modern Art held by the Association of American Painters and Sculptors, Inc., at the Armory of the Sixty-ninth Infantry, New York. Not only is it amusing to turn over the pages of the scrapbook and re-experience the furore created by this exhibition, but it is an enlightening commentary on taste. The caricatures of Marcel Duchamp's "Nude Descending the Staircase" are most timely, because this painting was included in the Museum's recent Exhibition of Cubism and Abstract Art. Through the generosity of Mr. Elmer L. MacRae, secretary of the "Armory Show," the library has acquired all the official publications, together with photographs, postcards, posters and even examples of the lapel button designed by Arthur B. Davies which members wore during the exhibi-

tion. Thus, by a stroke of fortune, the library has available practically complete documentation of that important exhibition.

The other example is a part of the Eluard collection of surrealist documents, which together with that of Dr. Camille Dausse, has been given to the Museum library by Mr. Walter P. Chrysler, Jr. It is a scrapbook in which exhibition catalogs from Tokio to Lima are bound together with manuscripts, legal documents and other material, forming a more intimate and personal record than the "Armory Show" documents.

It is the duty of a library not only to preserve books, periodicals and documents, but also to make available the material which they contain. A tentative classification has been devised, so that the books stand in logical sequence on the shelves; a card catalog serves as an index to their contents. The ephemeral material, largely monographic in character, is arranged in alphabetical order in filing cabinets, forming its own catalog. Bibliographical service is one of the library's functions, whether it be as comprehensive as the list published in the catalog *Cubism and Abstract Art*, or as specialized as that in *Painters and Sculptors as Illustrators*.

Indeed, the library should be considered a supplement to the Museum. Modern art of all kinds, good, bad, or indifferent, can be represented in scientific anonymity. Works of art which the Museum proper cannot afford to purchase, or which the Trustees do not wish to give the emphasis that acquisition necessarily implies, can be documented without fear and with little expenditure by the library.

One of the library's most popular services is the rental of lantern-slides. Over twenty-five hundred slides, largely of painting and architecture, have been acquired, mainly through gifts from Mr. Edward M. M. Warburg and Mr. Philip Johnson. These are available at the moderate fee of one dollar a week per fifty slides.

The nucleus of the library was the generous gift of Mr. A. Conger Good-year, the Museum's President in 1932. Subsequent gifts from Mr. Philip Johnson, Mr. Henry-Russell Hitchcock, Jr., and Mr. Edward M. M. Warburg were sufficient to guarantee the importance of the library and to give it a claim to uniqueness. In 1934 the Museum secured the services of Miss Iris Barry (now Curator of the Film Library) as Librarian. Later in the year a Library Committee was formed to act in an advisory capacity. The Chairman, Mr. Walter P. Chrysler, Jr., made possible the installation of bookcases in the reading room to house the already sizeable collection.

The Museum of Modern Art Archives, NY

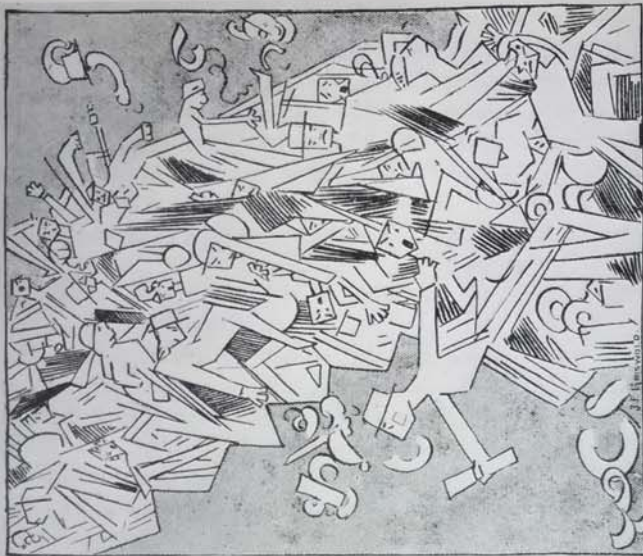
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SEEING NEW YORK WITH A CUBIST

The Rude Descending a Staircase
(Rush Hour at the Subway)
J.E. Hartmann

(Left) Documents from the Eluard Collection of Dadaism in the Library of the Museum of Modern Art. (Right) Caricature of Marcel Duchamp's *Nude Descending the Staircase* from *The Evening Sun*, March 20, 1913. From the "Armory Show" scrapbook lent to the Library of the Museum of Modern Art by Miss Harriett S. Palmer.



Some books on modern art

The literature of modern art is very large and, in accordance with present publishing tendencies, specialized. The librarian has felt, therefore, that an annotated bibliography might be of more service to those seeking guidance than a mere list of books.

General

It is not surprising that there should be as many differences of opinion about modern art as there are writers. The very definition of the term is vague; depending on his outlook an author may begin with the Renaissance, the Baroque, the French Revolution, Impressionism, 1900 or the Great War. The late Julius Meier-Graefe considered the beginning of the nineteenth century as the turning point, and his classic *Modern Art* (2 vols., New York, Putnam, 1908) discusses the art-psychology of the entire century. The second edition, not yet translated (*Entwicklungsgeschichte der modernen Kunst*, München, Piper, 1914-15), extends up to the early days of

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cubism. Hans Hildebrandt's *Die Kunst des 19. und 20. Jahrhunderts* (Potsdam, Athenion, 1924) is the standard text-book. Carl Einstein's *Die Kunst des 20. Jahrhunderts* (3d ed., Berlin, Propyläen-Verlag, 1931), limited to painting and sculpture of the present century, is invaluable for its wealth of illustrations, partly colored. A compressed summary of modern art will be found in the catalog of the Museum's Fifth Anniversary Exhibition entitled *Modern Works of Art* (New York, The Museum of Modern Art, 1934), with text by Alfred H. Barr, Jr. and Philip Johnson.

Abstract art is described in detail in the recent catalog *Cubism and Abstract Art* (New York, The Museum of Modern Art, 1936) by Alfred H. Barr, Jr.; a bibliography is included. Arthur Jerome Eddy's *Cubists and Post-Impressionism* (Chicago, McClurg, 1914; 2d ed., 1919) is still useful for its material on pre-war vanguard painting and sculpture. One of the most important post-war movements was concentrated at the Bauhaus in Weimar and, later, Dessau, Germany. In this school an original and remarkably organized method of teaching was evolved, which Professor Ladislaus Moholy-Nagy has described in *The New Vision* (New York, Brewer, Warren & Putnam, n.d.). His colleague, Walter Gropius, surveys the work of the school before its doors were closed by recent political changes in Germany in his *New Architecture and the Bauhaus* (London, Faber & Faber, 1935). David Gascoyne's *A Short Survey of Surrealism* (London, Cobden-Sanderson, 1935) contains discussion of both the literary and plastic aspects of that movement. All phases of American art are treated by various authors in the collected work *Art in America in Modern Times* (New York, Reynal & Hitchcock, 1934), edited by Holger Cahill and Alfred H. Barr, Jr.; this inexpensive volume is also useful for its colored plates.

More numerous than histories are books of criticism and esthetic theory. One of the most readable is Sheldon Cheney's *A Primer of Modern Art* (New York, Boni & Liveright, 1924). Thomas Craven, in his *Modern Art* (New York, Simon and Schuster, 1934), judges art by the personality of the producer and the greatness of the subject-matter. Although exaggerated and somewhat flippantly written, the book should not be overlooked for it presents the doctrine of art as a social instrument. Herbert Read's *Art Now* (New York, Harcourt, Brace, prefaced 1933) is particularly concerned with vanguard art. R. H. Wilenski, in *The Modern Movement in Art* (new ed., New York, Stokes, 1935), attempts to sift and evaluate the romantic and classic or "architectural" aspects of modern art. Ozenfant's *Foundations of Modern Art* (New York, Brewer, Warren & Putnam, 1931) is a serious attempt to formulate an esthetic of all phases of present-day artistic production; his "balance sheet" itemizes music, literature, religion and science together with architecture, painting and sculpture.

Architecture

Modern Architecture (New York, Payson & Clarke, 1929), by Henry-Russell Hitchcock, Jr., was one of the first books in English to treat the subject adequately. It should be supplemented by the splendid plates in G. A. Platz's *Die Baukunst der neuzeitlichen Zeit* (2d ed., Berlin, Propyläen-Verlag, 1930). Together with Philip Johnson, Hitchcock wrote *The International Style* (New York, Norton, 1932); the same authors

contributed articles to the catalog of the Museum's International Exhibition of Architecture, published as *Modern Architects* (New York, The Museum of Modern Art, 1932). The work of six men is discussed, among them Le Corbusier (pseudonym of Charles-Edouard Jeanneret) whose *Towards a New Architecture* (New York, Payson & Clarke, n.d.; first French ed., 1923), because of the great influence it has had on contemporary building, is fundamental. The section on housing in the abovementioned catalog was written by Lewis Mumford. It is a good brief survey; for more extended treatises Catherine Bauer's *Modern Housing* (Boston, Houghton Mifflin, 1934) and *Housing America* (New York, Harcourt, Brace, 1932) by the editors of "Fortune" are recommended.

Painting

The most ambitious survey is *Histoire de l'art contemporain; la peinture* (Paris, Alcan, 1935), edited by René Huyghe, which is especially valuable for the biographical and bibliographical notices on each painter. Jan Gordon's well-written *Modern French Painters* (New York, Dodd, Mead, 1923) is useful for its colored plates, as is T. W. Earp's *The Modern Movement in Painting* (London, The Studio, 1935). C. J. Bulliet's *The Significant Moderns and Their Pictures* (New York, Covici Friede, 1936) consists of a series of brief biographies of foreign artists and a large number of illustrations. James Johnson Sweeney's *Plastic Redirections in 20th Century Painting* (Chicago, Univ. of Chicago Press, 1934) is a valuable, scholarly study of the more advanced movements of our day. James Thrall Soby presents the surrealist and neo-romantic attitudes with clarity and enthusiasm in his *After Picasso* (Hartford, Mitchell; New York, Dodd, Mead, 1935).

Sculpture

XXth Century Sculptors (London, Oxford Univ. Press, 1930) by Stanley Casson, the distinguished classical archaeologist, views modern work in its relation to ancient Greek; his technical descriptions are of remarkable clarity. R. H. Wilenski takes almost half of his *The Meaning of Modern Sculpture* (New York, Stokes, prefaced 1932) to attack classical tradition and to prove the independence of modern workers; his brilliant and provocative style is stimulating. Paul Fierens' *Sculpteurs d'aujourd'hui* (Paris, Ed. des Chroniques du Jour, 1933) is a useful album of reproductions.

Other arts

Periodicals, especially *L'Art décoratif d'aujourd'hui* (Paris), *Die Form* (Berlin), *The Architectural Review* (London) and *The Architectural Record* (New York), are the best sources for contemporary interiors. G. A. Platz's *Wohnräume der Gegenwart* (Berlin, Propyläen-Verlag, 1933) is indispensable for its plates. The exhibition catalog *Machine Art* (New York, The Museum of Modern Art, 1934) contains a short history by Philip Johnson and many illustrations, with the names of the designers. Photography is best studied in the various annual albums of reproductions, such as those published by *Arts et métiers graphiques* (Paris) and *The Studio* (London);

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the only available histories are entirely technical. The standard history of the cinema in English is Paul Rotha's *The Film Till Now* (New York, Cape & Smith, 1930) and the supplement *Celluloid; The Film Today* (London, Longmans Green, 1933); *Histoire du cinéma* (Paris, Denoël et Steele, 1935), by Maurice Bardèche and Robert Brasillach, is a good reference work, although unillustrated. V. I. Pudovkin's *Film Technique* (London, Newnes, 1933), an exposition of the theory of montage, is classic.

Periodicals

To keep abreast of the times, the magazines *Cahiers d'art* (Paris), *Minotaure* (Paris), *Formes* (now combined with *L'Amour de l'art*, Paris), *Cicerone* (now consolidated with *Pantheon*, Munich), *The Studio* (London), *The American Magazine of Art* (Washington), *Parnassus* (New York) and *Axis* (London) should be consulted, if only for the sake of the illustrations they contain.

BEAUMONT NEWHALL, *Librarian*.

The Library Committee

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TO MR. MONROE WHEELER:

On behalf of the Trustees of the Museum of Modern Art I want to thank you for your services as Director of the current Exhibition of Modern Painters and Sculptors as Illustrators. You have given your time most generously in bringing together the exhibition of material from many sources. Both in the quality of the material shown and in its installation you have maintained the highest standards. The Trustees are greatly indebted to you.

A. CONGER GOODYEAR.

The Museum of Modern Art 11 West 53rd Street New York

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THE MUSEUM OF MODERN ART
NEW YORK

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

December 9, 1939

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

Dear Mr. Sweeney:

On January 25th and for two months thereafter our Museum will show the twenty-eight Italian Renaissance masterpieces sent by the Royal Italian Government to the San Francisco Exposition last summer. Our contract with the Italian Government prevents our making any public announcement of this exhibition until January 2nd, but I must take you into our confidence in order to explain the request contained in this letter. We are of course holding this exhibition of Renaissance masterpieces for the benefit of the millions who live in and near New York who have not traveled abroad and may never do so, and since we anticipate an attendance far greater than this Museum has ever had before, we are eager to hold concurrently a small and highly selective exhibition of works by the great modern masters.

Would you be willing to let us show on this occasion your great 1925 Studio by Picasso? Naturally we must show a major work of Picasso's, and the fact that yours has never been shown in New York would also be a great advantage, I believe.

We are eager to make a color plate of your Picasso for the catalog, if you are willing to lend it for the exhibition. As we are faced with the necessity of assembling the show in an extremely short time (the catalog must go to press in a week, and we should need to start the color plate almost at once), won't you telephone your decision to Miss Dorothy Miller at the Museum?

May we hope for a favorable answer to our request?

Sincerely yours,

Stephen C. Clark
Chairman of the Board of Trustees

{ 1 - right
2 - left
3 - ... off side ...
11

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

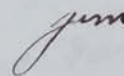
DEPARTMENT OF PAINTING AND SCULPTURE
JAMES THRALL SOBY, DIRECTOR
DOROTHY C. MILLER, CURATOR

April 21, 1944

Dear Jim:

The three pictures in the Barbee sale which we thought interesting sold for nearly twice the price at which we thought they might be of interest. We, therefore, did not purchase any of them.

Sincerely,



Mr. James Johnson Sweeney
120 East End Avenue
New York 28, N. Y.

JTS:mc

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LOUIS CARRÉ

24, RUE NUNGESSER ET COLI
PARIS, 16^e
TÉLÉPHONE : AUTEUIL 69-31

Paris 1935

Cher Monsieur Sweeney,

Merci pour votre lettre du 19 février.
Je suivrai votre suggestion et je descendrai
au Saint-Moritz Hôtel. Il arriverai à
New-York le 13 mars prochain, dans la
matinée, sur le Champlain.

In regard to every document (photographs, addresses, names etc...), I gave you in my past letters, I beg you to keep all of those for you alone. I am sorry to say that Mr Ratton was not fair for me, that I was obliged to refuse to start with him for he is no longer a friend of mine. For that reason, I ask you, before my coming, not to accept any suggestion as to the place where my own pieces must be shown in your Exhibition. This choice must

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be your own affair only and the same for the catalogue. The more you will work by yourself, the better it will be, at every respect. So, please, be careful with saying anything about our correspondence, as anybody except you knows nothing about ^{what} I am doing or intended to do.

~~Don't put~~ Please also excuse this first english letter, written alone, with foreign expressions and believe me, with kindest personal regards,

very truly yours

Jouhaan

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*The President and the Trustees
of the Museum of Modern Art
11 West 53rd Street, request the
pleasure of your presence at the
opening of the exhibition of
African Negro Art
assembled under the direction of
James Johnson Sweeney
Monday evening, March eighteen
at nine o'clock.*

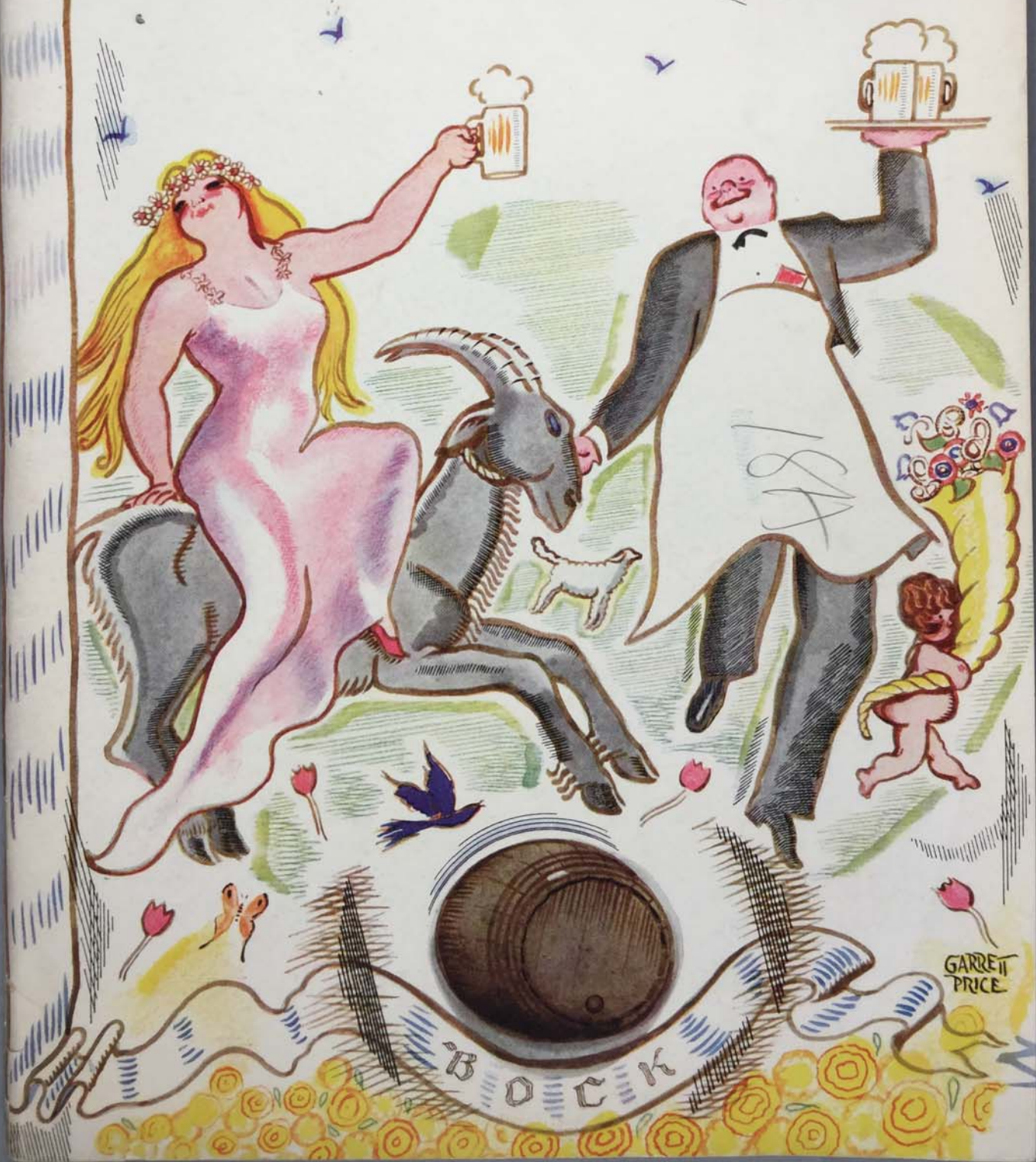
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Mar. 30, 1935

THE

Price 15 cents

NEW YORKER



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some bar and restaurant with music by Joseph S. Smith's and Rodriguez's orchestras, and dances by Dorothy Fox and Charles Walters.*

WALDORF-ASTORIA, Park at 49 (Eldorado 5-3000)—Henry King's orchestra supplies the music in the Empire Room, alternating with Xavier Cugat's tango band. Dances by Georges and Jalna, and songs by Illeana Streuge and Carmen Castillo. Dress.

WEVLIN, Madison at 54 (Plaza 3-9100)—Larry Siry and his orchestra play in the Caprice Room. Kumbas by Eva and Raul Reyes, songs by Milton Douglas, and dances by Rosalean and Seville.

DANCE ORCHESTRAS HERE AND THERE—Bernie Cummins plays in the Roosevelt Grill, Madison at 46.* . . . Hal Kemp plays in the Pennsylvania Manhattan Room, 7 Ave. at 33. . . . Frank Dailey provides the music at the McAlpin, B'way at 34. . . . You'll find Ozzie Nelson at the Hotel New Yorker, 8 Ave. at 34. . . . Jack Little is at the Lexington, Lexington at 48. . . . Marti Michel plays at the Casino Montclair, Lexington at 49. . . . Johnny Johnson plays in the Commodore English Grill, Lexington at 42. . . . Scott Fisher is at the Park Central, 7 Ave. at 56. . . . Anthony Trimi is at the Governor Clinton, 7 Ave. at 31. . . . Jack Berger provides the music in the Oranerie at the Astor, B'way at 44. . . . Bert King plays in the Green Room of the Edison, 228 W. 47. . . . Mishel Gorner is at the Salon Madrid of the Fifth Avenue Hotel, 5 Ave. at 9. . . . Dick Wilson plays at the Bossert, Montague and Hicks Sts., Brooklyn Heights. . . . Joe Moss's orchestra plays for supper dancing in the Della Robbia Room of the Vanderbilt, Park at 34, Sat. Eves. only.

NOTES—The Stork Club, 3 E. 53 (Plaza 3-9096), features Haywood Powers' orchestra and Bobby La Branche. . . . Anna Held's in Town, 1 Ave. at 52 (Plaza 3-8325), has André Monici's orchestra, songs by Kay Skidmore, and piano-play by Eric Zarbo. . . . There's Jack Meyer's music and singing by Lois Elliman, and Comfort and Reilly, at the Club New Yorker, 38 E. 51 (Eldorado 5-9048). . . . Gene Fosdick's band plays at Mon Paris, 142 E. 53 (Eldorado 5-9696), and there's dancing by Mariana Parla. . . . Charlie Wright plays his accordion and sings at the Continental Cafe, 10 E. 52 (Wickersham 2-8953). . . . The Town Casino Club, 9 W. 52 (Murray Hill 2-9717), has Allan Cole's orchestra, dances by Noel and Roda, and songs by Beverly Roberts. . . . Beatrice Thrift and Edna Russell sing, and Joe and Jules play the two pianos at Number One Bar, 5 Ave. at 8 (Spring 7-7000). . . . Bobette Christine sings at the Chateau Moderne, 42 E. 50 (Eldorado 5-9136). . . . Jim Miller and his gang sing their funny songs at Tony's Trouville, 112 E. 52 (Eldorado 5-9234). . . . Joe Howard and Kathryn Parsons sing old-time songs at Bill's Gay Nineties Bar, 57 E. 54 (Eldorado 5-8231). . . . Ethel Levey and Joe Wagstaff entertain at Miss Levey's Little Snack Bar, 68 E. 56 (Eldorado 5-8272). . . . Nancy Noland, who sings, and Maurice Shaw's orchestra are at Maison Lafitte, 144 W. 55 (Circle 7-5556). . . . Fosquet's, 40 E. 58 (Eldorado 5-2540), is a new place with songs by Gladys Baxter, dances by Ann Freshman, and music by George Sterney.

BROADWAY ATMOSPHERE—The French Casino, 7 Ave. at 50 (Columbus 5-7070), is the home of the Folies Bergeres, an ooh-la-la show with many sensational numbers, especially the dancing. Don't miss it. And there's Noble Sissie's band for dancing.

Casino de Parce, 254 W. 54 (Circle 7-1590), has an elaborate show, featuring Jimmy Durante, Gary and Dixon, Milton Watson, and others. Music by Leon Belasco's and Jerry Freeman's orchestras.

Other rough-and-tumble places with revues: Paradise, B'way at 49 (Circle 7-1080), featuring Sally Rand's bubble dance and Abe Lyman's orchestra; Hollywood, B'way at 48 (Chickering and 4-2572), with Phil Harris and his band; and 4-2572), with Phil Harris and his band; and Del Monico's, B'way at 51 (Circle 7-6108).

GREENWICH VILLAGE—Mori's, 144 Bleecker (Gramercy 7-8736), has Don Costello's orchestra. . . . Di Bella's Continentals play at The Black Cat, 557 W. B'way (Algonquin 4-9271). . . . For Village dance-hall atmosphere: The Village Inn, 52 W. 8; The Four Trees, 1 Sheridan Sq. . . . Not for debutantes: Jimmy Kelly's, 181 Sullivan St.; and The Greenway Club, 181 Sullivan St.

HARLEM—Claude Hopkins and his band are at the Cotton Club, Lenox Ave. at 142 (Edgecombe

GOINGS ON ABOUT TOWN



[THIS LISTING COVERS THE TEN DAYS FROM THURSDAY, MARCH 28, THROUGH SATURDAY, APRIL 6.]

4-1030). There are lots of other places if you feel like exploring on your own hook.

FOREIGN ATMOSPHERE—Cuban: Cubanacan, Lenox Ave. at 114 (Monument 2-8272), with a real rumba band and a lively show; and El Toreador, 7 W. 110 (University 4-8644). . . . Hungarian: Tokay, 7 Ave. at 52 (Circle 7-6435). . . . Montmartre: Bal Musette Bedou, 301 W. 46 (Longacre 5-8194). . . . Russian: The Caucasian Eagle, 112 E. 55 (Eldorado 5-8072); and the Russian Kretchma, 244 E. 14 (Tompkins Square 6-9284), with singing by Nastia Poliakova and Adia Kuznetsoff. . . . Scandinavian: Valhalla, 141 W. 54 (Circle 7-9821); and Wivel, 254 W. 54 (Columbus 5-9251). . . . Spanish: El Chico, 80 Grove, at Sheridan Sq. (Chelsea 2-4646), with a lively show that includes dances by Paco Cassino and Juanita; and Dimitri's Club Gaucho, 245 Sullivan (Stuyvesant 4-8836), small and intimate, with dances by Dimitri and Helen Virgil, and gypsy songs by Olga Acosta.

MOTION PICTURES

BIOGRAPHY OF A BACHELOR GIRL—Pretty serious stuff for Robert Montgomery, but Ann Harding takes to it like a duck to water. (Sheridan, 7 Ave. at 12; Tues. through Thurs., Apr. 2-4; continuous from 1 P.M.)

CHAPAYEV—An intelligently filmed account of Chapayev's part in the Russian Revolution, Melodrama and propaganda in equal parts. (Acme, Union Sq. at 14; continuous from noon.)

LA DAME AUX CAMÉLIAS—Yvonne Printemps brings the old sugar-coated tragedy to life. With Pierre Fresnay. (5th Avenue Playhouse, 5 Ave. at 12; continuous from noon.)

MURDER ON A HONEYMOON—Edna May Oliver and James Gleason, as sleuths, solve this mystery in the best of spirits. (Plaza, 58, E. of Madison; Thurs. and Fri., Apr. 4 and 5; continuous from 1 P.M. Also, 8th Street Playhouse, 52 W. 8; Thurs. through Sat., Apr. 4-6; continuous from 2 P.M.)

ROBERTA—The dancing of Fred Astaire and Ginger Rogers, the music of Jerome Kern, and a fashion show. What more could you ask? (Palace, B'way at 47; Fri. through Thurs., Mar. 29-Apr. 4. Also, 86th Street, Lexington at 86; 58th Street, 3 Ave. at 58; 81st Street, B'way at 81; and other R.K.O. theatres; Sat. through Fri., Mar. 30-Apr. 5; continuous from noon.)

REVIVALS—"It Happened One Night," with Clark Gable and Claudette Colbert. (Little Carnegie, 57, E. of 7 Ave.; continuous from noon.) . . . "A Farewell to Arms," with Helen Hayes and Gary Cooper. (8th Street Playhouse, 52 W. 8; Tues. and Wed., Apr. 2 and 3; continuous from 2 P.M.) . . . The Film and Photo League will revive two pacifist films, "The Man I Killed" and "Patri-

ots," at the New School, 66 W. 12, Sun., Mar. 31; 7 and 9:30 P.M.

NOTE—Films suitable for young people are shown at the Lenox Picture House, 52 E. 78, Fri. and Sun. Afts. at 2:30 and 4; and Sat. from 10 A.M. to 5:30 P.M.

Also recommended, if you run across them: "David Copperfield," with W. C. Fields, Edna May Oliver, Frank Lawton, Freddie Bartholomew, etc.; "The Little Colonel," a fair-to-middling Shirley Temple vehicle, brightened by Miss Temple's stair-dance with Bill Robinson; "The Scarlet Pimpernel," romance and the guillotine, in a polite and exciting story, with Leslie Howard.

ART

ACADEMIC—Spring parade of the high hats and stuffed shirts, into which a few good painters sometimes saunter by accident: National Academy of Design, 215 W. 57. Open weekdays 10 A.M. to 6 P.M.; Sun. 1:30 to 6 P.M.

AFRICAN—Exhibition of African Negro Art, assembled under the direction of James Johnson Sweeney: Museum of Modern Art, 11 W. 53. Open weekdays 10 A.M. to 6 P.M.; Sun. 2 to 6 P.M.

AMERICAN GALLERY—Or, the social scene in paintings and prints: Whitney Museum, 10 W. 8. Open daily (except Mon.) 1 to 5 P.M.; Wed. 8 to 10 P.M.

ARMS—Etchings and drawings by a painstaking craftsman whose prints of the masterpieces of European architecture make photography blush for its inadequacy: Kennedy, 785 5 Ave. Open 10 A.M. to 6 P.M.; through Sat., Mar. 30.

ART AND DECORATION—One hundred and thirty-three modern paintings in a modern setting: Mod'ernage, 162 E. 33. Open weekdays 10 A.M. to 6 P.M.

AVERY—Paintings by an American expressionist that occasionally ring the bell: Valentine, 69 E. 57. Open 10 A.M. to 6 P.M.; through Sat., Mar. 30.

BIGNON—Fine opening show of a new gallery, with a topnotch Renoir and an equally topnotch Cézanne: Bignon, 32 E. 57. Open weekdays 10 A.M. to 6 P.M.

BISHOP—Excellent drawings and etchings: Midtown, 559 5 Ave. Open 10 A.M. to 6 P.M.; through Sat., Mar. 30.

BOBBLEY—Virginal landscapes and buildings, by one who has loved the primitives perhaps too well: Marie Harriman, 61 E. 57. Open weekdays 10 A.M. to 6 P.M.; Sun. 1 to 6 P.M.

BYBROUGHS—Paintings by the late curator of paintings. A sugary classicism out of Puvis de Chavannes: Metropolitan Museum of Art, Galleries K37-40. Open weekdays 10 A.M. to 5 P.M.; Sat. until 6 P.M.; Sun. 1 to 6 P.M.

CARNEY PAINTINGS—Small paintings by masters of the last six centuries. Admission fifty cents, for the benefit of The Country Home for Convalescent Babies: Knoedler, 14 E. 57. Open weekdays 10 A.M. to 5:30 P.M.

CONTEMPORARY—Retrospective show of the promising painters, some of whom are now well established, brought out by this society: Contemporary Arts, 41 W. 54. Open 10 A.M. to 6 P.M.; through Sat., Mar. 30.

DI GIOIA—Paintings of scenes of and in the Italian theatre by a promising young artist who knows his Little Italy: Marie Harriman, 61 E. 57. Open 10 A.M. to 6 P.M.; through Sat., Mar. 30.

ETCHINGS—Classic American etchers including Homer, Weir, and Hassam: Keppel, 16 E. 57. Open 10 A.M. to 6 P.M.; through Sat., Mar. 30.

GROSZ—Recent water colors by a great satirist and a distinguished painter: An American Place, 509 Madison, at 53. Open weekdays 10 A.M. to 6 P.M.; Sun. 3 to 6 P.M.

GROUP—Large variety of distinguished Americans at modest prices: Sixth Street Gallery, 138 E. 60. Open weekdays 10 A.M. to 6 P.M.

HERNANDEZ—Animal sculpture in a very handsome ensemble: Brummer, 55 E. 57. Open weekdays 10 A.M. to 6 P.M.

HOPE—Paintings by an Irish artist of the nineteenth century: Gallery of Mrs. Cornelius J. Sullivan, 111 E. 62. Open weekdays 10 A.M. to 5:30 P.M.

KLEE—Paintings and drawings by the famous German modern: Contempora Art Circle, 509 Madison. Open weekdays 10 A.M. to 6 P.M.

KLITZBAR—Country scenes and portraits in oil and water color: Krushnar, 683 5 Ave. Open 10 A.M. to 6 P.M.; through Sat., Mar. 30.

MEXICANS—Contemporary art, sponsored by the College Art Association: Squibb Bldg., 33rd floor, 745 5 Ave. Open weekdays 10:30 A.M. to 6 P.M.

PHOTOGRAPHY—Forty-fifth annual exhibition of pictorial photography: Brooklyn Museum, East-



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NEW YORK

THE ART GALLERIES

*The Dark Continent
—And George Grosz*



THE exhibition of African Negro Art at the Modern Museum is the most exhaustive one that we have seen in the United States.

Mr. James Johnson Sweeney has done an admirable job in collecting and arranging these pieces. Like the exhibition of pre-Columbian American art two years ago, the present show puts on the map a section of the world that the conventional art museum still hesitates to acknowledge. Hence the specimens come either from private collections or from ethnological museums. May we still live to see these fetishes and masks and stools and weights and sceptres in the Metropolitan! And may they be not too far away from the Cretan and the early Greek sculptures!

Till only yesterday, these products of the various Negro cultures of Africa were dismissed as crude, barbarous, and horrible—as if the "Lesson in Anatomy" or the "Massacre of Scio" or the "Disasters of the War" were the expressions of a gentler race. During the last generation, however, our whole scale of values has undergone a change. We primitives of the machine world feel our kinship with the earlier phases of other cultures; the Romanesque is closer to us than High Gothic. If we have a special kinship for this African Negro art, it is perhaps, too, because we live under a similar spell of fear and death, stunned by spectres of calamity, cowed by arbitrary assertions of power. Worringer has shown, in his "Form in Gothic," that an absolute art, geometrical and perfect, is the answer of primitive peoples to the uncertain chaos of actual existence.

The word "primitive" is, of course, ambiguous. This African sculpture is primitive chiefly in the sense of being close to the elemental sources of emotion: sex, fear, death. The forms themselves are the products not of untutored fingers making their first essays in plastic expression but of experienced artists who must have had behind them a firm tradition. The animals are remarkably fine; there are a couple of antelopes and a mule

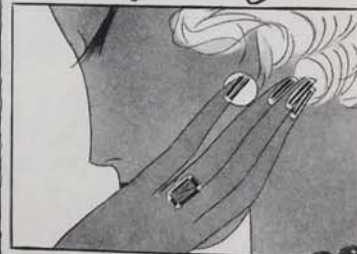


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and a bird arrested and way in w Brancusi ar its essence. markable, a Nos. 321 an the sorrow a expressed in as in the pos But one c rietty and we ragraph. I remembers t than the pl these masks suddenly bec gap that spr hardy explor who first op Inside their : darker conti troduction to but perhaps would be me are done w art, we may Jung.

GEORGE C at An the most par steady acclim They cast a velopment ar itself. Durir début as an : 1922, he did ings and wat "Ecce Homo a line that cre dead body, h putrefaction —a world men and plu whom the se: ach had take pendent life, man potential Grosz's te child's lines a trating form al, though in than an acc spirit express Grünewald. (say that it is t spirit expresse der Vogelwei chenbach.) D happened in and 1930, G tle more ben "sachlich" po ors, though o voluptuous bu

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THE NEW YORKER

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and a bird in which life has been arrested and formalized—almost in the way in which Duchamp-Villon or Brancusi arrested it—without losing its essence. The Benin bronzes are remarkable, and two of the figures, Nos. 321 and 476, have faces in which the sorrow and weariness of slavery are expressed in the mouth and eyes as well as in the posture.

But one cannot describe all the variety and wealth of this show in a paragraph. It is very fine, and if one remembers that it is something more than the plastic values which brings these masks and figures so close, one suddenly becomes aware of the great gap that spreads between us and the hardy explorers and traders and soldiers who first opened the Dark Continent. Inside their sons, we have discovered a darker continent. Mr. Sweeney's introduction to the catalogue is helpful, but perhaps D. H. Lawrence's stories would be more helpful; and before we are done with digesting this African art, we may even have to call in Dr. Jung.

GEORGE GROSZ's new water colors at An American Place show, for the most part happily, the result of his steady acclimatization to his new home. They cast a light both on his own development and on the American spirit itself. During the war, he made his debut as an artist. Between 1915 and 1922, he did the terrible series of drawings and water colors published later in "Ecce Homo." In these pictures, with a line that crawled like a maggot over a dead body, he revealed the death and putrefaction of the world around him—a world of snout-faced, lecherous men and plump, rapacious women in whom the sexual organs and the stomach had taken on, as it were, an independent life, absorbing every other human potentiality.

Grosz's technique, with his scratchy child's lines and his smeared, interpenetrating forms, was extremely original, though in the faces there was more than an accidental reminder of the spirit expressed centuries earlier in Grünewald. (To a German, one might say that it is the brutal antithesis of the spirit expressed in poetry by Walter von der Vogelweide and Wolfram von Eschenbach.) During the false dawn that happened in Germany between 1925 and 1930, Grosz's satire became a little more benign. He did a series of "sachlich" portraits, and his water colors, though often of porcine women or voluptuous butchers' stalls, had a warm

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glow of health. Life was not the hopeless sink of bestiality he had felt it to be during the years of the war and the inflation.

Coming to America three years ago, Grosz had to penetrate and express a new world. Has he succeeded? Most remarkably. His satire is now alive again; witness a remarkable series of studies of the American woman of society, wilted, wrinkled, but zealously youthful, with an anticipatory touch of the corpse already hovering around the eye—Grosz's moist-paper technique is excellent for revealing this in water color—despite the undertaker's zeal of the beauty parlor. Well do we know that false youth, that age without dignity or self-respect, that perpetual childishness of spirit; with unerring instinct and a merciless brush, Grosz has gone after this American idol. His landscapes of New York are clear, and sometimes deep and resonant. Only the color has become a little monotonous in its blues and reddish browns, as if the artist were working within the limits of the reproductive process and quenching some of the richness of his personal response.

Compared to Grosz's earlier work, these new paintings, even the more sardonic ones, have a quality that is relatively pure and clean. I have often remarked on the virginal element in American life as revealed in painting, from Whistler and Fuller to Demuth and O'Keeffe and Grant Wood, and it is interesting that even in the midst of the metropolis Grosz has caught a whiff of this clean smell, coming from fragrant meadows and spotless barns and scoured milk pails and cool, tidy porches. That Grosz's instinct should lead him not toward "Tobacco Road" but toward "North of Boston" does not mean that he is less of a satirist; it means that his appetite for reality is sound, and that his unconscious has already begun to anchor itself in the country of his adoption. He has much to give us.

HASTY NOTES: The Academy show is a little better, and the moderns are no longer segregated as if they were a contagious disease. The newly done-over gallery at Brummer's, showing some sound but not overwhelming animal sculpture by Mateo Hernandez, presents probably the handsomest ensemble of the year: blue walls, black granite sculpture, gray columns and pedestals, dark parquet floor, and tall gray-green cactuses.

—LEWIS MUMFORD



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Größe: 150 cm x 110 cm
H. U. Gasser, Tableaux
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to the letter to the Museum of Modern Arts.

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SHIPPING MIRO POSSIBLE NOVEMBER STOP ANXIOUS NEWS DALI
OFFERED 21 JUNE STILL RESERVED STOP PLEASE CABLE ABOUT
DALI STOP

HANS ULRICH GASSER

Imin
Dorothy

Was there ever any news regarding Dali from Gasser?

→ NO. 1010

Telephone: **HAnover 2-1811**

To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of RCA COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

Form 112 TA 134-R

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Dali

JAMES T. SOBY, 66 EAST 79TH STREET, NEW YORK 21

Dec. 27, 1945

Dear Jim and Alfred:

I wasn't able to see Dali about the pictures in Switzerland, and I'm sorry. He was to have come here last week to go over new plates for the Dali catskog but he 'phoned at the last minute to say there were no taxis (with~~out~~without Columbus in the back seat) and that buses turned around and went the wrong way when he got on. Tomorrow I go to the country and he will be gone when I get back. Sorry,

will be in soon. In trying desperately to get a foothold on the soap bank, and think it's beginning at last. It's going to be full of detective. Anyone you want me to bump off in it?

Jim

Sob,

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JAMES T. SOBY, 66 EAST 79TH STREET, NEW YORK 21

Oct. 3, 1945

Dear Mimi:

Many thanks for sending the Gasser photos. I would like to keep the Chirico one. Even though the picture looks suspect, I'm trying to save that kind too.

The Dali looks fine and reassuring. Makes you think again how individual and convinced his invention was in the good days, especially by comparison with recent Surrealist repetitions. Am enclosing the photo.

Will be in soon. Am trying desperately to get a foothold on the Knopf book, and I think it's beginning at last. It's going to be full of invective. Anyone you want me to bump off in it?

Best,

Jim

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Hans-Ulrich Gasser,
Tableaux
Limmatquai 16
Zürich 1
Suisse

Zürich, June 21st, 1945

JUL 5 1945

The Museum of modern Art,
11 West 53rd Street
New York 19.

JJS : mc

Dear Sir :

In answering your kind letter from april 24th,
I include herewith a photograph of the picture by
Salvador Dali
signed and dated 1929, entitled "L'Enigme du Désir"
of which you are interested.

The picture measures centimètres 150 to 110.

As the structure of the painting is very thin,
the canevas could easely be rolled and therefor transported
likewise.

I ask Swiss Francs six thousand, that is
around one thousand four hundred american dollars for
the painting.

I should like to know if you are interested
in important paintings by Miró, Juan Gris, Carrà and
Chirico, the latter of the metaphysical period ?

Yours truly

H. U. GASSER.

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SWITZERLAND
DALI

July 7, 1945

Dear Mr. Gasser:

I am very grateful to you for your photograph of L'Enigme du Desir by Salvador Dali. I would like to bring the question before our Committee for consideration.

You asked in the last paragraph of your letter if we are interested in important pictures by Miro, Gris, Carra and Chirico. We are interested, particularly in Chirico's work between the years 1912-17 and we will be glad to have photographs.

Very sincerely yours,

Mr. Hans-Ulrich Gasser
Limmatquai 16
Zurich 1, Switzerland

JJS:mc

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date November 16, 1945

From J.J.Sweeney

Department Painting and Sculpture

For Aquisition committee

PRINTS

NEW PHOTOGRAPHS

Please supply 1 neg and 1 positive
(Quantity)

Please have Russo
(Photographer)

glossy _____ size contact

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<u>Dali L'Enigme du desir</u>		<u>1 neg 1 pos.</u>

Forwarded to _____ Amount _____ Date Billed _____

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MAGAZINE OF ART

PUBLISHED BY THE AMERICAN FEDERATION OF ARTS
EDITORIAL OFFICES: 22 EAST 60 ST., NEW YORK CITY 22
TELEPHONE: PLAZA 9-7872

May 7th, 1951

Mr. J. L. Sert
Town Planning Associates
9 East 59th Street
New York, N.Y.

Dear Mr. Sert:

You will recall that several months ago I spoke to you about the possibility of publishing in MAGAZINE OF ART a chapter from the forthcoming book on Gaudi which you and Jim Sweeney are preparing.

We are now planning our fall issues and would like to know whether we could count on having such an article from you for our October issue - which means that it should be in our hands by the first week in August. In addition to the necessity of anticipating the publication date of your own book, we have also learned that another magazine is sending a photographer over to Barcelona this summer and plans to publish something on Gaudi in a forthcoming issue, so of course we want ours to appear first if possible. Our November issue will probably be a special one devoted to collectors, and that is why we are eager to schedule your piece for our first fall issue, which is the October one, if that is possible.

I understand from your secretary that you will be in South America until June, but I would much appreciate hearing from you before then, to aid us in our planning.

Sincerely yours,

James J. Soby

JAMES THRALL SOBY
Acting Editor

*per
New*

Any received May 17. 51

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Octobre 25, 1945

Monsieur,

Je tiens à vous informer en plus de détail de notre projet de réception en votre honneur, prévu définitivement pour le Mardi, Novembre 27. Il sera arrangée, de la part des Trustees du Musée, une réception sur invitation au 'penthouse' du musée. A cette occasion nous nous proposons d'exposer le portfolio complet de vos dessins pour "Aleko" en guise de vernissage, en annonçant en même temps l'acquisition par le Musée de cette oeuvre unique. Des invitations, limitées en nombre, seront adressées aux critiques d'art, à des personnages choisis du théâtre et du ballet, et à des amis du Musée. Il faudrait y ajouter des amis à vous auxquels vous tenez, et je vous prie de vouloir bien nous préparer une list à votre gré au plus tôt. Il est bien entendu que cette réception ne tiendra pas lieu du vernissage officiel prévu pour la grande rétrospective en printemps.

Veillez me permettre encore une fois de vous assurer du plaisir exquis que j'ai eu de l'Oiseau de Feu.

En attendant de vous revoir, veuillez agréer, Monsieur, l'assurance de mes sentiments les plus respectueux.

George Amberg
Curator

Mr. Marc Chagall
43 Riverside Drive
New York 24, N. Y.

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cc: Mr. Sweeney ✓

Mr. Sweeney
→

October 2, 1945

Dear Mr. Vantongerloo:

I am delighted to have your letter of September 3rd which has just come. It is very good indeed to know that you are well and that you are having such an interesting retrospective exhibition. I am glad to have the catalogue and wish that I might see the show.

I am showing your letter and the two photographs to Mr. James Johnson Sweeney who is now Director of the Museum's Department of Painting and Sculpture. I am sure that he too would wish to see your exhibition.

With warm regards, I am,

Sincerely,

Mr. James Sweeney
741 North Peoria
Evanston, Illinois

Mr. Georges Vantongerloo
7 Impasse du Rouet
Paris XIV, France

AHB/nn

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Ms. Sweeney

cc: Mr. Sweeney ✓

October 2, 1945

Dear Mr. Pipes:

Thank you for your letter of September 30th. I am passing it on to Mr. James Johnson Sweeney, the Museum Director of Painting and Sculpture, believing that it might interest him.

Sincerely,

Mr. James Pipes
721 North Peters
Norman, Oklahoma

AHB/hn

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DATA ABOUT HANDICRAFT PAMPHLETS FOR THE GUIDANCE OF AUTHORS

No. pages per pamphlet - 16.

Page size - $3\frac{1}{4}$ " x $5\frac{1}{2}$ ".

No. words per page - 390.

Total No. words - about 2500 - or about 8 pages.

Illustration - 1 square foot of "reduced" illustrations as line drawings in India ink and photographs.

All drawings and photographs wherever, should be

2 to 3 times the size of the "reduced illustration"

i.e. the picture as it will appear in print. India

ink and lettering lines therefore, should be 2 to

3 times as large as that which will appear in print.

"A few facts about the author" are desired. Where

were you born? How did you become interested in

crafts? Where did you learn it? What other crafts

or hobbies do you have? What is your professional

work? To what craft or other societies do you

belong? What interesting results have been produced

as a result of your craft. Do other members of your

family have craft hobbies?

Fee - For writing and illustrating each pamphlet

\$50.00 paid in Canadian funds, if and when the

pamphlet is printed.

W. J. S. S.

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Mr. Director of
Museum of Modern Art
11 W. 53 Street
NEW YORK N.Y.

New York, October 23/945

Gentlemen:

The Argentine sculptor Emilio J. Sarniguet who died in Buenos Aires on February 28, 1943, stated in his will that one of his works was to be offered your Museum as a gift.

Mr. Sarniguet's family has written me to the effect that I communicate with you and ask you whether you would accept this gift, and then make the necessary arrangements for the delivery.

Mr. Emilio J. Sarniguet, as you may know, is one of Argentina's foremost sculptors, being specially outstanding in his sculptures of horses. His statue "El Gaucho" or cowboy, now in one of Buenos Aires' plazas, won for him every prize and distinctions awarded by the Argentine Associations of Bellas Artes. This artist has interpreted the spirit of the "gaucho" in a way which combines both the regional and the universal, and this fact is acknowledged by eminent critics.

I hope you will consider Mr. Sarniguet's offer and let me know of your decision.

With kind regards I am

Yours sincerely

Yago Blas

YAGO BLAS
2787 Broadway
New York - N.Y.

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MRS. JOHN J. PIKE

243 S. MUIRFIELD RD.

Los Angeles 4.

Waldorf Astor
Rm 1411

Southern California, famous for its magnificent weather, beauty and its movie industry, has attracted the attention of the world. Unfortunately, all efforts made in art up until now have been almost a failure. The museum, which is in itself an interesting museum, is not enough centrally located. The schools and art dealers, with the exception of a few who are around Westlake, are dispersed throughout the city from Santa Monica to Pasadena, and this lack of unity creates a lack of interest. Recently, the City of Los Angeles was presented with the Sherman Estates, which will be added to Griffith Park. The city now has a great opportunity to build an art center in the Sherman Estates at very little expense, and a unique center for young artists may be developed in this area which will become known throughout America as, for the French, in Rome the Villa Medici and in Madrid the Villa Velasquez. This estate is located ten blocks from Hollywood and Vine Streets in Hollywood, a city which attracts people from all over the world, so it will have every advantage of becoming a fantastic success. The estate should be allowed to remain in its present natural state.

The entrance is on Canyon Drive where there will be built a small house of solid construction for the guardian. Next there will be a big building of concrete which will serve as Administration Building and museum, containing rooms for exhibits. This should be managed in such a way that one large room may be converted, when necessary, for use as a theatre, movies, dancing and one or two or three studios open to the public day and night for sketching, posing and so forth. Near the museum will be a cafeteria, restaurant, drug store and an art material dealer, where the students may eat or make whatever purchases needed. No credit should be allowed. This will also be open to the public, but they shall not be allowed beyond this point except by special invitation from one of the residents. Extending from the entrance to the fork in the road, it will be possible to have built, in a very rustic fashion, individual studios with the full North light, a shower, a kitchenette and a balcony for sleeping accommodations. About a dozen of these bungalows would be needed for painters, plus three or

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four other bungalows, which would not have the North light, for musicians and one or two for sculptors. The corral offers possibilities for tennis and other sports. The first two quarries on the road leading to the larger quarry can be filled with water and one used for a swimming pool and the other for fishing. This estate offers as great a variety of trees and lighting as any landscaper could ask for or that could be found in any European country. The colony would provide for a portrait painter a better studio than could possibly be found in the city, and the circle of these young artists living together will give them a lot of emulation and will create a centralization of interests in art where the tourists, the movie industry and other industries working with art, are sure to find a great attraction.

These bungalows will be given to the artists (ages 18-30) for one year, with the possibility of an option for an additional year, after competitive examinations, and I think it will be best, for instance, to offer two of these bungalows for competition in New York State and surrounding states, one to Illinois and surrounding states, etc. If there are twelve painters' studios, I would suggest eight be allotted to the other states and four kept for California, Washington, Oregon, Arizona and Nevada. If this proves successful, each state will be granted the privilege of building additional bungalows, at their own expense, but according to the regulations and specifications of the village, and they shall be at the disposal of their own artists.

A very important position will be that of the Director of the village. He must have a house in which he will be able to give receptions and banquets, and he must be a man who possesses a knowledge of art, courtesy and even diplomacy and at the same time must be a "mecene." Close to his house, one or two small bungalows should be erected to serve as guest houses for artists and musicians who would be invited to visit as critics or for the purposes of lecturing. The residents would not be expected to submit to any directives whatever. (Of course, discipline shall be under the supervision of the Director, who will have complete authority, without any exception, over expulsion.

JOHN W. M. 6-1-1900

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The artists will have the opportunity of exhibiting their work in the museum. At the beginning, the museum shall have to borrow paintings from different collectors in the city so that they may be able to give to the artists a certain choice of painting. The museum will try, little by little and by donation, to build its own collection until such a time when it becomes important enough and can apply to have transferred there all the paintings from the Museum of Los Angeles, if possible, and allow the Museum of Los Angeles to remain as a museum of Natural Science and other interests which are more popular with the majority of the people of the surrounding neighborhood.

From a financial standpoint, I believe a great part of the work could be completed immediately as at present the city is able to obtain prisoners of war who can clear and clean the woods and streams, destroy the poison oak, prepare for plumbing and electricity, clean the two pools and build a concrete wall for the protection of the road leading to the quarry, and even begin construction of the bungalows, which would be of wood on a concrete foundation. It is advisable to set in a 3-5 foot base of sand and concrete surrounding each bungalow for protection against fire. If the city could complete this at once, it could temporarily be used as a rehabilitation center for artists who have been discharged and are returning from overseas. Thus these artists would have several months in which to re-establish themselves in their own field of art. I am sure that with very little expense a unique artists' village may be built and will make of Hollywood and Los Angeles an art center, which at the same time could offer some contribution toward the movie industry, interior decorating and other types of decorating businesses in the city.

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Submitted to

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L'inaugurazione della Mostra di Arte Sacra

« Sicilia Liberata » registra con viva soddisfazione questa prima manifestazione di ripresa della vita culturale cittadina. I lettori, infatti, ricorderanno che fin dall'agosto scorso il nostro giornale si è reso promotore di varie manifestazioni di cultura.

Oggi due giovani pittori palermitani, Zangàra e Butitta, hanno esposto una buona serie di dipinti e disegni nel salone del Seminario Arcivescovile.

L'inaugurazione della Mostra ha avuto luogo lunedì mattina u. s. alle ore 11, alla presenza dell'Eminentissimo Cardinale Lavitrano, del Generale del CC. RR., del Capitano Mason Hammond, Consigliere per le Belle Arti e i Monumenti presso il Governo Militare Alleato per i territori occupati, del Capitano I. F. Masse, assistente del Capitano Hammond di Autorità e di invitati.

Filippo Di Pietro, R. Soprintendente alle Gallerie e Opere d'Arte della Sicilia, con una vibrante improvvisazione, ha parlato delle « qualità » disegnative dei giovani espositori, il cui « gusto » non dispiace a chi — come il Di Pietro — ha dato da lunghi anni, tutto se stesso all'appassionato studio dei dipinti e, particolarmente, dei disegni degli antichi Maestri. L'accusa che si fa, generalmente ai giovani, che non aderiscono alle correnti d'avanguardia denegatrice della grandezza del passato, è appunto, che chi adora il passato non fa che copiarlo. E chi ignora, forse, che una di queste correnti — la più tumultuosa fra tutte — ha gridato che è necessario distruggere pinacoteche e musei, per farla, una buona volta, finita per sempre, coi Leonardo, coi Michelangioli, coi Tiziani? Eppure, precisamente, Michelangelo nei due suoi famosi disegni giovanili, uno al Louvre, l'altro a Monaco, non ha proprio copiato particolari tratti dall'Ascensione di San

Giovanni » dipinta da Giotto nella Cappella Peruzzi a Santa Croce, e dal « Tributo » da Masaccio al Carmine?

Ma poi, viceversa, quanto di Giotto e di Masaccio sta nella volta e nel « Giudizio » della Cappella Sistina e quanto di Leonardo sta nella « Ronda di notte »?

La realtà è che solo a chi è... scapigliato fa comodo la teoria di dipingere con profondo disprezzo per l'accurato disegno, dote e vanto dell'Arte d'altri tempi! Così... certe sanguigne di Zangàra mostrerebbero la pecca di far venire in mente sanguigne fiorentine e venete del Cinquecento e del Settecento; mentre uno studio di testa di bimba, eseguito a matita nera con lumi di biacca, su carta tinta, fa pensare a disegni della stessa tecnica. Eppure c'è da scommettere che Zangàra non abbia mai visto né le sanguigne fiorentine e venete del 500 e del 700, né i disegni, a matita nera su carta tinta, dei pittori emiliani del 600.

Mentre, chi sa discernere l'identità della mano disegnatrice, nelle sanguigne e nel disegno a matita nera è sempre chiaro che la mano è sempre la stessa, accurata nella forma, piena di espressione nei sentimenti.

Butitta non è stato del tutto insensibile a certe correnti innovative; lo si sente in qualche impressione all'acquarello, troppo rapida e tenue; ma ha però anch'egli altrettanto presto ritrovato la sua strada in certi modellati rigorosi e anche in composizioni ove l'aspetto quasi immateriale ed « etereo » delle figure è proprio suggerito dallo stesso sacro soggetto trattato come in una luminosa « Annunciazione » ove anche la figura della Vergine è, come quello dell'Angelo puro spirito; mentre in un minuscolo acquarello, ove è pure accennato uno stesso motivo, la

mano dell'Angelo che accompagna, col gesto, la parola s'apre così gentile ed aulica nella forma da suggerire veramente l'idea della gentilezza di una corolla che si dischiude in una purità d'essere primaverile!

Auguriamo ai giovani espositori il più vivo successo; e soprattutto che essi abbiano proscritti. Tanto più che oggi, anche nel campo dell'arte è finito l'impero della costruzione verso la scapigliatura...

La Mostra, il cui accesso è libero a tutti, è aperta per 15 giorni.

Mostra personale
Siberata (4 ottobre)
presso alle Belle
lettigiere inglese
mesure e acquisti.
Gli ufficiali
nazionali Brooklyn
Hospital, fra:
il vice-comandante
e del 5^a Ho-
sotti al nostro
attività artistiche
lu, quando ri-
zgarci nel nostro
anche portate in
li e di colori
arte tale da capi-
Beneteci per

g. h. i. n. o. t. a. e. d. a. 19. An. F. Do. Sel. es. v. Quo. te, e. spito. paese. & can. Tro. lavo. Teres. face.

Nicola Liberata - Mercoledì 6 ottobre 1943

sentati se noi giungiamo all'improvvisabile, ma è stata la
necessità e soltanto questa che ci spinge a chiedere.
Distintamente Vi salutiamo e Vi ringraziamo

Palermo il 2 settembre 1943

Sw. mi Zangara Benedetto
Butitta Pietro

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Preg.mo Sig. Direttore,

Quelli che scrivono sono due giovani pittori siciliani di Palermo
 Ti Salle Belle Arti di Palermo e che oggi alternano il lavoro di
 insegnanti in scuole Artistiche della stessa città e quello della
 pittura. Hanno nel passato esibito in parecchie mostre palermitane,
 milanesi, oltre che a Braganza ecc. riscontrando plauso
 e incoraggiamenti. Dopo che gli eserciti alleati hanno preso
 possesso dell'isola abbiamo organizzato una Mostra personale
 d'arte che è stata la prima Mostra nell'Italia Liberata (4 Ottobre
 1943) mediante la quale il consigliere americano alle Belle
 Arti cap. Mason Hammond e il vice-consigliere inglese
 F. H. Maxse ci hanno onorato con la loro presenza e acquisti.
 Dopo questa Mostra abbiamo scritto con ritratti gli ufficiali
 della Marina americana tutti della nave-corazzata Brooklyn
 ed ufficiali medici del 59th Evacuation Hospital, fra i
 quali il comandante della corazzata Layne, il vice-comandan-
 te, e il colonnello Oral Bolebaugh direttore del 59th Ho-
 spital. Oggi dati i disastri che la guerra ha prodotti al nostro
 paese, ci è impossibile continuare nella nostra attività artistica
 a causa della mancanza di colori e di pennelli, che, quando si
 trovano sono di tale cattiva qualità da sconsigliarci nel nostro
 lavoro. Pertanto Vi preghiamo vivamente affinché possiate in-
 terporvi a farci pervenire qualcosa di pennelli e di colori
 facendo un'opera filantropica nel campo dell'arte tale da ~~cap~~
 acquistare la nostra riconoscenza. Veneteci per
 sensati se noi giungiamo ad importunarti, ma è stata la
 necessità e soltanto questa che ci spinge a chiedere.
 Distintamente Vi salutiamo e Vi ringraziamo

Palermo il 2 Settembre 1945

Sw. mi Luzgang Benedetto
Bullittato

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Professore Benedetto Zangara
Via Sampalomeni A.10
Palermo.

Professore Pietro Butitta
Via Braucaccio
(San Ciro)

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ANGEL ESTRADA & CIA. S. A.

EDITORIAL, COMERCIAL E IMPORTADORA



BOLIVAR 462-466
CASILLA DE CORREO 789
BUENOS AIRES

TELÉFONOS:
U.T 33-6593 AL 97
DIREC. TELEG. ESTRADALIA

Agosto 31 de 1945.-

Señor Director de
The Museum of Modern Art
NEWYORK

De nuestra mayor consideración:

Con motivo de la Primera Exposición del Libro Americano que, patrocinada por la Unión Panamericana, se inaugurará en Washington el 12 de Octubre del corriente año, nos es grato poner en su conocimiento que nuestra Editorial exhibirá, junto a los libros de todas las naciones del Continente, una muestra de la producción bibliográfica de su sello.

Fundada hace más de 70 años, nuestra Casa, especializada en la edición de obras didácticas, ha cumplido hasta el presente su labor con la seriedad y el entusiasmo dignos de tan fundamental y delicada tarea, mereciendo, en consecuencia, el honoroso prestigio que rodea su nombre.

Incorporadas a su actividad esencial, en los últimos años, tres bibliotecas literarias, su fondo de publicaciones resultó enriquecido con un nuevo aporte que, al elevar el número de las mismas, contribuyó a mantener las calidades que desde su iniciación las han distinguido en la Argentina y fuera de ella.

Las obras del sello "Estrada" que se presentarán en la Exposición del Libro Americano, han sido seleccionadas entre las más modernas, y comprenden asuntos de indole americana y de interés general, figurando, asimismo, libros destinados a los niños que cursan la escuela elemental.

Las bibliotecas literarias, que son: la "BIBLIOTECA DE CLÁSICOS ARGENTINOS" la "COLECCIÓN CLÁSICOS CASTELLANOS" y la "COLECCIÓN ESTRADA", atraerán sin duda alguna la atención del

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ANGEL ESTRADA & CIA. S. A.

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BOLIVAR 462-466
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DIREC. TELEG. "ESTRADALIA"

público asistente a la muestra, no sólo por el interés de los temas y el valor literario de los autores, sino también por la seriedad de los prólogos que acompañan a todos los volúmenes, el cuidado de los textos reproducidos y el especial esmero que en su realización gráfica se evidencia.

Adjunto, nos complacemos en remitir a usted dos folletos, en uno de los cuales se incluye la nómina de los títulos aparecidos en cada una de las tres colecciones literarias, y que se expondrán en Washington, presentándose en el otro - clasificados por asignatura - los manuales integrantes del envío de nuestra Casa con destino a la mencionada Exposición.

Mucho le agradeceremos todo juicio que acerca de las obras de nuestro sello que participarán en la Exposición del Libro Americano, quiera hacernos llegar su gentileza, pues en nuestro deseo de incesante perfeccionamiento, conceptuamos siempre sumamente valiosas las sugerencias tendientes al logro del mismo.

Con tal motivo, expresamos a usted las seguridades de nuestra distinguida consideración y lo saludamos muy atentamente.

Por ANGEL ESTRADA y Cia. S. A.
EDITORIAL, COMERCIAL E IMPORTADORA

DIRECCIÓN DE VENTAS

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In the fields of Art, Science,
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mation, material, books, photo-
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in or relating to Uruguay.



ALVARO A. ARAUJO
Director

MAIL ADDRESS:
ALVARO A. ARAUJO
CASILLA DE CORREO 147
MONTEVIDEO, URUGUAY

CABLE ADDRESS:
ARAJO - MONTEVIDEO

MEMBER OF THE
COUNCIL OF THE
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ASSOCIATION

MEMBER OF THE
CULTURAL ALLIANCE
BETWEEN URUGUAY
AND THE UNITED STATES
OF AMERICA

Montevideo, September 18, 1945.

The Museum of Modern Art,
11 West Fifty-third Street,
New York 19, New York.

SEP 20 1945

Dear Sirs:

Señora María Figari de Regidor has shown me your letter of April 7, 1943, to her, relative to her desire of making an exhibition of pictures by her father, Pedro Figari, in your Museum. She has been kind enough to come to me for advice. We had a talk and discussed the pros and cons of such an undertaking. Finally she asked me to write you and to assist her in carrying out such a project. I promised to take the matter up with you with the understanding that my services to her and to you are to be entirely on a basis of friendly assistance and that I am not to be responsible for any plans that may be decided upon between her and you, the making and execution of which will have to be left entirely to her and you.

Señora de Regidor is a fine woman, possessed of one great ambition, that of making her father's pictures known in the United States, thereby honoring her father's memory and at the same time giving the American people an opportunity of seeing such fine paintings. But she is quite devoid of money resources, living on a very small monthly allowance. Further, she desires to go to your country with the exhibition in case one is decided upon.

The following plan, which to me would seem feasible, is suggested:

1) Señora de Regidor will go to New York, taking with her 50 or more of the best paintings, the number to be taken for exhibit to be fixed by you according to your convenience and to the room at your disposal.

2) The cost of the trip of Señora de Regidor from Montevideo to New York and return to Montevideo, by steamship and at first-class rates, to be at the sole expense of the Museum of Modern Art, which will also pay, in addition thereto, all her living expenses while away from Montevideo. The Museum will also pay all expenses of packing, transporting and exhibiting the pictures and returning unsold pictures to their depository in Montevideo and of insuring the pictures at all times until their return to said depository.

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CULTURAL ALLIANCE
BETWEEN URUGUAY
AND THE UNITED STATES
OF AMERICA

(The Museum of Modern Art - 2 - September 18, 1945.)

3) The exhibition to be under the sole control of the Museum, with the right to the Museum to exhibit the pictures outside of as well as within New York City, all at the expense of the Museum.

4) The Museum can repay itself for such expenses, incurred or estimated, on behalf of Señora de Regidor by keeping a certain number of the pictures as its own property, the Museum to have the right of selecting from the entire exhibit those pictures which it decides to retain as its own; but first, the Museum is to specify in a letter to Señora de Regidor how many pictures it considers should be transferred to the Museum as payment for the above mentioned expenses, and, before entering into an agreement to hold an exhibition, Señora de Regidor to reply by letter stating whether she consents or does not consent to the number of pictures so proposed to be transferred to the Museum.

5) Once the Museum has selected the pictures it decides to retain and have transferred to it, the remaining pictures will be offered for sale, the purchase money of any and all sales to be turned over to Señora de Regidor and paid her without deduction of any kind.

This is a tentative program which can be changed. Any suggestions you may have to offer and any information as to possibly obtainable pieces for the pictures will be welcomed. Further, if something is to be done it is desirable that it be done promptly. Señora de Regidor can sail from Montevideo as soon as an exhibition agreement is entered into. After on it may not be possible for her to make the trip.

I shall be glad to hear from you with whatever suggestions you may have to offer to carry out successfully this most interesting interchange.

I am very glad to remain

Most cordially yours

Alvaro A. Araujo,
Director.

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

Date Sept. 20, 1945

To: Mr. Sweeney ✓
Mr. Barr

Re: de Chirico

From: Mr. Soby

Dear Jim and Alfred:

I've just had a long letter from the man who runs the Galleria del Milione, Via Manzoni 26, Milan. This was in reply to several letters I had written him asking about Chiricos which might be on the market in Italy. He writes that there are no pictures of 1908-1917 available that he knows of - and he has kept close track of them and held an exhibition of them in 1940 or 1941 - that if there were, the prices would be fantastic, not only for Chirico but for Carra and other painters of the scuola metafisica. He has, however, promised to let me know if any Chirico of that period becomes available.

Of course I'll let you know and we can decide if the picture is one the Museum might want, assuming one will turn up. But I think it might be helpful if we could write the gallery and make clear that the Museum might be interested in a Chirico of a certain kind, adding that my own request for an option was made with the Museum in mind. I'm thinking particularly of a mannequin number of 1915 to 1917, and I wonder whether it wouldn't be a good idea, if you both agree, to ask the gallery to do some scouting for the missing Hector and Andromache of 1916 which Alfred, I think, saw once in Germany. We'd have to be careful about buying sight unseen, but the director of the gallery - I'll send you his name - knows the Chiricos very well. Kay Tanguy knew him well and says he's extremely reliable. The gallery itself was completely destroyed by a bomb hit two years ago, so there are apparently no drawings, photographs or copies of the magazine Milione left. There seems to be a rather active revival of interest in the scuola metafisica in Italy, with several publications planned. I'll let a list from the gallery for the library here.

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THE MUSEUM OF MODERN ART

copy to: Mr. Amberg
Miss ~~Lytle~~ D. Miller

Date October 15, 1945

To: Mr. Sweeney

Re: Dance and Theatre

From: Miss Dudley

Collection

Dear Jim:

Attached are lists of the Dance and Theatre Collection divided, according to your selections, into two groups as follows:

1. Works with artistic value to be listed in the Museum Collection (some to be in the study section of the Museum Collection).
2. Works which do not have enough artistic value to be listed in the Museum Collection but which should be listed only in the Dance and Theatre Collection.

Can you meet Mr. Amberg and me to discuss procedure for acquiring and recording these two groups?

As I understand it, works acquired for the first group would need to go through the routine followed for the acquisition of other works in the Museum Collection. That is, they would need to be approved by the Museum Committee and would then be accessioned, insured, etc. by the Registration Department and listed in the file of the Museum Collection. ✓

Would works in the second group need to go through this routine? Could they not be acquired by the Curator of the Dance and Theatre Collection, listed, insured, etc. by him and listed only in the file of the Dance and Theatre Collection which is kept in his department. ✓

I am not sure that we all agree on how to keep the records for this second group. At present it is recorded (preliminary records only) as part of the Museum Collection. If we decide that it should be recorded as a separate collection it should be withdrawn from the Museum Collection and all records turned over to the Dance and Theatre Department. I would be glad to help Mr. Amberg set up a system for recording this group. The records, could, I believe, be much simpler than the ones we make for the official Museum Collection. You will note that some items in the second group have already been listed in catalogs of the Museum Collection of Painting and Sculpture. } ✓
If they are withdrawn I assume they would be omitted when these catalogs are reprinted.

The Industrial Design and Photography Department have their own Collections in addition to the objects and photographs which are acquired especially for the Museum Collection. Perhaps the second group would be similar to these department collections. ✓

O. 10.

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

BERNARD KARPEL, LIBRARIAN

April 20, 1950

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

Dear Mr. Sweeney

During a recent conversation, I learned that, at some time, you had commented unfavorably upon the bibliography which I compiled for the book on Léger, published by the Editions des Trois Collines, indicating that there had been omissions, or, perhaps inaccuracies. I would be most grateful if you could possibly take the time to bring at least the most important of these to my attention. I attempted, as I usually try to do in my work, to make this bibliography as complete as possible, but I have learned that no such compilation is ever really complete. There are always items not accessible to an objective researcher working within limitations of geography and time, or inadvertently overlooked by him, but which a zealous scholar and devotee such as you may have collected. I seem to remember trying to contact you while I was doing the work, but I believe you were not in the country at the time.

I would appreciate any addenda or corrections you may care to make, both for my own satisfaction and for possible future publication. If you feel that you cannot take the time to put them in writing, a telephone conversation will be equally as welcome.

With thanks, and kindest regards,

Sincerely yours,



Hannah B. Muller
Assistant Librarian

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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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May 27, 1937.

Dear Jim:

I am delighted that you corrected the Corpus entry in the "Faculty Bibliography". I am not quite sure though that Goldwater is to blame. I rather suspect someone on the faculty which has just awarded him a Ph.D..

I did ask Cook to put the Corpus in the Departmental Catalogue —

under your name
Sincerely,

[Signature]
James Johnson Sweeney, Esq.
120 East End Avenue
New York, New York.

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

Items accepted by the Acquisitions Committee indicated by an asterisk.

Items listed either in Painting and Sculpture in the Museum of Modern Art or in The Latin American Collection of the Museum of Modern Art have catalog numbers on the left.

Items with "Index" on the left are listed in the Index of Ballet and Theatre Designs on page 19 of Painting and Sculpture in the Museum of Modern Art.

GROUP 1. WORKS TO BE HELD IN MUSEUM COLLECTION

BERMAN, Eugène. American, born in Russia 1899.

Cat. No. 38 *Devil's Holiday: series of 11 gouache designs for the ballet produced by the Ballet Russe de Monte Carlo, 1939. 6 designs for costumes, 11 7/8 x 8 7/8" to 8 x 5"; 5 designs for scenery, 12 5/8 x 14 7/8" to 10 1/2 x 12 3/4".
Gift of Paul Magriel. 59.42.1-11

Cat. No. 39 *Giselle: series of 6 designs for scenery for the ballet, 1940. Unproduced. Gouache, 14 1/2 x 22" to 4 7/8 x 7 3/8".
Gift of Paul Magriel. 60.42.1-6

Cat. No. 37 *Icare: series of 3 designs for scenery for the ballet produced by the Paris Opera, 1938. Gouache, 10 5/8 x 18 3/8" to 7 3/4 x 10 5/8".
Gift of the artist. 61.42.1-3

*Italian Symphony: design for scenery for the ballet. Unproduced. Ink, 9 3/8 x 12 1/2".
Gift of Paul Magriel. 156.44

CHAGALL, Marc. French, born in Russia 1887.

*Aleko: series of 67 gouache designs for the ballet produced by the Ballet Theatre, 1942. 43 designs for costumes, 14 3/4 x 22 1/8" to 10 1/2 x 8 1/2"; 4 designs for scenery, 15 1/4 x 22 1/2" to 15 x 20 7/8"; 15 designs for the choreographer, 16 x 11 7/8" to 7 5/8 x 10 3/8".
Purchase Fund. 137.45.1-67

KARAWINA, Erica. Russian, born in the U.S.S.R. 1908.

Index *Dance Studies: series of 34 sketches. Watercolor, 5 5/8 x 2 1/2"; 22 3/8 x 22 5/8".

Gift of Mrs. Patricia B. Kerns. 573-594.41

MERIDA, Carlos. Mexican, born 1893.

L.A. Cat. No. 175 Dances of Mexico. 10 color lithographs, 16 7/8 x 12 1/2". In portfolio, F.A.R. Publishers, Ltd., New York, n.d.
Gift of Paul Magriel. 11.43.1-10 (Print Collection)

NIJINSKY, Vaslaw.

Drawing. c. 1920. Ink, 11 1/8 x 6 7/8".
Gift of Mme. Romola Nijinsky. 287.42 (Study Collection)

Drawing. c. 1925. Pastel, 12 1/4 x 19 1/2".
Gift of Lincoln Kirstein. 758.43 (Study Collection)

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TCHELITCHEW, Pavel. Russian, born 1898. Lives in New York.

Cat. No. 811
Supplement

Balustrade: design for costume for the ballet produced by the Ballet Russe, 1941. Gouache, 16 x 8 5/8".
Gift of the artist. 157.44

Cat. No. 604

The Cave of Sleep: series of 17 gouache designs for the ballet, 1941. Unproduced. 16 designs for costumes, 14 5/8 x 11" to 11 1/4 x 7 1/4"; 1 design for scenery, 19 3/8 x 22 7/8".
Gift of the artist. 513.41.1-29 64.42.1-17

Cat. No. 602

Orpheus: series of 29 designs for costumes for the opera-ballet produced by the American Ballet Company, 1936. Gouache, 18 x 8 3/4"; 15 7/8 x 9 3/4".
Gift of the artist. 513.41.1-29

Cat. No. 603

St. Francis: series of 40 gouache designs for the ballet produced by the Ballet Russe de Monte Carlo, 1938. 36 designs for costumes, 20 3/8 x 9 5/4"; 4 designs for scenery, 17 1/2 x 22 3/4".
Gift of the artist. 65.42.1-40

WALKOWITZ, Abraham. American, born in Russia 1880.

Cat. No. 616

*Isadora Duncan: series of 75 dance studies, 1931, 1932 and 1933. Watercolor, 14 x 8 1/2".
Gift of the artist. 66-132.42; 316-323.42 (Study Collection)

Cat. No. 40

*Isadora Duncan. Red and blue crayon, 12 1/2 x 8".
Gift of Mrs. John D. Rockefeller, Jr. 1637.40 (Study Collection)

*Duncan Dancer. Ink and watercolor, 12 1/2 x 8".
Gift of Mrs. John D. Rockefeller, Jr. 1636.40 (Study Collection)

WATKINS, Franklin. American, born 1894.

Cat. No. 621

*Transcendence: series of 13 watercolor designs for the ballet produced by the American Ballet Company, 1934. 11 designs for costumes, 14 3/8 x 19 7/8" to 13 1/2 x 9 3/8"; 2 designs for scenery, 16 x 24 7/8"; 12 x 18 7/8".
Acquired through the Lillie P. Bliss Bequest. 38.42.1-13

XOMOB, H. (?) Russian,

Poster for the Soviet Ballet, 1941.
Gift of Jay Leyda. 321.43 (Poster Collection)

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J. J. S.

DANCE AND THEATRE COLLECTION OF THE MUSEUM OF MODERN ART

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Items with "Index" on the left are listed in the Index of Ballet and Theatre Designs on page 19 of Painting and Sculpture in the Museum of Modern Art.

GROUP 2.

WORKS TO BE TRANSFERRED FROM MUSEUM COLLECTION TO DANCE AND THEATRE COLLECTION

ARMISTEAD, Henry.

Index

Adagio. 1938. Gouache, 14 1/4 x 11 1/4".

Gift of Lincoln Kirstein. 271.42

ARONSON, Boris.

Index

The Great American Goof: series of 4 designs for scenery for the ballet produced by the Ballet Theatre, 1940. Crayon, 11 1/2 x 19 1/2".

Gift of Lincoln Kirstein. 272.42.1-4

BERMAN, Eugène.

Cat. No. 41

*The Island God: model for scenery for the Metropolitan Opera production of the opera, New York, 1942. Not used. 26 5/8 h. x 24 1/8 d. x 31 1/8" w.

Gift of the artist. 133.42

Cat. No. 40

*Nuages: design for costume for the ballet, 1940. Unproduced. Gouache, 8 7/8 x 11".

Gift of Paul Magriel. 62.42

BLAND,

Cat. No. 106

Head of Alicia Markova. Plaster, 12 1/2" h.

Gift of Alicia Markova. 315.42

DE BOULONGUE, F.

Index

Anna Pavlova, 1931. Bisque figurine, 9 7/8" h.

Gift of Helen Stewart. 297.42

A. Volinine. Bronze, 6 1/4" h.

Gift of Lincoln Kirstein. 302.42

BRAGDON, Claude. American, born 1866.

The Martyrdom of St. Sebastian: 7 designs for scenery for the Walter Hampden production of the play. Ink, 10 3/4 x 14 1/2".

Gift of the architect. 127.44.1-7

Cyrano de Bergerac: 5 designs for scenery for the Walter Hampden production of the play by Rostand. Ink, 9 3/4 x 13 1/2" to 10 5/8 x 15".

Gift of the architect. 128.44.1-5

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BRAGDON (continued)

Hamlet: 5 designs for scenery and furniture for the Walter Hampden production of the play. Ink, 19 1/8 x 12 3/4"; 16 1/4 x 28 7/8".
Gift of the architect. 129.44.1-4; 131.44

Also design for the Denishawn Temple, Theatre and School of the Dance, design for setting for a large orchestra, 2 designs for a chromatic band stand for Harry Barnhart's World's Fair Band and blueprint for a decorative theatre curtain.
Gifts of the architect. 130.44; 132-134.44

BUTLER, Horatio A. Argentinean, born 1897.

L.A. Cat. No. 13 *Orpheus: design for scenery for the play by Jean Cocteau at La Cortina Theatre, Buenos Aires (1939). Gouache, 11 3/4 x 17 3/4".
Gift of Lincoln Kirstein. 9.45

CADMUS, Paul. American, born 1906.

Cat. No. 73 Filling Station: series of 8 tempera designs for the ballet produced by the Ballet Caravan, 1938. 7 designs for costumes, 12 1/8 x 10 1/8" to 6 1/2 x 9 5/8"; 1 design for scenery, 8 x 11".
Gift of Lincoln Kirstein. 3506.41.1-8

Ballet Positions: series of 5 drawings for the book "Ballet Alphabet" by Lincoln Kirstein, 1939. Ink, 14 1/4 x 10 7/8" to 13 x 8 3/8".
Gift of Lincoln Kirstein. 63.42.1-5

*Poster for the American Ballet. Gouache, 25 x 18 3/4".

Gift of Lincoln Kirstein. 100.43

CHAGALL, Marc. French, born in Russia 1887.

Cat. No. 106 Vaslav Nijinsky: study of the dancer in the ballet, Spectre de la Rose, 1911. Watercolor, 8 x 4 7/8" (oval).
Gift of Edward M. M. Warburg. 507.41

CHANEY, Stewart. French, born 1905.

Index Apollon Musagète: series of 4 designs for costumes for the ballet produced by the American Ballet Company, 1937. Gouache, 9 3/4 x 12 3/4".
Gift of Lincoln Kirstein. 275.42.1-4

COCTEAU, Jean. French, born 1891.

*Nijinsky in Le Spectre de la Rose. 1909. Poster, 56 x 47".

Gift of Carl Van Vechten. 572.41

This poster prominently he had in

COLT, Alvin.

Poster series of Museum Collection

Index Charade: series of 13 tempera designs for the ballet produced by the Ballet Caravan, 1939. 11 designs for costumes, 20 x 12 3/4"; 20 1/8 x 13 1/4"; 2 designs for scenery, 22 x 14"; 14 x 20 1/4".
Gift of Lincoln Kirstein. 274.42.1-13

D.O

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COLT (continued)

Index Pastorala: series of 20 tempera designs for the opera-ballet produced by the American Ballet Company, 1941. 14 designs for costumes, 15 5/8 x 22 1/2"; 6 designs for scenery, 15 5/8 x 22 5/8; 20 x 13 1/8". Gift of Lincoln Kirstein. 275.42.1-20

Index The Spirit of Ice: 2 designs for costumes for the ballet produced for television, 1940. Gouache, 15 3/8 x 22 1/2". Gift of Lincoln Kirstein. 276.42.1-2

Index A Thousand Times Neigh: series of 17 designs for costumes for the ballet produced by the Ballet Caravan, 1940. Gouache, 26 1/2 x 20". Gift of Lincoln Kirstein. 277.42.1-17

CONSTABLE, William. Australian, born 1906.

Cat. No. 119 *Design for an Aboriginal Ballet, No. 1. Gouache, 15 5/8 x 20 3/4". Mrs. Simon Guggenheim Fund. 526.41

DISNEY STUDIOS.

Cat. No. 304 *Fantasia: series of 5 sketches for the animated cartoon. c. 1940-41. Pencil, chalk, watercolor, 15 x 18 3/8" to 5 3/8 x 7 1/8". Gift of Walt Disney Productions. 21.43.1-5

DOBOUJINSKY, Mtsilav.

Index Ballet Imperiale: series of 8 tempera designs for the ballet produced by the American Ballet Company, 1941. 7 designs for costumes, 13 5/8 x 10 5/8" to 12 x 9"; 1 design for scenery, 10 1/4 x 14 1/2". Gift of George Balanchine. 278.42.1-8

DOLBIN, B. F.

Portrait of Diaghileff. Pencil, 9 1/4 x 7 1/4". Purchase Fund. 135.44

FREE, Karl. American, born 1903.

Index Pocahontas: series of 24 designs for costumes for the ballet produced by the Ballet Caravan, 1937. Tempera, 17 7/8 x 14 3/8" to 10 1/2 x 7 1/4". Gift of the artist. 508.41.1-24

*Pocahontas: design for scenery for the ballet. Gouache, 16 x 22". Gift of Lincoln Kirstein. 101.43

FRENCH, Jared. American, born 1907.

Index Billy the Kid: series of 22 designs for costumes for the ballet produced by the Ballet Caravan, 1938. Watercolor, 8 1/2 x 5 1/2". Gift of Lincoln Kirstein. 509.41.1-22

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HALICKA, Alice. Polish, born 1895. Worked in France. Lives in New York.

Index Baiser de la Fee: series of 10 designs for costumes for the ballet produced by the American Ballet Company, 1937. Tempera, 20 3/4 x 13 1/4". Gift of Lincoln Kirstein. 510.41.1-10

HEYTHUM, Antonin. Czech, born 1901. Now in U.S.A.

Cat. No. 287 *The Great God Brown: Brown's office, design for scenery for the play by O'Neill, State National Theatre, Prague, 1928. Watercolor and collage on cardboard, 9 3/4 x 7 7/8". Gift of the artist. 536.41

Index KING, Gwyneth. Ballon: 2 designs for costumes for the ballet produced by the Ballet Caravan, 1938. Gouache, 17 1/2 x 8 1/2"; 17 5/4 x 8 1/2".
Dance Studies: series of 5 drawings, 1938. Ink, 11 7/8 x 18"; 15 7/8 x 16 5/8". Gift of Lincoln Kirstein. 279-283.42

Index LARIONOV, Michael. Russian, born 1881. 1 design for scenery for the ballet produced by the American Ballet Company, 1941. Watercolor, 15 x 22".
Cat. No. 354 Dance Balance. 1916. Tempera, 50 1/2 x 21". Gift of the artist. 39.36 286.42.1-3

Cat. No. 355 Renard: series of 3 watercolor designs made in 1921 for the ballet produced by the Ballet Russe de Monte Carlo, 1922. 2 designs for costumes, 20 x 13 3/4"; 20 x 13 5/8"; 1 design for scenery, 20 1/2 x 25 1/4".
Index Gift of the artist. 42-44.56
Gift of Lincoln Kirstein. 289.42

LAVROFF, G.

PAVLOVA, Anna.

Anna Pavlova, 1933. Plaster figurine, 12 1/4" h.
Anna Pavlova, 1933. Terracotta, 4 5/4" h. Porcelain, 9 1/2" h.
Anna Pavlova, 1933. Terracotta, 6 1/2" h.
Anna Pavlova, 1933. Plaster, 37 1/2" h.
Gift of Helen Stewart. 298-301.42

LEE, Tom. 1 design for costumes for the ballet produced by the Ballet Caravan, 1936. Tempera, 15 7/8 x 11".

Index Juke Box: series of 19 watercolor designs for the ballet produced by the American Ballet Company, 1941. 18 designs for costumes, 17 3/4 x 11 7/8"; 17 5/4 x 11 1/4"; 1 design for scenery, 18 x 24".
Index Gift of Lincoln Kirstein. 284.42.1-19
Gift of Lincoln Kirstein. 284.42.1-19

MARTIN, Keith. American, born 1910.

Index Barce Glycer: series of 17 designs for costumes for the ballet produced
*Harlequin for President: design for costume for the ballet produced by the Ballet Caravan, 1936. Gouache, 14 3/4 x 10 3/4".
Gift of Lincoln Kirstein. 22.45

RENAULT, Nicolas.

Index Harlequin for President: series of 8 designs for costumes for the ballet produced by the Ballet Caravan, 1936. Tempera, 14 7/8 x 10"; 14 7/8 x 10 7/8".
Index Gift of Lincoln Kirstein. 511.41.1-8

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MARTIN (continued) Mexican, born 1888.

Index No. 223. Show-piece: series of 6 designs for costumes for the ballet produced by the Ballet Caravan, 1937. Tempera, 14 3/4 x 10 3/4" to 14 5/8 x 7 5/8".
 Gift of Lincoln Kirstein. 285.41.1-6
 for scenery, 17 7/8 x 11 3/8" to 5 3/8 x 8 1/4".

MEYERS, Albert. John D. Rockefeller, Jr. 508.41.1-24

Cake-Walk. c. 1890. Watercolor, 22 x 21 3/4".
 Anonymous gift. 270.42

Paviana's Foot. 1932. Penell, 11 1/4 x 15 1/2".

MIRONOWA, Eukodia. Frank Grawinshinski, Esq. 1.12

Index Air and Variations: 3 designs for costumes for the ballet produced by the Ballet Caravan, 1939. Gouache, 17 1/2 x 8 1/2"; 17 3/4 x 8 1/2".
 Gift of Lincoln Kirstein. 285.42.1-3

BOURKINE, Sergei.

MORCOM, James.

Index Time Table: 2 designs for costumes and 1 design for scenery for the ballet produced by the American Ballet Company, 1941. Watercolor, 15 x 22"; 10 x 16 3/4".
 Gift of Lincoln Kirstein. 286.42.1-3

OKIE, W. B., Jr.

Index Serenade: design for scenery for the ballet, 1955. Not used in production. Gouache, 14 1/4 x 11 1/8".
 Gift of Lincoln Kirstein. 288.42.1-43

PAVLOVA, Anna. Pavel. Russian, born 1898. Lives in New York.

Figurine of herself in dance pose. c. 1927. Porcelain, 9 1/2" h. Gouache,
 Gift of Helen Stewart. 296.42

Gift of Lincoln Kirstein. 284.41.1-2

RAIN, Charles.

*Folk-Dance: design for costume for the ballet produced by the Ballet Caravan, 1936. Tempera, 13 7/8 x 11".
 Gift of Lincoln Kirstein. 285.43

Gift of Lincoln Kirstein. 285.43

Index Folk-Dance: series of 19 designs for costumes for the ballet produced by the Ballet Caravan, 1936. Tempera, 13 7/8 x 11" to 13 7/8 x 9 3/8".
 Gift of Lincoln Kirstein. 289.42.1-19

Index Yankee Clipper: series of 17 designs for costumes for the ballet produced by the Ballet Caravan, 1936. Tempera, 14 3/4 x 10 3/4" to 14 3/4 x 8 1/2".
 Gift of Lincoln Kirstein. 290.42.1-17

Gift of Lincoln Kirstein. 290.42.1-19

REMISOFF, Nicolas.

Index Chauve-Souris: sketches for tableaux for the production, 1922. Ink with gouache, 15 1/4 x 16 3/4".
 Gift of Lincoln Kirstein. 291.42

Gift of Lincoln Kirstein. 291.42

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RIVERA, Diego. Mexican, born 1886.

- Cat. No. 529 *H. P.: series of 24 watercolor designs made in 1927 and 1931 for the
L.A. Cat. No. 229 ballet first produced by the Philadelphia Grand Opera Company, 1932.
17 designs for costumes, 20 5/8 x 28 1/2" to 5 3/8 x 3 7/8"; 7 designs
for scenery, 17 7/8 x 11 3/8" to 5 3/8 x 8 1/4".
Gift of Mrs. John D. Rockefeller, Jr. 505.41.1-24

SORINE, M. Savely. Russian, born 1886.

- Given anonymously. 102.43
Pavlova's Foot. 1922. Pencil, 11 1/4 x 13 1/2".
Offered through Frank Crowninshield, Esq. 1.32
Gift of the artist.
Pavlova's Foot. 1922. Pencil, 11 1/2 x 13 1/2".
Offered through Frank Crowninshield, Esq. 2.32
Gift of the artist.

SOUDEIKINE, Sergei. Biqno, 5' h.

- Index Lady Dancing. Biqno, 5 3/8" h.
*Les Noces: series of 12 gouache designs for the ballet produced by the
League of Composers at the Metropolitan Opera House, 1929. 10 designs
for costumes, 13 x 8 1/8" to 7 7/8 x 4 7/8"; 2 designs for scenery,
11 1/2 x 21". Biqno, 6 1/2" h.
Gift of Mrs. Sally Kamin. 416.41.1-12. 1.5" h.

SWANSON, G.

- Chinese Ball. 12 1/8" h.
52 sketches of scenes from various ballets. Watercolor, ink wash, crayon
and pencil, 12 1/2 x 9 1/2" to 24 x 18 7/8".
Gift of Lincoln Kirstein. 584-604.43

TALIKOWITZ, Abraham. American, born in Russia 1890.

TCHELITCHEW, Pavel. Russian, born 1898. Lives in New York.

Cat. No. 813
Supplement

- Leaders Musca. Oil on canvas, 40 1/4 x 26 1/8".
*Apollon Musagete: 2 designs for scenery for the ballet, 1942. Gouache,
14 x 25".
Gift of Lincoln Kirstein. 24.45.1-2

Cat. No. 812
Supplement

- *Pas de Deux: costume design. 1942. Gouache, 14 3/8 x 11 3/8".
Gift of Lincoln Kirstein. 25.43

THAYR, Forrest, Jr.

- Index Ballet Dance: series of 13 designs for costumes for Felicia Sorel, 1937.
Watercolor and pencil, 11 1/4 x 8 7/8".
Gift of Lincoln Kirstein. 292.42.1-13

- Index City Portrait: series of 19 designs for costumes for the ballet produced
by the Ballet Caravan, 1939. Tempera and ink, 11 7/8 x 9" to
11 7/8 x 4 3/8".
Gift of Lincoln Kirstein. 295.42.1-19

- Index Encounter: series of 4 designs for costumes for the ballet produced by
the Ballet Caravan, 1936. Tempera, 11 x 7 3/8".
Gift of Lincoln Kirstein. 294.42.1-4

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THAYR (continued)

Index

Promenade: series of 8 designs for costumes for the ballet produced by the Ballet Caravan, 1937. Watercolor, 11 x 8 1/2"; 11 7/8 x 9 3/8".
Gift of Lincoln Kirstein. 295.42.1-8

TONITA PEÑA.

Corn Dance. Watercolor, 11 x 8 1/2".
Given anonymously. 102.43

UNKNOWN

Minstrel Figure "Dandy Jim." Glazed pottery, 8" h.
Gift of Harry M. Bland. 305.42

Minstrel Figure. Bisque, 9" h.

Lady Dancing. Bisque, 5 3/8" h.

Child Dancing. Plaster, 11 3/8" h.

Kachina Doll. Painted wood, feathers, wool, 12 1/2" h.

Ballet Dancer. Porcelain.

Woman Dancing. Bisque, 6 1/2" h.

Two Japanese Women Dancing. Porcelain, 4 1/2" h.

Oriental Figure Playing Musical Instrument. Pottery, 5 1/8" h.

African Dancer. Ebony and metal, 9" h.

Chinese Doll. 12 1/8" h.

Woman Dancing. Bisque, 6 5/8" h.

Gift of Lincoln Kirstein (?). 504-514.42

WALKOWITZ, Abraham. American, born in Russia 1880.

Isadora Duncan. Oil on canvas, 40 1/4 x 26 1/8".
Gift of the artist. 491.41

WATKINS, Franklin. American, born 1894.

Cat. No. 622

Ballet School: series of 4 designs for scenery for the ballet, 1935.
Unproduced. Watercolor, 16 1/8 x 22 5/8" to 9 x 11".
Gift of Lincoln Kirstein. 514.41.1-4

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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date January 14, 1946

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. James Johnson Sweeney
120 East End Avenue
New York 28, New York

For EXHIBITION: THE ARTS OF THE SOUTH SEAS. Jan. 29 - May 19, 1946

Dorothy H. Dudley
Registrar

Museum Number	Description	Insurance Value
46.175	MELANESIA New Guinea - Torres Sts. and Fly River Area Tortoise shell Mask 5 $\frac{1}{2}$ "h.15"w.9"d.	\$ 1,200 00

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THE MUSEUM OF MODERN ART

SCHEDULE OF PAINTING AND SCULPTURE BUDGET AND EXPENDITURES for year ending June 30, 1945

ITEMS	Budget	Expended	Savings
Expense and Collection repairs, etc.	1,500.00	1,672.16	
Collection Photographs	250.00	177.31	
Travel and Miscellaneous	300.00	30.79	
	2,050.00	1,880.26	169.74
<u>Exhibitions:</u>			
Hayter	375.00	348.47	
Hartley and Feininger	2,500.00	2,259.27	
Ruiz	750.00	-0-	
Rouault	2,000.00	2,238.83	
American Battle Painting	1,000.00	460.11	
Mondrian	1,500.00	1,052.74	
Museum Collection (including Sculpture Garden)	2,500.00	5,031.81	
	10,625.00	11,391.23	766.23
Covered by transfer from Exhibitions Budget			596.39

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THE MUSEUM OF MODERN ART
NEW YORK

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

JOHN E. ABBOTT, EXECUTIVE VICE-PRESIDENT

May 20, 1944

Dear Jim:

Enclosed you will find a record of the items sold for your account at the auction on May 11th. Within thirty days you will receive a check from the Museum with a final statement in which the sale commission and your proportion of the auction overhead will have been deducted from the total appearing on the enclosed list.

Sincerely,

JJA

James Joseph Sweeney, Esq.
120 East End Avenue
New York 28
New York

JEA:k

TRUSTEES: Stephen C. Clark, Chairman of the Board; Mrs. John D. Rockefeller, Jr., 1st Vice-Chairman; Samuel A. Lewisohn, 2nd Vice-Chairman; John Hay Whitney, President; Alfred H. Barr, Jr., Vice-President and Director; John E. Abbott, Executive Vice-President; Mrs. David M. Levy, Treasurer; Mrs. Robert Wood Bliss, Mrs. W. Murray Crane, Marshall Field, Edsel B. Ford, Philip L. Goodwin, A. Conger Goodyear, Mrs. Simon Guggenheim, Henry R. Luce, Archibald Macleish, David H. McAlpin, William S. Paley, Mrs. John Parkinson, Jr., Mrs. Charles S. Payson, Beardsley Ruml, Carleton Sprague Smith, James Thrall Soby, Edward M. M. Warburg.

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REPORT OF THE COMMITTEE ON THE MUSEUM COLLECTIONS ON A MEETING OF THE
 DEPARTMENTAL COMMITTEE ON PAINTING AND SCULPTURE HELD ON NOVEMBER 8, 1944

MEETING OF THE COMMITTEE ON THE MUSEUM COLLECTIONS ON WEDNESDAY,
 NOVEMBER 8, at 4:00 p.m. IN THE TRUSTEES ROOM

Berenson, G. G. Portrait of a Man. 1840. Oil on paper. \$41

Gilbert, Maria. The Nurse. 1864. Engraving. \$200 ✓

AGENDA

1. Report of the Departmental Committee on Painting and Sculpture

- a. Purchases made
- b. Purchases recommended
- c. Purchase referred

2. Acquisitions for the Department of Photography

3. Acquisitions for the Department of Industrial Design

4. Discussion of Acquisition Policy and formulation of a statement
 for the Board of Trustees, as recommended by the Policy
 Committee Report of October, 1944

The following works of art have been recommended for purchase:

Feldinger, Arnold. Portrait. 1880. Oil. \$1,400 (the cost of frame)

Two Disparagers. 1911. Two a set. watercolor. make offer

Two 1800. Woodcut \$27

Picasso, Pablo. Great Bowl. Oil. \$4,500

Two 1800. Watercolor Glass Box for holding watercolor Church of Trinity

Verley, Raymond. Portrait of a Lady. 1880. Oil. \$1,500

The purchase of this picture has been referred to the Committee on the French Collection

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REPORT TO THE COMMITTEE ON THE MUSEUM COLLECTIONS ON A MEETING OF THE
DEPARTMENTAL COMMITTEE ON PAINTING AND SCULPTURE HELD ON NOVEMBER 6, 1944

Including:

The following works of art have been purchased:

- Bertoia, Harry: Monoprint. 1944. Oil on paper \$45 ✓
 Callery, Meric: The Horse. 1944. Bronze \$900 ✓
 Levi, Julian: Portrait of Suba. 1944 Oil \$900 ✓
 The Departmental Committee recommends trading in
The Little Ballerina now in the Museum Collection,
 at the purchase price of \$300.
 Shahn, Ben: Poster Design \$400 ✓

The following gift was accepted:

- Feininger, Lyonel: Cartoons for the Chicago Tribune, 1906-7 Gift of the artist

For the Department of Photography:

- Reynoso: 4 photographs (Mexican) (Inter-American Fund) \$12 each

The following works of art have been recommended for purchase:

- Feininger, Lyonel: Viaduct. 1920. Oil \$1,800 less cost of frame
The Disparagers. 1911. Pen & ink, watercolor make offer
The Gate. Woodcut \$27
 Picasso, Pablo: Fruit Bowl. Oil \$4,500

EXCHANGE: Feininger watercolor Glassy Sea for Feininger watercolor Church at Treptow

- Hartley, Marsden: Portrait of Ryder. 1938-39. Oil \$1,500
 The purchase of this picture has been
 referred to the Committee on the Museum Collections

Gross.

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The Museum of Modern Art

To International Council
From Ann Coffin Hanson
Date February 20, 1969
Re René D'Harnoncourt Chair of International Studies in Art

For your information, I am enclosing an announcement of the René D'Harnoncourt Chair. Posters describing the fellowship have been distributed to libraries, universities and museums in this country and overseas.

No formal application blank is required. Applicants must submit:

1. A resume including information on education, teaching or curatorial experience, publications, professional memberships, scholarships and fellowships held, etc.
2. A concise statement of project, not to exceed three typewritten pages.
3. A proposed schedule, stating the length of time free from regular duties, amount of time to be spent at The Museum of Modern Art (giving inclusive dates), the time to be spent in other locations and at other institutions, and indicating what other fellowships or grants the applicant expects to hold during the fellowship period.
4. A list of three referees who can discuss both the applicant's abilities and the value of his project. The applicant should ask his referees to send letters of recommendation directly to the Museum. Letters must be received no later than March 1, 1969, and will be considered part of an application. Incomplete applications will not be accepted.

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THE LILLIE P. BLISS INTERNATIONAL STUDY CENTER
OF THE MUSEUM OF MODERN ART

is pleased to announce the first

RENÉ D'HARNONCOURT CHAIR OF INTERNATIONAL STUDIES IN ART
FOR ADVANCED RESEARCH IN THE FIELD OF MODERN ART

Including: Painting, Sculpture, Architecture, Design, Prints, Drawings,
Film and Photography

Open to younger scholars on pre-doctoral or post-doctoral level who are
working on projects related to holdings in the collections, library, or
archives of The Museum of Modern Art. The fellowship stipend is \$4000.

The fellowship is to be used during all or part of the year from September 1,
1969 to August 31, 1970, and may be held concurrently with other fellowships,
grants and awards. The recipient is expected to spend not less than four months
in New York at The Museum of Modern Art, and will be requested to give one
public lecture at the Museum and to take part in one discussion meeting or
symposium during the fellowship period.

Applications, including letters of reference, should be sent to Dr. Anne Coffin
Hanson, Director, International Study Center, and must be received on or before
March 1, 1969.

No formal application blank is required. Applicants must submit:

1. A resume including information on education, teaching or curatorial experience, publications, professional memberships, scholarships and fellowships held, etc.
2. A concise statement of project, not to exceed three typewritten pages.
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and that the Modern Museum has put itself into a position that needs explaining.

Is it a museum of modern art or is it something else? If the former, which of the three eventualities explains the dereliction from the modern meaning of its title?

Mr. Barr, in his introductory article, illuminates the museum's critical attitude by favorable comparison to Breughel, Cézanne, Corot, certain Italian primitives and Meryon, all of whom, except Corot, were creative reorganizers and designers and therefore what Hopper condemns as "decorative." He praises his "intensity of light," "handsome color," "form," "interplay of blocks and angles in buildings," his "matter-of-factness" and his "pictorial drama." And he speaks of complicated rhythms and

1934

The President and Trustees of

The Museum of Modern Art at

11 West 53rd Street, New York,

invite you to the opening of the

Summer Exhibition

Tuesday, May 15, from 2 to 5 P. M.

This invitation admits two to the

special preview for members.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Preview for critics on Monday, May 2 to 6 P. M.

The Bliss Collection, the first exhibition of the entire bequest of the late Miss Lizzie P. Bliss, one of the founders and the first Vice-President of the Museum.

Portrait of the Artist's Mother by James Abbott McNeill Whistler, on view through May 18.

Modern Housing, photographs and models from the Museum's Permanent Collection.

During the summer, smaller exhibitions of new acquisitions and loans will be held.

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I prefer that my readers should appraise the critical standard back of these comments.

New York City.

RALPH PEARSON.

SIR: You have sent me a proof of Mr. Pearson's letter to answer but you have really answered it yourself brilliantly and succinctly by the heading "Why 'Modern'?" Any expansion which I may make of this excellent caption must not be taken as an official explanation of the Museum's position—but merely as personal comment.

Mr. Pearson by means of quotation marks has tried to transform a popular and temporary implication of the word *modern* into an academic and comparatively permanent label. He believes that "leaders of the movement" here and abroad would agree with him in asserting that the modern attitude towards art consists primarily in emphasis upon formal design.

Looking back from the year 1933, anyone with a sense of history must realize that painting in the first quarter of the twentieth century veered to an extraordinary degree toward the direction which Mr. Pearson indicates in his letter. This was a natural reaction both to Impressionism (which was "modern" thirty years ago) and to the academic-popular story pictures of the same time. But the reaction was carried to an extreme. By 1915 some painters had achieved such purity of design that they were working with ruler and compass. By 1920 several of these purists had (literally) painted square canvases in pure white or black, thrown them (figuratively) out the window and turned to something really interesting such as photography or architecture. Of course, the main corps of advanced painters and critics did not go so far; they tolerated some impurities; but though they painted—or admired—pictures of apples or Madonnas or nudes, they fixed their attention, like Mr. Pearson, on "plastic values" and talked of "organization" or "the integration of spaces, colors and forms."

Naturally such formalism, which was itself a reaction, has generated new reactions. The pendulum has swung—in several

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December 6, 1933

THE NEW

directions, if the metaphor be not too strained. Fifteen years ago the Dadaists thumbed their noses at the solemn Cubists and Cézannists. Out of Dadaism has come Surrealism, which embraces a variety of values from the spontaneous scrawls of automatic drawing to the laborious hallucinations of Salvador Dalí. Another reaction against formalism began, also about fifteen years ago, in the new movement toward objective realism; this attitude first became self-conscious in Germany, where it was known as the *neue Sachlichkeit*. Another and more recent interest has developed in story-telling pictures and in romantic moods of melancholy and nostalgia expressed through paintings of faces, figures, buildings and landscapes. The influential Mexican school of mural painters among whom the ex-cubist, Rivera, is a leader, emphasize in their work sociological and political values even more than esthetic. There is still, of course, great interest among most of these painters in "composition" and "organization"; but such technical problems are no longer paramount.

Someone, Mr. Stark Young or Professor Philip McMahon, should write a history of art by listing the critical jargon of each period—"objective realism," "factual," "anecdotic," "melancholy," "Romanticism," "sentiment," "picturesqueness," "nostalgia," are again fashionable, both as words and values. They are indeed enough to give the intolerant, significant formalists a clive-bellyache.

But to answer Mr. Pearson directly: Hopper is not a great colorist, not a great master of pictorial composition or invention, yet many people feel that his positive, vivid realism and the evocative or associative character of his subject matter, to mention only two of the qualities in his work, are some compensation for his lack of a *passé* overemphasis upon formal design.

I suppose that in the future, as it has in the past, the institution assailed by Mr. Pearson will continue to show the works both of Hopper and Modigliani, Dalí and Mondriaan, Eakins and Cézanne. It will not so far as one knows become a Museum of "Modern" Art.

New York City.

ALFRED H. BARR, JR.

P. S. Mr. Pearson gives several unintentionally false impressions at the end of his letter where he mentions "favorable comparisons" of Hopper to several great masters of the past. In the foreword to the Hopper catalogue, while discussing nationalism in art, I remarked that "Like Breughel, Hopper in his student days went to the art capital of the world in which he lived" but "showed in his mature work no vestige of his studies abroad." Elsewhere: Hopper had, "like Corot, Cézanne and certain Italian primitives, an alert eye for the interplay of blocks and angles in buildings." And, again: "Meryon's evocation of mystery and suspense in the blank windows of Paris streets is not unrelated to" certain of Hopper's pictures. Are these comparisons necessarily "favorable" to Hopper?

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Why "Modern"?

SIR: The Museum of Modern Art in New York City has staged a one-man show for Edward Hopper. By so doing it has signified a naturalistic, realistic painter whose work, in its viewpoint and procedure, is the reverse of that which characterizes the modern movement.

Why does the Museum so mix its standards, so confuse the issue between two irreconcilable schools? Is it a case of tolerance, of a deliberate policy of recognizing no standard judgment of "modern" works, or, God save the mark, can it be a case of severed experience-relations with the qualities which mark the Cézannes and Modiglianis of their other exhibitions "modern" instead of academic?

The word "modern" as applied to pictures has acquired an international definition more specific than its contemporary implication. Leaders of the movement in Europe, Mexico and here, in fact, the entire spirit of the age, outside as well as within all arts, have combined to write that definition. And there are certain aspects of the new viewpoint that can be and are agreed internationally by those who are in the know.

The modern work, for instance, definitely breaks with all transferring of actual appearances from nature to the picture—copying or mere reporting of facts. It recreates all data into invention. It organizes all the materials and concepts of the data into a *form*. It treats its subject symbolically, rather than naturalistically. The integration of spaces, colors and forms weaves into a plastic or controlled picture surface which is the opposite of the copied chaos of line, space and form in nature.

Everybody who *knows* the modern movement, knows these characteristics and sees the tie-up with the other designed works history from the Stone Age to the Italian Renaissance. Everybody knows, or should know, that these attitudes and procedures are the opposite of those involved in copying. Yet the Museum of Modern Art has given over three floors of its building to showing works which essentially copy the facts of nature.

REPUBLIC

December 6, 1935

True, Hopper is not an abject copyist. He simplifies, eliminates, transposes and heightens the natural effects. He progresses beyond naturalism, that is to say, into realism. "My aim in painting," in his own words, "has always been the most exact transcription possible of my most intimate impressions of nature. . . . The trend in some of the contemporary movements in art, but by no means all, seems to deny this ideal and to me appears to lead to a purely decorative conception of painting." From which we see that his inherent mental process is one of reporting the actual shadow, sky, body, roof or engine without any of the fundamental reorganizations that make modern art what it is today and that seem to him to be "merely decoration."

His subjects are replicas rather than symbols, his colors and spaces are statements describing a wall or a stretch of sky, and not also interweaving spots or areas that harmonize into the chords of visual music. And his forms, though they do exist in deep space, do not relate, as forms, to each other.

It is these lacks that place him definitely outside the modern school, and as definitely within the academic. The directness and assurance of his realistic statements and the healthy choices of his typically American subjects may possibly compensate for these lacks in some opinions, but they certainly do not eliminate them. My point is that the lacks are there, that they automatically exclude Hopper from the title "modern" in its modern meaning.

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THE
BULLETIN
of the
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OCTOBER
1933

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SUMMER SHOW

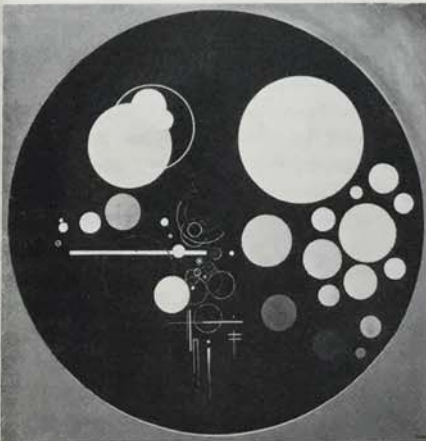
The Summer Exhibition* has aroused such interest and enthusiasm that much of it will be retained in the brief exhibition of Modern European Art, opening to the public on October fourth. Many of the pictures included represent the experiments of the European vanguard; others are among the masterpieces of the last half century. Through study we may come to appreciate the unfamiliar and then, afterwards, we may turn with fresh eyes to look again at these old friends which many of us have known a long time.

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Cubism and Abstract Painting

The most striking room in the exhibition is unquestionably the group of "Abstract" paintings. Most of us are by this time fairly familiar with the Cubism of Picasso and Juan Gris, Braque and Léger. Cubism has now passed its 25th anniversary and Cubism's founder, Picasso, has recently been honored by Cubism's champion, Gertrude Stein, on the highly respectable pages of the Atlantic Monthly. The Cubists, inspired with a passion for design, broke up the objects they painted, and rearranged the fragments into compositions which they called *Still Life*, *Compote with Eggs*, or *Violin* just as if the fruit or fiddle were still quite recognizable instead of being mere points of departure. This is exasperating to those who

*The Exhibition was assembled by a committee which included: Mr. Stephen C. Clark, Chairman, Mrs. John Parkinson, Jr., Mr. Frank Crowninshield and Mr. Edward M. M. Warburg; assisted by Miss Ernestine Faunt of the Museum Staff.



Rudolph Bauer "Symphony"
Collection S. R. Guggenheim, Port Washington
Exhibition Modern European Art

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look for resemblances to familiar objects. But it is not necessary to hear mosquitoes or the night wind in a *Nocturne*. *Nocturne* is a name for a piece of music; *Still Life* for a piece of painting; both may be about equally removed from Nature.

Pure Abstract Painting is quite another thing both generically and genetically. In a Kandinsky or a Mondriaan there is no departure from nature for nature was not involved in the first place—at least not consciously. One may imagine natural shapes in Kandinsky's *Bright Picture* as one may in clouds or lichens on an old wall—but they are accidental, for the painter intended his work to be enjoyed as a pure invention in color.

Kandinsky painted such inventions as early as 1911. Later, other painters in Russia, Holland, England, and Germany experimented with ruler and compass to produce geometrical Abstractions. Mondriaan composes in rectangles, Moholy-Nagy and Bauer principally in circles. Their paintings are thus technically the opposite of Kandinsky's free improvisation but they are similar to a Kandinsky in their independence of "nature."

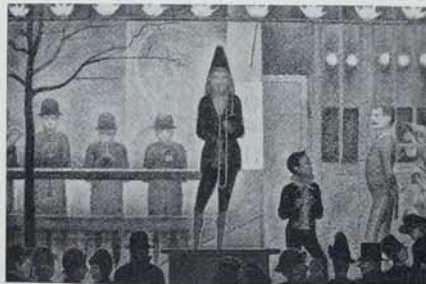
The Romantic Reaction; Superrealism; Melancholia

Abstract Painting, different as it is from Cubism, developed along with it and was in part the result of the same contempt for that vast universe of associations which can be evoked through painting recognizable objects. It is natural therefore that the original masters of Cubism and Abstract Painting who are now in their fifties and sixties should be followed by a generation to whom the imitation of nature, the evocation of sentiment, and the awakening of association should again seem valuable.

Pioneers in this reaction against "pure design" were the Italian, Giorgio de Chirico, and the German, Paul Klee. De Chirico's egg-headed figures and empty arched squares, the *Delights of the Poet*, propose mysteries which appeal more to the mind than to the sensibility. Klee's compositions such as the *Romantic Park* are gay, diminutive, exquisitely decorative, tinkling with mental laughter. Unappreciated till recently were the curious compositions of Pierre Roy who gives reality to the improbable by an almost photographic technique. His pictures, like those of Chirico and Klee, bear elaborate or poetic titles which emphasize their opposition to the laconic *Still Life* or *Composition* or *Improvisation* which the Cubists and Abstractionists use to label their pictures.

Superrealism is the most conspicuous movement which has involved the recent liking for romantic or mysterious subject matter. The Superrealists, who live in Paris, insist fanatically upon the exclusive validity of the imagination as opposed to the reason, spontaneity as opposed to calculation, the subconscious as opposed to the conscious. Freud, naturally, is their prophet. They acknowledge Klee and Chirico as masters but younger men such as Ernst, Miro, and Masson have been at one time or another nearer to the center of this cult which is really dominated by literary men. The current Superrealist prodigy is Salvador Dali who uses a technique even more realistic than Pierre Roy's to make convincing the most horrid and fantastic visions. *By the Shore of the Sea* is a mild example of this work.

Another group of which Tchelitchev, Bérard, and Eugène Berman are important members paint without benefit of radical program or manifesto. Their pictures are quiet, modest, sombre in color. By means



Georges Seurat "Side Show"
Private Collection, New York
Exhibition Modern European Art

of meditative faces, bodies in attitudes of sleep or death, grey, dawn-lit Mediterranean seaports, and ancient inn-yards they evoke a mood of gentle melancholy. Ah! sad young men for whom the world is veiled in twilight.

French Leadership?

Tchelitchev and Berman are Russian; Ernst is German; Tonnay and Mondriaan are Dutch; Dali, Catalan; Klee, German Swiss; Chirico, Italian; Moholy-Nagy, Hungarian; Picasso and Gris, both Spaniards. This listing is not irrelevant for it is generally true that most of the innovations in European painting during the last quarter-century are of non-French origin—even when they are born in Paris. In the Summer

OCTOBER 2, 1933 VOL. II, No. 2

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This is the second number of *The Bulletin of the Museum of Modern Art* and the first issue of the 1933-34 season. Eight numbers will be published, one on the first of each month, the last one in May. *The Bulletin* is exclusively a membership privilege. Individual copies are not for sale.

ADVANCE SCHEDULE 1933-1934

Not for newspaper release

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| Wednesday
OCTOBER 4 | EXHIBITION OF MODERN EUROPEAN ART.
THE BLISS COLLECTION
Exhibit in Modern Architecture Room.
Many principal works in the Summer
Exhibition are retained. |
| Wednesday
NOVEMBER 1 | EXHIBITION OF THE WORK OF EDWARD
HOPPER
Retrospective exhibition of the work of
the American artist, including oils, water-
colors, and etchings. |
| DECEMBER | SIXTEEN AMERICAN CITIES EXHIBITION
Works of the artists of sixteen American
cities chosen by representatives of The
Museum of Modern Art in each city. |
| JANUARY | FIRST EXHIBITION OF INTERNATIONAL
THEATRE ART
Under the direction of Mr. Lee
Simonson.
Mr. Simonson is at present abroad obtain-
ing examples of stage settings of all
schools from Germany, France, Czecho-
slovakia, Austria, England, Sweden,
Italy, Switzerland, and U. S. S. R. |
| MARCH | MACHINE ART
Useful objects of furniture of all kinds,
including refrigerators, vacuum clean-
ers, tableware, kitchen utensils, etc., sold
in the United States and manufactured
in mass production. Each article will be
selected by the Museum for its com-
bined beauty and utility.
The Museum plans a number of smaller
exhibitions to be announced later. |

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FILM COMMENTS

"THUNDER OVER MEXICO" (Sergei Eisenstein)

What this film might have been had Eisenstein himself cut and edited it we may perhaps never know, so many financial, moral and political thunderclouds have accumulated about it. As it stands now the beginning is rather tamely travelogue, and the ending because of some omission or misunderstanding is, in its context, ridiculous. There remains one long and coherent sequence of characteristic mastery and eloquence. It depicts the personal revolt of a peon against his masters. Each single shot is photographically a gem but, far more important, each one has been chosen and arranged to contribute a specific dramatic and emotional effect. Brilliant as is the handling of the flight of the peons after their abortive revolt, and their hopeless stand in the maguery plantation, Eisenstein surpasses himself when for punishment they are thrust to the shoulders in earth and ridden down by a band of horsemen. The spectator's emotions are at breaking point: they are those of the onlooking peons in the film who, one after the other, lower their heads until all that can be seen is the top of their great coarse straw hats. They cannot bear to witness what we ourselves do not see completely either, but all the more powerfully imagine—the end of the three men. Again, Eisenstein plays on our observation with singular skill: the "hero" peon is not especially brave, his companion is shrieking aloud, but the third quite obscure and unidentifiable man watches as impassively as a Mayan image might the hoofs thundering towards him to stamp him into the earth. A score of such deliberate and intelligent touches call for high praise and the film as a whole, incomplete though it be, is of the first importance. Directors of talkies in particular should look at it and recall that the motion-picture has its own eloquence, to be pointed but not drowned by words.

IRIS BARRY.

MUSEUM PUBLICATIONS WHICH BEAR UPON THE EXHIBITION OF MODERN EUROPEAN ART

- Cézanne, Gauguin, Seurat, van Gogh*: November 1929, 152 pages, 97 plates
- Painting in Paris*: January 1930, 88 pages, 50 plates
- German Painting and Sculpture*: March 1931, 91 pages, 49 plates
- Lehmbruck and Maillol*: March 1930 (out of print)
- Toulouse-Lautrec and Redon*: February 1931, 72 pages, 39 plates
- Henri-Matisse*: November 1931, 128 pages, 82 plates
- Paul Klee*: March 1930 (out of print)

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Exhibition, for instance, the Frenchmen Bérard, Hélion, Masson, and Braque imitate respectively Tchelitchev, Mondriaan, Gris, and Picasso. Paris, as a city, still reigns supreme, but one may well question whether the French still lead the world in painting.

Rouault and Bonnard

Perhaps it is true that the French are no longer leaders, at least so far as the left wing of the younger generation is concerned and even of the middle generation which Picasso dominates. But, among the men of sixty, who can match the Frenchmen Matisse and Vuillard, Bonnard and Rouault? In this exhibition the latter two have been given special rooms to themselves where the particular flavor of each can be tasted in concentrated form. And taste is, of the five senses, almost as applicable to Bonnard as sight for at his worst he is unbearably sugary; but at his best he is a master of incomparably sumptuous and vibrant decoration. So rich is Bonnard's color that one can too easily overlook the gayety and quiet humor of his subject matter.

Passing from Bonnard's room to Rouault's is like stepping from a festive banquet hall into a dungeon. One must wait for a moment to accustom one's eyes to the gloom. Gradually one discerns the inmates—bestial magistrates, obese harlots, and gaudy clowns all painted in the dusky azures and rubies of, paradoxically, XIIIth century church windows. Such ferocity and such a religious misanthropy is rarely to be found in French art. One may discover frequent parallels across the Rhine or south of the Alps and Pyrennees, but in France only Daumier is comparable unless we go back to Gothic gargoyles or Romanesque Doomsday sculpture.

Four Masterpieces

From the work of the generation before Rouault and Bonnard the exhibition presents a dozen noteworthy pictures and four masterpieces. Van Gogh's *L'Arlésienne*, arrogant in color and characterization, has, perhaps more than any other modern painting, become a part of the life of New York. There are now almost fifty paintings of Gauguin in America. Among them *The Spirit of the Dead Watching* is unrivalled. Its power is proof both against Gauguin's spurious popularity as a romantic hero and the consequent damage to his reputation as an artist. Con-

fronted by the major harmonies of this canvas it is easy to neglect another Gauguin which is as fine in its way though not so strong. *The Bathers* is almost unique in Gauguin's work for its subtle composition in which the four sculptural, brown, Polynesian bodies are half hidden behind foliage in the middle distance. Rarely has Gauguin painted so sensitively, scraping and rubbing the pigment over the coarse canvas.

Finally there is the Seurat *Side Show (La Parade)*. Of Seurat's six major works this is the last to remain in private possession. It has recently been acquired by a New York collector, to the great relief of many of us, for the other five are already in museums, in Chicago, Merion, the Hague, London, and the Louvre. The subject—cheap, brazen, clamorous—Seurat has transmuted into a ritual, unearthly in color, with priest and acolyte and choir fixed in a monumental geometry. This masterpiece, which must be studied again and again, would be a cornerstone for any museum collection.

A. H. B., Jr.

NOTE: Among its future exhibitions the Museum plans two which will develop themes touched upon in the above paragraphs:

Cubism and Abstract Painting illustrating prototypes and analogies, sources, development, decadence, influence, and recent revival; *Post-War Romanticism* illustrating Dadaism, Surrealism, and other movements concerned with the mysterious, fantastic, or sentimental, together with their ancestry and analogs.



Georges Rouault "Three Heads"
Collection George Gershwin, New York
Exhibition Modern European Art

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THE FEDERATION OF MODERN PAINTERS AND SCULPTORS Inc.

23 East 74th Street, New York 21, N. Y.

President, Rhys Caparn • Vice Presidents, A. E. Gallatin, Adolph Gottlieb, Manfred Schwartz
Corresponding Secretary, Anne Eisner • Treasurer, Arline Wingate

February 19th, 1944.

THE MUSEUM OF MODERN ART · 11 WEST 53 STREET · NEW YORK 19

I had seen the Federation of Modern
had not Painters and Sculptors', Inc. recent letter on
the Museum of Modern Art before it was mailed.

For your information, our criticisms and suggestions have never been answered by the Museum. Instead, the Museum circularised individual members. (A photostatic copy of the Museum's card is enclosed). You will note that the card does not ask whether our members approve, but merely if they have seen the letter before mailing. It is obvious that an institution such as yours has great power to control an artist's career. We find it unfortunate that the Museum should have used such pressure upon the artist as an individual. If it provides satisfaction to the Museum we do not hesitate to release the information that three of our members have resigned.

We are writing to ask whether you as an individual approve the Museum's tactics in thus eliciting replies from members of an organization. And we shall be further grateful if you would indicate to us whether you would approve a more courageous and liberal presentation of the newer developments in American art.

Very truly yours,

Rhys Caparn

Rhys Caparn, President

(For the Federation of Modern Painters and Sculptors).

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February 19th, 1944.

Dear Mr. Sweeney -

In view of your connection with the Museum of Modern Art we are bringing to your notice certain aspects, with which you may not be entirely familiar, of a long-standing controversy between our Federation of Modern Painters and Sculptors and your museum.

For the past two years, in the hope of encouraging the Museum to use the same high standard toward American art as it has applied in showing European art, the Federation carried on a considerable correspondence with Mr. Barr. Recently our duly-elected Cultural Committee drafted its five-point list of criticisms and suggestions, which was approved at a regular Federation meeting. It was in the serious interests of our profession that it was sent to the Museum. The denouement of this action is analyzed by Clement Greenberg in a recent issue of The Nation. We enclose a reprint of the article.

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THE MUSEUM OF MODERN ART
NEW YORK

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

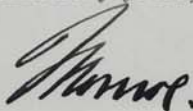
March 23, 1944.

Dear Jim:

I want to take this opportunity to let you know how greatly we appreciate your generosity in lending your drawing for our current exhibition. It has met with such great favor in all quarters that we should like to extend its showing for an additional three weeks, until May tenth, in order to give more people an opportunity to see it. We hope very much that you will be willing to let us keep your drawing until this date.

We at the Museum are very gratified at the success of the exhibition and are extremely grateful to you for helping to make it possible. I am enclosing a return postcard upon which I hope you will indicate your willingness to extend your loan to us.

Very sincerely yours,



Mr. James Johnson Sweeney
120 East End Avenue
New York 28, N. Y.

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Reprinted from THE NATION - February 12, 1944

ART

THE Federation of Modern Painters and Sculptors is an organization that includes a good many of the most advanced and important artists in this country. Early in January the federation released to the press a letter attacking the Museum of Modern Art and pointing out the "increasingly reactionary policies of that institution toward the work of American artists." The letter specifically criticized the museum for its exhibition of "works rightly considered academic and outmoded even in the Victorian era (for example, "Romanticism in America" and "American Realists and Magic Realists"); for its displays of material "interesting only on scientific and ethnographical grounds"; for adopting "one set of standards for . . . European art . . . and a thoroughly different one for its American selections"; for its policy of sacrificing "seriousness of purpose for publicity" (the "Contemporary Portraits" exhibition); and for its interest in "such ephemeral fads as the output of certain refugee-surrealists and types of American scene-illustration, [which] have been exaggerated out of all proportion to their qualities as art." The letter went on to call for an exhibition of the museum's entire permanent collection, "which presumably represents the considered judgment of the staff," and to ask that "the museum indicate more openly the individuals or groups who are most directly responsible for its recent policies."

On January 20 the Museum of Modern Art's Department of Painting and Sculpture sent a letter, with a self-addressed postcard inclosed, to a selected group of the seventy members of the federation, asking that the recipient indicate on the card whether or not he or she had seen the federation's letter before it was mailed. The card did not seem to require a signature, and the assurance was given that "this information . . . will be used only for a report to a museum committee."

That the museum's first reaction to the federation's letter was to make it an issue of personalities is saddening—aside from the questionable taste of its procedure, which seems to derive from the Stalinist telephone-pressure campaigns of a few years ago. It is possible, but quite irrelevant, that some members of the federation call the museum's grapes sour mainly because the museum has not shown their work. But charges similar to those in the letter have been leveled against that institution by persons whose motives cannot be similarly impugned. Nor would the charges be invalidated could it be proved that a majority of the federation's membership had not seen the letter before it was released. The museum should have felt it imperative to answer the criticism on the same plane as that on which it was formulated. If

the federation is wrong, a point-by-point rebuttal would reinforce the museum's position and, even more important, promote a discussion that might help clarify very important issues at stake in contemporary American art. Alas, the federation is not wrong, even though it failed to make some necessary distinctions.

The function of a museum of *modern* art is to discriminate and support those tendencies in art which are specifically and validly modern, regardless of general appeal or vogue. Both the golden and the silver ages of modern art are over, seemingly—at least in Paris—and those forced in the past by the vitality of modern art to censor their dissatisfaction with it have begun to come out into the open again. The presumably enlightened rich, who support art in this country as in every other, have relapsed into self-indulgence; their aesthetically ascetic period is past. With no young Picassos in sight, they have found the courage to ask once more for the kind of art they really like: "Give us the romantic, the realistic, the descriptive, the immediately erotic, and the chic. It fits us better, mirrors us better, and moves us quicker. Since we pay for art, we have a right to the kind we want." The recent policies of the museum reflect not so much the increasing strength of this element as an enormous gain in its self-confidence—it has always been strong, and its contributions have kept the museum alive from the beginning. If its influence is unchecked, it will finish by making the Museum of Modern Art an educational annex to the Stork Club.

CLEMENT GREENBERG

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For some time many indications of wide-spread dissatisfaction with the Museum of Modern Art have been circulating in the press. Moreover it is common knowledge that the hostility is nowhere more pronounced than among artists. Specific complaints have rarely been summarized; therefore, as an artists-group which represents many diverse approaches to painting and sculpture, we -- the undersigned -- find it particularly pertinent at this time to enumerate the following criticisms and suggestions;

(1) We insist that it would be beneficial to the cause of contemporary culture -- and less confusing to the public -- if the museum were to pursue the intentions for which it was founded. Its scope should naturally in no way be bounded by any particular art-channel, -- rather should the museum attempt an adequate presentation of all the progressive facets of modern art; such a program has in no sense been realized as yet. We favor (1) the abandonment of shows which emphasize works rightly considered academic and out-moded even in the Victorian era; and (2) a curtailment of such displays as are interesting only on scientific and ethnographical grounds.

(2) We criticize the museum for adopting one set of standards for the European art which it displays and a thoroughly different one for its American selections. When exhibiting

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the art of Europe there have been commendable efforts toward showing the new and progressive movements of this century. On the other hand when American painting is presented it is invariably on such superficial grounds as fantasy, romance, and (most of all) geographical and regional interest. We advocate that the Modern Museum's American Exhibitions be selected at least as courageously as those at the Whitney and Metropolitan.

(3) We deplore that policy which prompts the museum to sacrifice ~~its~~ its seriousness of purpose for publicity. (1) More interest has frequently been shown in tawdry paraphernalia (a bizarre boot-blackening outfit for instance) than to the significant creative work of the nation. And (2) such ephemeral fads as the output of certain refugee-surrealists and types of American scene-illustration have been exaggerated out of all proportion to their qualities as art.

(4) Let the museum show its true colors by holding an exhibition of its entire permanent collection, which presumably represents the considered judgment of the staff. Thus will the public be enabled to appraise the competence and qualitative instinct of those to whom so important a task has been entrusted.

(5) The Modern Museum, through its increasing lack of direction is proving an enervating influence rather than a stimulus to the more inventive artists of America. We recommend that the Museum indicate more openly the individuals or groups who are most directly responsible for its recent policies.

THE FEDERATION OF MODERN PAINTERS AND SCULPTORS